Shakespearean Compounds in Hamlet

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Sveučilište u Zadru

Odjel za anglistiku
Sveučilišni prijediplomski studij Anglistike

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1. Introduction

William Shakespeare is considered to be one of the greatest playwrights and poets in history and the most prominent writer in English language. His bibliography includes 154 sonnets and 38 plays. He wrote comedies (e.g. *Much Ado About Nothing*, *Merchant of Venice*), tragedies (e.g. *Othello*, *Hamlet*) and histories (e.g. *Richard II*, *Henry V*). Many words are regarded as newly-coined and invented by Shakespeare, through word-formation processes such as blending, affixation, conversion and compounding. The estimated number of words he created is 1,700. In this period of language development, often regarded to as Early Modern English, some essential changes happened, which formed the language we all use today. According to Shewmaker (2008), "This was a time when the English language was being enriched from all directions".

The objective of this thesis is to exhibit compounds in general and the compounds that Shakespeare used and introduced into the language. Specifically, this thesis concerns the compounds he utilized in Hamlet, analysing which types of compounds he employed and why, focusing on their etymology, function and structure.

Compounding is a morphological operation of creating new words by combining two or more words. Compounds in general could be described as an union of two or more words linked together in order to produce a word with new meaning (Plag, 2003). The most general classification would be into syntactic and lexical compounds; syntactic being those which meaning can be instantly recognized such as *birdcage* or *shoemaker*, while lexical compounds

are the ones we have to consider as utterly new words such as *ice cream* or *crybaby*. The other important classification is by spelling of compounds. We can distinguish three kinds; open compounds which have space between the words such as *middle school*, hyphenated containing a hyphen between the words such as *brother-in-law* and closed compounds with no space between the words such as *candlelight*. My analysis will focus mostly on the structure of these compounds, whether they are in their essential meaning a noun, adjective, adverb or a verb and which parts of speech are combined to coin them. I will also analyse the etymology of the compounds I have found in Hamlet.

Concerning the methodology I used to write this paper, I have been reading the text of Hamlet and underlining all the compounds I could find for the purpose of their later analysis which I conducted using several dictionaries and most importantly Shewmaker's glossary of unfamiliar words in Shakespeare's plays and poems.

The following section discusses the historical conditions and language use, while the final section provides a detailed analysis on the compounds used in Shakespeare's "Hamlet".

2. Time period

2.1 Historical background

The linguistic history usually marked from 1500-1650 is referred to as early modern English. The English Renaissance and the English Reformation overlaps with the EModE period.

To describe a cultural movement that happened in England during the 16th and the 17th century, historians use the term "English Renaissance", it being largely influenced by the

Italian Renaissance. During this period, many aspects of culture were flourishing, such as English music, drama and English epic poetry.

Queen Elizabeth I. was one of the most famous monarchs in English history, who ruled for over 44 years. She is perceived as a symbol of the Golden Tudor Era, as relative steadiness and financial prosperity were features of her reign. She applauded and advocated the arts, so during the Elizabethan Age poetry, drama and prose works prospered. She supported great writers such as Edmund Spenser, William Shakespeare, Sir Philip Sidney, Richard Hooker and Christopher Marlowe. Many plays were created in her honour and through them she was portrayed as the Virgin Queen. She left a permanent impact on English culture and history, and many scholars aspire to examine the language and idiolect features of her time.

Evans (2011) analyses various linguistic changes that occurred during her reign, such as: affirmative and negative *do*, the usage of *ye/you*, multiple negation vs. single negation, animacy and relative marker *who/which*, royal *we* etc. Elizabeth's vocabulary has the tendency to relate affirmative and negative *do*. The switch in subject *ye* and object *you* happened in pre-accession, she had already adopted it during her childhood, since throughout the fifteenth century *you* had become frequently used in both positions. When analysing Elizabeth's spelling variations, linguists mostly focus on the use of final <e> (e.g. therefore), the shifts between <an> and <aun> (e.g. demande, demaunde), <i>, <y> and <e> (e.g.day, daye), <gh> and <ght> (e.g. weigh, weight), <s> and <z> (e.g. hertez, hearts) and <wh> and <w> (e.g. which,wich,wiche).

The era which follows the Elizabethan era and precedes the Caroline era is called the Jacobean era, when king James ruled from 1603 to 1625. This era is known for the predomination of architecture, literature, ornamental arts and visual arts. James VI of Scotland, who became James I of England when the English and Scottish crowns united under

the Stuart dynasty, was the successor of Queen Elizabeth I. Their relationship was always a question of interest for many scholars, who have exhibited their correspondence through letters. Tunstall (2015) claims that the fact that Elizabeth wrote the majority of her letters to James—particularly those that dealt with important issues—in her own hand shows how essential the diplomatic relationship was to Elizabet, while James had a different approach. James' ascendancy to the throne can be labeled as one of the most prosperous era in English history concerning the language. This can be noted through his own literary style from his speeches and poetry and the way in which he affected the trends of the Jacobean era. Since he was a patron of the arts and a scholar, he encouraged poets and writers such as William Shakespeare and Ben Johnson. Moreover, the union of the English and Scottish crowns simplified the exchange on a cultural level between the two nations. However, his most important linguistic legacy is his English translation of the Bible, The King James Version of the Bible.

The society of the Early Modern England period (1500-1650) was inherently stable, preoccupied with order, and permeated with a strong feeling of Christian charity. To establish the order, the state had severe repercussions for those who did not obey the rules. Since the state did not have the privilege of the monopoly of violence in those days, the ambiguities had to be handled in reality. Hindle et al. (2013) insinuates the importance of binding over, which served as a means of mediating between the reality of social strife and the abstract of social harmony. Sections of the general public engaged in and endured power systems, particularly those of law and administration. The most efficient method of adjustment was arbitration, which allowed the state to secure “order” and the individual to accomplish “settlement”.

2.2 Early Modern English (EModE)

The earliest version of the English we utilize today is called Early Modern English. It can be described as the phase of English that spanned from the start of the Tudor era until the middle 17th century when it became late modern English. It has been considered the language of Shakespeare for a long period of time. EModE is generally recognised as the period from 1500 to 1650 and it is the period in which standardisation began. Standardisation comprises of the processes that determine, codify and stabilise language. A spelling reform was required during the 16th century because the spelling conventions did not correlate with the pronunciation of the time. The differences in spelling were particularly present when comparing the official and private registers of writing and variability in the press. Nevalainen (2012) states that the first systematic attempts to codify the progressively specific restrictions in dictionary entries and proto-dictionaries at the end of the 16th century refuted the suggestions for a spelling reform. The Great Vowel Shift, a fascinating phenomenon which happened during this period and has an impact on the language even today, altered the way in which words were pronounced.

English has been subjected to the influence of other languages throughout history and it has been especially affected by Latin during the Renaissance and this period is referred to as „Enrichment“. Latin was very important in the academic area and it demonstrated one's education and intelligence. Di Giovanni (2003) states that the purists used to describe excessive Latin borrowings and concepts as “inkhorn” terms and the influx of words caused a certain instability in the language. The name comes from containers which were used to store ink, since those words were present more in writing than in speaking (e.g. encyclopedia, splendidious, ingenious, revoluting). Since these words were largely criticized, they aroused the so called “Inkhorn controversy”. On one side there were those who supported the enrichment of the language, claiming that familiarity with the new terms will increase with

prolonged usage and the words will blend into the dominant language. They were mostly writers such as Christopher Langdon, Richard Mulster and Thomas Elyot, who was the most efficient in the utilization of Latin terms in his work. On the other side there were the opponents of neologisms, mostly Cambridge scholars such as Thomas Wilson, Ralph Lever and John Cheke. They argued that instead of “stealing” from other languages, English had enough potential from its national stock to create various compounds for expressing the same meanings as those neologisms. English predominated Latin by the conclusion of the 18th century and even though nowadays Latin is regarded to as a “dead” language, it cannot be surpassed in many fields and professions.

One of the greatest playwrights in history, William Shakespeare, had an impact on both the nation and language. Early Modern English emerged around this time, creating the foundation for the Modern English we use today. The first English dictionary, published by Robert Cawdrey in 1604 was created during this period. It is understandable that Shakespeare had, above all others, the strongest influence on language. He accomplished some of the most thorough alterations possible in the shortest amount of time, as noted by his usage of nouns as verbs and adjectives, changes to the usual word order, and creation of whole new words. He is said to have created approximately 2,500 new words, phrases, and nouns, including "*majestic*" and "*assassination*" .

Rissanen (2019) suggests that the amplifying sense of national identity and pride was an essential aspect which increased the enthusiasm towards the English language. While through the first half of the sixteenth century English was classified as inferior to Latin or Greek, by the end of the century it came to be valued as their equal. When analysing Early Modern English, we can note the similarities and differences from the language we use today in terms of spelling, vocabulary, pronunciation and grammar.

Nevalainen (2017) mentions spelling regularization as a process of focusing which originates from the middle of the 14th century, as English acquired additional roles in written form. English spelling norms in the 17th century were greatly shaped by teaching manuals and spelling books, such as *The English schoole-maister* (1596) written by Edmund Coote. Spelling regularization in print had a much higher steadiness compared to private spelling habits, which variated according to the writer's education level. Closing the 17th century, the discrepancy in spelling had significantly diminished.

When it comes to vocabulary, it can be certified that the highest level of new words and their expansion was happening during the initial half of the 17th century. The English language proved to be inadequate in some areas, so a new lexis was introduced, containing words created through the process of borrowing and coinage and Latin was the main source of these words. Furthermore, Nevalainen claims that, even though the vocabulary expansion did not have an effect on the whole population, the alterations in grammar and pronunciation did. The major modifications happened in the process known as the Great Vowel Shift (GVS), as long vowels shifted upwards and were pronounced higher up. For instance, before the GVS, the word "*her*" was pronounced as hɪə (here), the word "*house*" as huːs (hoos) and the word "*wife*" as wiːf (weef) and after they changed to hɜː (her), haʊs (house) and waɪf (wife). Concerning grammar, pronouns had the most significant alterations. The number contrast in second-person pronouns also vanished as a result of the generalization of *you* for both singular and plural recipients. Due to the loss of the case contrast between the subject form "ye" and object form "you", *you* became used serving both purposes. By the ending of the 16th century, the neutral possessive pronoun *its* was introduced. The relative pronoun *which* became restricted to non-human denotatum only. Adjustment was present in verb forms as well. In the third person present singular indicative, the verbal *-s* eventually replaced *-th* (e.g. it goeth > it goes) and *are* substituted *be* in the plural present indicative form of the verb to be.

New verbal constructions were created in order to express the progressive aspect and indicate future time. The order of sentence elements also underwent some developments, and so the SVO system was instituted in declarative sentences. Some features, such as mood, tense and polarity were conveyed through the auxiliary verb *do*. It was initially used broadly in inquiries, particularly those that were negative. The grammar of negation altered as well, there were cases of multiple negation in the writings of persons with and without education and the use of *no*, *never* instead of their non-assertive counterparts *any* and *ever*. During the period of EModE, it can be observed how the language expanded together with the population. By the year 1700, English was spoken in England, Wales, Ireland, and in Scotland there was Scots-English.

3. William Shakespeare

3.1 Shakespeare's life

Born in Stratford-upon-Avon on the 22nd or 23rd of April 1564, William Shakespeare was the first child of John Shakespeare and Mary Arden. He was baptised on April 26th. His father was a prosperous man and became an alderman during the plague, but his fortune diminished by 1578. In 1586, John had lost his alderman's gown because he had not attended the council meetings regularly. His sons were privileged to be fully sponsored at the grammar school of Stratford, which William allegedly entered in 1571. The school was based on Latin language and literature and it included some Greek knowledge. Some believe that Shakespeare retrieved from school at an early age because of his father's misfortune. After turning

eighteen years of age he married Anne Hathaway and they were parents to three kids; one daughter and twins- a daughter and a son.

There is scarcely any evidence of where Shakespeare spent the next eleven years. During this period, his first literary successes happened. Some claim that Shakespeare had gone to London in search of wealth. He might have been in Stratford when the touring theatrical troupes came there from London and joined them. Although his first position there might have been a servitor, Shakespeare managed to enter the playhouse.

There were only two theatres in London; the Theatre and the Curtain, but Shakespeare and his companions opened a third one called the Rose, where he had his first successes as an actor. Lee (2007) states that Shakespeare had firstly built his name as an actor, and even though he was later most famous as a dramatist, he remained a distinguished actor until his death. The actors required to obtain a licence to perform and in London there were at least six companies that had adult licensed actors. The most prominent of these was the one under the sponsorship of the Earl of Leicester. After a few different heirs, the patron became Lord Chamberlain. The company was soon upgraded into King's players, following King James's succession in 1603. The first performances of Shakespeare's plays were permitted by this company. The well-known theatre called the Globe was built in 1599 when Richard Burbage and his brother Cuthbert destroyed the Theatre and created it using primarily materials from the wreckage. It was built of wood and it had an octagonal shape. The Globe appears to be the only playhouse that Shakespeare was professionally connected with.

What has to be mentioned is that, even today, the inquiery of who Shakespeare really was is an enigma. Graham Holderness in his article "*Who was William Shakespeare*" from 2015 analyses the biographies and the movies about Shakespeare's life. He explains where the

Shakespeare Authorship doubt derives from and how different authors portrayed him in various ways, creating their own fictional narratives.

3.2 Shakespeare's work

It is considered a phenomenon that so many of Shakespeare's work endured up to this day. The First Folio, printed in 1623, was the first reliable collection of his work. The printings were divided in two categories: quartos and folios. The early printings were printed on four-page forms, folded in half twice, and they were called quartos. The quartos were distributed in "good" and "bad" ones. The good ones give the impression of coming from the author's manuscripts, while the bad ones seem to have been brought together from a few actors. Some regard these as the earlier or shortened versions. The folios were larger in size, folded in half so as to create two leaves. The First Folio contained thirty-six of Shakespeare's plays and it had an enormous influence on literature. It was collected by two colleagues of Shakespeare, John Heminges and Henry Condell.

Early in his career, Shakespeare published two extensive poems, *Venus and Adonis* and *The Rape of Lucrece,* which he devoted to the Earl of Southampton, a prominent financier. The sonnets were created over a course of several years and they were privately distributed in the 1590s. They were gathered and published in 1609 and it seems that Shakespeare was unaware of or disapproved of that publication. He appeared as though he was not interested in sharing his plays with the world, probably because he primarily considered himself an actor. Shakespeare was accepted as a poet in the early years of his career. His dramatic work has approximately lasted from 1591 to 1611. He produced a yearly average of two plays and three

volumes of poems. Out of thirty-seven plays which we prescribe to Shakespeare, only sixteen were published during his lifetime.

The chronological order of his work is based on speculation. The plays that were mentioned as his debuts are "*Love's Labour's Lost",* the plot of which observes the lives of people in different ranks of society and it was the first play to bear Shakespeare's name as the author, and "*Two Gentlemen of Verona*", which is a dramatized story about love and friendship. His shortest drama "*Comedy of Errors*" may have been written based on a play called "*The history of Errors*", and it's subject-matter is similar to that of Plautus's "*Menaechmi*". Shakespeare displayed his extraordinary poetic and dramatic ability in his first tragedy, "*Romeo and Juliet*" in which he portrayed a different, Italian version of an already popular English one. This is a tragic poem of love like no other. His play "*Henry IV*" gained popularity on its first performance in 1592, but the authorship of the play may not have been entirely Shakespeare's.

Poets such as Sir Phillip Sidney, Thomas Lodge, Samuel Daniel and Thomas Watson had an impact on Shakespeare's tragedies and John Lyly had influenced the style in which he wrote his comedies and the intercourse his characters led in those; such as "*Much Ado About Nothing*" and "*Midsummer Night's Dream*". Christopher Marlowe inspired his tragedies "*Richard II*", "*Richard III*" and his comedy "*Merchant of Venice*". According to Lee (2007), Shakespeare's historical tragedy closely resembles Marlowe's in that it follows the growth and fall of the weak king's character as its central focus. Shakespeare acknowledged Marlowe through lyrics in "*As you like it*" and "*Merry Wives of Windsor*". When it comes to "*Titus Andronicus*", the opinions about its origin differ. "*King John*" was not printed until 1623 and it was an adaptation of a play called "*The Troublesome Raigne of King John*" and under Shakespeare's guidance it became a real tragedy. There were two plays which were assigned

to Shakespeare, but their authorship is doubtful; "*Edward III*" and "*Arden of Feversham*". Another two popular plays of the time were "*Mucedorus*" and "*Faire Em*".

Shakespeare became a sonneteer after his earliest publication of "*Venus and Adonis*". He wrote 154 sonnets, most of which appear to have been written around 1594. His sonnets were much simpler in form than those of Italian or French origin. They were composed of three decasyllabic quatrains with a concluding couplet, one stanza, usually written in iambic pentameter. The sonnets tend to be separated into two categories; one addressed to a young man or "the fair youth" (sonnets 1-126) and the other addressed to a woman or "the dark lady" (sonnets 127-152), although this separation cannot be literally advocated. The themes of the first group of sonnets were the admiration of the object's beauty, torments of a lover, melancholy, carnal sin, approaching death and loyalty in love or friendship. In the second group, the poet gives compliments to the mistress, but also renounces her because she betrayed him with his friend to whom he wrote the first group of sonnets. In many of his delightful sonnets, Shakespeare focuses on the effects of night, sleep and the seasons on romance. Twelve of his sonnets were vituperative, fulfilled with strong emotion, especially towards the dark lady. Lee (2007) claims that the idea that Shakespeare's literary sponsor, the Earl of Southampton, is the subject of his sonnets about friendship is highly supported from the praises of the young man's talents and charms. Some aspects that his sonnets share with the modern kind are vivid depictions of nature's grandeur, adoration towards a patron, the passion of love and fierce criticism of the falseness of womenkind.

3.3 Shakespeare's Language

According to Jovanović (2006), Shakespeare was a virtuoso at aligning words, connecting them, eliminating them, weighing them, playing with them and utilising them in unconventional ways. He improved the flexibility of the language, acquainting new meanings to outdated terms and enabling nouns to function as verbs or adjectives to function as nouns. This period of the evolution of English is often referred to as *the language of Shakespeare*. It is not possible to gain a clear insight on the spoken language of the time, since we depend on the written materials. Shakespeare appears to have been familiar with around 20,000 words and he has promoted words from other languages, such as Italian, Spanish, Greek, Latin or French, in his plays. Over 1,700 terms that are still in common use in English today are attributed to William Shakespeare.

Brewer (2008) mentions how David Crystal estimated the number of words used for the first time by Shakespeare is 2,035. He was courageous and his distortion of language, although sometimes criticized, eventually ceased to be reflected on as unconventional. He created words such as *lonely, circumstantial, majestic, courtship, auspicious* and many others. The words were formed through morphological processes like derivation, composition, conversion, borrowing, reduplication, back-formation and blending.

David Crystal in his book "Think on my words" (2008) accurately describes the complexity of Shakespeare's language, which consisted of easy/difficult words, neologisms/archaisms, coinages and collocations. The words which are considered easy are those that are used even today, perhaps in a slightly different form (e.g. *dismasked – unmasked, scape – escape*) or the ones that underwent functional shift and were utilized as a different part of speech than the one they actually belong to. It may be challenging to estimate which words would be declared as "difficult" in the era of Early Modern English, however we may, as such, observe the words that cannot be associated with any contemporary English words and the ones Shakespeare used in more literary works in a different form (e.g. *Fardles – Farthell*).

Archaisms can be noticed, especially in his older texts, such as “Pericles” (e.g. *eyne – eyes, speken – speak*). Neologisms are often marked as controversial because it is complicated to assert something as a coinage (e.g. *domineering, exsufflicate, amazement*) and even more perplexing is Shakespeare’s usage of familiar words in a neologistic sense (e.g. humour meaning mood). Words of Latin and Greek origin elevated his writing style and strengthened his characters with lavishness (e.g. *proposition, insisture, multipotent*). Schlauch (1987) mentions malpromisms - misuse or distortion of a word or phrase (e.g. *dissembly – assembly*) - and the usage of regional dialects as some of Shakespeare’s ways to achieve linguistic humour (e.g. *adversary – advocate*).

Jovanović (2006) claims that Shakespeare had a special ability of inserting suitable qualities to objects which can be noted from the creation of adjectives by means of suffixation using the *-able/- ible, -ful, -ive* suffixes (e.g. *indistinguishable, fretful, dauntless*). He also used the suffix *-ate* from Latin and the suffix -ant from French (e.g. *captivate, conspirant*). Moreover, the suffix *-ed* was employed to transform nouns into adjectives (e.g. graved – buried), -er (which became -or in some coinages in his later plays) for describing activity or occupation (e.g. *insulter, torturer, sailor*), *-ist* also for occupation (e.g. vocalist) *-full* meaning full of something or causing something (e.g. *dreadfull*), -hood referring to a group (e.g. brotherhood). For verbal nouns and adjectives he utilized the suffixes *-ing* and *-ment/-ure* depending on the action’s duration. The suffixes *-less* and *-ive* carried passive meaning. To form adverbs, he applied suffixes *-ly* and *-ling* (e.g. angerly, darkling) and to create abstract nouns he used *-ship* (e.g. courtship). The most prominent affixes Shakespeare employed were *a-* (e.g. *afoot, abed, afar*) in order to construct an adverbial element and *be-* (e.g. *behold, bewitch*) which had the purpose to create verbs from nouns or adjectives and to make intransitive verbs transitive. Shakespeare first introduced the prefix *dis-* into the language, and it was mostly used with foreign bases (e.g. *disburthen, dismantle*). When composing verbs, he

used the prefixes *for(e)-* (e.g. *forespeak, fore-vouched*), *mis-* (e.g. *misreport*) and *out-* (e.g. *out-night*), but the prefix with the highest level of usage was *un-* (e.g. *unchild, unshout*) which deployed the extraction of a quality or the inversion of the action.

Shakespeare might be recognized as one of the main promoters of the process of conversion. There was a common interest in attaining new word forms from the native language instead of borrowing from other languages, which could have contributed to popularity of conversion. Instead of using prolonged neologisms, Shakespeare opted for the most coherent way of creating words through conversion. He relied heavily on word conversion when writing in his recognized elevated manner, but he also used this trait to entertain his audience. Most of these words were nouns converted into verbs (e.g. *elbow – to elbow, foot – to foot*), less frequently verbs converted into nouns (e.g. *to embrace – embrace, to sneak – sneak*). Moreover, he utilized converted verbs from adjectives or adverbs (e.g. *muddy – to muddy*). He formed adjectives from nouns (e.g. He was a very *jealousy* man) or verbs (e.g. *soliciting*) and converted adjectives into nouns as well (e.g. And for his *ordinary,* pajes his heart, e.g. You were a *moueable*).

We can notice examples of back-formatting in "*Hamlet*" (e.g. *credential – credent*). He utilized blends for humorous effect (egma – enigma) and onomatopoeic words (bow-wow). Hryn (2016) claims that neologisms formed by conversion and suffixation are the most frequent in "Hamlet" and "King Lear". However, observing words from "Hamlet", the ones that were created through suffixation had a high survival rate, while those coined through conversion showed lower survival rate than in plays such as "King Lear", "Othello" and "MacBeth". Compounds will be discussed later in this paper.

Semantic change refers to a gradual development or alteration in the meaning of words or phrases and it occurs when there is a possibility of multiple interpretations of one word which

are then acclaimed by the community and presented into the vocabulary. The types of semantic change are usually divided into: broadening (generalization), narrowing (specialization), amelioration, pejoration, shift, metaphor, synecdoche and hyperbole. Shakespeare's work is abounding in perceptible shifts in word meanings or changes in utilization. Firstly, there are metaphors that affected and expanded the meaning of the words, for instance the word *sleep* in "MacBeth does murder sleep" denotes the idea of peace and the meaning of the word *wire* in is broadened to signify anything that is similar to wire in texture or appearance. Secondly, there are words which Shakespeare coined (e.g. *eyeball* which he used in A Midsummer Night's Dream) or popularised (e.g. the word *bedroom* in Othello). Narrowing can be noted in the word "wit" which is associated with one's cleverness or humour in Modern English, but in Shakespeare's time it could refer to intelligence, wisdom or mental capacity. Furthermore, we may encounter words that have had a change in meaning (e.g. *ecstasy* signified madness) or in pronunciation (e.g. the word *hour* was pronounced something like *oar*).

4. Hamlet

"The tragical history of Hamlet, Prince of Denmark" is often considered Shakespeare's ultimate accomplishment. It is his longest play and it is believed that it was the most popular one in his lifetime. It is one of the most performed plays nowadays. It is a tragedy in five acts, probably written in 1600 or 1601. Its crucial theme is revenge and its interconnected with topics of love, ambition and faithlessness. Madness is a very powerful aspect throughout the play. Hamlet is the central role of the play, and from his perplexed nature derives most of the

dramatic aspects in the plot. According to Raffel (2003) Hamlet's solo appearances and monologues "are both a special dramatic challenge and a magnificent dramatic opportunity". Hamlet is dismal since his father's recent death and he is bitter because of his mother's marrying Claudius, the current King and his uncle. His misery is enhanced after discovering that his father's spirit has been roaming around the castle. He is told by the Ghost that his uncle committed the murder and that he must seek revenge. Following this encounter, he is determined in acquiring proof and in a short time everyone on the court notices his "madness". The characters are speculating about the reasons behind it; Claudius and Gertrude believe it is because of his father's death, while Polonius thinks it is because of his unreciprocated love toward Ophelia.

It is quite an enigma whether or not Hamlet is actually mentally unstable, since there are parts of the play where he is not in control of his own behaviour and there are parts where he addresses his mental state himself. Ophelia is convinced he is mad. Hamlet did not show his affection in many ways, but it is plausible that he really loved Ophelia. He is also portrayed as tender and deeply introspective human being. After her death, he has an emotional outburst on the graveyard and it is noticeable how his emotions are stronger than his reasoning.

Ophelia is not described in much detail, she does not appear in many scenes, she rarely showed her emotions. She becomes mad after her father's death and the loss of Hamlet's affection. Ophelia presented the typical female-love sadness for the Elizabethans, the Victorians perceived madness as something women were prone to during the time of sexual awakening and her character was and still is a theme of the feminist discourse. She implicates the notion of a binary opposition of female sexuality.

Hamlet and Ophelia both believe they were abandoned by the person they love, they both go mad following the murders of their fathers and they both face untimely deaths so we can

observe their stories as parallel. Hamlet is often sarcastic and hysterical and it is hard to determine whether he is just pretending to be mad, as he told Horatio he would be doing, or if he truly is.

Mack (1952) suggests that Hamlet's world resonates with questions and is filled with riddles, making him anxious and alarmed. In his essay, he presents us with the terms crucial to the text such as mystery and reality. Furthermore, he emphasizes the importance of the imagery in the play, analyses the implications Shakespeare made by using the words *act*, *play* and *show* and explains the strong sense of mortality we receive from the text. T.S. Eliot (1919) in his essay called "*Hamlet and His Problems*" argues that Hamlet's humor, phrase repetition, and puns serve as a kind of emotional relief rather than being part of a purposeful deception scheme and claims that it is the buffoonery of an emotion that the dramatist is unable to convey by means of art, and it is the same emotion that Hamlet's character is unable to express through action. By the end of the play, Hamlet exhibits a shift in emotions and submits to his world, developing into a distinctive man. Mack (1952) highlights the importance of the graveyard scene, in which Hamlet faces, acknowledges and accepts the notion of being human, as the most important example of his new mindset. Both Hamlet and this immortal work of art will always be cloaked in mystery.

5. Compounds

Compounding is a word formation process based on the combination of lexical elements (words or stems) and compounds are words formed by combining more than one root. Since the Old English era, compounding has been a key method of word development, acquiring over time characteristics which differentiate the emergent words apart in terms of form and

meaning. Pisoschi (2012) stated that although it is regarded as the most effective method of word generation in English, it is also seen to be the most contentious from a linguistic analysis perspective.

It is sometimes difficult to determine whether something is a phrase or a compound, but there is a certain difference in stress and semantic meaning. Also, the contrast between compounding and derivation should be noted. While derivation as the addition of an affix, a bound morpheme, to a lexeme, compounding entails the merging of two or more elements. The key issue in compound interpretation is how to ascertain the link between the two components.

Compounds can be divided into: compound nouns, compound verbs, compound adjectives, headed/headless compounds, blends, acronyms and phrasal words (Carstairs-McCarthy, 2002). Compound nouns are the most common type of compounds in the English language. Those can be formed as verb-noun (VN; e.g. *haircut, buzzkill*), noun-noun (NN; e.g. *lunchtime, boyfriend*), adjective-noun (AN; e.g. *greenhouse, smartphone*) and preposition-noun (PN; e.g. *overtime, outpost*). According to Carstairs-McCarthy (2002), in English virtually any two nouns can be paired to create a compound or a phrase, as long as it has a potential meaning. Even though compound verbs are much less frequent than those created by affixation, there are still diverse types such as verb-verb (VV; e.g. *stir-fry*), noun-verb (NV; e.g. *babysit, houseclean*), adjective-verb (AV; e.g. *dry-clean*) and preposition-verb (PV; e.g. *overcook, underestimate*). The head of these compounds is the right element, so they are right-headed, like almost every other English compound. Plag (2003) discusses the modifier-head structure that these compounds display and states that the compound is a hyponym of its head. When it comes to compound adjectives, we can recognize them as noun-adjective (NA; e.g. *ice-cold*), adjective-adjective (AA; e.g. *squeaky-clean*) and preposition-adjective (PA; e.g. *overactive*).

Referring to headless and headed compounds, to explain the former, it is best to use the word "*killjoy*" as an example, stating that it is not a type of joy, but rather it transmits a metaphorical meaning of a person who is making others feel in a lower spirit whenever they are around. The examples of noun compounds which I have written before are all headed compounds; e.g. "*smartphone*" is a type of phone. Plag (2003) analysed these two types of compounds using the terms canonical and non-canonical compounds, canonical being the ones with binary structure that are right-headed and non-canonical the ones with the internal structure of syntactic phrases.

Blend is a type of compound where at least one element is only partially reproduced, such as "*transceiver*" - transmitter and a receiver or "*smog*" – smoke and fog. Acronyms are blends created from the initial letters of words, such as "*NASA*" – National Aeronautics and Space Administration.

5.1 Shakespearean compounds

According to Pisoschi (2012), Shakespeare's pioneering contribution extends beyond the lexicon inventory to include semantic alterations, which can be seen from several angles as a process of incorporating them into the English language. Shakespeare's influence on word-formation appears to be the least prominent in the field of nominal compounds, while he was very innovative in the field of verbal and adjectival compounds.

Endocentric, exocentric and copulative compounds should also be distinguished. Endocentric compounds are words whose meanings are indicated by the head of the compound (e.g. *gentleman, churchyard*), while exocentric are those whose are not determinable by the head of the compound (e.g. *loggerhead, ladybird*). The head is usually the right-most element of the

compound. Copulative compounds are those in which two or more words with coordinative meaning are conjoined (e.g. *moonshine, loathsome*).

Instances of nominal compounds in Shakespeare's works would be *fire-work* or *goer-back; dog-weary* or *childish-foolish* would be some of the adjectival compounds and *under-peep or o're-read* are verbal compounds. Most of his adjectival compounds are, in fact, two adjectives, but the first one takes the role of an adverbial modifier and in Early Modern English there were no cases of adverbial markers. There were also some multi-word expressions such as *world-without-the-end-hour*. The important combining forms Shakespeare presented constituted with lexemes such as "new" (e.g. *new-appearing*), "fore-", (e.g. *foremost*) ", "over" (e.g. *over-thrown*), "like" (e.g. *bear-like*) and "self" (e.g. *self-doing*).

6. Methodology

Since the three versions of Hamlet are significantly different, it should be emphasized which version will be used in this paper to analyse Shakespearean compounds. The first version, First Quarto (Q1, 1603) appears to be unaccredited and it considerably variates from the Second Quarto (Q2, 1604). Some two hundred lines from the Q2 are missing in F1. Both Q2 and F1 are superior to Q1 version in length and characterization. I have opted for the First Folio version (F1, 1623) in the old-spelling transcription.

After acquiring this version of Hamlet from https://internetshakespeare.uvic.ca/, I commenced with scanning the text in search of compounds. I underlined whatever I considered to be a compound. Some of the compounds were already familiar to me, both in form and meaning. For the rest I used Shewmaker's Shakespeare's Language; A Glossary of Unfamiliar Words in His Plays and Poems (2008) and different online dictionaries such as Merriam-Webster and

Cambridge Dictionary so as to understand their meanings. Furthermore, I traced their etymology using Online Etymology Dictionary to determine whether their roots are from Proto-Germanic or Latin and French. Lastly, I analysed the function these compounds obtain in a sentence and which parts of speech can be combined in their structure.

7. Analysis of compounds in Hamlet

Compounds can generally be divided into open, closed and hyphenated considering their spelling. Open compounds are the ones with space between their constituent parts, such as *skyish head (Hamlet 5.1.3447), whole eare (Hamlet 1.5.723) and wicked wit (Hamlet 1.5.731).* Closed compounds are the ones with no space between their constituent parts, such as *watchmen (Hamlet 1.3.509) , everlasting (Hamlet 1.2.315)* and *yesternight (Hamlet 1.2.378).* Hyphenated compounds, just as their name suggests, include a hyphen between their constituent parts, such as *table-booke (Hamlet 2.2.1165), ill-breeding (Hamlet 4.5.2760)* and *town-cryer (Hamlet 3.2.1851).*

7.1 Function

7.1.1 Noun compounds

a) N + N

Ship-wrights, N. (Hamlet, 1.1.91) *'people who build and craft ships'*

Ioynt-Labourer, N. (Hamlet 1.1.94) *‘an individual cooperating with others when working’*

Cheefe head, N. (Hamlet 1.1.124) *‘someone who has authority and is on a high position’*

Yesternight, N. (Hamlet 1.2.378) *‘the night before that day’*

Watchmen, N. (Hamlet 1.3.509) *‘people observing the area, especially at night’*

Prison-house, N. (Hamlet 1.5.699) *‘a place where people are held captive’*

Bosome lodge, N. (Hamlet 1.5.772) ‘*secret abode’*

Glow-worme, N. (Hamlet 1.5.774) ‘*bioluminescent insect’*

Sulleyes, N. (Hamlet 1.5.932) *‘negative marks on someone’s reputation’*

Table-booke, N. (Hamlet 2.2.1165) *‘a kind of notebook’*

Plum-tree, N. (Hamlet 2.2.1236) ‘*a tree that produces plums’*

Doomesday, N. (Hamlet 2.2.1284) ‘*the day connected to the end of all existence, mostly coming from religion’*

Halfepeny, N. (Hamlet 2.2.1321) *‘a coin that has a value as half of a penny’*

Goose-quils, N. (Hamlet 2.2.1391) *‘the feathers of a goose which were used to make writing instruments’*

Town-Cryer, N. (Hamlet 3.2.1851) *‘a person who spreads the news and announces events on a public square in a town or village’*

Whirle-winde, N. (Hamlet 3.2.1854) *‘a strong and pernicious force’*

Iourney-men, N. (Hamlet 3.2.1881) *‘workers who have still not mastered their craft and have to travel around to learn‘*

Iigge-maker, N. (Hamlet 3.2.1978) *‘a person who performes the jigs; funny dances’*

Hoby-horsse, N. (Hamlet 3.2.1988) *‘a horse breed connected to Sir Thomas Hobby because of its virtues’*

Mouse-trap, N. (Hamlet 3.2.2105) ‘*a play hidden within the play’*

Midnight weeds, N. (Hamlet 3.2.2127*) ‘wild plants that grow during the darkest hour of the day’*

Ranke Corruption, N. (Hamlet 3.4.2531) ‘*moral deterioration’*

Cockle hat, N. (Hamlet 4.5.2770) ‘*a type of hat decorated with cockle shells’*

Hugger mugger, N. (Hamlet 4.5.2821) ‘*reticent actions’*

Graue-maker, N. (Hamlet 5.1.3248) ‘*a person whose job is to prepare burial sites’*

Sheepe-skinnes, N. (Hamlet 5.1.3305) ‘*people with degrees or diplomas’*

Bride-bed, N. (Hamlet 5.1.3438) ‘*a bed used by a bride on her wedding night’*

b) Adj + N

Young blood, N. (Hamlet 1.5.701) *‘referring to the energy of young people’*

Fretfull Porpentine, N. (Hamlet 1.5.705) *‘someone who gets annoyed easily’*

Propheticke soule, N. (Hamlet 1.5.728) *‘someone who has a specific relationship with the divine’*

Adulterate beast, N. (Hamlet 1.5.729) *‘someone who has strayed from their personality’*

Cursed Hebenon, N. (Hamlet 1.5.747) ‘*something related to misfortune’*

Quick-silver, N. (Hamlet 1.5.751) *‘liquid form of Mercury’*

Wholsome blood, N. (Hamlet 1.5.755) *‘healthy person’*

Loathsome crust, N. (Hamlet 1.5.757) ‘*disinclination towards something’*

Distracted globe, N. (Hamlet 1.5.782) *‘a chaos on a grand scale’*

Perturbed spirit, N. (Hamlet 1.5.879) *‘a soul with some sort of distress’*

Cursed spight, N. (Hamlet 1.5.885) *‘a feeling of agitation towards something’*

Confederate season, N. (Hamlet 3.2.2126) *'a period when an alliance is made in order to secure peace'*

Thought-sicke, N. (Hamlet 3.4.2434) *'mental illness caused by one's thoughts'*

Hoodman-blinde, N. (Hamlet 3.4.2456) '*referring to entertainment such as a game in which one person has their eyes covered and is searching for other people*'

Vlcerous place, N. (Hamlet 3.4.2530) *'something filled with open wounds'*

Knavish speech, N. (Hamlet 4.2.2651) '*fraudulent type of communication'*

Desperate appliance, N. (Hamlet 4.3.2671) '*immediate measures taken in distress'*

True-loue showres, N. (Hamlet 4.5.2782) *'honest expressions of real feelings of love'*

Violent Author, N. (Hamlet 4.5.2817) '*a creator who utilizes force in their creation'*

Impittious haste, N. (Hamlet 4.5.2840) *'action taken without much consideration'*

Formall ostentation, N. (Hamlet 4.5.2966) *'a showing of skills in order to impress other people'*

Compelled Valour, N. (Hamlet 4.6.2990) '*bravery coming from pressure'*

Solemne wager, N. (Hamlet 4.7.3147) '*important risk'*

Pendant boughs, N. (Hamlet 4.7.3164) '*dangling branches'*

Weedy trophies, N. (Hamlet 4.7.3166) '*old symbols of victory'*

Gentlewoman, N. (Hamlet 5.1.3213) '*noble female'*

Infinite Iest, N. (Hamlet 5.1.3372) *'never-ending humour'*

Skyish head, N. (Hamlet 5.1.3447) '*a mind that has characteristics of the sky, such as vastness'*

Earnest coniuration, N. (Hamlet 5.2.3540) '*imperatively appealing to something'*

Liberall conceit, N. (Hamlet 5.2.3621) '*imaginative idea'*

Noble heart, N. (Hamlet 5.2.3849) '*a person's spirit which is full of honour'*

Eternall cell, N. (Hamlet 5.2.3856) *'referring to timeless existence'*

c) V (participle) + N

Bakt-meats, N. (Hamlet 1.2.368) *'type of meal held after a funeral'*

Nature cressant, N. (Hamlet 1.3.474) '*gradually growing or developing'*

Armes encombred, N. (Hamlet 1.5.870) *'weapons not working properly'*

Life-rend'ring Politician, N. (Hamlet 4.5.2894) *'a politician whose decisions have a detrimental effect on life'*

Weeping brooke, N. (Hamlet 4.7.3167) *'a stream that seems to be shredding tears because of the manner in which it flows'*

Shrowding-Sheete, N. (Hamlet 5.1.3286*) 'a sheet utilized for wraping the body of the deceased'*

Wonder-wounded hearers, N. (Hamlet 5.1.3452) *'a group of people bewildered by what they heard'*

Liuing Monument, N. (Hamlet 5.1.3496) *'a memorial to someone's importance'*

d) V + Adv

Falling off, N. (Hamlet 1.5.734) *'perception of deterioration'*

7.1.2 Adjectival compounds

a) N + V (participle)

Shrill-sounding , Adj. (Hamlet 1.1.150) *'a disturbing, high-pitched sound'*

Feare-surprized, Adj. (Hamlet 1.2.394) '*an unexpected fear provoked in someone'*

Perry-wig-pated, Adj. (Hamlet 3.2.1857) *'a person who wears an Elizabethan period wig'*

Promise-cramm'd, Adj. (Hamlet 3.2.1950) *'full or excessive with promises'*

Heaven-kissing, Adj. (Hamlet 3.4.2443) '*something aspiring towards the divine'*

b) Adj + Adj

Wondrous strange, Adj. (Hamlet 1.5.861) *'something which is very unusual, but compelling at the same time'*

c) Adv + V (participle)

Everlasting, Adj. (Hamlet 1.2.315) *'something that has unending qualities'*

Well-tooke, Adj. (Hamlet 2.2.1109) *'something successfully done'*

Ever-preserved, Adj. (Hamlet 2.2.1332) *'something which is kept safe and never changed'*

Demy-natur'd, Adj. (Hamlet 4.7.3084) *'something insufficient in quality'*

d) Adj + V (participle)

Free-footed, Adj. (Hamlet 3.3.2299) *'unrestricted in movement'*

Ill-breeding, Adj. (Hamlet 4.5.2760) *'wrongly shaped mentality of an individual'*

e) V (participle) + V (participle)

Venom'd stuck, Adj. (Hamlet 4.7.3152) *'something intoxicated and fixed to a surface'*

7.1.3 Adverbial compounds

a) Modifier + V

Post-hast, Adv. (Hamlet 1.1.125) '*something must be urgently done'*

b) Adv + V

Vp-hoorded, Adv. (Hamlet 1.1.134) '*taking something important'*

Hitherto, Adv. (Hamlet 1.2.447) '*up until this point'*

7.1.4 Verbal compounds

a) V + Adv

O're-throwne, V. (Hamlet 3.2.1806) *'the action of a person being defeated'*

Speede aboorde, V. (Hamlet 4.3.2719) *'step into a vehicle in a fast way'*

7.2 Origin

a) English / Protogermanic

Ship-wrights, N. (Hamlet, 1.1.91)

Ioynt-Labourer, N. (Hamlet 1.1.94)

Post-hast, Adv. (Hamlet 1.1.125)

Vp-hoorded, Adv. (Hamlet 1.1.134)

Everlasting, Adj. (Hamlet 1.2.315)

Yesternight, N. (Hamlet 1.2.378)

Feare-surprized, Adj. (Hamlet 1.2.394)

Hitherto, Adv. (Hamlet 1.2.447)

Watchmen, N. (Hamet 1.3.509)

Prison-house, N. (Hamlet 1.5.699)

Young blood, N. (Hamlet 1.5.701)

Fretfull Porpentine, N. (Hamlet 1.5.705)

Falling off, N. (Hamlet 1.5.734)

Bosome lodge, N. (Hamlet 1.5.772)

Glow-worme, N. (Hamlet 1.5.774)

Cursed spight, N. (Hamlet 1.5.885)

Well-tooke, Adj. (Hamlet 2.2.1109)

Plum-tree, N. (Hamlet 2.2.1236)

Doomesday, N. (Hamlet 2.2.1284)

Halfepeny, N. (Hamlet 2.2.1321)

Town-Cryer, N. (Hamlet 3.2.1851)

Whirle-winde, N. (Hamlet 3.2.1854)

Iigge-maker, N. (Hamlet 3.2.1978)

Mouse-trap, N (Hamlet 3.2.2105)

Midnight weeds, N. (Hamlet 3.2.2127)

Heaven-kissing, Adj. (Hamlet 3.4.2443)

Hoodman-blinde, N. (Hamlet 3.4.2456)

Knavish speech, N. (Hamlet 4.2.2651)

Ill-breeding, Adj. (Hamlet 4.5.2760)

Hugger mugger, Adv. (Hamlet 4.5.2821)

Pendant boughs, N. (Hamlet 4.7.3164)

Weeping brooke, N. (Hamlet 4.7.3167)

Bride-bed, N. (Hamlet 5.1.3438)

Skyish head, N. (Hamlet 5.1.3447)

b) Latin / French

Nature cressant, N. (Hamlet 1.3.474)

Propheticke soule, N. (Hamlet 1.5.728)

Adulterate beast, N. (Hamlet 1.5.729)

Quick-silver, N. (Hamlet 1.5.751)

Loathsome crust, N. (Hamlet 1.5.757)

Perry-wig-pated, Adj. (Hamlet 3.2.1857)

Confederate season, N. (Hamlet 3.2.2126)

Vlcerous place, N. (Hamlet 3.4.2530)

Ranke Corruption, N. (Hamlet 3.4.2531)

Desperate appliance, N. (Hamlet 4.3.2671)

Violent Author, N. (Hamlet 4.5.2817)

Formall ostentation, N. (Hamlet 4.5.2966)

Compelled Valour, N. (Hamlet 4.6.2990)

Solemne wager, N. (Hamlet 4.7.3147)

Infinite Iest, N. (Hamlet 5.1.3372)

Liberall conceit, N. (Hamlet 5.2.3621)

Eternall cell, N. (Hamlet 5.2.3856)

c) Hybrids

Cheefe head, N. (Hamlet 1.1.124)

Shrill-sounding , Adj. (Hamlet 1.1.150)

Distracted globe, N. (Hamlet 1.5.782)

Wondrous strange, Adj. (Hamlet 1.5.861)

Perturbed spirit, N. (Hamlet 1.5.879)

Table-booke, N. (Hamlet 2.2.1165)

Ever-preserved, Adj. (Hamlet 2.2.1332)

Iourney-men, N. (Hamlet 3.2.1881)

Promise-cramm'd, Adj. (Hamlet 3.2.1950)

Speede aboorde, V. (Hamlet 4.3.2719)

Cockle hat, N. (Hamlet 4.5.2770)

Gentlewoman, N. (Hamlet 5.1.3213)

Liuing Monument, N. (Hamlet 5.1.3496)

Earnest coniuration, N. (Hamlet 5.2.3540)

Noble heart, N. (Hamlet 5.2.3849)

Most of these words or compounds were used before Shakespeare's lifetime, but there are certain which we can claim emerged during his time, for example the adverb *post-hast* (Hamlet, 1.1.125), the adjective *fretful* in fretfull Porpentine *(Hamlet, 1.5.705)* , kissing as present-participle of the verb to kiss in *heauen-kissing (Hamlet, 3.4.2443)* and *hoodman-blinde (Hamlet, 3.4.2456)* referring to a children's game attested from the 1580s. Most of the compounds are not used today in the same manner, they are considered archaic. Some of them have undergone changes and are used differently today, for example the adjective *well-tooke (Hamlet 2.2.1109)* meaning 'successfully done' has only ever been used that once by Shakespeare, but in contemporary English we can find an adjective *well-taken* meaning 'worthy of consideration'.

1st element	2nd element	Example
N	N	Table-booke, Town-cryer
Adj	N	Distracted globe, Wicked wit
V (participle)	N	Dying voice
Adj	Adj	Wondrous strange
Adv	Adj	Well-tooke
N	V (participle)	Feare-surprized, Heauen-kissing
Adv	V	Ouer-peering

Benczes (2005) discusses exocentric or creative compounds; noun-noun combinations whose meaning is affected by a semantic link based on metaphor between the two components. Shakespeare created and used many compounds of that type. In Hamlet, for example, *Sheep-Skinnes (Hamlet, 5.1.3305)* meaning people with degrees, he used a compound *Mouse-trap (Hamlet, 3.2.2110)* referring to a play inside the play, *cursed Hebenon (Hamlet, 1.5.747)* for something related to misfortune, etc.

Keeble (2022) states that the group of compounds containing "self" as the first element had grown unprecedently during the Early Modern English period and we can notice that Shakespeare utilized this component as well, for instance in *selfe scapes (Hamlet, 1.3.501)* signifying one's personal perspective of the world.

Another sort of compounds which Shakespeare often used are multi-word compounds, which are phrases that frequently incorporate participles typically amalgamated to form epithets:

Pery-wig-pated (Hamlet, 3.2.1858) "a person who wears an Elizabethan period wig"

Ill breeding minds (Hamlet, 4.5.2761) "wrongly shaped mentality of an individual"

True-love showres (Hamlet, 4.5.2782) "honest expressions of real feelings of love"

Wonder-wounded hearers (Hamlet, 5.1.3452) "a group of people bewildered by what they heard"

8. Results

The total number of compounds identified in the text is 86. According to their spelling, I detected 50% open compounds (43 out of 86), 40% hyphenated compounds (35 out of 86) and only 9% closed compounds (8 out of 86).

With regard to their etymology, I could not trace back 20 compounds, so the overall number of compounds in the etymology analysis is 66. I found that there are 26% of compounds

deriving from Latin or French (17 out of 66), 51% of compounds originate in Old or Middle English (34 out of 66) and 23% are considered as hybrids between English and Latin or French (15 out of 66). Out of these compounds, 6% are those established during Shakespeare's lifetime.

Examining their function I have certified that the most frequent type of compounds are noun compounds with 79% of all the gathered compounds (68 out of 86). Based on their structure, noun compounds combining an adjective and a noun are predominant with 47% (32 out of 68), while those combining two nouns make 40% of noun compounds (27 out of 68). There is also a verb in participle form and a noun combination which has taken 12% of noun compounds (8 out of 68) and there was only one case of an adverb combining with a verb.

15% of compounds in the text are adjectival compounds (13 out of 86), 38% of which are created by combining a noun with a participle (5 out of 13), 30% is an adverb combined with a verb in a participle form (4 out of 13) and there were 2 cases of adjectives with verbs in participle form and one case of two participles combined. I also discovered adverbial compounds with 3% and verbal compounds with 2% present in the text.

9. Conclusion

Even though the authorship of some works attributed to Shakespeare is doubtful, there is no doubt that he has created and implemented many words into the English language. It is challenging to estimate the correct amount of words he innovated, but his inventory should

always be viewed in terms of quality, not quantity. In his literary works, he utilized various word-formation processes and demonstrated his impressive language competency. Compounds served the purpose for language enrichment, depicting imagery, characterization and wordplay. In “Hamlet”, as shown, many compound words can be observed.

The spelling of compounds can be hyphenated, open or spaced and closed or solid. Each type is present in the text. Out of 86 compounds detected, 40% were hyphenated, 50% were open and only 9% were closed compounds.

The most prominent type of compounds in the text were noun compounds with 79%, while adjectival compounds were present in 15%. Concerning their etymology, most of the compounds originate in English, 51%.

The complexity of the characters and the play's topics are strengthened by compounds and wordplay in “*Hamlet*”, but Shakespeare used a variety of other literary techniques as well. A number of elements—including Hamlet's soliloquies, conversations with other characters, his deeds, and the play's overall structure—help to depict his decline into madness. Shakespeare used plenty of literary devices to develop a timeless masterpiece, and the use of language—including compounds—played an essential role in expressing Hamlet's psychological and emotional state.

Numerous terms used in this work express and reflect feelings of helplessness, despair, and suffering which many connect to Shakespeare’s private life, although these claims remain nothing but speculations. Introspective and complicated, Hamlet as a character engages with themes of retaliation, madness, and existential concerns about life and death. These topics are universal and have been studied for centuries in literature and philosophy. Shakespeare's abilities as a playwright and his capacity to delve into the core elements of the human experience are demonstrated by his portrayal of Hamlet's inner agony and psychological

depth. From a contemporary perspective, we can only admire his work and access the magical realm of literature.

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11. Summary and Key Words

Shakespearean Compounds in Hamlet

The general aim of this paper was to analyse the compounds that William Shakespeare used in his most important tragedy, "*Hamlet*". Compounding is a morphological process that creates new words through combining more than one root. In English there are more types of compounds such as: compound nouns, compound adjectives, compound verbs, blends, acronyms, canonical or non-canonical compounds and endocentric, exocentric or copulative compounds. In his works, Shakespeare imaginatively utilized different types, but mostly adjectival and nominal compounds. Using these structures, he enriched his language and provided interesting wordplay, but he also portrayed his characters' emotional and psychological state, which can be observed in the persona of Hamlet. In this text, Shakespeare mostly used noun compounds, either a combination of two nouns, noun and adjective or noun and verb in past or present participle. Also, it is important to note the use of exocentric metaphorical compounds which contribute to the uniqueness of the text.

Key words: William Shakespeare, Early Modern English, Hamlet, compounds, noun compounds, adjectival compounds, verbal compounds, adverbial compounds

12. Sažetak i ključne riječi

Shakespeareove složenice u Hamletu

Glavni cilj ovog rada bio je analizirati složenice koje je William Shakespeare koristio u svojoj najvažnijoj tragediji, *Hamletu*. Slaganje je morfološki process kojim se stvaraju nove riječi kombiniranjem više od jednog korijena. U engleskom imamo više tipova složenica kao što su: imenske složenice, pridjevske složenice, glagolske složenice, mješavine, akronimi, složenice s kanonske ili nekanonske složenice, te endocentrične, egzocentrične i kopulativne složenice. U svojim djelima, Shakespeare je maštovito koristio različite tipove, ali najviše pridjevne i imenske složenice. Koristeći ove strukture, obogatio je svoj jezik i priuštio zanimljivu igru riječi, ali je isto tako pokazao psihičko i emocionalno stanje svojih likova, što možemo primjetiti kroz Hamletov lik. U ovom tekstu, Shakespeare većinom koristi imenske složenice, kombinaciju dvije imenice, imenice i pridjeva ili imenice i glagola u prošlom ili sadašnjem participu. Također, bitno je naglasiti korištenje egzocentričnih metaforičkih složenica koje doprinose jedinstvenosti teksta.

Ključne riječi: William Shakespeare, rani moderni engleski jezik, Hamlet, složenice, imenske složenice, pridjevne složenice, priložne složenice, glagolske složenice