A Study of Neologisms in Shakespeare's Comedies and Tragedies

Eiko KAWAGOE

Kobe City College of Nursing

Abstract

I have studied Shakespeare's neologisms in four plays, Love's Labour's Lost, Merry Wives of Windsor, Romeo and Juliet and Hamlet. The followings are results of this study.

Ⅰ. Word formation

1. Compounding

I have found 162 compounds in the four plays, of which Type I, Determinans +Determinatum, is the most frequent of the three types studied, accounting for about 76% of such compounds. Within Type I there are 9 subclasses. The relation attribute +headword is the most prevalent and amounts to 37% of Type I.

2. Functional conversion

I have found eight kinds of functional conversion in the four plays:

①n. → v. ②v. → n. ③adj. → n. ④adj. → v. ⑤v. → a. ⑥adj. → adv. ⑦adv. → prep. ⑧v. → int. The most frequent type is a verbalization-verb formed from nouns, and this amounts to 36% of the total number. They add immediacy and they provide a striking quality to the language.

3. Derivation

By far the most frequent prefix is 'un-.' The most common suffix is '-ed,' followed by '-ing,' '-ment' and '-ly.'

We can infer that the characteristic way of creating neologisms in comedies is compound, while in tragedies it is by derivation.

Ⅱ. Word area

The word area 'love' and 'color' are found in the two comedies. 'Death,' 'sickness,' 'night,' 'marriage' and 'desire' are found in the two tragedies. Many words making up word areas in each play are closely related to the theme of the play and very expressively and concisely enhance the theme of the play. They are also connected with the central images which run throughout each of the plays.

Key words：Shakespeare（シェークスピア）, Comedies（喜劇）, Tragedies（悲劇）, Neologisms（新語）

Introduction

In Elizabethan English the most productive methods of word-formation were compounding, functional conversion, and derivation. Compounding is defined as the juxtaposition of two occasionally more independent words or free morphemes. Examples found in Die Sprache Shakespeares in Vers und Prosa by Franz include 'stone-hard,' 'fresh new,' 'honest true.' On the other hand, functional conversion is derivation using a zero-morpheme; 'path' used as a verb, 'sad' as an adverb, 'sudden' as a noun, 'safe' as a verb, etc. are examples found in Shakespeare no Bumpo by Otsuka. The last of these methods, derivation, is the juxtaposition of one or more free morphemes, or one or more affixes and bound morphemes; 'enticement,' 'rupture,' and 'brutish' are examples cited by Franz.

It is said that Shakespeare's range of vocabulary is greater than that of any other single man and has been calculated at some 21,000 words. Among this plethora of words, there are many that are his own innovations, as well as ones which were already in use in his time. In The Language of Shakespeare, G.L.

Brook says, "There are many English words whose earliest recorded occurrence is in Shakespeare's plays. One reason for this is that Shakespeare's vocabulary has been studied very thoroughly, but the chief reason is that he was, in fact, an innovator."[1] Shakespeare created a number of neologisms, having at his disposal all three of the methods of word-formation mentioned above.

This paper attempts a linguistic description of all three methods used by Shakespeare. For my data, I have selected two comedies, Love's Labour's Lost (LLL) and Merry Wives of Windsor (WIV), and two tragedies, Romeo and Juliet (ROM) and Hamlet. (HAM). According to Chambers, both Love's Labour's Lost and Romeo and Juliet were written between 1594 and 1595, while Merry Wives of Windsor and Hamlet were both written between 1600 and 1601. I choose these four dramas to attempt a comparison according to the genre of plays, comedies vs. tragedies, and the era in which the dramas were written.

All the words I studied that appear in these four dramas meet the condition that the word was first used by Shakespeare according to The Oxford English Dictionary Second Edition on Compact Disc. I will investigate the use of these neologisms in the context or the dimension of their use. The word area to which some words may belong together will also be discussed. We can find an infinite number of research papers on Shakespeare. Few researchers, however, have attempted a linguistic description in this manner. The ultimate purpose of this study is to help to illustrate some aspects of Shakespeare's variegated style using this original method.

I. Word formation

1. Compounding

To begin with, grammatical relations between the elements of a compound will be studied. The compounds which Shakespeare invented in the four dramas are divided into three types grammatically: (1) Determinans +Determinatum, (2) Appositive Relation, and (3) Exocentric Relation. In the first type, the compounds are subdivided according to the relation between the elements of each compound. Following this, I will take a look at some compounds under the semantic section of word study. Compounds whose elements are indirectly or metaphorically connected and compounds with transferred, special or metaphorical meanings will be studied under this section.

Love's Labour's Lost
A) Grammatical relations between the elements
  Type I Determinans +Determinatum
    a. attribute + head word
      Noun: bow-hand, buttshaft, cittern-head, death's face, dey-woman, eye-beam, half-cheek, horn-book, lady-smock, love-feat, love-rime, money's-worth, overview, thin-belly
      Adjective: best-moving, ever esteemed, high-born, new-devised, three-piled, well-accomplished, well-educated, well-fitted
      Verb: outswear, over-eye, overglance
    b. object-relation - Noun: love-monger
      Adjective: heart-burning
    d. locality - Noun: schoolboy
    h. comparison - Noun: cuckoo-bud, giant dwarf Adjective: silver-white
    i. purpose -Noun: book-mate, charge-house,

In 'amber-colour' as in 'amber-coloured,' 'amber' is a determinans and 'colour' is a determinatum, and the grammatical relation is attribution. The adjectival suffix ed is added to 'amber-colour.' Thus with regard to Adjective + Noun + ed compounds, the part Adjective + Noun is included in (a) attribute + headword, and the adjectival suffix is regarded as an additional element.

Other examples found in Love's Labour's Lost are 'clean timber'd,' 'ebon coloured,' 'humble visag'd,' 'low-spirited,' 'overparted,' 'sable coloured,' 'short-lived,' 'strong jointed,' and 'white handed.' Likewise, in compounds comprising Noun + Noun + ed, the part Noun + Noun is included in Type I. In 'eagle-sight' as in 'eagle-sighted,' for example, 'eagle' is a determinans and 'sight' is a determinatum. Other examples are 'honey-tongued' and 'sunbeamed.'

Type II Appositive Relation

No examples are found in Love's Labour's Lost

Type III Exocentric Relation[2]

Noun: flap-dragon loggerhead please-man push-pin

Adjective: madcap Adverb: snip-snap

B) Semantic study

Some of the compounds Shakespeare invented have complicated semantic structures, and their meaning cannot be explained by grammatical relation alone. According to Ullmann,[3] the meaning of such compounds may be called 'opaque,' and they should be studied under the semantic section of word study in general. Three kinds of compounds are studied under this section: I. Compounds whose elements are indirectly related, II. Compounds with transferred or special meanings, and III. Metaphorical compounds for expressive purposes. The following are examples with their meaning[4] from Love's Labor's Lost

I. Compounds whose elements are indirectly related

horn-book 'a leaf of paper containing the alphabet protected by a thin plate of translucent horn'

II. Compounds with transferred or special meanings

butshaft 'unbarbed arrow used in shooting at the buts'

cittern-head 'grotesquelly carved head of a cittern'

half-cheek 'a face in profile'

III. Metaphorical compounds for expressive purposes

clean timber'd 'well-built, clean-limbed'

giant dwarf 'a dwarf with the power of a giant'

thin-belly 'a lean belly characteristic of a man in love'

silver-white 'white as silver'

Merry Wives of Windsor

A) Grammatical relations between the elements

Type I Determinans +Determinatum

a. attribute + head word

Noun: bully-rock, coach-fellow, cuckoo-bird, dry-nurse, East Indies, eye-wink, hodge-pudding, kill hole, love-letter, picked hatch, ship-tire, twin-brother

Adjective: bold-beating, so-seeming, softly-sprighted, well-behaved

d. locality - farm-house, mill-sixpence, pipe-wine, table-sport

e. temporal relation - Jack-a-Lent, night-dog

f. instrumental relation - buck-washing

i. purpose - buck-basket, kissing-comfit, rut-time, trial-fire, whiting-time

parasynthetic derivatives

Adjective + Noun + ed - fine baited, hot blooded, idle-headed

Noun + Noun + ed - Cain-colored

Type II Appositive Relation - guest-Cavaleire

Type III Exocentric Relation[2] - go-between

B) Semantic study[5]

I. kissing-comfit 'a perfumed comfit for sweetening the breath'

mill-sixpence 'a sixpence coined in a mill'

II. bold-beating 'a confusion of bold-faced and

brow-beating'

bully-rock 'jolly comrade, boon companion'

dry-nurse 'a woman who takes care of and attends to a child, but does not suckle it'

hodge-pudding 'a pudding made of a medley of ingredients'

Jack-a-Lent 'a figure of a man, set up to be pelted: an ancient form of the sport of Aunt Sally, practised during Lent'

night-dog 'a dog hunting by night'

Ⅲ. hot-blooded 'ardent or excitable, passionate'

Romeo and Juliet

A）Grammatical relations between the elements

Type Ⅰ Determinans ＋Determinatum

a. attribute ＋ head word

Noun: agate stone, court cupboard, dog's letter, elf-lock, flirt-girl, jealous-hood, lady-bird

Adjective: flattering sweet, highmost, lazy puffing, well-flowered, well-married, well-seeming

Verb: overperch

b. object-relation - candle-holder, rat-catcher, wild goose chase

e. temporal relation - evening mass

g. causal relation - Noun: green-sickness carrion Adjective: tempest-tossed

h. comparison - mist-like

i. purpose - judgement place, sound-post parasynthetic derivatives

Adjective ＋ Noun ＋ ed - grey-coated, grey-eyed, nimble-pinion'd, sober suted

Noun ＋ Noun ＋ ed - star-crossed

Type Ⅱ Appositive Relation

bitter-sweeting, savage wild

Type Ⅲ Exocentric Relation[2]

tallow-face slug-a-bed

B）Semantic study[4]

Ⅰ. dog's letter 'a name for the letter R, as resembling in sound the snarl of a dog'

star-crossed 'thwarted by a malign star'

Ⅱ. bitter-sweeting 'the bitter-sweet apple'

court-cupboard ' a movable sideboard or cabinet used to display plate, etc.'

grey-eyed ' having grey eyes, applied poetically to the early morning'

lady-bird 'a sweetheart'

Ⅲ. wild goose chase 'an erratic course taken or led by one person and followed by another'

Hamlet

A）Grammatical relations between the elements

Type Ⅰ Determinans ＋Determinatum

a. attribute ＋ head word

Noun: beer-barrel, dead man's finger, fellow-student, head-shake, John-a-dreams, music vow, out-break, overgrowth, over-leaven, over-office, oversize, sandal-shoe

Adjective: demy-natur'd, down-gyved, falling-off, free-footed, overtemed, shrill-sounding, well-took

Verb: out-Herod

b. object-relation

gallows-maker, grave-maker, grave-making, heaven-kissing, jig-maker, life-rendering, promise-crammed, self-slaughter

c. subject-relation - chop-fallen

d. locality - sea-gown, town-crier, water-fly

g. causal relation - fear-surprised, wonder-wounded

h. comparison - lazar-like, mermaid like

i. purpose - marriage table, murdering piece, shriving time

parasynthetic derivatives

Adjective ＋ Noun ＋ ed - muddy-mettled

Noun ＋ Noun ＋ ed - peace-parted, periwig-pated, pigeon-livered

Noun ＋ Verb ＋ ed - promise-crammed

Type Ⅱ Appositive Relation uncle-father

There is only one example of this type of

compound in <u>Hamlet</u>, but this powerful word is very ironical and closely related to the theme of the play.

Type Ⅲ Exocentric Relation

No examples are found in <u>Hamlet</u>

B) Semantic study[4]

Ⅰ. out-Herod 'outdo Herod'

peace-parted 'that has departed this life in peace'

Ⅱ. dead man's finger 'a local name for various species of Orchis'

free-footed 'not restrained in marching'

John-a-dreams 'a dreamy fellow'

town-crier 'public crier'

Ⅲ. chop-fallen 'dejected, dispirited, miserable

pigeon-livered 'meek, gentle'

A) Grammatical relations between the elements

Table 1 lists the numbers of subdivision by grammatical relations in Shakespeare's compounds. I have found 162 compounds in the four plays, and Type I, Determinans + Determinatum, is the most frequent of the three types, with about 76% of the compounds belonging to Type Ⅰ. Type Ⅰ comprises 9 sub-classes. The relation

attribute +headword is the most prevalent and amounts to 37% of Type Ⅰ, while other frequent types are object-relation, purpose and locality. As for parasynthetic derivatives, Adjective + Noun +ed is the most frequent type followed by Noun +Noun +ed. They are very powerful in the contexts, and characteristic of Shakespeare's inventions.

B) Semantic Study

In this section, I examine compounds whose meanings cannot be explained by grammatical relations alone - compounds whose elements are indirectly related (Ⅰ) are concise in form, but can express ideas easily and briefly, which otherwise can only be expressed in round-about ways. They therefore have various, complicated semantic structures. We can say that these kinds of compounds are a helpful means to express a variety of ideas and that they are very expressive at the same time.

Compounds with transferred or special meanings (Ⅱ) have undergone various changes in meaning. Some of them may be characterized by specialization, pejoration, or amelioration, which are traditional ways of classification in semantic change.

	TypeI									para.der.			II	III	
	Ia	Ib	Ic	Id	Ie	If	Ig	Ih	Ii	Ij	Ik	Il	2	3	Total
LLL	25	2		1				3	2	10	3			5	51
WIV	16			4	2	1			5	3	1		1	1	34
ROM	14	3			1		2	1	2	4	1		2	2	32
HAM	20	8	1	3			2	2	3	1	3	1	1		45
Total	75	13	1	8	3	1	4	6	12	18	8	1	4	8	162
%	46	8	0	5	2	0	2	4	7	11	5	0	2	5	

Table 1: Grammatical relations between the elements of compounds

I. Determinans +Determinatum
　　a. attribute + head word　b. object-relation　c. subject-relation　d. locality
　　e. temporal relation　f. instrumental relation　g. causal　h. comparison　i. purpose
　parasynthetic derivatives
　　j. Adjective + Noun +ed　k. Noun +Noun +ed　l. Noun +Verb +ed

II. Appositive Relation　　　III. Exocentiric Relation

Metaphorical shifts are also a kind of semantic change. They appear in various, original ways, and are particularly imagistic.

2. Functional conversion

Shakespeare uses functional conversion freely, enriching his vocabulary. Examples of this method in each play are as follows:

Love's Labour's Lost

canary (n. → v.) humour (n. → v.)

import (v.→ n.) torture (n. → v.)

jig (n. → v.) consort (n. → v.)

Merry Wives of Windsor - leer (v. → n.)

reprieve (v. → n.)

Romeo and Juliet - bower (n. → v.)

embrace (v. → n.) jaunt (v. → n.)

proof (adj. → n.) resolve (v. →n.)

tutor (n. → v.)

Hamlet

character (n. → v.) drab (n. → v.)

film (n. → v.) pander (n. → v.)

posset (n. → v.) avouch (v. → n.)

curl (v. → n.) sully (v. → n.)

supervise (v. → n.) beetle (adj. → v.)

secure (a. → v.) sickly (a. → v.)

hush (v. → a.) instant (adj. → adv.)

prodigal (adj. → adv.) unequal (adj. → adv.)

aslant (adv. → prep.) round (adv. → prep.)

buzz (v. → int.)

We can find eight kinds of functional conversion in the four plays.

Table 2 shows the number of each type. The most frequent type is a verbalization-verb formed from a noun, and these amount to 36% of the total number. Blake argues that "they (new verbalization-verbs) add immediacy and they provide a striking quality to the language. They enable the sense to be expressed elliptically and evocatively at one and the same time." [6] The next most frequent type is a noun converted from a verb. This shows nouns and verbs are converted from one to the other freely and effectively to create Shakespeare's new semantic world. The deep structure of each of these types varies, so these words are very creative. However, though clearly very interesting, the deep structure will need to be studied further in another paper.

3. Derivation

Examples of Shakespeare's coinage in the Elizabethan period using the third method of word formation, derivation, are as follows. Shakespeare created new words with prefixes and suffixes for variation.

Love's Labour's Lost

1) Prefixes -dis- dismask

'un-' unbefitting unbosom uneducated unpruned unseeming unsullied 'up-' upshoot

2) Suffixes

'-al' pedantical '-al' Promethean '-ed' cockled culled '-er' manager plodder '-ful' preyful '-ing' attending domineering plodding sneaping sonneting ushring '-ly' audaciously festinately greasily obscenely

Merry Wives of Windsor

	①	②	③	④	⑤	⑥	⑦	⑧	Total
LLL	5	1							6
WIV		2							2
ROM	2	3	1						6
HAM	5	4		3	1	3	2	1	19
Total	12	10	1	3	1	3	2	1	33

Table 2: Types of Functional Conversion

①(n. → v.)　② (v. → n.)　③(adj. → n.)　④ (adj. → v.)
⑤(v. → a.)　⑥(adj. → adv.)　⑦ (adv. → prep.)　⑧ (v. → int.)

1) Prefixes

'dis-' dishorn 'un-' unfool unpitifully unraked unconfinable unduteous

2) Suffixes

'-ed' skirted '-ery' charactery '-ing' affecting heartling peaking ranting '-kin' bodikin '-ster' lewdster '-ly' scholarly tightly wittolly '-ure' expressure '-ward' parkward '-y' shelvy

Romeo and Juliet

1) Prefixes

'be-' bescreen 'en-' endart 'in-' inauspicious indart 'mis-' misbehaved 'over-' over'perch 'un-' unattained uncharmed uncomfortable unfirm untalked 'up-' uproused upturned

2) Suffixes

'-an' Franciscan '-ed' becomed despised fleckled juiced misadventured moved '-er' waverer '-fy' fishify '-ing' assailing awakening bandying ripening severing writing '-ist' duelist '-less' chapless boundless '-ling' catling '-most' highmost '-y' tetchy

Hamlet

1) Prefixes

'be-' benet besmirch bestill 'co-' co-mart co-mingle co-meddle commutual 'in-' individable inurn 're-' respeak reword 'un-' unaneled unfledged ungored unhand unimproved unpeg unpolluted unpregnant unprevailing unsmirched unweeded unwrung

2) Suffixes

'-age' ventage '-al' perusal '-ed' abhored behaved considered defeated fanged hearsed incorpsed mobled nighted observed sheeted sledded unnerved

'-er' buzzer proposer ratifier surviver

'-ess' jointress

'-ing' detecting disclaiming in'truding

'-ion' indirection '-ish' skyish

'-ize' sanctuarize '-ly' horridly

'-ment' amazement annexment blastment condolement distilment encompassment excitement extolment impartment strewment

'-ure' e'nacture '-y' swoltery

As we can see in Table 3 , by far the most frequent prefix in the four plays is 'un-', which accounts for 56% of the 10 prefixes found in the plays. Table 4 shows that the most common suffix in the plays is '-ed', followed by '-ing,' '-ment' and '-ly'. The words created by these four suffixes amount to 65% of the total number of 24 suffixes.

4．Other types of word formation

Besides the three kinds of neologisms above, we can find coinage of words from many other sources.[7] Some are from other languages: Latin, French, Italian, Greek, Danish, etc. Others are formed by corruption, perversion, blunder, variant, abbreviation, alteration, mispronunciation, minced forms, onomatopoeia, etc.

Comparison of Word formation in the plays

The number and the percentage of neologisms in each play are shown in Table 5 and Figure 1 respectively. With regard to the total number of neologisms, we cannot find a distinctive difference between the comedies and the tragedies, or between the early plays and

	be-	co-	dis-	en-	in-	mis-	over-	re-	un-	up-	Total
LLL			1						6	1	8
WIV			1						5		6
ROM	1			1	2	1	1		5	2	13
HAM	3	4			2			2	12		23
Total	4	4	2	1	4	1	1	2	28	3	50

Table 3: Types of Derivation (Prefix)

	-age	-al	-an	-ed	-er	-ery	-ess	-ful	-fy	-ing	-ion
LLL		1	1	2	2			1		6	
WIV				1		1				4	
ROM			1	6	1				1	6	
HAM	1	1		13	4		1			3	1
Total	1	2	2	22	7	1	1	1	1	19	1

	-ish	-ist	-ize	-kin	-less	-ling	-ly	-ment	-most	-ster
LLL							4			
WIV				1			3			1
ROM		1			2	1			1	
HAM	1		1				1	10		
Total	1	1	1	1	2	1	8	10	1	1

	-ure	-ward	-y	Total
LLL				17
WIV	1	1	1	14
ROM			1	21
HAM	1		1	39
Total	2	1	3	91

Table 4: Types of Derivation (Suffix)

the later ones. However, we can see some differences with regard to the percentage of each form of neologism in each play. We can find that the percentage of compounds in the two comedies (41%, 41%) is greater than that of the two tragedies (37%, 29%). The percentage of other types of neologism in the two comedies (34%, 33%) is also larger than that of the two tragedies (16%, 19%). On the other hand, the percentage of derivation in the comedies (20%, 24%) is much smaller than in the tragedies (40%, 40%) - almost half that of the two tragedies. Functional shift in the comedies (5%, 2%) also accounts for a smaller percentage than in the tragedies (7%, 12%). We can infer from this that the characteristic way of creating neologisms in comedies is by compounds and other types of word formation, while in tragedies it is by derivation. However,

it would be premature to draw this conclusion as the number of plays I studied in this paper is very limited. I would like to continue to study other comedies and tragedies to find out the characteristics of neologisms in the different genres of plays Shakespeare wrote. With regard to the era when the plays were written, we cannot find any characteristics peculiar to the early or later plays. I would like to study this point further to see if there is a possible comparison here.

II. Word area

Some of the Shakespearian coinage may be classified in terms of word areas.[8] Some of these word areas are common to the two comedies, and others are common to the two tragedies. The word areas 'love' and 'colour' are found in <u>Love's</u>

Labour's Lost and Merry Wives of Windsor. 'Death,' 'sickness,' 'night,' 'marriage' and 'desire' are found in Romeo and Juliet and Hamlet. Within each word area, we can see the words that appear below. The use of these neologisms is examined in the context or their dimension of use. The neologisms are underlined and italicized. We can also see some neologisms which are collocates of the words in each word area. In this case, the words in the word area which are not Shakespeare's neologisms are underlined, and their collocates, which are the dramatist's neologisms, are underlined and italicized.

Comedies

1) love

Love's Labour's Lost

Compound

And every one his loue-*feat* will advance

Unto his several mistress which they'll know.[9] (V. ii. 123-24)

Thou art an old *love-monger*, and speak'st skilfully. (II. i. 252)

Regent of *love rhymes*, lord of folded arms,

Figure 1. Percentages of Neologisms in Each Play

(III. i. 176)

Collocate

Compound

... I think scorn to sigh: me thinks I should *outswear* Cupid ... (I . ii. 59-60) ...

Cupid's *but-shaft* is too hard for Hercules' club, and therefore (I . ii. 165-66)

This wimpled, whining, purblind wayward boy,

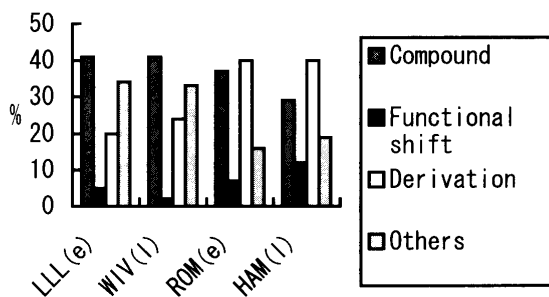This signor junior *giant-dwarf*, dan Cupid; (III. i. 174-75)

Derivation

Adieu valour! rust, rapier! be still, drum! for your *manager* is in love; yea, he loveth. Assist me, some (I . ii. 171-72)

As love is full of *unbefitting* strains; (V. ii. 752)

Each of the three noblemen in Love's Labor's Lost will show his 'love-feat' to his lady love. Boyet is a 'love-monger' and manages the 'love' of the noblemen and ladies, playing an important role in this drama. Cupid is described as the 'regent of love-rimes.' These three new compounds are similarly formed in their grammatical structure, the components being arranged in the relation of Determinans + Determinatum. 'Love' forms the determinans part and these compounds are essential elements in accomplishing the noblemen's love. 'Giant-dwarf' consists of antonyms 'giant' and 'dwarf.' The compound ironically describes Cupid with a body like a dwarf but with the

	LLL (e)	WIV (l)	ROM (e)	HAM (l)
Compound	51 (41%)	34 (41%)	32 (37%)	45 (29%)
Functional shift	6 (5%)	2 (2%)	6 (7%)	19 (12%)
Derivation	25 (20%)	20 (24%)	34 (40%)	62 (40%)
Other	43 (34%)	27 (33%)	14 (16%)	29 (19%)
Total	125(100%)	83(100%)	86(100%)	155(100%)

Table 5: Numbers of Neologisms in Each Play

contradictory power of a giant at the same time. This power is ingeniously expressed as 'Cupids butshaft is too hard for Hercules club.' Love is too powerful so 'love is full of unbefitting strains.' Any man thinks he should 'out-swear' Cupid, but he cannot do so because of love's all-conquering power. Thus Shakespeare depicts the very theme and also the title of the play, 'love' with these neologisms. He creates his own idea of 'love' in his original way. Perhaps he can describe his own 'love' in no way other than in his creative neologisms. These neologisms enhance the theme of the drama both very concisely and expressively.

Merry Wives of Windsor
Compound
　　... I warrant you, they could
　　never get an *eye-wink* of her I had myself
　　twenty（Ⅱ. ii. 67-68）
　　her own appointment; even as you came in to me, her
　　assistant, or *go-between*, parted from me. I say I shall（Ⅱ. ii. 249-50）
　　What, have I scaped *love-letters* in the holiday-time of my beauty, and am I now a subiect for them?（Ⅱ. i. 1-2）
　　For me, I am here a Windsor stag, and the fattest, I
　　think, i'the forest. Send me a cool *rut-time*, Jove, or（V. v. 12-13）
Derivation
　　Against such *lewdsters* and their lechery
　　Those that betray them do no treachery（V. iii. 21-22）
Other types of word formation
　　hail kissing-comfits and snow *eringoes*. Let there come（V. v. 20）
Collocate
Functional conversion
　　Ford's wife I spy entertainment in her: she discourses,

she carves, she gives the *leer* of *invitation*.（I. iii. 41-42）

The new compounds 'eye-wink,' 'go-between' and 'love-letter' are essential elements to accomplish love, desire or 'rut-time' for Falstaff, just as the new compounds for the three gentlemen in Love's Labour's Lost. Moreover, one compound, 'love-letter' has the grammatical structure Determinans (love) + Determinatum just as the neologisms in Love's Labour's Lost. Falstaff is depicted with a neologism, 'lewdster' and he himself longs for 'eryngo,' an aphrodisiac. He interprets Mrs. Ford's look as a 'leer of invitation' to suit his own inclination. Thus, in Merry Wives of Windsor, Falstaff's love, or rather, lust, is skillfully expressed with these neologisms. The world of love in this drama is quite different from that of Love's Labour's Lost, and is depicted in an original way using these novel words.

2）colour
Love's Labour's Lost
Compound
　　An *amber-coloured* raven was well noted.（Ⅳ. iii. 85）
　　did encounter that obscene and most prepostrous event, that draweth from my snow-white pen the *ebon coloured* ink, which here thou viewest,（I. i. 237-239）
　　So it is, besieged with *sable-coloured* melancholy,（I. i. 227）
　　And lady-smocks all *silver white*.（V. ii. 887）
　　... To the *snow-white* hand of the most beauteous Lady Rosaline.（Ⅳ. ii. 126-27）
　　White-handed mistress, one sweet word with thee.（V. ii. 230）
'Ebon-coloured' and 'sable-coloured' denote 'black' which Shakespeare did not use. 'Ebon-coloured' describes 'ink', but suggests the darkness of a 'preposterous event.' This is remarkable, for 'sable-coloured' is used to

describe his established sense of 'melancholy.' The dramatist therefore effectively differentiates between several stages of blackness. Likewise, his white is not simply 'white' but 'snow-white' (not his invention) and the new compound 'silver-white.' He speaks of subtly different hues of 'white.' The princess' hand is described with the epithets 'snow-white' and 'white-handed.'

Moreover, instead of describing Armado's melancholy as 'black' or in any other way, Shakespeare says it is 'sable-colored.' The use of such a new color term seems to indicate the author's deep sensitivity to the internal as well as the external world. As for the form, three compounds in this word area have Adjective + Noun (colour) + ed, a very common form for Shakespearean adjectives. As to 'silver-white,' it is similar to those color terms compounded with the names of plants that Carroll mentions: "Shakespeare gives us in each case the name of the flower first, and then an adjective of color... The point of this detail is, I think, that Shakespeare is showing us how to 'paint' properly. The object is summoned by its name, itself metaphorical, and then given a 'color' both literal and rhetorical."[10]

Merry Wives of Windsor
Compound
a little yellow beard: a *Cain-coloured* beard. (I. iv. 21)
Collocate
The better to *denote* her to the Doctor,.. That quaint in green she shall be loose enrobed, (IV. vi. 38,40)
have a *nay-word* how to know one another. I come to her in white, and cry 'mum' she cries 'budget,' and by (V. ii. 5,6)
Th' expressure that it bears: *green* let it be, (V. v. 67)
Master Abraham Slender's beard is expressed as 'Cain-colored,' which is reputedly the color

of Cain's hair. Shakespeare created this word, as this yellowish hue cannot be expressed in any other words, just as 'amber-colored' in Love's Labour's Lost. The two collocates of the word area 'color,' 'denote' and 'nay-word' are very powerful new words for the sub-plot of Merry Wives of Windsor. Doctor Caius and Master Abraham Slender are both suitors for the hand of Anne Page. The sign to 'denote' her in dark for the Doctor is green, while that for Slender is white in accordance with a 'nayword.' Both of them, however, are deceived by the fake signs, while love between Anne and Master Fenton is accomplished. These two colors are necessary to deceive the two men to accomplish true love. 'Expressure' of 'green' in the fairy dance provides a colorful background to this comedy. Thus neologisms concerning the word area, 'color', play important roles in this play.

Tragedies

1） **death**
Romeo and Juliet
Collocate
Derivation
O, bid me leap, rather than marry Paris,... Or hide me nightly in a charnel-house,... With reeky shanks and yellow *chapless* skulls. (IV. i. 77,81,83)
A pair of star-cross'd lovers take their life, Whose *misadventur'd* piteous overthrows Doth with their death bury their parents strife. (Prol. 6-8)
Uncomfortable time, why cam'st thou now To murther, murther our solemnity? O child, O child! My soul and not my child, Dead art thou. Alack, my child is dead, (IV. v. 60-63)
So shall no foot upon the churchyard tread, Being loose, *unfirm*, with digging up of graves, (V. iii. 5,6)
Juliet would shut herself up with 'chapless'

skulls rather than marry Paris. With the help of the image of death, Juliet's strong love for Romeo is expressed here. The lovers can bury their parents' strife only with their 'misadventured' death. 'Uncomfortable' time murders Juliet's wedding ceremony, and she dies. The churchyard is 'unfirm' with a lot of dead bodies. Thus, these neologisms by derivation collocating with the words in the word area 'death' enforce the images of death which are interspersed in this tragedy.

Hamlet
Compound

And, like the kind *life-rend'ring* pelican, (IV. v. 146)

His canon 'gainst *self-slaughter*. O God! God! (I. ii. 132)

Like to a *murd'ring-piece* in many places Gives me superfluous death. (IV. v. 95-96)

But our cold maids do *dead men's fingers* call them. (IV. vii. 170)

To sing sage requiem and such rest to her As to *peace-parted* souls. (V. i. 230-31)

Derivation

Why thy canoniz'd bones, hearsed in death, Have burst their *cerements*, why the sepulchre (I. iv. 47-48)

Wherein we saw thee quietly *inurn'd*, Hath op'd his ponderous and marble iaws (I. iv. 49-50)

Collocate
Compound

He should those bearers put to sudden death, Not *shriving-time* allow'd. (V. ii. 46-47)

Functional conversion

As *hush* as death, anon the dreadful thunder (II. ii. 482)

Derivation

And wants not *buzzers* to infect his ear With pestilent speeches of his father's death. (IV. v. 90)

That have a father kill'd, a mother stain'd,

Excitements of my reason and my blood, (IV. iv. 57-58)

No place indeed should murder *sanctuarize*; (IV. vii. 126)

The graves stood tenantless and the *sheeted dead* Did squeak and gibber in the Roman streets; (I. i. 118-19)

'Life -rendering' suggests Laertes' own death after playing with Hamlet in the final act. Hamlet's wish for 'self-slaughter' that we learn of in Act I adumbrates his tragic death in the last act. Polonius' death tortures Claudius 'like a murdering-piece.' This compound is also suggestive of Claudius' own death. 'Cerments,' and 'enurn'd,' suggest the unnatural death of the late king. These Shakespearean neologisms are very suggestive. Interestingly enough, 'dead mens finger,' Shakespeare's invention for a flower's name 'with a sexual image'[11] is too suggestive of Ophelia's death and its cause. 'Peace-parted' sounds pathetic because Ophelia's death is far from this epithet.

We can also see some collocates in the word area 'death,' which also help to describe some aspects of death. Death is 'hush' - horrible, serious and grave at the same time. Death is horrible - that 'shriving time' is suggestively necessary before death. Death is weighty and serious, so it needs to be 'buzzered' and causes 'excitement.' No murder is ever 'sanctuarized,' for death is too grave.

2) sickness
Romeo and Juliet

Out, you *green-sickness carrion!* Out, you baggage! You *tallow face!* (III. v. 156-57)

Capulet contemptuously calls his own daughter 'green-sickness carrion,' carrion ruined by a kind of anaemia called chlorosis, and 'tallow face.' He calls Juliet with the image of sickness, for she rejects the marriage her father has proudly arranged for her. These

epithets are used by the father because of his insane anger, but they also symbolically depict Juliet's heart: she is seriously ill inside.

Hamlet

Compound

  Most *lazar-like*, with vile and loathsome crust (I . v. 72)

Functional conversion

  And thus the native hue of resolution

  Is *sicklied* o're with the pale cast of thought, (Ⅲ. i. 84-85)

  The crust is 'lazar-like' as an effect of juice given by Claudius. This powerful word 'lazar-like' mentioned by Ghost upsets Hamlet as nothing else does. But the upset Hamlet cannot determine to be or not to be. His resolution is 'sicklied' with the pale cast of thought. Thus the image of sickness is included in the critical scene where Hamlet is upmost upset. The confusion in Hamlet is ingeniously depicted with these two neologisms.

3) night

Romeo and Juliet

Compound

  Il'll be a *candle-holder* and look on. (I . iv. 38)

  Or shall I come to you at *evening mass*? (Ⅳ. i. 38)

Collocate

Derivation

  What man art thou, that thus *bescreen'd* in night So stumblest on my counsell. (Ⅱ. ii. 52-53)

  Romeo is 'bescreen'd in night,' and this fact symbolically depicts Romeo's inner darkness. This symbolic neologism 'bescreen' eloquently describes Romeo's situation and another new word 'candle-holder' is very ironic for Romeo. Romeo in darkness should be a 'candle-holder' to lighten the darkness around him and lighten himself at the same time. Juliet would

like to visit 'evening Masse' to have Friar Laurence's counsel. These new words give us the background of the play, and night symbolically depicts the inner night of Romeo.

Hamlet

Derivation

  Good Hamlet, cast thy *nighted* colour off, (I . ii. 68)

Collocate

Derivation

  Making night hideous and we fools of nature So *horridly* to shake our disposition (I . iv. 54,55)

  Hamlet's darkness is visually depicted with the new epithet 'nighted.' He becomes black without any clear reason at first. Ghost 'horridly' shakes Hamlet at hideous night, and his unclear darkness becomes clear. These neologisms 'nighted' and 'horridly' are very powerful and with these words Shakespeare very inventively depicts Hamlet's inner night and background night at the same time.

4) marriage

Romeo and Juliet

  She's not *well married* that lives married long, But she's best married that dies married young. (Ⅳ. v. 77-78)

  All things that we ordained festival Turn from their office to black funeral: (Ⅳ. v. 84,85)

  When a married woman lives long, she is not happy, not 'well married.' Instead the married woman who dies young turns out to be the happiest one, the most well-married one. Shakespeare, using the neologism 'well married,' states the essence of marriage. Moreover, interestingly enough, in Hamlet 'funeral baked meats' are suddenly turned into furnishing 'the marriage table,' while in Romeo and Juliet all the things ordained for the wedding are turned into things for the funeral.

Weddings and funerals are easily changed into each other. Thus, in these two tragedies, Shakespeare ingeniously depicts the reality of marriage with the aid of the two compounds.

Hamlet
Compound

Thrift, thrift, Horatio. The funeral bak'd meats Did coldly furnish forth the *marriage tables*. (I. ii. 180-81)

'The funeral baked meats' are suddenly transformed into something with which to furnish 'the marriage tables.' This passage shows that what appears to be 'marriage' is, in reality, a 'funeral.' 'Baked meats' is a link between the two.

5) desire

Romeo and Juliet
Compound

Scurvy knave, I am none of his *flirt-gills*, I am none of his *skains-mates*. (II. iv. 150)

Functional conversion

Arms, take your last *embrace!* And lips, O you (V. iii. 113)

Nurse says she is neither a 'flirt-girl' nor 'skaines mate' of Murcutio, and she abhors Murcutio, and the man's lust. The powerful noun by functional conversion, 'embrace,' meaning sometimes, euphemistically, sexual intercourse, depicts Romeo's sexual desire for Juliet, though he rarely expresses it openly. Thus the man's instinct, sexual desire, is described in these ways in Romeo and Juliet,

Hamlet
Functional conversion

Since frost itself as actively doth burn And reason *panders* will. (III. iv. 87-88)

Others

So lust, though to a radiant angel link'd, Will *sate* itself in a celestial bed. (I. v. 55-56)

Hamlet's mother's desire, which is one of the main causes of this tragedy, is expressed with the dramatistis neologisms: 'panders' and 'sate.' The neologisms in this word area tell us the desire of women, and this leads to tragedy, which is one of the main themes of the drama.

The word areas 'love' and 'color' are found only in comedies, while 'death,' 'sickness,' 'night,' 'marriage' and 'desire' are found only in tragedies. The word areas 'love' and 'color' are also found in A Midsummer Night's Dream.[12] 'Death' is also found in Macbeth[13] and 'desire' in Othello.[14] We may therefore conclude that these word areas are unique to comedies or tragedies, after studying other plays.

Many words making up word areas in each play are closely related to the theme of the play, and very expressively and concisely enhance the theme of the play. They are also connected with the central images which run throughout each of the plays. Some of them provide a colorful background to the plays. Moreover, Shakespeare's neologisms are very creative as he developed new semantic worlds by inventing new words. His creativity is heightened as the nature of his neologisms is sometimes metaphorical, sometimes suggestive, symbolic, ironical, or euphemistic.

Conclusions

I have studied Shakespeare's neologisms in four plays. In conclusion I would like to make some important points based on my study.

I. Word formation
1. Compounding
A) Grammatical relations between the elements

I have found 162 compounds in the four plays, of which Type I, Determinans +Determinatum, is the most frequent of the three types studied, accounting for about 76%

of such compounds. Within Type I there are 9 sub-classes. The relation attribute + headword is the most prevalent and amounts to 37% of Type I, and other frequent types are object-relation, purpose and locality. As for parasynthetic derivatives, Adjective + Noun +ed is the most frequent type followed by Noun +Noun +ed. They are very powerful in the contexts, and characteristic of Shakespeare's inventiveness.

B) Semantic Study

Compounds whose elements are indirectly related (I) are concise in form, but can express ideas easily and briefly, which otherwise can only be expressed in a round-about way. They therefore have various and complicated semantic structures. We can say that these kinds of compounds are a helpful means of expressing a variety of ideas and that they are very expressive at the same time.

Compounds with transferred or special meanings (II) have undergone various changes in meaning. Some of them may be characterized by specialization, pejoration, amelioration which are traditional ways of classification in semantic change. Metaphorical shifts are also a kind of semantic change and are various and original in their ways, and particularly imagistic.

These three types of compounds have complex semantic structures and they are full of expression. They show the kind of sources from which the poet's rich imagination is derived - and we, the reader, also need to have sufficient creativity to fully understand them.

2. Functional conversion

We can find eight kinds of functional conversion in the four plays :

①n. → v. ②v. → n. ③adj. → n. ④adj. → v. ⑤ v. → a. ⑥adj. → adv. ⑦adv. → prep.

⑧v. → int. The most frequent type is a verbalization-verb formed from nouns, and this amounts to 36% of the total number. They add immediacy and they provide a striking quality to the language. The next most frequent type is the noun converted from the verb. This shows nouns and verbs are converted with each other freely and effectively to create Shakespeare's new semantic world.

3. Derivation

Shakespeare created new words with prefixes and suffixes for variation. By far the most frequent prefix in the four plays is 'un-', which amounts to 56% of the 10 prefixes found in the plays. The most common suffix in the plays is '-ed', followed by '-ing', '-ment' and '-ly'. The words created by these four suffixes amount to 65% of the total number of those by 24 suffixes.

We can see some differences with regard to the percentage of each form of the neologisms in each play. We can infer that the characteristic ways of creating neologisms in comedies are compounds and other types, while in tragedies it is by derivation. I cannot draw firm conclusions on this because the number of plays I studied in this paper is very limited. I would like to continue to study other comedies and tragedies to find out the characteristics of the neologisms that appear in the different genres of Shakespeare's plays. Further, we cannot find any characteristics particular to the early plays or later plays with regard to the era when the plays were written.

II. **Word area**

The word areas 'love' and 'color' are found in Love's Labour's Lost and Merry Wives of Windsor. 'Death,' 'sickness,' 'night,' 'marriage' and 'desire' are found in Romeo and Juliet and Hamlet. After studying other plays, we may find that these word areas are unique to comedies or tragedies.

Many words making up word areas in each

play are closely related to the theme of the play and very expressively and concisely enhance the theme of the play. They are also connected with the central images which run throughout each of the plays. Some of them provide a colorful background to the plays. Moreover, Shakespeare's neologisms are very creative as he developed new semantic worlds by inventing new words His creativity is heightened as the nature of his neologisms is sometimes metaphorical, sometimes suggestive, symbolic,　ironical, or euphemistic.

It is hoped that my conclusions may help to illustrate some aspects of Shakespeare's variegated style, or add something to our knowledge of his dramatic art.

Notes

1) G.L.Brook *The Language of Shakespeare* (London: W & J Mackay Limited, 1976) p.27

2) The meanings of words categorized as Type III Exocentric Relation are as follows. They are quoted from *The Oxford English Second Edition on Compact Disc.*

LLL Noun: flap-dragon (object-relation: 'A raisin or other thing thus caught and eaten) loggerhead (comparison: 'a thick-headed or stupid person') please-man (object-relation: 'one who carries tales, one who mumbles news and so on') push-pin (object-relation: 'a child's game, in which each player pushes his pin with the object of crossing that of another player') Adjective: madcap (attribute + headword: 'having a mad cap') Adverb: snip-snap (Appositive relation: 'with snip and snap: with a snipping, snapping sound')

WIV go-between ('one who passes to and fro between parties, with messages, proposals, etc.')

ROM tallow-face ('a person having a pale,

yellowish-white face')
slug-a-bed ('one who lies long in bed through laziness')

3) Stephen Ullman, *Meaning and Style* (Oxford: Basil Blackwell, 1973) p.13

4) The following meanings are quoted from *The Oxford English Second Edition on Compact Disc.*

5) The following meanings are quoted from *The Oxford English Second Edition on Compact Disc* except 'night-dog'.' The meaning of this word is quoted from Schmidt A: *Shakespeare Lexicon,* Walter de Gruyter & Co. Berlin and Leipzig (1923)

6) N.F.Blake, *Shakespeare's Language* (London: Macmillan Press, 1983) p.53.

7) Some examples by other methods or origins are as follows. The following origins are quoted from *The Oxford English Second Edition on Compact Disc.* Some words are from other languages: Latin (ex. 'adjunct' in *Love's Labour's Lost*: ad. L. *adjunct-us*), French ('sympathize' in *L L L*: a. F. *sympathiser*), Italian ('duello' in *L L L*: It. du'ello), Greek ('Nestor' in *L L L*: a. Gr. Νέστωρ), Danish ('Dansker' in *Hamlet*: Da. *Dansker* Dane). Others are formed by corruption ('apathaton' in *L L L*: corruption of *epitheton,* EPITHET) , perversion ('cangenet' in *L L L*: Perversion or error=CANZONET), blunder ('egma' in *L L L*: A 'stage rustic's' blunder for ENIGMA), variant ('emure' in *L L L*: a var. of IMMURE), abbreviation ('quillet' in *L L L*: Abbrev. of QUILLITY), alteration ('speciously' in *WIV*: Alteration of SPECIALLY), mispronunciation ('sprag' in *WIV*: app. a mispronunciation of SPRACK), minced form ('od' in *WIV*: A minced form of *God*), onomatopoeia ('bump' in *ROM*), There are some words whose formation are obscure ('nayword' in *WIV*). These kinds of formation mentioned above are not the main topic in this paper, but they will have to be studied further in another paper. The total number of these words in each play is listed in Table 4, and it will be discussed compared with other methods.

8) Some of the names of word areas follow John Lewis Roget's *Thesaurus of English Words and*

Phrases (New York: Jon R. Anderson & Co., 1884)

9) All quotations from Shakespeare are from The Arden Shakespeare.

10) William C. Carroll. *The Great Feast of Language in Love's Labour's Lost* (Princeton: Princeton University Press, 1976) p.220.

11) S. Kinjo: *Shakespeare's Flowers* (Osaka: Tohoshuppan, 1996) p.178.

12) E. Kawagoe. "A Study of Shakespeare's Language in Two of His Comedies" *Bulletin of Kobe Tokiwa College* 16 (1994) p.107

E. Kawagoe. "A Study of Word-formation in Shakespeare's *A Midsummer Night's Dream*" *The Edgewood Review* Vol.21 (1994) p.13

13) E. Kawagoe "A Study of Shakespeare's Language in Two of His Tragedies" *The Edgewood Review* Vol.25 (1998) p.43

14) E. Kawagoe "A Study of Functional Shift in Shakespeare's Language" *Bulletin of Kobe Tokiwa College* 11 (1-2) (1989) p.15

WORKS CITED

Abbott, E.A. (1929) *A Shakespearian Grammar* London: Macmilan.

Blake, N.F. (1983) *Shakespeare's Language* London: Macmillan Press.

Brooks, G.L. (1976) *The Language of Shakespeare* London: W & J Mackay Limited.

Carroll, William C. (1976) *The Great Feast of Language in Love's Labour's Lost* Princeton: Princeton University Press.

Chambers, E.K. (1930) *William Shakespeare: A Study of Facts and Problems* Oxford: Clarendon Press.

Franz, Wilhelm. (1958) *Die Sprache Shakespeares in Vers und Prosa* Trans. Shizuka Saito, Hideo Yamaguchi and Akira Ota. Tokyo: Shinozaki Shorin, Ltd.

Kinjo S. (1996) *Shakespeare's Flowers* Osaka: Tohoshuppan.

Otsuka, Takanobu. (1976) *Shakespeare no Bumpo* Tokyo: Kenkyusha.

Simpson, J.A. and Weiner, E.S.C. (1994) *The Oxford English Dictionary Second Edition on Compact Disc.* Oxford: Oxford University Press.

Roget's, John Lewis. (1884) *Thesaurus of English Words and Phrases* New York: Jon R. Anderson & Co.

Schmidt, A. (1923) *Shakespeare Lexicon* Berlin and Leipzig: Walter de Gruyter & Co.

Ullman, Stephen. (1973) *Meaning and Style* Oxford: Basil Blackwell.