

Compounds in Shakespeare's King Lear

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Undergraduate thesis / Završni rad

2019

Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj: **University of Zadar / Sveučilište u Zadru**

Permanent link / Trajna poveznica: <https://um.nsk.hr/um:nbn:hr:162:313873>

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Download date / Datum preuzimanja: **2024-07-29**



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Odjel za anglistiku

Preddiplomski sveučilišni studij engleskog jezika i književnosti (dvopredmetni)



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Završni rad

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Zadar, 2019.



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Zadar, 26. rujna 2019.

Table of Contents:

1. Introduction	5
2. Historical Background	6
3. William Shakespeare and his play	7
3.1. King Lear.....	8
4. Compounds in the English language.....	9
4.1. Compounding patterns	11
5. Early Modern English period	13
5.1. Compounding in Early Modern English	15
5.1.1. Compound Nouns	15
5.1.2. Compound Adjectives.....	16
6. Compounds in King Lear.....	17
6.1. Compounding as a literary device	21
7. Conclusion	22
8. References.....	23
9. Summary and key words	25
10. Sažetak i ključne riječi.....	26

1. Introduction

William Shakespeare is arguably one of the most distinguished and analysed dramatist and poet in the World. Most of the researchers marvel at his imaginative use of the English language and coinages. Some say that Shakespeare had the largest vocabulary and that he invented a large number of words. David Crystal (2008: 9-10) writes how the English vocabulary gradually expanded in the last 400 years and how modern writers use more words than Shakespeare did. Regarding his inventions, there are about 1,700 words that are considered Shakespearean inventions and around half of them are still used in the everyday language. The period in which he wrote was one of the most innovative in the history of the English language.

The aim of this thesis is to show how compound words were created during Early Modern English period, which types are mostly used in King Lear and what was their purpose in Shakespeare's King Lear. The methodology used in this thesis is synchronic, while the emphasis is put on morphology and semantics of compounds.

In this thesis the focus will be on compounding which is a type of word formation. The first part of the thesis is concerned with Shakespeare's life and his play King Lear. The second part is about compounding in general and compounding patterns in English. In this section compounds will be explained and their patterns listed. The next section deals with Early Modern English. The characteristics of the period are explained and a closer look will be on compounding during that period. Compounds are also divided into two groups: compound nouns and compound adjectives. The last section deals with the analysis of compounds in King Lear and the lexical class of their components. Since most of the compounds found are compound adjectives the focus will mostly be on them. Lastly, the focus will be on the way Shakespeare used compounds and what he wanted to achieve with them in King Lear.

2. Historical Background

The English Renaissance is a period in English history that lasted for over one hundred years – since 1550 until 1660. This period was marked with a large number of social, political and religious changes. This period in history, known for the reign of Elizabeth I (named the Elizabethan age) and James I (named the Jacobean age), is nowadays described by historians and literati to be the most fertile age of English literature. Many brilliant authors and poets known all over Europe were active during this period and one of the most famous and believed to be the chief figure of the English Renaissance was William Shakespeare (Encyclopaedia Britannica, 2017).

Interestingly, while the literature and art flourished, the society itself was faced with a various number of problems. During this period the population of England increased by almost fifty per cent, which meant that there were larger families and that the demand for flats and houses rose. Almost simultaneously, the cost of living (housing, basic household items, food) increased while the wages were continuously low or in some parts lowered. Even though it is noted that from a political view the Crown was more or less stable, from a financial point, some problems were evident. The gap between the poor and the rich increased rapidly which resulted in a higher crime rate in the whole country especially in areas with less financial stability. High crime rates (theft, breaking and entering, fights, etc.) became a big social problem during the Elizabethan age.

However, not everything was going “downhill”. The British foreign trade expanded rapidly and it is believed to be due to the expansion and dominance of the English naval force in various parts of the world; China, Spain, Portugal, Turkey, Japan, Norway etc. and due to the colonisation of various countries. In addition, different aspects of the culture, which were in the past reserved for the higher class, became accessible to the poor. The biggest change was

the availability of books. More people could read and enjoy literature; books were no longer associated with wealthy citizens. Another one was the availability of theatres to the general public since the revival of plays and entertainment during the Renaissance (Encyclopaedia Britannica, 2017).

3. William Shakespeare and his play

William Shakespeare is known all over the World and is considered to be the most famous English dramatist. He was born on April 23, 1564 in Stratford-upon-Avon where he also spent his school days. At the young age of 18, he married Anne Hathaway with whom he had three children. There is no record of Shakespeare for the next eight years after his marriage. After that time, his name began to appear in London connected to his membership in the Lord Chamberlain's Company. The Lord Chamberlain's Company was a theatre company for which Shakespeare wrote plays. Later the company was known as the King's Men (Fowler, 2006: 2-18). With his company he opened the original Globe theatre in 1599 which burned down in 1613. Even though Shakespeare is most famous for being a poet and playwright, he was also an actor. Nowadays, people regard him as a legend in English literature. Shakespeare was most imaginative and clever in the way he wrote and combined words which enabled him to write such compelling stories and poems. During his life Shakespeare wrote thirty-eight plays of which the most famous are: *The Tempest*, *Much Ado About Nothing*, *Twelfth Night*, *Midsummer Night's Dream*, *Merchant of Venice* (comedies), *Hamlet*, *Othello*, *Romeo and Juliet*, *Macbeth*, *King Lear* (tragedies), *Henry VI*, *Richard II*, *Richard III* and *King John* (histories). William Shakespeare died in 1616 at the age of 52 of unknown causes. Seven years after his death his friends, John Heminges and Henry Condell, published *The First Folio* - the collection of all Shakespeare's plays. (Fowler, 2006: 22-35)

3.1. King Lear

King Lear is considered to be one of the most complex of Shakespeare's plays. The play is a tragedy in five acts that was first published in 1608. Historians believe that Shakespeare wrote the play between 1605 and 1606. (Wells, 2000: 5-15). In the following paragraph the storyline of the play will be outlined in short.

The first act starts with King Lear's wish to divide his kingdom among his three daughters. In order to get a share, they have to describe their love and devotion towards their father. Goneril and Regan (two of the daughters) are manipulative and they flatter their father, while the youngest daughter, Cordelia, refuses to say empty flatteries although she truly does love him. Given the lack of flattery from Cordelia, Lear is furious and disappointed and he banishes her from the kingdom. During the first act, the audience is also introduced to the earl Gloucester and Edmund (Gloucester illegitimate son), who wants to ruin Edgar's reputation (Gloucester's legitimate son and heir). In act two Edmund manages to convince his father that Edgar plans to assassinate him. Lear had divided his kingdom between his two daughters but soon he is disappointed because they are trying to diminish his title. In act three Lear slowly descends into madness. He is shown walking through heavy storm and rambling with his Fool. By the end of the play, Lear reunites with Cordelia but their happiness is short due to the war (France vs England).

Given the fact that this play is a tragedy, it is not surprising that many characters die at the end. Edgar killed Edmund in a duel, Goneril poisoned her sister Regan and killed herself, Cordelia is hanged and King Lear died from the pain of Cordelia's death. An interesting thing about the play is that some parts were written in prose. Those parts usually occurred when emotions were low and non-existent or as a disguise (when Edgar played poor man Tom).

Wells (2000: 51) states that, given the usage of many rare and complex words, the play's vocabulary must have seemed strange even in its day.

4. Compounds in the English language

In this chapter a closer look will be taken at compounds in general, state the problems that can possibly occur in the classification of compounds or to simply exert linguistic analysis. It is also important to state that compounding or composition is one of the most productive word formation processes in the English language and thus forms a great deal of words.

The first problem that represents an obstacle in the way of understanding compounds is the definition itself. To better understand the definition it is much needed that one observes with great attention the internal structure of the compounds. Ingo Plag (2003: 170) defines compounding as a combination of two words that form a new word. Two statements that can be drawn from this definition are that compounds are made of two elements and two words only, and the other statement is that these two elements are words. However, stating that only two elements, or to say, words are integrated in a compound leads us to make an assumption that words like a *carbon steel diesel isolation valve* or a *high school achievement test* are not classified as compounds. These examples might not seem as compounds according to the definition above because they consist of more than 2 words.

If we carefully look at the internal structure of the example *a high school achievement test* and analyse it, we can notice that this compound can be divided into two compounds first being '*high school*' and the second '*achievement test*' as forming its members. Therefore, we can conclude that compounds that contain more than two words can be seen as binary structures that contain two elements - two compounds.

One important fact that should be stated is that compounds have the possibility of recursivity. Recursivity can be seen as a property of noun-noun compounds and it allows the compound formation to repeatedly form the same kind of structure; compounds can be stacked on existing compound while always forming binary structures.

The second statement in the definition of compounds is its elements. The definition states that the two elements of a compound are words. But when observing compounds such as *astrophysics* and *biogradable* we can easily find the two constituents that form these compounds but when we attempt to state that both of the two elements are words, we fail to do so. Elements *bio* and *astro* cannot be classified as independent words. Therefore, Ingo Plag (2003: 172) classifies them as bound roots or combining forms and addresses also towards the compound such as *prison guard* where the first element is a noun, not a root, but an independent word. Also, under this definition we cannot include compounds as *long-term plan* because they display larger units than words or roots. At the end, we are left with no other choice than to address compounds as binary structures that contain two elements, the first element being either a word, a root or a phrase and the second being either a root or a word. (Plag, 2003: 171-173)

Further into the structure of compounds, it is exhibited that compounds also display modifier-head property. Looking at the following examples such as *sunflower*, *superstructure* and *fireflies* it can be seen how the first elements in some way describes the second element. The head of the compound is modified in some way by the preceding element - the modifier. With this in mind and looking at the displayed examples, we can also see one important property and that is that the head of the compound always occurs on the right-hand side of the compound. This rule is addressed as *the right-hand rule*. Subsequently, if we already addressed the relationship between the two elements as being the head-modifier one, we can also state that the whole entity of the compound extracts its syntactic and semantic properties from the

head itself. If the head is a noun, the compound will be classified as a noun. The plural of the compound will also be denoted on the head, not on the modifier. This process of compounds inheriting grammatical features from the head is referred to as *future percolation*.

When addressing the other characteristics of compounds, it is of a great importance to state the compound stress rule. Unlike phrases, which keep their stress located on the last word, compounds tend to keep their stress located on the left-hand member, or to say, on the first element of the compound. But as any other rule, this stress rule has its exceptions. There are compounds such as *apple pie* that carry the stress on the second element, the head. (Lieber and Štekauer, 2009: 8-9)

4.1. Compounding patterns

Ingo Plag states that “a possible way of establishing compound patterns is to classify compounds according to the nature of their heads.” (2003: 182) There are compounds' divisions based on the grammatical category of the head and thus there can be nominal, verbal and adjectival heads. However, there can also be a prepositional head in compounds such as *breakdown*. Compounds can be divided into three major subclasses that are elaborated and defined in terms of part of speech.

Nominal compounds are the most common in English language while the most fertile compound pattern is the noun-noun pattern. These are compounds made of two nouns, the left-hand one being the modifier and the right-hand one being the head. Also, like any rule, this one has its exceptions. But first, let us give some examples for noun-noun compounds that display clearly the modifier-head relationship and the stress pattern mentioned above. Compounds such as *lifetime* and *schoolhouse* both clearly display that first, the left-hand element denotes and further elaborates the meaning of the right-hand element and second, they both carry the stress

on the left-hand element. Now for the exception of the rule above, we can see noun + noun compounds such as *air-head* and *paperback* and other nominal compounds with different pattern like *hothead* and *redneck* that do not display clearly the head and their semantic meaning is not included in the compound itself. *Hothead* is not a head that is hot, but an extremely stubborn person. The same goes for the example of *redneck*. (Plag, 2003:185-187 Carstairs-McCarthy, 2002: 61-62) Based on these examples, we can differentiate two types of compounds; exocentric and endocentric. Exocentric compounds, as seen in the examples above, have their semantic head outside of the compound and the examples for this type are the compounds above: *redneck*, *hothead*, *air-head* and *paperback*. Endocentric compounds contain the semantic head within themselves such as *hairpin* and *moonlight*.

Another type of nominal compounds is the possessive compounds and they fall under the category of exocentric compounds. These are described as denoting an entity that is characterized by the property expressed by the compound. For example, *a red hair* is a person that possesses red hair. These possessive compounds usually have an adjective as their left-hand element. Moreover, there is one more type of nominal compounds and it is called the copulative compound. In the example *singer-songwriter*, there is a great difficulty in deciding which of the two elements of the compound is the head, and which is the modifier. Both elements are equal in the contribution to the meaning of the head. However, this type can also be divided into two sub-types according to their interpretation and these are appositional and coordinative compounds. Appositional compounds refer to an entity that is characterized by both members of the compound, such as *singer-songwriter* which refers to a person that is both a singer and a songwriter. On the other hand, coordinative compounds refer to a specific relationship between two entities with the following noun. For example, *the nature-nurture debate* which refers to a debate between both nature and nurture. Adjectival compounds usually have nouns or adjectives as their heads and their interpretation has the same principles as those

that possess noun-noun compounds. One of these examples are *green-eyed*, *short-tempered* and *ocean-blue*. The last mentioned subclass will be verbal compounds. They are a type of compound that have a verb as a head, and the modifier can be either a noun, an adjective or a verb; *chain-smoke* is the example of a noun acting as the modifier, *deep-fry* is the example for an adjective in the role of the modifier and *stir-fry* for having a verb in the position of the modifier. (Carstairs-McCarthy, 2002: 63-65)

5. Early Modern English period

Given the fact that languages change, grow and die, it is not surprising that most languages have a history of their own and the English language is no exception. The history of the English language can be divided into three periods: Old English (the beginning of the English language - 1100), Middle English (1100-1500), Modern English (1500 - today). The period of Modern English can be further divided into Early Modern English (1500 - 1650) and Late Modern English (1650 - 1800) and Contemporary Modern English (1800 – today). Taking into consideration that Shakespeare wrote in the Early Modern English period, in the following paragraph the focus will be on some of the characteristics of that period. (Nevalainen, 2006: 1)

One of the most important historical events that happened during that time was the English Reformation during which the English Church described itself as both catholic and reformed. Given the lesser influence of the Roman Church, Latin was no longer used as a spoken language. Latin as a spoken language no longer opposed the English language which was then able to develop unrestricted as the spoken and then the written language. (Blake, 2002:15-20) During Early Modern English, there was a change in spelling and pronunciation, which resulted in the Great Vowel Shift where most of the long vowels acquired their present pronunciation. Some of the changes that occurred were: long *e* is now [i:], long *a* is a front

vowel, long *i* and *u* are diphthongized. Regarding spelling one of the main differences between Early Modern English and today were: *v* was used only at the beginning of a word and *u* in all other positions, silent *-e* that had no function, *y* could be used instead of *i* and more (Baugh and Cable 2002: 221-224). As was mentioned earlier, the Early Modern English began around 1500, but the key factor in the development of Early Modern English was the opening of William Caxton's printing office in 1476. The printing office greatly helped in the formation of Standard English and the development of English literature. Another significant factor that had a big influence on the development of the English language was the publishing of The King James Bible in 1611. These factors helped with the development of the language. The focus was put on vocabulary, which enabled new discussions and new perspectives on the language. Many words were borrowed from Latin, Spanish, French and Greek, since there were no words in English that could represent new inventions and concepts that came from other parts of the world. (Crystal, 2003: 56-60)

During Early Modern English many words gained new sense, sentences were loose and, as David Crystal notes, could run up to twenty lines in written text, which tends to confuse modern readers. Another aspect of Early Modern English was the usage of double negative and sometimes periods instead of commas. Punctuation was not as strict as it is today, marks had multiple functions and new marks were invented, such as semi-colon. Sometimes the articles were omitted from texts, double comparatives were allowed. Another interesting fact is the use of two forms of 2nd person singular; *thou* and *you*. *You* was an honorific form, and it was used by inferiors to superiors, while *thou* was used by superiors to inferiors or to show close friendship or intimacy. (Crystal, 2003: 62-67)

5.1.Compounding in Early Modern English

Previously, it was discussed how compounds are binary structures where one element of the compound acts as a modifier and the second element acts as the head of the compound. These elements can be seen as united structures, elements are put together to form this new entity. However, there are some compounds that orthographically deviate from this. In these cases, a hyphen is used between the elements, and some compounds are also found to be open, which means that they are spelled as two words and have no hyphen between. In the context of Early Modern English, one can suppose that compounds had the same orthographical shape as they have today in Modern English. Also, in a similar manner, one can suppose that the stress rule was no different than today's. The left-hand member usually carried the stress.

When looking at the compounds internally, it is possible to see that they include Subject – Verb, Verb – Object and Verb – Adverbial relations, all of these syntactic-semantic relationships being very productive in the Early Modern English. The semantic relationship displays how compounds are expected to have a meaning. This meaning can be transparent like in *book-seller*, but also hidden. Copulative and exocentric compounds are not as common in Early Modern English and Modern English as endocentric compounds. Nevalainen (2000: 408-409) however states that, with the introduction of classical models such as oxymoron, the number of copulative compounds began to expand. Shakespeare, for example, made interesting and satirical compounds using the oxymoron *giant-dwarf* and *sober-sad*.

5.1.1. Compound Nouns

Compound nouns can consist of a noun + noun and it is one of the most common compound patterns in the Early Modern English. Noun + noun compounds consist of two nouns that are morphologically simple. They are in most of the cases endocentric with a modifier-head relationship. (Nevalainen 2006: 60)

Adjective + noun compounds are determined by an attributive subject - complement relation. This type also goes back to the Old English. Examples for this type are *blackbird*, *freshman*, *granddaughter*, *madwoman* and *nobleman*. (Nevalainen 2006: 61) Also, there are V-ing + noun where the modifier is realized by an -ing form of the verb. This type of compound stabilizes its place in the Early Modern English with the examples and patterns: V + subject (*serving-maid*)/ object (*spending money*)/ place adverbial (*dining room*)/ time adverbial (*calving time*)/ instrumental adverbial (*walking-stick*). In the Early Modern English Verb+ Noun compounds show the same syntactic-semantic relationship as V-ing + Noun compounds previously mentioned. (Nevalainen 2000: 411-413)

Noun+ V-ing compounds usually refers to human activity, for example *house-keeping*. Noun + V-er, such as *book-seller*, was highly productive in the Middle English and Early Modern English and is more frequently constituted on the verb - object than on the verb - adverbial functions. A large number of these compounds denote persons. In Particle + Noun compounds (*afterlife*, *backwater*), particles were acting as adverbs and prepositions have been occurring as first members of the compounds. (Nevalainen 2000: 411-416)

5.1.2. Compound Adjectives

Compound adjectives that consist of a Noun + Adjective are frequent from the decades around 1600. Early Modern English also introduces the *ocean-blue* kind of compounds like *day-bright*. These are based on comparison. Noun + V-ed type is the most common type of compound adjectives (*awestruck*, *heart-struck*). The combination of two adjectives can be copulative or determinative. The copulative type is rare in the Middle English, but it is revived in the Early Modern English. *Fortunate-unhappy* and *proper-false* as being Shakespeare's forms and *bittersweet* as being the everyday forms, copulative compounds were being used

everywhere. On the other hand, determinative compounds were used less in the EModE. They were used hyponymically, for example, to indicate the shade of a color, for example *dark red*.

Adjective/ Adverb + V-ing compounds are compound adjectives that are formed with adverb or adjective modifiers and present participle heads (*easy-going, ill-looking*). These present participle compounds display a verb - adverbial relations. The adverbial is usually in the service of marking the manner of duration of the action expressed by the verb, and the adjective denotes the property given to the subject of the sentence. Adjective/ Adverb + V-ed compounds have an adjective or adverb in the modifier's position followed by a past participle in the head position, for instance; *ill-chosen* and *wide-spread*. This type is also highly productive in the Early Modern English. (Nevalainen 2000: 417-419)

Compound Nouns	Compound Adjectives	Compound Verbs
N + N	Adj + Adj	Particle + V
Adj + N	N + Adj	Phrasal verbs
V-ing + N	N + V-ed	
N+ V-ed	N + V-ing	
Particle + N	Adj/Adv + V-ed	
	Adj/Adv + V-ing	

Table of common compounding patterns found in EModE.

6. Compounds in King Lear

The majority of the compounds found in Shakespeare's works are adjectival compounds, which is no surprise since Shakespeare used many epithets that often heighten the meaning and the style of the passage they are in. (Salmon, 2004: 89-90) Compounds that consist either of two or more words were usually connected with a hyphen. Many types of adjectival compounds

can be found in King Lear, thus we will focus on them and on the lexical classes of their components and on the relations among those components. It is important to note what version of King Lear was used, since there is Quarto version (1608) and Folio version (1623) in both modern spelling and old-spelling transcription. The version used here is Folio version in modern spelling. One of the major differences between Quarto and Folio versions is that Quarto has 285 lines non-existent in Folio, while Folio has 102 lines not present in Quarto. Here are some examples that show the difference between Quarto and Folio and also, modern and old spelling: *LEAR Break heart, I prithee break (Lear 5.3.373)* – Quarto, modern spelling; *KENT Break heart, I prithee break. (Lear 5.3.378)* – Folio, modern spelling; *Kent. Breake heart, I prythee breake. (Lear 5.3.378)* – Folio, old-spelling transcription. (ISE)

The first types of adjectival compounds that will be mentioned are the ones that have an adjective or adverb determinant as their first component. In these compounds the adverb is combined with a verbal adjective. If verbal adjective stood alone we would consider it to be a past participle but it changed its value and now it behaves as an adjective and the head of the compound while adverb is its determiner, which usually indicates the manner in which the action is carried out: *long-engraffed (Lear 1.1.343)*, *well-favored (Lear 2.4.293)*; *wide-spread (Lear 3.7.21)* To look at their structure more closely one compound will be put into brackets: $[[\text{well}]_{\text{Adv}} [[\text{favour}]_{\text{N}} + \text{ed}]_{\text{Adj}}]$ (Nevalainen (2000: 419) notes how sometimes the determinant can assume a subject complement reading, for instance, *bare-gnawn (Lear 5.3.)*)

The second type consists of a noun that is combined with a verbal adjective which is the head. This type is one of the most common types of compound adjectives. Usually the verb has a passive interpretation. The example of this type would be these compounds: *fen-sucked fogs (Lear 2.4.188)*, *heart-struck (Lear 3.1.20)*, *child-changed father (Lear 4.7.19)*; $[[\text{child}]_{\text{n}} [[\text{chang}]_{\text{v}} + \text{-ed}]_{\text{adj}}]$. We can expand these compounds into phrases and look at their

deep structure; ‘fogs are sucked from the fens’, ‘father is changed into a child’, ‘struck to the heart’, but their meaning is not so clear. *Child-changed father* (*Lear* 4.7.19), according to OED, means ‘changed by the conduct of his children’, while the meaning of *heart-struck* (*Lear* 3.1.20) is ‘emotionally distressing’. Both of these compounds are no longer in general use and OED notes that Shakespeare was the first to use them in this sense.

Compounds that have a first element *all-* are quite frequent in Shakespeare’s works and are always hyphenated. (Blake, 2002: 70) For example, in *King Lear* we can find *all-licensed* (*Lear* 1.4.206) and *all-shaking* (*Lear* 3.2.7), according to the OED both compounds were first quoted by Shakespeare. Sometimes the first element in compounds cannot be used independently, for example, *fore-* as in *fore-vouched affection* (*Lear* 1.1.253); [[fore]_{Adv} [[vouch]_V + ed]_{Adj}]. According to OED *fore-* came from the adverb *fore* and was used as a prefix in Old English with sense of ‘before something’, signifying ‘front part’ etc. Today, it is considered to be a combining form or more precisely, it is a morph that carries lexical meaning.

There are many compounds that have the *-ing* form which is seen as present participle. Both present participle and past participle forms were used as pre-modifiers in Shakespeare’s work. They were often found in pre-modifying structures and they behaved as adjectives. (Hope, 2003: 59-61) Compounds that contain present participle can be split into several groups depending on the lexical class of the first component. We can find many compounds with present participle in *King Lear*: *still-soliciting eye* (*Lear* 1.1.266), *ear-kissing arguments* (*Lear* 2.1.8), *action-taking knave* (*Lear* 2.2.17), *glass-gazing* (*Lear* 2.2.17), *thought-executing fires* (*Lear* 3.2.5), *all-shaking thunder* (*Lear* 3.2.7), *oak-cleaving thunderbolts* (*Lear* 3.2.6); [[oak]_N [[cleav]_V + ing]_{Adj}]. Most of these compounds consist of a noun and present participle, while the noun usually functions as a direct object e.g. *ear-kissing* (*Lear* 2.1.8). (Brook, 1976: 138) As mentioned earlier, there are also those that are formed with adjective or adverb determinant; the adverb usually denotes the manner or duration of the action, we can see this in *still-*

soliciting eye (*Lear* 1.1.266). (Nevalainen, 2000: 418) Moreover, Blake (2004: 4) notes that there are many compounds ending in –ing in Shakespeare’s poems and plays.

Another type of compounds are multiword compounds, E.A. Abbot (1883: 320) calls them phrase-compounds, they are phrases that often contain participle and are usually compounded into epithets.

One-trunk-inheriting slave (*Lear* 2.2.18)

Not-to-be-endured riots (*Lear* 1.4.209)

The to-and-fro-conflicting wind and rain (*Lear* 3.1.11)

Noun compounds are not that characteristic for poetic style; they are more common in prose. Nevertheless, we can find them in his play: *worsted-stocking knave* (*Lear* 2.2.16), *press-money* (*Lear* 4.6.106), *sons-in-law* (*Lear* 4.6.204), *victor-sword* (5.3.160), *yoke-fellow* (*Lear* 3.4.40); [[yoke]_N [fellow]_N]. Nevalainen (2000: 422) notes interesting thing about compound *sons-in-law*, there are three different plurals of this compound in quarto and folio editions of King Lear (*son-in-laws*, *sons-in-law* and *sons-in-laws*).

Examples like *overruled* (1.3.17), *underbid* (4.2.16), *overtake* (*Lear* 3.7.80)- [[over]_{prt}[take]_v] - are all compound verbs. Compounds with *over-* and *under-* can be dated back to Old English. Even though the particles under, over and out display the notion of place, in some compounds they are found to convey abstract notions. *Over* particle gained its abstract sense by 1600, when it meant doing something beyond one’s limit. *Under*, on the other hand, did not become fully productive until the seventeenth century, where it was used with the sense of being below a fixed standard.

Moreover, *cast away* (*Lear* 1.3.293), *give away* (*Lear* 1.3.19), *bring up* (4.6.110), *fallen out* (2.4.123) are all phrasal verbs. They consist of a verb and particle which can be an adverb or preposition. Usage of phrasal verbs grew steadily during Early Modern English. Nevalainen notes how even in Early Modern English some phrasal verbs showed polysemy. For instance, *fall out* in *King Lear* means ‘to quarrel’. (Nevalainen, 2000: 418-421)

6.1. Compounding as a literary device

Shakespeare was very imaginative with the use of compounds in *King Lear*. With them he depicted Lear’s descent into madness. He connected Lear’s madness with the storm that was raging outside. This is evident in act 3 scene 2 when Lear shouts at the storm: *You sulph’rous and thought-executing fires/ Vaunt-couriers of oak-cleaving thunderbolts/ Singe my white head. And thou, all-shaking thunder/ Strike flat the thick rotundity o’ th’ world.*(5-8) These lines provide us with vivid imagery of what is happening outside and inside Lear’s mind. Another example of Lear’s rage is when he agonizes over his daughter Goneril: *Thy sister’s naught. O Regan, she hath tied/ Sharp-toothed unkindness, like a vulture, here.* (2.4. 150-151) *You nimble lightnings, dart your blinding flames/ Into her scornful eyes! Infect her beauty/ You fen-sucked fogs drawn by the powerful sun/ To fall and blister!* (2.4. 186-189)

Another curious thing with Shakespeare’s use of compounds is that “the most explosive compounds occur in colloquial exchanges, often in the form of custom-made insults” (De Grazia and Wells, 2001: 55) We can spot this in act 2 scene 2 when Kent yells and insults Oswald: *A knave, a rascal, an eater of broken meats; a/ base, proud, shallow, beggarly, three-suited, hundred-pound/ filthy worsted-stocking knave; a lily-livered/action-taking, whoreson, glass-gazing, superserviceable/ finical rogue; one-trunk-inheriting slave/ one that wouldst be a bawd in way of good service* (14-19). When reading this Oswald’s anger and rage is palpable and that was probably Shakespeare’s intention.

7. Conclusion

To sum up, it is inevitable today to use some of the words William Shakespeare coined. As we put an emphasis on an important part of his immense creation here, we can with great certainty and admiration establish the fact that would not be the same without William Shakespeare. Shakespeare, in the absence of the words that would give detailed, witty and accurate representation of his characters and the situations he depicted in his works, ‘took the liberty’ and created the words by himself, showing the people of his time, and many years after him what it means to be a writer. It is no wonder Shakespeare used compounding as a process for coining new words as compounding was and still is one of the most productive processes in making new words.

There are many compound words in King Lear and the majority of them are adjectival compounds. That should not be a surprise since Shakespeare used these epithets to describe character’s state of mind or their opinion on other characters. There are many compounds which can be first seen in King Lear that Shakespeare coined and some of them are: *all-shaking* (*Lear 3.2.7*), *heart-struck* (*Lear 3.1.20*), *child-changed father* (*Lear 4.7.19*).

Compounds found in King Lear had the possibility to be perfectly understood by the lower-class citizens as well as the upper-class citizens, and that was one of Shakespeare’s main concerns- to deliver his work to each and every one, to display literature in a more approachable manner and to make people understand the situation in which England and the rest of the world was in that time.

Today, we are left with his heritage, his opus that inspires people every day, writers and readers, to be part of the world of literature.

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9. Summary and key words

Compounds in Shakespeare's King Lear

This final paper deals with compounds that William Shakespeare used in his tragedy King Lear. Compounds are binary structures and they display head-modifier relationship, also unlike phrases, compounds tend to have their stress located on the left-hand member. English compounds can be divided into several groups: compound nouns, compound adjectives, compound verbs and phrasal compounds. Shakespeare mostly used compound adjectives or epithets in order to describe mental or physical features of a person. In King Lear he used them in order to describe Lear's madness and other character's betrayal. These compounds mostly consist of a noun that is combined with a verbal adjective. There are also other types of compounds found in King Lear like phrasal compounds and noun compounds but in smaller number.

Key words: William Shakespeare, King Lear, Early Modern English, compounds, compound adjectives, compound nouns

10. Sažetak i ključne riječi

Složenice u Shakespearovom Kralju Learu

Tema ovog završnog rada su složenice koje je William Shakespeare koristio u tragediji Kralj Lear. Složenice su binarne strukture koje prikazuju odnos osnovice i modifikatora te, za razliku od fraza, imaju naglasak na lijevom članu. Složenice možemo podijeliti u nekoliko grupa: imenske složenice, pridjevne složenice, glagolske složenice te složenice koje se sastoje od više riječi. Shakespeare je obično koristio pridjevne složenice ili epitete kako bi prikazao fizička ili mentalna obilježja određene osobe. U Kralju Learu koristio ih je da prikaže Learovo ludilo i izdaju drugih likova u tragediji. U većini slučajeva te se složenice sastoje od imenice i glagolskog pridjeva. U Kralju Learu se također mogu naći i druge složenice samo u manjem broju.

Ključne riječi: William Shakespeare, Kralj Lear, Rani moderni engleski, složenice, pridjevne složenice, imenske složenice