



ENGLISH

Winged words from Shakespeare's
tragedy *Hamlet* in the world of Google
texts

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Abstract

This essay explores a selection of famous quotes in Shakespeare's *Hamlet*. Almost everyone knows some of them, even people lacking formal literary education. These quotes, which have become winged words or idioms, are discussed. Many phrases and expressions in *Hamlet* are still used in everyday language, sometimes unconsciously. In this essay the number has been limited to eighteen.

This paper is an effort to investigate whether the selected phrases continue to live in the English language as well as other languages such as Swedish and German. Well-known, commonly used phrases are subject of this essay. These phrases occur in today's social media such as Twitter, Instagram, Facebook and blogs and are frequent in newspaper headlines and in book- and film titles, not to mention lyrics and music albums. Furthermore they seem to bridge the generation gap; they are used by older as well as younger people. They often occur in modern music- and video titles.

Some phrases are related to health, medicine and sports and others to economy, consumer affairs and distribution. We find the expressions in advertisements for a variety of services and products. Other expressions may be associated with crime; they occur in detective stories and crime magazines. This essay also explores expressions related to classical literature and opera librettos. In scientific contexts one can encounter Shakespeare's winged words.

The expressions occur in remarkably large numbers in different contexts, with or without reference to Shakespeare, often in mutilated form. Despite the centuries that have elapsed since Shakespeare's winged words were coined, they still enrich the language.

Key words:

Expression, phrase, *Hamlet*, independent entry, Internet, online entry, quotation, quote, Shakespeare, standalone expression, term, winged word.

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1. Introduction

1.1 Background

Shakespeare enriched the English language as well as other languages in an incomparable way. His significance reaches beyond geographical boundaries and historical eras. His tragedy *Hamlet* is a cornerstone in English literature as well as world literature. It is still performed on stage although more than four hundred years have elapsed since its first opening. Theatre audiences all over the world appreciate the wit in *Hamlet*. However, the play we meet today is different from earlier versions. Over the centuries parts of the original text disappeared. In their *York Notes Advanced Hamlet William Shakespeare* Wood, Jeff & Lynn observe that Shakespeare writers made editorial changes of the original text. They “[...]usually based their texts upon those published in the first **Folio** of 1623. But there were earlier versions of the play, two versions in the case of Hamlet, what they did was to lift from earlier versions anything they thought worth including” (2003:10).

Many well-known quotes in *Hamlet* have become common usage in England as well as in Germany and Sweden. These quotes are forever etched into our minds irrespective of language. They have influenced us linguistically in the past and continue to affect us. The phrases are winged, an expression that has been elaborated on by Hellsing, Hellquist & Hallengren in their *Bevingat från Adam & Eva till Köttberget*: “According to the poet Homer, winged words are words so powerful that they fly from mouth to mouth. The term was first used during the early nineteenth century. It was applied on collections of quotations, i.e. known words and expressions uttered by a particular person or drafted in writing” (2005:5). (The translation is mine like all other translations of Swedish and German phrases into English in this essay). However, one should not equate Shakespeare and Hamlet. Hamlet is not Shakespeare’s mouthpiece. Griffiths & Joscelyne claim in their foreword to *Longman Guide to Shakespeare Quotations* that “[q]uotation always involves removing the lines quoted from their context and can lead to serious falsification if it is assumed that, for example, Hamlet’s meditation on suicide or Jacques’s seven ages of Man speech represents Shakespeare’s own thoughts” (1985: Introduction).

Surely we can learn something from the phrases while enjoying their beauty. Some of them contain wisdom still valid although several centuries have elapsed since “[a] garbled pirated edition came out in 1603” (Wood, Jeff & Lynn 2003:10). Moreover, if we quote

them appropriately they might give us an advantage in social life. Griffiths & Joscelyne note that “[...] Shakespeare’s lines have been enlisted by politicians spurred on by praises of English virtues, by lovers seeking to impress their loved ones with borrowed eloquence, by ordinary people who see in his words a crystallization of their own hopes and fears” (1985: Introduction). The quotes were coined in a different era with the purpose to entertain the Elizabethan audience. Some of the phrases contain eternal wisdom whereas others express grief and joy. As a matter of fact they are as strong as ever.

1.2 Purpose

The purpose of this essay is to explore the broad impact of a selection of winged words in Shakespeare’s *Hamlet*. The aim is to show to what extent these expressions are still used and whether they live independent lives without reference to *Hamlet*. This paper also seeks to determine whether the translated versions have maintained their strength in their new language suites. The translations used are mainly Carl August Hagberg’s, Britt G. Hallqvist’s and Theodore Fontane’s works, all three titled *William Shakespeare Hamlet*, and *Der Bestrafte Brudermord* by Reinhold Freudenstein. These translators are presented in the Method section.

Naturally, the original English phrases are more frequent in modern texts than their translated equivalents, but this essay also examines the latter. In this respect the phrases’ presence in daily use is investigated. The so-called normalization process, described in the Method section, is thereby helpful. The general point of this paper is to show that these phrases are of great value despite the fact that they were coined such a long time ago.

2. Material and method

2.1 Material

The *Hamlet*-texts used in this essay are *The Arden Shakespeare Hamlet* and *The Arden Shakespeare Hamlet The Texts of 1603 and 1623*. They include information about the early editions *The First Quarto of 1603, (Q1)*, *The Second Quarto 1605, (Q2)*, and *The First Folio 1623, (F)*. According to the General Editor's Preface: "Since then the Arden Shakespeare has become internationally recognized and respected. It is now widely acknowledged as the pre-eminent Shakespeare series [...]" (The texts of 1603 and 1623, 2006:xi).

Other authoritative sources of information used are *York Notes Advanced Hamlet William Shakespeare* edited by Jeff & Lynn Wood (1988) and *Longman Guide to Shakespeare Quotations* by Griffiths & Joscelyne (1984). I also take due note of *The Renaissance Hamlet Issues and Responses in 1600* where Roland Mushat Frye "[...] examine[s] the play afresh in the light of the audiences for which it was initially written" (1984:3). Frye gives a picture of life in the Elizabethan era. He elaborates on the prevailing customs and practices, the mourning procedures in particular. Some expressions are clarified by Evans G. Blakemore in *The Riverside Shakespeare. Svenska Akademiens Ordbok SAOB* [online] and *Svenska Akademiens Ordlista SAOL* [online] are other reference sources.

The choice of translations requires a presentation. Although there are many excellent interpretations of *Hamlet*, some have received more recognition than others. Therefore translations by Carl August Hagberg, Britt G. Hallqvist, Reinhold Freudenstein and Theodore Fontane are used. In Sweden, Hagberg is seen as the most prominent translator. His extraordinary work is in some circles considered to surpass the original. Dick Claésson observes in his article in the journal *Litteraturbanken* [online] "that Hagberg's monumental translation effort had consequences for the reception of Shakespeare's works". In the same source Claésson states that "it is hardly an exaggeration to say that Hagberg's translations constitute one of the Swedish major literary works during the nineteenth century." (Henceforth citations from Claésson are my translations). He continues to praise the translator: "Hagberg is the creator of Shakespeare in the Swedish language" and "the language and the poetry that have arisen have become a central part of the literary heritage."

Hagberg's translations of Shakespeare's collected plays were first published between 1847 and 1851. The edition used in this essay, commented on by Professor Erik Frykman, was first published in 1965 and later in 2003. I also use a relatively modern translation, namely Britt G. Hallqvist's (1986). Kent Hägglund states in his article 'Lästips om Hamlet' in the journal *Shakespearesällskapet* [online] that "at the theatre it is almost always Hallqvist who is used."

There are numerous translations of *Hamlet* in countless languages but in this essay I limit myself to the above mentioned Swedish and German ones. When it comes to Freudenstein it is appropriate to mention that his *Der Bestrafte Brudermord* is not an exact translation in the ordinary sense. It presents the play as it was performed by the wandering Shakespeare troupe in Germany between 1616 and 1770. Freudenstein's book is based on the spoken language; consequently it is not an accurate presentation of Shakespeare's text. However, he sometimes refers to *Ur-Hamlet*, the obvious platform during these early constructions of the tragedy. Freudenstein claims that "[t]he true Ur-Hamlet is found in the Nordic fairy world and dates before the first written rendition of the Hamlet-story through Saxo Grammaticus" (1958:38). According to 'Shakespeare's Sources for Hamlet' [online]:

Generally, it is accepted that Shakespeare used the earlier play based on this Norse legend by Thomas Kyd, called the Ur-Hamlet. There is no surviving copy of the Ur-Hamlet and the only information known about the play is that it was performed on the London stage; that it was a tragedy; that there was a character in the play named Hamlet; and a ghost who cried 'Hamlet, revenge!'

For the German translations, I mostly use the great German translator Theodore Fontane. Joachim Krüger, the literary critic, maintains in his afterword to Fontane's translation that his translation in many parts reaches or surpasses Schlegel's classic interpretation (1996:152). Fontane's original translation dates from 1844. The version used in this essay was published in 1996.

A translator's difficulties are discussed by authors such as Christina Heldner and Judith Moffett. Heldner elaborates on rhythm in poetry translation (2013:130) and Moffett ponders on what it takes to be a translator (1985:85). Some of their remarks are highlighted in the Method section. A few metric observations of general character are included in the same section. Another source used in the essay is *Understanding Translation* by Anne Schjoldager, Henrik Gottlieb & Ida Klitgård (2008). The definition of the Swedish equivalent to 'winged words' by Hellsing, Hellquist & Hallengren in their *Bevingat från*

Adam & Eva till Köttberget (2005) is inserted in the Background section. The introduction also refers to Josep Marco's article 'Some Insights into the Factors Underlying the Translation of Phraseology in the COVALT Corpus' *Beyond Borders, Translations Moving Languages, Literatures and Cultures* [online].

The above sources of information are reputable and widely recognized. To reach the goal of this paper I have used various reliable Internet sites. They were searched interchangeably in order to achieve objectivity. To get an idea of the number of online entries I use *Google* [online].

Naturally, the main material in this paper is the selection of phrases. A list follows here:

Frailty thy name is woman,

More sorrow than in anger

Murder most foul

The time is out of joint

Brevity is the soul of wit

Though this be madness, yet there is method in't

What a piece of work is man

To be or not to be, that is the question

Ay, there is the rub

This mortal coil

Thus conscience does make cowards of us all

In my heart of heart

It smells to heaven

My words fly up

Flaming youth

Sweets to the sweet

The rest is silence

Now cracks a noble heart

In order to facilitate reading, table appendices are added. Appendix 1 reports on the frequency of phrases' occurrences in Google and Appendix 2 surveys the presence of the studied phrases in *Q1*, *F* and *Q2*.

2.2 Method

A selection of eighteen winged words in *Hamlet* is studied in this paper. These are criteria for including an expression: it should appear to be coined by Shakespeare and it should have achieved recognition as a winged word. It should appear as a ‘standalone’ phrase without reference to Shakespeare or *Hamlet*.

Once a phrase is chosen, it is clarified where in the tragedy it occurs and what it implies. As some expressions are missing in *Q1* and *Q2*, the phrases are obtained from *F*. Acts, scenes and line numbers are specified as per *F*. The phrases in these three versions are compared and so are any existing footnotes.

Thereupon translations and comments in Swedish and German follow. The translators have been presented in the previous section. Occasionally, I suggest that a translator has remained faithful to the original version. This means that a translated expression coincides with the original phrase word for word. Furthermore, it means that the translated phrase maintains the impression of the original phrase. Where discrepancies occur in any of these respects it has been commented on in the respective analysis. The translations of the Swedish and the German phrases into English are mine. Metre, rhyme and translators’ dilemmas are discussed. Some lines have been devoted to the so-called normalization in each analysis. This process has been elaborated on by Marco:

Normalisation can be defined as the tendency of translated texts to be more conventional than the originals, i.e. to replace source text implying a certain amount of creativity with target language segments adhering more closely to what is typical in that language and thus conforming to target reader’s expectations (Marco 2009:844). All quotations in this essay are reproduced as they are formatted in the original texts, thus authorial bold letters may occur. The analysis of each phrase is summarised by the brief discussion of Internet entries.

2.3 Metre and a translator’s dilemma

Hamlet is written in blank verse or iambic pentameter, i.e. each line consists of five iambic feet, 10 syllables per line but no end-rhyme. This regularity is not Shakespeare’s; in *Hamlet* the scenes end with a rhyming couplet. This example illustrates the pattern: “The time is out of joint, O cursed spite, / That ever I was born to set it right!” (1.5.188-9). Another example: “But I have that within which passeth show, / These but the trappings, and the suits of woe” (1.2.83-4). The metre is further characterized by different emphasis on the

syllables, stressed are followed by unstressed. According to the *Shakespeare Language Guide* [online]:

A perfect example of this is “To **be**, / or **not** / to **be**: / that is / the **ques-** / -tion.

Shakespeare also reverses the order of the stresses in some iambs to help emphasize certain words or ideas. If you look closely at the fourth iambus in the Hamlet quote above, you can see how he has placed an emphasis on the word ‘that’ by inverting the stresses.

In her essay “On rhythm in poetry translation: The case of Shakespeare’s sonnets”, Heldner discusses the author’s sonnets but her metre observations are also applicable on *Hamlet*. She elaborates on the diversions from the iambic pentameter scheme and their cause. She suggests that irregularities are intentional and not a poet’s easy way to get out of a metrical dilemma (2013:131). She observes that deviations are “creating variation in the verse in order to avoid monotony, or perhaps more importantly, they may also have what might be called mimetic function [...]” (2013:131). This literary artifice helps to maintain the audience’s attention.

The introduction to *Hamlet the Texts of 1603 and 1623* devotes a chapter to “Policy on Q1 metre and lineation” (2006:5). Here Thompson & Taylor argue that “[t]he First Quarto text of 1603 is printed as if it were a verse play throughout, perhaps indicating that, for some composers at least (though of course not for all), verse was the default layout for plays of this period” (1988:5-6). This introduction highlights the difference between the early versions of Hamlet, *Q1*, *Q2* and *F*, in respect to the metre: “It is immediately apparent, however, that the adherence to iambic pentameter is much less regular than it is in Q2/F” (1988:6). Thompson & Taylor further explain that they have used prose in *Q1* where their predecessors have used prose in the corresponding *Q2* and *F* parts. They also make the general observation that metrical writing and prose of that period often overlap. They state that “[a]mbiguities in this area can arise and editors can disagree because (1) Elizabethan prose is itself often rhythmical, blurring a simple distinction between prose and verse, and (2) the lineation of Q1 is not simply random but it seems to reflect syntactic structure; [...]” (1988:6).

The Swedish translations referred to in my essay, Hagberg’s and Hallqvist’s, are in blank verse. The verse feet in both these versions are limping; sometimes there are too many syllables in a line and sometimes too few. This fact has not, however, had any impact on the spread of the famous quotations. Often the aforementioned translations go hand in hand

despite the years that have elapsed between their emergences. One can assume that Hallqvist had too much respect for Hagberg for wanting to tamper with his commended translation. In most cultural contexts Hagberg's version is the most influential one. Whenever Hallqvist's version differs from Hagberg's, it has been reflected in the analysis per phrase of this essay.

Like the aforementioned Swedish versions, Fontane's interpretation has its problems. According to Joachim Krüger's epilogue in Fontane's translation, it has shortcomings but virtues such as "[c]larity, density and powerful style" (1966:152) outweigh the flaws. Krüger praises Fontane's "masterful translation of the lyrical parts and the rhythmically lively prose" (1966:152). Another reflection from Krüger's side is that Fontane refrains from formal lineation but writes in running text. However, the famous winged words emerge with equal clarity in spite of this setting.

What difficulties must a translator master? Moffett (1999) points out that a translator worthy of the name should also be a poet. She claims that a translation is worth doing only if it is well done (1999:85). Moffett emphasizes the importance of maintaining a poem's essence and not sacrificing it on the altar of rhyme and meter. Other writers such as Heldner (2013) express the same opinion as Moffett. Heldner: "[...] would like to claim that that an adequate rendering rhythm in the translation of a work of poetry is an important quality in the poetic target text – although, admittedly, not quite as important as rendering its conceptual contents" (2013:127). Klitgård observes that a translator needs an ear sensitive to rhythm and an eye susceptible to imagery. Translators should master diction and structure of stanzas and meters; they must also have knowledge of the historical and cultural context of the poem (Klitgård 2008:269). What here is said about translation of poetry applies for the most part to drama. However, performance on stage implies other problems. Once the translator has distinguished between tragedy and comedy, he "must be able to grasp climactic moments in the dramatic script, get the dialogues, monologues, asides and soliloquies right, as well as getting a feel for various extralinguistic elements, such as stage, props, lighting, sounds, non-verbal signs and movements, gestures, facial expressions, timing etc" (Schjoldager 2008:276-7).

Generally, translations sometimes tend to turn neutral in tone, thus running the risk to become commonplace. This shift in shade may be regarded as a concession to audience expectations. Irrespective of nuances in style, rhythm and metre in the translated versions, they contribute to the popularity of Shakespeare's winged words.

3. Results and Discussion

This section is the core of this essay. Hereunder are the selected phrases introduced and analysed. They are presented in the order they appear in the tragedy. Act, scene and line number(s), taken from the *F*-version, are given in brackets. The analyses are carried out as described in the Method section.

3.1 *Frailty thy name is woman*

In his disappointment over his mother's immoral behaviour, Hamlet exclaims: "Frailty thy name is Woman" (1.2.144). Unreliability lies in woman's nature according to Hamlet. This patriarchal approach in Elizabethan England is not surprising. Wood, Jeff & Lynn observe: "When Hamlet delivers the judgment 'frailty thy name is woman', he is unconsciously commenting upon both his mother and girlfriend. Their behaviour is linked, this time deliberately, just before the performance of *The Mousetrap* (the play within the play) when he comments on the short-lived nature of 'woman's love'" (1988:97).

All early versions of *Hamlet* encompass the phrase without any disparity. In *Q2*, henceforth referred to as Arden *Q2* (2006), there is a comment: "**Frailty. . . Woman** i.e. women embody or personify frailty or lack of constancy: a standard misogynistic attitude of Shakespeare's time and proverbial" (Arden *Q2* 2006:177). According to *The New Collins Dictionary and Thesaurus*, 'frailty' is synonymous to fallibility or feebleness; it could also mean 'deficiency' or 'imperfection' (1987:398). The translations follow the original text in different degrees. Hagberg's words "Skröplighet. Ditt namn är kvinna!" (2003:29) gives another impression than the original phrase. 'Skröplighet' is usually associated with infirmity or decrepitude and not with moral shortcomings. According to *Svenska Akademiens Ordbok SAOB*, [online] the expression was known already in 1528 when it referred to old age "which made human beings decrepit and misshapen" (1974:spaltS5215). The word was used by many famous Swedish poets, often to describe physical ailments. The term is also used in an abstract sense. For example, in *Svenska Akademiens Ordbok SAOB* [online], there is a note concerning "textens skräpligheter i Berwalds opera Estrella de Soria", the "frailty of the libretto of Berwalds opera Estrella de Soria" (1974:spaltS5215). Theatregoers of 19th century preferred solemn and elevated language. Hagberg's translation of the full phrase, "Skröplighet. Ditt namn är kvinna!", has a formal connotation which satisfied the linguistic expectations of the mid-nineteenth century. The choice of

‘skröplighet’ agrees with the literary norm at the time and can be seen as a ‘normalization’ as Marco describes it (See the method section). Thus the word has distanced itself from Shakespeare, and the expression leads its own life.

Hallqvist presents her version many years later: “Svaghet, ditt namn är kvinna!” (1986:31). Her ‘svaghet’ is less solemn than Hagberg’s ‘skröplighet’. ‘Svaghet’, i.e. weakness, is equivalent to the English word ‘frailty’. Fontane is faithful to the original text when he writes “Schwachheit, dein Nam’ ist Weib!” (1996:18). Freudenstein does not mention ‘Schwachheit’ as his version is not a translation in the strict sense, but so does Georg Büchmann. In his *Geflügelte Worte* (Winged Words) he assumes, more or less circumscribed, that the above-mentioned quote is Shakespeare’s. He also states that the quote has been parodied in E.T.A. Hoffman’s *Kater Murr*. The cat says: “O, Schwachheit, dein Nam’ ist Katz” (Büchmann1972:437). (Frailty, your name is cat). This is a good indication of an expression having become classic in Germany. This paraphrase would not exist in Hoffmann if it had not been a winged word in German.

This English expression gives 86,000 Google hits. As it occurs so frequently, the spread of the first 50 Google entries is illustrated in Table 1. It is evident that the direct references to Shakespeare or *Hamlet* decrease after the first 30 entries.

1-10	Refer to <i>Hamlet</i> for the most part. Occur in teaching, quizzes and tests. Elaborations on Shakespeare. One article manifests prejudice against women.
10-20	Many references to <i>Hamlet</i> . You-tube-clips with famous actors’ <i>Hamlet</i> -monologues. Some essays on the <i>Hamlet</i> -theme, but here the phrase slowly starts to distance itself from Shakespeare.
21-30	Still references to Shakespeare. Other authors spin on the Hamlet theme. Theatre history.
31-40	A mixture of quizzes, advertising of T-shirts and music-mix. Shakespeare is in the background.
40-50	Medical articles, research findings. Still a few hits concerning Shakespeare. The expression is sometimes used as heading of articles that have nothing to do with Shakespeare.

Table 1. Google entries of *frailty thy name is woman*. The first 50 Google posts.

Hagberg's version gives only 46 hits. The small number can certainly be explained by the archaic tone of 'skröplighet'. Feminist magazines use the term in more or less disguised shape. There are just a few standalone entries, most of them in connection with sport. Hallqvist's version offers 1,680 Google hits. Her translation of 'frailty' into 'svaghet' is more popular than Hagberg's which might explain the higher number of entries. Her version occurs in today's media world: in Twitter, Instagram and blogs. It is used in a variety of contexts such as advertising and dating. It is frequently found as a standalone expression. It is hardly surprising that Hallqvist's version occurs in gender equality debates.

Fontane's expression appears in Google 36,500 times. The first 100 entries include for the most part a reference to Shakespeare or *Hamlet*. Occasionally it occurs in a garbled form as 'Dummheit, dein Nam'ist X' (stupidity, your name is X). It also exists as an independent expression with no reference to Shakespeare. (Google, March 2015).

3.2 *More in sorrow than in anger*

The entire phrase reads: "A countenance more in sorrow than in anger" (1.2.228). In scene I, the ghost of Hamlet's father appears before Horatio. Hamlet asks what he looks like and Horatio replies with the above mentioned phrase. The appearance of the ghost is crucial. Wood, Jeff & Lynn state that "Horatio is shocked; he has lost his scepticism; he interprets the Ghost's appearance as an omen of trouble brewing for Denmark" (1988:16). By contrast, Frye comments on ghost phenomena as they were perceived by the established Church of England at this time: "[...] basic Protestant doctrine did not accept the possibility of legitimate ghosts of departed men and women" (1984:17).

The early versions, *Q1*, *Q2* and *F* include the phrase as stated in the above sub-title. The *Q2* notes give common synonyms to 'countenance' as 'face' and 'expression' (Arden *Q2* 2006:185). *The Oxford English Dictionary* [online] defines 'sorrow' as 'mental distress caused by loss, suffering, disappointment' (2014).

Hagberg's interpretation is typical of his time. He writes "[u]ti hans uppsyn mer sorg än vrede låg" (2003:32). He retains Shakespeare's word order which in translation makes a solemn impression. His version is not found in Google. Hallqvist's interpretation, "[m]er sorg än vrede märktes i hans uppsyn" (1986:39) contains a reversal of the word sequence. Thus the sentence flows more easily in Swedish. Google hardly offers any hits for

Hallqvist's version of the full phrase. The shortened phrase "mer sorg än vrede" is more frequent. It occurs occasionally in contexts related to conflicts and war events. Wrongful conduct arouses emotions that can be conveyed by this expression. According to *Svenska Akademiens Ordlista, SAOL* [online], the Swedish expression 'vrede' (wrath) also means 'förbittring, ilska' (resentment, anger) (2014:1083).

Fontane's version is "[e]ine mehr traurige als erzürnte Miene" (1996:21). He also changes the sequence of the words. If he had decided to begin the sentence with '[m]iene', it would have destroyed the rhythm. Heldner claims that "[...] an adequate rendering of rhythm in the translation of a work of poetry is an important quality in the poetic target text – although, admittedly, not quite as important as rendering its conceptual contents" (2013:127).

The original phrase gives 4,590 hits in Google. If 'Hamlet' is added to the search, 5,750 entries are found. The first 100 posts are mostly linked to Shakespeare. They involve sales of books, medieval helmets, old weapons and armour. I find it in newspaper headings, in columns and even in tavern reviews. The English phrase seems to be popular, whereas the Swedish and German translations are rarely used; there are just a few Google hits. (Google, March 2015).

3.3 *Murder most foul*

In this scene Hamlet realizes that his father was murdered by his own brother. King Claudius ought to be punished for his vile deed. Hamlet's mother is also involved but Hamlet treats her with indulgence. According to the Wood, Jeff & Lynn "he must leave Gertrude to God's judgment and the pricks of her conscience" (1988:26).

Shakespeare's phrase reads: "Murder most foul, as in the best it is; / But this most foul, strange and unnatural" (1.5.27). This wicked deed naturally arouses strong feelings of disgust. *Q1*, henceforth referred to as Arden Q1 2006, emphasizes that this is not a plain and simple murder but one of the worst kind. According to the *Q1* footnote: "**As ...unnatural** i.e. all murders are bad but mine was particularly so" (Arden Q1 2006:74).

Q2 also includes the phrase and so does *F*, henceforth referred to as Arden F 2006.

The Swedish translations reflect the atrocity as clearly as the original text. Hagberg's version is: "mord, och mord är grymt uti sig själv, / Men detta är grymmast, värst och gräsligast" (2003:42). Hallqvist's translation reads: "Ett vidrigt mord – ja mord är alltid

vidrigt, / men detta är värst – så hemskt, så onaturligt!” (1986:61). Fontane’s translation is:”Ja, schnöden Mord, wie Mord es immer ist, / Doch dieser ist vor allen unnatürlich!“ (1966:31)

The original phrase in abbreviated form, i.e. ‘[m]urder most foul’, gives 260,000 Google hits. When one delves into the first 100, it appears that the referencing to Shakespeare becomes sparse at an early stage. The phrase often occurs in crime contexts. Journalists use it as heading of articles relating to violence. There are many reports of murder cases where the phrase is a given title. Various crime magazines and Internet crime watches use it. Naturally, it is associated with detective stories and crime movies. Agatha Christie, for example, wrote a novel called *Mrs McGinty’s Dead* which inspired a film titled *Murder most foul*.

Besides describing murder, violence and ill deeds, the expression appears in many other contexts. It occurs in musical titles, in sports, and science fiction magazines. It is also found in religious texts and historical documents. One example of this is a magazine reporting the murder of an Aztec leader who lived several hundred years ago. Some associations, such as American Warrior Festival, have used the phrase in their event invitations. From time to time, but not too often, you come across Shakespeare in the flurry of Google entries. There are lots of posts that do not mention or even suggest the great author’s name. Consequently, the expression has become common in daily speech and writing.

Hallqvist’s abbreviated version “[e]tt vidrigt mord” occurs 1,680 times in Google. The term is commonly used in newspaper articles in crime contexts, but the translation into Swedish is of such general nature that one cannot discern Shakespeare or Hallqvist behind the words. The above mentioned film, inspired by Agatha Christie, has been translated into *Det är fullt att mörda*. This title does not really invoke Shakespeare’s literary version. Apparently the phrase is not easy to translate into a literary viable expression. Hagberg’s abbreviated version “mord, och mord är grymt uti sig själv” seems to be out of fashion; it occurs only once in Google.

Fontane’s translation “schnöden Mord” provides 376 Google hits, most of them in older theatre and literary contexts. The word ‘schnöd’ is somewhat archaic, so it would be strange to find it in modern texts. The English phrase is an idiom which has become part of the English phraseology. The translated phrases sound so common that it is difficult to assign them to Shakespeare. (Google, March 2015).

3.4 *The time is out of joint*

The phrase reads in full: “The time is out of joint; O cursed spite, / That ever I was born to set it right!” (1.5.188-9). The second line shows that Hamlet is harbouring a high self-esteem as he sees himself as an engineer capable of turning the kingdom on an even keel. A heavy burden rests on Hamlet’s shoulders. He is concerned about the kingdom but his worst fear is King Claudius, the one who turns the ‘time out of joint’. Frye devotes an entire chapter to those who are appointed to bring disorder into order: ‘Born to Set it Right: Hamlet and Others’ (1984:71). Interestingly, he draws parallels between Hamlet’s struggle against an evil ruler and the Huguenot nobles’ during the Elizabethan era. (1984:74-75). *Q1* follows the original text and so does *Q2* and *F*. *Q2* provides a comment: “The time the age, i.e. things in general” (Arden Q2 2006:227).

The Swedish and German interpretations of Hamlet’s struggle are faithful to the original text. Hagberg’s and Hallqvist’s translations are identical: “Ur led är tiden. Ve att jag är den / som föddes att den vrida rätt igen!” (Hallqvist 1986:73). According to *SAOB*, the phrase implies that “något är i olag” (something is out of order) (2014: spalt L.382). Fontane’s interpretation, which also follows the original text, reads: “Die Zeit ist aus den Fugen. O Verdruss, / Dass ich geboren ward und nun sie heilen muss!” (1996:37). Fontane retains the original word order. The emphasis is on ‘[d]ie Zeit’, exactly as in Shakespeare’s version.

The expression “The time is out of joint” occurs in all possible contexts. We meet it in everyday speech, in literary texts and not least in politics. When it is used, there is often a reference to Shakespeare, but it also leads a life of its own. I find it, for example, in newspaper articles pertaining to the effective use of time. Medicine and health are other areas where the expression occurs. It appears in titles of books, such as *Time out of Joint* by the American novelist Philip K. Dick. The expression has also been used in presentations of art exhibitions. Google provides 184,000 hits when accessed in March 2015. Search without the definite article provides 200,000 hits.

The Swedish translation “[u]r led är tiden” occurs 70,800 times in Google. About half of the first 100 Google hits relate to Shakespeare. The remaining numbers concern diverse areas such as a physician’s use of time, old-age pensions, sports, and clocks showing the wrong time. When “health analysis”(vårdanalys) is added to the search, 700 Google hits are found. The German term “[d]ie Zeit ist aus den Fugen” gives 18,500 Google hits. Considering that the internet list of *Geflügelte Worte* [Winged Words] gives 111,000 hits, Fontane’s expression occurs in a relatively high number. The first 100 entries have been

investigated and more often than not Shakespeare's name is mentioned. However, the phrase also appears in political contexts, sometimes in a garbled form as in 'unsere Epoche ist aus den Fugen'. As a standalone term it occurs in a variety of situations such as theatre and literature. For all three languages the following applies: it appears as a standalone phrase in diverse contexts. It is fair to say that the phrase stands on its own feet. This expression is a phrasal unit commonly used in three languages. (Google, March 2015).

3.5 *Brevity is the soul of wit*

"[...] brevity is the soul of wit" (2.2.90) are Polonius' words when he acts as an observer in Act II. Hamlet seems mad but his insanity is feigned and is part of his plan of revenge. Hamlet's performance is excellent and quite convincing. The spectator Polonius believes that he is witnessing an outburst of lunacy as he claims: "I will be brief. Your noble son is mad / Mad I call it; for, to define true madness" (2.2 92-3). Polonius makes clear that he is not a friend of superfluous words. When something needs to be said, it should be short but well thought out.

The word 'brevity' is defined in *The New Collins Dictionary and Thesaurus* as "conciseness of expression" or "lack of verbosity" (1987:119). Hagberg's version is "[...]såsom korthet är förståndets själ" (2003:56). ('Korthet' means 'briefness'). His 'korthet' agrees with Shakespeare's 'brevity', but Hallqvist's version is worth discussing. Her translation has a modern connotation, it reads: "koncentration är talekonstens själ" (concentration is the soul of oratory) (1986:91). She chooses the word 'concentration' instead of 'brevity' which results in a difference in meaning. *SAOB* states: "Att icke bliva mångordig" (to be not verbose) (2014: K.2538). Fontane's version is close to Shakespeare's: "[...] da Kürze des Witzes Seele ist" (1966:45).

Q1 differs from the other versions in that it is the Queen who specifically asks Corambis to be brief. (Polonius is named Corambis in *Q1*). Corambis is more concise than Polonius according to the notes in *Q1*. (Arden *Q1* 2006:89). *F* includes the phrase and so does *Q2*. The latter adds a comment: "**Therefore, brevity** F's reading ... is generally preferred ... as an improvement to syntax and logic. Polonius may, however, hesitate after *Therefore* as if he had meant to say something else" (Arden *Q2* 2006:243).

Many writers use the phrase as introduction to their works whilst duly referring to Shakespeare. However, the expression also has a life of its own. It occurs as an advice to speechwriters and comedians. A joke should always be short and witty. Hagberg's version

gives 8 Google hits only, Hallqvist's just 3, and Fontane's 92. The original version gives 273,000 Google hits. Obviously, the English expression has gained more popularity than the Swedish and German equivalents. The first Google entry explains the meaning of the phrase: "There is no briefer way of expressing this thought than Shakespeare's; making further explanation redundant." Not until the 30th entry does it emerge as an independent expression. It then occurs in translations into other languages without referring to Shakespeare. Journalists often introduce brief articles with this phrase. It is also used as an advice to pupils writing essays. This phrase is common in daily life. It is used in today's social media such as Twitter, Instagram and Facebook by all age groups. The phrase is found in a number of encyclopaedias which often define it as a 'proverb'. There are blogs using it in such diverse areas as karate and diabetes prevention. It is no exaggeration to say that this phrase has become a commonly used winged expression. (Google, March 2015).

3.6 *Though this be madness, yet there is method in 't*

Another winged expression coined by Shakespeare is "[t]hough this be madness, yet there is method in 't" (2.2.203-4). This phrase is an aside uttered by Polonius as a response to one of Hamlet's most bewildering monologues. Polonius recognizes that Hamlet is not actually mad, he just pretends. Frye observes that "[s]uch feigning of madness to achieve some desired effect was so ancient and widespread that in literary criticism there is even a special word – morology - to cover it" (1984:185-6). The term is not just an idiomatic expression; it has become a useful concept which has been interpreted in various languages.

Q1 has no trace of the expression. *Q2* and *F* follow the original version. *Q2* comments on the issue: "Whether characters are really mad ... or just pretending... their speech can hardly descend into gibberish if they are to retain the interest and attention of the audience" (Arden *Q2* 2006:252). The traditional translations by Hagberg, Hallqvist and Fontane follow the original text almost literally. Hagberg writes "[f]astän detta är galenskap, så är det likväl metod däri" (2003: 60). Hallqvist also uses 'galenskap': "Fast det är galenskap är det i alla fall metod i galenskapen" (1986:99). Fontane does not deviate from the original text when he writes "[o]bschon es Wahnsinn ist, liegt doch Methode drin" (1966:49).

This phrase appears in various contexts, in everyday language and in literary texts. The full English quote gives 23,800 Google hits, whereas the Swedish and German translations give just a few Google hits. In truncated form it occurs more frequently: 'Method in the madness' gives 176,000 Google hits whereas '[t]here is method in the madness' 8,780 hits.

The independent entries are outnumbering those referring to Shakespeare. There are posts concerning 'Clinical Ethics' and psychology; in none of them Shakespeare is mentioned. Political journals use the term, mostly as a standalone phrase. The expression often appears when methodology in various disciplines is discussed. Thus public functions require orderly arrangements or some kind of 'method', and economists use the term when describing their strategies. There are other areas where the expression is found. Titles of music albums can be specifically mentioned.

The Swedish translation "det är metod i galenskapen" gives 507 hits and the abbreviated form "metod i galenskapen" 1,070. It is not surprising that the term is common when evil deeds are debated. Examples are the mass murderer Anders Behring Breivik's and Mattias Flink's executions of innocent people. This is the ultimate consequence of madness paired with a methodical approach. Books have been named after the phrase. Thus, the Swedish author Barbro Alving used it as the title of a book published in 1957. Other areas are consumer affairs, economy and distribution.

Fontane's original version gives no Google hits. The shortened and twisted version "Methode in Wahnsinn" gives 7 hits. If you reverse the word order into "[i]n Wahnsinn liegt Methode" you will reach the impressive number of 373,000 Google hits. This shows how popular the expression has become in Germany. Apparently, it fills a need to postulate that madness can be methodical. The inverted version seems more appropriate in the German language. It occurs largely as a standalone term. Examples are: German aphorism dictionaries, scientific and psychological articles, and political reviews. Other entries concern sports such as football. One example is a match report of a Spanish game between Barcelona and Real Madrid. Medicine and pharmacology are fields where the phrase is used. Like Swedish newspapers, the German ones published articles about Breivik's terrorist attacks in Oslo. These newspapers often used the phrase as heading of articles, mostly in a garbled form. It is obvious that this term has become a common expression, almost a colloquialism, in all three languages. (Google, March 2015).

3.7 What a piece of work is a man

In this scene Hamlet's old friend Rosencrantz and Guildenstern enter. They are instructed by the royal couple to watch Hamlet who seems to get more peculiar with every day. Hamlet, who only pretends to be insane, reveals the old friends' true mission. As observed by Frye: "Despite his eloquent appeals to 'the beaten way of friendship', he soon finds that he cannot

depend on them. They are actively in the service of Claudius and metaphorically in the service of Fortune – the two deliveries being essentially the same in this play” (1984:111).

It is also worth noting that the quote “[w]hat a piece of work is man” (2.2.302) is not found in *Q1* but in *Q2* and *F*. In the latter a comment is offered: “**What...god!** F has an exclamation mark after man and question marks used emphatically after *reason, faculty, admirable, angel* and *god*, making this speech more declamatory than the *Q2* version” (Arden *F* 2006:241). These punctuation marks render the phrase a bombastic character.

The well-known quote has been translated by Hagberg as: “[v]ilket mästestycke är icke människan!” (‘a piece of work’ has been interpreted as ‘a master piece’) (2003:63).

Hallqvist’s version is similar to Hagberg’s and reads: “Vilket mästerverk är inte människan!” (1986:107). Fontane’s translation does not deviate from the Swedish interpretations: “Welch ein Meisterstück ist der Mensch!” (1966:52).

The expression appears mostly in texts related to Shakespeare but also in other contexts such as film and music. The phrase occurs in a song title in the musical *Hair*. Exactly as in Shakespeare’s play, it is a tribute to man. There are plenty of examples of movies where the expression occurs. It appears as the name of TV-series and poetry collections. The expression also seems to be useful in Internet advertising, for example when different networks are presented.

A Google search for the original quote gives as many as 603,000 hits. The first 100 entries show that two-thirds have other domains than *Hamlet*. It is no exaggeration to claim that the English expression stands on its own feet as it is used without reference to Shakespeare. Hagberg’s version gives just a few hits and Hallqvist’s even fewer. The German translation gives 414 hits, most of them associated with Shakespearean literature.

3.8 *To be or not to be, that is the question*

One of literature’s most famous soliloquys is Hamlet’s in Act III which begins with “[t]o be, or not to be: that is the question;” (3.1.56). These words are pronounced at a crucial moment; the protagonist reflects on harsh living conditions and whether it is worthwhile to endure them. Frye observes that “[b]eginning with a posing of existence against non-existence, he immediately shifts to a weighing of action against inaction. He later recurs to the desirability of death, which he later repudiates because of the ‘dread of something after death’ as a punishment for wilful suicide” (1984:188). The first unit of the phrase in *Q1* occurs unchanged in the subsequent versions of *Hamlet*. The last words of the phrase differ

between *Q1* and the later versions; instead of “that is the question” *Q1* states “ay, there’s the point”:

Ay... point. As this ‘soliloquy’ is the most famous speech in the play (and indeed by Shakespeare), so this is *Q1*’s most famous variant from the other texts. It seems extraordinary, from a later perspective, that if *Q1* is a kind of memorial reconstruction, this particular line should be misremembered.

(Arden *Q1* 2006:92).

Both *Q2* and *F* include the phrase. A *Q2* note elaborates on ‘the question’. Is life worth living or should Hamlet commit suicide? Is Hamlet planning to kill the King? According to the footnote, it is surprising that editors and critics still do not know why Hamlet asked his ‘question’ (Arden *Q2* 2006:284).

The Swedish and German translations follow the original word for word. Such adherence does not always favour the rhythm but it is retained. The traditional Swedish translation of this elevated phrase reads: “Att vara eller icke vara – det är frågan.” Hagberg (2003:76) and Hallqvist (1986:131) use the same wording. Hallqvist refrains from changing Hagberg’s famous text. His translation is unreservedly praised, among others by Professor Erik Frykman in his preface to Hagberg’s translation (2003:15). When Fontane writes “[s]ein oder nicht sein! – ja, das ist die Frage:” (1966:65), he is faithful to the original text. Freudenstein’s *Der Bestrafte Brudermord* does not contain the phrase which seems strange since he is said to be inspired by *Ur-Hamlet*. The correlation between these two works is discussed by researchers, but as *Ur-Hamlet* is no longer available to us, we cannot compare the texts.

Shakespeare’s unabbreviated phrase gives 401,000 Google hits, whereas the first part of the sentence “[t]o be or not to be” gives the impressive number of 22,700 000 hits. A brief investigation of the latter version shows the following: Shakespeare and Hamlet occasionally emerge among all entries on a variety of subjects. Many articles are discussing medical supplies, X-rays and skincare. Financing and investments are other fields where the phrase seems to be useful. It often appears in mutilated form as: ‘To buy or not to buy, that is the question’. This type of rephrasing is often seen in modern texts. The words in the phrase are sometimes altered but the essence is still there.

As for the Swedish versions, the full quote gives 7,650 Google hits. A search for the first part of the quote where the negation ‘icke’ has been replaced by the contemporary ‘inte’

gives 11,100 Google hits. Examples of areas where the phrase is found are politics, psychology, science and religion. The quote also appears in advertisements.

Fontane's version is accepted in German as it occurs in Google 325,000 times, (in a truncated form, the last part of the sentence cut off). If we change the phrasing into 'Zu Sein oder nicht zu Sein' (insertion of the preposition 'zu'), Google offers 309,000 hits. Upon browsing through the first 100 entries, the following is observed: in disciplines such as theology, logic and metaphysics the quote occurs. It is also found in all kinds of entertainment regardless of genre.

All Google hits demonstrate that the term has become a useful expression that comes in handy in various situations. The quote seems to have become generally accepted in all three languages. It is used in the original version but just as often in altered forms. (Google, March 2015).

3.9 *Ay, there's the rub*

The phrase "[a]y, there's the rub," (3.1.65) is incorporated in Hamlet's most famous soliloquy which begins with "[t]o be, or not to be; that is the question;" (3.1.56). The question at stake is whether life is worth living or not. Although a way out would be suicide, there is a snag, a 'rub', namely fears of afterlife. *Q1* does not specifically mention 'rub' but *Q2* and *F* do. The *Q2* footnote includes: "[I]mpediment, disincentive (from the game of bowls, where a rub is an obstacle of some kind which diverts the bowl from its proper course [...])" (Arden *Q2* 2006:285). Blakemore observes: "Rub: obstacle (a term from the game of bowls)" (1974:1160). The *Q2* footnote also refers to *Richard II* where a "play at bowls" is proposed (Arden *Q2* 2006:285).

The phrase has been translated by Hagberg into "[s]e, däri ligger knuten!" (2003:76). Hallqvist's version is: "[...] det är stötestenen!" (1986:131). The Swedish phrases have a broader connotation than the original version but the significance is the same, i.e. a barrier. These translations show how difficult it is to translate metaphors. The result is often a phrase that roughly corresponds to the original version but does not give the same impression. Fontane writes simply: "... ja das ist's;" (2003:65).

The original version gives 18,000 Google hits and like the Swedish versions it occurs in all possible situations. It occurs in law and many other areas of social life. It also appears in food recipes where the expression is used in its literal meaning. Spices can be 'rubbed' into

meat of various kinds. Given the presence in contexts that are not linked to Shakespeare, one may say that the phrase has become part of everyday vocabulary.

Hagberg's version gives 2,250 Google hits, whereas Hallqvist's gives 12,300. Both Hagberg's and Hallqvist's versions are available in contexts which are remote from *Hamlet* and Shakespeare. When searching online I found entries on politics, elections, book reviews, and outdoor equipment. The Swedish phrases have become part of standard phraseology but they are too general to be attributed to Shakespeare. Fontane's version is used in so many contexts that it is difficult to see trends in its usage. (Google, March 2015).

3.10 *This mortal coil*

The phrase "[t]his mortal coil" (3.1.67) is part of Hamlet's famous "to be or not to be" speech. *Q1* does not include the phrase but *F* does. *Q2* includes the phrase and gives two different interpretations in its footnote: "(1) this turmoil of living, (2) this mortal flesh ... which encloses within its coils or folds our essential being and has to be shuffled off at death [...]" (Arden *Q2* 2006:285). The *Q2* footnote further argues that "the phrase seems to have been coined by Shakespeare [...]" (Arden *Q2* 2006:285).

According to Hagberg, the phrase reads "stoftets tunga skrud", (2003:76). 'Stoft' is etymologically related to 'materials of textile and paper'. Another interpretation of the word is 'boja', in English 'fetter'. In this sense 'stoft' implies matters which fetter the human spirit. It can also refer to something that is crashed or has fallen into pieces. (*SAOB* spaltS12053:1991[online]). One of many meanings of 'skrud' is 'attire' or 'garment', (*SAOB* spaltS5021:1973 [online]). Hagberg's translation invokes sadness but Hallqvist's contemporary translation is less gloomy. Her phrase "allt jäkt" (all strain) (1986:131) can also be interpreted as 'överdriven, nervös brådska' (excessive, nervous haste) (*SAOB* spaltJ326:1934 [online]). Hallqvist's version is general and therefore difficult to relate to Shakespeare. Fontane's translation is "Tumult der Erde" (earthly turmoil) (1966:65). The tone in his translation is close to Hallqvist's, whereas Hagberg's gives a sadder and heavier impression.

The English phrase gives 481,000 Google hits. There are hardly any entries related to Shakespeare until the 40th hit. This shows that the English expression has become an independent phrasal unit apart from its association with Shakespeare's *Hamlet*. Many of the posts relate to modern music and videos; it occurs in entries about record companies and rock groups. An example of this is a music band, a 'super group', called "This Mortal Coil".

The phrase also occurs in entertainment contexts. Who could, for example, forget Monty Python's "Dead Parrot Sketch"? Monty Python's Flying Circus declares that the poor parrot has shuffled off his 'mortal coil'. Although these amusing and playful contexts exist, they are not the most common. The phrase has a sad undertone and is often used in relation to death. Hagberg's version, which gives 401 hits, is virtually only found in relation to Shakespeare. Hallqvist's and Fontane's versions are too general to follow online. (Google, March 2015).

3.11 *Thus conscience does make cowards of us all*

This phrase is part of Hamlet's well-known soliloquy "[t]o be or not to be". Death is not the final state but rather a never ending sleep. Hamlet is not afraid of sleeping but he fears the dreams: "Thus conscience does make cowards of us all;" (3.1.83). Hamlet finds the pains of mortal life unbearable but his conscience and his fear of afterlife deter him from committing suicide. Although Hamlet is terrified by death, his monologue is strangely impersonal. Wood, Jeff & Lynn observe that "[i]t says nothing about his immediate situation, never uses the words 'I' or 'me' but reflects dispassionately, in general terms on how tempting it is to try and escape the wretched human condition." (1988:41). The time during which the play was written is characterized by strict religiosity, so Hamlet's fear of punishment after death is understandable.

All early versions include the phrase - but not literally. There are minor discrepancies due to phonetics and meter. Harold Jenkins, a Shakespeare scholar, has, according to the footnote in Arden, made a supplement in his *Hamlet* edition: "Make cowards – cause us to be cowards. Q1/F's 'of vs all' is included by Jenkins, presumably on metrical grounds; the Q2 reading requires the actor to pause" (Arden Q2 2006:287).

Hamlet's fear and agony have been interpreted in many languages. Hagberg's translation is: "Så gör oss samvet till pultroner alla" (2003:77). Thus he literally follows the original text. The word 'pultron' is archaic; according to *SAOB*, it occurs mostly during the time span 1653-1895. The expression still exists as a description of a person who is easily intimidated by threats, a weakling. In the old days it was more commonly used and often in a pejorative sense to depict a villain. (2014: spalt: P2377). When we use 'conscience' today, we mean the inner moral compass that shows us the right way in life. However, Shakespeare gives the word another meaning as indicated by the Q2 footnote: "Some commentators argue that conscience means 'introspection' here rather than a sense of morality [...]. Certainly the

context indicates that Hamlet means ‘fear of punishment after death’ rather than ‘innate sense of good or bad’” (Arden Q2 2006:287).

The original version gives 35,500 Google hits and a search without the conjunctive adverb ‘thus’ gives 40,400 hits. The first 40 or 50 hits relate to Shakespeare with some exceptions for religious items. Then there are entries relating to various areas of social life, but the majority can be linked to Shakespeare. Writers use the expression just as it suits them whilst duly referring to the source. It is used in blogs, usually with a reference to Hamlet. The expression also appears in war and terrorism literature and, according to my data analysis, it usually bears references to the source. Therefore one cannot argue that the expression has become an independent phrasal unit without reference to Shakespeare.

Hagberg’s version occurs 126 times in Google and mainly in connection with Shakespeare. Hallqvist’s version is “[d]en inre rösten gör oss alla fega” (1986:133). Her version gives 96 Google hits. Despite the fact that her translation is stilted, it occurs in all possible contexts such as football and other sports. Fontane has replaced ‘conscience’ by ‘thoughts’: “[s]o macht das Denken – Memmen aus uns allen” (1966:66), (so thinking does make cowards of us all). His interpretation is less frequent with 4 Google hits only (Google, March 2015).

3.12 *In my heart of heart*

In the phrase “[i]n my heart’s core, ay, in my heart of heart - ” (3.2.71) my focus is on the last part. In this scene Hamlet praises Horatio as a man who masters his feelings. The phrase precedes Hamlet’s announcement of a play that is going to be performed during the evening as a tribute to Hamlet’s mother and King Claudius. Hamlet has added a scene to the play with the purpose to reveal the royal couple’s conspiracy. In *Q1* the phrase is absent but in *F* it occurs. *Q2* includes it and provides an explanatory footnote: “[C]ore centre, but also perhaps a play on cor, Latin for ‘heart’” (Arden Q2 2006:301). The words ‘heart’ and ‘core’ reinforce each other thus suggesting ‘the depth of the heart’. The phrase signifies that Hamlet relies on his friend.

The Swedish and German translators follow Shakespeare’s text almost literally. Hagberg’s version is “[i] hjärtats hjärta [...]” (2003:83, Hallqvist’s - “mitt hjärtas hjärta – [...]” (1986:145) and Fontane’s “[i]n meines Herzens Herz [...]” (1966:73).

A search for the English phrase combined with “*Hamlet*” gives a couple of hundred Google hits only, whereas a search where “*Hamlet*” is omitted gives 376,000 hits. One

website states that it is suitable when “you know something is true but don’t want to admit it”. The phrase occurs in many areas of life but most often in literary contexts and lyrics. The artist Phil Collins uses it in one of his albums. The essence of the quote is ‘heart’, so it is natural that it is found in contexts related to cardiovascular diseases. One medical school even uses the entire stanza as an opening address in a textbook. It occurs in other spheres of medicine such as midwifery.

Hallqvist’s relatively modern version gives 366 hits whereas Hagberg’s only provides 34. Hallqvist’s version often relates to poetry and lyrics without mentioning Shakespeare. The German version gives 3,290 hits (search without the preposition). A remarkable number of the German entries are of religious nature such as hymnals and prayer books. It occurs in ancient lyrics from the seventeenth century and in modern love poems. This phrase has obviously taken the step from Shakespeare’s play to an independent phrasal expression. (Google, March 2015).

3.13 *It smells to heaven*

“It smells to heaven” is a metaphor that also can be interpreted literally, e.g. of food that has become stale. Something is so atrocious, either literally or figuratively, that the stench rises up to the sky. The full line reads “[o]! my offense is rank, it smells to heaven;” (3.3.36). The second half of the sentence is analysed in this paper. In the play the phrase is uttered with a groan by King Claudius who regrets his crime, the fratricide. Claudius’s lost composure is caused by the play within the play staged by Hamlet. During the play Claudius realizes that his brother’s blood stains his hands but he is unable to ask for forgiveness as his hatred is stronger than his remorse.

It does not appear in *Q1* but in *Q2* and *F*. Although it is missing in *Q1*, one can still deduce that the King is remorseful. He exclaims: “O that wet that falls upon my face / Would wash the crime clear from my conscience! / When I look up to heaven I see my trespass” (9.238-40). *Q1* comments: “Scene 10.1-13. This is the first direct confirmation of the King’s guilt in *Q1* which does not have the aside he is given in *Q2* at 3.1.48-53” (Arden *Q1* 2006:126).

The Swedish translations follow Shakespeare’s text almost literally. Hagberg writes ”den stinker himmelshögt” (2003:95) and Hallqvist “den stinker upp till himlen” (1986:173). Fontane has interpreted the phrase differently and moreover he has combined the

aforementioned clauses: “O, mein Sünd’ ist schrecklich, himmelschreiend!” (My sin is awful, it cries to heaven) (1966:87).

The phrase is attributed to Shakespeare but one cannot be absolutely sure. In any event he has contributed to its popularity, which is proven by 11,200 Google hits. Upon an investigation of the first 100 hits I conclude that approximately 90 are related to Shakespeare, directly or indirectly. The remaining hits concern various areas such as religion and cooking. In politics it occurs, for example, when a politician wants to make a confession. In English the expression can be regarded as a standalone term. Neither the Swedish translations nor the German are common; there are hardly any traces of their use on the Internet. (Google, March 2015).

3.14 *My words fly up*

This phrase corresponds to what we today call ‘lip service’, empty words. The full expression reads “My words fly up, my thoughts remain below” (3.3.97). It is pronounced by the King who has risen from kneeling in prayer. He pretends that he is remorseful but his words are empty. He has already confessed that his sins stink to heaven.

Q1 reproduces the phrase as it has been indicated in the above sub-title and so does *Q2* and *F*. Hagberg’s translation of the first part of the phrase reads: “Upp flyga orden” (2003:97). Hallqvist’s words coincide with Hagberg’s, the only difference is the modern verb form in “[u]pp flyger orden” (1986:175). Fontane follows this version when he writes “Auf steigt mein Wort” (1996:89). Freudenstein reproduces the King’s remorseful words: “I fear that my wrongdoing is so unspeakable that it not behooves me to be forgiven, still I fervently ask the Gods to forgive my grave sins” (1958:63). As Freudenstein interprets rather than translates, there is no specific phrase to search on the Internet.

Hamlet’s full expression gives 15,500 Google hits and the abbreviated form 19,200. A browsing through 200 hits shows that the expression occurs without reference to Shakespeare. In politics it appears, for example, in an article about the American president Barack Obama. It is found as an introduction in school textbooks and lectures. It appears in blogs. Physical education and training are other areas where you find it. The expression is occasionally analysed in newspapers’ culture chronicles. Some writers believe that Claudius’s outcry of these words was justified whereas others believe that he should have kept quiet. Hagberg’s version gives 5,020 hits. His translation seems to be less popular than Hallqvist’s, which gives 13,300 hits. The Swedish variants are often found in newspaper

articles. Church magazines use it as their authors often reject ‘empty words’. The English and the Swedish expressions mostly occur without mentioning *Hamlet* whereas Fontane’s version of this phrase is hardly found in Google texts. (Google, March 2015).

3.15 *Flaming youth*

This phrase reads in its entirety: “To flaming youth let virtue be as wax” (3.4.75).

In this scene Hamlet meets his mother in private. He throws in her face that she is blinded by lust “[y]ou cannot call it love, for at your age / The hey-day in the blood is tame, it’s humble“ (3.4.68-69). According to Wood, Jeff & Lynn, “[h]e forces her to look at two pictures, one of the god-like King Hamlet and another of Claudius whom Hamlet compares to a mildewed ear of corn. Hamlet’s distress is that a mature woman can allow her sexuality to have such power over her ‘judgment’” (1988:53). The quote is not present in *Q1* but in *F*, and *Q2*. *Q2* comments on it: “[t]o...fire i.e. chastity (*virtue*) will be like wax for young people (who are naturally more sensual) and will melt in its own heat” (Arden *Q2* 2006:342).

Flames of passion consume Hamlet’s mother. Hagberg uses the archaic expression “eldfångd ungdom” (2003:100) and Hallqvist’s version is “ungdomsglöden” (1986:183). The Swedish terms are of general nature. Nevertheless they reproduce Shakespeare’s keynote. Each expression is typical of the time during which it emerged. In English this phrase is a fixed idiom. A corresponding translation is therefore difficult to accomplish.

This essay focuses on the first part of the phrase, “flaming youth”. It is found in Google 176,000 times. Not until you have advance in search, the names of Shakespeare and Hamlet emerge. The first 40 Google hits relate to rock groups and modern lyrics without mentioning Shakespeare. Well-known groups such as Kiss and famous singers such as Phil Collins have implemented the expression in their song titles. The Swedish versions are set expressions common in Swedish which makes it difficult to analyse their occurrence as borrowings from English and so is the case with Fontane’s forthright “Feuer” (1966: 92). (Google, March 2015).

3.16 *Sweets to the sweet*

The words “[s]weets to the sweet” (5.1.240) are spoken by Gertrude at Ophelia’s grave. She is in mourning when she exclaims: “I hop’d thou shouldst have been my Hamlet’s wife; / I thought thy bride-bed to have deck’d, sweet maid / and not have strew’d thy grave”

(5.1.242-3). Has the Queen undergone a metamorphosis and become a better person? Frye observes that Hamlet no longer criticizes his mother. Perhaps he believes that she is remorseful (1984:166). Whether Gertrude harbours genuine feelings or not, her words are ambivalent. While she decorates the grave of her son's betrothed, she might be pondering on the true reason for her death. Wood, Jeff & Lynn suggest: "Gertrude describes Ophelia's suicide as something involuntary. Interestingly, the Gravedigger is sceptical" (1988:98). All early versions include the quote. *Q2* comments: "Sweets...sweet The Queen probably places or throws flowers on the corpse or the coffin as she says this" (Arden *Q2* 2006:427).

Hagberg's "[I]juvt åt den ljuva" (2003:136) is an exact translation. Hallqvist uses the same wording (1986:260). Fontane writes "[d]em Schönen Schönes" (1966:132). He portrays Ophelia as 'beautiful', whereas Shakespeare's expression is ambiguous; it can be interpreted both as 'pleasant' and 'sweet'.

The English quote is used in all possible contexts; Google provides 103,000 hits when searching for the original phrase. It is often associated with advertising of food, candies and cosmetics. It is suitable to describe pleasant phenomena. The expression appears in recipes for desserts and cakes. Sometimes it is associated with music; already in 1961 the pop group The Drifters wrote a song with the title "Sweets for My Sweet!". The Scottish film composer Patrick Doyle has used the expression in a soundtrack of a film version of *Hamlet*. Given how common the phrase is, it may be considered a phrasal unit that cannot be directly attributed to Shakespeare.

Google gives just a few hits when searching for the Swedish equivalent. The phrase does not occur frequently but it is sometimes heard from older gentlemen when they hand over flowers to the hostess at a dinner party; the expression sounds outdated. Young people whom I have interviewed find it 'uncool' and would never use it. The German expression gives hardly any hits at all. (Google, March 2015).

3.17 *The rest is silence*

According to Frye, "[...] the reference to death as silence occurs frequently in the Bible, and would have been familiar to Shakespeare's Elizabethan audiences, summarizing as it did the end of all human effort and of an individual's capacity to express himself in the world" (1984:258). The words "the rest is silence" are Hamlet's last (5.2.312). He dies and nothing but silence remains. Before his consciousness fades out he expresses his concern about the Danish throne. The bloody battle has come to an end and the only survivor is Horatio. For a

moment Horatio wishes to swallow poisoned wine and die as an “antique Roman” (5.2.295). Hamlet persuades him to stay alive out of several reasons. Horatio should ask Fortinbras, who just returned from Poland, to ascend the throne. Hamlet trusts Fortinbras who “[...] has his [sic] dying voice” (5.2.310). Furthermore Horatio is asked by Hamlet to tell the world about the tragedy he was a witness of.

In *Q2* and *F* Hamlet says “the rest is silence” and in *Q1* he says: “Mine eyes have lost their sight, my tongue his use” (Arden *Q1* 2006:17.110). Hagberg has translated it into “[v]ad övrigt är, är tystnad -” (2003:151) and Hallqvist into “[...] resten är tystnad” (1986:295). Fontane’s translation is a literal one: “das Übrige heisst Schweigen” (1996:149). These translations comply with the original text; however, Freudenstein’s version deviates somewhat. According to him, Hamlet says before he closes his eyes: “I get numbed, my limbs become weak..... my language gets lost...” (1958:78).

The original expression occurs frequently in Google, 273,000 times. These hits occur in all possible contexts. When I examined the first hundred, I found that the expression appears in connection with concerts, literary readings and gatherings and in book reviews. It appears as a standalone phrase in movie titles, for example in a film of 2007 about Romania’s way to independence. The playful variation “The Rest is Noise” is found in music contexts. The original expression lives its own life without any reference to Shakespeare.

Hagberg’s classic translation gives 958 hits and Hallqvist’s about half that number. Hallqvist’s is faithful to the original version but Hagberg’s has a more literary ring to it. This can possibly explain why his translation gets more Google hits. Fontane’s version is hardly found. It has obviously not gained ground among German winged words. (Google, March 2015).

3.18 *Now cracks a noble heart*

With these words Hamlet draws his last breath (5.2.314). Frye says solemnly that “Horatio responds to Hamlet’s dying words with one of the most beautiful benedictions in our literature: Now cracks a noble heart. Good night, sweet prince, / And flights of angels sing thee to thy rest” (1984:270). The phrase is not included in *Q1* but in *F* and *Q2*. The latter provides a footnote suggesting that the phrase “the heart-strings cracked at the point of death” occurs in *Richard III*. According to the same footnote, Shakespeare develops the idea of breaking heart-strings into a nautical metaphor in his *King John* (Arden *Q2* 2006:460). The phrase has been translated by Hagberg into “O, där brast Ett ädelt hjärta!” (2003:151).

Hallqvist's version matches Hagberg's but she excludes the interjection "O". Fontane writes: "Jetzt bricht ein edles Hertz" (1996:149).

A Google search tied to "Shakespeare" gives 934 hits. A general search where his name is left out gives the impressive number of 42,600 hits. The first 40-50 relate for the most part to Shakespeare. The next posts are a mixture of Shakespeare-related expressions and standalone phrases. As a standalone phrase it occurs in titles of television series. Not surprisingly this expression sometimes occurs in epitaphs and in medical literature. The Swedish translations amount to 64 Google results, and they are all tied to Shakespeare and do not occur on their own. A few German records are found; they are all related to Shakespeare. (Google, March 2015).

4. Conclusion

The phrases discussed in this essay are coined by the famous playwright himself; however, sometimes it is difficult to distinguish them from already existing phrases which Shakespeare has embraced and popularized. When checking the origin of a phrase, I've used as sources independent Internet websites and, sometimes, footnotes in the early versions *Q1*, *Q2* and *F*, which give guidance as to the origin of the phrases. The expressions under study are all included in the latest versions, *Q2* and *F*, but they do not always occur in *Q1*. The fact that they diverge from each other is not surprising as the texts differ in many other aspects.

The data from texts in Google confirm the fact the famous winged words from Shakespeare's *Hamlet* have affected the vocabulary of three languages, English, Swedish and German. The quotes enrich phraseological resources and provide idiomatic expressions to a variety of human experiences. As to the occurrence of the quotes, one has to rely on information found online. This information testifies that the expressions vary in popularity, naturally the English versions are the most common. There are thousands of Google hits in many subject areas. It is easy to recognize them if they are used as they once were coined, but they also occur in mutilated forms. Despite a linguistic disguise we can still recognize them. One example is "to buy or not to buy, that is the question". This phrase has been used in investment contexts.

Language, content, rhythm and metre should unite under one roof. If a marriage between these components is successful, a winged word might occur. The dilemma a translator is facing is whether the translated version may become a winged word in the target language in a similar way it is used in the source language. Not always it is the case as translated versions are of too general a nature to be considered as winged words. One example of this is "[f]laming youth" which gives 176,000 Google entries. The Swedish and German translations are "eldfängd ungdom" and "Feuer". The translators have chosen the characteristic set expressions but these expressions do not strike as winged words. On the other hand, the phrase "[m]y words fly up" gives 15,500 Google hits whereas the Swedish version "upp flyger orden" gives 13,300 hits; the Swedish version is not far behind. Here we can literally speak of an expression with wings. The introduction to this essay includes the poet Homer's definition of winged words, "words so powerful that they fly from mouth to mouth" (Hellsing, Hellquist & Hallengren 2005:5).

Appendix 1 sums the number of Google hits in three languages. Which winged words provide the highest rate? Which expressions give the lowest amount of entries? My comparison reflects the full quotes, not the modified versions. English: This expression peaks with 603,000 hits: “What a piece of work is man”. In the bottom of the league we find “more in sorrow than in anger” with 4,590. Swedish: “Ur led är tiden” is the winner with 70,800 hits. There are several Swedish expressions which hardly give any hits at all, such as “mer sorg än vrede märktes i hans uppsyn”. German: “Schwachheit, dein Nam´ist Weib!“ gives 36,500 hits. The expression “eine mehr traurige als erzürnte Miene” is hardly found in Google. A general observation on the statistics from Google texts points to the fact that Swedish versions of the winged words from *Hamlet* are more frequent than the German ones.

Famous quotes from Shakespeare’s *Hamlet* are found in written texts of different kinds, as well as in everyday speech reported on the Internet. It is surprising that they are often used by the younger generation and are found in record collections, video titles and modern lyrics. Sometimes an expression is twisted or changed but it is still possible to trace its origin. Even though language is developing all the time, these precious expressions will certainly survive in new linguistic dress. As they have completed the first four hundred years they will probably remain alive another four hundred years. This would delight Shakespeare who gave us all these precious expressions as a gift.

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Appendix 1.

English	Google	Swedish, Hagberg	Google	Swedish, Hallqvist	Google	German, Fontane	Google
3.1 Frailty thy name is woman	86,500	Skröplighet. Ditt namn är kvinna!	46	Svagheter, ditt namn är kvinna!	1,680	Schwachheit dein Nam'ist Weib!	36,500
3.2 More in sorrow than in anger	4,590	Uti hans uppsyn mer sorg än vrede låg	Negligible	Mer sorg än vrede märktes i hans uppsyn	Negligible	Eine mehr traurige als erzürnte Miene	Negligible
3.2 Changed English version	5,750			Changed Swedish version	A few		
3.3 Murder most foul	260,000	Mord, och mord är grymt uti sig själv, / Men detta är grymmast, gräsligast och värst	Negligible	Ett vidrigt mord	1,680	Schnöden Mord	376
3.4 The time is out of joint	184,000	Ur led är tiden.	70,800	Ur led är tiden.	70,800	Die Zeit ist aus den Fugen.	18,500
3.4 Changed English version	200,000						
3.5 Brevity is the soul of wit	273,000	Såsom korthet är förståndets själ	8	Koncentration är talekonstens själ	3	da Kürze des Witzes Seele ist	92
3.6 Though this be madness, yet there is method in't	23,800	Fastän detta är galenskap, så är det likväl metod däri	Negligible	Fast det är galenskap är det i alla fall metod i galenskapen	Negligible	Obschon es Wahnsinn ist, liegt doch Methode drin	Negligible
3.6 Changed English versions	176,000	Changed	507			Changed German versions	7
	8,780	Swedish versions	1,070				373,000
3.7 What a piece of work is man	603,000	Vilket mästerstycke är icke människan!	Negligible	Vilket mästerverk är inte människan!	Negligible	Welch ein Meisterstück ist der Mensch!	414
3.8 To be or not to be, that is the question	401,000	Att vara eller icke vara	7,650	Att vara eller icke vara	7,650	Sein oder nicht sein! - ja, das ist die Frage	Negligible
3.8	22,700 000	Changed	11,100			Changed German	325,000

Changed English version		Swedish version				versions	309,000
3.9 Ay, there's the rub	18,000	Se, däri ligger knuten	2,250	Det är stötestenen	12,300	Ja, das ist's	Too wide
3.10 This mortal coil	481,000	Stoftets tunga skrud	401	Allt jäkt	Too general	Tumult der Erde	Too wide
3.11 Thus conscience does make cowards of us all	35,500	Så gör oss samvet till pultroner alla	126	Den inre rösten gör oss fega	96	So macht das Denken - Memmen aus uns allen	4
3.11 Changed English version	40,400						
3.12 In my heart of heart	376,000	I hjärtats hjärta	34	Mitt hjärtas hjärta	366	In meines Herzens Herz	Negligible
3.12 Changed English version	200					Changed German version	3,290
3.13 It smells to heaven	11,200	Den stinker himmelshögt	Negligible	Den stinker upp till himlen	Negligible	O, mein Sünd ist schrecklich, himmelschreiend	Negligible
3.14 My words fly up	19,200	Upp flyga orden	5,020	Upp flyger orden	13,300	Auf steigt mein Wort	Negligible
3.15 Flaming youth	176,000	Eldfängd ungdom	Too general	Ungdomsglöden	Too general	Feuer	Too wide
3.16 Sweets to the sweet	103,000	Ljuvt åt den ljuva	Negligible	Ljuvt åt den ljuva	Negligible	Dem Schönen Schönes	Negligible
3.17 The rest is silence	273,000	Vad övrigt är, är tystnad	958	Resten är tystnad	appr. 479	Das übrige heisst Schweigen	Negligible
3.18 Now cracks a noble heart	42,600	O, där brast ett ädelt hjärta	64	Där brast ett ädelt hjärta	64	Jetzt bricht ein edles Herz	Negligible

Appendix 2.

Winged expression	The First Quarto - Q1	The First Folio - F	The Second Quarto - Q2
3.1 Frailty thy name is woman	Appears	Appears	Appears
3.2 More in sorrow than in anger	Appears	Appears	Appears
3.3 Murder most foul	Appears	Appears	Appears
3.4 The time is out of joint	Appears	Appears	Appears
3.5 Brevity is the soul of wit	Appears, but differs from other versions	Appears	Appears
3.6 Though this be madness, yet there is method in't	Not mentioned	Appears	Appears
3.7 What a piece of work is man	Not mentioned	Appears	Appears
3.8 To be or not to be, that is the question	Minor difference from other versions	Appears	Appears
3.9 Ay, there's the rub	Not mentioned	Appears	Appears
3.10 This mortal coil	Not mentioned	Appears	Appears
3.11 Thus conscience does make cowards of us all	Appears, but not literally	Appears, but not literally	Appears, but not literally
3.12 In my heart of heart	Not mentioned	Appears	Appears
3.13 It smells to heaven	Not mentioned	Appears	Appears
3.14 My words fly up	Appears	Appears	Appears
3.15 Flaming youth	Not mentioned	Appears	Appears

3.16 Sweets to the sweet	Appears	Appears	Appears
3.17 The rest is silence	Different wording	Appears	Appears
3.18 Now cracks a noble heart	Not mentioned	Appears	Appears