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Shakespeare as Wordsmith of Feeling: A Stylistic Analysis of Word Formation in

Hamlet, King Lear, and *The Tempest*

By

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This thesis or project has been accepted on behalf of the Department of English by their

supervisory committee:

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- Jacob Whitaker

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Introduction

The works of William Shakespeare are some of the most academically reviewed works in the Western canon. The texts have been poked and prodded and viewed with lens after lens. Using stylistics to analyze Shakespeare, however, has been limited in practice. I believe that we are at the forefront of applying stylistics to these texts for one very 21st century reason: the technology makes it much simpler. Shakespeare is the most celebrated wordsmith of all time, and I want to use this technology to fill in gaps about the connotations and denotations of Shakespeare's creations, the context in which these words were created, and, ultimately, gain a better understanding of the plays that contain the created words.

Statement of Purpose

For the bulk of my project, I will be using the *Oxford English Dictionary* to single out words recorded for the first time in three plays (*Hamlet, King Lear*, and *The Tempest)*. The tragedies, *Hamlet* and *King Lear*, were chosen for their high levels of emotional content. My theory is that plays with significant emotional content will feature a larger number of words that reflect the emotional content within the play. *The Tempest* was chosen as a control for this theory; as a late romance, the content of the play does not fit into either of the two designations of tragedy or comedy, and I

believe the word choices will primarily remain between the two designations as well. I will use the *Oxford English Dictionary's* definitions to understand the denotations of each of these created words. Additionally, I have looked at the context of these words in the plays themselves and I have noted how the connotation differs from the strict dictionary definition. The goal here is to understand what differences there are between these connotations and denotations and why, in several contexts, Shakespeare created a word only to have it changed by the context. By doing this, I hope to provide a better understanding of the works themselves by way of stylistics, a better understanding of word formation for William Shakespeare, and how the process of word formation affected the works as a whole.

Review of Literature

My primary sources for this work are the plays themselves, the *Oxford English Dictionary*, and a few stylistics essays written specifically about Shakespeare. The limitation that I found with these works of philology is that while the scholars do a thorough job of pulling words and phrases from the text, they tend to categorize them and analyze them without any context of the plays themselves. As Daniel Shore suggests, the primary product of Shakespearean philology is in specialized dictionaries, and "[a] curious student can consult *Shakespeare's Religious Language: A Dictionary*; *Shakespeare's Demonology: A Dictionary*; *Shakespeare's Plants and Gardens: A Dictionary*; and so on for women, music, books, medical language, political and

economic language, class and society, and more titles to come." ("Shakespeare's

Constructicon[1]"). These works can be a valuable resource, but they do little to

provide an understanding of the words within their contexts. While gaining a better

understanding of the words themselves can help the reader, especially if one is

curious about Elizabethan botany or similar topics, something critical is lost when

these words are removed from their context in this way.

The primary critical lens for this work will be the "opaque style," taken from

Richard Lanham's *Analyzing Prose.* Lanham's opaque style involves the simple in

premise but difficult concept of looking *at* a text rather than *through* the text. The

desire to look through a text arguably comes from a desire to better understand the

text in front of the reader. Generally, this happens in literature classes where the

words of the text are gatekeepers to some locked away, hidden meaning. This type

of stylistic analysis is what allows lexicography to flourish and gives a basis for

discussing the unknown of mysterious artists from the past. However, this can easily

lead to fractured over-analysis. Removing each word from the plays of Shakespeare

and categorizing it in specialized dictionaries is useful from an organizational

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[1] Shore on the constructicon: "…I wish to propose a new work of philological reference that will incorporate Shakespeare's linguistic forms as well as his fixed words and phrases. An increasingly influential cadre of cognitive and constructional linguists… has taken to calling this kind of reference work a constructicon, a word coined by an analogy with lexicon." (114-5). While Shore looked at linguistic variations, his focus on words within their contexts was an early inspiration for this project.

standpoint[2], but it also removes the words and concepts from where they belong,

which is the contexts within the plays.

Academic analysis of the works of Shakespeare is wide and deep. As scholars

continue to delve into and interact with the text, new and different challenges and

breakthroughs must be reached. Value can be found in looking "through" the texts,

as Lanham suggests. However, what I think is unsatisfactory in this style of analysis

is that it can potentially eliminate what makes the world of arts and humanities so

great, which is the feeling. The approach of looking through a text for an obfuscated

meaning becomes a puzzle, when the works of Shakespeare were meant to be

observed and felt. When using the lens of the transparent style, it no longer exists as

a conversation between the playwright and his audience. Instead, the conversation

becomes one side nodding their head while thinking of the next brilliant point to

make. This, much like face to face conversations, ends up being a communication

failure. Lanham writes that "[w]e can generate such 'failures of communication'

intentionally by insisting on looking Through a text that was meant to be looked At,

noticed as a style." (*Analyzing Prose*, 218). The works of Shakespeare have an ample

amount of content to be "looked At," and looking for meaning beyond what is on

the page causes something to be lost in the translation. My aim is to use this style of

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[2] Or for developing conspiracy theories about the entity that was Shakespeare, changing the perception of the man based on his knowledge of musical instruments, or plants, or demonology, etc.

stylistic analysis to better understand what was on the page and use that information to gain a better understanding of the works as a whole.

Relevance to the Field

Shakespearean philology is just one leg of the massive amount of scholarship on the playwright's works, but as pointed out by Shore, this field looks at primarily categorizing the words. I believe the analytical approaches of stylistics are relatively new, and a combination of the approaches of what current lexicographers have done, the opaque style of analysis Lanham has suggested, and an application of these techniques to the contexts of the works themselves will create a better understanding of the plays.

Methodology

The bulk of the data collected for this work is from the *Oxford English Dictionary Online*. For each of the plays, words that have appeared for the first time in each respective play are categorized as either having a negative, positive, or neutral definition. Other information, such as case, their parts of speech, and so on, are also recorded and categorized.[3] Then, for each word, the surrounding context within the play is taken into consideration. For each play, this will give the reader a better understanding of why words were created and what effect the context of the

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[3] See Appendices on page 52 for word charts for each play.

play has on each of those words. The necessary assumption here is that if Shakespeare created a particular word, it must have some value to the work itself.

Two tragedies were chosen for this work, and they were chosen for both their high number of created words (*Hamlet*: 104 created words, *King Lear:* 84 created words) and their highly emotional content. Genuine human emotions and feelings are on display in these works, and these emotions work nicely with an analysis of the pull between feeling and dictionary definition. Additionally, a problem play (*The Tempest*: 41 created words) was chosen for its high number of created words and the less direct emotional content. I intend to test how word formation influences the content of a play with a less obvious emotional leaning.

Finally, since so much focus is placed on the word choice in each work, it is beneficial to look at the man who created these words and the context in which he found himself. Themes that runthrough each of these plays (particularly with *Hamlet* - the death of Hamnet and his father - and *The Tempest* - finality and ending -) mirror the word choice and potentially the circumstances in which they were written.

Chapter 1: *The Tragedy of Hamlet*

Hamlet is a painful and compelling march through the lives of a family touched by the greatest crimes imaginable. The titular main character has to deal with the pain of losing a father, losing the crown, and losing the respect of his mother in a very short span of time. Ophelia, wracked with the loss of her father and the maddening of her Hamlet, gradually goes insane before finally killing herself. It is depression incarnate, and the feelings of depression and pain are imbued into every aspect of the play. It is abundantly clear that the content of the play – the plot, the character interactions, the scenery – is depressing and painful. What *Hamlet* achieves that is exceptional is that the words, the sentence structure, and the arrangement of it all is in of itself painful and depressing. These factors, when combined, create a vocabulary in *Hamlet* that is equally depressing and inventive. Looking at the factors of *Hamlet* as a cathartic, depressive work and William Shakespeare as master wordsmith, a new dilemma arises. In his work, William Shakespeare has created a new, bifurcated vocabulary. One half of the vocabulary is demonstrative of the pain felt as a result of incredible, unknowable loss and depression and the other is formed and twisted by the depressive, gloomy content of the plot and dialogue.

When looking at *Hamlet*, the human experience of what the reader goes through when experiencing the text must be noted. We as readers could certainly approach the text of the play, look over a plot summary, and surmise that it is, in fact, a sad play about various levels of heartbreak. What makes the content stick, and what has made *Hamlet* arguably Shakespeare's greatest work, is the *feeling* the play creates. It is not just an awareness of circumstance and plot that makes the plight of Hamlet and those close to him so heartbreaking, as each created word evokes feeling on its own. The reader is forced into Richard Lanham's opaque style of analysis of the text in that the reader is required to look at the content instead of through the content. (*Analyzing Prose*, 216-7). Shakespeare created a specialized jargon that reflected the idea that the form was the content. This form as content analysis is, as Lanham suggests, "something part of our nature seeks" and that "[w]e want to color our communications, flood our human relationships with feeling." (218). *Hamlet* necessitates this approach because it is a play dripping with feeling, primarily in the realms of sadness, depression, and anger. In order to achieve this, *Hamlet* is the presence of a brand new vocabulary designed to represent these feelings in a way that had never been achieved before. Not only is the vocabulary designed with a particular plot and set of feelings in mind, but the number of words created are on a scale unmatched by even Shakespeare's other works. The play contains an incredible level of new word formation, and this attempt exists beyond the desire to play with

words. It is also representative of a desire to have content reflect form, or to have the form reflect the content.

Hamlet and the Acted Upon

According to the *Oxford English Dictionary*[4], *Hamlet* is the first known recording of one hundred and five words. For comparison's sake, *A Midsummer Night's Dream* is the first known recording of forty-three words. *Romeo and Juliet*, another tragedy in the vein of *Hamlet*, is the first known recording of only fifty-four words, and *King Lear*, potentially the closest to *Hamlet* in terms of painful and depressing content, is the first known recording of only seventy-two words[5]. Of the one hundred and five words first used in *Hamlet*, over sixty have a strictly negative denotation. The preoccupation with the negative is expected and evident, but what is interesting about the large number of negatively charged words is that Shakespeare felt the need to invent more in order to fully express the depths of pain and sadness felt by the characters and, by extension, the audience. These negatively charged words run the gamut of expressing sadness, to woe over inaction and a lack

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[4] Henceforth, all facts, figures, and definitions and parts of speech designations are from the *Oxford English Dictionary*.

[5] The first folio edition of *King Lear* (1623) adds an additional thirteen words, but several of these are alternate spellings and were not considered for the purposes of this work.

of impetus, to the grief related to funeral tasks and expectations. The negativity is not contained to the overall feeling of the play, but rather takes over the formation and choice of words used to express the negativity contained within the play.

One such word, *blastment*, is perhaps the most representative of both the play *Hamlet* and the titular character himself. The word is defined as "withering or shrivelling up caused by atmospheric, electric, or unseen agency." In context, the word is used by Laertes, speaking to Ophelia, in reference to Hamlet: "The canker galls the infants of the spring, / Too oft before their buttons be disclosed, / And in the morn and liquid dew of youth / Contagious blastments are most imminent. / Be wary then; best safety lies in fear: / Youth to itself rebels, though none else near." (Act 1, Scene 3, Lines 39-44). The lines are tinged with sadness and painful terminology and are a warning of death and destruction from an overprotective brother to his younger sister. The term *blastment*, however, is tailor-made for the plight of Hamlet. The reader is thrust into the context of the play well after the main, criminal actions have been performed. The reader is required to deal with the aftermath of these actions and is taken along for the reactions of Hamlet and those close to him. He is a man who has withered and is shriveled up by unseen agency. He is a man lost, trapped in his own inaction. His initial response, impetus, and desire to avenge his father is the ultimate representation of "unseen agency," his father's ghost. From there, Hamlet is withered and shriveled by the atmosphere of

his situation. He is faced with the knowledge of his father's murder on a daily basis

via interactions with his uncle and his mother's support of the new king. Hamlet

drives himself mad by going back and forth on what is expected of him, shriveling

deeper with every "To be or not to be" and grave exhumation. The blastment Hamlet

feels is often a direct result of his environment, instead of actions he himself

performs.

Since *Hamlet* is a play of grief and inaction, it is noteworthy that several of the

new words Shakespeare created also reflect the aspect of Hamlet as a reactionary

figure. Of the one hundred and five words in Hamlet invented by Shakespeare, ten

of them end in the –ment suffix. These are *annexment,* the aforementioned *blastment,*

cerement, definement, distilment, encompassment, excitement, extolment, impartment, and

strewment. The –ment suffix is typically used to convert a verb into a noun,

particularly to demonstrate the actions that have come about as a result of the action.

This word choice and usage is reflective of the content of the play itself. Hamlet is

constantly dealing with actions outside of himself, and these actions put him in the

depressive state of mind with which he must contend. The term distilment is defined

as "the process of distillation; the produce of this process, a distilled liquor." This

term is introduced by the ghost Hamlet interacts with and gives him an

understanding of the truth behind everything he is facing. The ghost tells Hamlet

that "Upon my secure hour thy uncle stole, / With juice of cursed hebenon in a vial,

/And in the porches of my ears did pour / The leperous distilment," before detailing

the effects of the poison on his body (Act 1, Scene 5, Lines 61-74). In this scene, not

only has Claudius poisoned his brother with a treacherous distilment, but the ghost

has poisoned his son with his own distilment. King Hamlet was put into a state of

painful death by way of the actions of others, and Hamlet was put into a state of

despair and revengeful anger by a clear understanding of the actions of others.

Every person (or spirit) in the play is forced to deal with his or her own emotions

and reactions to the choices of others. The regular use of the –ment suffix in created

words in *Hamlet* demonstrate this feeling of helplessness in the light of the choices,

selfish or otherwise, made by people close to them.

Two of the –ment words, *extolment* and *strewment*, are directly related to the

acts and rituals of funerals. *Extolment*, defined as "the action of extolling or praising;

eulogy," is used within the play in an ironic and prophetic manner. In the context of

the play, Hamlet used the word to describe Laertes shortly before each of them die

from a poisoned rapier. In the one usage of the word, Hamlet is seen as praising the

man while simultaneously giving his eulogy. The word *strewment* is defined as

"something strewed or for strewing; flowers, etc. strewed on a grave." *Extolment* and

strewment are two of eight words invented for Hamlet that are directly related to the

process of the funeral. With so much death and pain abounding in the play, it is no

surprise that nearly ten percent of the created words are related to the rites and

rituals of burial. However, the use of the –ment suffix and the large percentage of overall words suggest that the process of the funeral is something that has taken over the feelings of everyone within the play. The act of mourning is something that precipitates everything else in the work. Not only does the grief and the concept of honoring the dead hang over the characters within the play, they are also what traps everyone in their inaction.

As Hamlet wavers between being trapped in the actions of others and a burning desire to make significant change, the created words reflect the feeling of desiring change and not feeling fully in control of that change. Hamlet, and the other sympathetic characters, are acting, but they are trapped within the consequences of the actions of others. One of Shakespeare's created words, *comply*, defined as "to observe the formalities of courtesy and politeness," demonstrates Hamlet's feeling of being caught in the conflicting expectations of loyalty and politics. Hamlet first uses the word early in the play, saying "Gentlemen, you are welcome to Elsinore. Your hands, come then, the appurtenance of welcome is fashion and ceremony. Let me comply with you in this garb, lest my extent to the players, which I tell you must show fairly outwards, should more appear like entertainment than yours. You are welcome. But my uncle-father and aunt-mother are deceived." (Act 2, Scene 2, Lines 342 - 347). The prince is required to be formal and keep up appearances as a member of the royal family in times of difficulty. However, he is clearly elsewhere. The

appearances he maintains are merely for show, and his concern is based in the

disgraceful actions of his uncle and mother. He exists between the two worlds, and

he is forced to maintain the standards of the world he currently despises.

Discovered Evils and the Call to Action

Other negative terms used for the first time in *Hamlet* are related to things that

could be described as the utmost evil or similarly related evil actions. These words

include *malefaction, malicho, other place,* and *out-Herod.* The term *malefaction* is defined

as "evildoing; an instance of evildoing, a criminal act." The scene in which this word

is unveiled is unique in that it is a rare moment in which Hamlet has channeled his

pain into anger and focus. The scene is one of Hamlet's many monologues, and it

runs the gamut of woe to his newfound anger and focus. Hamlet hardens his resolve

after his initial sadness and formulates the plan to trap his uncle into giving away

his involvement in his father's murder. Hamlet, while formulating his plot, says

"That guilty creatures sitting at a play / Have by the very cunning of the scene / Been

struck so to the soul that presently / They have proclaim'd their malefactions; / For

murder, though it have no tongue, will speak / With most miraculous organ" (Act 2,

Scene 2, Lines 591 – 596). His newfound resolve and focus take him directly out of

sadness and into accusative anger. The sudden resolve to create a plot that will

prove his uncle is the murderer not only pulls him out of his depression, but also

requires him to create an entirely new word to describe his uncle's actions. The use

of the word is a marker and transitional in the development of Hamlet's character. It denotes a new sense of action and a new sense of confidence bolstered by anger. However, *malefaction* is still a distinctly negative word and is colored by the negativity and problems abound in the scene.

As the play delves into occasional scenes of action and focus with a motivated Hamlet, more and more adverbs and action words come into play. The first-time usage of the word *horridly,* or "in a horrid manner, or to a horrid degree; dreadfully, frightfully, abominably," is demonstrative of the colliding worlds of action and pain. Hamlet uses the word early in the play, before the knowledge the ghost imparts drives him to sadness, by stating "What may this mean, / That thou, dead corse, again in complete steel / Revisit'st thus the glimpses of the moon, / Making night hideous; and we fools of nature / So horridly to shake our disposition / With thoughts beyond the reaches of our souls?" (Act 1, Scene 4, Lines 32 – 37). The use of the adverb to describe painful action helps skew an already saddening situation further into the realm of depression. Shakespeare uses adjectives and adverbs in this way to further cement the feelings of angst, anger, and woe. Not only is the night hideous and not only are we fools of nature, but our disposition is shaken in a horrid way by these concepts. Using the adverb is an escalation, and, at times, it is transformative in nature. It is not enough that *malefactions* have occurred; they need to occur in an *unpregnant,* or *incorpsed,* or *overteeming,* or *chop-fallen* manner. The

words are used to shape the scene and in turn Shakespeare rings more cathartic pain

out of an already hopeless and downtrodden situation.

Shakespeare as Twisted Wordsmith

The numbers clearly lean toward the negative when strictly looking at the

definitions of the first time usage words in Hamlet. Sixty-five of one hundred and

five[6] is a majority, but not overwhelmingly so. The plot of the play is primarily

concerned with death and revenge, so this number may even appear a little low,

considering the content. However, the remaining words with positive or neutral

denotations add an interesting wrinkle when their usage within the context of the

play is analyzed. Interestingly, very few of the positive or neutral words retain their

positive connotation when observed in the play. The vast majority of these positive

or neutral words are twisted by the context of the scene in the play, and their

connotation is turned towards the negative. One such example is the word

excitement, defined as "something that tends to excite (a feeling); a motive or

incentive to action; an exhortation, encouragement." The word, synonymous with

encouragement or the desire to achieve something, is ultimately twisted to

negativity when Hamlet asks "How stand I then, / That have a father kill'd, a mother

stain'd, / Excitements of my reason and my blood, / And let all sleep?" (Act 4, Scene

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[6] See Appendix 1 on page 52.

4, Lines 56-58). The word, without the context of the murder plot, is used to give

credit to his parents for his life and his mind. However, the word is directly paired

with the fact that his father was unceremoniously killed and his mother has taken up

with the murderer. There is no ability to take joy in the usage of the word when the

word is so directly juxtaposed with the concepts of pain and death. Others who peer

into the life of Hamlet similarly used positive words in negative light. *Primy* is an

adjective defined as "that is in its prime; indicative of (a person's) prime," and, early

in the play, Laertes attempts to convince his sister to ditch Hamlet by saying, "For

Hamlet and the trifling of his favour / Hold it a fashion and a toy in blood / A violet

in the youth of primy nature / Forward, not permanent, sweet, not lasting / The

perfume and suppliance of a minute; No more." (Act 1, Scene 3, Lines 5-9). Laertes

uses the positive word *primy* to describe Hamlet before ultimately using it against

him, by essentially claiming that his time is short. There is no room for the positive

to remain purely positive in a work such as this. The surrounding pain and

heartache twists the positive to fit the negative purposes of the work.

The negativity of the first-time words is bolstered by a feeling of outright

hopelessness that exists for Hamlet in bursts throughout the play. Shakespeare

expresses these feelings by way of liberal use of the "un-" prefix. In all, words

modified by the prefix make up thirteen of the first time words in the play, over

twelve percent of the total word count. These words are *unaneled, unfledged, ungalled,*

ungored, unhand, unimproved, unnerved, unpeg, unpregnant, unprevailing, unsmirched, unweeded, and *unwrung.* By the simple addition of a prefix, Shakespeare continues the theme of turning the positive into the negative that runs throughout the play. Several of the root words are joyous, or just indicative of normalcy, and the simple inclusion of a prefix washes away their positive connotations.

One such "un-" word creates a sense of negative feeling and association through the use of irony. *Ungored*, defined simply as "unpierced," has a positive denotation and its inclusion, without context, would seem to go against the feelings of pain and sadness consistent throughout the play. The root word of "gored" evokes scenes of medieval battlefields and unlucky bull fighters, and being able to avoid being gored seems like a generally positive ability. However, nothing is so simple, and the word is created only to be used in an ironic sense. The word is used once in the play and is spoken by Laertes just before his climactic duel with Hamlet,

> "I am satisfied in nature, / whose motive, in this case, should stir me most / to my revenge. But in my terms of honour / I stand aloof, and will no reconcilement / till by some elder masters, of known honour / I have a voice and precedent of peace / to keep my name ungored. But till that time, I do receive your offer'd love like love, / and will not wrong it" (Act 5, Scene 2, Lines 218-226).

At this point in the play, Laertes is a willing conspirator in Claudius's plot to eliminate Hamlet. He is using a sharpened foil, and not the typical blunted dueling sword, that is perfectly capable of goring his princely opponent. The duel is heated, and both competitors end up gored by Laertes's poisoned sword. The word is used for its natural, positive denotation by Laertes. He is defending his honor and claiming that his name is unpierced by outside accusations. However, his death reveals that he was deeply involved in Claudius's most recent murder plot, and, in a bit of dramatic irony, his name and honor end up as gored as his corpse. His insistence of being a man whose honor and name are untouchable reflect the subplot of humans existing in two diametrically opposed conditions, as he is one of several critical characters who have an outside appearance that reflects one stance but internally take on another. It is especially powerful that the single "un-" prefix term among the created words with a positive denotation so closely reflects the negative cloud that hangs over the play.

The use of an "un-" prefix term as an attempt to distance a character from the truth is not limited to Laertes. The villain, Claudius, also uses such a term in an attempt to deceive and control Hamlet. Hamlet, before his conversation with the ghost of his father early in the play, is understandably depressed and dejected. The reaction from his mother and new step-father is, in essence, "cheer up." Claudius, in what appears to be his first attempt at (step)fatherly advice, says,

> Why should we in our peevish opposition / Take it to heart? Fie! 'tis a fault to
>
> heaven, / A fault against the dead, a fault to nature, / To reason most absurd,
>
> whose common theme / Is death of fathers, and who still hath cried, / From
>
> the first corse till he that died to-day, / 'This must be so.' We pray you, throw
>
> to earth / This unprevailing woe, and think of us / As of a father, for let the
>
> world take note, / You are the most immediate to our throne. (Act 1, Scene 2,
>
> Lines 100 – 109).

In this moment of the play, Claudius's words seem like an attempt, albeit misguided,

to be there for a family member. As the audience learns more of the play and

discovers that he was the murderer of Hamlet's father, it seems less like a poor

attempt at comfort and more of a command to move forward. The created word in

this section, *unprevailing*, adds an additional layer of irony to the newly crowned

king's words. The word, meaning "not superior or victorious; ineffective,

unsuccessful" can clearly apply to Hamlet's current course of action. He is wrapped

in grief and finds himself unable to anything but despair over the untimely death of

his father. Looking at the root word, prevailing, reveals the feeling of Claudius

towards his nephew and step-son and his still hidden plot. At this point, Claudius is

clearly prevailing. His murder plot has gone off without a hitch, and, barring

supernatural interference, no one has any evidence or knowledge of the crime.

Additionally, this speech provides a way for Claudius to bury the corpse, so to

speak. Prince Hamlet is the last person dedicated to the former king who could

cause problems, and attempts to distract him by telling him to prevail, because the

death was not his fault and the crown is his next.

However, the use of the word *unprevailing* is steeped in irony. Tossing aside

his depression and forgetting about his father would not be a prevailing moment for

Hamlet, but rather a considerable coup for the newly crowned king. There is another

level of irony to the usage of the word that does not benefit Claudius. Much of the

internal drama in the play is built around Hamlet being caught in his own thoughts.

He goes from sadness to anger to nihilism before finally deciding upon rage and

revenge. The advice of Claudius to toss aside his woe is an attempt to persuade his

last loophole to give up the fight, allowing him to prevail. Ironically, Hamlet's

eventual decision to toss aside his woe is what allows him to prevail in his revenge

plot. In this singular utterance of "unprevailing woe," the impetus for both the

protagonist and antagonist are revealed and predicted. This is a word that

Shakespeare has twisted in a way that the ends touch both extremes. In the very

early use of the created term *unprevailing*, Shakespeare foreshadows the internal and

external tensions that go on throughout the length of the play.

Several of the "un -" prefix words in the play strongly reflect the overarching

feeling of inaction and the limiting power of despair. They reflect feelings of being

hampered by actions that are outside of the self and the frustration that exists when

feelings of nihilism creep up as a result. One such word, *unaneled,* is spoken by the

Ghost of King Hamlet and expresses the anger of being a casualty of the schemes of

others. The word is defined as "not having received extreme unction," or being

buried without proper religious rites. Interestingly, however, *Hamlet* is also the first

recording, according to the OED, of the word *unction* being used in a figurative

sense, defined as "a soothing influence or reflection." King Hamlet has no

opportunity to be absolved of his earthly sins, and there is no presence of a soothing

influence for the characters who are required to deal with the aftermath of

Claudius's plot. The frustration boils over for the apparition, who angrily relays the

details of his death to his son,

> "Thus was I, sleeping, by a brother's hand / Of life, of crown, of queen, at
>
> once dispatch'd, / Cut off even in the blossoms of my sin, / Unhousel'd,
>
> disappointed, unaneled, / No reckoning made, but sent to my account / With
>
> all my imperfections on my head. / O, horrible! O, horrible! most horrible!"
>
> (Act 1, Scene 5, Lines 74-80).

As he laments over everything he had lost in that one fell swoop, he expressed his

own feelings of inaction and worry and gave them to his son to intensify and expand

upon. This is the terrible birthright of Hamlet the younger: to not be aneled, to not

receive unction, to not allow for a soothing influence or reflection in his life. The

complicated process of forming new connotations for the words *unaneled* and *unction*

mirror the complicated process Hamlet must deal with in navigating the consequences of the actions of others.

Hamlet **and Shakespeare the Author**

As much as this analysis asks the reader to not look through the content but *at* the word choice and creation, looking at the author and the situations surrounding the author can largely inform the mindset that created these painful and woeful scenarios and words. The accepted source material for *Hamlet* is a Danish history ("The Life of Amleth") but the inspiration that pushed Shakespeare to make the play his own likely lies in the conditions of his life at the time. Stephen Greenblatt asserts that the death of Shakespeare's son combined with the impending death of his father that allowed him to create such a work. He writes,

> Shakespeare must have still been brooding in late 1600 and early 1601, when he sat down to write a tragedy whose doomed hero bore the name of his dead son. His thoughts may have been intensified by news that his elderly father was seriously ill back in Stratford, for the thought of his father's death is deeply woven into the play. And the death of his son and the impending death of his father—a crisis of mourning and memory—could have caused a psychic disturbance that helps to explain the explosive power and inwardness of *Hamlet*. ("The Death of Hamnet and the Making of Hamlet.")

The "explosive power and inwardness" that Greenblatt suggests *Hamlet* wields can be related to the words Shakespeare created for the work and the timing of these significant deaths. Many of the words created for this work reflect and demonstrate feelings of inability, nihilism, and pain. William Shakespeare was in the unenviable position of burying a son and preparing to bury his father in a short timeframe. He was, like Hamlet, the middle man; he was the person who survived and had to pick up the pieces afterwards. Greenblatt notes that the names Hamlet and Hamnet were interchangeable at the time, and the repeated usage of the name of his dead son could have easily triggered feelings that are evoked in the words he had created and twisted to empower the content of the play. These are words with feelings that exist beyond their simple definition. Each "un-" prefix word is a twist of a happy sensation that was no longer there, replaced instead by the feelings involved in two funerals. This is best exemplified in the creation of the word *unpregnant*, or being without ideas, purpose, or, most damningly, without child.

Additionally, the scene in which Prince Hamlet first meets the ghost of his father has a genuine connection to the situation the author found himself in, especially when the complicated word construction in that interaction is considered. This section contains the word *unaneled*, and, as previously discussed, the definition of this word relies on the new figurative connotation of *unction* that Shakespeare created. The denotation of the word *unaneled* deals with a lack of proper funeral

rites, an especially prescient word choice considering a recent burial of a son and an

upcoming burial of a father. In addition to that, the word *unaneled* relies on the

figurative definition of the word *unction*, which is a soothing influence or reflection.

Neither the titular Hamlet nor the author is given or allowed to have that calming,

soothing reflection in the light of their circumstances. Both are unwillingly thrust

into a world that is confusing, painful, and fatalistic; Hamlet is made fatherless by

terrible circumstances, and Shakespeare lives in a world without his father or his

son.

Opacity and Feeling

The pain and depression of *Hamlet* does not exist solely in the content and

backdrops of the play. It is clear, through the invention of over sixty negative words,

that the sadness of the work seep into the very words themselves. However, the lack

of few purely positive words in the work brings up an additional question: does the

content make the words negative, or does the choice in words make the content

negative? Lanham would suggest that with the opaque style of analysis, the word

choice is the content. However, I think it is not so simply answered. There is a

bifurcation here, and the worlds of content and form are ever changing and

influencing one another. The use of so many purely negative words is demonstrative

of the words informing the content. However, the content of the play twists a

significant number of the positively-defined words into the negative. Greenblatt

believes that *Hamlet* was intentionally brand new, writing that "He had rethought how to put a tragedy together…The principle was not the making of a riddle to be solved, but the creation of a strategic opacity. This opacity, Shakespeare found, released an enormous energy that had been at least partially blocked or contained by familiar, reassuring explanations." ("The Death of Hamnet and the Making of Hamlet"). Twisting these positive words into negative was a simple way to express transition and difficulty in a way that was easily understood. The content does not (and should not) take a back seat to the selections of words, but there is an intentionality in such a large amount of careful word choices. As such, the word formation of *Hamlet* creates a chicken or the egg scenario that is difficult to answer. It is clear, though, that the word choice and the content of the work reflect each other constantly; the pain of the content is bolstered by the rhetoric, and vice versa. Regardless of what influenced the other first, it is clear that a story as powerful as *Hamlet* required special care and, for Shakespeare, careful selection and invention of words to most appropriately tell it.

Chapter 2: *The History of King Lear*

I chose *The Tragedy of Hamlet* and *The History of King Lear* for stylistic analysis in this work for their heavy emotional content that is especially conveyed by the use of first-time words. While both are tragedies that give insight to the human element dealing with crippling emotional anguish, the method in which Shakespeare expressed these emotional insights varied in a significant way between the two plays. *Hamlet* was a masterpiece in subtlety and the changing of words and concepts in gradations. Pain, fear, and anger were felt and expressed internally, and each new word was an expression of considerable inward thinking. *King Lear*, on the other hand, is an expression of anguish by way of brute force. The subtleties of Hamlet are gone, replaced instead by cartoonishly evil villains who seem to enjoy the evils that they inflict simply for the ability to perform them. After all, *King Lear* famously contains a villain gouging out an old man's eyes and commanding her subordinate to "…thrust him out at gates, and let him smell / his way to Dover." (Scene 14, Lines 90-1). This is evil for evil's sake, and it is a huge current that runs through the work.

Thankfully, however, much of the word creation in *King Lear* deals with the reactions to these acts of evil. *King Lear*'s sympathetic pain is felt by characters who

are subject to cruelty, betrayal, pitiable anguish, and madness. The words created

specifically for this work largely reflect this concept. Of the seventy-one words

created for *King Lear*, thirty-two have a strictly negative denotation. These words

reflect the on-goings of the play and deal with concepts of disownment, death, old

age, a lack of confidence and strength, punishment, and finally, betrayal. As with

Hamlet, many of the words that are not negative in denotation are transformed to

create a negative feeling within the context.

Hamartia and *King Lear*: The Expedited Journey to Word Transformation

A significant portion of the weight of the negative emotion that runs through

Hamlet is based on the situations the characters find themselves in that others

constructed. The ghost of King Hamlet has no other choice but to weigh his son

down with the gory details of his demise. Prince Hamlet does not have a say in the

murder of his father and is forced to react – deliberately and mindfully – to the

situation that he is thrust in. Laertes feels that he must honor and avenge his father

and sister, and he finds himself at the wrong end of a foiled[7] plot. As a result, the

word creation process for *Hamlet* involved the use of several words with a positive

or neutral denotation being twisted as a prescriptive element of the negative

[7] Get it?

atmosphere. Good characters are thrust into destructive scenarios, and the tragedy is developed in their reaction. The tragedy and anguish felt in *King Lear* begins in the choices and characteristics of those who eventually feel the most pain. The path from normalcy to suffering, then, is much shorter. They initiate the action, and they are forced to deal with the consequences. In analyzing the word creation throughout *King Lear*, a parallel to *Hamlet* emerges.

While *Hamlet* relied heavily on inverting positive situations and terms to create a powerful negative reaction, few of the created words in *King Lear* have a strictly positive denotation. Only five – or less than four percent of the total -- of the words used for the first time in *King Lear* have a definition that could be interpreted as positive. Of the remaining sixty-seven words, thirty-two are likely negative and thirty-five are neutral or difficult to determine.[8] As expected, many of these non-negative words are twisted by the context of the play to bolster the feeling in negative situations. However, unlike the words twisted in *Hamlet*, the majority of these words are neutral. In addition to this, the *Hamlet* rule of applying the "un-" prefix to positive denotation words (*aneled, fledged, improved, nerved, pregnant, prevailing*, etc.) does not apply in *King Lear*. The "un-" prefix is used for several of the words in *King Lear*, but none of the root words carry the same weight of happiness as

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[8] See Appendix 2 on page 62.

those in *Hamlet*. The majority of these neutral terms still find their way to create

negative feelings, but the emotional journey from neutral to negative is far shorter

than from positive to negative.

The impetus for pain and suffering in both plays helps to understand the

process behind the word creation[9] in each work. As stated earlier, the sympathetic

characters in *Hamlet* have the pain and suffering thrust upon them. In *King Lear*, the

characters bring anguish upon themselves. The two members of the old guard, the

titular King Lear and the Earl of Gloucester, initiate the painful happenings by

approaching their children with pride and a willful blindness[10] to their own faults

and negative traits. Lear reveals his *hamartia* with his approach to his daughter

Cordelia. He, even in the twilight of his rule, must have his ego fed, and treats his

daughters as subjects instead of children. With the negative aspects of the play

coming from the people meant to feel them, the required transformation of words is

also a less complicated transition. This results in a much smaller number of words

that need to make a large transitional leap. Additionally, the neutrality of these

words that are twisted reflect the madness of the main character. Most of the actions

---

[9] Or vice versa.

[10] At least until the blindness becomes all too literal for poor Gloucester.

and slights that madden Lear are innocuous, a further demonstration of his

complicity in the negative atmosphere of the play.

Perceived Slights

The main recurring theme of the play is the king's drastic descent into a rage

marred madness (or senility). The fool, a regular source of sincerity and truth in

Shakespeare's works, outlines his descent by using a created word, *foppish*, defined

as "resembling or befitting a fop or fool; foolish, silly." The fool gives a brief

rundown of who Lear was, what he has become, and the issues that seem to

exacerbate his problem, singing "Fools had ne'er less wit in a year; / For wise men

are grown foppish, / They know not how their wits to wear, / Their manners are so

apish." (Scene 5, Lines 160-3). The fool's song shows that the King was once a great

and capable man and that his fall from grace has been quick and painful. When the

audience is introduced to the King, he is on the same level as a fool. The apish

manners the fool mentions work well with the numerous created words associated

with disrespect and betrayal. The madness of Lear is first seen on stage when he is

enraged by a perceived slight from Ophelia, the one daughter who truly cared for

him. The only crime the daughter commits is being sincere in a court that valued

flowery language and decorum. The characters that could be considered pure,

Ophelia as truest example, fall in line with a recurring Shakespearean trope;

sincerity is the most critical virtue, even if it is not appreciated in its time.

As such, several of the slights Lear and Gloucester are offended by are not

malicious, but rather value the sincere over the demonstrative. The demonstrative

tongue is a weapon of the older daughters and one of the few purely positive

original words in the text is twisted by their usage. *Felicitate*, an adjective meaning to

be made happy, is used in an over the top demonstration of love by Regan. She

responds to the King's demands of excessive sentimentality with aplomb, stating

"Sir, I am made / Of the self-same mettle that [Goneril] is, /And prize me at her

worth. In my true heart / I find she names my very deed of love -- / Only she comes

too short, that I profess / Myself an enemy to all other joys, / Which the most

precious square of sense possesses, / And find I am alone felicitate / In your dear

highness' love." (Scene 1, Lines 62-71). This is not a speech of sincerity or truth but

rather an attempt at gaming the perceptions of others. It is what Lear wants, and

performing the act will get the older daughters what they want, but the lack of

sincerity is a punishable offense in a world constructed by Shakespeare. In this

sense, the disdain for the insincere is built into the construction of the word *felicitate*.

It rolls off the tongue, is pleasing to the ear, and sounds genuinely appreciative. It

has a denotation that is inarguably positive. Its use in this context makes it utterly

meaningless. The speech has a superficial level of love and appreciation, much like

the created word it uses, with a negative undercurrent pushing it forward. The insincere decorum, despite its nefarious base, does not offend the aged King.

Eventually, Lear and Gloucester are exposed to the lies and evils of the insincere people close to them. Much of the tragedy of *King Lear* is in these characters realizing their mistakes and poor judgment and dealing with the consequences of building up the villains. Much of the created words in the text deal with a combination of either betrayal and madness or betrayal and despair. Many of the words directly deal with confusion and pain after putting trust and faith into another person. One such word is uttered in the scene in which Lear discovers which of his daughters are truly traitorous. Lear uses the word *depositaries*, a word defined as "a person(s) with whom anything is lodged in trust; a trustee; one to whom anything (material or immaterial) is committed or confided." Lear had given everything he owned, excepting a personal squadron for protection, to his daughters Goneril and Regan. His daughters gradually reduce the number of followers Lear has, and in this moment he begins to realize the treachery. When Lear realizes that his squadron of followers will not be restored, he exclaims, "Made you my guardians, my depositaries; / But kept a reservation to be follow'd / With such a number. / What, must I come to you / With five and twenty, Regan? said you so?" (Scene 7, Lines 410-3). His daughter coldly responds by saying he will not have anything more to do with it. He turns to his other daughter, who denies him even

the twenty-five men. He rages, yet is powerless, and sets off into the storm. The use

of the word *depositary* is especially damning in this situation. The word is one of the

very few positive invented words in the text. The denotation cannot be construed in

any way but a positive one. It is a person whom is trusted, and it is a person who

holds a considerable power over the trusting party. It is an act of love and a

demonstration of willing vulnerability. In this moment, his trust and love are

dashed, and the realization of the insignificance of the perceived slights of Cordelia

give way to the genuine slights of his older daughters. He is pushed into true

madness, and in the section in which *depositary* is used, his speech is cut off by his

overbearing daughters. This is primarily an additional layer of cruelty, but it can be

seen as the true beginning of Lear's madness.

The created words in the text deal largely with issues of trust and betrayal,

and reflect overall feelings of unrequited trust. Characters use this throughout the

play to their advantage, since the characters in charge at the beginning of the play

seem to value face value concepts and superficial interpretations. In the midst of

Edmund attempting to trick Gloucester, the illegitimate son uses a created word

related to trust. Edmund uses the word *reposal* in the middle of an impassioned lie

about his brother. The word is a noun and defined as "the action of placing

something, especially trust or confidence, in a person or thing; an instance of this."

Edmund uses the word as part of a falsified quote from his brother, Edgar.

Gloucester is already convinced because of a falsified letter purported to be from

Edgar, and Edmund continues the treachery by saying,

> When I dissuaded him from his intent, / And found him pitched to do it, with
>
> curst speech / I threaten'd to discover him. He replied, / 'Thou unpossessing
>
> bastard! dost thou think, / If I would stand against thee, would the reposal /
>
> Of any trust, virtue, or worth in thee / Make thy words faith'd? No, what I
>
> should deny,-- / As this I would, ay, though thou didst produce / My very
>
> character,--I'd turn it all / To thy suggestion, plot, and damned pretence
>
> (Scene 6, Lines 64 – 73).

Much like the treacheries involved in Claudius's use of *unprevailing* and Laertes's

use of *ungored* in *Hamlet* and Regan's usage of facilitate earlier in the play, a

character attuned with the negative has used a word with a positive denotation to an

ironic effect. Edmund is an effective supplanter, and this falsified testimony is

believed by Gloucester without much in the way of skepticism. This is a costly

mistake on the part of the Earl, because the decision to invest his trust primarily in

his illegitimate son leads him to his own disfigurement and torture. The usage of the

word here continues a theme of using perception and insincerity as concepts to be

valued over difficult truths and trust. The intentional usage of a created word to

represent trust – and, in Goneril's stump speech, happiness – in a situation where

dishonesty runs rampant makes the scene all the more powerful when the characters

realize the betrayal. The irony is lost on the sympathetic characters at the time of

their execution, making the intention with these created words an attempt to foster a

powerful catharsis. While the sympathetic characters are implicit in their downfalls

through pride or insincerity, the use of words that imply trust while having nothing

but nefarious intent create a larger, more effective tragedy.

True Madness

While a significant portion of the created words in *King Lear* deal with

betrayal, either directly or indirectly, other feelings of negativity, sadness, and rage

are adequately represented within the words created for the text. Among the created

words, four have a prefix of "be-": *bemad, bemeet, bemonster,* and *besort.* The "be-"

prefix is defined as "from side to side (within a space), to and fro, in all directions, in

all ways, in or through all its parts, thoroughly." Characters in *King Lear* do not just

feel or express emotions; they personify them, and emotional feelings take control of

the person, the scenario, and even the natural world. Kent, Lear's most loyal servant,

expresses the sorrow felt by his king with a sense of totality, stating "If on my credit

you dare build so far / To make your speed to Dover, you shall find / Some that will

thank you, making just report / Of how unnatural and bemadding sorrow / The king

hath cause to plain." (Scene 8, Lines 26-30). Not only does the king feel unnatural

sorrow, but it has made the man and his surroundings mad. Madness spills over into

all directions, internally and externally. The scene is painted with an overpowering

feeling of madness, and the use of the created word *bemadding* causes the image of

Dover to be flooded with madness.

As the good characters begin to unravel the plot of the villains throughout the

play, they recognize the overbearing evil and misfortune that surrounds their

actions. Albany, in an impassioned argument with Goneril[11], uses a created word to

demonstrate the evil he sees in his wife, saying "Thou changed and self-covered

thing, for shame, / Bemonster not thy feature. Were't my fitness / To let these hands

obey my blood, / They are apt enough to dislocate[12] and tear / Thy flesh and bones.

Howe'er thou art a fiend, / A woman's shape doth shield thee." (Scene 16, Lines 61-

66). *Bemonster*, predictably, means "to make monstrous or hideous; to deform" and is

seemingly used as a plea to keep Goneril from worsening a situation. However,

Albany's reaction as his response continues indicates that the damage has already

been done. He recognizes the monster in his wife; her countenance, her ambition,

and her personality is already monstrous and deformed. The use of the "be-" prefix

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[11] An insult Goneril uses, "milk-livered," really takes the argument to a higher gear. Meaning "cowardly, lily-livered," the observation is not off-base when considering Albany and his choices throughout the play. The liver was thought to be the part of the body that produced passion, so Goneril knew how to hit Albany where it hurt. This is one of four created words used in the brief (thirty-eight lines) exchange between the two, so it stands to reason Shakespeare put considerable thought into the back and forth.

[12] Dislocate is another created word, having the familiar modern definition of "to displace a bone from its proper position in the joint; to put out of joint; to put out a joint or limb." Clearly Albany was upset about his wife's insinuation that he was weak, but ends the rant with an excuse, inadvertently proving his wife's point.

makes the monstrous features appear encompassing. This is not the subtle, behind

the scenes monstrosity the audience sees in the villains in *Hamlet.* The villains in

King Lear act in subtlety to create the feeling of trust, but are overtaken by their

nature and allow their monstrousness to overtake everything around them. This

enormous switch in perception reflects the reaction of madness when Lear and

others are exposed to it. The subtlety and the flattery are quickly replaced by "be-"

prefix terms, creating all-encompassing feelings of madness and monstrousness, and

this in turn firmly places Lear into the world of madness.

Chapter 3: *The Tempest*

The Tempest, considered by most scholars to be the final play Shakespeare wrote

alone, is a difficult play to categorize. It has found its home in the category of "problem

plays," and analysis of the work has relied heavily on the transparent style. Many have

attempted to associate Prospero with Shakespeare himself and see the work as an act of

finality. Part of the difficulty in categorizing the work is that it does not function well in

the dichotomy of Shakespeare's other works, and does not seem to have a strong

direction to go in. Harold Bloom refers to the play as "plotless" and the interest the

work fosters must be found elsewhere. (*Shakespeare: The Invention of the Human*, 666).

The play's word choice reflects this experimental nature, as many of the words do not

fit into any category easily. The author of *The Tempest* is the Shakespeare with twenty

years of experience as a playwright[13] and he is able to produce something that is tightly

crafted, necessarily open ended, and difficult to categorize. As such, the play works

well as a control to the more overtly emotional works of *Hamlet* and *King Lear.* The

word formation within the play is still indicative of the play as a whole, but the lack of a

defining emotional characteristic in *The Tempest* changes the style of analysis that can be

done with word formation within the play.

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[13] Chronology and Shakespeare is, of course, a tricky combination. This timeline and year count is based
on Bloom's chronology of Shakespeare's works. See Bloom, Harold *Shakespeare: The Invention of the
Human*, XIII through XV.

Neutrality and the Transitional

It does not take much in the way of commitment to *The Tempest* to get the idea that Shakespeare was writing the work for what would come in the future. The opening scene of the play, a terrible storm that destroys a large ship and gives the play its name, would be incredibly difficult to stage as suggested in the text. The combination of a storming sea, thundering lightning, raging fire, and a ship broken apart would test the creative abilities[14] of even the most capable set designer. It is a scene written for another time, a stage outside of the limitations of the time of its writing. Some of the characters that are most important to the plot are not human, and the visual dissonance is in full effect as they directly interact with characters who are human. This is a play written by an author who seemed to grasp the idea that his works would have a lasting effect. The play is written for those beyond the immediacy of Shakespeare himself.

The Tempest contains only forty-one first time usage words, a scant amount compared to the heavy tragedies of *Hamlet* and *King Lear*. Of the forty-one words[15], twenty-five have a neutral denotation, eight have a negative denotation, and five have a positive denotation.[16] The largely neutral word creation in the play is a

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[14] Or, at least, the ability of an audience to suspend disbelief.

[15] See Appendix 3 on page 70.

[16] The three words missing from this breakdown are words that have a dispute over definition.

parallel to the largely neutral concepts of the play, and, as a result, there is no great emotional pull in either direction throughout the work.

This lack of a clear direction in how an audience should react to *The Tempest* does bolster the concept of the work as a transitional one. This is a work that does not provide a clear visualization of what happens when the curtains close. Bloom looks to Prospero for this distinction, writing that "Prospero, unlike Hamlet, does not end saying that he has something more to tell us, but that he must 'let it be'" (*Shakespeare: The Invention of the Human*, 666). This is not like *Hamlet* or *King Lear*, where entire branches of a family tree are wiped out, or *The Taming of the Shrew*, where happy marriages abound. Because of the large amount of neutral creations in the play's word list, not much in the way of guidance for how the audience should feel for the characters as their lives move on off-stage is used. While the legitimacy of the work as allegory for Shakespeare's life is in debate, the unknown is built into the neutrality of the transitional words created in this text.

Whether the play is meant to be considered an allegory for Shakespeare's life or not, a significant parallel is visible between the transitional nature of Prospero and his actions and the writing career of Shakespeare. Prospero is a man who is in control of his surroundings and eventually makes a decision to retire from his life as a magician by breaking his staff and drowning his book of spells, his life's work. Despite his self-imposed elimination of his magical tools, he is still respected as a

powerful magus by those around him. Again, the parallels between Prospero the

magician and William the playwright stand out, especially if we allow for the

assumption that Shakespeare knew his works would exist beyond his own

retirement. Among the words created for the play, ten can reasonably be associated

with the process of transition. Nine of the ten words are spoken by Prospero. The

tenth is *rootedly*, defined as "in a rooted or firmly established manner." This lone

word can be seen as an unwillingness to perform a transition, and is, interestingly,

spoken by Caliban. Caliban is himself a transition, between human and animal, but

acts as a foil to the wisdom and skillfulness of Prospero. In fact, the use of the word

is part of a plot to destroy Prospero, where Caliban orders Stephano and Trinculo to

"First to possess his books; for without them / He's but a sot, as I am, nor hath not /

One spirit to command: they all do hate him / As rootedly as I. Burn but his books."

(Act 3, Scene 2, Lines 93 – 96). Caliban is not only a figurative opponent to Prospero

and his goals of change, but he is also a literal opponent to Prospero's way of life.

Caliban also takes himself down a peg when discussing the plot. While this is

potentially a bit of self-deprecating humor (after all, this play is intended to have

comedic elements), it is interesting to note that Caliban views himself on the same

level and stats as Prospero, even if that level is that of a "sot." In this way, we can

think of Caliban as a sympathetic Shakespearean hater; he sees himself as deserving

of capabilities and standing in life as Prospero and sees his ability to transition and

move forward, but recognizes the ways in which he is *rootedly* trapped in an inability to move forward.

While Caliban acts as an intriguing foil in *The Tempest*, the primary focus of the play is on Prospero and his transition into an unknown and uncertain life after retirement. Several of the words created for the play reflect an idea of stepping down out of a position that is revered, whether it be a highly respected mage or playwright. One such word is *discase*, defined as "to undress oneself; to divest oneself of a garment." As an encounter with Sebastian looms over the scenery, Prospero fills Ariel in on the situation by saying "Their understanding / Begins to swell, and the approaching tide / Will shortly fill the reasonable shore / That now lies foul and muddy. Not one of them / That yet looks on me, or would know me Ariel, / Fetch me the hat and rapier in my cell. / I will discase me, and myself present / As I was sometime Milan. Quickly, spirit!" (Act 5, Scene 1, Lines 79 – 86). Using *discase* presents a specific, tangible moment in which the transition is no longer a desire but an action. Like most of the other created words for the play, *discase* has a neutral denotation, and the scene that surrounds it does not provide much in the way of insight for a connotation that leans towards either extreme. The removal of a garment is clearly an act of transition, but the word itself and the context that surrounds it does not allow the audience an insight in to the future of the character.

The audience is unaware of what the transition holds for him. This naturally creates

mystery, and the uncertainty works well for a play that is a final work.

In addition to demonstrating a transition out of a career, the created words

also demonstrate a transition into the twilight of a life. Prospero uses a new word to

describe old age and a romanticized future. The mage, in a speech full of forward

thinking verbage, says,

> These our actors, / As I foretold you, were all spirits and / Are melted into air,
>
> into thin air; / And, like the baseless fabric of this vision, / The cloud-capped
>
> towers, the gorgeous palaces, / The solemn temples, the great globe itself[17], /
>
> Yea, all which it inherit, shall dissolve / And, like this insubstantial pageant
>
> faded, / Leave not a rack behind. We are such stuff / As dreams are made on,
>
> and our little life / Is rounded with a sleep. Sir, I am vex'd. / Bear with my
>
> weakness: my old brain is troubled. / Be not disturbed with my infirmity. (Act
>
> 4, Scene 1, Lines 148 – 160).

While the definition of *cloud-capped* is simple (capped with clouds; having clouds

about its summit), its usage in a largely metaphoric and speculative passage evokes

feelings of finality and ending. The simple imagery evoked with the term cloud-

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[17] Many Shakespearean scholars, including Bloom, believe this is a reference to the Globe Theatre, and see this as a partial retirement speech.

capped is of the hairstyle of a middle aged or older man, like Prospero and

Shakespeare were. White and wispy like clouds, the hair of the magical protagonist

in *The Tempest* is earned through years of experience and memories. In this speech,

Prospero pines for the memories of old while recognizing the fact that the future will

not contain them. This speech contains another created word, *baseless*; Prospero uses

the word to note that the romantic visions of towers and palaces are without

substance and that those days are firmly behind him. The two created words in close

proximity give a certain weight and value to the lines. This speech, despite its swing

from romantic optimism to negative realism, uses neutral language to express the

feelings within and comes to a final neutral conclusion. Shakespeare is presenting

the neutrality and combining it with the transitional, and he creates a feeling of the

unknown. Prospero demonstrates the difficulty and indecisiveness in giving up on a

lifetime of work and give into the unknown.

Experimentation and Uncertainty in *The Tempest*

The majority of the created terms used in *The Tempest* do not fall into either a

negative or positive categorization. William Shakespeare went to great lengths to

express specific and clear emotions in *Hamlet* and *King Lear* and the audience feels the

pain and sadness along with the characters who evoke them in the plays. *The Tempest*,

existing primarily in the neutral section of the emotional spectrum, does not feature a

clear cut path on how to feel going forward. By the end of the play, the audience is only

clearly guided in one direction: the exit. The primary take away from the work is that it

is the end for the drama of the characters.

Leaving this interpretation so totally in the hands of the audience is evidence of a

willingness to experiment with his art form. *The Tempest* is a rare Shakespearean play

without a known, significant source.[18] Creating a work that was entirely original

allowed Shakespeare to ignore expected conventions. The experimentation Greenblatt

noticed in *Hamlet* reaches its logical extreme in *The Tempest.* This allowed Shakespeare

to insert final messages into the speeches of a wordy protagonist, write a play without a

plot, create backgrounds and scenes that would require modern special effects to pull

off, and create words that we may never be able to define.

The Tempest is unique in that the list of new words in the play contains a word

with a disputed definition and two words with no clear definition at all. With three

disputed words, *The Tempest* contains three more created words with disputed

interpretations than the other two plays in this project combined. The crux of this

project is that Shakespeare was highly experimental in his willingness to develop words

to best fit an emotion or feeling he was attempting to convey. However, he also

demonstrated, with the words created in *Hamlet* and *King Lear*, that he experimented

within the guidelines and expectations of word creation. He modified and combined

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[18] Bloom believes that the only potential literary source is an essay on cannibals, limited to providing a name for Caliban. See Bloom, Harold *Shakespeare: The Invention of the Human*, 662.

known words, twisted a word's definition based on the context of the scene, or used a

known definition of a word in a figurative sense. *The Tempest*, on the other hand, exists

in a space where the finality looms over Prospero and influences his choices. This is

experimentation beyond the guidelines, as there is nothing beyond this work. The lack

of definitions for these three created words[19] represent something important in their

lack of representation, and it reflects the uncertainty of the approach of neutrality with

other created words in the text. The uncertainty of what emotions to feel with neutral

created words and the uncertainty of words with no definition contribute to the feeling

of finality for Prospero throughout *The Tempest.* While Shakespeare may have been

certain about what was next for his characters, there is no indication that he was

interested in making it clear for his audience, and the mystery contained within *The*

Tempest persists.

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[19] *Pioned, scamel* and *twilled*.

Conclusion

The approach of applying the opaque style of analysis to Shakespearean works allows a reader to better understand the text. A great difficulty (or a great beauty[20]) of Shakespearean scholarship is that so much needs to be assumed. The source material for study allows for considerable debate and scholars find themselves debating ideas as simple as chronological ordering. The beauty of the opaque style is that it takes the reader away from the outside debate and back into the text. The reader must necessarily appreciate the beauty of Shakespeare's written aesthetic. Narrowing the focus to the first-time usage words expands this appreciation. Words were created by Shakespeare to perfectly fit the plays in which they debuted.

In *Hamlet*, the takeaway from the large number of created words is that the audience was intended to understand the feelings of inaction as tragedy is forced upon people. These feelings and emotions have layers and the multiple layers of word creation in the play unravel in complicated ways. These emotions, and these words, do not always develop cleanly or explicitly. Created words in this work reflect the theming of the play, and pain and anguish abound.

King Lear does not approach pain, or word formation, with the same level of subtlety. The plot of the play is sadness for the sake of sadness. The negativity of the

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[20] Difficulty and beauty are, of course, not mutually exclusive characteristics.

work is overwhelming and this overwhelming negativity is reflected in words created

for the play with the "be-" prefix. The prefix modifies a word so that the action of the

word is performed in a surrounding or overwhelming fashion. The pain in *King Lear*

takes over the scene, and the characters do not so much react to it as bathe in it.

The Tempest, selected for its accepted status as final, worked as a control to the

emotion-fueled slogs of the other two plays. The created words in this work are

primarily neutral and reflect the feeling of uncertainty that exists for Prospero. The play

does not offer a clear way to lean emotionally, which creates a mystery and a feeling of

the unknown in what to expect in the future. The audience is never given an emotional

guideline, and the lack of a full understanding of the work allows the mind to wander.

Taking note of the created words in Shakespeare's plays allows for a greater

understanding of the plays themselves, but the analysis also allows for a greater

appreciation of Shakespeare as an author. *Hamlet*, *King Lear*, and *The Tempest* would still

be excellent plays without the benefit of the extensive word creation they contain. The

word formation that runs through each play does demonstrate the greater care and

pride Shakespeare had in his work. An analysis of these words points to an author who

was highly skilled and truly brilliant and the focus on word creation that William

Shakespeare had elevates his plays. Understanding that the words created for the plays

also reflects the plays themselves unlocks a new understanding of the play itself and the

word choices allow a new way for readers to approach classic works. This creates a new

potential conversation between the audience and the creator, and one can imagine

William Shakespeare pouring over every word and syllable to best refine the message

that was delivered.

Appendices
Appendix 1: *Hamlet* **Word Chart**

Word	*Definition*	*Part* of Speech	*Neg/Pos/Neu*	*Location*
annexment	That which is annexed; an adjunct, or supplement.	N	Neu	3.3.21
apoplex	To strike with apoplexy, paralyze, benumb.	V	N	3.4.70
argal	Perversion of Latin ergo 'therefore'; hence subst. a clumsy piece of reasoning.	Adv	N	5.1.12
~~askant~~				
a'vouch	Guarantee, assurance	N	Neu	1.1.55
beetle	look with beetle brows, scow	V	N	1.4.52
behaved	Conducted, mannered; usually with qualifying adv., aswell-behaved, ill-behaved.	Adj	Neu	3.1.37
benet	To cover as with a net	V	Neu	5.2.30
besmirch	To soil, discolour, as with smoke, soot, or mud	V	N	1.3.15
blastment	Withering or shrivelling up caused by atmospheric, electric, or unseen agency.	N	N	1.3.42
buzz	a common exclamation (of impatience or contempt) when any one was telling a well-known story; Schmidt and others say 'a sound to command silence'	Int	N?	2.2.395

buzzer	A private obtruder of tales	N	N	4.5.88
cerement	Waxed wrappings for the dead	N	N?	1.4.29
chanson	a song (French)	N	Neu	2.2.422
chop-fallen	With the lower jaw fallen, hanging down, or shrunk;*fig.*, dejected, dispirited, miserable, crest-fallen	Adh	N	5.1.188
climature	A region of the earth	N	Neu	1.1.106
comart	Disputed	N	--	1.1.92
comingle	To mingle together	V	Neu	3.2.67
commeddle	To mix or mingle together	V	Neu	3.2.67
commutal	Mutual, reciprocal	Adj	Neu	3.2.153
comply	to observe the formalities of courtesy and politeness	V	Pos	2.2.373
compulsative	Of the nature of compulsion, compulsory.	Adj	N	1.1.102
compulsive	Having the property of compelling; exercising compulsion; coercive	Adj	N	3.4.76
concernancy	Interest, concern	N	Neu	5.2.107
considered	Of or characterized by deliberate thought.	Adj	Neu	2.2.81
dansker	A Dane.	N	Neu	2.1.7
dead man's finger	A local name for various species of Orchis	N	Neu	4.7.143
defeated	Undone, frustrated, vanquished, etc	Adj	N	1.2.10
definement	Definition, description	N	Neu	5.2.107

distilment	The process of distillation; concr. the produce of this process, a distilled liquor	N	N?	1.5.64
down-gyved	Explained by Steevens as meaning 'Hanging down like the loose cincture which confines fetters round the ancles'.	Adj	N	2.1.81
drab	To associate with harlots; to whore.	V	N	2.1.27
emulate	Ambitious,emulous.	Adj	Pos	1.182
enacture	Carrying into act, fulfilment.	N	Neu	3.2.188
encompassment	The action of encompassing; †'talking round' a subject	N	N	2.1.10
escot	To pay a recoking for, maintain	V	N	2.2.347
excitement	Something that tends to excite (a feeling); a motive or incentive to action; an exhortation, encouragement.	N	N	4.4.9,49
extolment	The action of extolling or praising; eulogy.	N	N	5.2.107,10
fanged	Furnished with fangs	Adj	N	3.4.185
film	to cover with or as with a film	V	N	3.4.138
gibber	To speak rapidly and inarticulately; to chatter, talk nonsense	V	N	1.1.106,9

headshake	An act or instance of shaking the head, esp. as used to express disapproval, a negative response to a question,	N	N	1.5.175
hillo	A call used to hail a distant or occupied person; now, more often, to express surprise at an unexpected meeting.	Int	Neu	1.5.118
horridly	In a horrid manner, or to a horrid degree; dreadfully, frightfully, abominably: often colloq. as a strong intensive before adjectives denoting qualities that are disliked.	Adv	N	1.4.36
hush	Silent, still, quiet, hushed. arch	Adj	N?	2.2.489
illume	To light up; to make shining or bright, to brighten.	V	Pos	1.1.35
impartment	The fact of imparting, or that which is imparted; bestowal, communication, esp. of knowledge or information; a communication.	N	Neu	1.4.40
implorator	One who implores or supplicates	N	N?	1.3.129
impress	Impressment; enforced service in the army/navy	N	n?	1.1.74

incorpsed	Made into one body (with something); incorporated.	Adj	N	4.6.73
indirection	Indirect movement or action; a devious or circuitous course to some end; round-about means or method. by *indirection*, by indirect means, indirectly.	N	N	2.1.65
intruding	That intrudes	Adj	N	3.4.30
inurn	To put (the ashes of a cremated body) in an urn; hence transf., to entomb, bury, inter.	V	N?	1.4.30
inventorially	in the manner of an inventory, in detail.	Adv	Neu	5.2.107,8
jointress	A widow who holds a jointure; a dowager.	N	N	1.2.9
list	A catalogue or roll consisting of a row or series of names, figures, words, or the like. In early use, esp. a catalogue of the names of persons engaged in the same duties or connected with the same object; spec. a catalogue of the soldiers of an army or of a particular arm	N	Neu	1.1.97 AND 1.2.32
malefaction	Evildoing; an instance of evildoing, a criminal act.	N	N	2.2.594

malicho	wrongdoing, misdeeds. In later use in allusion to Shakespeare's miching *malicho and* taken to be generally suggestive of dark deeds, mystery, or intrigue, and used in these senses	N	N	3.2.131
mobled	Of a person: muffled, wrapped.	Adj	N?	2.2.506
muddy	To confuse or muddle (a person, the mind); to render (a thing) more complex, to make obscure; to sully or tarnish (a person, reputation, relationship, etc.).	V	N	4.5.79
other place	Hell (as opposed to heaven).	N	N	4.3.34
out-herod	Originally (in to *out-Herod Herod*): to outdo (Herod) in cruelty, evil, extravagance, etc. Later (in weakened use): to be more extreme or outrageous than (sometimes without the implication of viciousness). Chiefly with allusion to Shakespeare's use	V	N	3.2.14

overgrowth	Growth that is excessive, too rapid, or beyond the normal amount; over-luxuriance, abundance; an instance of this; (also concr.) that which has grown too rapidly or excessively.	N	N?	1.4.18
overleaven	To leaven too much; to cause to rise or swell excessively.	V	N	1.4.18
over-office	To lord it over by virtue of one's office; to exercise one's office over. (1606)	V	N?	5.1.87
over-size	To coat the surface of (paper, cloth, etc.) with size, or with too much size (size n.^{2} 2).In quot. 1604 fig.: to cover over with coagulated blood	V	N	2.2.465
overteemed	Excessively productive or fertile; put under strain by excessive breeding or production.	Adj	N	2.2.
overteeming	Excessively fertile or productive; too active or vigorous.	Adj	N?	2.2.511
pajock	Chiefly with allusion to Shakespeare: a vain or conceited person; a popinjay.	N	N	3.2.272
pander	To act as a pander to; to minister to the gratification of (another's desire or lust).	V	N?	3.4.88

posset	To curdle like a posset. (1616)	V	N	1.5.68
primy	That is in its prime; indicative of (a person's) prime.	Adj	P, but used w N	1.3.7
related	That has been narrated or recounted; (also) referred to.	Adj/n	Neu	1.2.38
respeak	To say again, restate, repeat. Formerly also: †to say or utter in response, (*fig.*) to re-echo (*obs.*).	V	Neu	1.2.128
reword	To put into words again; to say again in words, to repeat.	V	Neu	3.4.134
sanctuarize	To afford sanctuary to; to shelter by means of a sanctuary or sacred privileges.	V	Pos	4.7.100
sate	To surfeit or cloy by gratification of appetite or desire; to glut, satiate. (1616)	V	N	1.5.56
scrimer	a fencer	N	Neu	4.7.85
sheeted	Wrapped in a sheet, esp. a winding-sheet: applied to the dead and ghosts.	Adj	N	1.1.106
should	An utterance of the word should. Also, what 'should be'.	N	Neu	4.7.96
sickly	To cover over with a sickly hue.	V	N	3.1.87
skyish	Lofty; approaching the sky	Adj	P	5.1.249
sledded	Made like a sled.	Adj	Neu	1.1.62

strewment	Something strewed or for strewing; pl. flowers, etc. strewed on a grave.	N	N	5.1.227
stuck	A thrust or lunge.	N	Neu	4.7.134
sully	An act of sullying, soiling, or polluting (lit. and fig.); a stain, blemish.	N	N	2.1.40
supervise	An act of reading through something; inspection, perusal.	N	Neu, but N	5.2.24
surviver	Aka survivor	N	Neu	1.2.90
swoltery	Sultry	Adj	Neu?	5.2.99
unaneled	Not having received extreme unction	Adj	N	1.5.77
unfledged	Of persons: Immature, inexperienced, undeveloped in knowledge, etc	Adj	N	1.3.65
ungalled	[The negation of galled, or Sore from chafing.]	Adj	P	3.2.260
ungored	Unpierced	Adj	P	5.2.196
unhand	To take the hand off; to release from one's grasp; to let go. Chiefly arch. in the imperative phrase unhand *me!*	V	N	1.4.61
unimproved	Unreproved, uncensured	Adj	N?	1.1.95
unnerved	Rendered physically weak; deprived of courage or confidence; (also) unsettled.	Adj	N	2.2.477

unpeg	To unfasten by the removal of pegs; esp. to take down (laundry) from a clothes line.	V	Neu	3.4.177
unpregnant	Not pregnant (in various senses of pregnant adj.1); (later) esp. not having offspring developing in the uterus.	Adj	N	2.2.570
unprevailing	Not superior or victorious; ineffective, unsuccessful.	Adj/adv	N	1.2.107
unsmirched	[The negation of smirched, or Marked, soiled, made dirty, etc., with a smirch or stain.]	Adj	P	4.5.118
unweeded	Of ground: Not cleared of weeds. Also fig.	Adj	N	1.2.135
unwrung	Not pinched or galled.	Adj	P	3.2.231
upspring	Upstart; newly arisen or come in.In quot. 1603 upspring has also been interpreted as sense 3 of the n.,*reels being* taken as a verb with cognate object.	Adj	Neu	1.4.10
ventage	One of the series of apertures or holes in the length of a wind instrument for controlling the notes; a finger-hole.	N	Neu	3.2.345
well took	Carefully or diligently performed. Cf.	Adj	P	2.2.83

Appendix 2: *King Lear* **Word Chart**[21]

Word	Definition	PoS	Neg/Pos/Neu	Play Location
anchoring	Holding firm like an anchor.	Adj	Neu	4.5.18
aroint [aroynt]	In *aroint thee!* Meaning, apparently, begone!	V	Neg	6.113
attask	To take to task, to blame.	V	Neg	4.327
bemad	To make mad, to madden	V	Neg	8.3
bemeet	To meet with	V	Neu	22.22
bemonster	To make monstrous or hideous; to deform.	V	Neg	26.62
besort	To assort, match, or agree with; to befit.	V	Pos	4.245
blanket	To cover with or as with a blanket.	V	Neu	8.176
childed	Having a child or children; that has given birth	Adj	Neu	13.103
compeer	To equal, rival, be the compeer of.	V	Neu	24.68
cullionly	Like a cullion; rascally, base, despicable.	Adj	Neg	7-030
depositary	A person with whom anything isl odged in trust; a trustee; one to whom anything (material or immaterial) is	N.	Pos	7-410

[21] Words in Strikethrough (e.g., ~~divest~~) are from the First Folio version of *King Lear* (1623). Several of these words are simply alternate spellings of words from the Quarto (1608) version of the play, and were not considered for the purposes of this project.

	committed or confided.			
dishonoured [dishonored]	Stained with dishonor, disgraced.	Adj	Neg	1-220
dislocate	To displace a bone from its proper position in the joint; to put out of joint; to put out a joint or limb	V	Neg	16.64
disguantity	To lessen in quantity; to diminish	V	Neg	4.243
dowerless	Without a dower; portionless.	Adj	Neg	1.247
dragon's tail	The descending node of the moon's orbit with the ecliptic	N.	Neu	2.124
elbow	To thrust with the elbow; to jostle. [Can be fig.]	V	Neu	17.43
enridged	Thrown into ridges, ridged	Adj	Neg	20.71
fee-faw-fum	The first line of doggerel spoken by the giant in the nursery tale of 'Jack the giant killer' upon discovering the presence of Jack.	N.	Neg	11.169
felicitate	Made happy	adj	Pos	I.70
flawed	[Related to v *flaw*] Of immaterial things.	Adj	Neg	24.193
foppish	Resembling or befitting a fop or fool; foolish, silly.	Adj	Neg	5.161
gally	To frighten, daze, scare, startle.	V	Neg	9.44

germen	A reproductive element, esp. a seed or embryo; the rudiment of an organism, capable of developing into a new one. [seeds, buds, or first stages of life', with a possible play on 'germanes' to suggest also 'bloodlines]	N.	Neu	9.8
glass eye	An eye-glass; usually pl., spectacles, 'glasses'.	N.	Neu	20.159
guessingly	in a guessing manner; by guess-work or conjecture.	Adv	Neu	24.46
hardock	Any of various weeds, spec. the burdock, Arctium lappa. [The identity of hor-dock in quot. 1608 is uncertain, but it has been widely interpreted as the burdock, and the form may show an error for burdock. Later use may all be based ultimately on this instance.]	N.	Neu	18.4
heartstruck	Emotionally distressing.	Adj	Neg	8.16
hurricano	An early form of hurricane	N.	Neu	9.2
impressed	Enlisted; compelled to serve.	Adj	Neu	24.49

inched	In combination, with numeral, etc. prefixed: Containing (so many) inches in length or other dimension.	Adj	Neu	9.5O
indistinguished	Not distinguished; undistinguished.	Adj	Neg	20.264
lethargy	trans. To affect with lethargy.	V	Neg	4.223
loo	A cry to incite a dog to the chase	Int	Neu	11.69
looped	Having loop-holes.	Adj	Neu	11.28
milk-livered	Cowardly, lily-livered.	Adj.	Neg	26.49
monster	trans. To make a monster of; to make monstrous; (also) to transform (something) into a monstrous version of itself (rare).	V	Neg	1.211
noiseless	Silent, quiet; making no stir or commotion	Adj	Neu	16.55
opposeless	Not to be opposed; unopposable; irresistible.	Adj	Neu?	20.38
pelting	The action of pelt v.1; beating with missiles; persistent striking or beating; an instance of this.	N.	Neg	11.26
pendulous	Hanging or floating in the air or in space. Also fig. and in extended use	Adj	Neg?	11.6O
questrist	A person who goesi nsearch of another; a quester	N.	Neu	14.15

remediate	[Equal to remedial, e.g., providing or offering a remedy, tending to relieve or redress something]	Adj	Pos	18.18
reposure	[Same as reposal, e.g., the action of placing something, esp. trust or confidence, in a person or thing; an instance of this]	N.	Pos	6.68
revengive	Vengeful, vindictive.	Adj	Neg	6.44
reverb	[An equal to reverberate, i.e., to cause a sound or noise to resound or re-echo.]	V	Neu	1.146
self-reproof	Reproof of oneself.	N.	Neg	22.4
sepulchre	To receive as in a sepulchre, to serve as a burial-place for.	V	Neg	7.294
sliver	To separate or remove as a sliver; to cut, split, or tear into slivers	V	Neg?	26.34
soil	To feed (horses, cattle, etc.) on fresh-cut green fodder, originally for the purpose of purging; †to feed up or fatten (fowls).	V	Neu [leaning neg]	20.118
soiled	To feed (horses, cattle, etc.) on fresh-cut green fodder, originally for the purpose of purging; †to feed up or fatten (fowls).	Adj	Neu [leaning neg]	20.118

soliciting	That solicits, in senses of the verb.	Adj	Neu	1.223
squinny	To squint, look askance; to peer with partly closed eyes.	V	Neu	20.131
squire-like	In the manner of a squire or attendant; humbly, submissively.	Adv	Neu	7.372
stranger	To make a stranger of; to alienate.	V	Neg	1.194
subcontract	To cause (a person) to become betrothed for a second time.	v	Neu	24.84
superflux	An unnecessary or excess amount of something; a surplus.	N.	Neu	11.32
tardiness	Slowness of movement or action.	N.	Neg	1.227
tender-minded	Having a tender mind; sensitive and idealistic	N.	Neu	24.31
thunder-bearer	The bearer of thunder, or of thunderbolts, i.e. Jupiter.	N.	Neu	7.385
tranced	In a trance; entranced. Also fig.	Adj	Neu	24.215
unaccommodated	Not accommodated; not possessed of, unprovided with.	Adj	Neg	6.97
unbonneted	Not wearing a bonnet; having the head uncovered, spec. as a mark of respect. Also fig.	Adj	Pos	8.13
undivulged		Adj	Neu	9.52
unfeed	Not rewarded with, or engaged by, a fee; unpaid.	Adj	Neu	4.125

unposessing	That has no possessions. Also: that does not possess something or someone.	Adj	Neg	6.67
unspoke	Not spoken of [archaic variant]	Adj	Neg	1.228
untender	Not tender in dealing with others; ungentle, unkind. Also const. of	Adj	Neg	1.99
unwhipped	Not punished (as) by whipping; not flogged or beaten.	Adj	Neg	9.53
warring	fig. Engaged in strife, contending; esp. with plural subject, mutually contending, discordant. [With *Lear*, particularly of the elements, e.g. warring winds.]	Adj	Neg	21.3O
~~divest~~	~~refl. to divest oneself of: to strip or dispossess oneself of; to put off, throw off, lay aside, abandon, rid oneself of.~~	~~V~~	~~Neg~~	~~1.1.49~~
~~dowerless~~	~~trans. To give a dowry to; to endow.~~	~~V~~	~~Neu~~	~~1.1.203~~
~~elf~~	~~trans. To tangle or twist (hair) as an elf might do.~~	~~V.~~	~~Neu~~	~~2.2.173~~
~~fleshment~~	~~The action of 'fleshing'; hence, the excitement resulting from a first success.~~	~~N.~~	~~Pos~~	~~2.2.120~~
~~Hewgh~~	~~An imitation of the sound of whistling [aka "whew"]~~	~~Int~~	~~Neu~~	~~4.5.92~~

immediacy	The quality or condition of being immediate; freedom from intermediate or intervening agency; direct relation or connection; directness.	N.	Neu	5.3.58
Intrince	Intricate, entangled, involved.	adj	Neg	2.2.75
nonny	Used in songs as (part of) a refrain [derivative of 'nonsense'?]	Int	Neu	-
reposal	The action of placing something, esp. trust or confidence, in a person or thing; an instance of this.	N.	Pos	2.1.67
Stelled	Studded with stars, starred	Adj.	Neu	3.7.59
superserviceable	Performing or offering more service than is required or appropriate; overly helpful; officious. [Usually in a negative way.]	Adj	Neg	2.2.16
suum	Imitative of the moaning sound of the wind. [German summ]	N.	Neu	3.4.93
untented	Unprobed, undressed.	Adj	Neg	1.4.280

Appendix 3: *The Tempest* **Word Chart**

Word	Definition	PoS	Neg/Pos/Neu	Play Location
based	As the second element in compounds: having or standing on a base of a specified kind	ADJ	Neu	5.1.46
baseless	Not having an underlying basis or foundation, groundless: unjustifiable	ADJ	Neg	4.1.151
bass	To utter or proclaim with bass voice or sound.	V	Neu	3.3.99
betrim	*trans.* To trim (anything) about.	V	Neu?	4.1.65
bosky	Consisting of or covered with bushes or underwood; full of thickets, bushy.	adj	Neu?	4.1.81
bow-wow	An imitation of the barking of a dog.	N	Neu	1.2.384
chirurgeonly	Like a (properly trained) surgeon	ADJ	Pos	2.1.146
cloud-capt (or cloud-capped)	Capped with clouds; having clouds about its summit	ADJ	Neu	4.1.152
collected	*figurative.* Having one's thoughts, feelings, or mental faculties at command or in order: composed, self-possesed. The opposite of distracted.	ADJ	Pos	1.2.13
demi-puppet	A half-sized or dwarf puppet	N	Neu? (Con neg, clearly.)	5.1.36
discase	To undress onself; to divest onsself of a garment.	V	Neu?	5.1.85
expeditious	Of action, a voyage, etc.: speedily performed. Of a method: leading to speedy performance. Of an answer: Quickly given, ready.	ADJ	Pos (Prob)	5.1.319
footfall	A step(s) taken by a person (or animal) as heard by another person; a footstep or footsteps	n	Neu	2.2.12

grass-plat (or grass-plot)	A piece of ground covered with turf, sometimes having ornamental flower-beds upon it	N	Neu	4.1.73
grumbling	The action of grumble. A low rumbling sound; a murmuring, a subdued utterance of discontent.	N	Neg	1.2.250
instinctively	In an instinctive manner; by instinct; by some innate prompting; without conscious though or purpose	ADV	Neu	1.2.148
in't	abbreviation of in it	prep	Neu	1.2.306
leaky	Having a lek or leaks; full of leaks; giving passage or other fluid through a hole or fissure	ADJ	Neg	1.1.45
mid-season	The middle of the day; noon	N	Neu	1.2.240
mountain wind	A wind occurring or originating in the mountains	N	Neu	1.2.502
overstink	To stink more than; to drown the stench of	V	Neg	4.1.184
overtopping	The action of overtop. [Essentially, to override/overpower.]	N	Pos	1.2.81
pignut	The sweetish edible tuber of Conopodium majus, a fine-leaved plant of the family Apiaceae (Umbelliferae) of acid pastures and woods in western Europe; the plant itself. Also called earthnut.	N	Neu	2.2.167
pioned	Dug, excavated.[The meaning of pioned in quot. a1616 has been much disputed: see the Arden Shakespeareedition (ed. F. Kermode, 1997). The conjecture 'overgrown with marsh-marigold', offered in Edinb. Rev. Oct. 1872 , 363, and adopted by Schmidt, etc., is not supported by any sense of peony in Britten and Holland Eng. Plant Names , or attested in Eng. Dial. Dict.]	adj	Disputed	4.1.64

pole-clipped	Perh.: enclosed or hedged by poles, intertwined on poles. Also explained as: having the top growth pruned or cut back, pollarded.	adj	Neu	4.1.68
printless	Making or leaving no print or trace	adj	Neu	5.1.34
razorable	Capable of being shaved; ready for shaving.	Adj	Neu [leaning neg]	2.1.255
reeling ripe	In such a state of intoxication as to be likely to stagger or reel.	Adj	Neg	5.1.282
rootedly	In a rooted or firmly established manner.	Adv	Neu	3.2.96
scamel	Uncertain meaning	N	--	2.2.171
scandalled	Disgraced, shameful.	Adj	Neg	4.1.90
sedged	Woven with sedge.	Adj	Neu	4.1.129
suffered	Endured.	Adj	Neu [leaning neg]	1.2.232
throe [throwe]	To cause to suffer throes; to agonize as in childbirth; to torture	V	Neg	2.1.236
trash	To check (a hound) by a cord or leash; hence to hold back, restrain, retard, encumber, hinder	V	Neg	1.2.81
twilled	Uncertain meaning	adj	--	4.1.64
unmitigable	That cannot be mitigated; implacable, uncompromising.	Adj	Neu	1.2.277
unshrubbed		Adj	Neu	4.1.81
watch-dog	A dog kept to guard a house, property, etc., and give warning of the approach of intruders	n	Neu	1.2.385
weather-fend	To defend from the weather; to shelter	V	Pos?	5.1.10
windring	[Probable mispronunciation of winding: that follows a sinous course, ful of bends and turns.]	Adj	Neg or Neu	4.1.128

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