The Compound Adjectives in Shakespeare's "Macbeth": A Stylistic Study

Na'il Sadiq Wakir
Assistant Lecturer
College of Education
University of Basrah

Ali Abdulhameed Faris
Assistant Lecturer
College of Education
University of Misan

Abstract

The current research endeavors to study the stylistic conduct of compound adjectives in Shakespeare's _Macbeth_ on the two levels: grammar and lexis. It attempts to recognize adjective as a literary term mutually with determining its form and function. Having got an idea about its form and function in syntax, the compound adjective is highlighted in this study according to its form, frequency and meaning in the play. All compound adjectives have been calculated in the play in terms of their existence in the five acts. Consequently, the statistical analysis shows that they are diverse in their form and frequency in the entire play. The study indicates that there is a profound relationship between compound adjectives and the thematic structure of the play. The utilization of compound adjectives intensifies Shakespeare's immense skill to manipulate them in a way that matches the different situations and characters of the play. In addition, they are used neatly and intricately to convey several images such as: time, sickness, death, evil, blood and nature.

1. Introduction

Macbeth is a story of appalling crime and murder. It is unusual in giving greater focus to the tormented criminals than to their victims. Audience generally feel ambivalent: they totally condemn the crimes but are drawn deeply into the mind of the hero/criminal. Siddall (2002: 4) indicates that many critics believe that the play is Shakespeare's most compelling study of the nature of evil. Perhaps because of this intensity, Macbeth has a unique reputation in the theatre. It is euphemistically referred to as "the Scottish play" and has a history of misfortune and strange events attached to productions of it. The play includes prophecy, black magic rituals, unnatural events and mental disorder. It is the shortest of Shakespeare's tragedies, it has no subplot and is often played without an interval in order to emphasize the pace and compression of the action.

Shakespeare employs the full range of compound adjectives, henceforth (CAs), in order to appeal to their power of imagination, to reflect inner conflict, and to fulfill the

function of suprapersonal utterance. The study of CAs is particularly fruitful in enabling us to grasp something of the distinctive quality of Shakespeare's craftsmanship. CAs, in Shakespeare's Macbeth, vary in their frequency, differ in style and structure, and serve quite different purposes. They facilitate the audience's grasp of what is happening. They are rich in imagery. Shakespeare's tackling of CAs in Macbeth is distinctive in that they are employed as a stylistic device to approach the very theme of this tragedy, and to draw the attention to the aspect of his figurative language.

2. Word-formation Processes

The stock of lexical items that make up the lexicon of a language is constantly being extended through introducing new words. While occasionally words are introduced that are totally novel in the sense that they have not been constructed on the basis of known words, more frequently-used words are introduced that are constructed on the basis of already existing words through the submission of word-formation processes. In the formation of adjectives in English specifically, the following processes are involved (Quirk et. al., 1985: 1520):

a. Prefixation: putting a prefix in front of the base sometimes with, but most usually without, a change of word class; e.g. un-dead, non-empty, overeager.

b. Suffixation: putting a suffix after the base, sometimes without, but usually with, a change of word class; e.g. adjustable, financial, successful, historical.

c. Conversion: assigning the base to a different word class with no change of form; in the case of adjectives this process typically concerns the adjectival use of present and past participles; e.g. crusading, pounding, slurred, validated.

d. Compounding: adding one base to another; e.g. old-age, cost-conscious, historically-eclectic, civil-political.

In addition to these four processes, adjectives can be formed with the help of combining forms (e.g. hispano-, bio-, climato-). As Quirk et. al. (ibid) observe, such forms "have the semantic characteristics of the first constituent in a compound but they resemble prefixes in mostly being obligatorily initial, in having little or no currency as separate words, and in not normally being the stressed part of a complex word".

3. Compound Adjectives

English grammarians including traditional ones have dealt with compounds but they couldn't give an exact definition of compounds.

Compounding is one of the branches of morphology, which deals with word-formation. It is an influential process of compacting information and enriching vocabulary within a language, exploiting formerly existing lexical items. The process of compounding, with compounds as a result of it, has been variously defined by linguists over time. Adams (1973: 30) thinks that "A compound word is usually understood to be the result of the (fixed) combination of two free forms, or words that have an otherwise independent existence ... . These items though clearly composed of two

elements, have the identifying characteristics of single words: their constituents may not be separated by other forms, and their order is fixed." Furthermore, Bauer (1983) states that

> when two (or more) elements which could potentially be used as stems are combined to form another stem, the form is said to be a compound. A compound lexeme (or simply a compound) can thus be defined as a lexeme containing two or more potential stems. Since each potential stem contains at least one root, a compound must contain at least two roots. (p. 28)

Castairs-McCarthy (2002: 142) simply defines compounding as a word including more than one root (or combining form). Matthews (1991: 82) is of the opinion that "Compounding is a process by which a compound lexeme is derived from two or more simpler lexemes." In addition, a compound is a word that consists of two elements, the first of which is either a root, a word, a phrase, the second of which is either a root or a word (Plag, 2003:135).

Taking, for example, a 'bookcase (with shelves for books) and a 'book 'case (case or cover for holding a single volume) and 'headstone and 'head 'stone, Jespersen (1942: §8.1, 136) suggests that all these are compounds so that it is inaccurate to eliminate level-stress from compounds. What is noteworthy about the transformational grammarians' standpoint is that they are not concerned with the definition of 'compounds'. They only insist the 'black-board' has the stress pattern of 'primary-tertiary' because it is a compound while 'black board' has 'secondary-primry' stress and thus should be included in noun phrases. Transformational linguists' attitude does not mean they are not interested in the definition of compounds but they do not seek for it, for the answer cannot be obtained.

Bolinger (as cited in Ogata, 1976: 72) suggests that 'narrow miss' is a compound and is different from 'wide miss'. Both of these may be syntactically generated:

He fired. It was a narrow miss.

He fired. It was a wide miss.

To explain the syntactic differences between 'narrow miss' and 'wide miss', Bolinger gives three tests.

Referent-modification test

*That miss was narrow; you'll make it next time.

That miss was wide; you'll have to aim better next time.

Comparative test

*That was a narrower miss.

That was a wider miss.

Nominalization test

*That miss was a narrow one.

That miss was a wide one.

These criteria apply to 'blackboard'. When the comparative test is applied we have:

*That was a blacker board. (for 'blackboard')

That was a blacker board. (for 'black board')

This means that adjectives in compounds are indivisible from their co-constituents.

Shaw (1972: 140) defines adjective literally as a word or phrase applied to a person or thing to show a quality or characteristic, such as the "Age of

Reason" , "William the Conqueror", and "Richard the Lionhearted". An adjective may involve abuse of contempt but is not necessary a form of invective. Homer used many adjectives , including "rosy-fingered down", "swift-footed Achilles" ,and "all-seeing Jove".

An Adjective is a descriptive term (word or phrase) accompanying or occurring in place of a name and having entered common usage. It has various shades of meaning when applied to seemingly real or fictitious people, divinities, objects, and binomial nomenclature. It is also a descriptive title (Wikipedia, 2011b: 1). Furthermore, an adjective is simply defined as an adjective or a descriptive phrase used to refer to the character of somebody or something as in "Alfred the Great". As a literary term, it is a word or phrase preceding or following a name which serves to depict the character of that name; it is a lexical item which enables the reader to perceive the object described in a clearer state, merely because an adjective refers to exceptional quality. Compound adjectives, like normal adjectives, modify noun phrases. Grammatically, there is no difference between hot metal and white-hot metal – the latter is a compound adjective because it is made of two words used in conjunction. It has to be noted that not all sequences of adjectives (or other types of words) modifying a noun phrase are necessarily parts of one or more compound adjectives. White-hot metal and white hot metal refer to subtly different things: in the first, white modifies hot which

modifies metal – it is this layering of modification which calls for the hyphenation in order to clarify the meaning, that the metal mentioned is very hot. In the second example, however, white and hot separately modify the noun – if one were to be removed, the other's relationship with the noun would be unchanged (Wikipedia, 2011c: 1).

4. Interpreting the Compounds Semantically

As Bloomfield (1933: 239-240) suggests that "the construction of compound words are most similar to the construction of syntax", compounds can be treated in the frame of syntax. But how do we construe the relation between a compound like (bootlick) and its semantic meaning (one who curries favour)? Can it be explained in terms of syntax? We must stretch our imagination to understand (bootlick) as having the meaning of (one who curries favour). In the case of (to bootleg) and its meaning (to smuggle alcoholic liquor), for one to understand the meaning of (to bootleg), one has to know the historical event where smuggled liquor was often hidden in the legs of boots. In both compounds, (bootlick) and (to bootleg), 'meaning-particularization' has taken place. Compounds, therefore, have to be explained on semantic ground also.

5. The Form of Compound Adjectives

As far as form is concerned, Sakran & Al-Nassir (2005: 6) state that adjectives are classified into simple and compound. The simple adjective is a word which occurs in isolation. The compound adjectives are

composed of two or more words that are written variously as:

1- two words separated by a space,
2- two words that are hyphenated in between,
3- two words grouped into one solid word.

The combination of the two words provides the meaning of a single adjective.

Compound adjectives are found, according to their forms, in the open form, as in item (1) above, as in distance learning. In addition, they might be found in their hyphenated form, as in the preceding item (2), as in four-foot table. Furthermore, compound adjectives might be found in the closed form in which the words are joined together as in housewife.

According to their grammatical structure, compound adjectives might be one of the following:

Modifier	Head	Compound
noun	noun	football
adjective	noun	blackboard
verb	noun	breakwater
particle	noun	underwater
noun	adjective	snow white
adjective	adjective	blue-green
verb	adjective	tumbledown
particle	adjective	over-ripe
noun	verb	browbeat
noun	verb (~ing participle)	breath-taking
noun	verb (~ed participle)	handmade
adjective	verb	highlight
adjective	verb (~ing participle)	good-looking
adjective	verb (~ed participle)	quick-frozen
verb	verb	freeze-dry
particle	verb	undercut
noun	particle	love-in
adjective	particle	forthwith
verb	particle	takeout
particle	particle	without
verb	adverb	feedback
adverb	verb (~ed participle)	far-fetched

(Wikipedia, 2011a: 1) and (Quirk and Greenbaum, 1973: 447)

Consequently, it is clear that compounding process is innovative and productive. Apparently, a compound adjective is composed of two elements to form a new lexical item. For example, the following (~ed participle) forms are not acceptable:

Na'il Sadiq Wakir
& Ali Abdulhameed Faris

The Compound Adjectives in Shakespeare's
"Macbeth":A Stylistic Study
----

*a sold car   *a built house
*the mentioned article   *a described man

But they become acceptable when modified by adverbs, on the tendency, especially in British English, to hyphenate such premodifiers,

A recently sold car   a well-built house

The above-mentioned article   a carefully described man

(Quirk et.al., 1985: 1328).

Most of compound adjectives are hyphenated, and these are used primarily to reduce or eliminate the possibility of confusion or misinterpretation. They are also used to reinforce clarity and facilitate readability. Compound adjectives that come before the words they modify must be hyphenated particularly when they are formed with a present or past participle (Sakran & Al-Nassir, 2005: 7-8).

6. Themes Explored in "Macbeth"

Macbeth may be one of Shakespeare's most topical plays. It has strong links to current events in Jacobean England. The Jacobean era refers to the period in English and Scottish history that coincides with the reign of King James VI (1567–1625) of Scotland, who also inherited the crown of England in 1603. The Jacobean era succeeds the Elizabethan era (Wikipedia: 2010, 1). Shakespeare, in Macbeth, also explores a wide variety of themes that do not necessarily relate to specific events. For instance, Shakespeare explores a great number of dichotomies — or paired opposites — such as good and evil, order and disorder, reason and emotion, and reality and illusion. Using these dichotomies, he investigates themes related to human nature, ambition, gender, and the family (Lamb, 2000: 22).
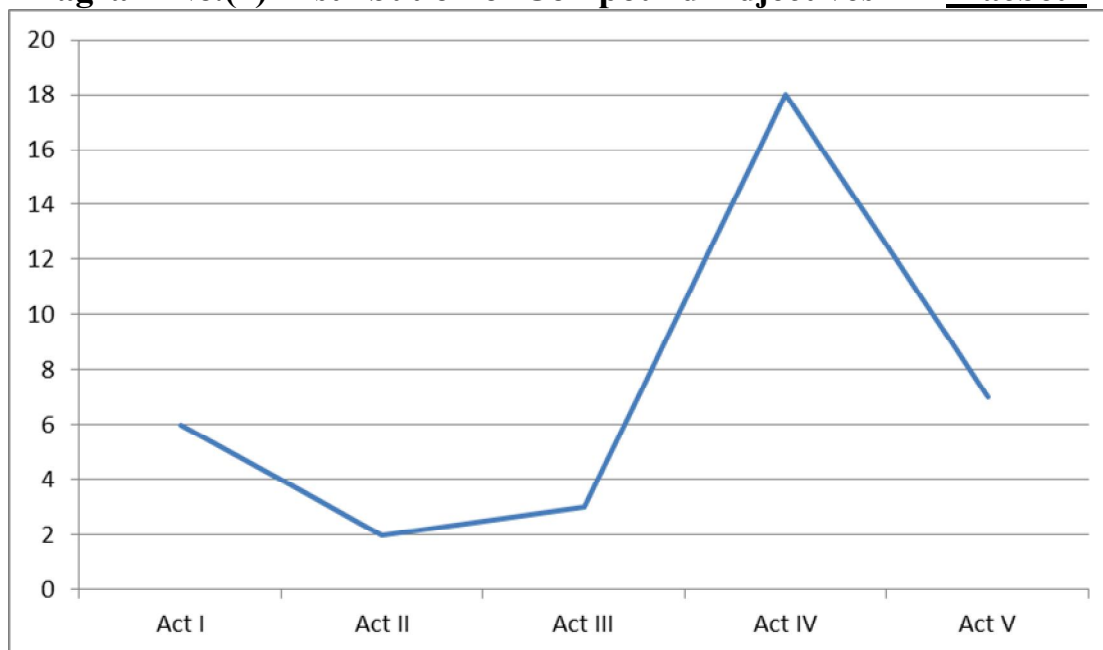
7. Compound Adjectives in "Macbeth"

CAs cede great significance to the play. They function as adjectives and adjectivals that play vital role in the thematic development of the play. The following table demonstrates the frequency of CAs in Shakespeare's _Macbeth_ in terms of their syntactic patterns.

Table No. (1) Compound Adjectives in Macbeth

Syntactic Pattern	No. of CAs	Compound Adjective	Act	Scene	Line
1. Noun+Verb (~ed participle)	1	rump-fed ronyon	I	III	6
	2	trumpt-tongued (predicative)	I	VII	19
	3	heat-oppressed brain	II	I	39
	4	shard-born beetle	III	II	42
	5	birth-strangled babe	IV	I	30
	6	blood-bolter'd	V	I	123

		Banquo			
	7	**shag-ear'd villain**	IV	II	79
	8	**cream-fac'd loon**	V	III	11
2. Noun+Noun	1	**two-fold balls**	IV	I	121
	2	**hell-kite (predicative)**	IV	III	217
	3	**whey-face**	V	III	17
3. Noun+Verb (~ing participle)	1	**temple-haunting marlet**	I	VI	4
	2	**summer-seeming lust**	IV	III	86
	3	**king-becoming graces**	IV	III	91
4. Adjective+Verb (~ed participle)	1	**even-handed justice**	I	VII	10
	2	**new-born babe**	I	VII	21
	3	**firm-set earth**	II	I	56
	4	**bare-faced power**	III	I	118
	5	**high-plae'd Macbeth**	IV	I	98
	6	**ill-composed affection**	IV	III	77
	7	**bloody-scepter'd** (predicative)	IV	III	103
	8	**lily-livered boy**	V	III	15
5. Adjective+Adjective	1	**right-valiant Banquo**	III	VI	5
	2	**pale-hearted fear**	IV	I	85
6. Adjective+Noun	1	**salt-sea shark**	IV	I	24
7. Noun+Adjective	1	**earth-bound root**	IV	I	96
	2	**gold-bound brow**	IV	I	114
8. Adverb+Noun	1	**down-fall'n birthdom**	IV	III	4
9. Adverb+Adjective	1	**over-credulous haste**	IV	III	120
	2	**ever-gentle cousin**	IV	III	161
	3	**o'er-fraught heart**	IV	III	210
10. Adjective+Verb (~ing participle)	1	**thick-coming fancies**	V	III	38
11. Noun+Adverb	1	**fiend-like queen**	V	IX	34
	2	**bear-like**	V	VII	2
12. Adverb+verb	1	**strangely-visited people**	IV	III	150
	2	**all-hail**	I	V	53

Diagram No.(1) Distribution of Compound Adjectives in "<u>Macbeth</u>"

8. A Stylistic Analysis of the Compound Adjectives in "Macbeth"

A variety of syntactic patterns has been manipulated to bring these compound adjectives into light. Some of these patterns are more frequently employed than others. This is quite noticeable in patterns 1, 4, 2, 3, and 9 in the table above. The diagram shows that the employment of CAs pervades in the act IV and gets down the scale in the acts I, II, III, and V. Observation proves that the stylistic prominence of CAs rises up as the problem of the play starts dissolving. The effect of CAs is often heightened by the awareness that certain ideas are invested through them. In Macbeth, a great number of CAs is characterized by imagery which adds to ordinary statements visions of something different in some aspects, but at the same time similar in others. They are, sometimes, used by the speaker in a moment of strong feeling. For example, Macbeth, meets his enemies on the battlefield at the end of the play and fights them hand-to-hand. Speaking of himself, he says:

But *bear-like* I must fight the course.
    (Act V, scene VII, line 2, p. 223)

By using the CA "*bear-like*", Macbeth compares himself to a bear baited to death. This CA signifies that, like a bear tied to a stake, he must fight to the end for he cannot escape.

The CA "*rump-fed*" is used to describe the first witch to connotate a foul fat woman. It can be noticed that this adjective evokes a new world of evil. It demonstrates a series of messages which offers conflicting and disturbing news:

'Aroint thee, witch!' the *rump-fed* ronyon cries.
(Act I, scene III, line 6, p. 11)

A number of CAs are seldom used today as Shakespeare used them. They either changed in meaning since Shakespeare's day, or fell out of use altogether in everyday Modern English. For example, the compound

adjective "*temple-haunting*" is no longer common. It is employed by Banquo:

This guest of summer,
The *temple-haunting* martlet, does approve (Act I, scene VI, line 4, p.39)
Banquo refers to the "*house-martin*", a bird which settles in Britain for the summer and migrates south in the Autumn. It is said to be a *temple-haunting*, church-frequenting bird, i.e., a bird which often flies about country churches. Such adjectives do not only make vivid the moment or thing they describe, but also give pleasure as they stir the audience's imagination, deepen the dramatic impact, and provide insight into characters.

It is worth noting that CAs in Macbeth are taut and dense. They match the rapid action and the intense emotions of the main characters. Some of them present the hero's nightmarish struggles, his doubts and decisions in a world full of ambiguity and uncertainty:

this *even-handed* justice
Commends the ingredients of our poison'd chalice
To our own lips.

(Act I, scene VII, line 10, p. 43)
Macbeth, by employing the CA "*even-handed*", indicates that justice is figured with hands holding equal weights, and therefore completely fair, where one side is not affecting the other.

Macbeth uses CAs frequently; their occurrence demonstrates the reason why he appears straightforward, factual, decisive, and unfussy:
that his virtues

Will plead like angels *trumpet-tongu'd* against (Act 1, scene VII, line 19, p. 43)
He uses the CA "*trumpet-tongu'd*" to add an imaginative view to the head noun "Duncan's virtues". It denotes that these virtues are expressed in tongues as loud as trumpets, and sound like trumpets to all the world. The impact of such CAs can run over several lines to indicate the pressure of feeling, fluency or confidence. Complicated thoughts and arguments can sometimes be contained in the CAs. Moreover, CAs sometimes demonstrate that a character might be under emotional stress:
And pity, like a naked *new-born* babe,

(Act I, scene VII, line 21, p. 43)
Macbeth manipulates the CA "*new-born*" to draw a comparison between a helpless child who is, nevertheless, riding on the great wind and the angelic children of heaven who can, despite being children, ride the wild horses of the sky.

It can be observed that CAs are various. They shift constantly from one register to another, sometimes formal and ceremonious, sometimes ambiguous and enigmatic, and sometimes heightened and bombastic. At crucial moments, the connotation of a CA is plain and direct expressing the most profound feelings as in Macbeth's determination to proceed on implementing his wicked dreams when he uses the CA "*heat-oppressed*":

A dagger of the mind, a false creation,
proceeding from the *heat-oppressed* brain?

(Act II, scene I, line 39, p. 55)

It is valuable to briefly trace how CAs work to echo the intricate network of Macbeth's dramatic thoughts. Macbeth seems unstoppable when it comes to his thoughts of killing Duncan as the CA "*firm-set*" demonstrates:

      toward his design
Moves like a ghost. Thou sure and *firm-set* earth,

    (Act II, scene I, line 56, p.55)

CAs, as the preceding one, helps to explore how the language contributes to portray evil. They help to delve so deeply into the main character's uniquely individual imagination.

Macbeth is rich in CAs which conjure up emotionally-charged pictures of the imagination. They carry great emotional force and intensify meaning:

With *bare-fac'd* power sweep him from my sight

    (Act III, scene I, line 118, p. 101)

Using the CA "*bare-fac'd*" states that, with such bitter hatred, Macbeth stresses that every minute of Banquo's existence presses into the most essential parts of his body. The thought of Banquo's living gives him bodily pain. Hence he manipulates *bare-fac'd* power against him. The CA "*bare-fac'd*" signifies a power that is openly abused.

It is noteworthy that some of the CAs are employed to intensify the dramatic effect, create mood, portray characters, and produce memorable scenes:

The *shard-born* beetle with his drowsy hums

    (Act III, scene II, line 42, p. 109)

By using such adjectives, the actor could exploit that dramatic possibilities of the language. The CA "*shard-born*" modifies the head noun "beetle", and "beetle" is a playful word used metaphorically to address a woman. Consequently, this CA denotes that this woman was born in dung. By the same token, CAs can be a brisk dramatic device for giving a descriptive background to the audience:

And the *right-valiant* Banquo walk'd too late;

    (Act III, scene VI, line 5, p. 137)

A CA like "*right-valiant*" presents a concrete vivid description of Banquo's character. Such a class of CAs is powerful in Macbeth where a character is set against character, and equivocation, or double speaking is a major theme:

Of Birnam rise, and our *high-plae'd* Macbeth

    (Act IV, scene I, line 98, p. 151)

The CA "*high-plae'd*" as a modifier indicates that the head noun "Macbeth" is highly-ranked. This CA states that Macbeth possesses high public achievement.

Some other CAs are employed to give personal descriptions that fathom out people:

Thou liest, thou *shag-ear'd* villain.

    (Act IV, scene II, line 79, p. 169)

"*shag-ear'd*" denotes a "villain" with a long, rough hair over the ears. More examples of this class of adjectives can be found elsewhere in the text:

Himself best knows; but *strangely-visited* people,

    (Act IV, scene III, line 150, p.183)

The CA "*strangely-visited*" signifies that "people", the head noun, are suffering from strange diseases. Certain CAs, that are used in Macbeth to modify people, have either changed meaning since Shakespeare's day, or fallen out of use altogether in everyday Modern English. Some examples are:

Go, prick thy face, and over-red thy fear,
Thou *lily-liver'd* boy.

(Act V, scene III, line 15, p.207)

At Shakespeare's era, the "liver" was thought to be the place in the human body from which courage came. What should have been red with courage was white with fear (Lott, 1965: 206).

Some of the CAs, in Macbeth, are employed to give bad connotations about the people they modify. Both "*whey-face*" which modifies "soldiers", and "*fiend-like*" which modifies "queen" have bad connotations:

What soldiers, *whey-face*?

(Act V, scene III, line 17, p.207)

Of this dead butcher and his *fiend-like* queen,

(Act V, scene IX, line 34, p. 235)

Shakespeare's skill in using CAs to heighten the theatrical effect and deepen the emotional and imaginative significance is evident. They add intensity to an event or episode, give distinctiveness through emphasis, and sometimes accompany action:

Hold fast the mortal sword, and like good men
Bestride our *down-fall*'n birthdom; each new morn

(Act IV, scene III, line 4, p. 171)

The CA "*down-fall*" modifies the head noun (henceforth HN) "birthdom", an inhuman object, to indicate its falling.

CAs can acquire far more significance than its brief literal meaning. Lady Macbeth, for example, hides her murderous intentions in euphemisms by using such a CA as "*all-hail*":

Great Glamis! worthy Cawdor!
Greater than both, by the *all-hail* hereafter!

(Act I, scene V, line 53, p. 35)

Certain CAs in Macbeth are rich in imagery. They conjure up emotion-charged pictures in the imagination. By manipulating such CAs, Shakespeare seems to have thought in images. A class of CAs connotates images of nature, disturbed and reversed; or a nature which can be productive:

Sticks deeper, grows with more pernicious root
Than *summer-seeming* lust,

(Act IV, scene III, line 86, p. 177)

The HN "lust" is modified by the CA "*summer-seeming*" for being like summer in that it will not last through the winter of old age. By the same token, the CA "*salt-sea*", in the following line, modifies "shark". The modifier "*salt-sea*" and the HN "shark" impinge on natural relationship between them:

Witches' mummy, maw and gulf
Of the ravin'd *salt-sea* shark,

(Act IV, scene I, line 24, p. 143)

Since the play begins and ends with bloodshed, and horrific murder dominates much of the action in between, CAs, that indicate bloody images, carry great emotional force

and intensify meaning. The CA "*blood-boltered*" reflects an image of blood when Macbeth looks at his "hangman's hand" and describes Banquo's hair as matted in dry blood:

For the *blood-bolter'd* Banquo smiles upon me,

And points at them for his.

(Act V, scene, I, line 123, p. 155)

Patterns of imagery, involved in certain CAs, reinforce the themes of the play and convey the values and perspectives of individual characters. The CA "*bloody-sceptered*" is employed to modify the word "tyrant". It signifies a "scepter" (the sign of kingship) obtained by blood:

No, not to live. O nation miserable,

With an untitled tyrant *bloody-scepter'd*,

(Act IV, scene III, line 103, p. 179)

Another class of CAs is used to denote diseases and sickness. Much of the sickness infects the mind. Using the CA "*heat-oppressed*", which modifies the HN "brain", Macbeth often describes his own mental state and confesses to the murderers about Banquo:

Proceeding from the *heat-oppressed* brain? (Act II, scene I, line 39, p.55)

Similarly, the CA "*ill-composed*", modifying the HN brain, demonstrates Malcolm's exceedingly ill-formed character.

With this there grows

In my most *ill-compos'd* affection such

(Act IV, scene III, line 77, p. 176)

It appears that the play teams with images of sickness and ailment. The CA "*pale-hearted*" modifies the HN "fear" which is an inhuman object. It is employed to personify

"fear". Personification, according to Flower (2002:77), turns inanimate things into persons, giving them human feelings or attributes:

That I may tell *pale-hearted* fear it lies,

(Act IV, scene I, line 85, p. 149)

It is also evident that Shakespeare employs certain CAs to convey agony and grief as Macbeth is a story of appalling crime and retribution. The CA "*o'er-fraught*", modifying the HN "heart", signals how sorrow, which is personified here, cannot express itself in words, and speaks in silence (whispers):

Give sorrow words; the grief that does not speak

Whispers the *o'er-fraught* heart and bids it break.

(Act IV, scene III, line 210, p. 189)

Likewise, "*birth-strangled*", modifying the HN "babe", is the most grotesque example of CAs that carry the images of bloodshed, crime, and horror that pervade the whole play:

Nose of Turk, and Tartar's lips,

Finger of *birth-strangled* babe

(Act IV, scene I, line 30, p. 143)

The CA "*birth-strangled*", which modifies the HN "babe", signifies that the baby killed by strangling at birth.

Time is both a source of imagery and a philosophical issue. The CA "*summer-seeming*" is employed to indicate the passage of time. Normal time is marked by the distinctiveness of light versus darkness, day versus night, and summer versus winter:

Sticks deeper, grows with more pernicious root

Than *summer-seeming* lust,

(Act IV, scene III, line 86, p. 177)

The HN "lust" is modified by "*summer-seeming*" to state that "lust" is like "summer" or suited to it, for it will not last through the winter of old age. On the contrary, a summer lust teams with heat, ecstasy, thrill, power, and irresistance so people fall prey to it.

9. Conclusions

It is evident that a network of different grammatical constructions have been employed to emerge CAs in Shakespeare's *Macbeth*. The patterns are Noun + Verb (~ed participle), and Adjective + Verb (~ed participle) are more frequent than the other ones. Close observation on CAs points out that the employment of them is more frequent in Act IV than that in the other acts.

It is noticeable that CAs are full of variety. They shift constantly from one register to another, sometimes formal and ceremonious, sometimes ambiguous and enigmatic, and sometimes heightened or bombastic.

Significantly enough, the weighing and balancing of CAs is quite evident as they abounds in imagery. They contribute to the richness of the play, and they are echoed in recurring images of bloodshed, nature, madness, time, and disease of bodies raked and tortured.

In many cases, by manipulating CAs, we become aware of the fundamental truth, and the real person hidden beneath. A closer investigation of CAs soon reveals that they require a specific approach and they yield up their senses to our understanding if we look at them from different angles and different contexts. Shakespeare uses them as a flexible instrument of self expression or self revelation. They express the hero's spontaneous feelings. They are effective instrument in the hand of Shakespeare in as much as they effect and fulfill an important function in the dramatic structure of the play.

Bibliography

- Adams, Valerie. (1973). An Introduction to Modern English Word-formation. London: Longman Group Ltd.
- Bauer, Laurie. (1983). English Word-formation. Cambridge: Cambridge University Press.
- Bloomfield, Leonard. (1933). Language. New York: Henry Holt.
- Castairs-McCarthy, Andrew. (2002). An Introduction to English Morphology. Edinburgh: Edingburgh University Press.
- Flower, Celeste. (2002). Shakespeare: King Lear. Cambridge: Cambridge University Press.
- Jespersen, Otto. (1942). A Modern English Grammar on Historical Principles. Vol. 6. Copenhagen: Einar Munksgaard.
- Lamb, Sidney (ed.). (2000). Shakespeare's Macbeth. New York: Hungry Minds.
- Lott, Bernard (ed.). (1965). Macbeth. Essex: Longman Group Ltd.
- Matthews, Peter H. (1991). Morphology. Cambridge: Cambridge University Press.

- Ogata, Ryodo. (1976). *Compound Adjectives in English*. Artes Liberales. No. 18.
- Plag, Ingo. (2003). Word-formation in English. Cambridge: Cambridge University Press.
- Quirk, Randolph and Sidney Greenbaum. (1973). A University Grammar of English. London: Longman Group Limited.
- Quirk, Randolph, Sidney Greenbaum, Geoffrey Leech, and Jan Svartvik. (1985). A Comprehensive Grammar of the English Language. London: Longman Group Limited.
- Sakran, Nadia A. and Shihab A. Al-Nassir. (2005). *A Stylistic Analysis of the Compound Epithets in Shakespeare's Romeo and Juliet*. Journal of the College of Arts, University of Basrah, Adab Al-Basrah. No. 38.
- Shaw, Harry. (1972). Dictionary of Literary Terms. New York: McGraw-Hill Book Company.
- Siddall, Stephen. (2002). Shakespeare: Macbeth. Cambridge: Cambridge University Press.
- Wikipedia, the Free Encyclopedia. (2010). "Jacobean Era". In http://en.wikipedia.org/wiki/Jacobean_era. Accessed on 23 January 2011.
- Wikipedia, the Free Encyclopedia. (2011a). "English Compound". In http://en.wikipedia.org/wiki/Eng lish_compound. Accessed on 18 January 2011.
- Wikipedia, the Free Encyclopedia. (2011b). "Adjective". In http://en.wikipedia.org/wiki/Adj ective. Accessed on 25 January 2011.
- Wikipedia, the Free Encyclopedia. (2011c). "Compound Modifier". In http://en.wikipedia.org/wiki/Co mpound_modifier#Compound_a djectives. Accessed on 26 March 2011.

الملخص

تناقش الدراسة الحالية الجانب الأسلوبي للنعوت المركبة في مسرحية ماكبث للكاتب الانكليزي شكسبير على المستويين النحوي والدلالي . إنها محاولة للتعرف على النعت المركب كمصطلح أدبي مع الأخذ بعين الاعتبار شكله ووظيفته. تسلط الدراسة الضوء على شكل النعوت وتكرار استعمالها ودلالتها في المسرحية بعد التعرف على شكلها ووظيفتها واستعمالها نحوياً. احتسب النعوت المركبة في المشاهد الخمسة للمسرحية. بناءاً على ذلك، بيّن التحليل الإحصائي بأنها متنوعة في شكلها وتكرارها. تؤكد الدراسة أن هناك علاقة صميمة بين استعمال هذه النعوت والتركيبة الموضوعية للمسرحية . إن استعمال هذه النعوت في المسرحية يؤكد مهارة شكسبير العالية في المطابقة ما بين المواقف والشخصيات المختلفة مع النعوت المستعملة . فضلاً عن ذلك، لقد استُعمِلَت النعوت المركبة بشكل معقد ودقيق إذ إن البعض منها ينقل صوراً ذهنية مختلفة منها الزمن والمرض والموت والشر والدم والطبيعة.

Na'il Sadiq Wakir   **The Compound Adjectives in Shakespeare's**
& Ali Abdulhameed Faris   "Macbeth":A Stylistic Study

_____
مجلة القادسية في الآداب والعلوم التربية- المجلد (١٠) العددان (٣-٤) سنة ٢٠١١م

2