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وزارة التعليم العالي والبحث العلمي
جامعة الأنبار

UNIVERSITY OF ANBAR

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مجلة جامعة الأنبار للغات والآداب

# مجلة جامعة الأنبار للغات والآداب

## مجلة علمية فصلية محكمة
## تعنى بدراسات وأبحاث اللغات وآدابها

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# Creativity of Compound Adjectives in Shakespeare's Hamlet: A Cognitive Grammar Approach

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## ABSTRACT:

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**Aim(s):** This paper examines Shakespeare's creativity in forming compound adjectives coined in his eminent play Hamlet. Specifically, this paper aims at identifying the types of syntactic patterns Shakespeare utilizes to create different compound adjectives.

**Methods:** To fulfill the objectives of this paper, Langacker's (2008) Model of Cognitive Grammar has been adopted to deconstruct the compound adjectives produced by Shakespeare, then identify the way he conceptualizes them. The analysis employs a mixed-methods approach, integrating qualitative and quantitative procedures. Eight randomly chosen compound adjectives were analyzed qualitatively within the framework of Cognitive Grammar, whereas all (69) compound adjectives were analyzed quantitatively. The compound adjectives are decomposed into their original parts of speech, which divulge the grammatical class of every word found in the compound adjective.

**Results:** The findings indicated that Shakespeare formed different compound adjectives, utilizing multifaceted syntactic patterns. The meanings of these compound adjectives are metaphoric, which convey implicit meanings when interpreted within context. Morphologically, Shakespeare used five morphological structure to form compound adjectives. Syntactically, it has been proved that Shakespeare concentrated on recruiting the attributive type of adjectives more than the predicative type.

**Conclusions:** It has been concluded that Shakespeare invented nineteen syntactic patterns that he exploited in forming compound adjectives by combining different parts of speech. Additionally, Shakespeare formed simple structures and complex structures in coining compound adjectives.

**Keywords:** Compound Adjective, Conceptualization, Meaning, Syntactic Patterns, Mental Spaces.

# الإبداع في تشكيل الصفات المركبة في مسرحية شكسبير هاملت: مدخل إلى النحو المعرفي

**تيسير عبد الحافظ عبد الرحمن**

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## المستخلص

**الأهداف:** يتناول هذا البحث إبداع شكسبير في تشكيل الصفات المركبة في مسرحيته الشهيرة هاملت. ويهدف البحث إلى التعرف الى الأنماط النحوية التي استخدمها شكسبير في تشكيل هذه الصفات. ويسعى هذا البحث إلى التعرف على أنواع الأنماط النحوية التي يستخدمها شكسبير في تشكيل الصفات المركبة المختلفة.

**المنهجية:** تفترض الدراسة أن النمط النحوي "الصفة + الصفة" هو التركيب الأكثر شيوعًا التي يستخدمها شكسبير لتشكيل الصفات المركبة. ولتحقيق هدف هذا البحث تم استخدام نموذج Langacker (2008) المتعلق بالنحو المعرفي لتحليل الصفات المركبة تركيبياً والتي ابتدعها شكسبير، وكذلك معرفة كيفية صياغتها إلى مفاهيم. يستخدم التحليلُ منهجًا مختلطًا يجمع بين الإجراءات الكيفية والكمّية. فقد تم تحليل ثماني صفات مركّبة تم اختيارها عشوائيًا تحليلًا كيفيًا ضمن إطار النحو الإدراكي، في حين تم تحليل جميع الصفات المركّبة البالغ عددها تسع وستون تحليلًا كمّيًا. حيث يتم تفكيك الصفة المركبة إلى أجزاء الكلام الأساسية التي تستدل على الفئة النحوية لكل كلمة موجودة في الصفة المركبة.

**النتائج**: تشير النتائج إلى أن شكسبير قام بتكوين صفات مركبة مختلفة، باستخدام أنماط نحوية متعددة الأوجه، إذ تنطوي هذه الصفات المركبة على مجاز يحمل معان ضمنية في مكنوناته والتي تبرز للعيان عند تحليلها ضمن السياق. كما بينت النتائج بان معاني هذه الصفات المركبة مجازية، والتي تنقل معاني ضمنية عند تفسيرها في السياق. من الناحية الصرفية، استخدم شكسبير خمس تراكيب صرفية لتشكيل الصفات المركبة. من الناحية النحوية، فقد ثبت أن شكسبير ركز على توظيف النوع المنسوب للصفات أكثر من النوع المسند.

**الخلاصة**: يمكن الاستنتاج أن شكسبير اخترع تسعة عشر نمطا نحويا استخدمها في تكوين الصفات المركبة من خلال الجمع بين أجزاء مختلفة من الكلام. بالإضافة إلى ذلك، شكل شكسبير هياكل بسيطة وهياكل معقدة في صياغة الصفات المركبة.

**الكلمات المفتاحية** :الصفة المركبة، صياغة المفاهيم، المعنى، الأنماط النحوية، الأفضية الذهنية

## 1. Introduction

Shakespeare's contribution to the English language became a global linguistic hallmark in the sense that Crystal (2008a, 9) claims that Shakespeare invented around (1700) words, such as 'assassination' and 'uncurse', around half of them are still in use. When arguing that Shakespeare influenced the English language, a distinction should be made between "inventing a word" and "introducing a word into the language". This obviously signifies that some invented words are no longer used, while others are still in use like idiomatic expressions and proverbs coined by Shakespeare including "brevity is the soul of wit", which was mentioned in Hamlet, but is continuously used in present-day English. Johnson (2019, 72) points out that Shakespeare's reputation as an author is great, which motivates the readers to focus on his creative and artistic language. Linguists count him as a "prolific linguistic inventor" ho invented an array of cognizant vocabulary) Johnson, 2017). Most linguists, such as Hart (1943), McDonald (2001), and Elliott & Valenza (2011), focus on the quantity of Shakespeare's vocabulary and the new words he introduced to English.

Shakespeare's enrichment of the English language was achieved by adopting several word formation processes, including compounding, coining, deviation, and conversion. For Shakespeare, compounding was lexically creative and morphologically productive where he used different structures to coin novel words that syntactically function either as nouns, verbs, adjectives, or adverbs. Unreservedly, this implies that Shakespeare added a great deal of new words by either coining new words which were not originated in English, or he used existing words and compounded them together to create new words with new meanings. Another process is derivation, where he attaches affixes to roots in order to form new words. Haspelmath (2002, 85) describes the process of compounding arguing that "a compound is a complex lexeme that can be thought of as consisting of two or more base lexemes." Simply, a compound consists of two lexemes that are combined together. Each word is labeled a compound member in the sense that the grammatical class of each member is mentioned when deconstructing the compound word. However, in any compound, one word modifies the meaning of the other word, which is called the headword (Booij 2007; Plag 2018). For instance, 'bulky book' is a compound that incorporates two words: 'bulky' as an adjective, while 'book' is a common noun. However, syntactically, the adjective 'bulky' modifies the noun headword 'book'. Hence, this structure is binary that explicitly entails that it contains an adjective and a noun. The scope of the current research is limited to investigate the

adjectives that modify the nouns attributively and predicatively, and identify the types of syntactic patterns that Shakespeare manipulated in Hamlet. Dismantling the implicit meaning of the metaphorized compound adjective also lies within the scope of this research.

This paper addresses the following research questions: (1) What are the syntactic patterns Shakespeare adopts in forming compound adjectives? (2) What are the implicit meanings conveyed in the compound adjectives? (3) Which are more frequent than the others, the hyphenated compound adjectives or the non-hyphenated compound adjectives? Answering these questions enables us to identify the frequency of using the hyphenated or the non-hyphenated compound adjectives and to realize the metaphoric meanings engrossed in compound adjectives, which also enables the readers to depict images that Shakespeare communicates throughout conceptualizing different things via combining two unrelated words to create certain concepts and images.

## 2. Significance of the Research

The results obtained in this research are significant from different perspectives. Linguistically, the research provides the readers and researchers with deeper insights into the way Shakespeare produces compound adjectives using different syntactic patterns. Analyzing these adjectives in terms of cognitive grammar theory elements reveals that it is possible to link between the linguistic area and the literary area. Accordingly, literary researchers, learners and scholars gain some benefits from applying the Cognitive Grammar Approach to a literary text that encapsulates the complex composition of compound adjectives. Stylistically, the research displays how Shakespeare forms his words and phrases that help him make the language of Hamlet as distinguished and having unique vocabulary. Metaphorically, it is substantial as the application of the cognitive grammar processes to the compound adjectives uncovers the metaphoric meanings that accompanies the process of forming such structures. Such mapping lets the readers dig deeper in order to understand the metaphoric senses disguised with compound adjectives

## 3. Theoretical Background

### *3.1. Morphosyntactic Overview of Compound Adjectives*

An adjective is one of the crucial English parts of speech that describes persons and objects. Croft (1991) affirms that “adjectives denote qualities.” Likewise, Swan (2005, xvii) states that adjectives are used to describe people, things, and events, and are used with nouns and pronouns. This proves that an adjective is used to describe people or objects in order to express their conditions, feelings, and shapes. Murphy (2019, 197) states that adjectives “give us information about age, size, color, etc.”. He further adds that other adjectives express facts, length, and opinions where two or more adjectives are used syntagmatically to describe someone or something, but they are ordered according to the priority of use. This asserts that placing the adjectives before the noun is governed by a rule.

Morphologically, adjectives are classified into source and derived adjectives. The source adjectives are dictionary words which have not prone to any affixation or derivation, such as ‘good’ and ‘bad’, while the derived are formed by adding inflectional suffixes or derivational suffixes. For instance, the verb ‘interest’ can be turned into a derivational adjective ‘interested’ by adding the inflectional suffix (-ed). The same occurs to the verb ‘amaze’ when attaching to it the inflectional suffix (-ing) to become ‘amazing’ (Quirk et al. 1985; Huddleston and Pullum 2002; Greenbaum and Nelson 2009). Syntactically, adjectives perform certain functions and they are also used in specific positions. They function attributively and predicatively; the attributive adjective is placed before the noun, whereas

the predicative adjective is used in the predicative part, specifically after the noun (Cruse 2006; Quirk and Greenbaum 1973; González-Diaz 2008). For example, 'red car' is a noun phrase which consists of adjective + noun headword; the adjective is attributive because it modifies the noun 'car.' Thus, the adjective 'red' gives us extra information about the color of the car. The other example, 'his car is red' has the pattern 'noun + be + adjective', but the adjective 'red' is used attributively because it follows the noun 'car' and is put in the predicate of the sentence. However, the adjective color 'red' is employed attributively and predicatively in both structures.

In traditional grammar, 'adjective' is counted as the third basic word class. Typically, adjectives show the properties which people or things own as functionally they are used to modify nouns, such as 'noisy parrot' where the adjective 'noisy' modifies the noun 'parrot'. Both the article and adjective are used before a noun, but there is a word order that must be followed: Determiner (the) + Modifier (adjective) + Headword (noun). Like verbs, adjectives can be inflected by adding the (-er) and (-est) derivational suffixes to the base forms of the adjectives in order to indicate the comparative and superlative degree like 'big' becomes 'bigger' to show comparative degree, and 'biggest' to indicate superlative degree (Radford et al. 2009).

Compound adjectives are widely used by novelists, poets, and playwrights. Shakespeare is one of the authors who formed compound adjectives immensely. Parrott (2000, 52) uses the term 'compound adjectives' or 'multiword adjectives' to refer to adjectives "made of two parts, which are usually connected by a hyphen." A compound adjective is a combination of two words which function concurrently as a single adjective, serving as a modifier to a noun. If the second part of the compound adjective is a lexical verb, it will be a past participle form which ends with either the (-ing) or (-ed) inflectional suffix. Compound adjectives have different patterns, they can be used to form such complex adjectives. Aarts (2011, 53-54) classifies compound adjectives into different patterns. Pattern (1) adjective + adjective like 'bitter-sweet'. Pattern (2) adjective + noun as can be noted in the example 'nice guy.' Pattern (3) adjective + verb (participial –ing), such as 'easy-going'. Pattern (4) noun + verb (participial –ed) like 'home-made'. Pattern (5) noun + adjective as seen in the example 'sugar-free'. Pattern (6) verb + noun as in 'roll-neck'. Pattern (7) verb + adjective, which is found in the example 'fail-safe'. Pattern (8) verb + preposition, such as 'see-through' and Pattern (9) preposition + adjective like 'over-stated'. In conclusion, to produce compound adjectives, different syntactic patterns can be used to form several structures of compound adjectives, which are noticeably seen in literary texts, more specifically in Shakespeare's Hamlet.

### *3.2. Concepts of Cognitive Grammar*

Cognitive Grammar (Henceforth, CG) basically relies on the idea that "grammar is the product of human cognition" (Radden and Dirven 2007, 1). Accordingly, the language users should primarily understand the principles of cognition that determine grammar. Such principles can be utilized in formulating the construal processes that produce cognitively grammatical structures. Bussmann (1996) defines CG as "attempts to describe language by what is known the cognitive processes". Hence, it views grammar as no longer an autonomous system; it is used to serve to contrive and symbolize conceptual content. Semantic, morphological, and syntactic units are all counted as symbolic units and can exclusively be allocated to different components in relatively arbitrary manners. According to CG, meaning is adjusted with conceptualization, whereby semantic structures are characterized only according to essentially cognitive principles, like the experience of time or space. Specifically, the linguist is concerned with investigating the possibilities of

alternative linguistic structures for a given perceptual or conceptual situation. Crystal (2008b, 84) illustrates CG as "a means whereby cognitive content is given structure; originally called space Grammar."

Langacker (2008) views CG as a self-sufficient formal system where all its items are meaningful by themselves. These items are molded as linguistic units and comprise phonological and semantic forms which are linked by a symbolic relationship or constitute a pair of form and meaning. CG has the patterns by which one can integrate the linguistic units in order to create structures or symbolic assemblies which are lengthy and complex. CG counts lexical and syntactic aspects as a continuum of symbolic structures of diverse complexity. To analyze any structure in terms of CG, three elements should be exploited to deconstruct any form and perceive its meaning. These elements are symbolic assemblies, conceptualization and construal, and mental spaces and blending. First, a symbolic assembly integrates between the form and meaning of a specific form. For example, how the speaker says the word 'flower' as a form and how he portrays its meaning as a symbol of beauty or love. So, both form and meaning are assembled together. Another issue that can be analyzed under conceptualization is the hierarchical structure which deals with structures as simple or complex. For instance, the structure 'red flower' consists of 'adjective + noun; this proves that the pattern is complex, but if one says 'flower', this shows that the pattern is simple, having only a noun. Thus, 'red' is blended with 'flower' in order to create the meaning of beauty. Second, conceptualization and construal are essential concepts in CG as supported by Langacker (2008, 30) who states that conceptualization incorporates any facet of mental experience. Further, it "perceives the physical, linguistic, social, and cultural contexts".

Langacker (1999) asserts that conceptualization encapsulates new conceptions and fixed concepts, including sensory, kinesthetic, and emotive experience, social, physical, and linguistic contexts. The element construal denotes our ability to conceive and portray the same situation in alternative ways (Langacker 2008, 43). Consequently, both concepts help in structuring our experiences. Third, mental spaces and blending manifest when the speaker constructs the meaning in real situations. Fauconnier and Turner (2002, 40) define 'mental spaces' as "conceptual packets constructed as we think and talk for purposes of local understanding and action". Blending occurs when two mental spaces are combined together to reach one thought. Taylor and Littlemore (2014, 13) maintain that blending theory rests upon the proposition that the components of different mental spaces (two spaces) are blended together to create a new conceptualization.

### *3.3. Metaphorization of Compound Adjectives*

Metaphor is a pervasive figure of speech which is used in several fields of life. Littlemore (2019, 1) outlines metaphor cognitively arguing that "metaphor is a device through which we perceive or experience one entity in terms of another". Ritchie (2013, 4) also explains metaphor as a form of figurative language where one object or idea is conveyed in terms of another object. It is also seen as a matter of substituting one word for another that creates a new meaning. The process of mapping is exploited to use adjectives derived from nouns to modify other nouns. For instance, the phrase 'political storm' which consists of an adjective + noun where the word 'storm' is utilized to denote a great struggle occurring between political parties. 'Storm' originally is used in the domain of weather. Different patterns of adjectival modification are used to describe how things are blended where an adjective functions as a modifier and does not simply add new information, but the meaning or denotations of the noun is changed. Thus, 'political' is blended with 'storm' in order to evoke an image that profiles the intense struggle among politicians that influences the government's performance (Semino and Demjén 2017, 38).

Mac Cormac (1985, 1) defines metaphor from a cognitive viewpoint stating that "metaphor . . . describes how one can understand the juxtaposition of referents not normally associated". Currently, metaphors are so commonly accepted as appropriate cognitive devices that answer the question how the speaker can (user of metaphor) combine two different concepts in one structure. Profoundly, the speaker integrates the adjective 'soft' with the human organ 'heart' to say that the person is kind or sympathetic and everyone perceives its meaning as denoting 'sympathy', not material when mentioned in an appropriate context. Mac Cormac (1985) adds that metaphors are viewed as operating cognitive processes which make new insights. Moreover, metaphors function as mediators between the human mind and culture. Novel metaphors change both the ordinary language that people use and the ways in which people perceive and understand the world. Shakespeare, in his play Hamlet coined the compound adjective "malicious mockery" in which he employed two domains source and target and blended them together to create new meaning other than the meaning conveyed in the literal sense of both 'malicious' and 'mockery'. He conceptualized 'mockery' as being harmful and would and causing distress or violence. Lakoff (1993) elucidates that conceptualization is built on metaphor and that deep conceptual metaphors are hired to perceive the figurative expressions spoken in different discourses (Glucksberg 2001). Eventually, compound adjectives can conceptually be metaphorized via mapping two words or expressions related to two different domains; the source domain and the target domain which are mapped together to conceptually get a new meaning.

Conceptual Metaphor Theory is based on the connection between concepts via mapping the source domain and target domain. For instance, the metaphoric expression 'war is argument' has two conceptual domains; the source domain is 'war' and the target domain is 'argument' (Knowles and Moon 2006, 26). The word 'war' commonly indicates battles, soldiers, combat operations and weapons. On the other hand, the word 'argument' naturally indicates debate, dispute, agreement, and persuasion. The source 'war' is mapped with the target 'argument' in order to conceptually implicate that the conversation between two persons might lead to violent actions, challenges, or struggles to approve or disapprove a point. This ensures that some conversations lead to fighting or killing each other due to disagreement upon a given issue. There is a contradiction between these two words semantically, but they are mapped conceptually in order to engender a metaphoric meaning. Lakoff and Johnson (1980) differentiate between the source domain and the target domain in stating that the source domain is the conceptual field from which one can draw metaphor. Conversely, the target domain is the conceptual field that one attempts to understand.

## 4. Methodology

### *4.1. Research Design*

The type of the conducted research is primarily descriptive, but specifically it adopts a mixed method which means it combines quantitative research and qualitative research. The qualitative method handles the syntactic patterns that Shakespeare exploits in coining compound adjectives and realizes their metaphoric meanings. On the other hand, the quantitative method tackles the frequency and percentage of each pattern used in Hamlet and the occurrence of the hyphenated and non-hyphenated compound adjectives that enable us to know how Shakespeare uses the language to compose compound adjectives.

### *4.2. Data Collection and Procedures*

The analysis of the compound adjectives in terms of Cognitive Grammar relies on selecting various structures of such adjectives which should be taken from Hamlet play. The Hamlet text was downloaded from the Global Grey ebooks website

(https://www.globalgreyebooks.com/hamlet-ebook.html). The corpora comprise (69) compound adjectives which were explored in Hamlet all along with the contexts in which they are used. The corpora of the research are limited in scope to compound adjectives – being hyphenated or non-hyphenated, while one-lexeme adjectives are not included. The procedures of collecting the data are based on (a) reading the whole text of the play, then extracting all the compound adjectives. (b) Stipulating the contexts in which the adjectives in question are used. (c) Sorting out the written forms of compound adjectives as being hyphenated, or spaced, or solid forms. (e) Applying the concepts of CG to the culled set of compound adjectives. The rationale for choosing Hamlet instead of other Shakespeare's plays is that Hamlet encompasses numerous compound adjectives and manifold syntactic patterns that expose Shakespeare's lexical innovation and morphological productivity in forming novel compound adjectives. Eventually, this shows that Hamlet is a representative text of Shakespeare's complexity in coining compound adjectives and notable variation in using language.

### *4.3. Approach of Analysis*

To conduct the analytic part, an appropriate model should be followed in order to analyze the structures of the compound adjectives. Langacker's Model (2008) is based on three elements of analyzing any compound adjectives.

These elements of Langacker's Cognitive Grammar are explained below:

*A. Symbolic Assemblies*

This step corresponds to the form of the word or phrase and its meaning and how they go together within the context. The form includes the syntactic structure of compound adjectives as consisting of adjective + noun. According to Langacker (2007), CG is a set of patterns that assemble complex expressions symbolically. These expressions are distinguished as assemblies of symbolic structures, which are also called constructions. Symbolic assemblies are arranged hierarchically in a well-organized and integrated pattern.

*B. Conceptualization and Construal*

The second step consists of conceptualization and profiling; the former means how the theme or idea is conceived and how the character perceives it conceptually. Profiling means determining which topic is emphasized or focused on. Construal is a basic concept in CG which is considered as one of the basic human cognitive operations. It is concerned with the way a speaker chooses to 'package' a conceptual representation, but encoded in language, which consequently has consequences for the conceptual representation drawn in the hearer's mind (Evans 2007).

*C. Mental Spaces and Blending*

The third step of analysis comprises two elements: the mental spaces and blending. Mental spaces indicate that two fields are brought together to produce one concept. The compound adjective consists of two words whereby each word represents a given field, which are blended together to create a new concept or theme which is encapsulated with metaphor. Fauconnier and Turner (1998) maintain that according to mental space theory, the conceptual integration is based on blending different mental spaces in order to constitute new meanings.

### *4.4. Analyzing Compound Adjectives in Hamlet*

The theory of CG is adopted in analyzing compound adjectives whose function is to modify nouns attributively and predicatively. Additionally, Langacker's model (2008) is

followed because it is based on CG's issues. The three basic elements of Langacker's model are recruited in the process of analysis to deconstruct the structures of the picked up compound adjectives and decipher their implicit meanings which were cherished after combining two or three parts of speech together. The following are eight examples of compound adjectives taken randomly from Hamlet and analyzed according to the concepts of CG. The rationale for choosing these eight compound adjectives is to offer a diverse representation of the syntactic patterns and contextual meanings.

**Example (1)**: "Doth with his lofty and **shrill-sounding** throat."

**(Act 1, Sc. 1, P. 8)**

*A. Symbolic Assemblies:*

The adjective 'shrill-sounding' as a form consists of two words; the first is 'shrill', which is an adjective merged with the second word 'sound', which is used as a verb in this context. So, the resultant pattern is Adjective + Verb participial which functions as a premodifier for the noun throat. This asserts that the type of this adjective is attributive because it precedes the noun 'throat'. After combining these two words together, its new meaning becomes a sharp, unpleasant sound produced when the rooster crows at the dawn. The type of the sound is very loud and unpleasant.

*B. Conceptualization and Construal:*

The conceptual base of the adjective 'shrill' indicates an unpleasant thing, while 'sounding' refers to the production of sounds in the throat. The profile indicates that the unpleasant sound brings about discomfort and disturbance to the surrounding people. There is a construal on the shrill (annoying) sound, which is the crow of the rooster, which is the focus underlying this adjective, as this sound installs good connotations that the night (dark) is vanished and the daylight is coming. Thus, the ghosts will disappear as signaled by the rooster's crow. Lee (2001, 6) expounds that "metaphor is linked to the notion of construal by virtue of the fact that there are different ways of thinking about a particular phenomenon". For example, the crow of the rooster can be thought as 'ghosts have gone or the dawn is vanished'.

*C. Mental Spaces and Blending*

The first space, 'shrill,' requires a high-pitched tone, sharp sound, or loud sound, while the second mental space evoked in the word 'sounding' is the production of the noisy sound by the throat. The two mental spaces are blended together to create the theme 'unpleasant sound' produced by the rooster symbolized metonymically which is an indication that the dawn is over, over and the daylight appears.

**Example (2)**: "For this relief much thanks. 'Tis **bitter cold**."

**(Act 1, Sc. 1, P. 3)**

*A. Symbolic Assemblies:*

The compound adjective 'bitter cold' structurally has two adjectives; 'bitter', and 'cold', Thus, the obtained syntactic pattern is 'Adjective +Adjective' that functions as a complement for the subject 'it' which denotes dark night in winter. Since these adjective functions as a subject complement, this means that it is a predicative type because it is placed after the verb 'be'. Mingling 'bitter' with 'cold' shows that the first adjective 'bitter' modifies the second

adjective 'cold', which is the headword adjective in this phrase. However, such intermixing produces a new meaning, namely that the weather is extremely cold.

*B. Conceptualization and Construal:*

Examining the conceptual base of the adjective 'bitter' shows that it indicates the highest degree of something, while 'cold' indicates that the weather at night is completely cold. The profile manifests the difficulty of having a watch duty in this very chill weather. Accordingly, the 'bitter cold' adjective profiles the weather condition at the night when the guards were watching the castle as being absolutely cold and unbearable. In terms of the construal elements, 'bitter' is metaphorically used to manipulate the degree of chillness and the word 'bitter' implies that the guards feel discomfort due to the harshness of the weather and 'cold' reveals the very low degree of temperature. Hence, 'bitter' is the salient feature that focuses on the severity of discomfort during the night watch duty.

*C. Mental Spaces and Blending*

The first mental space is 'bitter' that symbolizes the forcefulness of the weather which causes discomfort. The second mental space is 'cold' which symbolizes the physical feeling of the severity of the weather. Integrating them together insinuates the extremity of the weather and shows that the weather condition is very harsh. Such a weather keeps the guards feeling of discomfort and stiffness.

**Example (3):** "By their oppress'd and **fear-surprised** **eyes.**

Within his truncheon's length; whilst they, distill'd."

**(Act 1, Sc. 2, P. 14)**

*A. Symbolic Assemblies:*

Structurally, the adjective 'fear-surprised' comprises two forms. The first part is the noun 'fear' and the second part is the participial verb 'surprise'. Accordingly, the above compound adjective has the syntactic pattern 'Noun + Verb participial', which functions as a premodifier for the eyes. The position of the compound adjective lies before the headword noun 'eyes', which ensures that the adjective belongs to the attributive type. In fact, combining the noun with the verb produces a complex compound adjective.

*B. Conceptualization and Construal:*

Conceptually, the base of the noun 'fear' indicates the obvious fear of someone or something, on the other hand, 'surprised' indicates the astonishment or being startled due to seeing something unexpected. The profile displays how Hamlet's foes are shocked by him. Therefore, the adjective 'fear-surprised' profiles the immediacy of fear that the enemies of Hamlet experience. As for the construal elements, the noun headword 'eyes' is highlighted as being afraid and shocked where the word 'eyes' is figuratively used as a type of synecdoche because the part stands for the whole, where 'eyes' represents people or Hamlet's foes. There is an emphasis upon the physical response made by the enemies.

*C. Mental Spaces and Blending*

The mental space (1) is 'fear' that shows the traits of anxiety and agitation which are reflected in their eyes. The mental space (2) is 'surprised' which conveys the physical feeling of astonishment and fearful reaction. Blending 'fear' with 'surprise' as one word expresses a sole meaning, which is the emotional reaction of fear experienced by the persons who are spotting Hamlet. Fauconnier and Turner (2002) state that conceptual mapping requires the

mental representations of conceptual relationships or blending between different mental spaces.

**Example (4):** "So to seduce! —won to his shameful lust

The will of my most **seeming-virtuous** queen."

**(Act 1, Sc. 5, P. 26)**

*A. Symbolic Assemblies:*

The adjective 'seeming-virtuous' contains two words. The first word is the linking verb 'seem' with a participial suffix and the second word is the adjective 'virtuous.' Consequently, the compound adjective is based on the syntactic pattern 'Verb with participial form+ Adjective'. This adjective functions as a premodifier for the queen. The adjective is assigned to the attributive adjective type due to having a position before the noun immediately. This compounding produces a meaning different from its individual parts, namely 'do not be cheated by appearance', the queen, i.e., she is bad.

*B. Conceptualization and Construal:*

The base of the noun 'seem' conceptually refers to the appearance and its opposite deception. Contrariwise, 'virtuous' refers to good norms and behaviors. These adjective profiles the external virtue, but this virtue might be deceptive, concealing evil deeds. Hence, the adjective 'seeming-virtuous' queen' profiles the good appearance of the queen Gertrude. The construal of this adjective is directed to a sole attention of the contradiction of the inner and outward appearance, specifically the inner deception is entirely salient to the queen Gertrude who seems good to all people, but she hides evil acts.

*C. Mental Spaces and Blending*

The mental space (1) 'seeming' exhibits the appearance which is accompanied by deception or evil feelings. The mental space (2) is 'virtuous' which illustrates good morals and righteousness. Blending both words together, their associations denote that the queen's appearance is good and virtuous, but internally she has no true moral towards Hamlet. Samar (2023, 47) confirms that the mental space presents insights into how people construct and manipulate meanings in their minds. So, integrating these two mental spaces involves thinking of how to construct the meaning due to blending 'seeming' with 'virtuous.'

**Example (5):** "Most lazar-like, with vile and **loathsome** crust."

**(Act 1, Sc. 5, P 27)**

*A. Symbolic Assemblies:*

The adjective 'loathsome' is composed of two words. The first word is the adjective 'loath' and the second is the quantifier 'some'. As a result, the compound adjective follows the syntactic pattern 'Adjective + Quantifier'. This construction functions as a premodifier for the crust. The adjective is devoted to the attributive type because it precedes the noun 'crust' it modifies. Hence, combining these two different parts generates a new meaning and according to the context, it implies that the poison will cause disgust and bodily effects for the King Hamlet after being poisoned.

*B. Conceptualization and Construal:*

The conceptual base of the adjective 'loath' involves disgust, whereas, 'some' refers to some discomfort that the body experiences. This compound adjective profiles the distastefulness of Hamlet's condition. The adjective's construal highlights the crust which is nauseating and revolting. The salient part is the danger that hits Hamlet's body which is already a dangerous thing.

*C. Mental Spaces and Blending*

The first mental space is 'loath' which indicates the degree of disgust that Hamlet suffers from. The second mental space is 'some' that Hamlet's skin, not the whole body, is prone to scabs and ulceration in his skin. The scabbing and ulceration are visually disgusting and psychologically influential.

**Example (6):** "For if the sun breed maggots in a dead dog,

being a **good kissing** carrion, —"

**(Act II, Sc. 2, P. 42)**

*A. Symbolic Assemblies:*

The adjective 'good kissing' is made up of two words. The adjective 'good' is the first word, while 'kissing' is the second word used in this structure. Hence, the compound adjective adopts the syntactic pattern 'Adjective + Verb participial'. Once more, this compound adjective takes the attributive position because it is used before the noun 'carrion'. The synthesis of the adjective is framed from two different words related to various parts of speech, giving a metaphoric meaning which is the existence of decay in the ongoing life.

*B. Conceptualization and Construal:*

The conceptual base of the adjective 'good' usually gives the meaning of positive things or effective qualities. On the other hand, 'kissing' is metaphorically employed to denote the attraction of something to something else like flies are attracted to sweets. It profiles the usefulness of the carrion for the maggots which breed on it, decayed flesh.

*C. Mental Spaces and Blending*

The first mental space is 'good' which is ironically and metaphorically used to indicate the effective quality that the maggots like. The second mental space is 'kissing' which denotes the great effectiveness of the maggots to the carrion wherever it is found. To blend both words, a brilliant image is created. The implicit meaning lies in the theme that the carrion is a good meal for the maggots where a person feels disgusted when he passes beside it.

**Example (7):** "Dangerous conjectures in **ill-breeding** minds."

**(Act 1V, Sc. 5, P 93)**

*A. Symbolic Assemblies:*

The sentence contains one compound adjective that consists of two words. The first word incorporates the adjective 'ill', while the second word is 'breeding' which consists of verb + ing participle. Structurally, the compound adjective is formed according to the syntactic pattern 'Adjective + Verb participial'. The compound adjective precedes the noun 'minds' which confirms that this adjective belongs to the attributive type. The joining of two unrelated words together occurs to gain a metaphoric meaning where 'ill' is negative, while

'breeding' is positive, yet combining them together means metaphorically human minds can develop negative and dangerous thoughts that can be harmful.

*B. Conceptualization and Construal:*

The element of conceptualization here is quite significant due to the figurative fabrication of the compound adjective which focuses on the negative use of minds. However, the conceptual base 'ill' is the harmful act, while 'breeding' involves production which is either used negatively or positively. It profiles the nourishment of minds with harmful thoughts that might ruin people or communities. The minds are highlighted because they can have good or dangerous thoughts.

*C. Mental Spaces and Blending*

The first mental space is 'ill' which literally means bad or negative acts. The second mental space is 'breeding' which shows that people can have negative thoughts. To blend both words, it is possible to get an image that bad thoughts can be established in the mind of people who accordingly do wrong things or dangerous matters. Fauconnier (1997, 11) underlines that mental spaces are "partial structures that proliferate when we think and talk." Eventually, mental spaces allow the person to produce and conduct different conceptual themes when he talks or thinks.

**Example (8):** "**High and mighty**, you shall know I am set naked on your kingdom."

**(Act 1V, Sc. 7, P. 102)**

*A. Symbolic Assemblies:*

The above quotation encompasses a compound adjective that has two diverse parts of speech connected by a conjunction. The first part is the adjective 'high', and the second word is another adjective 'mighty'. The compound adjective follows the syntactic pattern 'Adjective + conjunction + Adjective. The compound adjective functions as a complement because Hamlet addresses the king Claudius "You are high and mighty". Juxtaposing these adjectives together in one template generates the meaning that Claudius is supreme and powerful.

*B. Conceptualization and Construal:*

The conceptual base of the adjective 'high' involves higher rank or position, while 'mighty' metaphorically indicates power or strength. Therefore, these adjective profiles the great position and power that Claudius has. The construal in this adjective is Claudius who has great authority as formally being a king. The salient part is authority and wide control.

*C. Mental Spaces and Blending*

The first mental space is 'high' which metaphorically denotes superiority. The second mental space is 'mighty' that denotes strength. Both adjectives are linked by the conjunct 'and' which is evidence that Claudius is a powerful and strong king. Both adjectives have positive connotations.

## 5. Results and Discussion

### *5.1. Syntactic Patterns Used in Forming the Compound Adjectives*

This section handles the types of patterns that Shakespeare employed in coining compound adjectives which are used as modifiers for nouns. Aart's model (2011) of compound adjectives is applied to the sorted-out structures of compound adjectives used in Hamlet.

Aarts (2011) proposes different syntactic patterns of compound adjectives. Table (1) below illustrates the patterns that Shakespeare utilizes to form compound adjectives. The process of statistical analysis relies on the mathematical equation (**X** (gained number) x **Y** (100) % **Z** (total No. = **S** Result) to calculate percentage of each pattern.

**Table (1):** Statistical Analysis of Syntactic Patterns Employed in Hamlet

| No | **Syntactic Patterns** | **Frequency** | **Percentage** |
|---|---|---|---|
| 1. | Adjective + Adjective | 20 | 28.16 |
| 2. | Adjective + Verb -ing | 3 | 4.22 |
| 3. | Adjective + Quantifier | 5 | 7.04 |
| 4. | Noun + Verb | 2 | 1.40 |
| 5. | Noun + Quantifier | 1 | 1.40 |
| 6. | Verb –ing +Adjective | 1 | 2.81 |
| 7. | Quadruple Adjective | 3 | 4.22 |
| 8. | Adjective + Verb _ed | 6 | 8.45 |
| 9. | Triple Adjective | 7 | 9.85 |
| 10. | Noun + Adjective | 3 | 4.22 |
| 11. | Adverb +Verb -ed | 4 | 8.45 |
| 12. | Prep + Adjective | 1 | 1.40 |
| 13. | Adverb + Adjective | 1 | 1.40 |
| 14. | Noun + Verb -ed | 6 | 8.45 |
| 15. | Verb-ed + Adjective | 1 | 1.40 |
| 16. | Noun + Verb-ing | 1 | 1.40 |
| 17. | Adjective + Noun | 2 | 2.81 |
| 18. | Adjective + Noun +Verb-ing | 1 | 1.40 |
| 19. | Verb-ing + Verb-ed | 1 | 1.40 |
| | | 69 | 100% |

According to the statistical analysis made in the above table, Shakespeare employed (19) syntactic patterns in the whole play. The pattern adjective + adjective ranked first among the other patterns in the sense that it is used 20 times and rated (%28.16). Katamba (1993, 306) asserts that a compound adjective simply comprises adjective + adjective, a noun followed by an adjective, or a preposition and adjective where all the patterns are used as adjectives and function as modifiers. The triple adjective (Adjective +Adjective +Adjective) was used (7) times which occupied the second rank and rated (%9.85). The patterns Adjective + Verb -ed, and Noun + Verb -ed ranked third in frequency where each one was used (6) times and each was portioned (%8.45). Greenbaum (1996, 463) affirms that most compound adjectives end in an (-ing) participle or (-ed) participle. One familiar type is made up by adding the (-ed) suffix to a noun following an adjective, such as 'short-sighted'. The syntactic pattern Adjective + Quantifier occupied the fourth rank, and was utilized (5) times with the rate (7.04). Another set of patterns including Adjective + Verb -ing, Quadruple Adjective, and noun + adjective occupied the fifth rank with the percentage (4.22). The other patterns were

used (1) or (2) times. Shakespeare invented (19) syntactic patterns, many of them are not found in grammar books. He used two, three or four adjectives together to modify a specific noun, but sometimes he used a conjunct and sometimes without conjunct between the adjectives which form a linear sequence used attributively or predicatively.

It has been noticed that Shakespeare utilizes the attributive adjectives and predicative adjectives concerning their positions. The attributive type occurs before the noun it modifies, while the predicative type occurs after the noun. Figure (1) below shows their distribution in Hamlet.

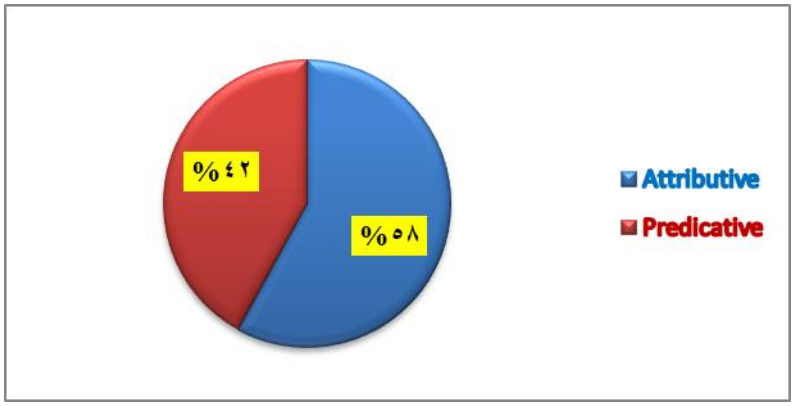


**Figure (1):** Percentile Distribution of Compound Adjectives in Hamlet

Shakespeare used the attributive adjectives 40 times where the compound adjectives modified the noun they precede. The percentage of the attributive adjectives amounted to %58. Inversely, he hired the predicative adjective 29 times which evinces that this type of adjectives is used after the noun where this adjective functions as a complement to the noun it modifies being a subject.

### *5.2. Morphological Configuration of Compound Adjectives*

Shakespeare constituted his compound adjectives by following diverse structures, in addition he composed these adjectives according to certain morphological forms (punctuating forms). According to Quirk et al.' (1985), compounds are formed in three graphic forms. The first is the hyphenated form, i.e., it has a hyphen that isolates between the elements of the compound word, such as 'new-born'. The second is the spaced form (open) which contains a space between its elements. The third is the solid (non-spaced form), namely the non-hyphenated form that has no space between its elements. Investigating the compound adjectives in Hamlet reveals that Quirk et al.'s typology is insufficient when applied to Hamlet because Shakespeare used (5) types, namely (1) hyphenated forms, such as the word 'new-born', which consists of 'adjective + verb participial', (2) spaced forms or sometimes called open including 'tedious old' which premodifies the noun fools, (3) solid (non-hyphenated) forms where the words are juxtaposed with a hyphen or an open space between them like 'warlike', (4) conjuncted forms which are joined by the conjunction 'and' as shown in the example 'black and grained' that premodifies the noun spots, and (5) punctuated forms which refer to the adjectives that are combined by a comma, such as the compound adjective 'bloody, bawdy' that premodifies the noun headword 'villain'. Most novelists, poets and playwrights form compound words either with hyphenated forms or non-hyphenated forms, but Shakespeare exceeded this norm and innovated other forms and totally he used (5) forms of morphological configuration of compound adjectives. The following figure (2) illustrates

the distribution of the morphological physique of the compound adjectives utilized by Shakespeare in Hamlet.

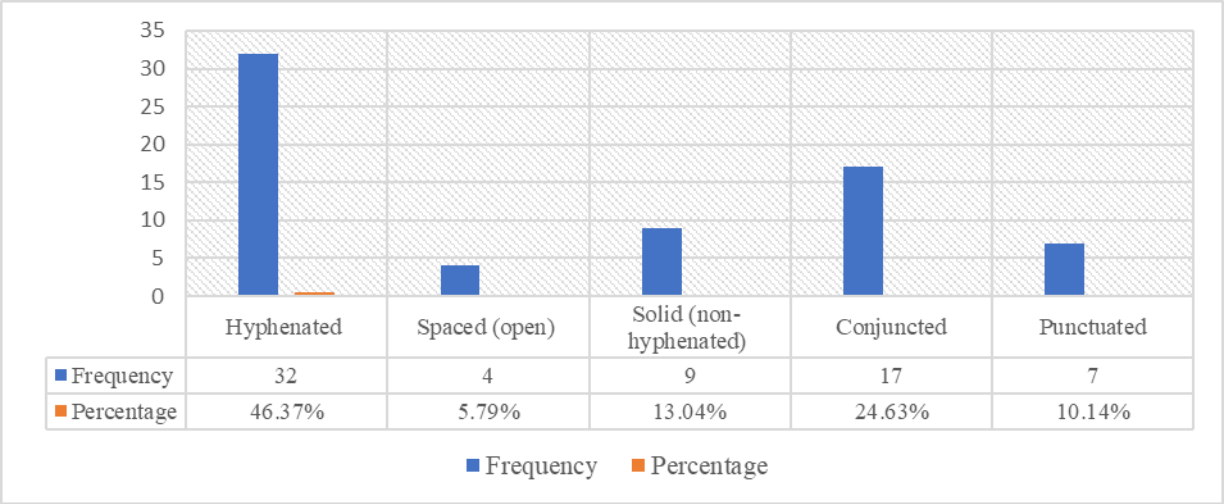


**Figure (2):** Frequency of Forms Compound Adjectives in Hamlet

According to the above statistical analysis, the hyphenated form of compound adjectives was the most frequent type in the sense that it was used (32) times with the percentage of % 46.37. This ensures that Shakespeare focuses on the hyphenated forms more than the other forms. The conjuncted type was used (17) times with a portion of %24.63. The solid or non-hyphenated form was used (9) times and rated %13.04. The punctuated form was utilized (7) times with the rate %10.14. Finally, the spaced or opened form was employed (4) times which was the least recurrent form, and was rated with the percentage %5.79. In conclusion, Shakespeare juxtaposed different words that have different grammatical classes in order to form compound adjectives which are almost hyphenated and less linked by the conjunction 'and'. Many of the English literary scholars adopt hyphenated written forms of compounds in the sense that Munat (2007, 64) emphasizes that compounding accurately equates combining elements by hyphenated or non-hyphenated form. Consequently, authors usually write compounds with either hyphenated or non-hyphenated form, but Shakespeare used (5) written shapes of compound adjectives.

### *5.3. Metaphoric Meanings Conveyed in the Compound Adjectives*

To analyze the compound adjectives formed by Shakespeare in Hamlet, the Conceptual Metaphor Theory has been adopted which relies on corresponding or mapping two conceptual areas together to create a new concept, then getting the real meaning harbored in the mapped words that are exclusively conceptualized. Evans (2007, 134) states that any conceptual metaphor aims to hold correspondences between a source domain and a target domain via projecting representations from one conceptual domain into corresponding representations in other conceptual domains. A few deliberately selected examples of compound adjectives are analyzed below according to Conceptual Metaphor Theory specifically in terms of source domain-target domain mapping. The first example is "bitter cold" (Act 1, Sc. 1, P 3), which is analyzed according to the template: the source domain is (bitter) that denotes severity, whereas the target domain is (cold) that denotes a low degree of temperature at night, physical discomfort. Mapping both words produces a kind of metaphoric conceptualization that the acute cold weather can kill the human being in winter weather. The other example is "bloody, bawdy" Act (II, Sc. 2, P 52), which is analyzed: the source domain is (bloody): denoting violence and target domain is (bawdy) denoting corruption. Mapping reveals that a villain can be brutal and morally corrupted.

The process of mapping both domains' results in creating a concept that the villain can be a killer, morally corrupt, violent and unjust. Another example taken from Hamlet is "black and grained" (Act III, Sc. 1V, P 78). This compound adjective is analyzed: source domain is (black) which indicates evil acts, and target domain is (grained) which refers to something difficult to get rid of. Thus, mapping 'black' onto 'grained' implicates that there are people who are evil and corrupted and will never be changed. The above compound adjective expresses a new concept that some people are evil and will never change their intent and act due to having deep-seated evil in their chests. Eventually, Cruse (2006, 31) points out that according to Conceptual Metaphor Theory, metaphor is basically a relation between different conceptual domains where the source domain is applied to the target domain through correspondence between the expressions which are related to two different domains. Bear in mind that the source domain is comparatively familiar and conceptually well-organized, and the structures are used to express the target domain. When the source domain and target domain are activated at the same time this results in establishing new connections and inferences as the case which was observed in the conceptual metaphor "war is argument" (Lakoff and Johnson 1980 as cited in Hamed 2019, 2003). Lee (2001, 6) contends that metaphor is a tool that requires "conceptualizing one domain of experience in terms of another".

## 6. Conclusion

Based on the previous results and their discussion, it has been obvious that Shakespeare was genius in forming new compound adjectives by utilizing different syntactic patterns. It has been concluded that Shakespeare invented (19) syntactic patterns that he exploited in forming compound adjectives by combining different parts of speech. The syntactic pattern (Adjective +Adjective) was the most frequent pattern as compared to the other patterns used by Shakespeare in Hamlet. In addition, Shakespeare formed simple structures and complex structures in coining compound adjectives. Simple structures consist of word + word, but complex structures take different forms either word + compound form that contains a noun + verb with a participial suffix. He highly recruits the inflectional suffixes (-ing) and (-ed) in composing the compound adjectives. Morphologically, Shakespeare used (5) morphological texturing of forming the compound adjectives; they are hyphenated, spaced, solid, conjuncted and punctuated forms, but evidently the hyphenated form was the most frequent one followed by the conjuncted form. Syntactically, it has been proved that Shakespeare concentrated on recruiting the attributive type of adjectives more than the predicative type.

Most of the compound adjectives that Shakespeare coined had metaphoric meanings that denote new concepts, like 'good kissing' carrion does not literally mean kissing the carrion in a good way; rather, it conceptually means that corruption is spreading over quickly reaching the superior men. Different concepts or themes were enfolded with the compound adjectives through which he conveyed the themes of decay, deception, evil, death, violence and harshness that can be spotted in the behaviors and actions of the people. Shakespeare exhibited his skill in blending two words or more as different concepts together in order to construct a new concept.

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