

**A STYLISTIC STUDY OF CONVERSION IN WILLIAM  
SHAKESPEARE'S JULIUS CAESAR AND THE RAPE OF  
LUCRECE**

**by**

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

وَمَنْ يَتَّقِ اللَّهَ يَجْعَلْ  
لَهُ مَخْرَجًا وَيَرْزُقْهُ  
مِنْ حَيْثُ لَا يَحْتَسِبُ

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سورة الطلاق 2

## **Dedication**

This study is dedicated to my family and the Iraqi people whom I love and respect.

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## TABLE OF ABBREVIATIONS

In the following table, some abbreviations are going to be used in the present study, the researcher will try to explain alphabetically their meaning as they are normally used in English language.

Act	Active voice
Adj	Adjective(s)
Adv	Adverb(s)
ed.	Edited, edition, editor(s)
e.g.	Exemplum gratia (for example)
et al	<i>Et alii</i> (and others)
etc.	etcetera
EFL	English Foreign Language
ESL	English Speaking Language
Fig	Figure(s)
i. e	<i>id est</i> (that is)
Inc.	Incorporated
InTran	InTransitive (verbs)
LED	Longman English Dictionary
Ltd.	Limited
N	Noun(s)
No	Number
Pass	Passive voice
Tran	Transitive (verbs)
U.K	United Kingdom
U.S.	United States of America
V	Verb(s)
Vol.	Volume(s)
Vs.	<i>Versus</i> (against)



# KAJIAN STILISTIK PENUKARAN ‘CONVERSION’ DALAM KARYA WILLIAM SHAKESPEARE- JULIUS CAESAR DAN THE RAPE OF LUCRECE

## ABSTRAK

Penyelidikan ini merupakan suatu usaha untuk menganalisis stilistik daripada bahasa sastera yang digunakan oleh William Shakespeare dalam *Julius Caesar* dan *The Rape of Lucrece*. Tumpuan kajian adalah untuk mengkaji konsep penukaran yang mewujudkan idiosinkrasi dalam penulisan beliau. Shakespeare begitu mahir dalam permainan kata bagi ungkapan yang inovatif, yang menjadikan setiap stail atau gayanya unik dan berbeza. Olahan kata yang digunakannya berbeza daripada kebiasaan norma bahasa Inggeris dan daripada kebanyakan pengarang lain.

Kajian ini mengkaji penukaran kata pada tahap linguistik yang berbeza, iaitu leksikon, sintaks, nahu dan semantik. Bagi penukaran kata pada tahap leksikon, kedua-dua teks dikaji untuk menghasilkan jenis atau stilistik utama, seperti kata nama kepada kata kerja, adjektif /kata sifat kepada kata nama, adjektif kepada kata kerja, dan kata keterangan kepada kata kerja. Pada tahap tatabahasa atau nahu, data dianalisis untuk menunjukkan bagaimana kata yang telah mengalami penukaran dapat menyumbang makna kata yang berpotensi. Sementara itu, pada tahap semantik, makna dikaji untuk menonjolkan makna yang tersembunyi.

Kesan utama yang diterbitkan daripada penukaran kata dalam teks terpilih adalah sesuatu yang dijangkakan. Penyelidik menggunakan analisis pendekatan sastera Jakobson (1960) dan Leech (1970) kerana ia berkaitan dengan konsep yang dijangkakan. Pendekatan ini juga menambah objektif dan reliabiliti terhadap analisis. Kajian, berdasarkan aplikasi, menyimpulkan bahawa konsep penukaran kata adalah penting dalam karya sastera Shakespeare, kerana ia memenuhi keperluan bahasa

sastera dan ditandai melalui pilihan kata tertentu yang membangun stail Shakespeare.

Dapatan analisis leksikal dan nahu menunjukkan bahawa penukaran daripada satu kelas kepada kelas yang lain mematuhi sintaktik lazim dan korelasi semantik. Bagi kelaziman sintaktik penukaran daripada satu kata nama kepada kata kerja, di samping menepati kedudukan predikat verbal, ia juga mengikat kata kerja atau verbal fungsian. Dapatan ini juga mempamerkan makna perubahan kata yang berpotensi selaras dengan makna literal. Sementara itu, dapatan analisis tahap semantik menunjukkan bahawa stilistik atau makna perubahan yang tersembunyi adalah makna polisemantik. Makna stilistik ini juga selaras dengan makna utama, kerana ia bertindanan. Dicatatkan juga bahawa kebanyakan perubahan adalah sebagai alat stilistik yang dikaji dalam kajian ini. Metafor adalah yang paling prominen, yang menunjukkan keganjilan semantik. Diperhatikan juga bahawa Shakespeare menggunakan bantuan alat stilistik untuk mengubah bentuk linguistik, yang memberikan makna tambahan bagi interpretasi literal dan normal. Penukaran kata membantu penulis mewajarkan metafor dengan kata isyarat bagi menghasilkan kesan ironi atau satirik. Kajian ini juga merumuskan bahawa Shakespeare menggunakan penukaran untuk mengurangkan penggunaan abstrak dan ia membantu beliau mencapai banyak kesan yang dramatik.

# **A STYLISTIC STUDY OF CONVERSION IN WILLIAM SHAKESPEARE'S JULIUS CAESAR AND THE RAPE OF LUCRECE**

## **ABSTRACT**

The present research is an attempt to conduct a stylistic analysis of William Shakespeare's selected literary language in *Julius Caesar* and *The Rape of Lucrece*. The focus is on examining the concept of conversion which provides idiosyncrasy to his writings. Shakespeare is skilful in his use of word conversions which provides room for innovative expressions that makes his style unparalleled. He treats the literary stylistic devices of word conversion in a way that makes his style deviant from the English norms and different from the style of many other authors.

This study examines word conversions at different linguistic levels namely at the levels of the lexicon, grammar and semantics. At the lexical level, both texts are examined to present the main types or the main stylistic devices of conversion such as noun to verb, verb to noun, adjective to noun, adjective to verb and adverb to verb conversions. At the grammatical level, data is analysed to show how this level contributes to the potential meaning of the words that have undergone conversion while at the semantic level, meaning is examined to present the embedded or stylistic meanings of conversion which go alongside the literal or primary ones.

The main effect that is derived from conversions in the selected texts is foregrounding. Hence, the researcher employs the literary approach analyses of Jakobson (1960) and Leech (1970) since both approaches deal with the concept of foregrounding. These approaches also add objectivity and reliability to the analysis. The study, through application, concludes that the concept of word conversion is actually essential in Shakespeare's literary works since it satisfies the essential

requirements of literary language and is marked by certain choices of words that constitute Shakespeare's style.

The findings at the lexical and grammatical analysis show that conversion from one class to another follows the regular syntactic and semantic correlations. For syntactic regularity, conversion from nouns to verbs for instance, besides occupying the position of a verbal predicate take the syntactic ties of a verb or functional verbal ties. The findings at lexical and grammatical analysis also showcase the potential meanings of word conversion which go alongside with the literal meanings. The findings at the semantic level analysis reveal that words that have undergone the process of conversion have both a stylistic meaning which goes alongside with the primary meaning. It is noted that most of the conversions as stylistic devices which have been investigated in this study are, to some extent, foregrounded. Metaphor is among the most prominent ones that show a semantic oddity, i.e., foregrounding. It has also been observed from the works of Shakespeare that in foregrounding the linguistic form, with the help of stylistic devices, gives it an additional meaning beyond its literal and normal interpretation. The word conversion helps the mentioned writer to paint a metaphorical picture with word which in turn helps the writer create ironical or satirical effects. The present study also concludes that Shakespeare uses conversions in one way or another to make less use of abstract notions and this helps him to achieve many dramatic effects.

## CHAPTER 1

### INTRODUCTION

#### 1.1 Background to the Study

##### 1.1.1 Stylistics

Stylistics which is a branch of general linguistics, is sometimes referred to as lingua-stylistics or the study of literary texts from a linguistic perspective or the study of linguistic choices in literary contexts (Simpson, 2004; Baldick, 2008; and Jeffries& McIntyre, 2010). In stylistic study, linguistic elements are identified and analysed as they appear in discourse. Leech (1969:1) defines stylistics as a study which focuses on the use of language in literature and asserts that stylistic analysis provides a 'meeting-ground of [both] linguistics and literary study' (ibid:2).

In other words, stylistic analysis looks at language-as-a-system from a functional perspective used to communicate meanings aimed at providing certain often desirable effects to the discourse. The effects come about through careful choice and arrangement of the language, often contributing to the pragmatic aspect of communication (Galperin, 1977). Similarly, the term *literary stylistics*, is used as a label in studies that seek to interpret and evaluate literary writings as works of art (Galleria, ibid., Jeffries& McIntyre, 2010). The term literary stylistics reflects the two main disciplines that inform such studies: literature and linguistics. Other labels have also been used to identify such studies. For instance, the term 'Linguistic Stylistics' has also been used in particular reference to a kind of stylistics which focuses on the refinement of a linguistic model which has the potential for stylistic analysis (Hassan, 2006).

As posited by Cureton (1992) and Stockwell (2006), stylistics or literary

stylistics is concerned with the aesthetic use of language in texts that have aesthetic elements such as oral narratives and poetry. Basically, stylistic analyses contribute to the study of various varieties of literary discourse.

From the definitions above, this study can conclude that stylistics mediates between two disciplines which are linguistics and literature. Basically, a stylistic analysis applies either the methods and insights of linguistics to resolve problems in literary analysis or applies the methods of literary criticism in the analysis of language. That is why some scholars like Fowler (1986) prefers to label such analyses as 'linguistic criticism' while others like Spitzer (1948), Fabb et al., (1987), Gavins and Steen (2003) and Stockwell (2006) prefer the term 'literary linguistics'.

The term stylistics first used to refer to a kind of language study between 1910 and 1930 via the contributions of Russian formalists such as Roman Jakobson, Victor Shklovskij; Roman philologists such as Charles Bally, Leo Spitzer and Czech structuralists such as Bohuslav Harvranek and Mukarovsky; British semiotists like I. A Richards and William Empson and American new critics such as John Crowe Ransom, T.S. Eliot and Cleanth Brooks. The contributions of these schools of thought played a big role in the development of a new form of analysis and affirmed the significance of the aesthetic use of language in non literary discourse ( For more information of modern stylistics, see 2.4).

Since the 1950s, the term stylistics has been used to describe critical procedures which attempts to analyse the language of literary texts using a more scientific and objective analysis instead of subjective or impression-based analysis. Hence, stylistics requires the researcher to classify the range of linguistic choices that are available to authors. These classifications may be applicable to a particular text or

number of texts to highlight peculiar linguistic characteristics. It also identifies the way in which features of the linguistics may draw the attention of the reader. For instance, features that deviate from accepted norms often tend to draw the attention of analysts.

On the other hand, the term 'style' is also used widely in literary criticism. It is used in reference to the characteristic or peculiar use of language in a specific text, author or period. Style shows the difference between different pieces of writing (Hassan, 2006). However, some scholars such as Adejare (1992), Stockwell (2007a) and Jeffries & McIntyre (2010) assert that style is an ambiguous term that is interpreted in various ways according to its usage in different fields. For instance, style is a form of behaviour to a psychologist, while it is concerned with the formal structures to the linguist. The main problem with the analyses of styles is that it is rather impressionistic.

Hence, modern stylistics approaches the question of style on a stricter, and more methodical way. It starts from the proposition that any idea or concept may be expressed in one of a number of different ways, and that an author exercises a choice (conscious or unconscious) that is dictated by personal taste or the demands of the reader or the genre of the written text. Hassan (2006) and Stockwell (2007b) claim that such a proposition is anathema to new criticism which refuses to distinguish between the form and content of literature.

Generally, stylistic analysis can be applied to both oral and written texts and involves the characterization of the linguistic features (or characteristics of linguistics) of such texts (Adejare, 1992). A stylistic study pays close attention to figures of speech, parts of speech, and devices and the effects of the devices on the

part of the reader. This research will employ a stylistic analysis which will aid in the interpretation of the potential meanings of words i.e. the meanings of words that have an additional meaning alongside their literal meanings (Chapman, 1973; Fromkin, et al., 2010; and Stockwell and Whiteley, 2013).

This research intends to study stylistically the literary language of the English literary writer William Shakespeare. The study's primary focus is to investigate the literary stylistic devices known as conversion in his selected works. Specifically, the focus of analysis is on the types of conversion, i.e., noun to verb, verb to noun, adjective to noun, adjective to verb and adverb to verb that creates a unconventionalness to the writings as a whole. In other words, the focus is on the selection of words that have been manipulated and used to convey particular meanings by Shakespeare such as the word "grace" in "*Do grace to Caesar's corpse, and grace his speech*" (*JC III.ii.58*) is used as a verb (for more details see chapter 4). Scholars such as Crystal (2005) and (2012) and Thierry et al., (2008) argue that Shakespeare's skillful choice of word conversions makes marks his creativity in language use, making his language rich, which in turn, has enriched the English language vocabulary as a whole.

### **1.1.2 Conversion**

The present study is an attempt to analyze word conversions in the literary works of William Shakespeare. The aim, here, is to establish the stylistic meanings of conversion that are likely to create a 'surprise' to modern readers as the skilful use of conversion often forces readers to work backwards so as to understand fully what the writer Shakespeare wants to convey (Crystal, 2005). As stated previously and as noted by many scholars like Leech (1969), Jovanovic (2003), Thierry et al., (2008)



and Crystal (2012) manipulation and careful use of word conversion in Shakespeare's work make his language unique and rich which in turn fructify English vocabulary and make English language peerless. The uses of conversion tend to create cohesion and coherence, i.e., the writer paints a metaphorical picture just through the conversion of single words.

It also makes Shakespeare's style different from the language norms of his peers such as John Donne (1572-1631), Sir Edward Dyer (about 1545-1607), John Lyly (1553-1606), Nicholas Breton (about 1545 to about 1626) and Samuel Daniel (1562-1619) (see 2.4). Generally, Elizabethan writers such as Samuel Daniel (1562-1619) also utilizes conversion, especially adjective to noun conversions in his literary writings. However, his main purpose is to personify inanimate objects rather than to create irony or satire as William Shakespeare had done (please see section 4.5). For instance, in the following example taken from Daniel's Sonnet XLVI. [" Let others sing of Knights and Palladines."]:

And these thy sacred vertues must protect,  
Against the *Darke* and times consuming rage. (Florio, 2014)

In the above example, the writer Samuel Daniel changes the word "dark" from an adjective to a noun which is evidence of personification as the word 'dark' as personification alludes to evil as a human trait.

However, scholars have argued that conversion to achieve the effect of personification is one popularly used in literary texts and this has been given much focus in many literary investigations. Scholars have argued that language, in general, allows room for the process of conversion to occur to serve artistic particular aesthetic purposes, i.e., word conversion gives a beauty of art to the text which in turn make the text more interesting, readable and enjoyable and also to attract

readers' attention to the use of such expressive and highly structured means of language, i.e., to pay attention to the ideas of irony and satire. Thus, this process can be said to foreground certain elements that is likely to draw the readers' attention. Foregrounding refers to an effect brought to the reader via linguistic or other forms of deviation in the literary work. Deviation in literary work, being unexpected, come to the foreground of reader's attention against the background of its normal linguistic features (Richard and Webber, 1985).

In the same respect, conversion is the term used to describe the process when a change is made to the function of a particular word (Blake,1990). It is said to have occurred when its normal usage is deviated and the words take on a different word class, function, or meaning. For example, the normal class of the word stone is 'noun' but it is used as a verb as in Shakespeare's *The Rape of Lucrece*: **Stone** him with hardened hearts harder than stones, (978). In this line, the word 'stone' seems to function as a verb since it takes the position of the verbal predicate and the ties of a verb like the imperative form which denotes "to harden" (please see Chapter 4).

In Jovanovic's view (2003:425) the concept of word conversion relates to the forming of words by changing the word class, function, and the meaning of a particular lexical item. This process is different from other conversions where a word changes its word class because of the addition of derivational affixes. For example, the two nouns derived from the verb "remove" in Early Modern English: "removal" (1597) is formed by adding the suffix *-al* to the verb, and remove(1553) simply by means of conversion (zero-derivation). Although there are no particular signs of nouniness in "remove" when it is listed in the dictionary, it behaves syntactically like any other noun. Just like "removal", it can take an article, appear in the plural, and complement a verb or a preposition, as in the following example:

Our horse also came off with some trouble, being wearied w<sup>th</sup> the longe fight, and their horses tyred; faced the eninies fresh horse, and *by severall remoues* got off without the losse of one man, the enimie following in the reere with a great body. (CEEC, Oliver Cromwell, 1643: Cromwell, 11) (Nevalainen, 2006: 64)

Another example the noun/verb “arm” can be converted into arms (plural), the past tense verb form “armed” or the progressive verb form “arming” and so on. The word “arm” can also be used as a compound noun as in “armchair” (Jovanovic, 2003). So, the forms derived from the base word “arm” (i.e. nouns, verbs, adjectives, adverbs, and so on) are said to have undergone the process of conversion. This claim has been regarded as controversial by many scholars like Crystal (1967) and (2005), Jovanovic (2003), Kim (2010) and Thierry et al., (2008) since there is no difference in the form of the word although the lexical category of the word has changed from one class to another, i.e., the converted form of the word does not have any over affixes to distinguish it from the original one (Crystal, 2005).

Here, the focus of the present study is on simple words based on Jovanovic (2003), Thierry et al., (2008) and Kim (2010) who claim that many controversial arguments have been raised on studies pertaining to the use of conversion in English such as the directionality, precise definitions, approaches and productivity. To this researcher, the criticism associated with conversion analysis from a morphological or syntactic approach is of particular interest as there has not been any study that has looked at conversion as a process that can be occurred as a result of change within the same word class or a change from one word class into another, for example either from a transitive verb into an intransitive verb or from a noun to a verb. Hence, this research hopes to fill in the existing gap with this area of research.

From a stylistic point of view the English vocabulary can be classified into two

distinct groups which are words that carry denotations or have denotative meanings where there is a direct relationship between the words and the meanings they carry and words that have connotative meanings where the meanings are not obvious such as in metaphors and other literary devices. Words with connotative meanings can be classified into various categories such as colloquial words, slang words and so on.

Antrushina et al., (2000), Zykova (2006) and Znamenskaya (2011), argue that there are three major layers of English vocabulary which are the common literary words, neutral words and common colloquial words. Znamenskaya (ibid) adds that neutral words can be used both in literary and colloquial language. These words are considered as a major root of synonymy and polysemy, i.e., these words have either the same meaning with different spellings or different meanings with the same spelling. In Quirk et al., (1985) it is stated that neutral words are mostly of monosyllabic character, i.e., words that have one syllable stress for example, '*contest* (N) and *cont'est* (V) but this is not the focus of the present study.

So far, this process of neutral words has encouraged the development of conversion as the most productive way of word-building as stated by Wales (1978), Blake (1990), Antrushina et al. (2000), Crystal (2005), Zykova (2006), Znamenskaya (2011) and Kosur (2013).

Thus, English language, especially literary language is full of different types of conversion (that usually help the author to create internal rhyming within phrases or sentences): nouns to verbs, verbs to nouns, adjectives to nouns, etc. This process is also referred to as *zero-derivation*. Pinker (1994:52) observes that conversion plays a major role of creating new words in English language, adding that the process is one of the procedures that make English, vocabulary, 'English'. Ingo Plag (1999: 219) regards conversion as “the most popular of all verb-deriving processes as a subject of

linguistic inquiry,” and also states that most scholars like Berube (1996), Jovanovic (2003), Crystal (2005), and Thierry et al., (2008) consider this process as extremely productive in creating new English vocabulary. In this respect, David Crystal (2004) classifies it along with prefixation, suffixation, and word compounding as one of the four main sources of word production during the sixteenth century. To Fowler (2000: 181) conversion is an 'ancient process' and one which is 'exceedingly common'. For example in English daily life this process allows word play, as exemplified in the following example:

What did the sea say to the sand? Nothing, it just *waved!* (Davies 2004).

In English literature, conversion is widely used by authors of literary works to not only create new words but also to foreground their literary writings. In doing so, brevity of expression and certain stylistic effects like irony, satire, etc., is easily achieved (Jovanovic (2003) and Crystal (2005)). This following example where the word 'sentinel' is used as a verb in Shakespeare's *The Rape of Lucrece: To make the morn and sentinel the night, (Luc. 942)* exemplifies the above claim.

According to Crystal (2005), such conversions are used to for certain effects such as irony and satire or for the sake of brevity or to emphasise via foregrounding. For irony scholars like Gibbs (2007), Bogel (2009) and Kierkegaard (2010) note that the irony which refers to the use of words to convey the opposite of a literal meaning can be divided into three main kinds.

First: dramatic irony, which exists only in dramatic narratives, is not figurative language but a kind of strategy; it serves some significant distinction between what the audience knows and what one or more characters in the narrative know. For example in Sophocles' *Oedipus Rex* (430 B.C.E.), Oedipus, the King of Thebes,

vows to find the murderer of the prior king, only to find out something the audience knew all along: that Oedipus himself is the guilty party. Incidentally, neither dramatic nor tragic irony is limited to plays; both types of irony may appear in novels, movies and other literary forms.

Second: situational irony derives primarily from events or situations themselves, as opposed to statements made by any individual, whether or not that individual understands the situation as ironic. It typically involves a discrepancy between expectation and reality, i.e., it includes a discrepancy between what is expected to happen and what actually happens. For example of situational irony is O. Henry's "The Gift of the Magi". In "Gift of the Magi," both husband and wife give up their most prized possessions in order to give something to complement the other's most prized possession. The woman sells her beautiful long hair to buy a platinum fob chain for the man's watch; the man sells his watch to buy the woman tortoiseshell combs to hold up her hair.

Third: verbal irony is also called *rhetorical irony*, its core is a distinction between what is said, and what is intended, or really thought, i.e., a rhetorical device that involves saying one thing but meaning the opposite. It is characterized by a discrepancy between what a speaker or writer says and what he or she believes to be true. The significance of verbal irony is ambiguity. When one is ironic about a subject, one refuses to accept the usual view of it, and at the same time one does not fully denounce the usual view. Here, one does not know, precisely, where the ironist stands.

All these types of irony are important to this study in as they will help the researcher interpret the stylistic effect of irony which is achieved via word conversion in *Julius Caesar* and *The Rape of Lucrece*. Through such categories, the

researcher hopes to make her analysis more objective and thematic.

However, in English language, any word class (i.e. nouns, verbs, adjectives, adverbs, prepositions, and interjections) can be converted from its original form/class into another (form/ class) [to distinguish between the original and converted forms of the word one should pay an attention to the dimension of meaning between these forms (Katamba (1993) and Marched (1969)],e.g., from n-v, v-n, adj-v, adj-n, adv-v, adv-n, adv-adj, i.e., these are the main types of conversion that can be existed in English language (Bartolome and Cabrera, 2005). In the same respect, Calvert (2010) adds that structural class words like “ifs”, “buts”, ‘must”, “how”, “why” and phrases such as “ahas-been”, “a free-for-all” can also be changed to other part of speech. This study will focus on n-v, v-n, adj-n, adj-v and adv-v conversions because such conversions are more common in Shakespeare’s literary works (Wales, 1978; Reibetan, 2005; Thierry et al., 2008 and Crystal, 2012).

In this study, the focus is on conversion that does not include the addition of affixes. Such conversions occur without any affixes or have ‘zero affixes’. So, conversion, in the context of this study, occurs without any corresponding change in the form of the word. This is often regarded as controversial since the derived word does not have an overt suffix. Since, there are no affixes attached in the conversion process, Crystal (1967) argues that such conversions may confuse the modern reader of Shakespeare. In this study, the process of conversion in Shakespeare's work is investigated via a branch of stylistics known as stylistic morphology which is “interested in the stylistic potentials of specific grammatical forms and categories, such as the number of the noun, or the peculiar use of tense forms of the verb ... or neologism formation by affixation and conversion, etc“ Znamenskaya (2011: 11;106).

For instance, Leech (1960) who analysed the poem “The Windhover” claims that the word 'achieve' in “the achieve of, the mastery of the thing!” is a deviation and is thus foregrounded. This is because in the particular phrase i.e. “the achieve of, the mastery of the thing!”, the word 'achieve' which is normally used as a verb has been converted into a noun, thus, creating a deviation which is foregrounded against normal usage. The foregrounding occurs because the syntactic and semantic features of this item do not correspond with the contextual environment in which they appear.

In Wales's view (1989:182) foregrounding means that certain syntactic elements are highlighted or made prominent against the background of the rest of the. Thus, any linguistic feature (phonological, syntactical, or semantic) which are rarely used in ordinary language but deliberately used in literary texts can result in foregrounding.

According to Wales (1989:181) foregrounding can be achieved via two main ways: “deviation” and “repetition”. Deviation occurs as a result of violation of syntactic or semantic linguistic rules. For instance, unusual metaphors or similes (the traditional tropes) often produce unexpected conjunctions of meaning, forcing fresh realizations in the reader (for an example of unusual metaphors, please see metaphysical poet like George Herbert). Similarly, repetition via alliteration, parallelism or schemes involving repetition of lexical items can also foreground literary language. (for more details see 2.2.6 and 3.3.2). Thus, this study believes that repetition of conversion structures, for example N-V, V-N, Adj-N, Adj-V, and Adv-V conversions in Shakespeare's literary work serve to foreground the elements and therefore are important aspects to be studied.



However, Leech (1969:42) labels conversion as 'zero affixation' and regards it as one example of linguistic deviation, i.e., lexical deviation which occurs when “a lexical item undergoes a change in grammatical function without changing its form” as in the above example. Blake (1990:10-12) explains that “in dealing with language, words are the foundation of the interpretation of meaning” so the writer or the poet takes full advantage of vocabulary, particularly by compounding and word conversion in their writing. Hence, lexical conversion provides a more direct meaning than other (vocabulary) words do (Dita, 2010). Thus, literary writers often utilize word conversion to achieve stylistic effect as well as create aesthetic or artistic meaning which contributes to their style. For example the word sentinel as in the above example denotes “to premeditate/watch”. This use of this word here provides a metaphorical picture that something unusual will happen and that everyone should be careful and watch the event. In my opinion, this metaphorical picture attained via the word sentinel contributes to the writer’s style and makes his writings more artistic.

At this point and from a stylistic viewpoint conversion is considered deviation from the norm, and consequently, it gives prominence to what is converted (Thierry et al., (2008)). To some extent, this stylistic device is used to create effectiveness, emphasis, textual cohesion, reinforcement of meaning, and brevity. Its basic focus is to create cohesion by unusual conversions as using a word that has been used in the preceding sentence or discourse to show contrast is a means to achieve cohesion (Halliday and Hasan, 1976:88). In my opinion, the word ‘sentinel’ in the above example has been converted from a noun to a verb for the following reasons:

1. to create an effect on the part of the reader;

2. to emphasize the idea of sentinel/ ward of the night;

3. to achieve cohesion as it functions as a verb of the sentence and also takes the syntactic ties of a verb since it is preceded by infinitive verb “to make” in the first part of the sentence and preceded by the conjunction “and”. Hence, these two parts of the sentence work as a compound sentences. In addition, it also takes the phrase “the night” as its object. The semantic analysis of the word “sentinel”, reveals that it carries the meaning of “to premeditate/watch” not “guard” which in turn makes the meaning of the whole sentence acceptable although the conversion is considered quite unusual;

4. to reinforce meaning.

5. for brevity because the writer paints a metaphorical picture with a single word.

However, patterns of conversion may be considered deviant by unusual change or converting, not by unexpected choice (Thierry et al., 2008). To them the normal code can be foregrounded by careful and deliberate conversions, for instance, by converting a word from one class into another to achieve certain stylistic effects. So far, conversion analyses are important because conversions often affect the reader in an unusual way. In other words, this study regards that the analysis of how conversion contributes to the style of a literary text as important as clarified by Beaty and Matchett (1965: 13).

So far, this study is set on the basis of ideas from scholars like Crystal (1967), (2005), Janovonic (2003) and Thierry et al., (2008) that the concept of conversion as a stylistic element does not only work to change the word class, function and /or the meaning of words but also contributes to the beauty of author’s writings in literature

in general and in poetry, in particular. In fact, the study rests on the assumption that conversion allows authors to showcase their uniqueness that characterizes their literary works. At this juncture, it is equally important to note that many deviations are actually conspicuous and may also be found in daily use of language, non-literary language, business, commerce, religion and politics (Calivert, 2010).

However, the more common use of conversion is in literary language and Shakespeare's works showcase wide use of this stylistic device. Many of his characters use them as hyperboles to make deliberate overstatements or exaggeration that also serve to foregrounding certain actions (Walse, 1978) (for more details see 4.3.2). Hence, this study will attempt to investigate the use of conversion (lexical, grammatical and semantic) as a form of foregrounding in some of Shakespeare's selected works.

Thus, in literary language, conversion is common and should, therefore, be accepted without any prejudice with regard to its quality and/or validity. This study's findings provides adequate evidence that conversion is a linguistic phenomenon has an important psychological effect on readers or hearers (Short, 1996). For example, in any literary text, if a part is converted, it becomes especially noticeable or highlighted. This psychological effect is due to the effect achieved via *foregrounding*. In other words, word conversions will effectively foreground the features that are meant to be noticed, or highlighted by the author (consciously or unconsciously), because they are crucial for the reader's interpretation of the text.

Thus, the reader of the literary work can pick out the linguistic deviations as the most arresting and significant part of the message, and interpret it by measuring it against the background of expected patterns or accepted norms. Lexical variation include, among others, the following types: morphological conversion (nouns to

verbs; nouns to adjectives; adverbs to verbs) and syntactic conversion (uncountable nouns to countable nouns; transitive verbs to intransitive verbs; proper nouns to common nouns) which are often utilized as items of foregrounding in English discourse (Baker, 1967).

Hence, the present study will dwell on the parts of the literary lines taken from Shakespeare's works which are deviant through word conversion (morphologically and syntactically). These areas of language are, as Short (1996:19) clarifies situated in some ways on the borderline between grammar and meaning. In general, word conversion as the study will call it, can be ascribed to two main reasons: it may instance word class shift, i.e morphological process, e.g., from noun to verb, noun to adjective, etc., and it may instance a shift within the same word class, i.e syntactic process, e.g., from transitive verb to intransitive verb, from common noun to proper noun, etc. (Bauer, 1983).

To Crystal (1967) and Jovanovic (2003) a writer who employs conversions aims for a general recognition of the validity (by his readers) of his new and unusual sentences because this is the basis of communication. Moreover the notion of literary style is closely involved with deviation and analysts should be sensitive to the nuances of literary style in order to judge and evaluate them from an artistic point of view (Nowotny, 1960).

Theoretically, one can agree with Crystal (1967), Jovanovic (2003) and Dita (2010) that all conversion structures may be subject to form norms or grammatical rules in literary language and this phenomenon is simply exploited by skilful writers, in general and by Shakespeare in particular. In other words, they manipulate available linguistic material to highlight their style and surprise their readers by the

uncommon structures which are innovated intentionally. The tendencies to innovate is highly flexible and are often regulated by the large variety of structural variations and shades of meaning (Millar and Currie, 1982).

In practice, no one can reasonably analyse each and every way in which writers may deviate from the norms of their language (Millar and Currie, *ibid*). The aim in this study is, hence, to show the most predominant types of word conversion in Shakespeare's works since Crystal, Jovanovic, Leech (1969) and Thierry et al., (2008) all agree that examples of word conversion can mostly be found in Shakespeare's work in general and mostly in his tragicomic play *Julius Caesar* and in his poem *The Rape of Lucrece* to achieve certain literary effects (see 4.6).

Some examples of conversion found in *The Rape of Lucrece* are as follows:

1. they ... from their own misdeeds *askance* their eyes! (*Luc.637*)
2. he sits, / And useless *barns* the harvest of his wits. (*Luc.859*)

In the first example Shakespeare converts the adverbs 'askance' into a verb while in the second example he uses the noun 'barn' as a verb. As expected, these conversions give rise to new meanings. For instance, the word 'barn', in the second example, literally means a place where animals, harvest and old things can be kept, but in this poem it means 'store up in a barn' or 'gather in' (Crystal & Crystal, 2008) (see also 4.2.2 ).

This study also focuses on the syntax, specifically the structure of sentences, and the vocabulary that is used in verse of Shakespeare's works. In the analysis of the sentence structures, The study will pay attention to notions developed by stylisticians such as G. Leech and R. Jakobson which are relevant to the aims of this

study, i.e., both Leech and Jakobson discuss the concept of foregrounding in literary language and how this concept plays an important role in understanding and enjoying the artistic purposes of a literary piece (see Chapter 3, in particular 3.3.2 for further discussions on this).

### **1.1.3 William Shakespeare**

William Shakespeare was born on April 23, 1564 in Stratford-upon-Avon, England and died on April 23, 1616. Shakespeare forged a literary reputation that is unsurpassed in the 16<sup>th</sup> century. Shakespeare began his literary career as a successful playwright whose work was well received by the people. He was not only able to establish himself as a playwright but as a successful poet as well as claimed by Gibbons (1993), Craig (2003), Frye (2005), Celmen, (2005) McDonald (2006) and Hinton (2008) among others.

According to Hinton (2008:1) Shakespeare's works have been loved and admired by scholars, actors, and everyday people because his works are interesting, exciting and relevant even till today. Hinton argues that Shakespeare has written some of the most beautiful lines that moves his audience with his characters irrespective of whether they are heroes who portray courage or clowns who showcase their foolishness. For him, Shakespeare is a brilliant writer who knows about various subjects. His work reflects artistic imagination and he wrote with passion and humour.

### **1.1.4 Shakespeare's style**

Gibbons (1993) and Craig (2003) regard Shakespeare's literary style in general and his poetry in particular, as one of the most important innovations of sixteenth-century literature. According to them, his works are characterized by the simplicity

of sentence structures and use of common words. However, Shakespeare's use of these words provides curiosity in their use. Frye( 2005:105) shares a similar view that in poetry, Shakespeare used to elaborate one sentence to more than seven lines especially in his *Sonnet* and extend metaphor and conceits to make his language often 'rhetorical' that showcases his extraordinary command over the English language. Moreover, his vocabulary and syntax choices also denote his style and make his verse in particular 'stilted' as in *The Two Gentlemen of Verona*.

Wright (2004:868) also claims:

Shakespeare's standard poetic form was blank verse, composed in iambic pentameter. In practice, this meant that his verse was usually unrhymed and consisted of ten syllables to a line, spoken with a stress on every second syllable. The blank verse of his early plays is quite different from that of his later ones. It is often beautiful, but its sentences tend to start, pause and finish at the end of lines, with the risk of monotony. Once Shakespeare mastered traditional blank verse, he began to interrupt and vary its flow. This technique releases the new power and flexibility of the poetry in plays such as *Julius Caesar*, and *Hamlet*.

A.C. Bradley considers Shakespeare's style as "more concentrated, rapid, varied and, in construction, less regular, not seldom twisted or elliptical" (1991:91). Shakespeare utilizes many techniques to achieve these effects, using for example, the obscure, complicated style and elaborated syntax, "run-on lines, irregular pauses and stops, and extreme variations in sentence structure and length" (ibid:92). In *Macbeth*, for example, "the language darts from one unrelated metaphor or simile to another. Thus the listener is challenged to complete the sense" (ibid). McDonald (2006:36-39) argues "the late romances, with their shifts in time and surprising turns of plot, inspired a last poetic style in which long and short sentences are set against one another, clauses are piled up, subject and object are reversed, and words are omitted, creating an effect of spontaneity".

To Frye (2005), in some of his early works, Shakespeare added punctuation at the end of the lines to strengthen the rhythm. He and other dramatists at the time used this form of blank verse for much of the dialogue between characters to elevate the poetry of drama. Many scenes in his plays showcased rhyming couplets, thus creating suspense. For example, when Macbeth leaves the stage to murder Duncan (to the sound of a chiming clock), he says:

“Hear it not Duncan; for it is a  
knellThat summons thee to heaven or to  
hell.”

Similarly, Wright (2004) mentions that Shakespeare’s plays also make effective use of the soliloquy, in which a character makes a solitary speech, giving the audience insight to the character's motivations and inner conflict. Among his most famous soliloquies are *To be or not to be*, *All the world's a stage*, and *What a piece of work is a man*. He (ibid) adds that Shakespeare’s character either speaks to the audience or speaks to himself or herself in the play. Shakespeare's writing also has extensive wordplay of double entendres and rhetorical devices (ibid).

In addition, his works have also been considered by the above scholars as controversial for his use of sexual puns. Indeed, in the nineteenth century, there were censored versions of and labeled as *The Family Shakespeare [sic]* by Henrietta Bowdler and her brother Thomas Bowdler.

Besides following the popular forms of his day, Shakespeare's general style is said to be comparable to several of his contemporaries. For instance, his works have many similarities to the writing of Christopher Marlowe, and seem to reveal strong



influences from the Queen's Men's performances, especially in his history plays. His style is also comparable to Francis Beaumont and John Fletcher (Crystal, 2012).

To Crystal (ibid) Shakespeare often borrowed plots from other plays and stories. *Hamlet*, for example, is comparable to Saxo Grammaticus' *Gesta Danorum*. *Romeo and Juliet* is thought to be based on Arthur Brooke's narrative poem *The Tragical History of Romeus and Juliet*. *King Lear* is based on the story of King Leir in *Historia Regum Britanniae* by Geoffrey of Monmouth, which was retold in 1587 by Raphael Holinshed. Borrowing plots in this way was not uncommon at the time.

Gibbons (1993), Craig (2003), Wright (2004) and Crystal (2012) state that Shakespeare's works also express the complete range of human experience. His characters were human beings<sup>1</sup> who commanded the sympathy of audiences when many other playwrights' characters were flat or archetypes. Macbeth, for example, commits six murders by the end of the fourth act, and is responsible for many deaths offstage, yet he still commands an audience's sympathy until the very end because he is seen as a flawed human being, not a monster. Hamlet knows that he must avenge the death of his father, but he is too indecisive to carry this out until he has no choice. His failings cause his downfall, and he exhibits some of the most basic human reactions and emotions. By making the protagonist's character development central to the plot, Shakespeare changed what could be accomplished with drama (see also 2.4).

### **1.1.5 Selected Texts**

#### **Julius Caesar**

*Julius Caesar* was written in 1599. The play is a tragedy that portrays the 44 BC conspiracy against the Roman Dictator Julius Caesar, his assassination and the defeat

of the conspirators at the Battle of Philippi. In short, the play revolves around the events after Julius Caesar's return to Rome after a successful war against Pompey. The Roman republic is ready to confer new honours on him which becomes a cause of concern and dismay among some senators who feared that this might lead to too much power for Julius Caesar. Hence, Caius Cassius plans to murder Caesar with the help of Marcus Brutus. Initially, Brutus is reluctant but he eventually agrees, being convinced that Caesar's death is necessary for the good of the republic. However, he rejects Cassius' proposal that Mark Antony, a close friend of Caesar, should also be killed. Brutus, Cassius and their co-conspirators stab Caesar to death at the senate house on the Ides of March. At Caesar's funeral Brutus addresses the people and successfully explains the conspirators' motives. However, Mark Antony speaks next and turns the mob against the conspirators, who are forced to flee from Rome. Subsequently, Mark Antony and Octavius, take command of Rome. Brutus and Cassius are defeated at Philippi where they kill themselves to avoid being captured.

This play is based on true events from Roman history, which also include *Coriolanus* and *Antony and Cleopatra*. Despite the title, and the focus on the tragic death of Julius Caesar, he remains a minor character who appears in only three scenes, as he is killed at the beginning of the third act. The protagonist of the play is Marcus Brutus and the main focus is on his struggle in facing the ideals of honour, patriotism, and friendship. Clemen (2005) and Duncan (2011) share the same view that there are three main themes in the play which are: honour, patriotism, and friendship. The section below will briefly discuss the three themes.

a. Honour: although there's lots of violence in the play, the idea of honour is not merely based on physical strength and fighting ability: many characters feel

compelled to mask any traditionally "weak" emotions, like fear and sadness, as well as their personal desires and, to an extent, free will. Brutus, for instance, feels compelled to give way to the logic that demands Caesar's death, even though he loves Caesar and is repelled by the idea emotionally. Caesar himself must go to the Capitol even though he suspects that something is not right, because he believes that death *"will come when it will come."* (II.ii.37).

The willingness to abandon self-interest, to brave pain and death for the good of Rome, or to avoid dishonor, is essential to gaining respect. This "virtue" is what made Brutus to agree to the plot, and also in his decision to commit suicide, in the end. Another example of honour can be seen via Portia's character. Being ashamed of her female identity, she stabs herself in the thigh to prove she can be trusted, and eventually kills herself in the most painful way she can imagine. (Duncan, 2011).

b. Patriotism: This trait can be seen via Brutus who has to decide whether or not to join the conspiracy, which is to kill his best friend Caesar or let him get crowned king. Brutus decides to join the conspirators and help kill Julius Caesar. His actions show that he is a very patriotic, one who loves his country and upholds its interests, citizen of Rome. First, he shows great courage in killing Caesar for the love of his country. Second, all the people of Rome adore him because of his loyalty and finally, Brutus is willing to stand up to the fact that he helped kill Julius Caesar for the sake of Rome (Durband, 2014).

Similarly, Ludowyk (2011) states that there are two reasons to think that Brutus, for example, is patriotic. First, he kills Caesar for the sake of Rome. He knows that Caesar would have taken over Rome and made bad decisions for the citizens or

Rome. " *It must be by death: and, for my part, I know no personal cause to spurn at him, but for the general. He would be crown'd*"(II.i.10-12) Brutus also knows that it is for the best of Rome for Caesar to be killed. He told the people of Rome that he loved Caesar but loved Rome more. "... *not that I loved Caesar less, but I loved Rome more.*"(III.ii 22-23) That shows that he wants the best for as most people as possible: "*Had you rather Caesar were living, and die slaves, than that Caesar were dead, to live all freemen?*" (III.ii. 23-25).

Second, all of the people of Rome loved him. They loved him before the death of Julius Caesar and they still love him. "*Live, Brutus! Live, live!*"(III.ii.48). They believe that he has done the right thing for Rome and think they he is a hero. "*Give him a statue with his ancestors*"(III.ii.50).

c. Friendship: Brutus, Decius, and all the other conspirators use friendship to blind Julius from the truth, from finding out the plot against him. Caesar trusted his friends, a key characteristic to all friendships. Although Caesar killed by his friends, friendship is a strong theme and Julius is blinded by this and is betrayed by Decius, Brutus, and the others. Decius uses persuasion and flattery to form a strong union with Caesar. For example, Decius says "*Caesar, all hail! Good morrow, worthy Caesar.*" (II.ii.58) Decius also refers to Caesar as "*most mighty*"(II.ii.68). This makes Caesar comfortable and he loses his feelings of doubt. Decius cheats Julius into thinking that they have a flexible friendship by the use of deceptive words.

Overall, Julius Caesar has a rich plot, well moulded characters, significant incidents and dense description. However, it is considered unpoetic when it is compared to Shakespeare's usual language as claimed by scholars such as Craig (2003), Frye( 2005) and Clemen (2005) who regard this play as styleless,

straightforward, conversational.

### **The Rape of Lucrece**

*The Rape of Lucrece* is a narrative poem. It consists of 1855 lines organized as 2657 line stanzas with the rhyme-scheme ababbcc ('rhyme royal'). It was published in 1594 by Richard Field and dedicated to Henry Wriothesley, the Earl of Southampton. Its focus is on the rape and tragic death of the character and the revenge that follows. This poem deals with the rape of Lucrece/Lucretia by her husband's best friend Tarquin. Lucretia vows to seek revenge, and commits suicide which highlights the fact that Roman women honor the sanctity of their bodies (Michael, 2010).

### **1.2 Statement of the Problem**

The focus of the present study is on conversion, taking into account the claims made by Jovanovic (2003), Thierry et al., (2008) and Crystal (2010) who claim that there are many unresolved issues and controversies in past studies on the use of conversion. Among the issues raised are problems in directionality, problems in terms of coming up with precise definitions on the term, the approaches that have been adopted in the study of conversions and so on.

This researcher is concerned with the criticism associated with conversion analysis as most of the studies focus on conversion from one point of view. For example, Jovanovic (2003) studies the historical development of conversion in English literature including the processes of productivity and creativity, Wales (1978) and Crystal (2005) investigate the dynamism of noun to verb conversion in English literature, Davies (2004) presents a corpus-based investigation of noun to verb conversion in English, and Thierry et al., (2008) examines the potential

characterisation of the Shakespearean functional shift in narrative sentence structure ( see also 2.7).

This study looks at conversion as a process that occurs as a result of change from one word class into another, for example from a noun to a verb. Hence, this research hopes to fill the existing gap with this area of research. Past studies such as Walse (1978), Jovanovic (2003), Davies (2004) and Crystal (2005) only focused on noun to verb conversion while Thierry et al., (2008) focused on three types of conversion which are : noun to verb, adjective to verb and verb to noun. The present study, on the other hand, focuses on five types of conversion which are : noun to verb, verb to noun, noun to adjective, adjective to noun, adjective to verb and adverb to verb.

Additionally, this study is also different from all the above studies in terms of the focus. Jovanovic (2003) discusses the use of productivity and creativity of conversion in English literature through historical development, while Wales (1978) and Crystal (2005) study the dynamism of noun to verb ,Davies (2004) examines a corpus- based investigation of noun to verb conversion in English, and Thierry et al., (2008) examine the potential characterisation of the Shakespearean functional shift in narrative sentence structure.

Another difference is in the theories used in the studies. Jovanovic (2003) applies the theory of morphology to show the morphological and syntactic features while Wales (1978) and Crystal (2005) apply the notions of stylistic features including semantic features neglecting the morphological and syntactic features, Davies(2004) uses an empirical-study witha corpus-based approach, and focuses on noun to verb conversions in real language data. Thierry et al., (2008) combines the theory of neurolinguistics with syntactic structure, and semantic conceptualization.

The study discusses five types of word conversion and how word conversion plays a great deal to bring about underlying meanings in Shakespeare's play *Julius Caesar* and poem *The Rape of the Lucrece* by applying the theories of stylistics which are presented by Jakobson's (1960) structural model and Leech's (1970) functional model to connect between linguistic features in literary work.

The reason why the researcher has chosen Shakespeare's texts is because conversions are preponderant in Shakespeare's writings (Abbott, 1869; Walse, 1978; Jovanovic, 2003; Crystal, 2005). Basically, his plays and poems are rich in word conversions although at the time the plays were written, it is not really evident that it was motivated by particular reasons. Nevertheless, conversions in Shakespeare's texts have added creativity and literary flair. Conversion of words from one word class to another can pose problems in terms of interpretation to the modern reader (please see, Crystal (1967), Wales (1980), Jovanovic (2003) and Thierry et al., (2008). For instance in the following literary line " *If you know / That I do fawn on men... / And after **scandal** them*" (*JC I. ii.76*) the word scandal is used as a verb. To this study the denotative concept 'scandal' can confuse the modern reader. This is because the stylistic structure and literal meaning of the word is not accurate in the context of its usage here. In other words, it is not easy to understand the lexical and grammatical meanings that are derived from the conversion of the word 'scandal' in its syntactical structure. On the one hand, the original and converted forms of the word are not the same because the converted word seems to have a new form, function and meaning which are different from that of the original one. Moreover, and since the current study investigates word conversion in Shakespeare's *Julius Caesar* and *The Rape of Lucrece*, here, beside the literal meaning, the stylistic meaning of word conversion can cause a problem to the reader in that it gives the reader a metaphorical image not

direct one and this metaphorical image seems to serve stylistic features such as irony, satire, wit and wisdom. For example see the word scandal in the above literary line.

However, there is a lack of studies in this area and hence modern readers are often left with confusion and a lack of understanding of his texts. So, in this view, a thorough analysis of conversions in his plays can enhance one's interpretation of the texts - a systematic investigation of word conversion in the selected texts can equip modern readers and readers of Shakespeare with a greater understanding of how the conversions have brought about underlying meanings that may not be detected by the uncritical eye.

Scholars like Sutherland (1959), Quirk (1971), Wales (1980), Salmon (1987), Tarlinskaja (1987), Downing (1994), Simon Palfrey (1997), Sarrazin (1997), Frank Kermode (2000), Norman Blake (2002), Jackson (2002), Vicker (2003), Jonathan Hope (2003), Dahl (2004), Tate (2005), Murphy (2006), McDonald (2006), Kohonen, et al., (2007) Kolentzis (2008), Demmen (2009), Mullender (2010) and Timucin (2010), all share the same view point that there is a need for more analysis of literary text of writers such as William Shakespeare who foreground stylistic devices through conversion both grammatically and semantically because via conversion, the converted word shows new lexical, grammatical and semantical meanings which are different from that of the original one which, in turn, helps him achieve certain stylistic effects such as irony, satire, wit/wisdom and witty via a metaphorical picture with a single/converted word as well as achieve lexical effects such as vivid depiction of an action or event, more obvious on the part of the reader, dramatic vitality, precision and economy of expression (see 4.6). In the identification of instances where conversions occur. Hence, this study is an effort to fill in the gap



associated with stylistics analysis that looks at conversions especially when words are converted from one word class to another freely.

Furthermore, this study also looks at how word conversions affect the meaning of the entire syntax. By doing so, the study hopes to provide a greater understanding and interpretation of the latent/ potential meanings inherent in the textual structure of Shakespeare's language. In turn, this will enhance the literary appreciation of the playwright's works. This is a contribution to the lack of such research – a comprehensive survey of related literature (see 2.5) indicates that very little research on word conversion in literary texts has been carried out.

Another gap that this study hopes to fill is to provide a more objective and systematic way of analyzing conversions. As explained earlier, this study will first focus on the lexical level and move to the grammatical and then to semantic levels to make the analysis and interpretation more objective. Thus, the present study will contribute to the body of knowledge by putting forward an objective for deep analysis of meaning of word conversion in Shakespeare's writing, which in turn, this analysis can help modern day readers understand or appreciate Shakespeare's language more.

In sum, this study focus on Shakespeare's linguistic and stylistic techniques is expected to fill in the existing research gaps on stylistic analysis on conversions. In doing so, the study hopes to raise the awareness on the expressive potential of languages.

### **1.3 Research Objectives**

The study sets to achieve three main objectives as clarified below:

1. To identify the main types of conversion that are employed in selected texts of Shakespeare.
2. To investigate the differences in the stylistic meanings of words that have undergone conversion in the texts with the literal (actual) meanings.
3. To provide explanations on the stylistic effects brought about by the conversions in the selected texts.

### **1.4 Research Questions**

1. What are the main types of conversion that are employed in selected texts of Shakespeare?
2. How are the stylistic meanings of words that have undergone conversion in the texts different from the literal (actual) meanings?
3. What are the stylistic effects achieved by the conversions in the selected texts?

### **1.5 Significance of the Study**

This study is an exercise in the application of linguistics to literature. It hopes to serve two main purposes. Firstly, it is intended to help students to make the connection between modern linguistics and the study of literature. In relation to this, it must be noted that scholars such as Crystal (2005) and Thierry et al., (2008) argue

that there is an urgent need to investigate the language of literature to help the reader to understand and enjoy the literary language more. Secondly, it will serve the needs of teachers or lecturers by providing an approach to analyse conversion in literary texts (see Freeman, 1975).

Thus, the present study aims to investigate the nature of conversion as found in the selected texts as it is usually taken to be the most fundamental kind of stylistic process. Accordingly, the study starts with the premise that conversion from noun-verb, adjective-verb, verb-noun, adverb-noun which are essential in the structure of literary language in general will be evident in Shakespeare's works.

The study will undertake the task of analysing a representative number of Shakespeare's lines taken from a play (*Julius Caesar*) and a poem (*The Rape of the Lucrece*) and provide a detailed interpretation of these lines. The study will also attempt to show the way in which certain stylistic/conversion devices in the texts provide coherence and unity.

This study, will inevitably, contribute to enrich the relationship between linguistics and literary studies, and support modern readers of Shakespeare's works in educational institutions to comprehend and appreciate the texts. In addition, it will provide a toolkit for the teacher and student as a way of analysing literary texts.

The study can also serve as a point of reference to others who wish to study conversion in other texts. Although, many scholars such as Davies(2004) and Bartolome & Cabrera (2005) have conducted research on conversion in literary language (see 2.4), this study intends to specifically focus on conversion which involves a change in the syntactic category of the word without the addition of any affixes in selected Shakespeare's works. The study also focuses on how conversion

helps Shakespeare create a metaphorical picture with a single/one word which, in turn, helps him achieve certain stylistic effects. Besides, the study will first focus on the words that have been 'converted' from one lexical category into another and attempt to identify the categories of conversion based on Bartolome and Cabrera's (2005) and Thierry's et al.,(2008) categorisations since their way of presenting the categories of word conversion is practical and suitable for the purposes of the current study that attempts to interpret the latent meaning of word conversion in Shakespeare's *Julius Caesar* and *The Rape of the Lucrece*. Subsequently, the analysis will move to that of the semantic meaning of the whole syntax where the lexical conversion appears. The study has chosen one play and one poem by Shakespeare. The texts are the play *Julius Caesar* and the poem *The Rape of the Lucrece* although these texts are completely different but the current study convinces that a comparison between these two texts is insignificant as being not its focus. (For more justification, see the following section).

### **1.6 Scope and Limitations of the Study**

1. The study will only focus on the morphological, syntactical, lexical and semantic levels of analysis. Phonological analysis will only be conducted when the need arises.
2. The study will only focus on selected lines, where conversion occurs, from two texts i.e. one play: *Julius Caesar* and one poem: *The Rape of Lucrece* since these are his most celebrated works due to their compactness and precision. Moreover, these plays are still relevant today and are also studied, performed and reinterpreted in different cultural and political contexts

throughout the world. Scholars like Crystal (2003,2004) Jovanovic (2003) and Thierry et al., (2008) opine that more examples of conversion are found in Shakespeare's tragedy than others, and since *Julius Caesar* is tragedy as claimed by Craig (2003), Clemen, (2005b), Frye(2005) and Gibbons (1993). MacDonald(2006) and Crystal( ibid). Other scholars such as Crystal and Crystal (2008) state that many examples of conversion can also be found in Shakespeare's poems as in the poem *The Rape of Lucrece*). Another motivation for the choice of these texts is that they have not been previously used for the study of word conversions.

3.Only verses, where conversion occur, will be analysed since opening up the analysis to include prose will be unmanageable.

4. Only The Short Oxford English Dictionary: On Historical Principles (1972), the Oxford English Dictionary (2006) and the Longman English Dictionary (2007) are used in the analysis of meanings.To the researcher these dictionaries are found to be more comprehensive, adequate, helpful and appropriate for the purposes of this study. Basically, these references will assist the researcher to establish the literal meanings of the converted words and the lines in which they appear to give the analysis greater reliability.

## **1.7 Definition of Key Terms**

### **Full and Partial Conversion**

When a word of one class undergoes a shift that enables it to function as a member of another class, we have what is called conversion. Conversion can be subdivided into full conversion and partial conversion. A full conversion occurs

when the word converted acquires all the grammatical features of the new class. For example the verb bottle which is derived from the noun.

A partial conversion occurs when the word converted does not acquire all the features of the new class. An example of partial conversion is the word wealth in (the wealthy are always with us). In this example the adjective wealthy is partially converted to noun in that it is syntactically in a position (head of noun phrase) characteristic of noun rather than adjective. That there is not full conversion is demonstrated by the inability of wealthy as it occurs in the previous by, to behave inflectionally like a noun that is to vary in terms of number and case. One cannot say I met a wealthy; those wealthiest are my friends. (Quirk, et al., 1985:1559).

### **Direction of Conversion**

A kind of difficulty arises in describing conversions that of deciding which is the original base and which the derived.

Such decision is made on the basis of meaning. Katamba (1993:120) states “Typically the process of conversion adds an extra dimension of meaning” according to Marched (1969:175) semantic considerations are paramount in determining the direction. The more basic member of the pair is the one whose semantic priority is implied by the other. “For example we can say that the verb head is derived from the noun head since to head is defined as to function as the head of”. The process of conversion adds the semantic dimension to function as to the basic meaning conveyed by the noun head.

Similarly, the noun bottle is considered the base and the verb bottle is the derived since to bottle is defined as to put into a bottle. The verb “bottle” has additional meaning to put into and for this reason it is considered the derived.

## Conversion as a Syntactic Process

Conversion, as we have said previously, occurs when a word of one class is used as a member of a different class without the addition of any affixes. In such cases conversion is regarded as a morphological process. In other cases when the change occurs within the same form class for instance from one type of noun into another or one type of verb into another conversion is considered as a syntactic process.

For example the use of countable noun uncountable or vice versa. In some tea, tea is used as an uncountable noun while in two teas it is used as a countable noun. In this example we do not have a shift in the form class of the word, i.e., the shift occurs within the same word class.

Similarly, proper nouns are used as common nouns as in (He is a Napoleon of economy). In- transitive verbs are used transitively as in (He is running a horse in the Derby or the army flew the civilians to safety).

Further examples are the following:

- a. Countable noun\_\_\_ to \_\_\_ mass noun (e.g. *an area of table*)
- b. Transitive verb\_\_\_ to \_\_\_ intransitive verb (e.g. *The window breaks easily*).
- c. Stative noun\_\_\_ to\_\_\_ dynamic noun (e.g. *he is being a fool*).
- d. Intransitive\_\_\_ to \_\_\_ copular (e.g. *we stood motionless*).
- e. Copular \_\_\_ to \_\_\_ intransitive (e.g. *What must be (exist)*).
- f. Monotransitive \_\_\_ to \_\_\_ complex transitive (e.g. *we catch them young*).
- g. Nongradable \_\_\_ to \_\_\_ gradable (e.g. *She looks very French*).

What is important is that the change occurs within the same forms class and this is almost always accompanied by a change of meaning; for example, the uncountable noun tea in (some tea) is different in meaning from the countable noun tea (two teas) two cups of tea. The transitive verb run in (He is running a horse in the Derby) gives us a meaning cause the horse to run which is different from the intransitive verb (Bauer, (1983:227) and Quirk, et al., *ibid*)).

### **1.8 The Plan of the Study**

This study is divided into five chapters. Chapter one consists of the introduction that includes background of the study: stylistics, conversion, William Shakespeare, Shakespeare's style, selected texts: the play *Julius Caesar* and the poem *The Rape of the Lucrece*, the statement of the problem, research objectives and questions, significance and scope of the study, definition of key terms and an outline of the study.

Chapter two will review, examine and evaluate literary and linguistic theories related to this study. It also discusses the definitions of the key words related to this study and properties of conversion, features of literary language, theories of literary language analysis, Shakespeare's language and related scholarly studies on both 'conversion' and 'Shakespeare.'

Chapter three focuses on the theoretical framework of the present study. It displays the approach to be adopted in this study and how to apply the theoretical framework to analyse the word conversion. Two stylistic approaches, the figure of theoretical framework and procedures of analysis are also discussed in this chapter.

Chapter four will deal with data selection and criteria for data selection and analysis of Shakespeare's selected works including word conversion. Here, the word



conversion is analyzed at different linguistic levels: lexical, grammatical and semantic. The study will analyze word conversion in the play *Julius Caesar* and the poem *The Rape of the Lucrece* respectively.

Finally, Chapter five summarizes the research findings obtained from Chapter Four and addresses the three research questions. The chapter provides general conclusions and implications. Some recommendations and suggestions for future works are also presented in this chapter.

## CHAPTER 2

### LITERATURE REVIEW

#### 2.0 Introduction

This chapter is divided into four sections. The first section discusses the definitions of the key words related to this study and properties of conversion which is the focus of this study. The second section discusses features of literary language whereas the third section deals with theories of literary language analysis and the last section discusses related scholarly studies on both 'conversion' and 'Shakespeare' and the present study.

This chapter will seek to provide clear definitions of the various terminology related to conversions that will be used in this study. And discuss the characteristics and theories of literary language to help the analyst interpret literary texts and make meaningful inferences of the texts in terms of their aesthetic and expressive roles. As Leech (1969), Pratt (1977), Halliday (1970), Short (1996), Cuddon (1998) and Crystal (2005) and (2012) claim, it is important to understand the theories of literary language analysis and also about the author and his style and his/her relationship with society. This will allow the researcher to make the present analysis more objective and coherent.

#### 2.1 Conversion: Definitions and Terminology

Basically researchers have labeled conversion with other labels such as 'zero-derivation', 'functional shift', 'anthimeria', 'verbification' and 'genericide' (Clavert, 2010:2). The studies like that of Jovanovic (2003), Davies (2004), Prange (2006), Harly (2006) and Crystal (2012) use the term 'conversion' as is done in the present

study.

Generally conversion occurs when there is a shift in the part of speech of an item without any corresponding change in its form (Bauer,1983). Davies (2004:5) states that 'conversion' represents a phenomenon that lies between 'functional shift' and 'zero-derivation' adding that 'conversion' is usually used by linguists who reject the idea of a 'zero' element, but supposes that the process involves word-formation rather than just functional change. In conversion, a word, usually a noun or a verb can be converted without changing its form(Katamba (1993) and Bauer and Salvador (2005)).

Historically, the term conversion was originally used in this sense by Sweet in 1891. It currently seems to be have continued to be used in a similar sense by many scholars such as Biese (1941), Zandvoort (1950), Pennanen (1971), Adams(1973) and (2001),Potter (1977),Bauer (1983), Katamba (1993), Ouirk et al., (1985), Don (1993), Jovanovic (2003), Bauer and Salvador (2005), Crystal (2005), (2012) and Calvert (2010).

Other scholars such as Valera (1999:180) uses 'conversion', 'functional shift', and 'zero-derivation', interchangeably to label this process.

Basically, the above discussion posits the fact that the phenomenon is being viewed from different perspectives. For example, 'functional shift' is preferred by Davies (2004) , Kennedy (1935) and Cannon (1987) who base it on the theory that the word-form is not changed in any way at all, so not only is there no derivational modification, but the word-form is fundamentally identical, but for a slightly different functional profile. An opposite view is apparently held by other scholars like Marchand (1969) who prefer to use the term 'zero-derivation' instead, thus

placing stress on the morphological dimension of the process.

In Davies' view (2004) if conversion is explained as a word-formation process, the theory appears to run parallel to the derivational word-formation processes. He adds that inflectional affixes are 'class-maintaining', whereas derivational affixes are 'class-changing'. As the conversion process is 'class-changing', it is regarded as a derivation with a 'zero-affix' or 'zero-morpheme'. Prominent linguists who endorse the theory that conversion is a process involving the addition of a derivational zero beside Marchand (1969) include Lyons (1977), Jespersen (1946) Kastovsky (1989) and Allen (1978), Jovanovic (2003), Bauer and Salvador (2005), Bartolome and Cabrera (2005), Thierry et al., (2008) and Calvert (2010).

Although "zero-derivation" has been used for this process, review of literature shows that the more frequent term used is 'conversion'. An objection that some scholars such as Adams (1973) have the use of the term 'conversion' is because a 'conversion' is viewed as something that is completely different from the original identity of the item; it is not seen as the acquisition of new syntactic capacities of the item. In Valera's opinion (1999) conversion occurs 'regardless of any diachronic consideration' (ibid:182). Similarly, Quirk et al's description of conversion puts emphasis on its nature as a word-formation process and neglects all historical implications (1985).

Nevertheless, all these terms acknowledge the operation as a process by which a lexical item undergoes several syntactic changes habitually recognized by members or elements of a different word-class, absolutely unlike its original one (Valera, 1999). To stress this point, Valera provides the following examples, where nouns are converted to verbs, and verbs to nouns respectively:

1. Mr Wallace immediately *faxed* a letter which was delivered by hand to the Reporter, asking for one hour extra to be allowed.
2. He told himself that all men were cowards when it came to a *showdown* with a woman.(ibid).

The examples illustrate that the syntactic extension of conversion is not similar to that of suffixation. Conversion takes place without any morphological change to the particular lexical item, or it may occur with slight changes such as 'voicing of the final consonant, shift of stress, or replacement of some consonant in the orthography' (Valera, 1999:183). Other works supporting the above argument include Bauer (1983), Quirk et al., (1985), Katovsky(1989)and Bauer and Salvador (2005).

Lee (2008) is also of the opinion that there are different views relating to the terms for this process. For example, Quirk et al.,(1985), Don(2004), Kiparsky (1997), Don (2005) and Jovanovic (2003) classify conversion from a homophonic approach, as two distinct lexical entries. Sanders (1988), on the other hand, regards it as polysemy, i.e., dual membership. The other group including Jespersen (1946),Marchand (1969),Jovanovic (2003), Don (2004), Bauer and Salvador (2005), Bartolome and Cabrera (2005), Thierry et al., (2008) and Calvert (2010) define conversion as Zero-derivation, i.e., an item is derived from the other.

However, in the current study, the term 'word conversion' will be used based on the notion that conversion means a change of a word including its form, function and meaning and thus can be seen as polysemic, i.e., both the original or the basic and the converted or the new forms seem to be opposite to each other.

### 2.1.1 The nature of conversion

It is debatable whether conversion is 'a new word-form' or 'the re-use of an existing form (Davies, 2004:7). Davies (ibid) claims that the semantic and functional changes between the base form and converted form supports the fact that the shifted form is 'an independent word form' (ibid) which supports that the process can be labeled as a word-formation process.

In line with the word-formation argument hypothesis, Davies (ibid) proposes that a form undergoes only a slightly different syntactic function, without the occurrence of any conversion. For example, in partial conversions of adjectives to nouns as in the following example; the *rich* are getting richer and the *poor* are getting poorer, it can be assumed that *rich* and *poor* only function as nouns in the sentence but can not be regarded as a member of the nominal category.

Accordingly, Valera (1999:183) states:

extension of the functional potential of a particular lexical unit beyond the limits of its word-class is an essential requirement of conversion. However, it is not completely clear to what extent such syntactic extension should involve a change of word-class ,i.e., to what extent conversion is believed to exist in the adoption of syntactic function proper to a word-class different from that to which the lexical unit originally belonged .

Leech (1969) and Quirk, et al., (1985) as quoted in Valera (ibid) consider conversion as 'a secondary' case when the shift in the grammatical categories of a lexical item do not transcend the constraints of one word-class. This is evident in cases where an uncountable noun is converted to a countable reference, a non-gradable adjective to gradation, or when a typically intransitive verb functions as a transitive and so on (Valera, ibid).

In English, conversion might be judged according to a correlation between word-class and syntactic functions. So, Valera (ibid) questions to what extent *out* and *around* should be accepted as prepositions that are actually converted to adverbs in the following examples by Quirk et al., (1985:715)

3. She went *out*.

4. There were lots of people *around*.

Actually, these examples are regarded to be 'partial conversion' (see 2.1.3.2). In view of all the above considerations, the present study accepts the argument that conversion basically consists of an extension of the functional potential of lexical unit, i.e. it is primarily recognized on the grounds of syntactic evidence. It is also one in which the role of morphology limits itself to remain unchanged or, in some other cases, to serve as evidence of 'full conversion'.

The following section (2.1.3) will discuss the two types of conversion in greater detail.

### **2.1.2 Conversion and parts of speech**

Scholars including Pennanen (1971), Borer (1990), Jovanovic (2003) and Davies (2004) share the same view point that the users of the language can not judge whether the forms can be nouns or verbs until they are used in the structure i.e., the form is classless, till it is used in a particular context. Thus, the syntactic structure plays a great role to identify the categories of the form, not a word class, as seen in the following example by Davies who cites Borer:

O-marked N-V alternations are not derivational, but represent category neutral EIS (Encyclopaedic Items) inserted in different syntactic environment (1999:12).

To Pennanen (1971), the users of language are aware about the part of speech of a word through context and syntax. They are also able to recognize any form which undergoes a change in its part of speech. And when this happens, the users are usually aware about its 'new meaning, collocational and inflectional' profiles (Davies,2004:9). So the language users are actually enriching the lexicon of the language through conversion. In the same manner literary language can also be enriched via the same process as achieved by Shakespeare. In terms of productivity of the various types of conversion, certain types of conversion are expected to be more productive than others; the majority of English conversion involves the conversion of nouns into verbs.

### **2.1.3 Types of Conversion**

In the introductory section, a distinction was made between two different types of conversion, 'full' and 'partial' conversions in brief. In the present section, The study will explain them further.

#### **2.1.3.1 Full Conversion**

When the converted word requires some of the syntactic characteristics of a particular word-class and its inflectional morphology, full conversions can take place (Valera, 1999). This is because 'the adoption of the morphological marks of a given word-class' which is explained as a further process in the acquisition of characteristics of a different word-class by 'comparison with the mere adoption of syntactic properties of partial conversion' (ibid: 187).

Sweet (1960:39) defines this concept as :

The test of conversion is that the converted word adopt all the formal



characteristics (inflection etc.) of the part of speech it has been made into...The question, which part of speech a word belong to, is thus one of form, not of meaning.

Similarly, Pennanen (1971:19) states:

A fully converted word should adopt all the formal characteristics of the part of the speech to which it has been transferred, the decisive criterion being form, not meaning.

The above argument is also confirmed by scholars like Zandvoort (1950), Marchand (1969), Bauer (1983), Valera (1999), Jovanovic (2003), Bauer and Salvador (2005) and Crystal (2005).

Quirk, et al.,(1985:1758) call this process 'total conversion' stating that in this sense, the converted words participate in morphological processes (derivation and inflection) as in:

Bottle (N), bottle (V), bottler (N), bottled (V. Past)

Likewise Davies (2004:20) thinks that the converted word must show the same sorts of inflections and syntactic patterns like other words in the words class group that it has been converted into. Davies (ibid) cites as an example, that in noun to verb full-conversions all the formal properties of the verb word-class, including all the inflections and most grammatical functions must accompany the adopted word-class. Similarly, adjective to noun conversions also should reflect the change associated with the new word class. However, it is always not so straightforward to categorise the converted word. In the following sentence, '*The **poor** are with us*'.

Davies (2004:21) explains that *poor* in this sentence is an adjective functioning as a noun since it occurs in the position normally occupied by a nominal form and is preceded by the article 'the' which occurs with nouns. However, Davies thinks that it

can also be regarded seen as an ellipsis as it cannot take a singular form *\*a poor*. So, it is easier for language users to interpret the sentence as '*the poor people are with us.*'

Having broadly discussed full conversions, the study will now look into the issues that affect specific types of conversions in the section below:

#### 2.1.3.1.1 Conversion from verbs to nouns

Quirk et al (1997:1560) claim that the interpretations of this type of conversions depends on the subjectivity of their meaning. For example the converted verb to noun may explain sensations or feelings like 'fear', 'feel', or 'hope'. Nouns formed from verbs may also be related to events or activities like 'attack', 'alert', and 'laugh'. In some cases, nouns can be seen as an 'instrument such as 'cover' (something to cover with). He also states that 'a place of the verb' may be nominalised, like 'turn' (where to turn ').

In other words, Jovanovic (2003) states that the users of language cannot convert a noun into a verb if this noun refers to an item with different possible uses 'without any one of them being singled out as the dominant one'(ibid:430), as the noun *door* in \* *Why don't you **door** the room?* . He (ibid) adds that this sentence is ambiguous, and the listener does not know whether the door should be open or closed.

#### 2.1.3.1.2 Conversion from nouns to verbs

Quirk et al (1997:1561) assert that verbs coming from noun usually explain 'the action of putting in or on', for examples pocket(ed) (to put into the pocket),

film(ing) (to put into a film). Others may have the interpretation of “to provide with (the noun) or “to give (to give a name to somebody), 'shape' (to give shape to something) or the verbs may have the meaning of 'the action done with the noun as instrument', like 'hammer' ( to hit a nail by means of a hammer), 'yo-yo' (to play with a yo- yo), or 'brake' (braking). To them there is another case in which the converted verbs have the meaning of 'making something into the original noun', for example the word 'schedule(ed)' (to arrange into a schedule). They also add that some converted verbs can have the sense of sending 'by means of the noun', such as 'ship' or 'telephone' (in an abstract sense).

In this interest, Jovanovic (2003:430) mentions nouns like *thermometer*, *telescope* and *radiator* do not have 'adequate verbal counterparts'. He argues the case that these nouns describe more 'modern utility objects that are relatively long and have a bookish ring' (ibid). To him a noun might be used in the language for many years before it may undergo conversion (ibid). In this study, the researcher notes that the older forms of language tend to undergo more noun to verb conversions.

#### 2.1.3.1.3 Conversion from adjectives to verbs

According to Bartolome and Cabrera (2005) and Balteiro (2007), it is also possible to convert adjectives into verbs . They label this process as 'de-adjectival' i.e., verbs have the meaning of 'to make adjective' such as 'black (ed) (to make black). In other words, if the transitive verbs being used is intransitive, a secondary conversion may occur (ibid).

Calvert (2010:3) believes that verbs coming from adjectives, such as 'bare', 'dim', 'dry', 'calm', 'free', 'brave', and 'tense' can be prolific in English too, but they can also meet 'the gradability' and 'comparability' features of other adjectives.

Likewise, Huddleston and Pullam (2002:1640) assert that words like 'amusing', 'amused', 'boring', 'bored', 'tiring', 'tired', and 'worried' can also have the criteria of gradability and comparability. The reason behind this is that words which are converted from 'an inflected form of the verb-- the participle-- rather than the lexical base'(ibid), cannot be regarded as a full conversion.

#### 2.3.1.4 Conversion from a closed category to any other categories

Cannon (1985:425-426) in Bartolome and Cabrera (2005:4) states that closed-class categories can also be shifted. Although this process is very rare in English, but it is grammatically used. To Cannon (1985) all morphologic categories can undergo this kind of conversion. Similarly, Bartolome and Cabrera (ibid) claim that the prepositions can easily be shifted into adverbs, nouns and verbs like the words: 'up' and 'out'. Conversion from adverbs such as 'outside' and 'inside', conjunctions such as 'ifs' and 'buts', interjections and non-lexical items, such as 'ho ho hos' and 'ha ha ha' and affixes such as 'mini-' to noun or proper nouns can also occur.

They (ibid) continue to say that conversion to verbs is frequent in 'onomatopoeic expressions' (where sounds are spelled out as words; or, when words describing sounds actually sound like the sounds they describe) like 'buzz', 'beep' or 'woo(ing)'. Jovanovic (2003) points out that the use of verbs produced from onomatopoeic words is not unusual because they form a solid group within the section of uninflected words. Likewise, Bartolome and Cabrera (2005:4-5) propose that phrase compounds can be converted into adjectives, such as in 'borrow-the-mower', 'down-to-earth' or 'now-it-can-be-told'.

#### **2.1.3.2 Partial Conversion**

Partial conversion is opposite to full conversion in that the former acquires only

some characteristics of a new converted word-class (Valera, 1999) . To Adams (1973) some changes in the word class characteristics in adjectival substantivations, does not regard them as being part of the same process as that of full conversion: He (ibid:19) maintains:

Partial conversion is a term descriptive of certain kinds of syntactic behaviour, the limited overlapping of the cases. It is not, strictly speaking, a stage on the way to total conversion.

Similarly, in Quirk et al.s'(1997) and Cannon's (1985) views conversion from nouns to adjectives and adjectives to nouns is controversial and so they label these types of conversions as partial conversions. To Bartolome and Cabrera (2005) this process takes place when a word of one class serves a function of another word class. Moreover this converted form does not show any derivation or inflection as in the following example from Quirk et al.,(1985):

best (A)----- best (N)----- \*bests (N-PL), \*bestable (A)

Valera (1999) quotes other examples like the nouns 'virus', and 'crystal' stating that these nouns are not fully converted to adjectives because they cannot take a predicative position and cannot inflect to show degree. However, it must be noted that there is a high number of adjectives which cannot take a predicative position in the English Language because they cannot be inflected to show degree or are just non-gradable. Such adjectives somehow differ from the central type of adjectives but nonetheless are wholly accepted as adjectives too. Some view such cases as syntactic or lexical processes or as some kind of ellipsis (please see Marchand, 1969 and Bauer, 1983).

In relation to this, Biese in Davies (2004: 22) proposes that although the origin

of the process may be an ellipsis, but 'substantivization of adjectives may also be regarded as a type of conversion' (1941: 334). Davies (ibid) deduces that 'ellipsis' and 'conversion' cannot be regarded as 'mutually exclusive phenomena', but that, in the conversion of an adjective to a noun, the process of ellipsis may be regarded the first step in the larger phenomenon of conversion. Valera in Davies (ibid) argues:

Ellipsis has often been cited in specialised literature as bearing responsibility for syntactic behaviours that may in time lead to conversion. This can be seen in the noun *stimulant*, originally used as an adjective, it is now used as a noun, probably as a result of occurrence with its nominal superordinate collocate (presumably a hyponym of SUBSTANCE.) However, it is doubtful that ellipsis is a word formation process although it may result in permanent assumption of (morphological, syntactic, and/ or semantic) features of a new word-class (Valera, 2000:153-154).

Thus a word formation process definitely functions towards the production of a new word form (Davies, ibid). In another respect, if a conversion might be stated as morphologically, syntactically, and / or semantically different from its derivative, and is recognized as being a separate entity from the original base form by users of language, then a word formation process has occurred. He pinpoints that the word *stimulant* is a good example of an adjective becoming accepted as a full conversion as a result of an initial ellipsis (ibid).

Bartolome and Cabrera (2005: 4) discuss the following cases of conversions. However, most of these cases should not be treated as conversion per se but rather as cases where nouns function as adjectives and vice versa.

#### 2.1.3.2.1 Conversion from nouns to adjectives

In brief, there are some clues that show conversion has taken place. Conversion of nouns to adjectives are easily detectable as they can only be considered as cases

of conversion when they are used as predicative and attributive forms as well (Bartolome and Cabrera, 2005). To Bartolome and Cabrera (ibid) full conversion occurs when the denominal adjective can be served attributively, while partial conversion may take place if the denominal adjective can be served predicatively. For example the word mahogany is used attributively in the following sentence: '*Mahaogany* music box.' However, it can not be used as a denominal adjective as in: "the music box is *mahogany*". Similarly, in the predicative phrase '*antiques* dealers' we cannot treat '*antiques*' as an adjective because the attributive form of this expression is ungrammatical ( \*dealers are *antique* ) ( ibid).

Another way to enable the users to identify conversion correctly is to substitute a word with a similar one. For instance, in 'Dutch Auction' users may consider the word 'Dutch' as an adjective 'because it has the specific form of an adjective'. Similarly, 'South Jersey Auction' or 'Texas Auction' exemplify denominal adjectives ( ibid:5).

#### 2.1.3.2.2 Conversion from adjectives to nouns

Adjectives can also become nouns, though this does not happen very frequently. Normally, this type of conversion occurs in adjective plus noun phrases structures (Bartolome and Cabrera, 2005). Such conversions happen if the noun is neglected and the adjective is served as a synonym of an existing set pattern as in 'a Chinese favorite' (ibid).

Likewise, Kennedy (1935) and Crystal (2005) claim that some words can change from and into different parts of speech through conversion easily, but sometimes other words may shift into two different parts of speech simultaneously. In such cases, a kind of hybrid may appear and this may confuse the speaker or the

hearer as well.

To him conversion involves a change in the general functions of a particular item without changing its original form (ibid). So, he notes (ibid:318):

It is necessary to recognize various stages of conversion; in 'The *poor* are with us always', the adjective is not completely converted into a noun, but in ' He sold his *goods* finally' the adjective value of *good* has disappeared so completely that the word can take the plural ending—s like any other nouns. When a noun has changed its function to such an extent that it is capable of taking on new inflectional endings, then the process of conversion may be considered complete.

As mentioned earlier, partial conversion occurs when the converted word takes on only some of the characteristics of the other parts of speech at the same time i.e., the converted word by this type does not necessarily require all the characteristics of the new word class. Thus, Zandvoort (1950:298)) cites '*the poor*', as an example and says that the word can have a plural meaning, although it does not have a plural form. And it can be a noun to some sense, while keeping to the properties of an adjective in statements like '*the poorest of the poor*'.

### **2.1.3.3 Approximate Conversion**

Burgarski (1996:135) remarks:

Each act of creation can be defined as searching for new possibilities in a particular domain. In the sphere of language, this general and commonplace definition can be given a more precise technical sense: creativity in language does mean discovering and using new possibilities of combining the given units. The same phonological and morphological units are combined in a new way producing new words, and those words in new combination give rise to new phrase, sentence and longer texts.

Basically, this type has a slight phonological difference between the original and the converted pair as evident in the following examples:



expo'rt ----- 'export

hou[s]e(N)----- hou[z]e (V)

? sing (V) -----song (N)

??breathe(N)-----breath(V)

( please see Kiparsky, 1997)

In other words, stress plays a great role in the formation of new words through existing ones, especially if there is no change in their form, like 'contest (N) and cont'est (V) Davies (2004). Similarly, Jovanovic (2003) mentions that a number of noun-verb pairs are distinguished via their stress patterns. These pairs are often listed in pedagogical descriptions, and there is no evidence that the alternation reflects a synchronically active process in English. Actually in this process, most nouns take the initial stress while the verbs take the final stress as in 'address (N)-- adre'ss (V), and su'bject (N) --- subj'ect (V).

However, the shift of stress is still productive, as evident in the following citation from the *Longman Pronunciation Dictionary* (2003:387)inBartolome and Cabrera (2005:7):

The stress distinction between verb -' and noun '– is not always made consistently. Nevertheless, 85% of the BrE 1988 poll panel preferred to make this distinction( as against 7%) preferring '– for both verb and noun, 5% -' for both, and 3% '– for the verb, -' for the noun.

So far, the stress difference can be viewed from two perspectives - either the stress serves as 'a derivational marker' to show that a new item has been formed through conversion or it is believed to be added after conversion has occurred (Davies, 2004). Marchand (1964:11) in Davies (ibid) argues that stress distinctions can be 'derivational irrelevant', functioning to be 'categorical markers', and serve to

differentiate between the two forms.

One can conclude that the above examples are marginal cases of conversion in which there is only slight non-affixal shifts (Bartolome and Cabrera,2005). They add that although change occurs, they are labelled 'marginal' because of the 'alterations produced in the word'(ibid). In general, this marginal group can be divided into two categories based on i) the pronunciation and ii) the word-stress (Bauer (1983)and Bauer and Salvador (2005).

On the other hand, Valera (2000:15) points out homograph pairs can be referred to as 'formal identity is caused by loss of formal marks', can also undergo conversion, but in this case the users may not be able to differentiate between the word-formation processes and diachronic evolution.

Davies (2004) further describes the term 'etymologically excluded pairs' as forms in which one of the pairs includes a voiced consonant while the other a voiceless one. He gives an example of the case of *belief* (N) and *believe* (V) in which both forms have changed and have been accommodated into modern English, but 'with a trace of their original derivational markings still visible' (ibid:10).

Conversions in the form of spelling change has also occurred for historical reasons (Bartolome and Cabrera,2005). For example, the noun 'advice' /-s / began to be written with 'c' in the 16<sup>th</sup> century, while the verb 'advise' /-z / has kept its original spelling. In this regard, some nouns which end in voiceless fricative consonant /-s /, /-f / and /-θ / can be shifted into verbs with the voicing of the final consonant into /-z /, /-v / and /-ð /, respectively. However, this process is no longer apparent nowadays (ibid).

Although the above cited works on etymology serves to clarify linguistic points

by highlighting certain patterns, these works will not be elaborated further because their relevance to the immediate research is limited. Moreover, these categories are not included since listening to Shakespeare to analyze the data via observation needs both the speaker and the listener to be around which is impossible.

#### **2.1.4 Direction of Conversion**

There is difficulty in describing converted forms especially those that occur through a derivational process. This is because they do not contain any sign to indicate how these forms were derived. Hence, it requires users to decide which is the original base and which is the derived version especially when the etymology of the two forms is unknown, i.e., one can not differentiate between the base/ origin form and the converted form of the same word as there is no change in the morphological form in both cases (Davies, 2004:10).

Adams in Davies (2004: 21) stresses that historical evidence, such as lexicographical records, can not always tell us all we want to know. Basically, such assumptions should be made based on meanings of the words since conversion involves both a change in the word class and meaning of the item as well.

Marchand (1974: 21) in Davies (2004: 11), on the one hand, suggests that the direction of conversions can be ascertained based on some evidence including 'semantic range', 'semantic dependence' and stress. He insists that semantic considerations are paramount in determining the direction and generally the more basic member of the pair is the one whose semantic priority is implied by the other. For example the verb head is derived from the noun head since to head is defined as to function as the head of. The process of conversion adds the semantic dimension to function as to the basic meaning conveyed by the noun head.

However, he believes that it is uncertain how important this information is as once both forms are ensconced in the lexicon, users generally would not stop to check their etymologies as they would not need to know how a form has been created before using it. Similarly, the noun bottle is considered the base and the verb bottle is the derived since to bottle is defined as to put into a bottle. The verb bottle has additional meaning to put into and for this reason it is considered the derived. Meanwhile, Lieber deduces that direction cannot be ascertained because 'Neither member is derived from the other; both members are basic and have entries in the permanent lexicon' (1973:127). Based on the problems associated with directions, the researcher will avoid the analysis of directions in this study.

### **2.1.5 Conversion and nonce forms**

A nonce word is a word used only for an instant event, i.e. a word formed and used only for a especial occasion, usually for a certain literary effect (Crystal (1997), Yang (2010), i.e., "It is of momentary use" (Lipka, 1992b:103). To Jovanovic these nonce words are mainly items used unconventionally by the users and sometimes can be regarded as 'instant conversion' which has to go through a kind of 'acceptability check' (2003:431). In other words, conversion is often used to produce puns and one-off nonce forms that are created for special purposes, contexts and so on (Davies, 2004). Davies (ibid: 11) gives the following example:

5. He could beet (sic) Hitler over the head with a vegetable crop until he *artichoked* and his pulses ceased.

To him the converted word, *artichoked*, resulted from "the graphic and phonological similarities between the noun form *artichoke* and the verb *choke* to create a pun" (ibid). In contrast, it is viewed that some forms of pun are no longer

used and some scholar and linguists like Jovanovic(2005), Clark & Clark (1979) and Davies (2004) claim that these “deliberate, ephemeral forms” are not regarded as true word-formation processes.

Clark and Clark(1979) create the term 'contextual' to cover new forms of innovation. They add that well-established verbs are at two ends of a continuum, with no sharp dividing line between them... the words that are at present well established as verbs were themselves once innovated (1979:769).

In sum, many scholars such as Davies (2004) explains that the creation of nonce form functions as conversion and makes conversion so prolific in English. So he believes that nonce forms deserve recognition rather than relegation.

#### **2.1.6 Restrictions to Conversion**

According to Jovanovic (2003:433-434) there are certain factors that hinder the productive capacity of this formation pattern. Firstly, the pronominal words i.e., the class of pronouns might not be converted to any class since conversions such as from pronoun to verb is unacceptable in English. Hence this type doesn't have any sense as in: ( *he* > *to he*, *one* > *to one* ).

Secondly, the semantic factor can be applicable in synonyms since the meaning is the same in synonymous words, so conversions cannot occur, For example the word 'bell' cannot be converted into the verb 'to bell' for the same reason (Jovanovic, *ibid*:434).

Thirdly, Jovanovic proposes 'ambiguity' as a big hindrance to conversion. For example, the adjective *left* would be similar to the participle of the verb *to leave* after conversion.

The fourth factor is stated by Marchand who claims that some nouns cannot be shifted to verbs, as a result of a phenomenon that he labels as 'blocking' (1969:372-373).

To him conversion from nouns like *arrival* or *organization* to verbs would not have occurred since the meaning of *arrival* for example, already exists to 'arrive', and it is the same with *organization*, i.e., the derived nouns rarely undergo conversion and particularly not to verbs. This is because of blocking as in the mentioned examples of *to arrive*, and *to organize*. In cases where we do not have blocking, even derived nouns may undergo conversion, i.e. "when the blocking is not relevant, the derived nouns are converted with no difficulty" as is shown by the following example : *a sign > to sign > a signal > to signal; to commit > commission > to commission*. Besides that , Marchand adds that prefixed adjectives and nouns cannot be converted into verbs, but in the case of the verb *to unfit* is allowable (ibid).

In the following section, the researcher will discuss the features of literary language that will assist in the analysis and interpretation of the potential meanings of word conversions in *Julius Caesar* and *The Rape of Lucrece*.

## **2.2 The features of literary language**

Contrary to popular opinion, it is difficult, however, to make a linguistic distinction between literary and non-literary forms of language use. Pratt (1977:37) claims that 'Deviant' and 'figurative' features can be found outside both prose and poetry, but when these features are used randomly in ordinary discourse, they formulate as part of a pattern in literature.

In the same direction, Widdowson (1975:45-47) remarks that literary language requires special organization into patterns, for example the language of poetry is organized into a pattern of recurring sounds, structures and meanings which are not required by the phonology, syntax or semantics of the language code. Another example is the phonology of English which does not need any alliteration, assonance, rhyme, or metric measure in message forms but these sound patterns are necessary in poems.

As clarified by Widdowson, these features are not found in the everyday usage of language or other forms of non-literary language. Based on this argument, The study will now attempt to identify the common characteristics or features of literary language in the sub-sections below.

#### 2.2.1 Literary language is non-utilitarian:

The term utilitarianism was coined by Jeremy Bentham (1748-1832) from the word utility (Harper, 2010). Mill (1998:2) defines utilitarianism as “Actions are right in proportion as they tend to promote happiness, wrong as they tend to produce the reverse of happiness”. On the other hand, Pecorino (2011) states that utility is based on the notion of the GOOD that determines ethical goodness in the feelings of man and that makes utility “a form of HEDONISM” (Pecorino, 2011:17). Thus, utility aims to increase the total amount of pleasure and satisfaction for a wide number of people and not only for oneself. Pecorino also adds that utility could be nice if human beings attempt to serve the satisfaction of others before their own. (For more details see Schneewind, 1977).

English language and literary language, in particular has no connection with utilitarianism because literature is inherently human; its stories, poems, and plays

portray a wide variety of human concerns and needs. The value in literature is derived from the timeless values and messages that it conveys which attracts readers (Howard, 2010).

Thus, literature and non-utilitarian texts can be used in living language and can satisfy the needs of communicative language teaching and culture as well. Interplay with texts prompts authors to have multi-level explanations of meaning, effective responses, and discovery of cultural and aesthetic values. Basically, in literature, an utterance or expression has several dimensions of meaning and can be expressed from a number of different angles and points of view (Hassan, 2006). Thus, the language of literature is non-utilitarian and cannot be applied freely in everyday language.

#### 2.2.2 Literary language is symbolic:

The term symbol, first used by the 20<sup>th</sup> century rhetorician Kenneth Burke in this context (Wolin, 2001) refers to a word, place, character, or object that has 'something beyond what it is on a literal level' (Algeo, 2004:13). Symbols are used to represent abstract ideas or concepts (Algeo, *ibid*). In such a sense, Burke (1966:3-4) regards literature as “a form of symbolic action, undertaken for its own sake.” Accordingly then, symbols in literature can be cultural, contextual, or personal. Algeo (*ibid*) lists examples of words which can be considered as symbols when used in literary texts such as *gleam*, *glitter*, *gloom*, and *glow*, where the *gl-* suggests light. However, to develop symbolism in their writings, authors also utilize other figures of speech, like allegory, metaphors, similes, as tools (O’Neill, 1997). One example of the use of symbols can be noted in the play “As you Like It”:



“All the world’s a stage,  
And all the men and women merely players;  
they have their exits and their entrances;  
And one man in his time plays many parts,”

The above lines symbolically refer to the fact that men and women, during their life time play different roles and actions. Here, “A stage” symbolizes the world and “players” symbolizes human beings.

Another example can be found in the following stanza from the poem “Ah Sunflower” by William Blake:

Ah Sunflower, weary of time,  
Who countest the steps of the sun;  
Seeking after that sweet golden clime  
Where the traveler’s journey is done;

Blake utilizes “sunflower” as a symbol for human beings and “the sun” symbolizes life. These lines are symbolic of the fact that the lives of the persona continues.

In essence, symbolism gives the writer the freedom to give two levels of meanings to his literary works: a literal one that can be self-evident and the symbolic one which meaning is deeper than the literal one. Therefore, it can be said that symbolism bestows universality to the characters and the themes of a literary piece (Steuter and Wills, 2008). The researcher shares Gillmett’s (2010) viewpoint that symbolism in literary language stimulates interest since readers have a chance to get an insight of the author’s mind on the manner he depicts the world and how he uses common objects and actions to symbolise deeper meanings.

In Halliday's view (1970) the symbolic feature serves only the literary language and it does not necessary occur in daily communication which is straightforward

and direct. By being symbolic, the language of literature might be indirect, implicit and imagistic.

### 2.2.3 Literary language has supra-literal meanings:

In the literary context words, phrases, clauses and sentences do carry supra-literal meanings. Hence, these linguistic items have meanings more than what they seem to say. Therefore, meanings of words and phrases in literature, cannot be taken literally like that of everyday language, because they usually have another meaning beyond the literal one (Crystal, 2005).

In his book *The Role of the Reader*, Umberto Eco (2009:54) states that a literary work has "an indefinite reserve of meanings." Similarly scholars like Carter (1997), Dodson (2008) and Makela (2011) have asserted that literary language carry multiple meanings via literary devices such as metaphors, metonymy, oxymoron, irony, epithet, pun and so on. In other words, these devices provide connotative or contextual meanings that cannot be found in dictionaries. Sometimes, the meanings deviate from the dictionary meaning to the extent that the new meaning seems to be totally opposite to the primary meaning.

However, in most cases, the context in which a word is used will generally allow for the interpretation of one meaning. If there are two meanings presented, readers may have difficulty in understanding, as the sentence in which the word appears will be ambiguous. When a word shows both the transferred meaning and primary meaning, it can be regarded as a stylistic device. Words that are converted also function as stylistic devices as the meanings of the converted words are normally different than their literal meanings (please see 4.3).

Wellek and Warren (1956:20-28) assert that stylistic devices which are the

hallmark of literary texts have highly complex organizations providing readers with multiple meanings.

#### 2.2.4 Literary language is de-automatized:

Defamiliarization is the artistic procedure of prompting the audience to see common things in an unusual way, in order to enforce perception of the familiar. In this sense, Mukarovsky (1970) presents a distinction between everyday language and literary language by stating that the former is constructed spontaneously without much thought about the words, phrases and sentences. In other words, there is automatic use of linguistic elements in daily usage of language which he terms as automatized language. On the one hand, the latter is de-automatized. That means that the poet and the writer are conscious and aware of words, phrases, and sentences they use. They try their best to put the right word in its right place. To Lawrence (2008), the more an act is automatized, the less consciously it is executed, whereas the more it is foregrounded, the more completely conscious it becomes (ibid). Objectively speaking, automatization schematizes an event and de-automatization violates the scheme. For Trotter (1980), the function of literary language is to surprise the reader with a fresh and dynamic awareness of its linguistic medium. In other words, it functions to de-automatize what is normally taken for granted by exploiting language “aesthetically”. According to Trotter, de-automatization is attained by not following the general norms of the language.

Rhyme, repetition, archaic and foreign words can function well to de-automatize the standard language and provide literariness to poetry (see Mukarovsky, ibid). These features are regarded as part of the conventions of poetic language that can provide certain stylistic effects (For more details, see 3.3.2)

### 2.2.5 Literary language is connotative

Since the authors are influenced by their personal and cultural experience they create particular meanings to the words they use (Leech,1969). Via these ‘suggested’ meanings of words, the authors give their writings a connotative feature which is predominant in literary language. Connotative meaning is totally opposite of denotative meaning which is the dictionary meaning. Hassan (2006) explains that in science, it is the denotative meaning that is frequently used since there is a referential and literal use of language. For instance, in science one plus one makes two, but in literature one plus one may not make two as in literary language there is no referential and literal sense of language.

In literary language, it is normal for authors to violate the literal or primary meanings of words to present images and ideas that have never been used before. Authors usually use figures of speech to show such violations. For example, metaphors are words that show latent meanings as observed in Shakespeare’s Sonnet 18: “Shall I Compare Thee to a Summer’s Day” In this sentence “a Summer’s Day” is used to refer to the physical beauty of the persona’s lover.

In John Donne’s poem “The Sun Rising” we can find the following line: “She is all states, and all princes, I.” Here, the writer suggests that the persona and the person whom he loves are happier and wealthier than rulers who have their own kingdoms because of the value of eternal love. Via figures of speech like metaphor, simile, symbolism, and personification etc., literary writers add creativity and fresh dimensions to their literary works.

### 2.2.6 Literary language has cultural loads:

Brown eyes and dark hair are inherited from the parents, but parents' language is not inherited. A language is acquired in a culture through contact with other speakers and communities. Thus, in literary language, it seems to be that any author, writer and poet can be effected by his culture and other neighbors' culture as well which in turn fertilize his language and works automatically. Therefore, the culture and associative meanings, in fact, enrich the meaning of literary language and this makes the language of literature culturally loaded. Contrary to this, scientific language can not be regarded as culturally loaded language. For the mentioned reason, the cultural loads make the translation from one language into another very hard job (Wasikiewicz-Firlej, 2012).

It has been assumed that the study of culture is worth reading just because it affects the author and his reader in an usual way (Soter, 1997).

### 2.2.7 Literary language is ambiguous:

In literature, ambiguity means a vagueness or lack of clarity of meaning or expression which make the utterances, words and sentences have more than one explanation. In the same respect, Empson (1930:1-5) defines ambiguity as "any verbal nuance, however slight, which gives room for alternative reactions to the same piece of language". It means that in any literary text there will be a situation in which that text casts two possible meanings, but only one can be allowed, i.e., the two meanings may be opposite to each another and the reader decides which meaning can be accepted if the context fails to provide obvious clues.

Both Leech (1969) and Jakobson (1960) agree that the language of literary texts is sometimes not precise but ambiguous. As such, it may offer various kinds of

interpretations. Furthermore, as literary texts are often semantically open ended, the interpretation of a literary piece needs readers to draw upon one's own personal experience, background and thought for its interpretation. Naturally, it is the job of the reader to realize the meaning within any literary work.

Ambiguity can occur via the use of literary devices such as allegory, metaphor, metonym, homonym, homophone, homograph, paradox, and so on (Eco, 2009). Empson's book *Seven Types of Ambiguity* (1955), posits that there are several varieties of ambiguity, starting from the semantic to the syntactic. The researcher will need to draw on semantic ambiguity in her analysis of word conversions for this study.

#### 2.2.8 Literary language involves creativity:

Creativity is a term that is used to refer to something new that has never been heard before and this thing has some kind of value achieved via new or novel utterances, words, phrases, and sentences. Brooks and Warren (1990) opine that the literary writer and the poet create and invent new words, ideas and images in their writings and as a result the literary language abounds in creativity. Poets or writers, therefore, tend to have the full benefit of creativity and deviate from the conventional system of the language so as to make their literary work unique and different by have new utterances which have never been heard before but are possible within the system of a language, to produce certain effects on the reader. By producing new words, expressions and combinations of words the writer and the poet can convey the meaning of their message. By doing so, 'the writer and the poet further extend the language boundary and contribute to the enrichment of the traditional means of expression' (Hasan, *ibid*).

On the other hand, writers like William Shakespeare are active in forming, creating and producing words through word conversion. Thus, new situations arise, new objects are described, so the writer deviates from his/her linguistic norms to produce or create new words which in turn give a new expression. Thus, by imaginative manipulation of linguistic units the reader's awareness of possible relations is achieved. In this way, writers create a new world for their readers through language especially through word conversion .

#### 2.2.9 Literary language is expressive and aesthetic:

Via different stylistic devices, a literary writer makes the language of literature aesthetic and expressive and also create beauty in the language (Soter, *ibid* ). As clarified in 2.2.4, Mukarovsky's (1970) believes that the function of literary language is to support the reader with a clear and dynamic knowledge of its linguistic medium, to foreground what is normally used in English language to make the language expressive and aesthetic. Similarly, Culler (1985) remarks that readers can appreciate any literary piece since they do not only read literature to get knowledge and enjoyment, but more for aesthetic appreciation. The expressive use of language, by which the authors can express their feelings, emotions and thoughts. The expressive feature of language has the capacity to give emotive value to literature, especially to poetry.

Dodson (2008) and Makela (2011) share the same view that there should be an interplay between the idea or phenomenon, i.e., the subject of the speaker and the emotive feeling of the speaker, i.e., the feelings and emotions of the speaker towards that idea. This is normally achieved via interjections, and exclamatory words, which in turn help the authors express their feelings strongly. In fact, these words exist in language as conventional symbols of human emotions.

#### 2.2.10 Literary language is figurative and ornamental:

The term figurative language has traditionally been used to refer to language which is different from everyday 'non-literary' usage of language. Samigorganoodi (2014:2) defines figurative language as “a form of expression that contains images in which one thing is represented in the image of another. Figurative language makes the meaning more pointed and clear and it appears to be more graphic and vivid.”. Similarly, figures are stylistic ornaments through which the authors dress their language to make it more amusing and pleasant, and to identify the meaning they wish to present. There are different stylistic devices such as similes, metaphors, metonymy, hyperboles, assonance, consonance etc, that makes the language of literature figurative and ornamental and attractive to readers (Paradis, 2004).

In Wellek and Warren's view (1956: 186-211) figurative language can be either deviation from the normal or literal meaning of word, i.e., 'figures of thought', or from the normal order of words, i.e., 'figures of speech'. This characteristics can be done via stylistic means of allegory, anticlimax, apostrophe, invocation, metaphor, metonymy, simile and so on.

Therefore, figuration denotes associative or extended meanings, i.e., the use of language in an imaginative way requires to show some emotions on the part of the reader or listener. Ogbulogo (2005:73) explains “Literature as an aspect of communication that expresses meaning. Incidentally, the language of literature is coded in a creative way, using figures of speech. The meaning derived from figures of speech is not the meaning of the different components of the expressions”. Thus, the linguist or the critic who studies any literary work should pay special attention and explication to such figures of speech (see also Yeibo, 2012).

As mentioned previously, figuration may be seen as a critical regard or unit to



the writing of literary texts as it assists the author to use words economically which in turn makes his writings adequate, concrete and picturesque. From a semantic point of view, Ogbulogo (2005) remarks that figures of speech aid authors and writers in particular, to expand the meaning of notions or events leading to the process of polysemy or change of senses. Figurative language, therefore, is often understood to be a metaphorical picture of either certain image or event.

Balogun (1996:349) asserts that the "... consequence of the poet's imaginative approach to language is that in poetry, everyday words and expressions often acquire new meanings". Similarly, Oguniji (2000: 56) asserts: "if one writes without using figures of speech, one's speech or writing will be "dry".

A stylistic function of the figurative language is an aspect of language function which according to Alo (1998) can be interpreted in two ways. Firstly, language indicates a particular usage i.e. language is used to express arguments, to describe or explain to give directions, etc. Secondly, language serves the communicative value of particular language categories. These categories can be word group, clause, sentence, collocations, word and morpheme occurred in given social context.

Halliday (1978) labeled language as a 'social semiotic' in the respect that it develops in a context and the medium in which people suffuse language to achieve communicative needs which in turn can constitute its form and meaning. In the present study, the analysis of the selected texts would showcase that Shakespeare's works is rich with figurations that not only gives expressive beauty to his literary works, but also affects interpretation of meanings by the reader.

#### 2.2.11 Literary language is foregrounded:

Foregrounding means giving unusual prominence to one element or property of a text, relative to other less noticeable aspects. Paradis (2004) states that literary

authors do not follow the norms or the rules of their language system. Instead, they usually bend these rules or deviate the norms of language. When the authors break the linguistic norm, they may produce anomalous and non-linguistic expressions in their language (Galperin, 1977).

To Mukarovsky (1970) rhyme, repetition, archaic and foreign words de-automatize the standard language and mark the language as literary. But since these features are considered part of the conventions of literary language in general and poetic language in particular, the literary writer always tries to find a way for violating those conventions. And he labels this type of writing 'foregrounding' which is regarded as opposite to the term background. Hassan argues that by foregrounding, the writer brings to attention something in the text that is important or creates something new. He adds that "every language has its linguistic background and the users of that language follow that background. But a literary writer uses a language against its background, as a result of which his language becomes foregrounded" (ibid). In relation to this, Leech (1969) believes that foregrounding is mostly realized by linguistic deviation and linguistic parallelism. (please see Leech, 1969).

Basically, the features discussed above make the language of literature different from the ordinary language. Galperin (1977) labels these characteristics as 'stylistic devices', 'stylistic means', 'stylistic markers', 'tropes', 'neutral means' and 'figures of speech'. Conventionally, stylistic devices overrides the neutral language to show the exclusiveness of a writer (ibid).

Galperin (ibid:27-35) differentiates between expressive means (EMs) and stylistic devices (SDs) saying that EMs are "those phonetic means, morphological

forms, means of word-building, and lexical, phraseological and syntactical forms, all of which function in the language for emotional or logical intensification of the utterance.” On the other hand, SD is “a conscious and intentional literary use of some of the facts of the language in which the most essential features of the language forms are raised to a generalized level and thereby present a generative model” for example, metaphor.

Similarly, Fowler (1976) and Mukarovsky (1970) assert that the literary writer and the poet in particular may usually depart from the normal order via the use of stylistic devices. Considerably more freedom has always been allowed to the literary writer and the poet in varying the normal grammatical patterns of English. The literary writer and the poet do that for the sake of literary effect and to mark their literary style as well. Thus, each author has his / her own special style and this style that is characterized by the specific use of stylistic devices which in their interplay categorize the individual uniqueness and create another new system to the language (Hassan ,2006).By this new system, the literary writer and the poet may have a powerful aid to the transmission of more than the narrow 'meaning'. So they may not follow the orthodox grammar rules of their language, in their efforts to put down most tellingly what they want to express and make their readers feel the way they want them to feel. (For more details see 3.3.2)

Besides what has been discussed in 2.0 so far, the following literary theories of language analysis will highlight the concept of style and how it is perceived by different schools of thought. Some of the ideas discussed here will be relevant and significant to the current study and provide objectivity and coherence to the analysis and interpretation of the data.

## **2.3 Theories of Literary Language Analysis**

### **2.3.0 Introduction**

In this section, the researcher will discuss various theories that will inform the research. These theories are mostly connected to the notion that words in a context may acquire additional lexical meanings or contextual meanings that cannot be interpreted literally or looked up in the dictionaries. In most cases, the use of words in literary texts often deviate from the dictionary meanings to such a degree that the new meaning even becomes the opposite of the primary meaning. In linguistic terms, this is known as the transferred meaning, derived from an interplay between dictionary and contextual meanings.

There are instances when transferred meanings of particular words may be included in dictionaries as a result of their frequent use in its new meaning, more than its primary meaning. In this case one can register a derivative meaning of the word. Hence the term “transferred meaning” should be used to signify the development of the semantic structure of the word. In this case, one does not perceive two meanings. When one perceives two meanings of the word simultaneously, he or she is confronted with a stylistic device in which the two meanings interact.

Thus, the theories of the various schools of thoughts will help the study to interpret the potential meanings of the word conversion in Shakespeare’s *Julius Caesar* and *The Rape of Lucrece*, which in turn make the analysis of the study more objective and thematic.

### **2.3.1 Russian Formalism**

This movement of literary criticism and interpretation began in Russia in the 1910s and continued until 1930s and is commonly known as Russian Formalism with

its proponents known as “formalists”(Ohff (1973), Cuddon (1998) and Tahir (2012)). The formalists basically subscribe to the view that literature is autonomous and, consequently, claim that the study of literature was neither a reflection of the life of its author nor a byproduct of the historical or cultural milieu in which it was created.

In this regard, supporters of a formalist approach to literature attempt to not only insulate and determine the “formal” properties of language (in both poetry and prose) but also study the way in which particular aesthetically motivated devices (e.g., defamiliarization) define the literariness or artfulness of an object. This literary criticism movement distinguishes itself from other movements because of its concern with both the text itself and the literary aspects of the text. In relation to this, McCauley (1997) observes that Russian Formalists paid more attention to the words and literary devices in texts than the actual meaning of words or texts themselves.

Generally, formalism was, in the past, regarded as a term that denotes limitations as initially, opponents of the movement used the term “formalism” derogatively as its focus was on the formal patterns and technical devices of literature rather than its subject matter and social value. Nevertheless, Russian Formalists considered themselves as developers of a science of criticism and were more involved in the discovery of a systematic method for the analysis of poetic texts.

Since its initiation, Russian formalism comprised two prominent scholarly groups. The first group was the Moscow Linguistic Circle, which was established in 1915 by Roman Jakobson, Grigorii Vinokur, and Petr Bogatyrev. The second group was the Petersburg Opayaz, which was established in 1916 and was known for scholars such as Victor Shklovskii, Iurii Tynianov, Boris Eikhenbaum, Boris Tomashevskii, and Victor Vinogradov. These two groups sought to scientifically and

systematically study literature, and their investigation concentrated on the language and formal devices of literary works.

Scholars like Enkvist (1973), Rice and Waugh (2001) and Siegel (2006) observe that Russian Formalism is often regarded as being similar to American New Criticism based on the importance given to the close reading and their treatment of the literary text as a discrete entity, whose meaning and interpretation must not be spoiled by authorial intention, historical conditions, or ideological demands (Enkvist, 1973). Moreover, Russian Formalism emphasizes a differential definition of literature, as opposed to the New Critical movement which tends to isolate and objectify the text. According to Hassan (2006) and Siegel (2006), Russian Formalists were also more emphatic on their rejection of mimetic expressive accounts of the text and rejected entirely the idea of the text as a reflection of an essential unity, which is ultimately of moral or humanistic significance

Hence, the main focus of their analysis was not so much literature per se, but literariness, which makes a given text “literary” as they considered literariness as an effect on form. In this respect, they attempted to uncover the system of literary discourse and the systematic arrangement of language that makes literature possible. Their concern in literary texts often concentrated on the function of literary devices rather than on the content.

The pioneering essay of Shklovsky titled “Art as Technique/Devices” (1965) is considered as one of the first contributions to Russian formalism. In his essay, Shklovsky proposes an important concept termed as defamiliarization. Basically, the scholar argues that literary language defamiliarizes habituated perception and ordinary language. (For more details see sections 2.2.9 and also 3.3.2). Hence, Russian Formalists studied literary language in reference to their differences with

non-literary language. Striedter (1989) claims that they viewed the former as texts that have a referential context and hence, the meaning such texts generate is considered denotative. On the other hand, the latter is fictive and hence, the meanings such texts convey are connotative. Russian Formalists also argue that the essential object of the arts is to impart the sensation of things as they are perceived and not as they are known. Accordingly then, the technique of the arts is to make objects unfamiliar, to make forms difficult, and to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged (see also Burdyslaw, 2012). Hassan (ibid:25-28) tends to agree with this approach as he believes that the mechanism of the arts is to 'make objects unfamiliar,' to make 'forms difficult', and to 'increase the difficulty and length of perception' since the way of perception is 'an aesthetic end in itself and must be prolonged'.

One of the most significant views about literature is that it is a rational system, rather than an absolute or self-contained one, which is expected to change through history. In other words, literary devices can become automatized and thus, will fail to break up ordinary perceptions. As such, literature must constantly show new defamiliarizational devices to avoid it from becoming automated as it is important to deviate and displace form and formal devices in literary texts to continually renew the system. This view of Russian Formalists has affected other literary theories. For example, this study believes that Marxists followed the method used by formalists in their analysis of literature as a means of defamiliarizing ideologies. Similarly, Structuralism and Poststructuralism obey the techniques of formalists in their exploration of intertextuality (Abrams, 2001).

Russian Formalism had also impacted several new American schools of criticism, which adopted several formalist hypotheses namely Post-structuralism and

Deconstruction which was expanded by scholars such as Roland Barthes, Paul de Man, Julia Kristeva, and Fredric Jameson who are all indebted to the strategies of Russian Formalism (McCauley(1997)and Siegel (2006)).

Despite their influence, Russian formalism was eventually rejected because of Stalinist and Social Marxist pressures on the individuals involved. As a result, several key figures of Russian Formalism moved to Czechoslovakia where they developed the Prague School.

It can be assumed that although this school focuses on the forms of words, and how they are organized in a sentence it pays a little attention to the meanings of the words. In this respect, this information may help, in a way or another, the current study to understand how the main categories of word conversion are organized. Therefore, the study will be able to adopt these categories in the present analysis which in turn make the analysis more objective.

### **2.3.2 Prague School**

The Prague School of Linguistics which prospered between 1929 and 1939 was established in 1926 by Vilem Mathesius, the former director of the English seminar at Charles University, and his colleagues Roman Jakobson, Bohuslav Havranek, Bohumil Trnka, and Jan Mathesius. Together they provided the group an organized form and a clear theoretical direction. The PLC enumerated among its members several outstanding scholars as Jan Mukarovsky, Nikolia Trubetzkoj, Sergej Karcevskij, Peter Bogatyrvov, and Dmitrij Cyzevskyj. Basically, these Russian scholars, who were former members of formalist groups, presented a essential contingent for the Prague School. For example, young scholars from Russian Formalism in the 1930s, such as Rene Wellek, Felix Vodicka, Jiri Veltrusky, Jaroslav



Prusek, and Josef Vachek, joined the PLC. Similarly, numerous visiting linguists, such as Edmund Husserl, Rudolf Carnap, Boris Tomasevskij, and Emile Benveniste also presented papers in the circle (Lumbomir, 1997).

The biggest contribution of PSL is its emphasis on both Semiotics and Structuralism which gave birth to the term “Semiotic Structuralism”. The Prague School also gave birth to functional style theory, which is also considered as one of its greatest contributions. Opponents of this school unified Formalism and Saussurean linguistics, which resulted in the concept of “Structuralism.”

Jakobson, one of the most noted scholars of this school, pursued the study of aesthetic communicative function of artistic expression and the stress on foregrounding procedures even after he moved to the United States. He then started working with Halle and both of them pursued the theory of oppositions as natural divisions of phonological oppositions of Nikolai Trubetzkoy, which led to theory of “distinctive features” that has become a part of generative phonology. According to Crystal (1985) distinctive feature refers to a minimal contrastive unit known by certain linguists as a means of clarifying how the language sound system is regulated. Distinctive features may be seen as either a part of the definition of the phoneme or as an alternative to the notion of the phoneme. The first of these views is planted in the approach of the Prague School, where the phoneme is seen as a set of phonetic distinctive features. For example, the English phoneme / p / can be seen as a result of the contribution of the features of bilabialness, voicelessness, and plosiveness. Similarly, the phoneme / b / has a set of distinctive features as being voiced, bilabial, and plosive.

Besides, concept such as “neutralization” and “archiphoneme” are also contributions of the Prague School. Richard et al., (1992) and Siegel (2006) define

neutralization as the process that occurs when two distinctive sounds (phonemes) in a language are no longer distinctive (i.e., in contrast). This case often takes place in certain positions in a word. For example, in German, / t / and / d / are neutralized at the end of a word. *Rad* (“wheel”) and *rat* (“advice”) are both pronounced / ra:t /. Archiphoneme points to the way of managing the problem of neutralization. Trubetzký offers this term to point to the way of transcribing neutralized phonemes with different symbols. A capital letter is sometimes used. For instance, the two aforementioned neutralized German words are transcribed as / raT / and / raD /. These examples are alternative ways of analyzing the problem of neutralization.

Another theory developed by the Prague School was that of “markedness.” This theory is applied phonologically as marked and unmarked oppositions. For example, / b / is marked but / p / is unmarked in terms of voicing. Certain linguistic elements that are basic, natural, and frequent are unmarked, whereas the others are marked. This view has also been extended to other levels. For example, in English, verbs ending in “-ed” are marked but others are unmarked. In lexis, the word “bitch” is marked but “dog” is unmarked. In all languages, the unmarked ones have a broad area of appearance as stated by Daniel (2005) and Hassan (2006).

The contributions of the Prague School in terms of the theories and concepts are still relevant and currently applied in numerous linguistic areas such as stylistics, sociolinguistics, and pragmatics. They are relevant to this study as it views the aesthetic communicative function of artistic expression through foregrounding devices. This is essential because it can inform the present study in the analysis and interpretation of the latent meanings from the word conversions.

### 2.3.3 New Criticism

New Criticism which thrived from 1930 to 1960 can be considered as the most effective movement in American literary criticism and was a pervasive force in the 20<sup>th</sup> century. The term “New Criticism” became widely used after the publication of the John Crowe Ransom’s book *The New Criticism* (1941). From then onwards, the term has been widely applied to a broad range orientation of recent American criticism, and derived in part from diverse elements in the *Principles of Literary Criticism* (1926) of I.A. Richards and from the *Selected Essays* (1932) of T.S. Eliot.

Prominent new criticism scholars include Cleanth Brooks, Robert Penn Warren, R.P. Blackmur, Allen Tate, J.C. Ransom, and William K. Wimsatt and English critic F. R. Leavis who shared several critical tenets and practices with his American peers. Brooks and Warren’s book *Understanding Fiction* (1959) is an important contribution that assisted in making New Criticism as a standard method of teaching literature in American schools.

The growth of New Criticism had its objections from other scholars, critics and teachers in the biographies of authors, the social context of literature and literary history who claim that the social context of literature and literary criticism is not concerned with external circumstances, effects, or historical position of a work but with the elaborate sight of the work itself as an autonomous entity.

New Criticism scholars (or New Critics) devoted their attention to the work and paid close attention to the text rather than the writer. As a result, their criticism of poetry was impartial as the poet was not the target of their scrutiny. Their analysis of a literary text was not attached with the particular poetry that was written. Abrams (2001) abstracts the attitudes of New Critics concerning their theory as follows:

1 - New Critics claim that a poem should be considered in terms of the words of

T.S. Eliot: “primarily poetry and not another thing.” (ibid:73). In analyzing and evaluating a particular work, they often do not care about the biography of the author, social conditions at the time of its production, or its psychological and moral effects on the reader. They also try to reduce recourse on the history of the literary genres and subject matter. This critical focus on the literary work that is isolated from its inherent circumstances and effects resulted in New Criticism being often distinguished as a type of critical Formalism.

2 - The difference between literary genres, although casually realized, is not fundamental in New Criticism. The basic ingredients of any work of literature, whether lyric, narrative, or dramatic, are imagined to be words, images, and symbols rather than character, thought, and plot.

3 - New Criticism assumes that literature is considered as a special kind of language, the characteristics of which are distinguished by the systematic objection to the language of science and of logical discourse. The key notions of this criticism at most address meanings and iterations of words, figures of speech, and symbols. Brooks (1947) stresses organic unity and not division of structure and meaning.

4 - The peculiar transaction of New Critics is explication or close reading: the detailed and subtle analysis of the complex interrelations and ambiguities (multiple meanings) of the component elements within a work. They originate their explicative procedure from such books as *Practical Criticism* (1929) of I.A. Richards and *Seven Types of Ambiguity* (1930) of William Empson (see also Siegel (2006) and Delahoyde (2013)).

#### **2.3.4 Practical Criticism**

Terms like Practical Criticism, applied criticism or descriptive criticism, all

carry the same meaning and can be regarded as an attempt to analyze specific passages of a prose or a poem, taking out what is pointed in the choice and arrangement of words and images, and describing carefully what a reader feels about them as posted by Richard (1930) and Hartman (1979). According to Abrams (2001:50) the major consideration of practical criticism is its concern with “the discussion of particular works and writers; in an applied critique, the theoretical principles controlling the mode of the analysis, interpretation, and evaluation are often left implicit, or brought in only as the occasions demands.”

This kind of criticism is differentiated from a purely impressionistic criticism, where the reader or the critic is only concerned in being faithful to his own response. Practical Criticism refers to impressions and sensations that the poem or the passage under inquiry calls upon the reader or critic. Generally, there are four major kinds of criticisms which are:

#### 1- Mimetic Criticism

This form of criticism is attributed to Plato and Aristotle. It awards priority to the work of art as an imitation or representation of the external world and human life.

#### 2- Practical Criticism:

This form of criticism regards the literary work as something that is built to achieve a certain effect on the audience, such as aesthetic pleasure, instruction, or kinds of emotion. As such, the emphasis is moved to the reader: how far and how successfully desired effects are presented on the reader of a poem by the devices that the poet uses.

#### 3- Expressive Criticism:

This form of criticism places stress on the writer. It considers poetry as an expression, overflow, or utterance of feelings as the output of the imagination

operation of the poet on their perceptions, thoughts, and feelings. Expressive Criticism analyses literary texts on its sincerity or its adequacy to the individual vision or state of mind of the poet. This kind of criticism often offers evidence of the special temper and experience of the author who has, consciously or unconsciously, exposed himself in it.

#### 4- Objective Criticism:

This form of criticism isolates the poem from its authors and the world that one knows. It sees literary work as something autonomous, sufficient in itself, and as an object that can be realized and interpreted in terms of its own laws of organization and its intrinsic qualities such as coherence and interrelationship of parts (ibid).

In a sense, Practical Criticism seems as a revolution against the impressionism and subjectivity of literary criticism. Authors and critics such as T.S. Eliot, I.A. Richards, and William Empson were the prominent members who specialized in this approach. They basically rejected criticisms that were impressionistic and subjective. Thus, they shifted their interest from the poet to the poem. For instance, I.A. Richards was concerned with the psychology of reading, and his theory on literature was empirical and not theoretical. He conducted an experiment by giving unsigned poems to undergraduate students and asked them to comment on them. The resulting judgments after analysis were highly variable as the critical responses were interlaced with students' broader prejudices and beliefs. His experimental analysis resulted showcased the fact that Practical Criticism is a strong tool for the analysis of poetry.

In Richards' view (1929) there are four aspects, of poetry that convey meaning which are : sense, feeling, tone, and intention.

**Sense**: refers to a conceptual meaning. Here the author uses words to center the

attention of readers upon several states of affairs and to produce several items to them for consideration.

**Feeling:** refers to the emotional attitude of the speaker toward the subject created by the sense.

**Tone:** is the attitude of the speaker toward the listener.

**Intention:** refers to the conscious or unconscious purpose of the whole utterance and the effect that an author wants to reinforce.

The ideas posited by Richards were extended by the British critic William Empson in his books *Seven Types of Ambiguity* (1930) and *The Structure of Complex Words* (1951). Empson who was fond of psychology examined literary works and its relation with the state of the mind. Hence, he gave significance to “ambiguity” in the literary language of the poetry. Ambiguity, to him, was a term that was to refer to any verbal nuance, however slight, which gives space for a substitutional reaction to the same segment of language. Similarities between the “irony” of Richards and “ambiguity” of Empson may be understood in the claim that ambiguity can refer to the following: an indecision in meaning, an intention to mean several things, a probability that one or the other, or reference to two intended meanings.

Linguistic/stylistic criticism can be regarded as a kind of Practical Criticism, as the aim of the latter is to conduct a thorough analysis of the phono-grammatical constituents of a literary work. Linguistics gives importance to the synchronic study of language, that is, a study of language in its existing state. It holds that what determines meaning is not what a word refers to the world or ideas and things that exist outside of language. Instead meaning lies in the differences between the linguistic signs themselves. Such a view about language changed the concentration further on the “message” (of a poetic discourse) for its own sake and paved the way

for the emergence of Structuralism and Poststructuralism.

### **2.3.5 Structuralism and Post-Structuralism**

Terms like Structuralism and Poststructuralism are new in literary criticism and only developed in the early 20<sup>th</sup> century. Before the growth of structuralism, literary criticism was simply classical and was also named as “traditional theory of literature,” which is based on an author and is, thus, considered an author-centered theory. Here, literature is studied with reference to the life of the author, and the personality and the age in which they lived. However, in structuralism, the significance is wholly accorded to the text, and the importance of the author is reduced to a minimum. On the other hand, Structuralism is labelled as a text-centered theory. Some of the more prominent scholars who contributed much to the development of Structuralism are Saussure, Jakobson, Bloomfield, Chomsky, and Derrida

#### **2.3.5.1 Structuralism**

In the early period of the 20<sup>th</sup> century (1916), the Swiss linguist, Ferdinand de-Saussure, in his book “*Course in General Linguistics*, which was published after his death, presented a new model to language, at a time when other linguists had been dealing with the history and characteristics of a particular language. Through his model, de Saussure brought a revolution in the field of linguistics. Thus, he is often regarded as the catalyst of modern linguistics, or the father of structural linguistics, which is also interchangeably known as descriptive linguistics(Radford & Radford, 2005).

Saussure concentrated in the structures that shape all languages and introduced



two important concepts which are *langue* (the complete system of language) and *parole* (the individual utterance that are derived from it). *Parole* or speech is language in performance, which was what earlier linguists had concentrated on. Saussure, however, was more interested in the *langue* or the theoretical system that underlies all languages and the results or principles that enable languages to exist and function.

To Saussure language is a system of signs, each of which contains a signifier (sound image) and a signified (the concept evoked by the signifier). The relationship between signifier and signified from his point of view is arbitrary, that is, the link between sound, image, and concept is a conventional one and generally agreed but is not intrinsic as argued by Harris (1983) and Van (2008).

The ideas of Saussure affected literary and cultural criticisms in different ways. Such ideas authorized structural critics to move their attention away from the relation between texts and world or between texts and meaning toward the study of systematization. They focused on how texts work logically or systematically, the mechanisms that produce meaning, and the structures in the texts which are in common with other texts. In this sense, Rice and Waugh (2001:46) claim that *langue* is more significant than *parole*:

Structuralism is not particularly interested in the meaning per se, but rather in attempting to describe and understand the conventions and modes of signification which make it possible to 'mean'; that is, it seeks to discover the condition of meaning. So *langue* is more important than *parole*-system is more important than individual utterance.

Similarly Peck and Coyle (1993:46) define structuralism as “an analytical approach which is less concerned with any individual example than with structure that underlies the individual examples”.

The other major view in the work of Saussure is that he made an obvious differentiation between “diachronic” and “synchronic” variation. Diachronic variation refers to the historical development of language and records changes that have occurred in it between successive points in time. Synchronic variation regards languages as a living whole, existing as a state at one particular time. This language state is a gathering of all linguistic elements in which a language community holds during a specific period. Saussure prioritized the synchronic approach in linguistics since it explains language as a present and living organism.

Saussure also made a remarkable distinction between syntagmatic and paradigmatic relation. Syntagmatic relations is associated with the relations between elements in a linear order. The structure of a word or sentence is constructed according to this order. Paradigmatic relations refers to the relation in absentia, that is, between elements that shape a pattern or a paradigm of items applicable in a certain context. This difference matches to one tradition in associationist psychology and between ideas associated via their contiguity or their similarity. Both these relations have been highly popular in numerous fields such as rhetoric and language pathology (Hassan, 2006).

In the view of earlier linguists Structuralism was basically a formalist theory that emphasized on the signifying structures of literature rather than on its content, as asserted by Saussure who claimed that signs depend on their differential relationship with other elements in the system to present meaning and not on actual entities. Therefore, a structuralist analysis of literature would not consider the liberal humanist opinion that the text explains a truth about the real world as valid. Rather, a structuralist approach focuses on the literary system (or *langue*) as a whole, of which the individual text (*parole*) is a constituent element and ruled by the system’s

organizational principles (Hassan, 2006). Correspondingly, a structuralist approach does not give priority to either the author or his/her authorial intention as it regards the role of the author as being restricted only in selecting elements from the pre-existing system and presenting new texts that join these elements in different ways.

### **2.3.5.2 Post-Structuralism**

Since its inception in the 1950s, Structuralism, had dominated French intellectual inquiry. However, this changed in the 1960s with the emergence of a movement that was initially labelled as Poststructuralism and eventually as Postmodernism. As discussed earlier, Structuralism focuses on orders, structures, and rules. In contrast, Poststructuralism claims that language is subject to contingency, indeterminacy, and a generation of multiple meanings. Cuddon (1998:691) remarks: "Post-Structuralism doubts the adequacy of Structuralism and, as far as literature is concerned, tends to reveal that the meaning of any text is, of its nature unstable. It reveals that signification is, of its nature, unstable"(see also William, 2005). Similarly Peck and Coyle (1993:194-195) also argue that "language is an infinite chain of words which has no extra lingual origin or end."

Derrida presents the notion of *difference* to describe this chain, which denotes that words are realized by their difference from other words. Any meaning is endlessly differed, as each word drives us to another word in the signifying system. Language only makes sense if the reader takes advantage of a fixed meaning on words. Readers test for that fixed meaning because they are imposed to the idea that words should have referents, and that word should make sense in relation to the presence outside the text. However, Derrida explained that the text should be seen as an endless stream of signifiers, with words only pointing to other words without any

final meaning (ibid).

Derrida's ideas are significant to this study since he/she states that words can provide the reader with many different meanings, i.e., especially in literary texts. This study agrees with Derrida's views that words can have multiple meanings and will investigate word conversion in Shakespeare's *Julius Caesar* and *The Rape of Lucrece* in this context.

The Poststructuralist view sets aside several important concepts like common sense and reason. Such concepts are regarded as ordering strategies that the reader exploits while reading literature to pull the text into their own frame of reference. Authors also try to exploit ordering strategies on language, but these strategies are often inadequate. The form of criticism that stands out from such thinking is referred to as Deconstruction, which is considered as one of the major facets of the Poststructuralist theory that is used in literary criticism. Deconstruction owes much to the theory of Derrida, whose collection of essays titled "Structure, Sign and Play in the Discourse of Human Science" (1970), and his book *Of Grammatology* (1976), which started a new critical movement. Deconstruction, thus far, has been the most effective characteristics of Poststructuralism as it explains a new kind of reading practice that is a key application of the latter.

To Derrida (1970) a text (either polemic, philosophical treatise, or poem) can be read as something that can be quite different from what it appears to be saying. The text could also be read as carrying numerous different ideas that are principally at difference with, paradoxical to, and ruined of what may be seen by critics as a single and a stable meaning (ibid).

In *Of Grammatology*, Derrida (1976) suggests that the text is a thing that one cannot evaluate, criticize, or construct a meaning for it by reference to anything

external to it. He further argues that the language of any discourse is at variance with itself and, as such, is capable of being read as yet another language.

One of the most obvious examples of a deconstructive reading of Derrida is in his exploitation of the relationship between speech and writing. As a phonocentric linguist, Saussure supports speech as the proper object of linguistic investigation, and writing as a secondary representation or even a disguise of speech. For him, speech is immediate, self-present, and authentic, that is, it is uttered by a speaker who hears and understands himself at the moment of speaking. By contrast, writing is the copy of speech and is, therefore derivative, marginal, and delayed. Having outlined a speech/writing hierarchy, Derrida argues that Saussure inverts the hierarchy by giving priority to writing over speech. The inversion of the hierarchy constitutes one-half of deconstruction.

Deconstruction, as a theory of literary criticism, initially and largely corresponded with the work of several Yale University critics such as Geoffrey H. Hartman, J. Hillis Miller, and Paul de-Man, who reacted to the view of Derrida in markedly different ways. In the initial stages of deconstruction, from 1966 to the early 1980s, since then, however, deconstruction has not been limited to one school or group of critics, though it must be observed that many of the current leading deconstructionists owe their critical affiliation to Yale either as former students or otherwise.

However, the present study will not focus on the notion of speech because the notion of speech deals with phonetics and phonology of the words more than the words and their meanings. Instead, the main focus of this study is the notion of meaning and the researcher will attempt to establish the meanings as the first step in her analysis of the texts.

### 2.3.6 Reader-Response Theory

As discussed previously, several literary criticism theories clearly give importance to the author and consider them as the focus or axial factor in literary meaning. Other theories give importance solely to the texts without reference to the biography of the author or to the time in which he/she lived. Yet there are other theories, known as modern critical theories that give attention to the reader and focus on their role in the study of literature. One such theory is the Reader-Response Theory which pay close attention to the ways in which a reader receives, perceives, and apprehends the literary work. In line with such thinking, the reader is regarded as someone who actively shares something to give texts their meaning. The German critic, Hand Robert Juss, for example, considers responses of a reader as fundamental in determining the meaning of literary work. Similarly, in Iser's (1978) and Miall & Kuiken's views (2004) while the text broadly defines the response, it is the reader who fills the gaps. The Reader-Response Theory essentially focuses on the contribution of a reader to a text and challenges the text-oriented theories of Formalism and the New Criticism, which tend to reject or undervalue the role of readers in analyzing the meaning. In the reader-response theory, any text has no existence until it is read by the reader who is an active agent in meaning creation. Though the text controls the response of a reader, gaps exist and it is the reader who fills them through a creative act.

The Italian semiotician and novelist Umberto Eco published *The Role of Reader*, in 1979 in which he proposes that there is a difference between "open" and "closed" texts. An open text demands the close and active collaboration of a reader in the creation of meaning, whereas a closed text controls the response of a reader. In another related development, Michael Riffaterre in *Semiotics of Poetry* (1978) posits

the notion of the “super reader,” who analyzes a text in search for meanings that exist beyond and below surface meanings. He claims that the stylistic function of a text can be analyzed objectively in this way, stressing that the shortage of a stylistician is to show what is ungrammatical or, in any other way, unconventional or abnormal in the way a text is organized.

The linguist Fish (1970) also contributed to this theory via the notion of “affective stylistics” where the focus is on the psychological impacts of a text on the reader: text is self-contained, and the meaning of any utterance is not on the page. In his view, every linguistic experience manipulates actively the consciousness of a reader, the responses of an informed reader (comprising their errors) includes the total meaning of an utterance.

Similarly, Hassan (2006:42) states: “The stress on the text provides a certain stimulus and the reader completes the process”. To him this process is a form of 'give and take' a dialogue between the text and the reader, adding that such a opinion is acceptable and often coincides with common hypotheses about 'how much a text offers and how much a reader contributes.' ' (For more details see Lang, 2012).

### **2.3.7 Psychoanalytic Theory**

Hassan (2006:43) argues that literary critics during the Romantic time concentrated on “the relationship between the psychology of an author and his work”. According to him, these critics considered literary work as an interpretation of the psychological state of its writer. This viewpoint discontinued for a while until the 19<sup>th</sup> century when it reemerged in the writings of Sigmund Freud. In 1896, Freud presented the term “psychoanalysis” to describe the “talking cure,” which is a curative theory of healing repressed materials from the unconscious mind. He made

use of the terms *ego*, *superego*, *id*, and *Oedipus complex* in his psychoanalysis research. Freud believes that dreams contain useful concepts for the analysis of literature. Similar to dreams and neurotic symptoms, literature and other forms of art contain imagined or fantasized fulfillment of wishes that are either denied by reality or are forbidden by the social standards of morality and propriety as posted by Eagleton (1983) and Driskell (2009).

The comments of Freud in *Introduction to Psychology (1896)* on the workings of the imagination of artists set forth the theoretical framework of “classicalpsychological criticism.” In this criticism, scholars view the work as a symptom of the author who produces it or as analogous to the relationship between the dreamer and his dream, as if the work is a symptomatic reproduction of the infantile and prohibited wishes of the author. Freudian theory of criticism considers a literary work as an author refinement of unacceptable desires and an offset satisfaction. The example of this criticism is *The Life and Works of Edgar Allan Poe* (1949) of Marie Bonaparte, which is traditionally pointed to as “psychobiography” that was explored by Erick Erikson. Psychobiography is concerned with the subject psychological event. It searches for and discovers the intention and motives of a writer.

Psychoanalysts who simulated Freud exhibited different orientations. Among them was Jacques Lacan, who explained the theory of Freud in light of modern linguistic theory, and claimed that Freud and his followers had put emphasis on the controlling ego (the conscious or thinking self) as separate from the id (the repressed impulses of the unconscious). On the other hand, Peck and Coyle (1993:49) believe that Lacan saw the ego as a carrier of neurosis, as a coherent, autonomous self that does not exist. The “I” can never separate itself from the “other”. Its image is seen in



the mirror, through which it comes to know itself, by which it enables its identification and alienation in language, and creates a condition of desire in the split subject. Such interpretation hit a chord in the 1970s and 1980s since it was harmonious with the tension of structuralism.

Since the 1960s, psychoanalytic criticism has amalgamated with such other critical methods as Feminist Criticism, Reader-Response Theory, Structuralism, and Derridan commitment (Hassan, 2006).

### **2.3.8 Linguistic Stylistics**

Stylistics is sometimes used to refer to literary linguistics: literary because it attends to put emphasis on literary texts, linguistics because it took its models from linguistics. For Halliday, the term “Linguistic Stylistics” is another new term for stylistics. He posits that linguistic stylistics is a kind of stylistics with the main focus of which is not foremost literary text, but 'the refinement of a linguistic model' that has the potential for stylistic analysis (Hassan, 2006:45).

In the same respect, Galperin (1977) uses the term linguistic stylistics to refer to the study of literary discourse from a linguistic sense. The linguistics angle is concerned with the language use and how particular messages are conveyed through such use (See also 1.1.1). Thus, the researcher will select words that have been used differently, for example when words that are traditionally used in one word class are used as another word class: a noun to a verb, a verb to a noun, an adjective to a noun or a verb and an adverb to a verb, in order to show how Shakespeare uses these devices to convey particular messages.

To contextualize this research further, in the next section the study will provide a thorough discussion on Shakespeare's language. This will provide a greater

understanding on the nature of Shakespeare's language use. More importantly, the focus of the next section is to provide evidences on Shakespeare's usage of conversion in his literary works . The section will also make comparisons between Shakespeare's Early Modern English and Modern English.

## **2.4 Shakespeare's language**

Shakespeare is definitely one of the most influential writers because of the effect he hashad on the development of the Early Modern English language. Kotchmer et al., (2014) argue that during the Elizabethan period, there were many changes in grammar, for instance, in the use of inflectional endings (suffixes that serve grammatical functions, much like how it is now). Such changes occurred because English language became more flexible during that era. In relation to this, Shakespeare was one of the leading playwrights who embrace the flexibility and changed the way the language was being used in his own works. Studies reveal that Shakespeare has, among others, used words in new contexts, thus creating new meanings of existing words. For example, in the utterance, '*The wild disguise has almost anticked us all.*' (II.vii.119-121), "antic" which is a noun was used as a verb which carries the meaning of 'to make a fool of' which showcases Shakespeare's unconventional writing style at that point in time.

Another development at that time was the huge inflow of other European vocabulary into the English language as a result of Renaissance cross-pollination. This had also created changes in the in the usage of words to provide multiple meanings, which provided a multitude of interpretations, making him one of the most respected writers in British history. Basically, this development paved the way for

Shakespeare to have even greater freedom in the choice and use of words as evidenced in *Love's Labours Lost*, where Shakespeare uses words which convey multiple meanings quite prolifically. For instance, the word 'light' in 'Light, seeking light, doth light of light beguile' carries the following connotations: 'intellect,' 'wisdom,' 'eyesight' and 'daylight' which is a classic example of the richness of Shakespeare's language.

Although, the grammar of Early Modern English is identical to that of Modern English, Shakespeare's unconventional writing style is likely to pose problems to the modern reader or create anxiety to them. The mixture of words such as "thees" and "thous" alongside newer ones showcases the period of transition in the English language.

The table below lists some grammatical forms of words used by Shakespeare in Early Modern English as clarified by David Crystal (1995: 71):

a. Pronouns

	<b>Subject</b>	<b>Object</b>	<b>Possessive</b>	
<b>Singular</b>	thou	thee	thine	thyself
<b>Plural</b>	you	ye	yours	yourself

b. Verb conjugations

	<b>I</b>	<b>2nd person</b>	<b>he/she</b>	<b>we</b>	<b>you</b>	<b>they</b>
<i>to be</i>						
<b>Present</b>	I am	<b>thou art</b>	is	are	are	are
<b>Past</b>	I was	<b>thou wert</b>	was	were	were	were
<i>to have</i>						
<b>Present</b>	I have	<b>thou hast</b>	has/hath	have	have	have
<b>Past</b>	I had	<b>thou hadst</b>	had	had	had	had
<i>to do</i>						
<b>Present</b>	I do	<b>thou dost</b>	does / doth	do	do	do

<b>Past</b>	I did	<b>thou didst</b>	did	did	did	did
<i>to see</i>						
<b>Present</b>	see	<b>thou seest</b>	sees/seeth	see	see	see
<b>Past</b>	saw	<b>thou sawest</b>	saw	saw	say	saw

Based on the table above, a few observations can be made with regard Shakespeare's language. Firstly, he adds the suffix *-est*, *-'st*, or *-st*, to verbs such as in *thou seest*, *thou sawest*, *thou givest*, *thou sing'st*. Secondly, he often reduces, compresses, or omits syllables: "I'm going 't' town," or "C'mere." Shakespeare's characters also compress, reduce, and omit as evident in the following examples:

"on" and "of" to "o"	"have" to "ha"
"it" to "t"	"them" to "'em"
"thou art" [you are] to "thou'rt"	"taken" to "ta'en"

Although the Elizabethan dialect differs slightly from Modern English, the principles are generally the same. There are some (present day) anomalies with prepositional usage and verb agreement, and certainly a number of Shakespeare's words have shifted meanings or dropped, with age, from the present vocabulary. Word order, as the language shifted from Middle to Early Modern English, was still a bit more flexible, and Shakespeare wrote dramatic poetry, not standard prose, which gave some greater license in expression.

The manner in which Shakespeare employed language is as relevant today as it was in his own time (see also 2.4.2). Thierry et al., (2008) and Crystal (2014) state that the major features of Early Modern English Grammar in general and Shakespeare's grammar in particular, have the following features:

- a. Emergence of third person singular "s" on verbs.

- b. The growing dominance of the "s" plural marker.
- c. The definite article and demonstrative became modern.
- d. Adjectives took on invariant forms.
- e. "You" became the standard second person form.
- f. Relative pronouns began to follow modern uses (that, who, which).
- g. Auxiliaries came into common use.
- h. The emergence of dummy "do" became common; reached present-day usage by 1700.

Another feature that Shakespeare is fond of is conversion, affixation and compounding. Nevalainen (1993) states that in conversions were the third-most productive word-formation process in the Early Modern English period. For example, conversion from nouns to verb, as in the words gossip, invoice, and lump, conversion of nouns from adjectives, such as ancient, and invincible, and nouns to verbs conversion, such as invite, laugh, and scratch, are identified as the most common types of Early Modern English conversion (Biese, 1941: 266-8).

#### **2.4.1 Conversions in Shakespeare's works**

Calvert (2010) believes that Shakespeare's language is full of surprises to his reader as he uses conversions widely in his literary writings. Similarly, Crystal (2005) also argues that Shakespeare uses conversion widely which includes using existing words to function in different word classes. For example, here is Hamlet, telling a group of actors how to utter their lines (*Hamlet, III.ii.1-4*) as stated by Crystal (ibid: 5):

Speak the speech, I pray you, as I  
pronounced it to you, trippingly  
on the tongue. But if you *mouth*  
it, as many of your players do, I  
had as lief the town criers spoke  
my lines.

In the above lines, Shakespeare uses the noun *mouth* as a verb, to mean ‘declaim’ or ‘utter pompously’. Another example of a noun to verb conversion can be seen in the use of *nose* which denotes “smell” (*IV.iii.31-36*):

**Claudius** Where is Polonius?

**HAMLET** In heaven. Send thither to see. If your messenger  
find him not there, seek him i'th' other place  
yourself. But if indeed you find him not within this  
month, you shall *nose* him as you go up the stairs into  
the lobby.

More examples of conversion in Shakespeare’s literary works can be found in Crystal (2003; 2004), Crystal and Crystal (2008: online website) and Thierry et al., (2008:4-7) based on their analysis of King Lear (KL), Richard II (R2), Antony and Cleopatra (AC), Troilus and Cressida (TC), Two Noble Kinsmen (TNK), Coriolanus (Cor), Cymbeline (cym), The Winter’s Tale (TWT), The Taming of the Shrew (TS), As You Like It (AYL), Measure for Measure (MM), The Tempest (Tem), All’s Well That Ends Well (AW) and in his Sonnets (Soo). The researcher will highlight, i.e., make the converted words bold in the following tables:

a. noun to verb conversion

Item	Location	Statement
uncle	<i>R2 II.iii.86</i>	<b>uncle</b> me no uncle
spaniel	<i>AC IV.xii.21</i>	The hearts/ That <b>spanieled</b> me at heels
lip	<i>AC II.v.30</i>	A hand that kings have <b>lipped</b>
Kate	<i>TS III.ii.244</i>	Petruchio is <b>Kated</b>

Phebe	<i>AYL IV.iii.40</i>	She <b>Phebes</b> me
boy	<i>AC V.ii.220</i>	Some squeaking Cleopatra <b>boy</b> my greatness
bride	<i>TS III.ii.250</i>	Shall sweet Bianca practise how to <b>bride</b> it?
child	<i>KL III.vi.108</i>	He <b>childed</b> as I fathered
father	<i>KL III.vi.108</i>	He childed as I <b>fathered</b>
companion	<i>AC I.ii.31</i>	<b>companion</b> me with my mistress
duke	<i>MM III.ii.90</i>	Lord Angelo <b>dukes</b> it well
woman	<i>AW III.ii.50</i>	the first face of neither ... / Can <b>woman</b> me unto't
arm	<i>Cym IV. Ii.400</i>	come, <b>arm</b> him
brain	<i>Cym V.iv.147</i>	such stuff as madmen / Tongue, and <b>brain</b> not
knee	<i>Cor V.i.5</i>	fall down, and <b>knee</b> / The way into his mercy
word	<i>Cym IV.ii.240</i>	I'll ... <b>word</b> it with thee
grave	<i>R2 III.ii.140</i>	Those whom you curse ... lie full low, <b>graved</b> in the hollow ground
window	<i>AC IV.xiv.72</i>	Wouldst thou be <b>windowed</b> in great Rome
bass	<i>Tem III.iii.101</i>	it did <b>bass</b> my trespass
shore	<i>WT IV.iv.831)</i>	If he think it fit to <b>shore</b> them again

b. verb to noun conversion

Item	Location	Statement
beseech	<i>TC I.ii.293</i>	Achievement is command; ungained, <b>beseech</b>

c. adjective to verb conversion

Item	Location	Statement
third	<i>TNK I.ii.96</i>	what man / <b>Thirds</b> his own worth
coy	<i>Cor V.i.6</i>	if he <b>coyed</b> / To hear Cominius speak
craven	<i>Cym III.iv.79</i>	There is a prohibition so divine / That <b>cravens</b> my weak hand

demure	<i>AC IV.xv.29</i>	Your wife ... shall acquire no honour / <b>Demuring</b> upon me
dumb	<i>AW I.v.50</i>	what I would have spoke / Was beastly <b>dumbed</b> by him
happy	<i>Sonn 6.6</i>	That use is not forbidden usury, / Which <b>happies</b> those that pay the willing loan
tardy	<i>WT III.ii.160</i>	the good mind of Camill <b>otardied</b> / My swift command

d. verb to adjective conversion

Item	Location	Statement
impair	<i>TC IV.v.103</i>	he ... / Nor dignifies an <b>impair</b> thought with breath

e. noun to adjective conversion

Item	Location	Statement
kingdom	<i>TC II.iii.173</i>	<b>Kingdomed</b> Achilles in commotion rages

f. adverb to noun conversion

Item	Location	Statement
here	<i>KL I.i.261</i>	Thou locest <b>here</b> , a better whereto find
where	<i>KL I.i.261</i>	Thou locest here, a better <b>whereto</b> find

To Wales(1978), Thierry et al., (2008) and Crystal (2012) Shakespeare uses word conversion cleverly through which, the reader is made to understand what a word means even before he understands the function that the words serve in the syntax. This linguistic process poses a sudden surprise in the part of the reader's activity and forces him to work backwards in order to fully understand what Shakespeare wants to say (see also 2.5.2).



Having discussed Shakespeare's language features, the researcher will next discuss the various studies that have investigated conversions and also studies on Shakespeare's works.

## **2.5 Scholarly Studies**

This section is divided into three sub-sections. The first section will discuss scholar studies concerning the process of word conversion while the second section will deal with Shakespeare's works, particularly those related to linguistic analysis. It is hoped that the discussion of the various scholarly works related to the linguistic phenomena of conversion and Shakespeare's writings will situate the current research into its wider context. Whereas, the third section deals with the present study. What has been mentioned in the first and second sections will help the present study in the third section to specify its focus.

### **2.5.1 Scholarly Studies on Conversion**

'Conversion' has been studied from different perspectives and disciplines. Among the studies that was conducted from a linguistic angle are Wales (1978), Stekauer (1996), Twardisz (1997), Valera(1999), Jovanovic (2003), Crystal (2004), Davies (2004), Bartolome and Cabrera (2005), Don (2005), Hong (2007), Melloni (2007) and Calvert (2010).

Among the earliest study on conversion in Shakespeare's play was by Wales in 1978. In her article titled *Shakespeare's use of conversion*, she notes that there were particularly numerous shifts from nouns to verbs in the plays. Wales (1978:396), thus, claims that Shakespeare's own 'word view' tended to be 'dynamic' rather than

'stative'. She adds that Shakespeare's most striking examples of 'dynamic' conversion are found in the later plays, particularly in his tragedies. But unfortunately, Wales does not develop her claim fully (Mullender, 2010).

Valera (1999) in his study titled *Many Question and Few Answers: On Conversion in English* claims that there are inconsistencies in the study of conversion. He argues that this is probably due to the fact that there is a lack of systematic criteria for the recognition of conversion. He further argues that the adoption of morphological, syntactic or semantic properties is not always satisfactory as a criterion for the acceptance of conversion to a new word-class because of the morphological, syntactic and semantic heterogeneity of the English word-class.

Therefore, a set of systematic criterion should first be established to discriminate conversion from other processes whose effects on the units on which they operate are almost the same. Otherwise, we may end up with a very limited view of the extension of conversion in English. . Valera asserts that the criteria should ultimately rely on the existence of a lexical need for conversion to be regarded as a word-class process.

Another relevant study to this research is by Jovanovic (2003) who investigated some of the aspects of the word formation process of conversion in English, namely the questions of productivity and creativity. Creativity is important for conversion, as it allows writers the freedom to convert words from one class to another. Jovanovic also addresses the central morphological preconditions and other sources of conversion in language and lists all the factors which contribute to the relatively high productivity of conversion in his study.

He also provides an account of all the domains in which such productivity is at its peak and provides a series of illustrative examples that illustrates the productivity mechanism. In addition, he emphasizes the fact that the pattern of more productive types of conversion is copied in certain other subtypes of conversion. Finally, he discusses the 'blocking-semantic' factors and other processes that influence the restriction of word conversion.

Jovanovic's study (2003) does not merely describe the created word forms or the established types, but instead recognizes and accepts the fact that there is an exceptional potential in the English language for lexical enrichment and language development on the grounds of this word formation mechanism. This study agrees with Jovanovic's opinion, that conversion offers wide opportunities for the creation of new words on the basis of "rule-governed" behaviour of the native speakers of language. This, necessarily, will broaden the expressive characteristics of English in terms of vocabulary.

Jovanovic also notes that there are not many words, either *nonce* formation, or words formed through conversion in dictionaries that may seem unnatural to the speakers of English. Obviously, he adds, *nonce* words, being an instrument of language creativity and word-play of speakers, present a wide runway for new lexical items of the language. However, he questions *nonce* words in terms of their acceptability by the entire language community as the great majority of such 'proto-conversions' can become a problem over time. Hence, Jovanovic (2003:425-426) in Davies (2004:11) rightfully objects to consider *nonce* forms as a proper form of conversion:

Every kind of change in word formation cannot be considered as conversion proper. It is often the case that the speaker, for the purposes of immediate

communication of certain facts or ideas, uses certain words in away they have never been used before. Such words have no tendency of becoming permanent lexical items registered by lexicographers in the most important dictionaries of the language, and can be said to serve one-time purpose only. This kind of formation is referred to as *nonce* formation of words, which can be characterized as a kind of 'temporary conversion'.

Another study that investigated the recent productivity of conversion is by Crystal (2004), whose Oxford English Dictionary-based survey of the 20<sup>th</sup> century lexical innovation found 314 converted words. Crystal(2004) stresses that we should not be too hasty in assuming that conversion only occurs in the English Language, but is a common feature of human languages in general. However, conversion in English may be easier as their inflectional endings facilitate the process. In contrast the inflectional endings found in other languages may hamper such productivity.

Davies (2004), on the one hand, opines that conversion especially noun to verb conversions are high in English, and is exploited regularly by English users for a variety of reasons. His empirical-study takes a corpus-based approach, and focuses on the noun to verb conversions in real language data. His thesis takes the form of five related investigative studies. In the first study, he explores 'partial' conversion and devises new categories to account for the phenomenon. In the second study, he investigates the possible variables that affect the productivity of proper noun to verb conversions, and subsequently establishes the reasons why some proper noun types are more susceptible to conversion than others.

In his third study, he investigates the factors inhibiting the productivity of the conversion process and establishes a hierarchy of those factors. The fourth study explores new conversions in their immediate context and shows how users integrate these forms into text and the extent to which they require contextualisation for their

comprehension. The final section explores the previous findings of new and established conversion, and suggests a categorisation system.

Davies (2004) concludes that noun to verb conversion is an extremely adaptable and versatile word formation phenomenon. The primary analytic framework, which Davies has imposed on the categories of functions, shows that there are slightly different uses associated with new and established conversions, indicating that as the form becomes more established, its profile of use changes slightly. Davies claims that an established form cannot retain the element of surprise and novelty, but it has the advantage of being able to move if it is more convenient for the user.

He further adds that the functions associated with conversion are not necessarily simple and do not fit neatly into any one category in his framework. A function which seems to be an example of a user exploiting any one particular maxim might be influenced by other maxims and additional factors. Although Davies' simple classification system provides a clear framework, in reality, each of the maxims used to define the categories interacts with the others. Therefore, a more detailed framework which would reflect the functions more realistically will be better but as the purpose of his study was to look at the range and versatility of noun to verb conversions, the model proposed is considered adequate.

The framework, basically, highlights why the process is so useful in language, both in the creation of neologisms and with more conventional verb choices because it can produce forms that adhere closely to those principles. His study has shown that noun to verb conversion is a versatile process, but more importantly, it has shown that it is invaluable for the fulfillment of some specific functions. In

particular, conversion is vital for the production and creation of puns, and phrasal verbs. Both these areas are important in English and warrants further investigation.

Bartolome and Cabrera (2005) argue that English is a very productive and versatile language and hence can undergo many different word formation processes such as derivation and compounding to create new lexicon. However, they assert that word-formation methods such as clipping, blending and conversion have not been much studied yet. Furthermore, linguists differ in their opinions about the way they should be treated. Nevertheless, they stress that these new methods are becoming more frequently used. They also forecast that conversion will be much more actively used in the future, and so will create a great part of the new words appearing in the English language.

Bartolome and Cabrera (2005) who focused on the behaviour of conversion stake a claim that conversion is probably the most intriguing new method in the word-formation process. It is fascinating because it can fulfill a wide range of actions. For instance, all grammatical categories can undergo conversion to more than one word-form, it is compatible with other word-formation processes, and has no limitations. Thus, they conclude that most new words are not as new as we tend to think but are in fact, readjustments within the same language, like addition to existing items or recombination of elements. This is where the field of action of conversion may be placed, and that is why this type of morphological studies reveals interesting aspects in the diachronic evolution of the English language.

Don (2005) in his study shows that conversion is subject to several grammatical constraints which should not be expected, if conversion is merely a matter of relisting lexical items as claimed by Lieber (1992). He presents an

alternative argument that conversion should be considered as an instantiation of derivation based on the phonological, semantic and morphological constraints. The scholar claims that in the German language, phonological constraints restrict the number of potential conversion to verbs, while Dutch and English seem far more liberal in this respect. Nevertheless, in all three languages conversion to verbs is subject to similar morphological restrictions which cannot be accounted for under Lieber's relisting hypothesis.

Hong (2007) in his study of words, dealing with the formation of words in a certain language states that language is the principle means by which human beings exchange information and communicate with each other. Hence, we need a large vocabulary base to share ideas and feelings effectively. The larger our vocabulary base, the clearer and more accurate will be the ideas that are expressed. In relation to this, Hong believes that one of the most common ways to expand the vocabulary is via the word formation process (especially conversion).

Melloni (2007) surveyed deverbal word-formation in Italian, and integrated the data into a recently developed theoretical model of derivational semantics laid by Lieber and Baayen (1997) and Lieber (2003 and 2004). In particular, his study's prime goal was to analyze the range of semantic interpretations and the corresponding morpho-syntactic behavior displayed by the class.

However, Melloni made some modifications to Lieber's (2004) theoretical model. First, he enriched her typology of arguments by introducing the Davidsonian E argument in the semantic skeleton of certain lexemes and affixes. While Lieber assumes an equipollent and privative use of the semantic features, Melloni proposed that the features in an affixal skeleton can also be underspecified [+<sub>-</sub>]; in this case,

the [+] or [-] value of that features can be set through co-indexation, where the head's skeleton “inherits” the features value of the noun-head argument it co-indexes. Most importantly, he also modified Lieber's systematization of the conceptual class of SITUATIONS (categorically, verb and adjectives). Specifically, he integrated Levin and Rappaport Hovav's elegant solutions concerning the representation of event structure templates into Lieber's system, in order to improve her treatment of certain verbal class (i.e. incremental-Theme verbs and psych and stative causative).

On the whole, Mellino (2007) via his study has demonstrated that Lieber's model of lexical semantics is a powerful formal apparatus that allows us to understand the manner and the extent to which lexical semantic constrains and/or promotes word formation. It also accounts for the polysemy exhibited by the derived and simple lexemes in the same fashion.

In addition to the above studies, there is also an array of neurolinguistic studies that have scrutinised the physiological consequences of disruptions in the flow of language comprehension produced by violations of meaning, syntax, or both. Philip Davis, Guillaume Thierry and Neil Robert (2008) tested the effect of word class conversion as used by Shakespeare – the functional shift – on event-related brain potential waves traditionally reported in neurophysiolinguistics. (please see [www.elsevier.com/locate/ynimg](http://www.elsevier.com/locate/ynimg)) “to lip a wanton in a secure couch”. Here, we can note that Shakespeare had already crafted verses in which the functional status of words was changed nearly 400 years ago, e.g Noun→Verb as in Affection, boy, child, foot, fortune, friend, god, grave., king, lip, lord, wife and so on; Adjective→Verb like clear, dumb, safe, stranger, thick, unhappy, etc., ; Verb→Noun such as accuse, annoy, disclose, dispose, exclaim, impose, and so on.



From the scientific point of view, they investigated how the brain responds to these functional shifts. They (ibid: 924-928 ) claim:

while the Shakespearean functional shift was semantically integrated with ease. It triggered a syntactic re-evaluation process likely to raise attention and extra emergent consciousness, and giving more and more power and sheer life to the sentence as a whole.

In this way Shakespeare is stretching us, making us more alive, at a level of neural excitement.....Our findings begin to show how Shakespeare created dramatic effect by implicitly taking advantage of the relative independence- at the neural level- of semantics and syntax in sentence comprehension. It is as though he is a pianist using one hand to keep the background melody going, whilst simultaneously the other pushes towards ever more complex variations and syncopation.

So far, Calvert (2010) says that we must be aware of the flexibility that exists in our language, and must afford our student the same creativity that we afford ourselves. It is only through a comprehensive understanding of the history, derision and benefits of conversion, one can address the various types of grammatical questions posed by our students effectively.

More recent studies byStekauer (1996) investigated how conversion fits into an onomasiological theory of language. Onomasiology is a branch of linguistics that deals with the case of “how do you express X?”, i.e., in the onomasiological level, Grzega (2012: 77) remarks:

where one of the semantic components is selected as the onomasiological basis (representing a class like agent, object, instrument etc.) and another as the so-called nomasiological mark of this basis (the mark can further be divided into a determining constituent—sometimes distinguishing between a specifying and a specified element—and a determined onstituent) (= naming in a more abstract sense) moreover, the ‘onomatological’ level deals with (the orpheme-to-Seme-Assignment Principle [MSAP]), where the concrete morphemes are selected (= naming in a more concrete sense).

(For more details see Stekauer, 1998 , 2001 and 2005).

Twardizez (1997) explored conversion in terms of cognitive theory which is “a learning theory of psychology that attempts to explain human behavior by understanding the thought processes. The assumption is that humans are logical beings that make the choices that make the most sense to them.” (Fritscher, 2011:2).

In their studies, both scholars placed emphasis on the nagging question whether conversion can be categorised as a word-formation process or otherwise especially if it is said to involve a zero–derivational phenomenon. This is a significant issue to the study as the current study deals with word conversion as being a word-formation process.

Having discussed some of the research on the process of conversion, the study will now attempt to discuss studies on Shakespeare. The section below attempts to provide an account of some of the more prominent studies on Shakespeare's works.

### **2.5.2 Scholarly Studies on Shakespeare**

In many languages (e.g. Latin, and Arabic), the syntactical order can be changed without affecting the meaning because the noun is inflected, that is, it has a slightly different form as subject or object.

Because of this flexibility of word order in an inflected language, the writing of poetry in that particular language is somewhat easier. However, word order determines prose sense in English, and English poetry, therefore, cannot entirely depart from the word order of English prose (Beaty & Matchett, 1965). In Tolosa's (2004) and Salmon's (1965) opinions the Elizabethan sentences are organized in a way which seems unusual for a modern reader. Since Elizabethan syntax shows a wide freedom of different structures especially in syntactic variants, Shakespeare utilizes these features in his works.

For example, Elizabethan text structure was more flexible than of the present-day. The Subject – Verb – Object word order had already established itself as the default sentence order in the mentioned period. However, a great variety of syntactic patterns are allowed, often as a way to highlight the important elements of the sentence and to create an element of surprise (Salmon,1965). So Salmon (ibid:108) opines that writers in the period usually bent and broke syntax rules.

Shakespeare, for instance, departed from the normal order of language in many ways. He applied considerably more freedom than others in varying the normal grammatical patterns of English for the sake of metre and rhyme. According to Tolosa (2004), the apparent liberty that Shakespeare took with word order and the application of syntactic variety often intrigues the modern reader. She adds that Shakespeare's drastic shifting of the word order promotes ambiguity since English is not an inflected language and word order is the principle means to distinguish subject from object. Tolosa discusses word conversion very broadly without paying close attention to details in her study.

The focus of the current study is word conversion in Shakespeare's *Julius Caesar* and *The Rape of Lucrece* and the main types of conversion, i.e., n-v, v-n, adj-n, adj-v and adv-v. The difference between Tolosa's work and the present study is that Tolosa argues that conversion can cause an ambiguity in the part of the reader and this ambiguity belongs to ellipsis which conversion may produce. This study looks at conversion as triggers of ambiguity arising from unusual change which results in shifts in the class, function and meaning of the words that are converted (for more details see chapters 1 and 4).

In sum, it can be said that English has a rigid-word order but it sometimes

allows freedom which the poet uses for emphasis or to create uncommon artistic effects. As a result, the readers can accept the emotional overtones and the stylistic effects in simple word-order shifts. Wales (1989) argues that such stylistic variation is especially common in literary language which in 'rhetoric', is known as 'hyperbaton'. The readers can also note an evolution in Shakespeare's use of syntactical structures. For instance, in the early part of his career, Shakespeare uses a simple syntax, but in his later works he intends to increase the complexity in his writings bringing about a creation of his own style as asserted by Tolosa, (2004:114): Shakespeare utilizes different syntactic structures like word order shift, inversion, conversion, parallelism, etc.,<sup>1</sup> in his later plays, whereas in the early plays, his 'lines tend to be governed by the length of phrases and clauses.'

In this respect, Baker (1967) believes that Shakespeare relies excessively on poetic inversion, of subject and verb, noun and adjective. In a similar way, Quirk et al., (1989:1379) say that the fronting of an element in Shakespeare's works is often associated with inversion. This kind of departure from the normal order can be achieved by the careful and deliberate movement of an element to the front of the sentence for stylistic and literary purposes. An example of Shakespeare's inversion can be seen in his play: *Now is the winter of our discontent (Richard III)*.

Thus, Shakespeare may vary the cadence, sound pattern and emphasis of a line without changing his meaning. In this respect, the process often foregrounds the elements in initial position to draw attention. Besides, he sometimes, extends one sentence into eight sentences, especially in his *Sonnet* (Dita, 2010).

Another characteristic in his works is 'fluidity' which can be found in the way Shakespeare writes his sentences. Here, the author uses different number of syntactic

possibilities. For example, he may open his sentence with direct objects instead of a subject. And he also uses a prepositional phrases or modifying clauses which intrude in positions that may bend grammatical rules (Tolosa, *ibid*). In the Elizabethan era, parts of speech were often not inflected by any grammatical additions, so this prompted Shakespeare to take advantage of the linguistic usage of conversion (*ibid* ).

Although no statistical evidence seems available, Salmon (1965), Wales (1989) and Wilson (1993) affirm the accepted view that noun-to-verb conversion are preponderant and are thematically potent in Shakespeare's plays. This increasingly dynamic approach to grammar corresponds significantly with (and becomes more persuasive in light of) the evolution of his use of Ovid. So, for instance, Shakespeare gains graphic immediacy by turning 'lip' into a verb at 4.1.71 of *Othello* and “virgin” at 5.3.48 of *Coriolanus* (see Crystal, 2003 and 2004).

Ellipsis that create brevity in sentences was evident during the Elizabethan period and was another common phenomenon in Shakespeare's works as well. Wright and Hope (1996) define ellipsis as a cohesive device involving the absence of an item which the reader or the listener has to supply. They opine that ellipsis can be used to set up coherent links when the items to be supplied comes from the reader's general knowledge or common sense, rather than the actual text (*ibid*). In Tolosa's view (2004) when Shakespeare uses an unusual word order in his writings, it becomes difficult for the readers to judge whether they are dealing with ellipsis or a novel construction. Tolosa adds that ellipsis can easily create ambiguity as evident in the following utterance by Cordelia: *I return those duties back as are right fit* (*I. i. 95-6*). In the second half of the sentence, the ellipsis makes several interpretations possible, although the meaning of the sentence is clear.

Shakespeare was also aware of the potency of parallelism, i.e., using two or a series of units grammatically identical in form and having equal ideas and weight (Leech, 1969). Hence, he used it as a stylistic and literary device for clear and effective expression, inseparable from the normal use of language as seen in the following example:

Graceme no grace, nor uncleme no uncle. (*Coriolanus*)

Crystal (2003), Leech (1969), Baker (1976) and Wales (1989) also share the same view that Shakespeare was fond of parallelism. In this sense, the researcher notes that he had used word conversions as a strategy to provide parallelism in his texts as exemplified in the words grace and uncle in the above line. However, the scope of this study does not require an indepth analysis of parallelism.

However, Shakespeare's plays and poetry, particularly his use of English has been the object of much research among scholars. Abbott's (1869) in "A *Shakespearean Grammar*" dealt with the violation of the grammatical system in Shakespeare's English which requires readers to analyze the language structure from the meaning of a given text. Abbott claims that the ambiguity in his literary works depends more in his glossary than his individual words leading to shape his syntactic thought. His study argues that it was easy and common to put words in the order in which they surprise one's mind immediately in Elizabethan grammar, During this era, ellipsis and other irregular variants either in the structure of words or in phrases, clauses and sentences were quite common and allowable (ibid).

A few years after Abbot, James Sutherland's article '*The Language of the Last Plays*' (1959) asserts that there is 'a sort of impressionism' (ibid:147), 'an almost violent forcing of expression' (ibid:148), 'rapidity of composition' (ibid:149),

'recklessness of expression' (ibid), and 'violence or abruptness or obscurity' (ibid:150) in the language used by Shakespeare which, he says, makes the study of Shakespeare's language immensely fascinating to this study.

Much later on, Cusack (1970) studied the diachronic or stylistic change in Shakespeare's work. He focused on Shakespeare's usage of linguistic variants regarding it as a prolific tool in his dramaturgy and characterisation, but the scholar neglects the changing patterns of such usage through the late plays of Shakespeare.

Scholars have also given adequate focus on the lexical choices in his plays. For instance, Gregor Sarrazin (1897:33) identified the frequency patterns of rare words (those appearing once, twice and three times in each play). He revealed that certain words were limited to the late period (Cited in Vickers (2000:121-65). Another study that focused on lexical choices was conducted by Alfred Hart, in 1984. In his 'Shakespeare and the vocabulary of *The Two Noble Kinsmen*' (1984), he compared the frequencies of compound words and new usage in order between Shakespeare's and Fletcher's plays.

Scholars have also analysed Shakespeare's metrical prosody and verse patterns, For instance, Tarlinskaja (2001) investigated the iambic pentameter while Jackson (2002) worked on pause patterns. Generally, the scholars argue that the use of the iambic pentameter by Shakespeare was motivated by certain considerations – noble or high-born characters speak in verse while lower class characters speak in prose. In a related kind of study, Kohonen et al. (2007) argue that the Shakespearean sonnet falls into three quatrains in iambic pentameter, with a turn at the end of the line 12 and a concluding couplet often of a summary or epigrammatic character. The turn normally is both semantic and stylistic for the rhyme scheme *abab cdcd*

*efef* of the first part of the poem which changes to a form *gg* in the closing couplet. They claim that the semantic turn, or volta, can be found with statistical analysis of word distributions, using the Self-Organizing Map which is a neural network architecture based on unsupervised learning. They conclude that stylistic turns can then be studied in detail using other methods.

In another related development, Lakoff (1980) who applied the cognitive theory to analyze the concept of 'metaphors' argues that cognitive metaphor is an inevitable element in everyday verbalisation and conceptualisation, and not a decoration of the literary language. He claims that metaphors help writers to conceptualise their ideas about the world and themselves through their embodied experience. Metaphor is therefore central to the perceptual understanding and creativity, and in his study the frame where the meaning is conveyed is central to the text itself. Consequently, he adds that a cognitive theory of metaphor applied to a literary text by means of the analysis of conceptual metaphor will derive in understanding of the conceptual world of Shakespeare. Thus, this information is fundamental to the current study as it helps the current study to interpret the potential meaning of words created by metaphor in literary texts and also showcase how conversion and metaphors work together in Shakespeare's *Julius Caesar* and *The Rape of Lucrece* which in turn make the analysis of literary texts more interesting, sensible and coherent.

The contemporary theory of metaphors was applied by Tolosa (2004) to analyze Shakespeare's dramatic discourse in *King Lear*. Basically, she explores the role of metaphors in the play. Her analyses includes how figurative schemas influence the way in which the characters of the tragedy think and act, offering a descriptive analysis of how some of the complex metaphors of the play are actually grounded in



everyday language. She concludes that the cognitive theory of metaphor is a viable tool that provides insight into the organization of human thoughts, feelings, and experiences.

Simon Palfrey in the *Late Shakespeare: a New Word of World*, (1997) indicates that “the modern academic tradition has lost access to something of the plays' keenness and vim” (ibid:2) and his study attempted to “tease out the politics of a particular phrase or character”, to find out “how the language operates 'in and around' its unique spoken moment” (ibid:10). Palfrey's study is deconstructive, and deals with linguistic tropes like metaphor, but his scope is literary rather than linguistic.

Similarly, Frank Kermode's *Shakespeare's Language* (2000) focuses on the literary aspects of Shakespeare's language rather than provide a linguistic analysis. This study is different because it gives importance to how a linguistic units, i.e., words, clauses and sentences are organized in a literary text and how these linguistic elements play an important role in interpretation the text.

Brian Vickers's study (2002) looked at the linguistic preference of Shakespeare via stylistic analysis of three plays i.e. *Cymbeline*, *The Winter's Tale* and *The Tempest*. Vickers argues that there is no need for students to be introduced to terms like epanorthosis, bdelygmia and onedismus because the reader of Shakespeare is made aware of a certain resonance, a certain aureate quality to the language which is the rhetorical effect.

Another study that focused on Shakespeare's language is Russ McDonald's *Shakespeare's Late Style*(2006), which provides a detailed and an exclusive interest of the language of his later plays. McDonald's analysis focuses on literary and linguistic features including 'divagation' (ibid:17), syntactic 'suspension' (ibid) and

repetition. Although aspiring to 'attention to stylistic detail' (ibid: 18), McDonald calls for 'employing a non-technical vocabulary' (ibid:20) and 'avoiding the diction of linguistic scholarship' (ibid: 22), declaring that in the study of Early Modern dramatic verse, such specialized terminology usually impedes rather than fosters clarity and understanding. MacDonald (ibid) uses technical rhetorical and prosodic terms during his study.

MacDonald's declares that there is a gap in the literary account of the language in Shakespeare's plays. Although scholars of 20<sup>th</sup> century. have studied the language of Shakespeare comprehensively, they developed it from different points of view, but "a neglect that seems attributable partly to fatigue: however comprehensive their stated intentions, most of them begin to flag as they near the finish line"(ibid).

Another call was made by Kolentis (2008),who argues that the nuances of grammar that undergird the linguistic performance of Shakespeare's speakers encode significant clues about interaction and interpersonal relationships. He maintains that even easily overlooked words such as modal verbs (particularly *shall* and *will*) and deictic markers (words such as *I*, *This*, and *now*), hold important information about speakers' perceptions of themselves, their interlocutors, and their environment. He, hence, suggests that the analysis of Shakespeare's poems provides a productive model for the examination of the nuances of speech and interactive dialogue.

Jonathan Hope (2004) in a rare and important articulation of linguistic and literary interest in Shakespeare criticism addresses the differences between literary and linguistic approaches to Shakespeare's language, raising the centrally important issue of using empirical methods in such studies. Hope believes that an empirically based study is perhaps the best way to prove certain arguments pertaining to

language use.

Similarly, Marcus Dahl (2004) also declares the problem of attitudes to empirical methods in literary critical analysis, in his recent study of Shakespeare's *King Henry VI Part One*. He (ibid) states that many scholars and critics who have studied the language of Shakespeare empirically, have never stated the trouble of trying to declare “that conception in an objective context” (ibid:2-3). Since 'objective' method is established like analyzing of sub-literary features, “there is often a distinct reluctance by more traditional-minded literary critics to accept the significance of the results”(ibid). As a result, the scholars and critics are divided into two groups to accept either “the dry word-counting” (ibid) or “statistical charts of the stylometricists [sic]” (ibid). Dahl (ibid) gives us an example that the literary critics like Edward Malone (1790) and Gray Taylor (1986) have applied enumerative and statistical techniques to achieve their literary judgments in studying Shakespeare's language.

Another scholar who posits the need for a more empirical based study in literary works is Jackson (2003). In *Defining Shakespeare : Pericles as Test Case* , Jackson remarks that “[m]istakes in attribution arising from the haphazard and biased accumulation of verbal parallel can be avoided through systematic and comprehensive electronic search”(ibid:193). His study includes selecting certain passages from *Titus Andronicus*. He confirms that words, phrases and collocation which are used in two short selected passages taken from *Titus Andronicus* are “methodically keyed in, one at a time, to be searched in Peele's and Shakespeare's work...(ibid). He gives us an example that the play opens with “Noble patricians, patrons of my right', search were made of 'patrician', 'patron', 'my right', and of 'FBY' right' (where FBY stands for 'followed by), the contents of any hits being

visited and checked” (ibid). To him, since the words are very “rare” so the best way to check is “the single words and collocation within the contexts” (ibid).

Another key proponent of a more empirical based analysis of literature is Murphy (2006) who supports the increasing number of computer-assisted analyses of Shakespeare’s plays. Murphy's study is based on a key word, grammatical category and semantic field analysis of soliloquies and aside in 12 plays. An investigation of the linguistic characteristics of soliloquies/ asides as opposed to dialogic speech reveals the overuse of the interjection *O* and words related to the body. Comparisons of soliloquies across genres tend to match intuitive assumptions. The study, hence, suggests that soliloquies written in the later period (1596-1606) tend to have a far greater proportion of 'the (noun) of (noun phrase)' structures. He adds that more empirical work of this nature is needed to underpin qualitative literary judgments.

Murphy’s study is an example of how corpus stylistic studies provide a newer scope and greater reliability in the study of literary texts, particularly through key word analyses. In his study, Murphy’s study (2006) which used *Wmatrix*, a web-based corpus processing environment, in conjunction with other corpus tools exemplifies how one can systematically extend such analyses, to various parts of speech and semantic fields. By doing so, a great understanding of linguistic aspects of an authors' literary output may be achieved.

Demmen (2009) applies a corpus-based investigation of “key” word clusters (recurrent word combinations of statistical significance) of the dialogue of male and female characters in Shakespeare's plays, with particular focus on female characters. Her analysis indicates that women and men use language differently in some respects especially in the kinds of formulaic language (identified through key words

clusters).

She, subsequently, categorizes their functions in a classification system adapted from Culpeper and Kyto. The study argues that the trend indicated by the results of the study may be linked to historical sociolinguistic variation which reflects on Shakespeare's notion about the role and behaviour of women at the time when the plays were written.

In one of the latest developments, Mullender(2010)whoseresearch combines corpus stylistics, literary and linguistic approaches to test critical observations about the language of Shakespeare's late plays finds substantial evidence of increased syntactic complexity, and identifies significant linguistic differences between members of the wider group of late plays. His study describes two further analyses, where a broader group of ten late plays is considered on the basis of their high *which* frequency. The syntax of the five post-1608 plays (*Cymbeline*, *The Winter's Tale*, *The Tempest*, *Henry VIII* and *The Two Noble Kinsmen*) distinguishes them unequivocally as a group, while *Pericles* stands out as an anomaly. The study concludes that Shakespeare's syntax reflects a stylistic phenomenon unrelated to individual dramatic characterization, motivated by his re-association with the Elizabethan romance writers of the sixteenth century.

### **2.5.3 The present study**

The present study is an attempt to analyze stylistically the literary language of the English writer William Shakespeare. The focus of the study is on finding out the literary stylistic devices of conversion that bestow idiosyncrasy on the writing of the writer. The wide use of conversion provides linguistic diversity to Shakespeare's

writings which, in turn, helps Shakespeare to showcase his true personality or express any ideas he wants to clarify in a unique manner (Oxford English Dictionary, 2007; Abid, 2008).

In this study, Shakespeare's manipulation and careful choice of word conversion make his language rich, and his penchant for innovative expression and syntax makes his style unique. All the stylistic devices of conversion which are used by Shakespeare in his literary works create cohesion and coherence i.e., they make a literary text sensible. He handles the literary stylistic devices of conversion in a way that makes his style deviant from the language norms and different from other writer's style as well.

However, the present study tries to undertake a stylistic analysis of conversion at three levels: lexicon, grammar and semantics in order to understand more about why conversion is prolific in literature and especially in Shakespeare's work, which conversion structures are applied to form new words and how they are used by the writer. The study will examine the selected examples of conversions that are used on the field of the lexicon in order to make a comparison between EME and ME (please see 4.3), and by examining the texts in which they are used. The study will be able to provide insight into how Shakespeare uses these forms in his literary works to present a metaphorical picture that helps him achieve certain lexical effects such as vivid depiction of an action or event, more obvious on the part of the reader, dramatic vitality, precision and economy of expression as well as stylistic effects such as irony, satire, wit/wisdom and witty.

## 2.6 Conclusions

Arguments by scholars such as Evans (1952), Wales (1978), Crystal (2005), Thierry et al., and Calvert (2010) indicate that it is beneficial to study Shakespeare's literary works since they were written at a time when English underwent major changes: structurally, historically and etymologically. Hence his choice of words and sentence structures is likely to be unfamiliar to modern readers.

Therefore, by analyzing Shakespeare's language and generalizing the manner in which word conversions are used in his texts, the researcher is attempting to help the reader better understand and enjoy Shakespeare's literary work. Despite the fact that word conversion is a very recent phenomenon, it was commonly used by Elizabethan authors and writers including Shakespeare, but Shakespeare uses it more than his peers (Thierry et al., 2008). However, this chapter showcases that Shakespeare's use of language in relation to the choices obtainable to English authors, writers, and poets during his life, is markedly different and has prominent grammatical and syntactical features that characterises his rich style (Crystal, 2005).

One of linguistic aspects of Shakespeare's literary works is the conversion of nouns into verbs, verbs into nouns, adjectives into nouns/ verbs, and adverbs into verbs as being a character of Shakespeare's exercise in his literary writings. It can be said that the writer originates great expressive energy from grammatical inventions, and that in these writings the topic of language has itself turned into a stage for some of his most dynamic dramatic effects (Evans, 1952). Such effects are not said to be isolated verbal fireworks, for example, the "bold personification" associated with "tumults and high passions" as stated by Evans when he was looking deeply and carefully in the earlier plays of Shakespeare (1952:201).

To some extent, these dramatic effects show a technique of dynamism both “more closely integrated into the fabric of the text” (Wales, 1978:182) and more pointedly stable in Shakespeare’s individual recognition of the creative possibility of his writings. However, linguistic intensity of Shakespeare does not decrease in his later plays. Such linguistic intensity or power roots underground, working itself via the structure of the language to refresh the creative space of that structure as never done before.

Therefore, the researcher prefers to adopt stylistic approaches namely Jakobson's (1960) and Leech's (1970) to study and analyze Shakespeare's language including the word conversion since both of these approaches are dealing with the concept of foregrounding in literary language and how this concept foregrounding plays a great role to make a literary piece readable, sensible, and enjoyable.

The theoretical framework in this study that consists of stylistic approaches of Jakobson's (1960) and Leech's (1970) are going to be presented in the next chapter.

Stylistics is interdisciplinary, pluridisciplinary and flexible. From the linguistic point of view, a stylistic study investigates linguistic restraints which create meaningful values. Its aim is to define linguistic features of a text which show distinct traits and clarify these features which generate aesthetic emotions and states, during the process of reading. In this respect, using the linguistic methodology to study stylistics adds value to the analysis of literary language as it provides a precise methodology to describe the components and characteristics of literary texts.



## **CHAPTER 3**

### **METHODOLOGY**

#### **3.0 Introduction**

This chapter presents methodology, the approach to be adopted in this study. It present in detail two stylistic theories which will frame the study, i.e., which forms the theoretical framework. Then, procedures of analysis is presented.

#### **3.1 Methodology**

In the literature related to Shakespeare's studies, it seems there is a relative variation in the methods used. For example researchers like Jovanovic(2003), Crystal (2005) and Bartolome and Cabrera (2005)employed qualitative analysis while Don (2005) and Hong (2007) used quantitative analysis only. Others such as Crystal (2004) and Davies (2004) have used both qualitative and quantitative analysis. To Gaskell and Allum (2000) qualitative research deals with a text to interpret social realities; whereas quantitative research deals with numbers using statistical methods to explain the data.

Alheide (1996) states that the aim of doing qualitative analysis is to understand the text as a social product on the one hand, and to see what it represents as its author claims, on the other hand. Indeed, an approach involving qualitative analyses helps provide both an in-depth view and an overview of the data under study and this is more practical (Crystal, 2012) to serve the purposes of this study.

In attempting to conduct a qualitative analysis of the texts, the study will adopt two stylistic or linguistic models: Jakobson's (1960) and Leech's (1970) models since their notions are relevant to the study (for justification see the section below).

### **3.2 The Approach to be Adopted in this Study**

Two different stylistic approaches namely Jakobson's (1960) and Leech's (1970) are adopted for the analysis of word conversions in selected works of Shakespeare. These approaches are thought to be relevant to the study of poetic function of language and its effects on the text for the following reasons:

1. Shakespeare's works have been said to display parallelism and deviation (Leech, 1969 and Crystal, 2005). These two characteristics are associated with cohesion. Leech's (1970) work, which focuses on cohesion, can guide this study in analysing how the writer reflects his theme at the textual level. In addition, Leech's approach looks at a literary piece from the perspective of foregrounding which is as mentioned creating an important aspect in literary language (1970). Foregrounding enables the writer to focus on certain crucial points that he wants the reader to take into consideration. Leech's approach also provides a systemic means of connecting the different foregrounded features utilized by the writer into a system or scheme which reveals the total effect that the foregrounding features produce.

By following Leech's work on cohesion, the researcher will be better positioned to understand, analyze and interpret the potential meanings of the word conversions in the texts. In doing so, the researcher hopes that the analysis of the selected texts will show that word conversion not only serves to provide expressive and aesthetic beauty but also to present desirable meanings and effects. This will address the second and the third research questions.

2. The other choice of Jakobson's approach is made because Jakobson's basic technique can show how symmetrical distribution of grammatical items organizes, the poem for instance, into various groups. He prefers a more symmetrical type of organization and states that since the poetic function makes equivalence the

constitutive device of the sequence, one will be able to find innumerable symmetries in any literary piece. This is precisely what distinguishes literary language from non-literary. To Abuobeid et al., (2014) the idea of concentric symmetry which refers to repetition of structural units in a given pattern can be used clearly in literature. Concentric symmetry usually involves objects sharing a common center point. One of the most common everyday examples of this kind of symmetry is a dartboard. Here, think of the center of the dartboard as the focal point. In this sense, the circles moving outward from the center would be considered concentric in that they share the same center and can be reflected around this point. This kind of concentric arrangement can be seen in poems through a patterned and logical placement of stanzas as well as the use of particular rhyme/syllable structures.

For example, Victor Hugo's "Les Djinns" displays a concentric pattern where lines equidistant from the central stanza share a similar number of syllables, i.e., the first and last stanza have the same number of syllables (two in total) as does the second and second to last and so on (Porter, 2010). The result leaves a poem where the syllabic structure of the first half "mirrors" the second half, with the middle line of the poem acting as a center of symmetry or focal point.

One may be hard-pressed to find such concentric patterns as easily in free-form poems or long novels. However, symmetry in this case stems from how one characterizes pivotal plot points or events within the literature. For instance, most books follow the pattern of "beginning," "middle," and "end." However, in certain cases the middle can serve as a focal point where events in the beginning reflect similar events or plot points towards the end of the novel (similar to how stanzas reflected each other's syllabic structures in Hugo's poem) as posted by Peterson(2009) and Porter (2010). Jakobson's approach will be used to help the

researcher interpret the hidden meanings of the words that have been converted in the selected texts which will provide answers to the first research question.

The present study notes, however, the shortcoming of using Jakobson's following approach. The application of linguistic methods to the study of literature requires the use of linguistic categories to describe the language used in literary texts. However literature as Valery (1981: 359) asserts is 'a kind of extension and application of certain properties of language.', a linguistic approach such as then might contribute to literary studies by showing what properties of language are actually exploited in a particular text and how they are extended or reorganized.

The sections below highlight several stylistic as well as linguistic models and approaches which are examined prior to the decision to employ Jakobson's and Leech's approaches as the theoretical framework more important, the section will elaborate on these two approaches to elucidate the research.

### **3.2 Jakobson's Literary Analysis**

Jakobson's model (1960) places its emphasis on finding out the autonomous nature of literature and, therefore he asserts that the proper study of literature was "neither a reflection of the life of its author nor a byproduct of the historical or cultural milieu in which it was created" (ibid: 482). Jakobson's structural analysis attempts to determine the 'formal' properties of language in both poetry and prose. At the same time, attempts are also made to study the way in which certain aesthetic devices such as defamiliarization act to determine the literariness of texts. So, the Jakobson model places emphasis on the analysis of the kinds of words and literary devices used in the text (Mukarovsky,1970). For Jakobson poetic language is an integral part of linguistics and his model can be described as "the linguistic study of

the poetic function in the context of verbal message in general and in poetry in particular” (Culler,1985:57).

In using Jakobson’s model, the analyst might focus on the phonological, syntactic, and semantic structures of sentences in a literary piece particularly poetic language. However, he may also focus on the special functions of the linguistic material that is organized as a poem. Jakobson (1960:485) insists that “the study of the verbal form in relation to its function is not confined to the referential function but tackles the variety of diverse functions that language serves. To him all instances of language fulfill at least one of the six functions: the referential, the emotive, the phatic, the conative, the metalingual and the poetic (Holenstein, 1974: 153- 63).

Accordingly, then, Jakobson (1968: 353) makes the following claim:

The addresser sends a message to the addressee, To be operative the message requires a context referred to, seizable by the addressee, and either verbal or capable of being verbalized; a code fully, or at least partially, common to the addresser and the addressee ; and finally, a contact, a physical channel and psychological connection between the addresser and the addressee, enabling both of them to enter and stay in communication.

Focus on any one of the six factors mentioned in the above quotation produces a particular linguistic function, and in this sense the poetic function is often defined as “focus on the message for its own sake”. The term 'message' according to Jakobson does not mean 'propositional context' that is stressed by the referential function of language. Instead, the utterance is viewed as a linguistic form (ibid). Therefore, he argues that the main purpose of literary language is to impart the sensation of things as they are perceived and not as they are known. Such a technique aims to make objects unfamiliar, to make forms difficult or to increase the difficulty and length of perception because he views the process of perception as an

aesthetic experience and as a result, must be prolonged to make the aesthetic experience more meaningful to the reader.

In Mukarovsky's words, "the function of poetic language consists in the maximum foregrounding of the utterance" (1970:43). Foregrounding may be accomplished in various ways, including the use of deviant or ungrammatical constructions, but for Jakobson the principle technique is the use of highly patterned language.

Jakobson claims that 'the poetic function projects the principles of equivalence from the axis of selection into the axis of combination.' (1968: 358). Thus, if 'child' is the topic of the message, the addresser may select any noun that is synonymous to the word such as 'kid', 'youngster', 'tot', etc. To comment on the topic, the addresser may choose one of "the semantically cognate verb... sleep, doze, nods, snaps" (ibid). Or, in a somewhat later version: 'One might state that in poetry similarity is superimposed on contiguity', and hence "equivalence is promoted to the constitutive device of the sequence" (ibid).

In other words, the poetic use of language involves placing together in sequence, items which are phonologically or grammatically related. Thus, in poetry the principle of equivalence, according to Jakobson, occurs when:

One syllable is equalized with any other syllable of the same sequence; word stress is assumed to equal word stress, a s unstress equals unstress; prosodic long is matched with long, and short with short; word boundary equals word boundary, no boundary equals no boundary; syntactic pause equals syntactic pause, no pause equals no pause. ( ibid)

Jakobson also states that the principle of equivalence may occur outside poetry which he regards as something that has no relevance in terms of its application in a

language (ibid). To make his point clearer, Jakobson (ibid:357) cites the example of the noun phrase 'the horrible Harry'.

In this phrase, Jakobson states that the person has used the poetic device labelled paronomasia (repeated word... close but not exact in sounds) deliberately and created the phonological equivalence relation / hori /, / hari /. The dominant role of such a device is to cater for the emotive function rather than the poetic function. Thus, it may be said that the principle of equivalence is deliberately manipulated by the poet to make his message poetic.

Fowler (1986:79) asserts that Jakobson 's theory provides the basis of metrical structure of verse since most English verse is built on two bases of phonetic equivalence namely, 1) the fixed number of syllables per line and 2) the number of strongly stressed and lightly stressed syllables.

Finally, Jakobson also believes that the poetic function serves as an autotelic message centered on itself stating that 'the poem is a prolonged hesitation between sound and meaning', i.e., the sound must seem an echo of the sense (1960:233). Thus, he concludes that literary devices cannot remain strange all the time. They, eventually become automatized and thus, will not retard and/or break up ordinary perception. This means that for literature to remain effective, it has to constantly produce new defamiliarizational devices to retard or break up ordinary perception. Basically, such a view about literary tradition views discontinuity where breaks and displacements in form and formal devices are deemed important. Hence, the system needs to be continually renewed.

However, Leech and Short (1981:139) suggest two different models of style. They are:

a. 'Stylistic variant model' which proposes that "language specifies a code and that a writer's style consists in preferences exercised within the limits of that code"(ibid). In other words, this model locates stylistic effect against a background of other equivalent variants, and

b. 'foregrounding model' which proposes that "creative users of language often overstep the rules and conventions of language code to produce original meaning and effects"(ibid:140), i.e., this model locates stylistic effects against a background of more normal or expected expressions that could have occurred. This idea will inform the researcher in her elaboration of the theoretical framework since the information in the above argument deals with the concept of foregrounding and how it is basically achieved i.e. via deviation (for more details see 3.4).

The above models are based on two basic assumptions. The first assumption is that deviation can be measured against a scale of intensity or degree. The second assumption is related to the importance of a comparative methodology in the study of literary style.

It is possible, then, for quantitative foregrounding to shade into qualitative foregrounding. A writer is not restricted by the choices within the language system alone, he can opt for choices outside the system as well, thereby bringing about qualitative foregrounding. The 'stylistic variants model' presupposes comparison with other equivalent variants while the 'foregrounding model' assumes comparison with more normal and more expected expressions (Leech and Short, 1981).



### 3.3 Leech's Literary Analysis

Leech's approach (1970) to stylistic analysis differs from that of other functionalists (such as Halliday and Sinclair) in its basic aims. Leech's model focuses on linguistic description that is matched with a critical interpretation of the language in use. Subsequently, it aims to show how linguistic choice plays a major role in the interpretation of literary texts. In relation to this, he points out that "a work of literature contains dimensions of meaning additional to those operating in other types of discourse," (ibid:120). This means that descriptive linguistics for literary texts cannot be applied in the same way it is applied onto other types of text. Thus, Leech suggests that three important linguistic concepts are integrated in an analysis of literary texts. They are cohesion, foregrounding, and cohesion of foregrounding. Infact, these three concepts: cohesion, foregrounding, and cohesion of foregrounding are going to assist the researcher to formulate the theoretical framework at three levels: lexicon, grammar, semantics (please also see, section 3.1).

Leech (ibid) states that in linguistics, the main aim is to make "a statement of meaning" which reveals his inclination to a functional theory of language. This view is similar to that of the noted linguist Halliday (1973:110) who stresses that "a functional theory of language is a theory about meaning and not about words or construction." Therefore, the meaning must be derived from every linguistic aspect such as choices in terms of phonology, vocabulary, grammar, and semantics. In addition, Leech also believes that the context of situation must also be taken into account as it is also essential to meaning.

Leech's model places its emphasis on three features of literary expression representing different "dimensions of meaning" which are not covered by the normal

categories of linguistic description. In the sections below, important features of language are discussed. The examples used in the discussion are from Dylan Thomas' "This bread I break" as used by Leech.

### 3.3.1 Cohesion

The sentence is the largest unit of meaning and is, thus, the focal point of stylistic investigation in textual studies. The study of sentence meaning should take into account both the intra-sentential relationship, and inter-sentential relationships. In other words, a sentence must be examined both in relation to its own constituents and in relation to other sentences in the text. The latter forms are the basis of Halliday's theory of cohesion or the syntactic relationships beyond the sentence.

While, the unity of a text is obtained partly by the grammatical structure of clause and sentence, the cohesive relation between an element in the text and some other element(s) is crucial to the interpretation of it (Trotter,1980:109). Thus, a cohesion must be analysed as a text is not just sentence meaning. In fact, it is much bigger than the sum of meanings of its sentences as a text is by itself a semantic unit (Halliday and Hasan,1976:2). Hence, cohesion is seen as a necessary tool although not necessarily a sufficient condition for the creation of text. Accordingly, Halliday and Hasan (ibid: 4) describe the concept of cohesion as a tool that enhances 'meaning that exist within the text and that define it as a text'.

The above arguments posit that cohesion is a dimension of linguistic description that can be very effective in the analysis and interpretation of literary texts. Cohesion occurs when the independent choice in different points of a text correspond with one another to form a network of sequential relation. Besides, it is

applicable to various levels of language such as phonological, lexical, and syntactic units. It is this property of cohesion i.e. by which separate linguistic units combine into stretches of meaningful discourse that has promoted Leech to consider it as a property which is unique not only to poetry but to all types of text.

Leech shares a similar view and regards cohesion as “the way in which independent choice in different points of a text correspond with or presuppose one another, forming a network of sequential relations(1970:120).

As the study can gather from such assertions, cohesion is, therefore, a semantic –property which serves as a link between two elements (the presupposed and the presupposing). Halliday and Hassan (1976:2) refer to the “relations of meaning that exist within the text and that define it as a text” as 'TIES'. Accordingly, they (ibid:9) claim that cohesion can be analysed via five elements as discussed in the sections below.

**a.** Reference is a semantic relation (identification or comparison) between a reference item and its referent. In relation to this, Leech and Short claim that 'cross-reference' and 'linkage' are the major kinds of cohesion. Cross-reference relates to the various means which indicate that the same thing is being referred to or mentioned in different parts of the text. Linkage, on the other hand, is the use of overt connectors such as coordinating, pronouns, whose primary function is deictic (exophoric reference to the context of situation), have a secondary (endophoric) function of referring backward (anaphoric usage ) or rarely, forward ( cataphoric usage).

**b.** Substitution (nominal, verbal or clausal) is a grammatical relation between linguistic terms in case of non-identity of referents. Typical substitutes are one,

some, any, or, so, not, etc.

**c.** Ellipsis is replacement by zero. Its basic function is 'to create cohesion by leaving out, under definite rules, what can be taken over from the preceding discourse, making explicit only what contrast with it ( *ibid*:196).

**d.** Conjunction is a semantic connection between sentences as a whole (e.g. and, but, yet, then)

**e.** Lexical cohesion is the relation between specific lexical items of different sentences and is 'achieved by the continuity of lexical meaning' (*ibid*:230)

The five aspects can be classified into two major types of cohesive relation. The first is grammatical cohesion which includes reference, substitution, ellipsis and conjunction while the second is lexical cohesion which subsumes lexical reiteration, and collocation.

In the poem 'This bread I break', for instance, there is lexical cohesion in the repetition of the words 'Oat' and 'break' and in the connection between items which share common semantic features like 'bread- oat-crop, wine-three- fruit- grape- vine-drink, day-night-summer-sun' (see Halliday, 1985)

### 3.3.2 Foregrounding

The term foregrounding refers to an effect brought about in the reader by linguistic or other forms of deviation in the literary text. The deviant features of the text, being unexpected, come to the foreground of the reader's attention against the background of its normal linguistic features (Garvin, 1958). Likewise, Jakobson considers foregrounding, which confers unexpectedness, unusualness and uniqueness on literary texts, as the differentiating factors between poetic and non-poetic

language. In fact, he considers the maximisation of foregrounding as an important feature of poetic language (1960).

Leech also believes that foregrounding is an important and dominant literary feature. He argues that the use of foregrounding is meant as a deliberate deviation from the rules of the language code or from the accepted conventions of its use which stands out, or is foregrounded, against a background of normal usage, (Leech, 1970:121-2). Thus, in the poem “This bread I break”, Thomas uses expressions like “the Oat was merry” in which a noun which normally has the features of inanimacy is given an animate, and more exactly a human feature, thereby creating a deviation which is foregrounded against a normal expression like 'the man was merry', 'the farmer was merry' and so on.

Similarly, foregrounding can be noted in the following construction: 'broke the sun.' By bestowing the sun with the quality of fragility which is normally associated with objects like cup and clock, the selection restriction rule is broken. This can be seen as deviant from normal expressions like 'broke the glass' or 'broke the leg' and hence gets foregrounded. Foregrounding occurs, therefore, when the semantic features of an item in the code do not correspond with those which are bestowed upon it by the contextual environment in which it appears (Mukarovsky, 1958).

Besides what has been mentioned previously in 2.2.11, foregrounding is not limited to any one particular language pattern or poetic device. Basically it serves as an attention-calling device in a literary text through the exploitation of a range of linguistic device like repetition, coupling, unexpected lexical collocations, syntactic inversion etc. Mukarovsky refers to foregrounding as 'the aesthetically intentional distortion of the linguistic components' (ibid:40) and postulates that it is a significant

part of 'literary creation' (ibid). Leech and Short (1981:48) believe that foregrounding may be 'qualitative' (i.e., deviation from the language code itself, a breach of some rule or convention of English) or it may simply be 'quantitative' (i.e., deviation from some expected frequency).

There are two important types of foregrounding: 1) poetic foregrounding and 2) foregrounding achieved via the intentional distortion of linguistic components. Being 'intentional', it is obvious that the poet/writer deliberately uses it to draw the reader's careful attention. In addition, preponderance of or focus on any linguistic features (phonological, syntactic, or semantic) which are normally rare or unnoticed in ordinary speech is deliberately brought into a literary text with the purpose of contributing to its total effect. This calling of the reader's attention to linguistic structures is different from the way in which non-literary writers emphasize the language elements.

Leech also points out that another manifestation of foregrounding occurs when the writer, deliberately limits his choice to produces uniformity where variety would normally be expected. In the poem, 'This bread I break' for example, Thomas uses the expression 'Man in the day and wind at night' and sets up a syntactic equivalence between the two prepositional phrases. A similar syntactic parallelism occurs in the last line of the poem: 'My wine you drink, my bread you snap'. Leech argues that intra-textual syntactic equivalences, is also a feature of foregrounding because it introduces patterns of linkage which are not expected in normal use.

It is proposed in the present study that foregrounding is what makes it possible for the poet to utilize the language effectively to produce poetry (Mukarovsky, 1970:42). In relation to this, Leech's principle of creativity is also based on the same

feature. Leech believes that to show creativity, the poet must strive to deautomatize his language: “the poet is nothing if not creative, and since language is his medium, one might well ask how he could be creative without using language in some sense creatively.” (1969:23) (see 2.2).

There are many ways to make language more unexpected. Rhyme, repetition, archaic and foreign words are some features that can de-automatize the standard language and mark the language as literary. Nevertheless, since these features are considered part of the conventions of poetic language, the poet always tries to find a way for violating those conventions.

So, in a sense, any stylistic analysis of language should be related to a close scrutiny of a poet’s violation:

In studying poetic speech in its phonetic and lexical structure as well as in its characteristic distribution of words and in the characteristic thought structures compounded from the word, we find every where the artistic trade mark... that is, we find material obviously created to remove the automatism of perception; the author's purpose is to create the vision which result from what deautomatized perception. ( Shyklovsky, 1988:37)

When an author writes he is constantly making linguistic choices from both outside and inside the language system which leads to foregrounding.

In short, the concept of word conversions as a form of deviation that allows for particular words to be foregrounded is important to the theoretical framework of this study.

### 3.3.3 Cohesion of Foregrounding

The second and third research questions has a lot to do with cohesion or specifically cohesion in the aspects that are foregrounded. Although linguistic

foregrounding is not confined to literature and is found in other genres of texts such as jokes or children's game, it is cohesion of foregrounding that characterizes literature. Mukarovsky states that in literature, 'the consistency and systematic character of foregrounding' is crucial. Consistency can be achieved by reshaping the foregrounded components within a given work.

Mukarovsky's observation prompted Leech to search for coherence of foregrounded features in a literary text. Leech states that it is another dimension of linguistic description whereby "the foregrounded features identified in isolation are related to one another and to the text in its entirety" (1970:193). Moreover, Leech adds that "if a single scheme extends over the whole text, it can itself be regarded as a form of cohesion" (ibid). He claims that coherence of foregrounding occurs at two levels: at the horizontal level which he terms as 'cohesion between deviations', and at the vertical level which is terms as 'congruence between deviations' (please, see Mukarovsky, 1970)

In the poem, 'This bread I break', 'plunged in its fruit' and 'broke the joy' are related to each other for having violent action verbs used in an inappropriate context and the features of those two instances is spread throughout the whole poem. This are also features of parallelism which can also be regarded as foregrounding

To Leech, these dimensions are vital in any linguistic analysis of a literary text since these aspects constitute dimensions of meaning responsible for a great deal of the meaning and literary interpretation of that text.

However, in the following section the study will show how the above stylistic theories are employed to form the theoretical framework for the analysis of word conversion at three levels: lexicon, grammar, and meaning. This is captured in the



form of a diagram.

### 3.4 Theoretical Framework

As mentioned previously ( see 3.1), the two theories comprise Jakobson's (1960) structural model which helps a great deal to showcase the notion of equivalence or symmetry in the text, i.e.,the idea of sameness (see 3.2).The other is Leech's (1970) functional model which supports this study with the notion of meaning and how this notion is used to in interpreting the present data.Collecting from the analysis word conversion is analysed here at three levels: lexicon, grammar and meaning on the assumption that Shakespeare's literary work is strongly foregrounded through the use of word conversion and since the above theories discuss the concept of foregrounding in literary language and how this concept achieved via deviation and parallelism.

Beside the concept of foregrounding, the concepts of cohesion and cohesion of foregrounding will aid the study to show the syntactic and semantic correlations of word conversion in the selected Shakespeare's works, i.e., these concepts help the present study to show the syntactic structure and ties of converted words, for example conversion from nouns or adjectives to verbs, the converted words do not only occupy the position of a verbal predicatebut also possess the syntactical position of a verb or take the functional or syntactic ties of a verb. For example the word *clear* in "*To **clear** this spot by death, at least I give*" (*Luc.1053*) the word *clear* not only takes the function "to infinitive" but occupies the position of a verbal predicate: the word *clear* takes the phrase *this spot* as its object. According to semantic correlations or features as stated in the following Figure 3.1 also help the study to identify the stylistic meanings of conversion which go alongside with literal

ones which, in turn, assist the study to present the stylistic effects like irony and satire achieved by the metaphorical pictures that word conversions produced in the selected texts (under the study).

Therefore, as clarified in 3.1, Jakobson's and Leech's models will inform the theoretical framework as indicated in Figure 3.1. The researcher opines that the use of these two models will make the analysis more objective.

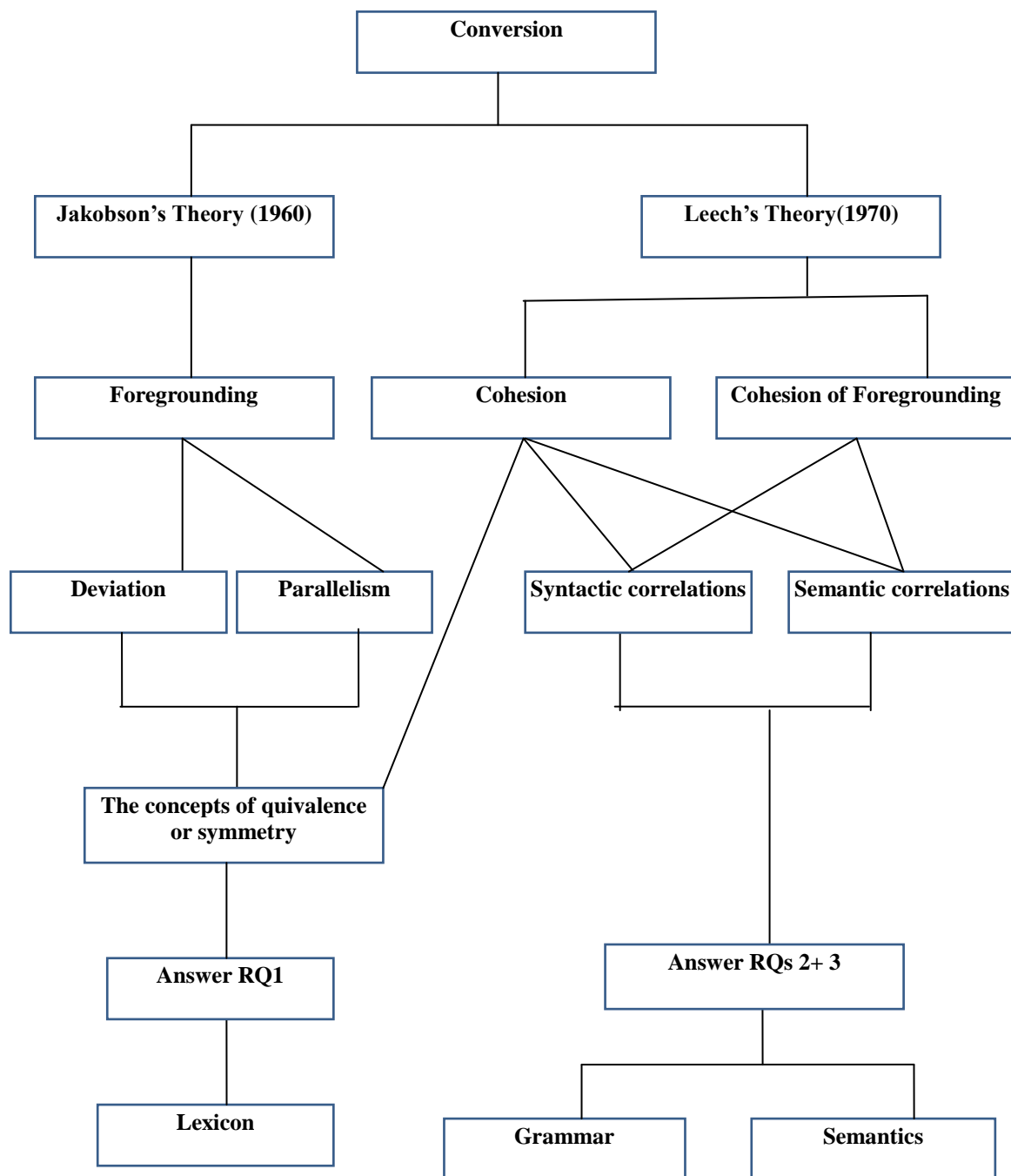


Figure 3.1 Theoretical framework of the study

### 3.5 Procedures of Analysis

Based on the review of recent studies and the approaches used, the researcher has chosen an approach that is most suitable and viable for this study. The steps that the researcher will employ are as follows, adapted from Bartolome and Cabrera (2005) and Thierry et al., (2008).

Table 3.1: Steps of analysis

<b>Step</b>	<b>Lexical analysis</b>
1	Identify the main stylistic devices /types of word conversion
2	Present the lexical and grammatical meanings
3	Show the distribution patterns of the special paradigm,i.e, make a comparison between EME of selected Shakespeare's conversion (under study) and ME
4	Show the lexical effects
<b>Step</b>	<b>Grammatical analysis</b>
1	Show the syntactic correlations: syntactic structure and syntactic ties
2	Show the syntactic or grammatical meaning
3	Show the verb forms of converted words
<b>Step</b>	<b>Semantic analysis</b>
1	Present the semantic correlations
2	Investigate the stylistic meanings of word conversion which go alongside the literal or actual meanings by using tables.
3	Provide the stylistic effects achieved by word conversion

To elaborate further, the analysis will be presented as follows :

1. The literary lines where conversion occurs, will be identified and selected.
2. The selected lines where conversion occurs, will be numbered to facilitate referencing.
3. The selected lines where conversion occurs, will be scrutinised to establish the grammatical units of his sentences. The focus will be on the separate clauses. This will facilitate the difficulties that the study may face when it wants to gain some insight into what the mentioned writer Shakespeare is effecting.
4. The clauses will be scutinised further to identify the conversions. Subsequently, the grammatical and lexical meaning of the converted words will be established with the help of dictionaries.
5. The stylistic meaning that goes alongside with primary meanings as a result of the lexical conversion is finally established. This will be basically done by looking at what is foregrounded.
6. The meanings of the clauses will be grouped according to particular themes or stylistic effects such as irony or satire and so on based on Leech's model (1970).
7. The data that selected will be presented in tables to indicate the converted words, their location and the original statement taken from the texts. The grammatical and lexical meaning of the converted words that is compared with their literal meanings in The Oxford English Dictionary / Longman English Dictionary will also be presented in tabular form.

The criteria for the selection of data will be according to the following guidelines/references:

1. The study will be informed by scholars such as Berube (1996) in Calvert (2010:5), Jovanovic (2003) and Kosur, (2013) who have argued that one of the ways new words are formed in English is via conversions. In relation to this, it must be noted that many nouns have been converted to verbs via this process. For instance the word google which is originally a noun is now widely used as a verb. Accordingly, the scholars have argued that how the word was first used in English language is the original form. It must also be noted that words are only converted after some period of time i.e. the words in its original meanings would have existed for some time before they undergo conversion often by choice. This claim provides the rationale for the original use of word to be used as a starting point to decide on the conversion patterns of its subsequent uses. For example, the noun *email* appears in English before the verb: a decade ago I would have sent you an email (noun) whereas now I can either send you an email (noun) or simply email (verb) you (Kosur, *ibid*:3). In the example above, the word google was originally used as a noun and later used as a verb (*ibid*). Similarly, the word email was originally a noun but necessity resulted in the word being converted to a verb. Whereas, Berube (*ibid*) remarks that the noun *impact* appeared in English before the verb *impact*, was first recorded as a verb in 1601, indicating that novelty is not the factor that subjects it to the kind of vehemence it often receives, a dislike which has even inspired one editor to name his website [impactisnotaverb.com](http://impactisnotaverb.com). Berube (*ibid*) gives another example is the noun *contact* appeared in English before the verb *contact*, was first recorded as a verb in the early 19th century but didn't even gain notice by grammarians until the 20th century, when it was derided for its vagueness. Similar to these above examples, the researcher believes that all words that undergo or have undergone conversions have

their original forms that will be used to decide the derived forms by Shakespeare has utilized in his texts.

2. The researcher will also refer to the The Oxford English Dictionary and Longman English Dictionary to check on the word classification of the words that are used in the poem and play that is scrutinized in this study. This is to validate whether only one use is shown in the dictionaries. This will be clear indication of conversion if the words that have been checked have been used as a different word class or with a different meaning. For example, in the dictionaries that the researcher has used, the words ‘advantage’, ‘sentinel’, ‘scandal’, and ‘mud’ are only shown as nouns but in the texts that were analyzed, the words have been used differently; this is evidence of word conversion.

### **3.6 Conclusions**

One can conclude that literary texts are distinguished by the patterns that are created by literary devices that provide meanings. Hence, a study that focuses on literary texts should scrutinize the way literary works are presented which is uses language differently. Basically, writers of literary texts use language innovatively and creatively to express his/her feelings.

Hence, it is important for teachers and lecturers to become conscious of how literary texts convey meanings via creative use of language. This, in turn, will allow them to develop an awareness of how language is used in literary discourse. In this regard, the study of literature is, in fact, primarily part of language learning.

## CHAPTER 4

### ANALYSIS AND DISCUSSION

#### 4.0 Introduction

This chapter discusses and analyzes the language used by Shakespeare in his play *Julius Caesar* and his poem *The Rape of Lucrece* as published in Shakespeare's Words, i.e., Shakespeare's Words is an website Online edited by Crystal & Crystal (2008). The focus of the analysis is on the role of word conversions in interpreting the selected texts which can enhance the understanding of literary texts (Crystal (2005) and Leech (1969)).

Using the framework discussed in the previous chapter, word conversions are analyzed at three levels. In the first level, the researcher focuses on the lexis per se to identify the word conversion patterns in the selected writings. Once the patterns are identified, the researcher will attempt to clarify how these patterns contribute to particular meanings and how they facilitate text interpretation. The second level of analysis focuses on the grammatical structures where the word conversion patterns are found to further explain the latent meaning of the texts. Finally, at the third level, focus is on the semantic component of word conversion, which provides a stylistic meaning to the utterance which is generally present alongside the primary meaning of utterances (see also section 3.5). It can be said that the analysis at the first level will answer the first research question; while the analysis of both second and third levels will answer the second and third questions.

As the basic aesthetic principle of communication that generally dominates literary writing is foregrounding, (Leech, 1969) it can be expected that the semantic stylistic devices of conversion will be foregrounded in the selected texts. The researcher notes that foregrounding the linguistic form via conversion devices is



common in Shakespeare's work, which tends to provide an additional meaning beyond its literal and normal interpretation.

In the next section, the researcher will focus on the analysis of lexical items to identify the most dominant word conversion patterns in the selected writings and discuss how they contribute to particular meanings.

#### **4.1 Data Selection**

In terms of data collection, Leech and Short (1985) assert that there is no typical way of collecting data and there is little discussion about representativeness of the textual material analyzed. They also add that most stylistic or qualitative studies deal with only a small corpora to be typical of certain discourses. Thierry et al., (2008) state that text analysts are less interested in the issues of representativeness than in the content, organization and functions of the text. While Altheide (1996:36) remarks "in qualitative document analysis, the frequency and representativeness is not the main issue, conceptual adequacy is".

In text or discourse analysis, Crystal (2005) and Bartolome and Cabrera (2005) Thierry et al., (2008) all share the same view point that analyzing the literary text from different aspects like author, theme, style and rhetoric, certain categories and stylistic effects seem to be a more advanced text analysis and thus, it is adequate to even use a few items from a corpus. However, since the researcher will examine data at different linguistic levels: lexical, grammatical and semantic, more attention will be paid to the categories used by William Shakespeare. Accordingly, data from these five categories will be used: 1. Noun-verb conversion, 2. Verb-noun conversion, 3. Adjective-noun conversion, 4. Adjective-verb conversion and 5. Adverb-verb conversion as posted by Bartolome and Cabrera (2005) and Thierry et al., (2008) (for justification see the next section).

## 4.2 Criteria for Data Selection

Walse (1978) and Salmon (1987) and Nevalainen(2001a) believe that in noun to verb conversions, for example, helps Shakespeare achieve dramatic effects (see also 4.6).To this researcher there are stylistic effects behind using word conversion in Shakespeare’s literary works, especially in *Julius Caesar* and *The Rape of Lucrece* such as the effects of irony and satire. Quirk et al., (1985) mention that data can be gathered or selected under categories after careful attention and consideration. Bartolome and Cabrera (2005) and Thierry et al., (2008) mention that data collection proceeds according to the relevance of categories instead of their representativeness in qualitative study.

Hence, the study will identify the types of conversion based on major categories: noun to verb, verb to noun, adjective to noun, adjective to verb and adverb to verb as stated by Bartolome and Cabrera (2005) and Thierry et al., (2008). Besides, these conversions are mostly used by Shakespeare in his selected texts, how Shakespeare deviates from the English norms by such conversions, gaining graphic immediacy and how Shakespeare paints metaphorical images the researcher is going to justify the following categories selection, in particular.

Table 4.1 Justifications for major syntactic categories selection

Major category	Justification(s)
1. Noun to verb conversion	To achieve dramatic effects of verb formation by avoiding abstract notions
2. Verb to noun conversion	To present vivid depiction of an action or event
3. Adjective to noun conversion	To identify dramatic vitality, precision and economy of expression
4. Adjective to verb conversion	To gain the solidity of an Anglo Saxon root words
5. Adverb to verb conversion	To show the feature of economy of expression

### 4.3 Lexical Level Analysis

In the section, the researcher will present the first level of analysis which focuses on the lexical items that are converted. Basically the purpose here is to present the various words that have been converted.

The analysis is organized according to the two different texts; they are the play *Julius Caesar* and the poem *The Rape of Lucrece*. The findings are presented in tables according to the different types of conversion as stated by Bartolome and Cabrera (2005) and Thierry et al., (2008) namely: 1. Noun-verb conversion, 2. Verb-noun conversion, 3. Adjective-noun conversion, 4. Adjective-verb conversion and 5. Adverb-verb conversion. The converted words are listed alphabetically in the tables and the original sentences where the words appear in the texts are also provided in the tables, with the identified words in bold forms. The presentation of the finding the following abbreviations will be used: n for nouns, v for verbs, adj for adjectives, and adv for adverb, while *JC*, and *Luc* will be used to refer to the play *Julius Caesar* and the poem *The Rape of Lucrece* respectively. Besides, the roman numerals as in (I.ii.10) will be used to indicate the act, scene and line respectively in the play *Julius Caesar*, whereas numbers in parenthesis such as (10) will be used to indicate the lines in the poem *The Rape of Lucrece* (see also p: vii).

However, the study will base on two things to present words conversion in the following tables, they are: the meaning of the word and the surface structure in which the word appears as posted by Jonavonic (2003) and Thierry et al (2008).

#### 4.3.1 *Julius Caesar*

As clarified earlier, conversion is a technique of coining a word in a different part of speech and with a different distribution category but without adding any

derivative element, so that the basic form of the original and the basic form of the derived words are homonymous, i.e., words that have the same spelling and pronunciation but different meanings.

After a close reading of *Julius Caesar*, the researcher finds that the significance of word conversion, is best illustrated by the following examples: “To **grace** in captive bonds his chariot wheels?” (JC I.i.34); “To **wrong** the dead, to **wrong** myself and you,” (JC III.ii.127) and “Revenge! **About!** Seek! Burn! Fire! Kill! Let/not a traitor live.” (JC III.ii.205) (for more examples please see appendix A). The words *grace*, *wrong* and *about* exist in the English language as a noun, an adjective and an adverb respectively and verbs may be formed from the same stem without adding any affix or without changing the stem in any other way, so that both basic forms are homonymous. Their distributions on the other hand are quite different. In the above examples the word *grace* not only takes the functional verbal ties, i.e., it is preceded by “to infinitive” but also occupies the position of a verbal predicate having *his chariot wheels* as its object, while the word *wrong*, in two sentences, is a verb since it occupies the position of a verbal predicate having *the dead*, in first sentence, as its object while *myself* and *you*, in the second sentence as its objects and also possesses the syntactical relations of a verb as it is preceded by “to infinitive” or the word *about* is also a verb as it occupies the position of a verbal predicate and possesses the syntactical relations of a verb, i.e., it is preceded and followed by verbs so it is a verb. Thus, their lexico-grammatical meanings, i.e., it is a term used to describe the continuity between grammar and lexis (Halliday and Fawcett, 1987), are also that of a verb.

The difference between *grace* as a noun and *grace* as a verb; *brave* as adjective and *brave* as verb and *about* as adverb and *about* as verb are at the morphological,

syntactic and semantic levels: the original and the resulting words are grammatically different. Thus, a new paradigm ( for the definition of the term paradigm see the end of this section) is acquired and the syntactic functions and ties (see the next section) are those of a verb. Compare the words *grace* v, *wrong* v and *about* v in the above examples with the words *grace* n, *wrong* adj and *about* adv in the following examples: *She had the grace to look sheepish.*; *Don't worry, there's nothing wrong.*; *and He is about 35.*(LED) (For more details, see the section below).

Another interesting observation is identified in the following examples: “*The deep of night is crept upon our **talk**,*” (JC IV.iii.224) and “*When that the **poor** have cried, Caesar hath wept;*” (JC III.ii.92) the words *talk* and *poor* exist in the English language as a verb and an adjective respectively, and a noun may be formed from the same stem without adding any affix or without changing the stem in any other way, so that both basic forms are homonymous. Their distributions on the other hand are quite different. In the above examples *talk* and *poor* are nouns since they occupy the position of a noun and possess the syntactical relations of a noun. For “talk”, it is preceded by the possessive adjective “our” whereas “poor” is preceded by the definite article “the”. So far, their lexico-grammatical meanings are also that of a noun. So far, the differences between *talk* (v) and *talk* (n); and *poor*(adj) and *poor* (v) are obvious. This is because their morphological, syntactic and semantic features are not the same.

Thus, the original and the resulting words are grammatically different and a new item which has syntactic functions and ties of a noun is acquired. For example, the words *talk*(v) and *poor*(adj) are used respectively in the following sentence: *She talks to me.*; and *It was like a poor man's version of Brandon Rios*(LED) are differently

used here as compared to when they were used as nouns (see also the end of the section).

The next section will showcase the different types of conversion used by William Shakespeare in the poem *The Rape of Lucrece* following the same format used in the analysis of *Julius Caesar*.

#### 4.3.2 *The Rape of Lucrece*

After reading *The Rape of Lucrece*, the researcher will present words from different word classes: nouns, adjectives and adverbs all converted to verbs, i.e., these converted words seem to share the same syntactic structures and ties of a verb and all these examples serve the same stylistic effect, as a satire. The effect of the process can be seen in the following examples “As if the heaven should **countenance** his sin.” (Luc.343); “Time’s office is to **fine** the hate of foes,” (Luc.936) and “they ... from their own misdeeds **askance** their eyes!” (Luc.637) (for more examples please see appendix B). The words *countenance*, *fine* and *askance* exist in the English language as a noun, an adjective and an adverb respectively and verbs may be formed from the same stem without adding any affix or without changing the stem in any other way, so that both basic forms are homonymous. Their distributions on the other hand are quite different. In the above examples *countenance* and *fine* not only take the functional verbal ties, i.e., for *countenance* it is preceded by modal verb *should* whereas *fine* it is preceded by “to infinitive” but also occupy the position of a verbal predicate, for *countenance* having *the heaven* as its subject and *his sin* as its object, *fine* having *Time’s office* as its subject and *the hate of foes* as its object whereas the word *askance* is a verb since it possesses the syntactical relations of a verb and occupies the position of a verbal predicate for it has *their own misdeeds* as

its subject and *their eyes* as its object. Thus, their lexico-grammatical meanings are also that of a verb. The difference between *countenance* n and *countenance* v; *fine* adj and *fine* v and *askance* adv and *askance* v are morphological, syntactic and semantic: the original and the resulting word are grammatically different; a new paradigm is acquired and the syntactic functions and ties are those of a verb. Compare respectively: *All colour drained from her countenance.*; *Hatfield House is a fine example of Jacobean architecture.* and *A waiter looked askance at Ellis's jeans* (LED).

In relation to the above, other examples that show the essence of conversion are evident in the following: “*For mirth doth search the bottom of annoy;*” (*Luc.1109*) and “*Then had they seen the period of their ill!*” (*Luc.380*). The word *annoy* and *ill* exist in the English language as a verb and an adjective respectively, and nouns, may be formed from the same stem without adding any affix or without changing the stem in any other way, so that both basic forms are homonymous. Their distribution patterns, on the other hand, are quite different. In the above example *annoy* is a noun since it occupies the position of a noun, i.e., here, it takes the position of object of the sentence and also possesses the syntactical relations of a noun as it is preceded by the preposition “of” while the word *ill* is a noun since it occupies the position of a noun and possesses the syntactical relations of a noun as it is preceded by the determiner “their” and the preposition “of”.

Therefore, their lexical and grammatical meanings are also that of a noun. As clarified earlier, the difference between the original and resulting words are grammatical different. For example, the words *wound* v and *wound* n and *ill* adj and *ill* n are not alike since their morphological, syntactic and semantic relationships have changed. i.e., the words’ syntactic functions and ties are those of a noun. This

is illustrated via the following example: *She annoyed him with her stupid questions.*; and *He was unable to join the army because of ill health.* (LED).

The analysis of the various patterns of conversion in Shakespeare's *Julius Caesar* and *The Rape of Lucrece*, reveals that most of the words converted into nouns are content words (verbs, and adjectives). Words converted from verbs into nouns tend to stick longer in the mind (Crystal, 2012) because of their concreteness and the meanings they carry. In fact the role of v-n conversion as in the cases of the words 'wound', 'fear', 'love' and 'spoil' and so on in the above examples seem to weave the different threads of meaning into a single fabric. It can also be regarded as metaphors which are important in literature as a concrete representation of sense impression, a feeling or an idea that appeals to one or more of the human senses (see the section below).

Consequently, the above conversions used by various characters of *Julius Caesar* reveal their speech style. Here, Shakespeare's linguistic style depends largely on his admirable choice of words, though it is marked by hyperbolic excess especially in the dramatic speeches of Brutus, Cassius, Casca and Antony. For example the words 'heap' and 'fear' at (*JC I.iii.22; JC I.iii.23*) in “*Without annoying me. And there were drawn/ Upon a **heap** a hundred ghastly women,/ Transformed with their **fear**, who swore they saw*”.

Besides, he converted verbs and adjectives to nouns to make his language more effective and impressive (see the next section). These conversions help in making *Julius Caesar* and *The Rape of Lucrece* unified whole (Crystal, 2005).

In fact, these words function well as nouns and thus do not belong to their original parts of speech i.e., verbs and adjectives. These nouns follow the regular



syntactic and semantic correlations (for semantic see 4.1.3.2) that are related to nouns as a whole. Shakespeare also breaks the rules of the English system as he uses these words in the subject or object position of the sentences, in the plural form accompanied by articles, determiners, prepositions, postmodifiers and so on. He also uses them in the possessive forms (discussed in the next section).

As clarified earlier, the words listed in the above tables that are commonly used as nouns, adjectives and adverbs in the English language, have been used as verbs, for example, in Shakespeare's *Julius Caesar* and *The Rape of Lucrece*. Thierry et al., (2008: 924) remark that one can examine the historical standing of the word conversion in the Longman English dictionary, and use them into sentences diluted into Modern English to characterize the pattern of linguistic activity emerging from such 'pure' word class deviations. Then, the study will show the two different usage of the words, i.e. a special paradigm, i.e. paradigm is a Greek word meaning model or example which is commonly used to refer to a category of entities that share a common characteristic (LED, 2007). Thus, the tables below showcase some examples to show the difference between the two kinds of usage of the words. In other words, the sentences in which the words appear in the LED and how the words are used in Shakespeare's literary selected works are listed here. This will provide a clearer picture as to how the words are used differently in *Julius Caesar* and *The Rape of Lucrece* respectively (for more justification see 2.4):

### 1. *Julius Caesar*

#### a. Noun- verb conversion

1. "It shall **advantage** more than do us wrong." (*JC III. i.242*): A Special Paradigm

Examples	Paradigm	Location
Our technology will help you build a competitive advantage.	Advantage (N)	LED
It shall <b>advantage</b> more than do us wrong.	Advantage (V)	Shakespeare's <i>Julius Casaer</i>

2. “If you know / That I do fawn on men... / And after **scandal** them” (*JC I.ii.76*): A Special Paradigm

Examples	Paradigm	Location
The media's craving for scandal.	scandal (N)	LED
If you know / That I do fawn on men... / And after <b>scandal</b> them	scandal (V)	Shakespeare's <i>Julius Casaer</i>

b. Verb-noun conversion

1. “I have not from your eyes that gentleness / And **show** of **love** as I was wont to have.” (*JC I.ii.34*): A Special Paradigm

Examples	Paradigm	Location
- I love you, Mam.	love (V)	LED
I have not from your eyes that gentleness / And <b>show</b> of <b>love</b> as I was wont to have.	love (N)	Shakespeare's <i>Julius Casaer</i>

2. “Give **guess** how near to day. Lucius, I say!” (*JC II.i.3*): A Special Paradigm

Examples	Paradigm	Location
She guessed where we are going.	guess (V)	LED
Give <b>guess</b> how near to day. Lucius, I say!	guess (N)	<i>Shakespeare's Julius Casaer</i>

c. Adjective-noun conversion

1. “If it be aught toward the general **good**, / Set honour in one eye, and death i'th'other,” (*JC I.ii.85*): A Special Paradigm

Examples	Paradigm	Location
The train service is not very good.	good (Adj)	LED
If it be aught toward the general <b>good</b> , / Set honour in one eye, and death i'th'other,	good (N)	Shakespeare's <i>Julius Casaer</i>

2. “The **deep** of night is crept upon our talk,” ( *JC IV.iii.224* ) : A Special Paradigm

Examples	Paradigm	Location
The castle is on an island surrounded by a deep lake	deep (Adj)	LED
The <b>deep</b> of night is crept upon our talk,	deep(N)	Shakespeare's <i>Julius Casaer</i>

3. “To wrong the **dead**, to wrong myself and you,” ( *JCIII.ii.127* ) : A Special Paradigm

Examples	Paradigm	Location
Police are trying to contact the family of the dead man.	dead (Adj)	LED
To wrong the <b>dead</b> , to wrong myself and you,	Dead(N)	Shakespeare's <i>Julius Casaer</i>

d. Adjective-verb conversion

1. “Judge me, you gods; **wrong** I mine enemies?/And if not so, how should I **wrong** a brother.”(*JC IV.ii.38*) : A Special Paradigm

Examples	Paradigm	Location
It is wrong to assume that technological advance bring a higher quality of life.	wrong (Adj)	LED
Judge me, you gods; <b>wrong</b> I mine enemies?/And if not so, how should I <b>wrong</b> a brother	wrong (V)	Shakespeare's <i>Julius Casaer</i>

2. “To **stale** with ordinary oath my love”( *JC I.ii.73* ) : A Special Paradigm

Examples	Paradigm	Location
He told me stale jokes.	stale (Adj)	LED
To <b>stale</b> with ordinary oath my love	stale (V)	Shakespeare's <i>Julius Casaer</i>

d. Adverb-verb conversion

1. "Revenge! **About!** Seek! Burn! Fire! Kill! Slay! Let/ not a traitor live." (*JC III.ii.205*): A Special Paradigm

Examples	Paradigm	Location
She looked about the room.	about (Adv)	LED
Revenge ! <b>About!</b> Seek! Burn! Fire! Kill! Slay! Let/ not a traitor live	about (V)	Shakespeare's <i>Julius Casaer</i>

2. *The Rape of Lucrece*

a. Noun- verb conversion

1. "Whose ranks of blue veins as his hand did **scale** /Left their round turrets destitute and pale." (*Luc. 440*): A Special Paradigm

Examples	Paradigm	Location
He operated on a grand scale.	scale (N)	LED
Whose ranks of blue veins as his hand <b>scale</b> / Left their round turrets destitute and pale.	scale (V)	Shakespeare's <i>The Rape of Lucrece</i>

2. " ..., that the crimson blood/**Circle** her body in on every side," (*Luc. 1739*): A Special Paradigm

Examples	Paradigm	Location
Draw a circle 10cm in diameter.	circle (N)	LED
..., that the crimson blood/ <b>Circle</b> her body in on every side,	circle (V)	Shakespeare's <i>The Rape of Lucrece</i>

b. Verb-noun conversion

1. “For mirth doth search the bottom of **annoy**,” (*Luc.1109*): A Special Paradigm

Examples	Paradigm	Location
He annoyed her with his stupid questions.	annoy (V)	LED
For mirth doth search the bottom of <b>annoy</b> ;	annoy (N)	Shakespeare's <i>The Rape of Lucrece</i>

2. “Then Love and fortune be my gods, my **guide**!,” (*Luc.351*): A Special Paradigm

Examples	Paradigm	Location
I blush to think of such thanks for such crude work, but she was thankful.	guide (V)	LED
Then Love and fortune be my gods, my <b>guide</b> !	guide(N)	Shakespeare's <i>The Rape of Lucrece</i>

c. Adjective-noun conversion

1. “That his foul thoughts might compass his fair **fair**,” (*Luc.346*): A Special Paradigm

Examples	Paradigm	Location
I do a fair bit of business travelling.	fair (Adj)	LED
That his foul thoughts might compass his fair <b>fair</b> ,	fair (N)	Shakespeare's <i>The Rape of Lucrece</i>

2. “Then had they seen the period of their **ill**!” (*Luc. 380*): A Special Paradigm

Examples	Paradigm	Location
She suffered no ill effects.	ill (Adj)	LED
Then had they seen the period of their <b>ill</b> !	ill(N)	Shakespeare's <i>The Rape of Lucrece</i>

d. Adjective-verb conversion

1. “To **clear** this spot by death, at least I give” (*Luc.1053*): A Special Paradigm

Examples	Paradigm	Location
I want to make one thing crystal clear- I do not agree with these proposals.	clear (Adj)	LED
To <b>clear</b> this spot by death, at least I give	clear (V)	Shakespeare's <i>The Rape of Lucrece</i>

2. “That to his borrowed bed he make retire, And stoop to honour, not to **foul** desire.”(*Luc.574*) : A Special Paradigm

Examples	Paradigm	Location
He was in a foul mood.	foul (Adj)	LED
That to his borrowed bed he make retire,/And stoop to honour, not to <b>foul</b> desire.	foul (V)	Shakespeare's <i>The Rape of Lucrece</i>

e. Adverb-verb conversion

1. “they ... from their own misdeeds **askance** their eyes!” (*Luc.637*): A Special Paradigm

Examples	Paradigm	Location
A waiter looked askance at Ellis's jeans.	askance (Adv)	LED
they ... from their own misdeeds <b>askance</b> their eyes!	askance(V)	Shakespeare's <i>The Rape of Lucrece</i>

2. “-yet in the eddy boundeth in his pride/**Back** to the strait that forced him so fast,;”( *Luc.1670*): A Special Paradigm

Examples	Paradigm	Location
I'll be back in a minute.	back (Adv)	LED
-yet in the eddy boundeth in his pride/ <b>Back</b> to the strait that forced him so fast,	back (V)	Shakespeare's <i>The Rape of Lucrece</i>

The analysis indicates that the most frequent types of conversion are those from noun to verb, from verb to noun and from adjective to noun and to verb. The first type seems especially important, and is the main conversion type in the process of

verb-formation in both *Julius Caesar* and *The Rape of Lucrece*. Less frequent but also quite notable is conversion from adverbs to verbs. The lexical analysis also shows that the conversion process is more notable in the *Julius Caesar* than *The Rape of Lucrece*. What is interesting is that some words are repeated in both the texts. For noun-verb conversion the words like, grace, list, march and threat are repeated while in verb-noun conversion the following words are repeated: fear, press, spoil, state, stir, will and wound. For adjective-noun conversion the repeated words are good and poor, in adjective-verb conversion the words brave, long and wrong are repeated while and in adverb-verb conversion about, away and out are repeated. For examples see the above tables.

In the following examples: “*To **grace** in captive bonds his chariot wheels?*” (*JC I.i.34*) and “*When sighs and groans and tears may **grace** the fashion/Of her disgrace,...*” (*Luc.1319*). The word *grace* is converted from a noun to a verb in both texts, but in each text it has a close but not exact meaning and effect in spite of the verbal predicate and the syntactical relations of a verb, i.e., it is preceded by “to infinitive” in the first example while it is preceded by “modality *may*” in the second. In the first example *grace* means “to decorate something with” and it serves the idea of irony and satire at the same time whereas in the second example *grace* means “paint” and serves the idea of irony and may also or may not the idea of satire (see the section below).

One could argue that, Shakespeare’s use of different words that are converted shows his wit in creating and coining new words in English. Using different words creates different meanings and effects in the literary texts.

### 4.3.3 Lexical Effects Analysis

Having discussed the conversion patterns, the researcher will now clarify how these patterns contribute to particular meanings and how they facilitate text interpretation.

Besides, gaining graphic immediacy (the immediate function), Shakespeare, also achieves dramatic effects from verb-formations via conversion. For instance, “joy” at (*JC V.v.34*) in “*My heart doth **joy** that yet in all my life/I found no man but he was true to me.*”; the word “*sentinel*” at (*Luc. 942*) in “*To make the morn and **sentinel** the night,*”; the word “clear” at (*Luc.1053*) in “*To **clear** this spot by death, at least I give*” and the word “about” at (*JC III.ii.205*) in “*Revenge! **About!** Seek! Burn! Fire! Kill!Let/not a traitor live.*” are used as verbs. When nouns, adjectives and adverbs are used as verbs, Shakespeare is able to achieve dramatic effects (see the table below) in his writings because these converted words will provide a more vivid depiction of an action or event, making it more obvious on the part of the reader, add dramatic vitality, precision, economy of expression as posted by Scholars like Jovanovic (2003), Reibetanz (2005), Thierry et al., (2008) and Crystal (2012).

Table 4.4 Examples of the lexical effects of word conversion in *Julius Caesar* and *The Rape of Lucrece*

Effect	Explanation	Examples (original context)
Vivid depiction of an action or event	To use action words, i.e., here the action words help the writer to present the imaginative events as real ones.	- And I have seen/Th' ambitious ocean swell and <b>rage</b> and <b>foam</b> ( <i>JC I.iii.7</i> )  -Drunken Desire must <b>vomit</b> his receipt/ Ere he



		can see his own abomination.( <i>Luc. 703</i> )
Make effect more obvious to the reader	To avoid abstract notions by providing a more concrete and specific meaning in relation to people, their attributes, functions, and contexts (Crystal & Crystal, 2008).	-Do grace to Caesar's corpse, and <b>grace</b> his speech( <i>JC III.ii.58</i> )  - And in his inward mind he doth <b>debate</b> ( <i>Luc. 185</i> )
Add dramatic vitality	To use words that have the capacity to develop through the action. Here the action is developing gradually, i.e., step by step in order to lead the reader to pay more attention to the events.	-For you have stolen their buzzing, Antony,/And very wisely <b>threat</b> before you <b>sting</b> .( <i>JC V.i.38</i> )  - For they their guilt with weeping will unfold/And <b>grave</b> , like water that doth eat in steel, ( <i>Luc. 755</i> )
precision	To use words that are exact and show compactness, have direct and appropriate details. Although words in English language carry many and different meanings, connotation helps the reader to select one meaning because two meanings of the same word in a text is impossible.	- That needs must <b>light</b> on this ingratitude ( <i>JC I.i.55</i> )  -...mine eyes, like sluices,/As from a mountain spring that feeds a dale,/Shall gush pure streams to <b>purge</b> my impure tale,( <i>Luc. 1078</i> )
Economy of expression	To paint metaphorical images with a single word, i.e., beside its stylistic meaning here the word has another meaning which is a metaphorical one.	-For let the gods so <b>speed</b> me as I love/ The name of honor more than I fear death ( <i>JC I.ii.88</i> )  - To <b>plague</b> a private sin in general?( <i>Luc. 1484</i> )

Beside the explanation of lexical effect of conversion in *Julius Caesar* and *The Rape of Lucrece* in the above table, the researcher will interpret the above examples in more details and respectively in order to show how conversion effects the theme of the texts; consider the following:

1. The effect of vivid depiction of an action or event is evident by the action words “rage” and “foam” that The writer converts them from nouns to verbs and which denote ‘grow angry’ and ‘lather’ help the writer to present a metaphorical picture of Caesar in an epileptic fit. The real action of the storm and angry thunderbolts that fall from the sky at night, on March 14th, create a dark and foreboding mood. In fact, the writer symbolizes the storm as disharmony in heaven represents the disharmony in the minds of men and in the state of Roman politics. In fact, the writer presents what is called complex duality of human nature as seen in the characters of Cassius and Casca; for example Casca who speaks to his friend Cicero before Cassius’s coming is frightened of the storm while Cassius seems to welcome it. However, it is ironic that Cassius mentions it is a night for “honest men” since he is conspiring to kill Caesar whereas Casca is disturbed by the storm and the disharmony he has seen in the evening and the day that something bad will happen.

Another example of vivid depiction of an action or event is seen via the action word “vomit” at (*Luc. 703*) that is converted from noun to verb and denotes ‘confess’ helps the writer to present a metaphorical image of Tarquin/Tarquinius as being drunken. . According to the plot of the poem *The Rape of Lucrece* Shakespeare considers Roman Lucrece as an “earthly saint” adored and raped by the “devil” Tarquin. Here Lucrece speaks to her husband, saying that Tarquin as being drunken must vomit his receipt, i.e., he must confess his sin in order to see his crime. Here Lucrece satirizes Tarquin for his bad actions.

2. Make effect more obvious to the reader through the word “grace” at (*JC III.ii.58*) which denotes ‘praise’ in the above example. In order to achieve this effect Shakespeare uses the abstract word “grace” in more concrete. Here, the writer creates a metaphorical picture of Brutus as being a patriotic man by killing Caesar for the sake of Rome and not else. This scene occurs in the Forum. The conspirators, Brutus and Cassius, speak to the crowd, to announce Caesar's death and justify their crime. Antony/ Antino, who tells the speech, was not involved in the murder, but he claimed allegiance to the murderers, anyway he remains loyal to Caesar. Moreover, there is a sense of irony and satire simultaneously in this example as Brutus graces or praises Caesar's death while he who kills him.

Another example of obvious effect to the reader can be achieved through the word “debate” at (*Luc. 185*) which denotes ‘talk’, in the above example Shakespeare presents a metaphorical picture of Tarquin as being a conflicted character, i.e., Tarquin is hesitated between the rape of Lucrece and the scandal that may constitute the reception of the report of his actions. Here, the writer produces the character Tarquin as speaking to himself like monologues but even so he commits the sin. In this line, the sense of irony has taken place as Tarquin ironies and ignores his society that may punish him and the scandal that may be happened if he commits the sin.

3. The effect of added dramatic vitality is clear via the words “threat” and “sting” at (*JC V.i.38*) which denote ‘warn’ and ‘attack’ respectively. The writer presents a metaphorical picture of Antony as being both coward and wise man simultaneously. Brutus speaks to Antony as being like bees that the latter (Antony) has not only robbed the bees of their stings but also of their buzzing. Antony is sensible enough to warn them before he attacks Brutus and his friends by making a lot of noise like bees who do so before they sting to warn their victims. The bees are

wise because they lose their sting if they use it, so they (the bees) try to frighten the enemy with their buzzing noise. Similarly, Brutus means to say that Antony is a coward who tries to frighten his enemies with a lot of noise. Antony is wise to threaten them because he is avoiding the fight by only talking and boasting uselessly. He also means that they shall not be frightened of him for he will not prove to be a good fighter when he is put to the test. In this literary example, Brutus ironies and satirizes at the same time from Antony as being malicious because of his bad actions before fight, i.e., Antony cannot attack his enemy face to face but he uses poor people to tell false news about the battle and this helps him to frighten his enemy before attacking them, so Antony wins the battle.

Another example of added dramatic vitality effect is found by the word “grave” which denotes ‘etch’ the writer presents a metaphorical image of Lucrece as being helpless woman, i.e., none can help her even her husband cannot help her to relieve her from the scandal as she remains helpless, she thinks that her eyes will help her much by marking her face with the fact of her adultery by “graving” it with her tears- tears that resemble the drops of nitric acid or aqua fortis that etch a mental surface. In other words, Lucrece scolds her society including her friends that none can help her to prove her purity only her tears. In fact, there is a sense of irony and satire in this example since, Lucrece leaves alone with no help from her husband, friends and society to prove her innocence and purity and she is a victim that’s why Lucrece mentions that her tears will help her more than her society to show her pureness and being a victim.

4. The effect of precision is achieved via the word “light” at (*JC I.i.55*) which converts from a noun to a verb and denotes ‘confess/thank’ in the above example, help the writer to present the metaphorical picture of Murellus as being one of hypocrite

tribunes who uses to say false or mix true with false sayings to protect himself. In this literary line, Murellus ironies and reminds the commoners of the days when they used to gather to watch and cheer for Pompey's triumphant returns from battle. Now, however, due to a mere twist of fate, they rush out to celebrate his downfall. Murellus scolds and satires them further for their disloyalty, ordering them to pray to the gods who stops and ends the plague disease that one day the commoners were suffering from it and it is necessary to thank God for this.

Another example of the above effect is through the word "purge" at (*Luc. 1078*) which shifts from a noun to a verb and denotes 'purify' in the above sentence helps the writer to create a metaphorical image of Lucrece as being a brave and good wife as she cannot bear the shame that her presence would only mock her husband's disdain, and sure that she has been impregnated, she feels she cannot parade a child around that was created from the sin of lust in front of her husband. Thus, she decides to kill herself. She writes a letter to her husband to justify her suicide. She tells her husband that her eyes will be closed and just like a mountain that feeds the dale and she hopes that her death will end this scandal. In fact, there is a sense of satire that makes Lucrece in direct way scold Tarquin for raping her and her society that cannot help her any more.

5. The effect of Economy of expressionis found in the word "speed" which converts from a noun to a verb and denotes 'hasten' makes the writer to produce a metaphorical picture of Julius Caesar as being a brave man who appreciates the honor and he is ready to face death for the sake of honor, saying that doing the honourable thing was more important to him than being dead. This was typical of the upper class Roman of his time. Honour was a virtue that was valued greatly and men would face death bravely rather than be considered a coward. In fact, suicide was seen as an

honourable way out if things got too hard. When he says "for let the gods so speed me" he is making an oath as one might today when one says "so help me god". Here, Julius Caesar as being brave man make fun of or ironies the death that he is not afraid of death in order to save the honor because the honor is more important than living without dignity.

Another example of the effect of Economy of expression is done via the word "plague" which shifts from a noun to a verb and denotes 'punish'. Here, Shakespeare presents a metaphorical picture of Lucrece as being wise woman, saying that no bad things done without punishment, there should be punishment among bad actions. Thus, after her death, Lucrece asks her husband to let Tarquin be punished publically because this is what should be done for him as a criminal who spoil her honor and she asks her husband to punish Tarquin in the front of people in order to be a lesson that people should teach from it. In this line, there is a sense of satire in which Lucrece scolds Tarquin for his bad actions,

Besides, these word conversions also help William Shakespeare to achieve other stylistic effects like irony, satire, wit/wisdom and wit. In addition to the examples in the above table, the word crown in the following literary line "*And that craves wary walking. **Crown** him!- that!/And then I grant we put a sting in him/That at his **will** he may do danger with.*" (JC II.i.15) is a classic example of irony. The statement by Brutus, the most important character in the play and the leader of the men who decides to kill Caesar. Although Cassius is the initiator of the plot, it is Brutus who ironically kills Caesar – he does not want to see him distorted by the absolute and dictatorial power he (Caesar) would have if he were king as he loves his friend dearly. According to the plot of the play, Caesar was becoming so popular and well-beloved with the people that they wanted to throne him king, which would mean he

would have unlimited power. Brutus felt this, and so he decided to kill Caesar for once Caesar was king, the absolute and dictatorial power would spoil him and he would become a tyrant, doing whatever he wishes (Courtney, 2007). Shakespeare gives the reader a metaphorical picture of treachery and betrayal of the character Brutus and the metaphorical picture of dictatorship of Caesar at the same time by the words crown that denotes “enthroned/give an absolute power to” and *will* which denotes “willingness”.

Another example of irony is presented through the word *bay* at (*JC IV.iii.27*) in “*I had rather be a dog, and bay the moon/Than such a Roman.*”. In this line, Brutus sarcastically talks to Cassius saying to him and makes him (Cassius) remember the ides of March and how they will kill the great Julius Caesar for the sake of justice and not to support villains. They murder the most powerful man on the entire planet not to support robbers, now their fingers are dirty with simple bribes and trade the mighty offices they honorably possess for whatever insignificant amount of money they can acquire (Evans, 2008). Therefore, Brutus wishes he were a street-dog barking and howling at the moon than such a Roman like Cassius, i.e., here by the word a Roman, Brutus is indirectly referring to Cassius. In this example, Shakespeare presents a metaphorical image when Brutus compares himself to a dog that barks or howls at a moon better than a Roman who kills for money or for high position. It is important to note that Brutus’s metaphor which compared himself to “dog” via the word *bay*, which denotes “bark/howl”, make his argument even more solid.

There are also examples of irony in *The Rape of Lucrece*. For instance, the word *wound* in “*Mine honour be the knife's that makes my wound;*” (*Luc. 1201*), Lucrece, who is a victim of rape in criticizes her society, saying that if they do

not have any means to let her defend herself and get back her purity, she will kill herself to save and keep her honour from any corruption because this is what her society wants her to do (to kill her herself). Shakespeare, here, presents an ametaphorical picture of Lucrece's disappointment from her society through the word *wound* which denotes "death/end".

In terms of satirical effects, the word *joy* in "*My heart doth joy that yet in all my life/ I found no man but he was true to me.*" (*JC V.v.34*) can be used as an illustration. Brutus after killing Ceaser satirizes the life as being severe to him in which it takes his closed and true friend from him and leaves him without joy, i.e., with sorrow. In fact in the above line there is a mixture of satire and irony feelings. The writer gives the reader a metaphorical picture of hoplessness, loose of happiness via using the word *joy* which denotes "rejoice".

Although examples of wit/wisdom are very rare in *Julius Caesar* and *The Rape of Lucrece*, they are significant. An example of wit/wisdom can be gleaned from the following line: "*He learned to sin, and thou didst teach the way?*" (*Luc.630*). Here, Lucrece talks to her husband that Tarquinius, the son of King who is being inflamed with Lucrece' beauty, knows how to do bad things like the rape, i.e., he has learned to commit a sin without being punished since he is protected man. Then, she asks her husband who is a nobleman, that he (her husband) did not teach her neither the way of how the rape could be in order to protect herself nor the way to forget it, i.e., it means that bad people do not care if they do wrong deeds while the good people who never do bad things should suffer from the bad deeds of others. Here, the metaphorical picture of corruption is presented via the word *sin* which denotes "corrupt/commit a sin". Another example of wit is found via the word *fear* at



(*JCI.ii.247*) in “*durst not laugh, for **fear** of opening my lips and receiving/the bad air.*”.

An example of wit is presented through the word *advantage* at (*JC III. i.242*) in “*It shall **advantage** more than do us wrong*”, according to the plot of the play, Brutus makes several mistakes, one of them which is very large mistake is that Brutus agrees to let Marc Antony speak at Caesar's funeral. Cassius has serious misgivings about this and warns Brutus in Act III, scene i, after Antony makes his request, not to agree (Casson, 2008; Gadlin, 2012). However, Brutus does not listen to Cassius’ warning of Marc Antony’s quackery. He (Brutus) is confident that, if he speaks first, there will be no problem, saying the above sentence which means that Brutus trusts that Antony will not say anything bad about the conspirators or him. Brutus actually thinks that by letting Antony speak, the conspirators and he will have a better situation for themselves because it will make their plot seem honorable. Here, wit and irony are obvious when Brutus makes fun of Marc Antony when he decides to let him speak at Caesar’s funeral thinking that Marc Antony is now worthless without Caesar/after Caesar’s death in. Shakespeare, here, gives the reader a metaphorical picture of the stupidity of Brutus as he agrees to let Marc Antony speak at Caesar’s funeral. (For more examples of irony, satire, wit/wisdom and witty please see 4.3).

In addition, Shakespeare also produces dramatic effects in terms of verb-formations via word conversions as espoused by Reibetanz, 2005, whether Shakespeare’s characters are Roman or Egyptian, their language persistently produces new words by changing the solidity of nouns and adjectives into the dynamic liquidity of verbs. Thus, Shakespeare uses words “charm” at (*JCII.i.271*) in “*I **charm** you, by my once commended beauty,*” instead of “attract”, “joy” at (*JC*

V.v.34) in “*My heart doth **joy** that yet in all my life/ I found no man but he was true to me*” instead of “rejoice”; “scandal” at (*JC I. ii.76*) in “*or if you know/ That I do fawn on men and hug them hard,/ And after **scandal** them;*” instead of “slander / revile/defame”, or “sentinel” at (*Luc.942*) in “*To wake the morn and **sentinel** the night,*” , instead of “premeditate/ keep watching” at (*Luc.141*) in “*The aim of all is but to **nurse** the life/ With honour, wealth, and ease in waning age;*” instead of “nurture/tend”countenance at (*Luc. 343*) in “*As if the heaven should **countenance** his sin.*”instead of “hide”; “mud” at(*Luc. 577*) in “***Mud** not the fountain that gave drink to thee;*” instead of “muddy”; or the word “cross” at (*Luc.286*) in “*So **cross** him with their opposite persuasion*” instead of “oppose/ object” or the word“spare”at (*Luc. 582*) in “*My husband is thy friend; for his sake **spare** me:*” instead of “avoid/ leave” and the word “about” at (*JC III.ii.205*) in “*Revenge! **About!** Seek! Burn! Fire! Kill!Let/not a traitor live.*” instead of “tackle/go after”; “askance” at (*Luc.637*) in “*they ... from their own misdeeds **askance** their eyes!*” instead of “suspect”; “back” at (*Luc.1670*) in “*yet in the eddy boundeth in his pride/**Back** to the strait that forced him so fast,*”instead of “return” and so on to gain both the solidity of an Anglo-Saxon root word (instead of the more abstract, Latinate “ attract”, “rejoice”, “slander / revile/defame”, “premeditate/ keep watching”, “nurture/tend”, “ hide”, “ muddy”, “oppose/ object”, “tackle/go after”, “suspect”, and “return” ) and an association with the inarticulacy, for example- hearts were and are commonly associated with “joy” rather than “rejoice”; the nights were and are mostly associated with “sentinel” rather than “premeditate/ keep watching” and the eyes were and are normally associated with “askance” rather than “suspect”.

Additionally, the conversions offer enormously dramatic merits to Shakespeare’s literary writings as irony, satire, wit and so on (discussed in the

following section). Thus, conversions can also be used to set up coherent links when the item to be converted comes from the readers' general knowledge or common sense, rather than from the actual text (Crystal, 2005), as shown in the examples in the tables. As suggested by Leech (1969) and Janovonic (2003) conversion is common in speech as a device for economy. However, its use in *Julius Caesar* and *The Rape of Lucrece*, there also seems to be incoherence in the usage of the words. For example the word "scandal" at (*JC I. ii.76*) in "or if you know/ That I do fawn on men and hug them hard,/ And after *scandal* them;" is used as a verb. By doing so, the author tends to achieve economy but by using scandal instead of the more appropriate verb "imprecate/revile", there seems to be incoherence in the sentence, which is also evident in other similar usage in the selected texts.

However, most conversions in the tables above are abstract like the words "wish" at (*JC II.i.91*), "scandal" (*JC I. ii.76*) and "grace" (*Luc.1319*) and (*JC I.i.34; JC III.i.120; JC III.ii.58*) and specific in meaning, pointing to people like the word "nurse" at (*Luc.141*), their places like the word "grave" at (*Luc.755*), their functions like the word "walk" at , their feeling like the word "joy" at (*JC V.v.34*) and the environment like the word "mud" at (*Luc.577*). In the researcher's opinion, the use of word conversions in *Julius Caesar* and *The Rape of Lucrece* has reduced the use of abstract idioms. In fact, those words belong to open class words that carry the majority of meaning in a language, as opposed to closed class (grammatical) words, such as determiners (e.g., this, that, the) and prepositions (e.g., in, on, at).

The above conversions are not common words and are rather difficult for the reader to understand. Conversion, as in the cases of words presented in the above tables provides Shakespeare's writings with power and a particular significance in which he appears insecure about his relationships and his own self-worth (Crystal, 2012). In

both selected texts, one can find an impassioned rush of confidence as the writer claims to have the power to keep his character's memory alive evermore, for example in *Julius Caesar* Shakespeare tries to keep the memory of Julius Caesar as a victim of bad conspiracy through the words *crowd* at (*JC II.iv.36*) in “Will **crowd** a feeble man almost to death;...” or the word *grace* at (*JC III.ii. 58*) in “Do grace to Caesar's corpse, and **grace** his speech” or the word *rejoice* at (*JC I.i.32*) in “Wherefore **rejoice**? What conquest brings he home?” or the word *scandal* at (*JC I.ii.76*) in “or if you know/ That I do fawn on men and hug them hard,/ And after **scandal** them;” or the word *state* at (*JC I.ii.159*) in “Th' eternal devil to keep his **state** in Rome/ As easily as a king.” or the word *sway* at (*JC I.ii.3*) in “Are not you moved, when all the **sway** of earth/ Shakes like a thing unfirm?”. Conversion also supports Shakespeare with a wider dramatic function, such as characterization, as evident in the word “grace” at (*JC I.i.34*) in “To **grace** in captive bonds his chariot wheels?” or to emphasize a dominant idea, i.e., the idea of distortion like the word “mud” at (*Luc.577*) in “**Mud** not the fountain that gave drink to thee;”.

The preponderance of conversion demonstrates that words, such as the human actions they describe, are subject to multiple interpretations as exemplified in words such as “march” at (*Luc.782*), “vomit” at (*Luc.703*), “walk” at (*JC I.i.3*) and “run” at (*JC I.ii.4*). *Julius Caesar* and *The Rape of Lucrece* exhibit different kinds of conversion, and characters employ them for multiple functions. However, one primary function of the conversion is to capture the conflicts and complex meanings of the characters' experiences through the individual words (please see the section below).

As clarified earlier, William Shakespeare ignores and deviates the regularity of English grammar to achieve certain poetic or dramatical themes. By doing so, he

mostly foregrounds his writing especially by unusual conversions from verbs to nouns. For example, the word 'fear' at (*JC I.iii.23*) is converted from a verb into a noun in “*Transformed with their **fear**, who swore they saw/ Men, all in fire, walk up and down the streets.* Similarly the word 'annoy' at (*Luc.1109*) in “*For morth doth search the bottim of **annoy**;*”

Basically, the primary texture of *Julius Caesar* and *The Rape of Lucrece* is its verb to noun conversion. It is through verb to noun conversion, the content of a text finds its fullest expression since Wales (1980) and Reibetanz (2005) state that via verb to noun conversion the writer can make or provide a more metaphorical image which in turn will help the reader to understand and interpret the meaning of literary text more vividly. In fact, verb to noun conversion is one of the most obvious features of Shakespeare and a close analysis reveals that verb to noun conversion is the most distinctive single trait in Shakespeare's *Julius Caesar* and *The Rape of Lucrece*. They provide clues to the predominant attitude of his works which, in turn, gives him ample freedom and hence has a greater significance.

As the study mentions earlier (see 1.1.2) that these texts are a kind of foregrounding via word conversion (Crystal, 2005) as most of the converted words are content words (mainly verbs, and adjectives) and tend to stick longer in the mind as content words are more concrete (ibid). In addition, considering that these are deviations from the norm, it is also expected that these word coinages will linger longer in the minds of the readers.

In the above tables the lexical word conversion refers to what is being interpersonally expressed. For example the word 'guess' at (*JC II. i.3*) in “*Give **guess** how near to day. Lucius, I say!*” or the word 'wound' at (*Luc.1201*) in “*Mine honour be the knife's that makes my **wound**;*”

In fact the role of V-N conversion as in the cases of the words 'wound', 'anoy', 'decay', 'love' and 'fear' and so on in the above examples weave into the different threads of meaning into a unified whole and highlights the importance of metaphor in literature, for it is a concrete representation of sense impression, a feeling or an idea that appeals to one or more of the human senses ( see the section below).

Consequently, the V-N conversions used by various characters of *Julius Caesar* reveal their speech style. Here, Shakespeare's linguistic style depends largely on his admirable choice of words, though it is marked by hyperbolic excess especially in the dramatic speeches of Brutus, Cassius, Casca and Antony. For example the words 'heap' and 'fear' at (*JC I.iii.22 ;JC I.iii.23*) in “*Without annoying me. And there were drawn/ Upon a **heap** a hundred ghastly women,/Transformed with their **fear**, who swore they saw”.*

The most distinctive stylistic feature in Shakespeare's V-N conversions as clarified in the above tables is its literariness. As explained by Thierry, et al. (2008), it is stilted, puffy, synthetic, bookish and riddled with blocks. Besides, he uses V-N conversion to make his language more impressive (discussed in the next section) which gives *Julius Caesar* and *The Rape of Lucrecea* distinctive characteristics. Shakespeare also uses V-N conversion as a stylistic feature to increase the flexibility of creating words in his literary works.

Most types of deliberate conversions are emphatic; they have the secondary effect of aiding the writer's coherence or flow. By the same token, all the examples of noun/adjective and adverb to verbs conversion in the above table are mainly used as a stylistic and literary device for clear and effective expression, inseparable from the normal use of language. After these general considerations, it is important to note

that conversion is a type of foregrounding and the forms and uses of conversion brings about an artistic effect ( see the following sections).

If the test for conversion is the occurrence of an item from one word class in the syntactic environments typical of another, it is expected to give more prominent and more highlighted examples. When a word is converted, it becomes prominent because the converted words deviate from grammar rules, giving the word that is converted a heightened role (see the following sections). In other words, words that are converted become more prominent and more highlighted by unusual change that is normally unexpected (Thierry et al., 2008).

In Thierry et al.'s view (2008), it is the function of literary language to surprise the reader with a fresh and dynamic linguistic usage. In relation to this, conversions of nouns, adjectives or adverbs into verbs tends to provide an aesthetic feature to Shakespeare's language. As claimed by Thierry et al. conversion, here, can be regarded as providing deviance to the language. In relation to this, the researcher believes that the stylistic effects achieved even via simple adj- v conversion, for example, as the case of the word 'wrong' at (*JC IV.ii.38; JC IV.ii.39*) in Shakespeare's *Julius Caesar*: “Judge me, you gods; **wrong** I mine enemies?/And if not so, how should I **wrong** a brother and the word 'foul' at (*Luc.574*) in: “That to his borrowed bed he make retire,/And stoop to honour, not to **foul** desire” provides dynamism to the language.

Although, such conversions are emphatic, like all variation of the normal use, their effect is a result of their rarity in most texts. However, conversion of a noun or an adjective into a verb is extremely common in Shakespeare's *Julius Caesar* and *The Rape of Lucrece*, which brings about an uniqueness that surprises the reader,

Scholars also claim that one essential dimension of conversion is that it must be intended by the author. Thus, it is possible for the writer to convert nouns , adjectives or adverbs to verbs, for example, to gain the possible relations of new innovations which in turn leads Shakespeare to create a sense of predictability and a marked influence. Conversions also play another important role in *Julius Ceasar* and *The Rape of Lucrece*. Considering that these words had been intentionally used, the converted verbs from nouns, adjectives or adverbs make the text more vivid and persuasive because via these converted verbs the writer avoids words carrying notions that may be abstract or difficult to form images. By doing so, he gives them a more concrete form and helps the reader (to) make sense of the literary text in a better way. At the same time, this helps to provide literariness to literary (Crystal and Crystal, 2008).

#### **4.4 Grammatical Level Analysis**

Having discussed the conversion patterns, the researcher will now clarify how these patterns contribute to particular meanings and how they facilitate text interpretation via the analysis of its grammatical level as in the following section. The second level of analysis focuses on the grammatical structures where the word conversion patterns are found to further explain the latent meaning of the texts.

##### **4.4.1 *Julius Caesar***

As mentioned in the framework of the study both lexical and grammatical levels play important roles in the form of the words that have undergone conversion. Thus, what is going to be presented in this section has a close relation with what has



been explained in the previous section i.e., there is a close relation in lexical and grammatical analysis. In the modern and general usage context the words listed in previous tables are commonly used as nouns, adjectives and adverbs in English, but in the two selected texts they are used as verbs without any change in the word form. In addition, the distribution of several other words follows English syntactic rules and change accordingly. In other words, Shakespeare deviates from standard English - the words converted from nouns, adjectives and adverbs as listed in the above tables not only occupy verbal predicate position but also take functional verbal suffixes/ have syntactic ties of a verb.

The words, for example, “scandal” at (*JC I.ii.76*) in “*If you know /That I do fawn on men... / And after scandal them*”; “trouble” at (*JC II.i.87*) in “*I think we are too bold upon your rest. Good morrow, Brutus; do we trouble you?*”; “grace” at (*JC I.i.34*) in “*To grace in captive bonds his chariot wheels?*”; “advantage” at (*JC III.i.242*) in “*It shall advantage more than do us wrong.*”; “wrong” at (*JC III.ii.128*) in “*Than I will wrong such honourable men.*”; “stale” at (*JCI.ii.73*) in “*To stale with ordinary oath my love*” and “about” at (*JC III.ii.205*) in “*Revenge! About! Seek! Burn! Fire! Kill! Let/not a traitor live.*” and “up” at (*JC II.i.88*) in “*I have been up this hour,*” (for more examples see appendix C) not only take the functional verbal categories but also occupy the position of a verbal predicate.

The word, for example, scandal has the ellipsis pronoun “I” as a subject and “them” as its object or the word trouble having “we” as a subject and the pronoun “you” as its object. or the word grace has “his chariot wheels” as its direct object and “in captive bonds” as an indirect object or the word advantage having “It” as its subject and “shall” as its modal auxiliary verb while the word brave having “

Cassius” as a subject and “ by his brother” as its object in passive voice, whereas the word “about” has “a traitor” as its object , the word wrong having the pronoun 'I' as its subject and “such honourable men" as its object, while the word stale having 'my love' as an object and ‘with ordinary oath’ as its complement and the word about joined to two imperative verbs so it serves the same grammatical function as the imperative and having 'a traitor' as its object while the word up having ‘I’ as a subject and ‘this hour’ as its object and so on.

Thus their lexical and grammatical meanings are also that of verbs. As mentioned previously (see pp: 134).The difference between, for example, scandal, trouble, and grace as nouns and, scandal, trouble and grace as verb is morphological, syntactic and semantic: the original and the resulting words are grammatically different; a new paradigm is acquired and the syntactic functions and ties are those of a verb because these converted verbs no longer belong to their original forms, i.e., nouns, it means that their forms, positions and functions are now of a verb since they accept to take the position and function of a verb, beside the functional verbal ties like simple form, imperative form and “to infinitive” form whereas verbal suffixes like –*ed*, –*ing* and –*s* 3<sup>rd</sup> person singular are avoided because these are not the focus of the study.

On the one hand, the words which have been converted to nouns as listed in previous tables functions well as nouns and thus do not belong to their original parts of speech i.e., verbs and adjectives These nouns follow the regular syntactic and semantic correlations (for semantic analysis, see 4.1.3.2) that are related to nouns as a whole. Shakespeare also breaks the rules of the English system as he uses these words in the subject, object, complement (it refers back to the subject) or adjunct (it refers to anything that does not belong to the first three categories) in the

plural form accompanied by articles, determiners, prepositions, postmodifiers and so on. He also uses them in the possessive forms.

For example the words 'wound' at (*JC II.i.300*) in “*Giving myself a voluntary **wound***”; 'annoy' at (*Luc.1370*) in “*For Helen's rape the city to destroy/Threatening cloud-kissing Ilion with **annoy***”; 'guess' at (*JC II.i.3*) in “*Give **guess** how near to day. Lucius, I say!*”; 'triumph' at (*JC I.i.31*) in “*But indeed, sir, we make holiday to see/Caesar, and to rejoice in **histr**triumph.*” (For more examples see appendix C) all are nouns and have the syntactic/ functional ties of a noun.

The word 'wound' not only possesses the syntactical relations of a noun (it is preceded by the definite article “a” and modified by an adjective “voluntary”) but also occupy the position of a direct object because the word ‘giving’ is normally classified as ditransitive in English by which it has two objectives, i.e., ‘myself’ as the indirect object and ‘a voluntary wound’ as the direct object. Similarly, the word ‘annoy’ is also used as a noun since it occupies the position of a noun and possesses the syntactical relations of a noun (it is preceded by the preposition “with”) while the word ‘guess’ has “give” as its imperative verb and is preceded by the ellipsis article “a” or “the” while the word “triumph” besides occupying the position of complement is preceded by the possessive adjective “his” and the preposition “in”. While the words ‘deep’ at (*JCIV.iii.224*) in “*The **deep** of night is crept upon our talk,*”, ‘fit’ at (*JCI.ii 120*) in “*And when the **fit** was on him, I did mark*” and ‘poor’ at (*JC III.ii.92*) in “*When that the **poor** have cried, Caesar hath wept;*” not only occupy the position of a subject, but are preceded by an article “the” whereas the words ‘weak’ at (*JC I.iii.91*) in “*Therein, ye gods, you make the **weak** most strong;*”, and ‘dead’ at (*JC III.ii.127*) in “*To wrong the **dead**, to wrong myself and you,*” occupy the position of an object and are preceded by an article “the” and so on. (See appendix C to

illustrate the explanations given in the above section).

In addition, most of the nouns, adjectives and adverbs to verbs conversions which can be found in Shakespeare's *Julius Caesar* are in the present tense and in the active voice, functioning both transitively and intransitively while most verbs and adjectives to nouns used as either a subject, an object, complement of the sentence, as illustrated in the following tables.

Below the researcher will start with words that have been converted to verbs first as they share the same syntactic structure of a verb like transitivity, voicing, tense, etc., followed by words converted to nouns since they share the same syntactic structure of a noun such as the position of a subject, an object, or a complement of the sentence, i.e., either it refers back to the subject or anything like prepositional phrase, that does not belong to the first two elements of a sentence.

With reference to these categories, the grammatical functions of the converted word help these word to get new meanings which in turn help the text to create an artful picture of metaphor, i.e., there is an intersecting relationship between grammatical conversion and metaphor because some examples of verb or adjective to noun conversion give “the fertility of metaphor and displace action from the material to the more fluid metaphorical realm” as quoted in (Reibetanz, 2005:2) (for example see the following section).

For example, verbs with adjective roots, such as brave, incorporate, long, stale, and wrong present fairly regular semantic relationships with the corresponding adjectives. Like verbs with adjective stems that had been formerly suffixed and lost their endings they denote change of state. If they are used intransitively, the meaning that is conveyed is 'to become brave, incorporate, long, stale, wrong, etc.', while in

the transitive form, they mean : 'to make brave, incorporate, long, stale, wrong, , etc.'

However, it must be noted that most of these examples are used transitively as in the following example “*To **stale** with ordinary oath my love*” in (*JC I.ii.73*) to mean “to make stale” and so on. (for more discussion, see the next section).

In the next section, the researcher will present the analysis of grammatical level for the poem *The Rape of Lucrece* in order to present the potential meaning conveyed in the text.

#### **4.4.2 *The Rape of Lucrece***

As identified earlier that the words listed in the above tables are normally used as nouns, adjectives and adverbs in English language, but in the poem *The Rape of Lucrece* they are used as verbs, although the same word-roots are used. However, their distributions follow English syntactic rules which in turn leading to change accordingly. Thus, Shakespeare breaks standard English – the words listed in the above tables not only take functional verbal suffixes or have syntactic ties of a verb but also occupy verbal predicate position of the sentence.

For example the words “**gag**” at (*Lu.144*) in “*That one for all or all for one we **gag**:*”; “**scale**” at ( *Luc.440* ) in “*Whose ranks of blue veins as his hand did **scale**/Left their round turrets destitute and pale.*”; “**grave**” at (*Luc.755*) in “*For they their guilt with weeping will unfold/And **grave**, like water that doth eat in steel,*”; “**hum**” at (*Luc.1133*) in “*For burden-wise I'll **hum** on Tarquin still,*”; “**plague**” at ( *Luc.1484* ) in “*To **plague** a private sin in general?*”; “**spare**” at (*Luc. 582* ) in “*My husband is thy friend; for his sake **spare** me.*”; ‘askance’ at (*Luc.637*) in “*they*

... *from their own misdeeds askance their eyes!*”, ‘back’ at (*Luc.622*) in “*Thou black’st reproach against long-living laud,*” and ‘out’ at (*Luc.356*) in “*The eye of heaven is out,*”(for more examples see appendix D)not only take the functional verbal categoriesbut also occupy the position of a verbal predicate.

For example, the word gage has ‘we’ as a subject and ‘That one for all or all for one’ as its object and the word scale has ‘his hand’ as a subject and ‘their round turrets’as its object or the word grave has ‘they’as a subject and ‘like water that doth eat in steel,’ as its object/complement and hum has “I” as its subject and ‘on Tarquin’ as its object/complement or the word plague having “a private sin” as its object or the word spare having ‘for his sake’ as a subject and ‘me’ as its object the word askance having ‘they’ as a subject and ‘their eyes’ as its object whereas the word back having ‘thou’ as a subject and ‘reproach’ as its object and the word out having ‘the eye of heaven’as a subject. Thus their lexical and grammatical meanings are also that of verbs. The difference between, for example, “gage”,“scale”, “grave”, “hum”,“plague” “as nouns and ‘gage”,“scale”, “grave”, “hum”, “plague” as verbs is morphological, syntactic and semantic: the original and the resulting words are grammatically different; a new paradigm is acquired and the syntactic functions and ties are those of a verb.

Other words listed in earlier tables also functions well as nouns and thus do not belong to their original parts of speech i.e., verbs and adjectives these nouns follow the regular syntactic and semantic correlations (for semantic see 4.1.3.2) that are related to nouns as a whole. Shakespeare also breaks the rules of the English system as he uses these words in the subject or object position of the sentences, in the plural form accompanied by articles, determiners, prepositions, postmodifiers and so on.

He also uses them in the possessive forms, for example the word 'annoy' at (*Luc.1370*) in “*For Helen's rape the city to destroy, Threatening cloud-kissing Ilion with **annoy**;*”; 'laud' at (*Luc.622*) in “*Thou black'st reproach against long-living **laud**,*” and the word 'will' at (*Luc.1198*) in “*This brief abridgement of my **will** I make:*”(for more examples see appendix C)all are nouns and have the syntactic/functional ties of a noun. The word 'annoy' is also used as a noun since it occupies the position of a noun and possesses the syntactical relations of a noun (it is preceded by the preposition “with”) while the word “triumph” besides occupying the position of complement is preceded by the possessive adjective “his” and the preposition “in” while the word 'laud' is preceded by the adjective “long-living” and the preposition “against.” The word 'will' occupies the position of an object is preceded by a preposition 'of' and the possessive adjective “my” while the 'good' at (*Luc.656*) in “*If all these petty ills shall change thy **good**,*” and occupy the position of an object and are preceded by an article “the” and so on, . The following tables illustrate the explanations given in the above section.

In fact, what has been mentioned in (4.2.1) can be said here, that most of the nouns, adjectives and adverbs to verbs conversions which can be found in Shakespeare's *The Rape of Lucrece* are in the present tense and in the active voice, functioning both transitively and intransitively, whereas verbs and adjectives that are converted to nouns, mostly used as either a subject, an object or complement of the sentence, as clarified in the tables below: To facilitate discussion, the researcher will start with words converted to verbs first as they share the same syntactic structure of a verb such as tense, transitivity, voicing and so on, followed by words that are converted to nouns for they have the same syntactic structure of a noun such as occupying the position of a subject, an object, and a complement of a sentence.

The grammatical level analysis of both texts reveal that some signs of patterned relationships are present especially if one observes semantically related groups (see the section below). It should be noted that the verbs are mostly polysemantic and have other meanings in addition to those indicated. Like other verbs creating vivid images, they often receive a permanent metaphorical meaning. For example the lexical meaning of the words scale in the mentioned example is 'climb up'; cipher 'represent' and mud 'muddy'; scandal 'imprecate'; bait 'treat as a bait'; grace 'decorate' and so on.

Verbs with adjective roots in both texts such as wrong, stale, brave, dark and so on, also show fairly regular semantic relationships with the corresponding adjectives. Like verbs with adjective stems that had been formerly suffixed and lose their endings, they denote a change of state. If they are used intransitively, they mean 'to become wrong, stale, brave, dark etc.', their formula as transitive verbs is: 'to make wrong, stale, brave, dark, etc.'.

It can be argued that Shakespeare's conversions whether from nouns-to-verbs , verbs to nouns, adjectives to nouns and verbs or adverbs to verbs gives the reader a skilful picture of how metaphor harmonizes well with the flexibility of grammatical conversion. This combination of metaphor and grammatical conversion is obvious throughout *Julius Caesar* and *The Rape of Lucrece*, where conversion from nouns-to-verbs simultaneously secure the fertility of metaphor and displace action from the material to the more fluid metaphorical realm (Wales, 1978). For example, the word grace at (*JC I.i.34*) in “*To **grace** in captive bonds his chariot wheels?*”, also helps Shakespeare to achieve the idea of satire. After Caesar's return from his incursion/ battle, Cassius explains to Ciro that Caesar is a tyrant, who killed people for the



crown. Again the reader is attracted by the unusual use of the noun *grace* as a verb. Here, the sentence has created a metaphorical representation of Caesar's luxury. The writer metaphorically expresses the idea of Caesar's injustice(see the following section).

As explained earlier, coining verbs from nouns and adjectives like the word “guess” at (*JCI.ii.3*), “sentinel” at (*Luc.942*), “stale” at (*JCI.ii.73*) and “close” at (*Luc.761*) provides a tremendous dramatic advantage to Shakespeare. For example, by turning stale from an adjective to a verb instead of using the available verb “damage” Shakespeare achieves both the solidity of an Anglo-Saxon root word (instead of the more abstract, Latinate “pall/weaken/to make stale”) and an association with the inarticulacy of love – love was and is commonly described as “stale” rather than “fixed”.

Thus, metaphor and grammar unite in *Julius Caesar* and *The Rape of Lucrece* to convey a power that transcends both the literal and the artistic bounds of a fixed reality (Wales, 1980).

Although Shakespeare uses verb form like the simple form more than other forms such as to infinitive and imperative or he uses noun form such as singular more than possessive, the researcher finds that all these forms are significant that help the writer to achieve his literary effects. The following tables illustrate a clear picture of how Shakespeare uses forms of nouns and verbs differently.

### 1. *Julius Caesar*

#### a. Verb forms of noun-verb conversion

Simple Form	To + infinitive Form	Imperative Form
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Advantage	<i>III.i.242</i>	Age	<i>VI.94</i>	Bait	<i>IV.iii.28.2</i>
Bay	<i>IV.iii.27</i>	Grace	<i>I.i.34; III.i.120; III.ii.58</i>	Regard	<i>V.iii.21</i>
Charm	<i>II.i.271</i>	Lock	<i>IV.iii.80</i>	Second	<i>III.i.29</i>
Coin	<i>IV.iii.72</i>	Mart	<i>IV.iii.11</i>		
Crowd	<i>II.iv.36</i>	Mask	<i>II.i.81</i>		
Fashion	<i>II.i.220</i>				
Fear	<i>I.ii.79;</i>				
Fear	<i>I.ii.80.2</i>				
Foam	<i>I.iii.7</i>				
Groan	<i>I.ii.124</i>				
Joy	<i>V.v.34</i>				
Rage	<i>I.ii.7</i>				
Scandal	<i>I.ii.76</i>				
Threat	<i>VI.38</i>				
Trouble	<i>II.i.87; IV.iii. 257</i>				

As illustrated in the tables, some verbs occur in modality structures while others are used after the auxiliary verbs ; like do, does and did in order to show the column of simple form in the above table.

b. Verb forms of adjective- verb conversion

Simple Form		To + infinitive Form		Imperative Form	
Incorporate	<i>I.iii.135</i>	Stale	<i>I.ii.73</i>		
Long	<i>1.22;</i>	Wrong	<i>III.ii.127</i>		
Wrong	<i>III.ii.128</i> ;				

	<i>IV.ii.38;</i>				
	<i>IV.ii.39;</i>				
	<i>IV.iii.55</i>				

c. Verb form of adverb- verb conversion

<b>Simple Form</b>		<b>To + infinitive Form</b>		<b>Imperative Form</b>	
About	<i>I.i.69</i>			About	<i>III.ii.205</i>
Away				Away	<i>IV.iii.37</i>
Out	<i>I.ii.11;</i>  <i>Vi.22</i>				
Up	<i>II.i.88</i>				

d. Noun forms of verb-noun conversion

<b>Singular Form</b>		<b>Possessive Form</b>	
Aim	<i>I.ii.162;</i>  <i>I.iii.52</i>	fear	<i>II.ii.50</i>
Chase	<i>I.ii.8</i>	buzz	<i>Vi.38</i>
Curse	<i>I.ii.9.1</i>	State	<i>I.ii.159</i>
Drink	<i>I.ii.127</i>	Study	<i>II.i.7</i>
End	<i>II. ii.27</i>	Triumph	<i>I.i.31</i>
fear	<i>I.ii.247;</i> <i>I.iii.60;</i> <i>I.iii.70; I.ii.43</i>	Will	<i>II.i.17</i>
Guess	<i>II. i.3</i>		
Rejoice	<i>I.i.32</i>		
Wonder	<i>I.iii.60</i>		
Wound	<i>II.i.300</i>		

e. Noun forms of adjective-noun conversion

Singular Form		Possessive Form	
Deep	<i>IV.iii.224</i>	Kind	<i>II.i.33</i>
Dark	<i>II.i.80</i>	Neat	<i>I.i.25</i>
Dead	<i>III.ii.127</i>		
Fit	<i>I.ii.120</i>		
General	<i>II.i.12</i>		
Good	<i>I.ii.85;</i>		
Late	<i>I.ii.32;</i> <i>I.ii.40</i>		
Old	<i>IV.ii.18.1</i>		
Poor	<i>III.ii.92;</i>		
Weak	<i>I.iii.91</i>		

2. *The Rape of Lucrece*

a. Verb forms of noun-verb conversion

Simple Form		To + infinitive Form		Imperative Form	
Abuse	<i>1267</i>	Cipher	<i>207;811</i>	Circle	<i>1739</i>
Bail	<i>1725</i>	Gage	<i>1351</i>	<i>Cross</i>	<i>286</i>
Ban	<i>1460</i>	Plague	<i>1484</i>	Mud	<i>577</i>
Compass	<i>0.35</i>	Scale	<i>481</i>	Relish	<i>1126</i>
Countenance	<i>343</i>	Sentinel	<i>942</i>		
Gage	<i>144</i>				
Grave	<i>755</i>				
Gush	<i>1078</i>				
Poison	<i>1072</i>				

	642				
Revenge	1841				
Scale	440				

b. Verb forms of adjective- verb conversion

Simple Form		To + infinitive Form		Imperative Form	
Free	1208	Close	761	Cross	286
Low	666	Clear	1053; 1320	Spare	582
Wrong	1060;	Foul	Luc.574		
Wrong	1264	fine	936		

c. Verb forms of adverb- verb conversion

Simple Form		To + infinitive Form		Imperative Form	
Askance	637			About	1744
Away	309			Back	1670

d. Noun forms of verb-noun conversion

Singular Form		Possessive Form	
Act	350	Decay	516; 808
Annoy	1109; 1370	Defame	817; 1033
Laud	622	Guide	Luc.351
Will	352; 486; 487;700; 1198;	Wound	1201; 1728

Wound	1722		
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Since some words share more than one form of a noun at the same time, the researcher repeats them according to their forms.

e. Noun forms of adjective-noun conversion

<b>Singular Form</b>		<b>Possessive Form</b>	
Bad	995	Ill	380; 1207; 1244
Blue	407	Red	59;65
Fair	346	Wrong	1840
Good	656 995		
High	1412		
Ill	476; 996;		
Low	1412		
Meek	710		
Wrong	1691;		

According to the above tables, Shakespeare uses mostly simple form to convert the words from nouns, adjectives and adverbs to verbs and he also uses mostly singular form to change the words from verbs and adjectives into nouns, even so all the forms mentioned in the above tables whether rare or mostly used are significant.

On the other hand, adjective-noun conversion in the texts shows that this type is substantivized in two major ways:

(1) it may be the outcome of ellipsis in an attributive phrase, e.g. “*The **deep** of night is crept upon our talk,*” (JC IV.iii.224 )or

(2) it may be due to an unusual syntactic functioning. e.g.: “*If all these petty **ills** shall change thy good,*” (Luc.656). (For a more detail discussion of substantivation, see Quirk et al., (1985).

However, the focus of the study is on the stylistic effects of conversion in the text, and thus will not deal with substantivation extensively.

Jakobson’s(1960) and Leech’s(1970) approaches will be used to analyse the grammatical meanings of the converted words to help the researcher differentiate between the literal and stylistic meanings of the words. For example the word “scandal” in “*or if you know/ That I do fawn on men and hug them hard,/ And after **scandal** them;*” (JC I.ii.76) the word scandal in LED means “an event in which someone, especially someone important, behaves in a bad way that shocks people”while in the above literary line it stylistically means “to imprecate publically. So far, this analysis also shows that literal meaning does not yield the stylistic meaning of the words because deriving the meaning of the converted words from the literal meanings of their original or basic words is impossible, i.e., these meanings are not the same as discussed in the next section. In the next section, the researcher will present the analysis at the semantic level of the two texts to present the stylistic meaning of the words that have undergone conversion.

#### 4.5 Semantic Level Analysis

In the section the findings of the third level of analysis, i.e., the semantic component of word conversions are presented. Basically, the section deals with the relationship between words that are converted and their meanings (literal and stylistic meanings) and the difference in both meanings are provided in this section.

The researcher will also attempt to show how the converted words function as stylistic devices which have the attribute of adding a stylistic meaning to the utterance besides the acknowledged grammatical and lexical meaning which the sentence already has. Such stylistic meaning goes alongside with the primary meaning and it is superimposed on it. The basic aesthetic principle of communication that dominates literary writing in general is foregrounding. It is noted that most of the conversion as stylistic devices which have been tackled in this study are, to some extent, foregrounded. Metaphor is among the most prominent ones that show a semantic oddity, i.e., foregrounding. It has also been observed from the works of Shakespeare that in foregrounding the linguistic form, with the help of stylistic devices, gives it an additional meaning beyond its literal and normal interpretation.

Hence, the concepts of cohesion and cohesion of foregrounding as clarified earlier (see 3.4) are going to be investigated via semantic correlations of converted words. And this can be done by examining the stylistic meanings of conversion which go alongside with literal ones which in turn help the researcher to showcase the stylistic effects like irony and satire that are achieved by the metaphorical images that converted words produced in *Julius Caesar* and *The Rape of Lucrece*.

Besides, the stylistic meaning of conversion, the researcher may also (if necessary) present the stylistic meaning of the clause or sentence in which conversion occurs in order to give a clear picture of how grammatical conversion



plays a great role to convey the picture of metaphor.

#### 4.5.1 *Julius Caesar*

As mentioned earlier, the change in syntactic function and paradigm, i.e. in distribution, that the stem undergoes in conversion is obviously foregrounded. Similarly, the semantic change that is derived from conversion is also foregrounded. For example, *scandal* literally means “an event in which someone, especially someone important, behaves in a bad way that shocks people”, but herein ““*or if you know/ That I do fawn on men and hug them hard,/ And after scandal them;*” (JC I.ii.76) it stylistically means “to imprecate publically” and it presented metaphorically the idea of wretchedness. On the other hand, the converted words are mostly polysemantic and have other meanings in addition to those indicated. And this helps the writer to give an artful picture of metaphor (see below).

In a closer analysis of conversions, one can find that it is not easily translated into another language because their meaning is not easily determined from the meanings of their originals i.e., they are commonly metaphorical because these two meanings (literal and stylistic) although they are different but they also share something in common. In other words, the analysis shows that the literal meaning of the words differ significantly from the stylistic meaning of that words. This analysis also shows that literal interpretation does not yield the correct or stylistic meaning because deriving the meaning of the converted words from the literal meanings of their original or basic words is impossible as illustrated below. In addition, Walse (1989), Crystal (2005), and Thierry et al., (2008) state that one main type of lexical stylistic devices is an interaction of dictionary and contextual logical meaning. To them, the relation between dictionary and contextual meanings may be

maintained along different lines: on the principle of affinity, on that of proximity, or symbol - referent relations, or on opposition. Thus the stylistic device mainly based on the first principle is metaphor, and on the second, irony.

To Walse (ibid) a metaphor is a relation between the dictionary and contextual logical meanings based on the affinity or similarity of certain properties or features of the two corresponding concepts. She adds that metaphors can be embodied in all the meaningful parts of speech, in nouns, adjectives, verbs, adverbs and sometimes even in the auxiliary parts of speech, as in prepositions.

Similarly, Thierry et al., (2008) state that trite metaphors are sometimes injected with new vigour, their primary meaning is re- established alongside the new derivative meaning. This is done by supplying the central image created by the metaphor with additional words bearing some reference to the main word.

While irony as a stylistic device is also based on the simultaneous realization of two logical meanings - dictionary and contextual, the two meanings are in opposition to each other. The literal meaning is the opposite of the intended meaning. One thing is said and the opposite is implied.

Thus, researcher will rely on the above arguments, to interpret the stylistic meanings of word conversion as illustrated in the following tables:

#### 1. Noun-verb conversion

No.	item	Location	Statement	Literal Meaning	Stylistic meaning
1	age	<i>Vi.94</i>	Now, most noble Brutus,/The gods today stand friendly, that we may,/Lovers in peace, lead on our days to <b>age</b> !	The length of time that a person or thing has existed.	to chop'
2	bait	<i>IV.iii. 28.2</i>	Brutus, <b>bait</b> not me;/ I'll not endure it	Food put on a hook or in a trap to attract fish or	to treat as a bait/ trade on

				other animals.	
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Table continued

No.	item	Location	Statement	Literal Meaning	Stylistic meaning
3	bay	<i>IV.iii. 27 n</i>	I had rather be a dog, and <b>bay</b> the moon/Than such a Roman.	A broad curved inlet of the sea.	to bark/ cry
4	crowd	<i>II.iv.36</i>	Will <b>crowd</b> a feeble man almost to death;...	A large number of people gathered together.	to stifle
5	scandal	<i>I.ii.76</i>	or if you know/ That I do fawn on men and hug them hard,/ And after <b>scandal</b> them;	an event in which someone, especially someone important, behaves in a bad way that shocks people	to imprecate publically

## 2. Verb-noun conversion

No.	item	Location	Statement	Literal Meaning	Stylistic meaning
1	End	<i>II. ii.27</i>	What can be avoided/Whose <b>end</b> is purposed by the mighty gods?	the final part of something.	death
2	fear	<i>I.iii.70</i>	To make them instruments of <b>fear</b> and warning/Unto some monstrous state.	be afraid of someone or something.	worriiness
3	look	<i>I.ii.37</i>	Be not deceived: if I have veiled my <b>look</b> ,	direct one's gaze in a particular direction	appearan-ce
4	press	<i>I.ii.15</i>	Who is it in the <b>press</b> that calls on me?	move into contact with	crowd

				something by using steady physical force.	
5	wound	<i>II.i.300</i>	Giving myself a voluntary <b>wound</b>	injure a person or part of the to body	pain

### 3. Adjective-noun conversion

No.	item	Location	Statement	Literal Meaning	Stylistic meaning
1	dead	<i>III.ii.127</i>	To wrong the <b>dead</b> , to wrong myself and you,	no longer alive	The dead people/ lifeless people
2	General	<i>II.i.12</i>	I know no personal cause to spurn at him,/But for the <b>general</b> .-He would be crowned.	affecting or concerning all or most people or things	the general people
3	kind	<i>II.i.33</i>	Which, hatched, would, as his <b>kind</b> , grow mischievous,/And kill him in the shell.	caring, friendly, and generous.	nature
4	late	<i>I.ii.40</i>	Of <b>late</b> with passions of some difference	acting, arriving, or happening after the proper or usual time.	the most recent
5	Weak	<i>JC I.iii.91</i>	Therein, ye gods, you make the <b>weak</b> most strong;	lacking physical strength and energy	the weak people

### 4. Adjective-verb conversion

No.	item	Location	Statement	Literal Meaning	Stylistic meaning
1	incorporate	<i>I.iii.135</i>	No, it is Casca, one <b>incorporate</b> /To our attempts.	Used after the name of a company in the US to show that has	to join/ unit

				become a corporation	
2	Stale	<i>I.ii.73</i>	To <b>stale</b> with ordinary oath my love	no longer fresh or good to eat	To pall/ weaken/ to make stale
3	wrong	<i>III.ii.128</i>	Than I will <b>wrong</b> such honourable men.	not correct, or true;	to mistake

### 5. Adverb-verb conversion

No.	item	Location	Statement	Literal Meaning	Stylistic meaning
1	about	<i>I.i.69</i>	Be hung with Caesar's trophies. I'll <b>about</b> ,	on the subject of; concerning.	tackle
2	up	<i>II.i.88</i>	I have been <b>up</b> this hour,	towards a higher place or position	to exist

Thus, noun to verb conversions based on abstract notions show a regularity of metaphorical meaning, although the conversion meaning among them will serve other meanings as well. The meaning of noun-verb conversion can be seen through words like *scandal* at (JC I.ii.76) in “*or if you know/ That I do fawn on men and hug them hard,/ And after **scandal** them;*” which denotes “to imprecate publically”, *bait* at (JC IV.iii.28.2) in “*Brutus, **bait** not me;/ I'll not endure it.*” which denotes “to treat as a bait”, *threat* at (JC V.i.38) in “*For you have stolen their buzzing, Antony,/ And very wisely **threat** before you sting.*” which denotes “to threaten;” *grace* at (JC I.i.34) in “*To **grace** in captive bonds his chariot wheels?*” which denotes “to decorate” (with grace).

For more examples the words, *mask* at (JC II.i.81) in “*To **mask** thy monstrous visage? Seek none, conspiracy;*” which denotes “to hide” (with mask); *advantage* at (JC III.i.242) in “*It shall **advantage** more than do us wrong.*” which denotes “to

progress” (with an advantage); *age* at (JC VI.I.94) in “Now, most noble Brutus,/The gods today stand friendly, that we may,/Lovers in peace, lead on our days to **age!**” which denotes “to chop/ become old” (with age); *crown* at (JC II.i.15) in “And that craves wary walking. **Crown** him!- that!” which denotes “to enthrone” (with a crown); *trouble* at (JC II.i.87) in “Good morow, Brutus; do we **trouble** you?” which denotes “to disturb” (with a trouble); *seat* at (JCI.ii.318 ) in “And after this, let Caesar **seat** him sure,” which denotes “to select” and so on.

In addition, verb-noun conversion may also present different meanings like the words *wound* at (JC II.i.300) in “Giving myself a voluntary **wound**” which denotes “pain”; *talk* at (JC IV.iii.224) in “The deep of night is crept upon our **talk**,” which denotes “conversation”. While adjective-noun conversion can be seen via words such as *deep* at (JC IV.iii.224) in “The **deep** of night is crept upon our talk,” which denotes “darkness”.

Beside what has been mentioned earlier adjective to verb conversion can also be seen through words like *incorporate* at (JCI.iii.135) in “No, it is Casca, one **incorporate**/To our attempts.” Which denotes “to unit/combine/to become incorporate” and *stale* at (JC I.ii.73) in “To **stale** with ordinary oath my love” which denotes “to pall/ weaken/ to make stale”.

Verbs based on adverbs conversion may be identified through words like *about* at (JC III.ii.205) in “Revenge! **About!** Seek! Burn! Fire! Kill! Let/not a traitor live.” which denotes “to tackle”; *up* at (JC II.i.88) in “I have been **up** this hour,” which denotes “to exist”; etc.,.

As clarified earlier, these words can be polysemantic and have other meanings in addition to those indicated. Like other words creating a vivid image, they often receive a permanent metaphorical meaning.

In the sentence, “*To **grace** in captive bonds his chariot wheels?*” (*JC I.i.34*), where the converted word “grace” takes place, here, the stylistic meaning is that ‘Julius Caesar is a tyrant as he made his victories by treating the people as captives’. In other words, Murellus speaking to his friend Flavius that Caesar’s victory does not merit a triumph since it involves no conquering of a foreign foe to the greater glory of Rome. Thus, Murellus, as being one of tribunes, ironies and satires from Julius Caesar. Conversion expression with a figurative meaning, metaphor in particular, help Shakespeare to achieve certain stylistic effects, such as irony since the stylistic meaning of the word is not the same as the literal meanings i.e., the writer may say something but he means another thing, as in the words, *bait*, at (*JC IV.iii.28.2*) in “*Brutus, **bait** not me;/ I’ll not endure it*”. In this sentence Cassius blames his friend Brutus as he thinks that Brutus wants to win the battle in anyway and there is no choice except using him as a bait (Baumann, 2004). The writer metaphorically presents the ridicule picture of Cassius as being a cynic from Brutus’s statement, told him that he cannot be like a bait as he is a brave soldier, never afraid of his enemy and he is ready to face his enemy face to face. Besides, the author presents metaphorically the idea of Cassius’s refusal of his friend Brutus’s demands. Another example of irony can be seen via the use of the word “scandal” in the following sentence from (*JC I.ii.76*): “*If you know / That I do fawn on men... / And after **scandal** them*”.

In *Julius Caesar*, this sentence presents Cassius’ situation among the men who know him. He describes himself as an unfaithful man and the one who wants to use others for his own self-interest and may imprecate them after that. In the sentence above, the writer presents an ironical picture of Cassius who always ironies from the Roman men especially from Julius Caesar. More examples can be seen through the

words *age* at (JC V.i. 94)in “Now, most noble Brutus,/The gods today stand friendly,  
that we may,/Lovers in peace, lead on our days to **age!**”, *bay* at (JC IV.iii.28.2)in “I  
had rather be a dog, and **bay** the moon/Than such a Roman.”, *coin* at (JC IV.iii.72)in  
“By heaven, I had rather **coin** my heart,”and *long* at (JC 1.22) in “For after supper  
**long** he questioned”.

In addition, Shakespeare also uses conversion to achieve satirical effects as  
clarified by the word *about* at (JC III.ii.205) in “Revenge! **About!** Seek! Burn! Fire!  
Kill!Let/not a traitor live.”.In the first example, the author shows that after Caesar's  
killing, Antino speaks with the Roman men publically reminds them how Caesar  
was good, beloved, generous, and his killing is sin and crime. Antino's speech makes  
the Roman men shout to take a revenge of Caesar's killing, and the persons who did  
this they are merely conspirators(Kitzhaber,2007). Here, Shakespeare presents  
metaphorically the satirical picture of the Roman men as being rebels against the  
conspirators who killed Caesar. More examples of satire can be seen via words like  
*grace* at (JC III.ii.58)in “Do grace to Caesar's corpse, and **grace** his speech”, *trouble*  
at (JC IV.III.257), *brave* at (JC IV.iii.95) in “,It dose, my boy./I **trouble** thee too  
much, but thou art willing”.and *wrong* at (JC III.ii.127)in “To **wrong** the dead, to  
**wrong** myself and you”.

In addition, Shakespeare uses conversion to show an expression of hopeless as  
in the word, *joy* at (JC V.v.34) in “My heart doth **joy** that yet in all my life/I found no  
man but he was true to me.”.

The word *joy* literally means “great happiness and pleasure,” but in this study,  
it stylistically means “to be happy because of something;” the sentence has created a  
metaphorical representation of loneliness. The author metaphorically explains the  
disappointment of Brutus as being a lone and hopeless character, especially after the



death of his wife Portia and the death of his friend Cassius.

Although the play *Julius Caesar* is regarded as a tragedy as posted by scholars like Crystal (2005) and Thierry et al. (2008), but this study can find some examples of conversion used for wit or witty. For example, the word “seat” in “*And after this, let Caesar seat him sure,*” (*JC I.ii.318*). Here, Cassius speaks to Brutus as he makes fun from Caesar if Caesar has any wish to select his relative Octavius as his heir, i.e., to be a king after him. In fact, there is a mixture of irony and witty feelings in the above line and the metaphorical picture of dictatorship is achieved by the converted word “seat” from a noun to a verb. More examples of wit are achieved by the word “mart” in “*To sell and mart your offices for gold/ To undeservers.*” (*JCIV.iii.11*) and the word “stale” in “*To stale with ordinary oath my love*” (*JC I.ii.73*).

In the next section, the researcher will follow the same technique to analyse the semantic level of conversion found in the poem *The Rape of Lucrece*.

#### **4.5.2 The Rape of Lucrece**

As clarified earlier, conversion is commonly a change that takes place in the syntactic function of the word, which in turn leads to a change in meaning of that word. In the section the researcher will focus on the semantic component since the lexical and grammatical levels are discussed earlier.

The idea of semantic change via conversion can be seen by the word mud, for example, literally it means “wet earth that has become soft and sticky.”, but herein “**Mud** not the fountain that gave drink to thee;” (*Luc.577*) it stylistically means “to muddy something with a mud” and it presented metaphorically the idea of corruption.

Besides, the converted words as illustrated in the above tables are mostly polysemantic, they have other meanings in addition to those indicated, In other

words, the analysis show that the literal meaning of the words differ significantly from the stylistic meaning of that words. This analysis also shows that literal interpretation does not yield the correct/ stylistic meaning because deriving the meaning of the converted words from the literal meanings of their original/ basic words is impossible as illustrated below.

#### 1.Noun- verb conversion

No.	item	Location	Statement	Literal Meaning	Stylistic meaning
1	fence	63	When shame assailed, the red should <b>fence</b> the white.	A barrier enclosing an area, typically consisting of posts connected by wire, wood, etc.	to surround or to protect
3	grave	755	For they their guilt with weeping will unfold/And <b>grave</b> , like water that doth eat in steel,	A hole dug in the ground for a coffin or a corpse.	to dig a grave
4	plague	1484	To <b>plague</b> a private sin in general?	A contagious disease spread by bacteria and causing fever and delirium.	to spread, pester or to cause a continual trouble
5	sentinel	942	To wake the morn and <b>sentinel</b> the night,	A soldier or guard whose job is to stand and keep watch.	to premeditate/ to keep watch
6	shame	1003	To <b>shame</b> his hope with deeds degenerate:	A feeling of humiliation or distress	to expose

#### 2. Verb-noun conversion

No.	item	Location	Statement	Literal Meaning	Stylistic meaning
1	annoy	1109	For mirth doth search the	make	Nuisance/

			bottom of <b>annoy</b> ;	someone slightly angry.	disturbance
2	defame	1033	But if I live, thou liv'st in my <b>defame</b> .	say or write something that damages the reputation of someone or something.	sin
3	load	734	She bears the <b>load</b> of lust he left behind,	put a load or large quantity of something on or in a vehicle or container.	sin
4	Spoil	733	Leaving his <b>spoil</b> perplexed in greater pain.	make less good or enjoyable.	sin
5	will	495	But <b>Will</b> is deaf, and hears no heedful friends;	Model verb	desire/ wish/ lust

### 3. Adjective-noun conversion

No.	item	Location	Statement	Literal Meaning	Stylistic meaning
1	Bad	995	'O Time, thou tutor both to good and <b>bad</b> ,	un welcome or unpleasnt	bad people/ devil
2	Blue	407	Her breasts like ivory globes circled with <b>blue</b> ,	the blue colour / of the colour of the sky on a sunny day.	blue colour
3	High	1412	Some <b>high</b> , some low, the painter was so nice.	extending far upwards.	a high point, level, or figure.
4	ill	1207	My blood shall wash the slander of mine <b>ill</b>	not in good health; unwell	harm
5	Meek	710	Feeble Desire, all recreant, poor, and <b>meek</b> ,/Like to a bankrupt beggar wails his case.	quiet and gentle and submissive.	the meek people

#### 4. Adjective-verb conversion

No.	item	Location	Statement	Literal Meaning	Stylistic meaning
1	clear	1053	To <b>clear</b> this spot by death, at least I give	easy to see,, hear, or understand	to clean/ to punish /to make clear
2	cross	286	So <b>cross</b> him with their opposite persuasion	angry or annoyed	afflict/ go against/ to make cross
3	Fine	936	Time's office is to <b>fine</b> the hate of foes,	of very high quality/ satisfactory or acceptable [=OK]	to complete/ to make fine

#### 5. Adverb- verb conversion

No.	item	Location	Statement	Literal Meaning	Stylistic meaning
1	askance	637	They ... from their own misdeeds <b>askance</b> their eyes!	with suspicious or disapproving look; doubtfully	to suspect
2	black	622	Thou <b>black</b> 'st reproach against long-living laud,	in the opposite direction from that in which one is facing or travelling	give support to/ support
4	out	356	The eye of heaven is <b>out</b> ,	moving away from a place, especially from one that is enclosed to one that is open.	to close/ sleep

These stylistic meanings create metaphors as the stylistic meaning of the converted words and their literal ones are different. The function of metaphors is based on this relationship, i.e., relationship between the stylistic and literal meanings. Though metaphor and conversion are two different things, they work together in Shakespeare's *Julius Caesar* and *The Rape of Lucrece* to create an artful picture of the text by producing multi meanings of the words that help the reader to understand and enjoy the literary text (see the discussion below).

In short, Walse (1989) and Crystal (2005) state that noun to verb conversions based on abstract notions show a regularity of metaphorical meaning, although the conversion meaning among them will serve other meanings as well. For example the words *sentinel* at (Luc.942) in "*To wake the morn and **sentinel** the night,*", denotes "to premeditate" or *nurse* at ( Luc.141 ) in "*The aim of all is but to **nurse** the life/ With honour, wealth, and ease in waning age;*" denotes "to nurture"; *countenance* at ( Luc. 343 ) in "*As if the heaven should **countenance** his sin.*"denotes "to hide"; *mud* at ( Luc.577 ) in "***Mud** not the fountain that gave drink to thee;*" denotes "to muddy"; *cross* at ( Luc.286 ) in "*So **cross** him with their opposite persuasion*" denotes "oppose/ object" or the word "spare" at (Luc.582 ) in "*My husband is thy friend; for his sake **spare** me:*"denotes "to avoid/ leave";

Verbs based on adverbs roots also have different meanings as the word *askance* at (Luc.637) in "*They ... from their own misdeeds **askance** their eyes!*"denotes "to suspect"; *back* at (Luc.622) in "*Thou **black**'st reproach against long-living laud,*"denotes "support".

As stated earlier that the verbs based on adjectives stems like *close* (Luc.761), *clear* (Luc.354), *dark* (Luc.191), *fine* (Luc.936), *wrong* (Luc.819) and so on. they mean either "to became close, clear, dark, fine, wrong, and so on"if they used

intransitively while they mean “to make close, clear, dark, fine, wrong, and so on “if they used transitively”.

As mentioned earlier that conversion expression with a figure of speech, i.e., metaphor assist Shakespeare to achieve certain stylistic effects, such as irony, satire, wisdom and so on. An example of irony can be seen via the use of the word “nurse” in the following sentence from (*Luc.14*):“*The aim of all is but to **nurse** the life/With honour, wealth, and ease in waning age;*”

In the sentence above, the writer presents an ironical picture of Lucrece after she was raped when she criticizes the society in which she lives. Society expects its citizens to live in honour and lead a virtuous life. She also laments that the rules prevalent in her society is too tough and so she will never get the opportunity to defend herself. An example of satire is evident in the sentence “***Mud** not the fountain that gave drink to thee;*”(Luc.577), here, Lucrece satires the person who raped her saying that the act did not spoil her life, she compares herself to fountain which provides water for drinking, i.e., the author presents another picture of metaphor that Lucrece is pure like the water which helps people, including that person, with honor. Beside, she asks him not to soil the fountain that provides water i.e., one should not hurt the person who helps him/her.

An example of wisdom is found in the literary line “*His true respect will **prison** false desire,*” (*Luc.642*), via this sentence including the converted word “prison” from a noun to a verb the writer Shakespeare achieves a metaphorical picture of preservation, i.e., one should be clean and never spoil his or her soul with crimes or taboos. Metaphorically, it also shows the idea of irony at the same time. Beside irony and satire, one can find many examples of wisdom in Shakespeare’s *The Rape of Lucrece*. In contrast there are more examples of wit or witty in Shakespeare's *Julius*

*Caesar*. However, making comparisons is not the main focus of the current study.

All the above listed meanings of conversion exist in Shakespeare's *Julius Caesar* and *The Rape of Lucrece*, which brings the researcher to a conclusion that it plays a significant role in the texts. . It also shows that a polysemantic verb (or noun), for example, formed by conversion is not structured semantically as a separate unit and does not constitute a system of meanings, because its separate meanings are not conditioned by each other but by respective meanings of the prototype. If the study takes the semantic aspect as the level of contents, and the lexical-grammatical aspect of the word as the level of expression, it can be concluded that the semantic structure corresponding to the lexical-grammatical complex [scandal] and not two semantic structures, one corresponding to the noun and the other to the verb like the two morphological paradigms.

Therefore, based on the analysis in the above argument, it can be noted that *Julius Caesar* and *The Rape of Lucrece* mostly contain noun to verb conversions, to achieve certain stylistic effects. The stylistic effects are mainly satire, irony, wit/ wisdom and witty. These effects can be coded into four major areas of semantic categories, as stated in Table 4.1:

Table 4.1: Distribution of stylistic effects according to four major stylistic categories

<b>IRONY</b>	<b>SATIRE</b>	<b>WIT/ WISDOM</b>	<b>WITTY</b>
about, age, arm,askance, away,bad, bail, barn, bay, circle, clear, close, coin, compass, crowd, crown,dark,	about, annoy,back, bait, blue, countenance,cross, delight,fare, gain, general, grace, ill,joy,laud, lock, love,	advantage, bad, bizz, chat, dead, decay, deep,defame, fence, fine, free, gage, good, ill,love,march, mart,might, old, pause,	high, ill, low,march, press, seat,

debate, deck, dream, drop, fair, fine, fit, foam, force,gage, general, grace, grave, gush, heave, ill,joy,kind, last, light, load, long, love, low,mask, meek, neat, nurse, out, peep, plague, poison, poor, press, prison, purge, rail, rate, rejoice, relish, rest, rich, saw, say, scale, scandal, , scorch, scorn, season, sentinel, shift, sin, spoil, stone, speed, stale, sting, strain, surfeit, use, vomit, will, wound, wrong, yield,	mud, out, part, place, press revenge,right, shame, , show, spoil, stain, threat, trouble, tune, weak,wound, wrong,	profess,red, sign, stale, stoop,shade, talk,want, white, work, wound,	
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Based on the analysis, it can be assumed that William Shakespeare uses conversion in his literary works mostly to achieve ironic effects. This means that Shakespeare lives a hard life that is why he always makes fun of people around him whether in his real society or in his literary writings (Crystal, 2012).

#### 4.5.3 Lexico-Semantic Relationships Analysis

As clarified earlier, most of the words listed in the previous tables (see 4.1.1 and 4.1.2) are open class, words (content words) i.e., they carry particular meanings



as opposed to closed class or grammatical words like prepositions, determiners and so on that do not have independent meanings.

Thus, based on the analysis in the above tables, it can be seen that *Julius Caesar* and *The Rape of Lucrece* mainly consist of conversions of content words i.e. from nouns to verbs. The nouns are mostly abstract notions or feeling, and well-being. These nouns can be grouped into four rough areas of meaning or semantic fields, as shown in Table 4.1:

Table 4.1: Distribution of nouns within four basic semantic classes

<b>NOUNS RELATED TO PERSON</b>	<b>NOUNS RELATED TO ABSTRACT NOTIONS</b>	<b>NOUNS RELATED TO FEELINGS OR WELL-BEING</b>	<b>NOUNS RELATED TO OBJECTS</b>
nurse,	scandal, grace, rest, wish, trouble, second, crowd, sound, regard, advantage, age, list, charm, war, purpose, fashion, walk, bait, bay, march, mark, dash, part, repute, wish, list, profess, abuse, sound, purpose, regard, soar, speed, ban, blot, cipher, circle, countenance, cross, debate, dream, drop, force, gage, gush, heave, honour, hum, peep, plague, question, rate, revenge, scorch, scorn, season, sentinel, shame, sin, stain, stoop, strain, story, surfeit, tender, tune,	joy, rage, threat, speed, swoon, foam, humor, sting, pause, rest	coin, crown, lock, seat, mask, fence, mud, vomit, place, scale, tower, grave, stone, barn, light, lock, arm, bail, prison, compass, deck, fare, pen, poison, purge, rail, relish, tower

This combination of metaphor and grammatical conversion is obvious throughout *Julius Caesar* and *The Rape of Lucrece*, where conversion from nouns-to-verbs simultaneously serves an artful picture of how to use metaphorically abstract notions. As explained earlier, coining verbs from nouns and adjectives like the word “scandal” at (*JC I.ii.76*) and “sentinel” at (*Luc.942*) and “brave” at (*JC I.ii.73*) provides a tremendous dramatic advantage to Shakespeare. For example, by turning brave from an adjective to a verb instead of using the available verb “encourage” Shakespeare achieves both the solidity of an Anglo-Saxon root word (instead of the more abstract, Latinate “encourage”) and an association with the inarticulacy of nights – nights were and are commonly described as “brave” rather than “coward”.

Thus, metaphor and grammar unite in *Julius Caesar* and *The Rape of Lucrece* to convey a power that transcends both the literal and the artistic bounds of a fixed reality.

Here, Shakespeare breaks the restrictions that are prescribed in the English language system to avoid abstract notions. For example he uses trouble at (*JC II.i.87*) in “*Good morow, Brutus; do we **trouble** you?*” instead of the available verb, i.e., the verb that can be normally found in LED, “disturb” or the word sentinell at (*Luc.942*) in “*To wake the morn and **sentinel** the night,*” instead of the available verb “premeditate/watch” or the word about at (*JC III.ii.205*) in “*Revenge! **About!** Seek! Burn! Fire! Kill! Let/not a traitor live.*” instead of the available verb “tackle/go after” or the word grace at (*JC I.i.34*) in “*To **grace** in captive bonds his chariot wheels?*” instead of the available verb “decorate”, or the word joy at (*JC V.v.34*) in “*My heart doth **joy** that yet in all my life/ I found no man but he was true to me*” instead of the available verb “enjoy”, or the words white and red at (*Luc.63*) in “*When shame assailed, the **red** should fencethe **white**.*” instead of the available nouns “virtue” and

“readiness/alertness”, or the word grave at (*Luc.755*) in “*For they their guilt with weeping will unfold/And **grave**, like water that doth eat in steel,*” instead of the available verb “bury”, or the word mask at (*JCII.i.81*) in “*To **mask** thy monstrous visage? Seek none, conspiracy;*” instead of the available verb “hide’ or the word nurse at (*Luc.141*) in “*The aim of all is but to **nurse** the life/ With honour, wealth, and ease in waning age;*” instead of the available verb “feed”, or the word “back” at (*Luc.622*) in “*Thou **black**'st reproach against long-living laud,*” instead of the available verb “support”.

Thus, Shakespeare’s observation/ perception of reality, cannot be accepted by society as a whole, by spending on the linguistic elements values other than these linguistic elements have in the language system. He joins what is kept separate in the system and separates what is joined in the system (Jonavonic (2003), Crystal (2005) and Thierry et al., (2008)). To them Shakespeare, via word conversion, breaks the normal rules of the English system, for example the word out at (*Luc.356*) in “*The eye of heaven is **out**,*” is used instead of the normal verb “recede/subside/cover”. By doing so he provides stylistic effects such as irony, satire, wisdom, wit etc. (for more details see the above section).

Shakespeare's use of different parts of speech to act as another in deviation of the normal rules of grammar may lead to artful verb- formations. For example it allows him to use these words to suggest and behold at that which cannot be use easily by other words without a loss of verbal effect (Wales (1980) and Thierry et al., (2008)). For examples see the above section.

This combination between creative restructuring of conversion and metaphor was not simply a feature of the age which Shakespeare picked up along with everyone else: he worked unusually hard at it, earning what is called a deriver of

words. In addition, via conversion Shakespeare's language becomes more dramatic because via conversion, Shakespeare's language has an unusual rapidity and abundance. Via conversion Shakespeare's syntactical imagination is pushed further than the limits of English vocabulary, i.e., than other writers of his time (Janovonic (2003), Crystal (2005) and Calvert (2010)).

#### **4.6 Conclusions**

As clarified earlier that analysis of language patterns created by linguistic deviations in a literary text can, in general, help in its interpretation. However, it can be concluded that word conversion does not work in isolation. It seems to undertake into two types of relations: into intra-textual relations with other language components - both regular and irregular - in the context, and into extra-textual relations with the language code from which it originates. Therefore, from the aforementioned analysis, the researcher can conclude the following:

This present analysis presents two essential aspects of linguistic deviations of conversion:

(i) The linguistic deviations, as in the case of word conversion features in general, do not take places randomly in a literary piece but work with other linguistic/ stylistic features such as metaphor.

(ii) Linguistic deviations of conversion are recognized not in isolation with reference only to the context in which they occur, but also with reference to the language system or code. Without the rules, the author's could lose its communicative intensity (Thierry et al., (2008)).

It is the part of the learners' knowledge to know how the language system or code normally works. In ordinary discourse that assists them create quantitative judgement of how far the deviance has gone and qualitative judgement of whether it is aesthetically successful. By doing so literary experience can be immediately both personal and subjective. It also seems to denote to the scholars of literature how carefully related are their readers' linguistic competence and their skill for literary interpretation and how literary reading can participate to the progress of this competence.

In the same respect, the researcher can conclude that the conversion patterns can run a significant part in building up intra-textual elements in literary and poetic contexts and that the communicative energy of these language elements is crucial in the explanation of literary writings where such elements take place. Chapman (1973:74) remarks:

The unique quality of literary language is often to be found in the tension between expectation and fulfilment. The writer leads us into familiar paths of language before offering a new and exciting continuation.

In addition, the study can find that languages have their own language-particular rules to allow non-normal shuffle or mixture of elements. For example, languages like Latin and Sanskrit, in which grammatical functions are recognized inflectionally, show more facility in the status of constituents. Whereas, in English language where grammatical functions are assigned according to their positions, there are constraints assessed on the scrambling of phrase/ word order.

In the analysis of word conversion in the present chapter, the researcher shares Wales (1978) the same conclusion that it is one of the ways by which the demerits of

having a comparatively rigid grammatical word conversion can be obviated. This also interpretes why similar structures are not found, or are not used overall, in literary languages in which the conversion is frequently less rigid than in ordinary language.

This once again presents how the language patterns, word conversion included, created by literary artists and authors propose their urgent study for a way of explanation which may override the constraints of normal language use but will bestow on the linguistic patterns regarded just those values which denotes their single sight.

## CHAPTER 5

### CONCLUSIONS, RECOMMENDATIONS AND SUGGESTIONS

#### 5.0 Introduction

This chapter presents the summary of the previous four chapters, the summary and discussion of the three research questions, the limitations and the implications of this study. It also provides the recommendations for future research and general conclusion of this research.

This research is an effort to display how stylistic analysis can be utilized as an analytical tool to interpret literary language (Carter and McRae, 1996:5) and demonstrate that stylistic interpretation can be used to analyse patterns of conversion in William Shakespeare's literary works.

Specifically, this study, based on Jakobson's (1960) and Leech's (1970) approaches, attempts to present how the analysis of the patterns of conversion at the lexical, grammatical and semantic levels elucidates the theme of the literary texts that were studied. At this juncture, it is significant to state that this study does not claim that a drama or a poem can be analysed linguistically without taking into consideration the context they occur in as evident in Verdonk's view (2001:19) that a text is evidently bounded with an "internal linguistic context that is built up by the language patterns and also with an external non-linguistic context that connects the readers to ideas and experiences in the world outside the text". In other words, this study is an effort to "provide a method for scrutinizing texts, opening up starting points for fuller interpretation" of literary texts such as poetry (Carter and McRae 1996:5-6) in relation to Shakespeare's literary works.

The study's research questions are:

1. What are the main types of conversion that can be found in selected texts of Shakespeare?
2. How are the stylistic meanings of words that have undergone conversion in the texts different from the literal (actual) meanings?
3. What are the stylistic effects achieved by the conversions in the selected texts?

The following sub-sections will summarize the findings by referring to the analysis and discussions that are found in chapter four.

### **5.1 Findings and Discussion of Research Question 1**

The analysis of the conversion at lexical and grammatical levels of Shakespeare's *Julius Caesar* and *The Rape of Lucrece* reveals certain patterns/ types being used and these categories as stated by Bartolome and Cabrera (2005) and Thierry et al., (2008), they are:

1. Noun to verb conversion, 2. Verb to noun conversion, 3. Adjective to noun conversion, 4. Adjective to verb conversion and 5. Adverb to verb conversion.

In the terms of nouns to verbs conversion, Shakespeare tends to use less abstract notions, i.e., most of these nouns are concrete or specific in meaning pointing to people, their views, their feelings. For example, words like *age* at (JC VI.i.94) in “*Now, most noble Brutus, / The gods today stand friendly, that we may, / Lovers in peace, lead on our days to **age!***”; *bait* at (JC IV.iii.28.2) in “*Brutus, **bait** not me; / I'll not endure it.*”; *crowd* at (JC II.iv.36) in “*Will **crowd** a feeble man almost to death; ...*”; *speed* at



(*JC I.ii.88*) in “*For let the gods so **speed** me as I love*”; *dream* at (*Luc.87*) in “*For unstained thoughts do seldom **dream** on evil*”; *bail* at (*Luc.1725*) in “*That blow did **bail** it from the deep unrest*”; *stone* at (*Luc.978*) in “***Stone** him with hardened hearts harder than stones,*”; *revenge* at (*Luc.1841*) in “*We will **revenge** the death of this true wife*”; *mask* at (*JC II.i.81*) in “*To **mask** thy monstrous visage? Seek none, conspiracy*”; are nouns that are converted to become verbs.

Verbs formed by conversion from nouns, adjectives and adverbs follow the regular syntactic and semantic correlations. For syntactic regularity, these verbs besides occupying the position of a verbal predicate take the functional verbal categories/ties. They are also used in the present tense, the active voice, and are either transitive or intransitive. A noun to a verb conversion can be seen through the word “revenge” at (*Luc.87*) in “*We will **revenge** the death of this true wife*”; which is used as a transitive verb, in the present tense and the active voice. It also has syntactic ties of a verb, i.e., infinitive form preceded by the auxiliary verb ‘will’ and has ‘we’ as a subject and ‘the death of this true wife’ as its object.

Another example is the word “scandal” at (*JC I.ii.76*) in “*If you know / That I do fawn on men... / And after scandal them*” which is used as a transitive verb, in the active voice, in the present tense (i.e., to match with its subject “I” in present tense, it does not acquire any suffixes according to English system) and has the ellipsis pronoun “I” as a subject and “them” as its object.

An example of an adjective to a verb conversion is evident in the use of the word “incorporate” at (*JC I.iii.135*) in “*No, it is Casca, one **incorporate** / To our attempts.*” Where the word “incorporate” is used as an intransitive verb and is in the active voice. It has “one” as a subject and “to our attempts” as its complement.

Similarly, the word “wrong” at (*JC III.ii.128*) in “*Than I will **wrong** such honourable men.*” is used as a transitive verb, and is in the active voice, has “I” as a subject and “such honourable men” as its object.

An example of an adverb to a verb conversion can be seen in the words “askance” at (*Luc.637*) in “*they ... from their own misdeeds **askance** their eyes!*” and “back” at (*Luc.1671*) in “*yet in the eddy boundeth in his pride/**Back** to the strait that forced him so fast,;*” (for more details see 4.1.1 and 4.1.2).

Nouns formed by conversion from verbs or adjectives also follow the regular syntactic and semantic correlations. For syntactic regularity these nouns, beside, occupying the position of subject or object of the sentence, have the plural form, articles, determiners, prepositions, postmodifiers (i.e., preceded by adjectives ) or be used in the Possessive case, i.e., they have syntactic ties/ suffixes of a noun. For example the words 'wound' at (*JC II.i.300*) in “*Giving myself a voluntary**wound***”; 'annoy' at (*Luc.1370*) in “*For Helen's rape the city to destroy,/Threatening cloud-kissing Ilion with **annoy***”; are nouns and have the syntactic/ functional ties of a noun. For example, the word 'wound' not only possesses the syntactical relations of a noun (it is preceded by the definite article “a” and modified by the adjective “voluntary”) but also occupies the position of a direct object because the word ‘giving’ is normally classified as ditransitive in English language and thus has two objects i.e., 'myself' as the indirect object and 'a voluntary wound' as the direct object. The word 'annoy' it is also a noun, since it occupies the position of a noun and possesses the syntactical relations of a noun (it is preceded by the preposition “with”).

The words ‘deep’ at (*JCIV.iii.224*) in “*The **deep** of night is crept upon our talk*”, ‘good’ at (*Luc.656*) in “*If all these petty ills shall change thy **good**,*” are

adjectives which have been used as nouns in the above examples. They occupy the position of a subject or an object of the sentence, they are preceded by an article “the”.

Based on the lexical and grammatical stylistic devices of conversion which are discussed in the chapter four, the researcher asserts that Shakespeare’s style is different from other literary writers of his time (see 1.1.2) because he uses a different structural design of utterances. For example, he uses noun to verb conversions, verb to noun conversions, adjective to noun conversions, adjective to verb conversions and adverb to verb conversions. Thus his use can be regarded as a special syntactical system which is a variant of the general syntactic model of English language.

The changes he makes in the syntactic pattern of the structures of the utterances, via conversion show his extraordinary command over the English language. Moreover, the study has found that the way Shakespeare uses stylistic devices to pattern conversion does not hinder the intelligibility of the utterances (Crystal, 2005), and this is the major condition in the use of such kind of style in literature. In the researcher's view some of the syntactic stylistic devices which are discussed in the chapter four may have concordance with the Jonavonic’s creativity (2003) because these devices, to some extent, have the power to generate an unlimited number of sentences within the given pattern. It also appears to the researcher that some syntactic stylistic devices such as metaphor is foregrounded in the writing of Shakespeare.

There are certain textual properties that exist in a conversion which make it as poetic, such as rhythm, rhyme, deviation, and cohesion (Wales, 1978). For instance, in vowel-rhymes the vowels of the syllables in corresponding words are identical, but the consonants may be different as in the words gage at (*Luc.144*) in “*That one for all*

or all for one we **gape**”, grace at (*Luc.1319*) in “When sighs and groans and tears may **grace** the fashion/Of her disgrace ,...” and grave at (*Luc. 755*) in “For they their guilt with weeping will unfold/And **grave**, like water that doth eat in steel, ”.

Consonant rhymes, on the contrary, show concordance in consonants and disparity in vowels, as in the words chase and curse at (*JC I.ii.8-9.1*) in “To touch Calpurnia; for our elders say/The barren, touched in this holy **chase**, Shake off their sterile **curse**.”. Deviation occurs since the conversion helps the word to deviate from English norms, i.e., through the change from its normal word class to an unusual word class such as from a noun to a verb.

Conversion can also provide cohesion as it gives the converted words new characteristics such as new syntactic and semantic ties. Their existence in literature is marked by consistency and systematicity and they take their meaning from their relationship to the total system of the language in which they are used.

But there it is significant to remark that precise analysis of lexical items is not possible in the same way as one would analyse the grammar of a literary piece. This is because English lexis is infinite and thus, “there are endless possibilities of lexical choice open to a writer” (Carter, cited in Verdonk, 1993:62). Therefore, it is difficult to accurately explain foregrounded patterns of conversion in a literary work. However, having said that, the study has attempted to make validated interpretations based on the features of lexical, grammatical and semantic from *Julius Caesar* and *The Rape of Lucrece*.

Below, the researcher will present conclusions pertaining to the main types of conversion in Shakespeare's *Julius Caesar* and *The Rape of Lucrece* :

**a.** Nouns-to-verbs conversion: Shakespeare's *Julius Caesar* and *The Rape of*

*Lucrece* show a marked use of noun to verb conversion. The purpose of this use, it has been found, is to save time and trouble and to give precision and brevity. The dramatic effects of verb-formation, which is the most common kind of conversion in Early Modern English but which the study also finds particularly characteristic of Shakespeare's usage, make *Julius Caesar* and *The Rape of Lucrece* a paradigm of his mature practice. The study agrees with Kathleen Wales that in Shakespeare's noun-to-verb conversions "what are thought of as stable objects . . . are wrenched from their passivity to acquire new vigour as actions," She also adds that "metaphor harmonizes well with the flexibility of conversion" (1980:181-2). As mentioned earlier this union of metaphor and grammatical conversion is evident throughout, *Julius Caesar* and *The Rape of Lucrece* where shifts from noun to verb simultaneously "affirm the fertility of metaphor and displace action from the material to the more fluid metaphorical realm" (Reibetanz, 2005:2) . *Julius Caesar* and *The Rape of Lucrece* is a remarkable place to find out the joined powers of metaphor and conversion. Throughout this study, the researcher concludes that the metaphorical as the real and sets up its advantage over the literal. In the other hand, Shakespeare's syntactic art transforms from a noun to a verb makes him as the first writer to use it metaphorically.

**b.** Verbs to nouns conversion is the most dominant feature of *Julius Caesar* and *The Rape of Lucrece*. The writer uses V-N conversion to create, sometime, a rhythmic effect to his poem *The Rape of Lucrece*. This satisfies the pattern of assonance, i.e., "the same vowel sounds are repeated in neighboring words to create a pattern in the sentence. Assonance is particularly useful when the author wants to create a meaningful impression in the mind of a reader. It is often used to create rhythm in a poem. Assonance comes from a Latin word that means 'to sound'" (LED, 2007),

which is essential to the working of ordinary rhythm. V-N conversion is also used to create an overall effect of unity and similarity. The varied instances would seem united inside this overall system as a consequence of belonging to it. In short, V-N conversion imitates the unity that the writer wishes to establish to this universe.

c. Adjectives to nouns conversions: It is possible to use an adjective as a noun by simply using the adjective as the subject or an object and omitting the noun it modifies. Usually adjectives are used as nouns to refer to specific quality shared by a group of people, e.g., (the good) or a specific human characteristic shared by a group of people, e.g., (the poor). It is noted that this stylistic device is used by William Shakespeare to achieve brevity and economy of expression. Thus, via the above conversion especially in these works, Shakespeare puts his linguistic capacities most efficiently and energetically in the service of his mature dramatic genius.

d. Adjectives to verbs conversion: This stylistic device is used by William Shakespeare either through occupying these adjectives the position of a verb or having the syntactic ties of a verb like *-to infinitive, simple form, imperative form* to create what is called lexical cohesion besides effectiveness, emphasis, reinforcement of meaning and clarity (for examples, please see 1.1.2).

e. Adverbs to verbs conversion: Shakespeare shows a clear use of adverbs to verbs conversion. The structure of his literary works would have been weakened due to the lack of connection between words, clauses and lines dealing with different places and instances, but his use of adverbs to verbs conversion has secured unity to the text and woven the different parts into a coherent whole to substitute for any thematic incoherence as evident in the use of *about* in “*It is no matter. Let no images/Be hung with Caesar's trophies. I'll about*” (JC I.i.69) spoken by Flavius to his friend

Murellus. The word *about* which is an adverb, is used as a verb here. By possessing the verbal predicate position i.e., it is preceded by the modal verb “will” and taking “I” as its subject, the word denotes “tackle.” Hence, all these features come together to give the reader an acceptable meaning which, in turn, gives him an acceptable sentence. The same pattern can be noted in the word *away* in “*So call the field to rest, and let's **away**,*” (JC V.v.80), the word *out* in “*Set on, and leave no ceremony **out**.*” (JC I.ii.11), and *askance* in “*they ... from their own misdeeds **askance** their eyes!*” (Luc.637 )and *back* in “*Thou **black**'st reproach against long-living laud*” (Luc.622).

Yet anyone familiar with William Shakespeare's often difficult life can see its hard won wisdom was rooted in bitter experience, that is why he usually uses satirical expressions, in particular ironic ones. In order to create a witty or ingenious turn of thought, Shakespeare bases his conversion on abstract notions, which, in turn, show a regularity of metaphorical meaning (Crystal, 2005). To Martin (2014:1) this regularity is achieved through two ways. First, the “metaphoric use of different words is motivated by a single underlying metaphor”(ibid). Second, it seems that “regularity has to do with the use of the single words with metaphor that exhibits various degree of similarity” (ibid). The second type of regularity can be seen in the words *grace* as in “*Do **grace** to Caesar's corpse, and **grace** his speech*”(JC III.ii.58); *humour* in “*He should not **humour** me. I will this night,*”(JC I.ii.312); *joy* in “*My heart doth **joy** that yet in all my life/ I found no man but he was true to me.*” (JC V.v.34) and *wish* in “*And every one doth **wish**/Which had but that opinion of yourself/...*” (JC II.i.91). All these conversions from nouns to verbs give the reader metaphorical pictures of one idea, i.e., the idea of lack of happiness, i.e., the idea of

hopelessness. Metaphor, the researcher finds, is the stock figure of the conversion point. Metaphor can be called a manifestation of ingenuity or wit, not always a manifestation, surely, but a very proper accompaniment.

There is a sense in which metaphor is the language appropriate and inevitable to conversion. It is the scientist whose truth requires a language purged of every trace of paradox; apparently the truth which the metaphorical conversion, let's call it, can be approached only in terms of metaphor. (Hassan, 2006).

The study concludes that the language of metaphor is the language of sophistry, hard, bright, witty, it is hardly the language of the soul. (Wales, 1978). The researcher accepts the notion that metaphor is a permissible weapon which a Chesterton may on occasion exploit. (Hassan, *ibid*). Metaphor can be regarded as as intellectual rather than emotional, clever rather than profound , rational rather than divinely irrational (*ibid*).

Conversions can be used to form metaphor or vice versa as posited by Reibetanz (2005:3-4) who argues that conversion, in general, confirms the enrichment of metaphor and “displace action from the material to the more fluid metaphorical realm”. Wales (*ibid*) and Salmon (1987) state that Shakespeare uses conversions to form metaphors which provide dramatic advantages and create better artistic pictures of events and effects which he wants his reader to pay attention to.

It becomes obvious from the above findings that the language of conversion has its own rules as well as its own meaning. And as a result, the researcher can say Shakespeare's conversion is effectively used and all of these stylistic features contribute to his literary work's expressive brevity and literary compression (Thierry et al., 2008).

In addition, the researcher notes that William Shakespeare shows a plurality of styles. Language in *Julius Caesar* and *The Rape of Lucrece* is full of contradictions.



The specific tensions and metaphoric built into linguistic patterns are noticeable in the word structure and conversion –structure which lend complexity and richness to the text (Wales, 1978 and Crystal, 2005). What is remarkable in Shakespeare's lexicon is the striking use of his nouns to verbs conversion. It is full of violent movement and conflict and has momentum and energy as evident even in the speeches of his characters especially in the speech of Brutus, Cassius and Casca. For example the word *crown* at (JC II.i.15) in “*And that craves wary walking. **Crown** him!- that!*”, here, Brutus, in soliloquy seeks for the justice. He gets angry and wonders whether the idea of making Caesar king again is equal to making Ceaser a dictator. Hence, he thinks that killing Caesar is justified.

Another example is evident in Cassius' utterances, for instance the word *bait* at (JCIV.iii.28.2) in “*Brutus, **bait** not me;/ I'll not endure it.*” and the word *scandal* at (JC I.ii.76) in “*or if you know/ That I do fawn on men and hug them hard,/ And after **scandal** them;*”. These words wreck vocal violence and since his characters carry the unmediated emotions of Roman mend into the conspirators, they are forever bickering; quarrel being the favoured mode of communication. (Crystal, 2003). The characters and their environment are presented through appropriate diction. In addition, the sparse but vivid description gives the text a highly emotive texture. Apart from these, his powerful imagery also helps to make his work truly idiosyncratic (ibid).

## 5.2 Findings and Discussion of Research Question 2

The analysis of semantic level of the words that have undergone conversion in Shakespeare's *Julius Caesar* and *The Rape of Lucrece* shows that the word conversions found in Shakespeare's *Julius Caesar* and *The Rape of Lucrece* can be

polysemantic and have other meanings in addition to those indicated. Alongside their embedded meanings are their literal (actual) meanings which are not the same. For example, the meaning of the word *scandal* at (JC I.ii.76) in “*or if you know/ That I do fawn on men and hug them hard,/ And after **scandal** them;*” is “to imprecate publically;” which is opposite to its literal meanings i.e. “outrage/ libel/ furor, etc.,”.

It is also noted that Shakespeare uses conversion in general and a noun to a verb conversion in particular to avoid abstract notions which in turn help him provide an artful picture of metaphor, i.e., to present a regularity of metaphorical meaning (Wales, 1978). For example, the word “joy” at (JC V.v.34) in “*My heart doth **joy** that yet in all my life/I found no man but he was true to me.*”.

The word “joy” literally means “great happiness and pleasure,” but it stylistically means “to be happy because of something;” Thus, the sentence has created a metaphorical representation of loneliness. The author metaphorically explains the disappointment of Brutus as being a lone and hopeless character, especially after the death of his wife Portia and the death of his friend Cassius.

In short, the researcher can conclude that the analysis of lexical, grammatical and semantic levels of word conversions in Shakespeare's *Julius Caesar* and *The Rape of Lucrece* shows that adjective to verb conversions may have the interpretation of “make... (into)” as evident via the word *stale* at (JC I.ii.73) in “*To **stale** with ordinary oath my love*” if they used transitively or “become” if they used intransitively as in the word *long* at (Luc.1571) in “*She looks for night, and then she **longs** for morrow,*”.

Verbs come out from noun stems can have the meaning of “act as...”, “use...for” or “treat ... as” as in the word bait at (*JC IV.iii.28.2*) in “*Brutus, **bait** not me;/ I'll not endure it*” denotes “act as a bait”/ “use me for a bait” or “treat me as a bait”; or the word stone at (*Luc.978*) in “***Stone** him with hardened hearts harder than stones,*” denotes “act as a stone” or “treat him as a stone”and so on.

To sum up, the analysis of conversion at three mentioned levels reveal that most of the words listed in the previous tables are open class words, i.e., they carry particular meanings. For example, most of the converted words are content words, i.e., nouns are converted to verbs and adjectives as exemplified in the following: “*Then Love and fortune be my gods, my **guide!***” (*Luc.351*) or an adjective to a noun conversion “*To wrong the **dead**, to wrong myself and you,*” (*JC III.ii.127*).

Stylistically speaking, the context of situation determines the meaning of a text, where conversion occurs. The context of literary language is different from the context of non-literary language for it calls for one situation and it is retrieved from the text itself(Leech,1969). The context of situation is supplied by the author and is decoded by the reader. On other words, the reader's response is important in determining the meaning of a certain literary text where conversion takes place.

Shakespeare's language requires analysis on various levels with syntax acting as the controlling factor. As noted by scholars such as Jovanovic (2003) and Thierry et al., (2008) Shakespeare often deviates from the normal use of language, but his deviation comes out of a deep study not arbitrary. By doing so, he creates a world of his own, shaping his ideas through the way he structures his language. He creates an imaginary world by the versatility and diversification of the syntactico- semantic structures of the conversion(Wales, 1978).

This researcher notes that conversion has the attribute of adding a stylistic meaning to the utterance besides the acknowledged grammatical and lexical meaning which the sentence already has. Such stylistic meaning goes alongside with primary one and it is superimposed on it. As clarified earlier, the basic aesthetic principle of communication that dominates literary writing in general is foregrounding. The researcher notes that most of the semantic stylistic devices which have been tackled in this study are, to some extent, foregrounded. It has also been observed from that in foregrounding the linguistic form, with the help of stylistic devices of word conversion, an additional meaning beyond its literal and normal interpretation is provided.

### 5.3 Findings and Discussion of Research Question 3

Besides what have been clarified earlier, the analysis of the patterns of conversion at the lexical, grammatical and semantic levels of Shakespeare's *Julius Caesar* and *The Rape of Lucrece*, helps the researcher interpret the stylistic effects of these two selected texts in particular and Shakespeare's writing in general.

Shakespeare, besides gaining graphic immediacy/ the immediate function via conversion, also achieves the dramatic effects of verb-formation. For instance, “joy” at (JC V.v.34) in “*My heart doth joy that yet in all my life/I found no man but he was true to me.*”; the word “sentinel” at ( Luc. 942 ) in “*To make the morn and sentinel the night,*”; the word “vomit” at (Luc.703) in “*Drunken Desire must vomit his receipt/ Ere he can see his own abomination*”; the word “long” at (JC I.i.22) in “*For after supper long he questioned*” and the word “out” at (JC I.ii.11) in “*Set on, and leave no ceremony out.*” are used as verbs. When nouns, adjectives and adverbs are used as verbs, instead of using available verbs, Shakespeare provides tremendous

dramatic effects to his writings.

Therefore, as discussed by the researcher, dramatic effects are achieved via word conversion in *Julius Caesar* and *The Rape of Lucrece* as evident in the following examples: “scandal” at (*JC I. ii.76*) in “*or if you know/ That I do fawn on men and hug them hard,/ And after **scandal** them;*” instead of “to imprecate”, “mud” at (*Luc.77*) in “**Mud** not the fountain that gave drink to thee” instead of “to muddy” or “sentinel” at (*Luc.942*) in “*To wake the morn and **sentinel** the night,*” , instead of “to premeditate/watch” and so on.

Besides what has been mentioned in previous sections, these conversions, analysed at three levels: lexical, grammatical and semantic, offer enormously dramatic merits to Shakespeare’s literary writings: *Julius Caesar* and *The Rape of Lucrece* as irony, satire, wit and so on. An example of irony can be seen via the use of the word “nurse” in the following sentence from (*Luc.141*): “*The aim of all is but to **nurse** the life/With honour, wealth, and ease in waning age;*”.

In the sentence, the writer presents an ironical picture of Lucrece after she was raped when she criticizes the society in which she lives. Society expects its citizens to live in honour and lead a virtuous life. She also laments that the rules prevalent in her society is too tough and so she will never get the opportunity to defend herself.

Satire can be seen through the word scandal from (*JC I.ii.76*) “*If you know / That I do fawn on men... / And after **scandal** them*”. This sentence presents Cassius’ situation among the Roman men, in general and Caesar in particular who knows them. Shakespeare presents Cassius as an unfaithful man and the one who wants to

utilizes from others and after that he may imprecate them. Thus, from the above example one can conclude that the conspiracy starts from the above satirical sentence.

From a stylistic point view, conversions can also be used to set up coherent links when the item to be converted comes from the readers' general knowledge or common sense, rather than from the actual text. Conversion is common in speech as a device for economy, as its use in Shakespeare's *Julius Caesar* and *The Rape of Lucrece* reads a fine line between economy and incoherence (Leech, 1969 and Janovonic, 2003).

To this researcher, the stylistic analysis of conversion at lexical, grammatical and semantic levels, with the help of linguistic models can be used as vehicles of inquiry in the analysis and can also help unearth the embedded meanings and underlying attitudes or stance that a writer has regarding the subject matter of his literary works. Thus, the researcher argues that conversion patterns are linguistic devices that will make it possible for readers to accept William Shakespeare, as a deriver/ coiner of English words which contributes to and enriches the English vocabulary.

## **5.4 General Conclusions and Implications**

This section deals with the general conclusions and implications arising from the comprehensive analysis of the data. This is undertaken to provide the overall view of conversion in English literature and how it is depicted in Shakespeare's *Julius Caesar* and *The Rape of Lucrece* perceptively.

### **5.4.1 Overall Thematic Structure**

The stylistic study of literature that is mentioned in different parts of the present study can be summarised as a branch of linguistics which deals with expressive resources and functional styles of a language. This can also be referred to as *literary stylistics* because it is related to the use of linguistic choices or devices in literary texts. In this sense, literary stylistics analysis has the capacity to highlight the purposes behind using certain linguistic devices or choices by the authors in their literary writings. Therefore, the use of conversion by William Shakespeare in his play *Julius Caesar* and his poem *The Rape of Lucrece* show different stylistic effects or purposes that will draw the attention of the readers.

### **5.4.2 Significance of the Stylistic Analysis**

Literature whether poetry or prose is often seen to manifest licences and restrictions not evident in other uses of language. Nevertheless, literature is a part of the whole language; and, therefore, what the teachers and readers, for example, can learn about language can help them understand literature and vice versa (Wales, 1978).

Thus, in this study, an attempt has been made to explain how linguistics can be employed successfully in the interpretation of literature. Owing to the nature of

linguistic tools which are universal and have been tested and validated, their employment, with particular reference to word conversion in this study, has enabled the researcher to make as far as possible definitive interpretation and also help to reveal the viewpoint or stance that is held by the writer regarding the subject of his works.

This stylistic analysis of conversion specifically at three levels: lexical, grammatical and semantic provides a more objective and more profound comprehension of the underlying multiple meanings of the texts. Since the lexical analysis of the conversion, for example, is many, it is but logical and appropriate to focus on certain types, they are: noun-verb conversion, verb-noun conversion, adjective-noun conversion, adjective-verb conversion and adverb-verb conversion. The discussion of the stylistic meaning of that words also helped in the understanding of the texts.

To the pedagogical implications, a stylistic analysis of a literary work points out that ESL-EFL learners can have even wider entrance to comprehend discourse in general, and literature in particular, by understanding carefully how meaning gets in relating to use (Clark, 1987). In this respect, the current study can help the reader, especially modern readers better understand the manner in which Shakespeare crafted his literary writings. It may also provide an awareness to the reader on his/her interpretation of the meanings that exists in his works. This includes knowledge of how Shakespeare had used word conversions to provide with more vivid imagery. This will allow for more enjoyment of Shakespeare's work in the modern world.

Beside, stylistic analyses support EFL learners with an awareness of how



language is used to present a particular meaning, as well as get dependability in reaching and accounting for their own interpretations of a literary work (Akyel,1995).

It is, however, important to note that this study does not claim that the analysis of word conversion are able to provide a definitive interpretation of a literary piece, but only that it enables readers to find textual evidence that will facilitate and deepen their understanding of what the literary works mean to them.

In his book *Linguistic Guide to English Poetry*, Leech (1969) differentiates literary/ poetic language from ordinary language. He (ibid: 5) observes that “poetic language may violate or deviate from the generally observed rules of the language in many different ways, some obvious, some subtle”. Shakespeare's deliberate usage of deviant expressions is part of the effect that he wants to put forward in his literary works. Hence, this study through a detailed and deliberated analysis of word conversions has unlocked the deeper meaning of the converted words along with explanations of how the converted words are used to clarify the meaning that the writer wants to convey.

#### **5.4.3 Significance of Jakobson's (1960) and Leech's (1970) Approaches**

The study has also stated that Jakobson's (1960) structural approach and Leech's (1970) functional approach are useful in the analysis of English literature as they make the analysis more thematic, objective and reliable. This statement is enforced by Walse (1980), Thierry et al., (2008) and Crystal (2012). Valera (1999), Jovanovic (2003), Bauer and Salvador (2005) and Crystal (2005) also mention that conversion analysis is necessary in the analysis of literary pieces. The researcher has supported the study with sufficient historical background information and literature review on

conversion in Chapters One and Two. The background information in Chapter One helps to explicate constructed morphological and syntactic definitions or what is called lexical and grammatical meanings of conversion and in Chapter Two it helps to constitute a semantic meaning of conversion. That is, the modern readers may not know that the process of conversion is a common ancient process, i.e., this process took place in the past and still continues in our daily life. Consequently, the ambiguity in the process of conversion is only resolved through the stylistic analysis by putting forward an objective for deep analysis of meaning of word conversion in Shakespeare's writing. In turn, this analysis can help modern day readers understand or appreciate Shakespeare's language in a more comprehensive way.

#### **5.4.4 Practical Theoretical Framework**

The theoretical framework of the present study is practicable and workable in stylistic analysis because it shows general and specific themes through the following concepts: foregrounding, cohesion and cohesion of foregrounding. It also avoids misinterpretations through adopting Jakobson's (1960) and Leech's (1970) models.

#### **5.4.5 The Overlap of Contextual and Intertextual Analyses**

The meaning of contextual analysis and intertextual analysis has some overlap. To this researcher contextual analysis takes place within the same text; while intertextual analysis occurs through another text that is relevant to the whole or target text. In the present study, the contextual analysis goals are to show the implicit or potential meaning of conversion in relation to the other elements of the sentence as well as in relation to the meaning of the whole text. However, the intertextual analysis becomes contextual analysis within the entire texts of the play *Julius Caesar*

and the poem, i.e., *The Rape of Lucrece* written by William Shakespeare.

#### **5.4.6 Boundaries of the Study**

The main focus of this study has been to demonstrate the stylistic devices of word conversion in the selected literary works of the English writer William Shakespeare. However, owing to time and space constraints and in view of the fact that stylistic analysis requires detailed and in-depth work, the scope of the study has been limited to one drama, i.e., *Julius Caesar* and one poem, i.e., *The Rape of Lucrece* written by William Shakespeare.

Besides that, this study is only on one concept: word conversion which is the centre of Shakespeare's works which makes the analysis more manageable and systematic. This also allows the analysis to be conducted at three levels of language (lexical, grammatical and semantical).

At the lexical level, the study limits itself to certain categories of conversion as articulated by scholars like Thierry et al., (2008) and Bartolem and Cabrera (2010), they are: 1. Noun-verb conversion, 2. Verb-noun conversion, 3. Adjective-noun conversion, 4. Adjective-verb conversion and 5. Adverb-verb conversion, i.e., the study limits itself with, one may call it, a morphological conversion.

Moreover, the study also limits itself with words that have undergone conversion and in order to show these words, this study has to mention only lines, sentence and clauses where these conversions occur. Whereas at grammatical level, the study is limited as it focuses only on the the functional positions and syntactic ties of the word conversions, which in turn leads to change in their meaning. At the semantic level the study concerns itself only with the semantic components of the words that help the researcher to differentiate between the literal and stylistic

meanings of the mentioned words. As such, it is very much focused to the objectives of this study.

Perhaps, the study's choice of texts allows for comparisons to be made and the differences analysed. However, although two different texts, each from a different time was analysed in this study, the researcher did not compare them in terms of the difference in usage of conversions. It must be noted that comparisons between the two may be impractical as the poem provides fewer evidences because of its shorter length. Hence, the primary motive of the writer to utilise two genres in the analysis was to obtain a wider range of evidence. On that count, both the texts had served as important sources of data for this study.

## **5.5 Contributions of the Study**

The current study has, in many ways, contributed to the literature on stylistics and analysis of conversions in literary texts that are used to foreground certain meanings in general. More specifically, the study's attempt to analyse the use of word conversions in Shakespeare's texts is an attempt to fill in certain gaps in literature. This section will briefly discuss the contributions that this research makes to this area of study.

### **5.5.1 Knowledge contribution**

As mentioned earlier (see 1.2.1) via word conversion William Shakespeare paints metaphorical pictures with single words which, in turn, helps him achieve certain stylistic effects such as irony, satire, wit and wisdom in his literary works and this helps the reader especially modern day readers to understand, enjoy or appreciate

Shakespeare's literary writings in a more comprehensive manner. Specifically, this study's examination of the lexical items that has undergone word conversions and their associated meanings has provided interpretations of his works, that is expected to help the modern reader to understand and enjoy his literary works.

### **5.5.2 Theoretical contribution**

Firstly, in the literature review chapter, the study has critiqued many scholarly studies in the different fields of knowledge: stylistics, linguistics, psychology and revealed their merits and demerits. This has justified its selection of more appropriate approaches to undertake stylistics analysis of literary texts. In relation to this, the study is informed by Jakobson's (1960) and Leech's (1970) frameworks as they are best suited to analyze the concept of foregrounding in a literary piece.

Secondly, the study has also developed an adopted approach to the field of stylistic or linguistic analysis as presented in Chapter Three. That is, the stylistic or linguistic analysis is affirmed via the contextual and intertextual analysis whenever possible. This has been done by supplying adequate historical accounts as background information in Chapter Two, and also by supplying a criticism to the concept of word conversion.

### **5.5.3 Reliability**

The background information has helped the study to carry out a more objective analysis which, in turn, will help the reader to better understand the literature because literary text is digressive in nature in that it makes literary references that some readers may not or may have little knowledge about. This may

affect the intended meaning which can then lead the reader to an incomplete understanding to the theme in question. It is hoped that the proposed approach in this study helps text analysts of literature to avoid possible tendentious and inaccurate interpretations.

#### **5.5.4 Replicability**

At the lexical, grammatical and semantic levels, the researcher has systematically shown how to derive the overall meanings of words that have been converted and is foregrounded in the texts. The researcher has also used a systematic and rigorous method to derive the concept of foregrounding in this study. This has contributed to a deeper understanding of Jakobson's (1960) and Leech's (1970) approaches in the study of foregrounding. Basically, the methods used here have the capacity to be replicated in similar studies.

#### **5.6 Implications and Suggestions for Future Research**

The analysis of conversion patterns in the lexical, grammatical and semantic structure in Shakespeare's *Julius Caesar* and *The Rape of Lucrece* show that these patterns are able to describe Shakespeare's theme such as irony, satire, wit and so on. It is therefore recommended that students, teachers and readers alike be taught how to interpret and analyse these linguistic features so that they will be able to demonstrate a more in-depth and less sketchy account of Shakespeare's literary works.

The outcome of this study can catalyse ideas for future research. As this study only analysed one drama, i.e., *Julius Caesar* and one poem, i.e., *The Rape of Lucrece* written by William Shakespeare, future researchers should consider applying the

analytical framework and methodology of this study at other literary works especially those written by English writers to prove the effectiveness of this methodology as well as to obtain a bigger database of findings.

In the light of the findings arrived at, the study would like to outline in brief some suggestions and recommendations:

1. It is not claimed that this study has covered all the stylistic devices of conversion. Hence, the present work may be complemented by other devices with the help of good sources.
2. A research may be carried out to analyze each stylistic motivations of conversion independently i.e., each type of conversion can be studied alone or separately from the other types.
3. Studying metaphor as a stylistic characteristics for a particular poet or a group of poets can be conducted to discover individual differences or study the importance of metaphor as a distinctive feature of style that characterizes a whole period.

Hopefully by doing so, students and teachers alike will be able to appreciate literature and not regard it as clarified by Carter and McRae (1996:101) as “an uncontrolled, spontaneous outpouring of the writer's emotions on to the page”.

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## **Appendices**

## Appendix A: Main types of conversion in *Julius Caesar*

### 1. Noun-verb conversion

No.	Item	Location	Statement
1	Advantage	<i>III. i.242</i>	It shall <b>advantage</b> more than do us wrong.
2	Age	<i>VI.94</i>	Now, most noble Brutus,/The gods today stand friendly, that we may,/Lovers in peace, lead on our days to <b>age</b> !
3	Bait	<i>IV.iii.28.2</i>	Brutus, <b>bait</b> not me;/ I'll not endure it.
4	Bay	<i>IV.iii.27</i>	I had rather be a dog, and <b>bay</b> the moon/Than such a Roman.
5	Coin	<i>IV.iii.72</i>	By heaven, I had rather <b>coin</b> my heart,
6	Crowd	<i>II.iv.36</i>	Will <b>crowd</b> a feeble man almost to death;...
7	Crown	<i>II.i.15</i>	And that craves wary walking. <b>Crown</b> him!-that! And then I grant we put a sting in him/That at his will he may do danger with."
8	Foam	<i>I.iii.7</i>	Th' ambitious ocean swell and rage and <b>foam</b>
9	Grace	<i>I.i.34;</i>  <i>III.i.120;</i>  <i>III.ii.58</i>	-To <b>grace</b> in captive bonds his chariot wheels?  -Brutus shall lead, and we will <b>grace</b> his heels/With the most boldest and best hearts of Rome.  -Do grace to Caesar's corpse, and <b>grace</b> his speech
10	Humour	<i>I.ii.312</i>	He should not <b>humour</b> me. I will this night,
11	Joy	<i>V.v.34</i>	My heart doth <b>joy</b> that yet in all my life/ I found no man but he was true to me.
12	Light	<i>I.i.55</i>	That needs must <b>light</b> om this ingratitude.
13	List	<i>V.v.15;</i>	-Come hither, good Volumnius; <b>list</b> a word.
14	Lock	<i>IV.iii.80</i>	<b>To</b> lock such rascal counters from his friends,
15	March	<i>IV.ii.31;</i>	-Hark! He is arrived./ <b>March</b> gently on to meet him.
16	Mark	<i>III.i.18</i>	Look how he makes to Caesar: <b>mark</b> him.

17	Mart	<i>IV.iii.11</i>	To sell and <b>mart</b> your offices for gold/ To undeservers.
18	Mask	<i>II.i.81</i>	To <b>mask</b> thy monstrous visage? Seek none, conspiracy
19	Part	<i>II.i.193.1;</i>	- 'Tis time to <b>part</b> .
		<i>V.v.81</i>	- To <b>part</b> the glories of this happy day.
20	Pause	<i>III.ii.33;</i>  <i>III.ii.108</i>	- If any, speak; for him have I offended. I <b>pause</b> for a/ reply.  - My heart is in the coffin there with Caesar,/ And I must <b>pause</b> till it come back to me.
21	Profess	<i>I.ii.77</i>	That I <b>profess</b> myself in banqueting
22	Purpose	<i>II.ii.27</i>	What can be avoided/ Whose end is <b>purposed</b> by the mighty gods?
23	Rage	<i>I.iii.7</i>	Th' ambitious ocean swell and <b>rage</b> and foam
24	Rest	<i>V.iii.17;</i>  <i>V.v.41;</i>  <i>V.v.80</i>	- And here again, that I may <b>rest</b> assured/ Whether yond troops are friends or enemy.  - Night hangs upon mine eyes; my bones would <b>rest</b> ,  - So call the field to <b>rest</b> , and let's away,
25	Scandal	<i>I.ii.76</i>	or if you know/ That I do fawn on men and hug them hard,/ And after <b>scandal</b> them;
26	Seat	<i>I.ii.318</i>	And after this, let Caesar <b>seat</b> him sure,
27	Second	<i>III.i.29</i>	He is addressed. Press near and <b>second</b> him.
28	Sound	<i>I.ii.144;</i>  <i>II.i.141</i>	- <b>Sound</b> them, it doth become the mouth as well;  - But what of Cicero? Shall we <b>sound</b> him?
29	Speed	<i>I.ii.88</i>	For let the gods so <b>speed</b> me as I love
30	Sting	<i>V.i.38</i>	For you have stolen their buzzing, Antony,/ And very wisely threatbefore you <b>sting</b> .
31	Threat	<i>V.i.38</i>	- For you have stolen their buzzing, Antony,/ And very wisely <b>threat</b> before you sting.

32	Trouble	<i>II.i.87;</i> <i>IV.iii.257</i>	- Good morow, Brutus; do we <b>trouble</b> you? - It dose, my boy./I <b>trouble</b> thee too much, but thou art willing.
33	Wish	<i>II.i.91</i>	And every one doth <b>wish</b> /Which had but that opinion of yourself/...

## 2. Verb-noun conversion

No.	Item	Location	Statement
1	Chase	<i>I.ii.8</i>	The barren, touched in this holy <b>chase</b> ,
2	Curse	<i>I.ii.9.1</i>	Shake off their sterile <b>curse</b> .
3	Drink	<i>I.ii.127</i>	'Alas' it cried, 'Give me some <b>drink</b> , Titinius,'
4	End	<i>II. ii.27</i>	What can be avoided/Whose <b>end</b> is purposed by the mighty gods?
5	fear	<i>I.ii.247;</i>  <i>I.iii.60;</i>  <i>I.iii.70;</i>  <i>II.ii.43;</i>  <i>II.ii.50</i>	-durst not laugh, for <b>fear</b> of opening my lips and receiving/the bad air.  -And put on <b>fear</b> , and cast yourself in wonder,  -To make them instruments of <b>fear</b> and warning/Unto some monstrous state.  -If he should stay at home today for <b>fear</b> .  -Do not go forth today: call it my <b>fear</b> /That keeps you in the house, and not your own.
6	Guess	<i>II. i.3</i>	Give <b>guess</b> how near to day. Lucius, I say!
7	Heap	<i>I.iii.23</i>	And there were drawn/Upon a <b>heap</b> a hundred ghastly women,
8	Look	<i>I.ii.37</i>	Be not deceived: if I have veiled my <b>look</b> ,
9	Love	<i>I.ii.34;</i>  <i>I.ii.47;</i>  <i>I.ii.73;</i>  <i>I.ii.165;</i>  <i>II.i.184;</i>  <i>II.ii.102;</i>	-And show of <b>love</b> as I was wont to have.  -Forgets the shows of <b>love</b> to other men.  -To stale with ordinary oaths my <b>love</b>  -I would not- so with <b>love</b> I might entreat you-  -For in the ingrafted <b>love</b> he bears to Caesar-  -Pardon me, Caesar, for my dear dear <b>love</b>



		<i>II.ii.104</i>	-And reason to my <b>love</b> is liable.
10	Mark	<i>II.i.76.1</i>	By any <b>mark</b> of favour.
11	Need	<i>I.iii.161</i>	Him and his worth and our great <b>need</b> of him
12	Neglect	<i>I.ii.45</i>	Nor construe any further my <b>neglect</b> ,
13	Present	<i>I.ii.164</i>	I shall recount hereafter. For this <b>present</b> ,/...
14	Press	<i>I.ii.15;</i>	-Who is it in the <b>press</b> that calls on me?
15	Push	<i>V. ii.7</i>	And sudden <b>push</b> gives them the overthrow.
16	Regard	<i>III. i.224</i>	Our reasons are so full of good <b>regard</b> ,
17	Rejoice	<i>I.i.32</i>	Wherefore <b>rejoice</b> ?What conquest brings he home?
18	Respect	<i>I.i.10;</i>  <i>I.ii.59</i>	-Truely, sir, in <b>respect</b> of a fine workman, I/am but, as you would say, a cobbler.  -I have heard,/Where many of the best <b>respect</b> in Rome,
19	Say	<i>I.ii.7</i>	To touch Calphurnia; for our elder <b>say</b> ,
20	Shout	<i>I.i.44;</i>  <i>I.ii.131.2</i>	-Have you not made an universal <b>shout</b> ,  -Another general <b>shout</b> !
21	Show	<i>I.ii.34;</i>  <i>I.ii.175</i>	-And <b>show</b> of love as I was wont to have.  -That my weak words have struck but thus much <b>show</b> /Of fire from Brutus.
22	Sign	<i>I.i.4;</i>  <i>V.i.23</i>	Upon a labouring day without the <b>sign</b> /Of your profession?  -Mark Antony, shall we give <b>sign</b> of battle?
23	Spoil	<i>III. i.206;</i>  <i>V.iii.7;</i>	-Signed in thy <b>spoil</b> , and crimsoned in thy lethe.  -Took it too eagerly; his soldier fell to <b>spoil</b> ,
24	State	<i>I.ii.159;</i>  <i>I.iii.71;</i>  <i>II.i.67;</i>	- Th' eternal devil to keep his <b>state</b> in Rome/ As easily as a king.  -To make them instruments of fear and warning/Unto some monstrous <b>state</b> .  -Are then in council; and the <b>state</b> of man,
25	Start	<i>I.ii.130</i>	So get the <b>start</b> of the majestic world,
26	Stir	<i>I.iii.127;</i>	There is no <b>stir</b> or walking in the street;

27	Study	<i>II.i.7</i>	Get me a taper in my <b>study</b> , Lucius;
28	Sway	<i>I.iii.3</i>	Are not you moved, when all the <b>sway</b> of earth/ Shakes like a thing unfirm?
29	Talk	<i>IV.iii.224</i>	The deep of night is crept upon our <b>talk</b> ,
30	Taper	<i>II.i.7;</i> <i>II.i.35</i>	-Get me a <b>taper</b> in my study, Lucius; -The <b>taper</b> burneth in your closet, sir.
31	Triumph	<i>I.i.31</i>	But indeed, sir, we make holiday to see/Caesar, and to rejoice in his <b>triumph</b> .
32	Use	<i>II. ii.25;</i> <i>IV.iii.143</i>	-O Caesar, these things are beyond al <b>use</b> , -Of your philosophy you make no <b>use</b> ,
33	Watch	<i>II. ii.16</i>	Recounts most horrid sights seen by the <b>watch</b> .
34	Will	<i>II.i.17</i>	That at his <b>will</b> he may do danger with.
35	Wonder	<i>I.iii.60</i>	And put on fear, and cast yourself in <b>wonder</b> ,
36	Work	<i>I.i.30;</i> <i>I.iii.129</i>	-Truly, sir, to wear out their shoes to get myself/into more <b>work</b> . -In favour's like the <b>work</b> we have in hand,
37	Wound	<i>II.i.300</i>	Giving myself a voluntary <b>wound</b>

### 3. Adjective -noun conversion

No.	Item	Location	Statement
1	Deep	<i>IV.iii.224</i>	The <b>deep</b> of night is crept upon our talk,
2	Dead	<i>III.ii.127</i>	To wrong the <b>dead</b> , to wrong myself and you,
3	Fit	<i>I.ii 120</i>	And when the <b>fit</b> was on him, I did mark
4	General	<i>II.i.12</i>	I know no personal cause to spurn at him,/But for the <b>general</b> .-He would be crowned.
5	Good	<i>I.ii.85;</i> <i>III.ii.77;</i>	-If it be aught toward the general <b>good</b> , -The <b>good</b> is oft interredwith their bones;
6	Kind	<i>II.i.33</i>	Which, hatched, would, as his <b>kind</b> , grow mischievous,/And kill him in the shell.

Table continued

No.	Item	Location	Statement
7	Last	<i>IV. iii.14</i>	Or, by the gods, this speech were else your <b>last</b> .
8	Late	<i>I.ii.32;</i> <i>I.ii.40</i>	-Brutus, I do observe you now of <b>late</b> : -Of <b>late</b> with passions of some difference,
9	Neat	<i>I.i.25</i>	As proper/Men as ever trod upon <b>neat</b> 's leather have gone upon/my handiwork.
10	Old	<i>IV.ii.18.1</i>	As he hath used of <b>old</b> .
11	Poor	<i>III.ii.92;</i>	When that the <b>poor</b> have cried, Caesar hath wept;
12	Weak	<i>I.iii.91</i>	Therein, ye gods, you make the <b>weak</b> most strong;

## 4. Adjective -verb conversion

No.	Item	Location	Statement
1	incorporate	<i>I.iii.135</i>	No, it is Casca, one <b>incorporate</b> /To our attempts.
2	Stale	<i>I.ii.73</i>	To <b>stale</b> with ordinary oath my love
3	Wrong	<i>III.ii.127;</i> <i>III.ii.128;</i> <i>IV.ii.38;</i> <i>IV.ii.39;</i> <i>IV.iii.55</i>	-To <b>wrong</b> the dead, to <b>wrong</b> myself and you, -Than I will <b>wrong</b> such honourable men. -Judge me, you gods; <b>wrong</b> I mine enemies? -And if not so, how should I <b>wrong</b> a brother? -You <b>wrong</b> me every way; you <b>wrong</b> me, Brutus.

## 5. Adverb-verb conversion

No.	Item	Location	Statement
1	About	<i>I.i.69;</i>  <i>III.ii.205;</i>	-Be hung with Caesar's trophies. I'll <b>about</b> ,  -Revenge! <b>About!</b> Seek! Burn! Fire! Kill! Let/not a traitor live.
2	Away	<i>IV.iii.37;</i>  <i>V.v.80;</i>	- <b>Away</b> , slight man!  -So call the field to rest, and let's <b>away</b> ,
3	Out	<i>I.ii.11;</i>  <i>V.i.22</i>	-Set on, and leave no ceremony <b>out</b> .  -Stand fast, Titinius; we must <b>out</b> and talk.
4	Up	<i>II.i.88</i>	I have been <b>up</b> this hour,

## Appendix B: Main types of conversion in *The Rape of Lucrece*

### 1. Noun-verb conversion

No.	Item	Location	Statement
1	Bail	1725	That blow did <b>bail</b> it from the deep unrest
2	Circle	1739	..., that the crimson blood/ <b>Circle</b> her body in on every side,
3	Compass	346	That his foul thoughts might <b>compass</b> his fair fair
4	Countenance	343	As if the heaven should <b>countenance</b> his sin.
5	Cross	286	So <b>cross</b> him with their opposite persuasion
6	Debate	185;  1421	- And in his inward mind he doth <b>debate</b>  - It seemed they would <b>debate</b> with angry swords.

7	Deck	108  815	-And <b>decks</b> with praises Collatine's high name, -The orator to <b>deck</b> his oratory/Will couple my reproach to Tarquin's shame;
8	Dream	87	For unstained thoughts do seldom <b>dream</b> on evil;
9	Drop	1466	And <b>drop</b> sweet balm in Priam's painted wound,
10	Fence	63	When shame assailed, the red should <b>fence</b> the white.
11	Force	182;  1021	-So Lucrece must I <b>force</b> to my desire.'  -For me, I <b>force</b> not argument a straw,/Since that my case is past the help of law.
12	Gage	144;  1351	- That one for all or all for one we <b>gage</b> :  - Pawned honest looks, but laid no words to <b>gage</b> .
13	Grace	1319	-When sighs and groans and tears may <b>grace</b> the fashion/Of her disgrace ,...
14	Grave	755	For they their guilt with weeping will unfold/And <b>grave</b> , like water that doth eat in steel,
15	Gush	1078	...mine eyes, like sluices,/As from a mountain spring that feeds a dale,/Shall <b>gush</b> pure streams to purge my impure tale,
16	Heave	586	My sighs like whirlwinds labour hence to <b>heave</b> thee.
17	Hum	1133	For burden-wise I'll <b>hum</b> on Tarquin still,
18	List	1008	-But little stars may hide them when they <b>list</b> .
19	March	782	And let thy misty vapours <b>march</b> so thick,
20	Mud	77	<b>Mud</b> not the fountain that gave drink to thee
21	Peep	788;	- Through Night's black bosom should not

		<i>1251</i>	<b>peep</b> again. - Through crystal walls each little mote will <b>peep</b> .
22	Place	<i>517</i>	And in thy dead arms do I men to <b>place</b> him,
23	Plague	<i>1484</i>	To <b>plague</b> a private sin in general?
24	Poison	<i>1072</i>	'I will not <b>poison</b> thee with my attaint,
25	Prison	<i>642</i>	His true respect will <b>prison</b> false desire,
26	Purge	<i>1078</i>	...mine eyes, like sluices,/As from a mountain spring that feeds a dale,/Shall gushpure streams to <b>purge</b> my impure tale,
27	Rail	<i>1023</i>	'In vain I <b>rail</b> at Opportunity,
28	Rate	<i>304</i>	But, as they open, they all <b>rate</b> his ill,
29	Relish	<i>1126</i>	<b>Relish</b> your nimble notes to pleasing ears;
30	Revenge	1841	We will <b>revenge</b> the death of this true wife.'
31	Scale	440; 481	- Whose ranks of blue veins as his hand <b>scale</b> - Under that colour am I come to <b>scale</b>
32	Scorch	314	But his hot heart, which fond desire doth <b>scorch</b> ,
33	Scorn	1505	So mild, that patience seemed to <b>scorn</b> his woes.
34	Sentinel	942	To wake the morn and <b>sentinel</b> the night,
35	Shame	1003	To <b>shame</b> his hope with deeds degenrate:
36	Sin	630	He learned to <b>sin</b> , and thou didst teach the way?
37	Stain	168	While lust and murder wake to <b>stain</b> and kill.
38	Stone	978	<b>Stone</b> him with hardened hearts harder than stones,
39	Stoop	574	And <b>stoop</b> to honour, not to foul desire.
40	Strain	1131	So I at each sad <b>strain</b> will strain a tear,
41	Surfeit	139	Or, gaining more, the profit of excess/Is but to <b>surfeit</b> , and such griefs sustain
42	Tender	534	<b>Tender</b> my suit; bequeath to their lot...

43	Threat	331; 547	-Like little frosts that sometime <b>threat</b> the spring,  -But when a black-faced cloud the world doth threat,
44	Tune	1465	I'll <b>tune</b> thy woes with my lamenting tongue;
45	Vomit	703	Drunken Desire must <b>vomit</b> his receipt/ Ere he can see his own abomination.
46	Yield	526	'But if thou <b>yield</b> , I rest thy secret friend;

## 2. Verb-noun conversion

No.	Item	Location	Statement
1	Act	350	How can they then assist me in the <b>act</b> ?
2	Annoy	1109;  1370	-For mirth doth search the bottom of <b>annoy</b> ;  -Threatening cloud-kissing Ilion with <b>annoy</b> ;
3	Chat	791	As palmer's <b>chat</b> makes short their pilgrimage.
4	Decay	516;  808	-To kill thine honour with thy life's <b>decay</b> ;  -The story of sweet chastity's <b>decay</b> ,
5	Defame	817;  1033	-Feast-finding minstrel turning my <b>defame</b>  -But if I live, thou liv'st in my <b>defame</b> .
6	Delight	487	My will that marks thee for my earth's <b>delight</b> ,
7	Gain	730	A captive victor that hath lost in <b>gain</b> ;
8	Guide	351	'Then Love and fortune be my gods, my <b>guide</b> !
9	Intent	218	'If Collatinus dream of my <b>intent</b> ,
10	Laud	622	Thou black'st reproach against long-living <b>laud</b> ,
11	Load	734	She bears the <b>load</b> of lust he left behind,
12	Might	488	Which I to conquer sought with all my <b>might</b> ;
13	Press	1301	-Much like a <b>press</b> of people at a door
14	Register	765	'O comfort-killing night, image of hell,/Dim <b>register</b> and notary of shame,
15	Saw	244	Who fears a sentence or an old man's <b>saw</b> /Shall by a painted cloth be kept in awe'.
16	Shade	805	That all the faults which in thy reign are made/May

			likewise be sepulchred in thy <b>shade</b> .
17	Shift	920	Guilty of perjury and subornation,/Guilty of treason, forgery and <b>shift</b> ,
18	Shoot	579	End thy il aim before thy <b>shoot</b> be ended;
19	Show	1507; 1514	-To hide deceit and give the harmless <b>show</b> -He entertained a <b>show</b> so seeming just,
20	Spoil	733	-Leaving his <b>spoil</b> perplexed in greater pain.
21	Stand	438	Smoking with pride, march'd on to make his <b>stand</b>
22	State	1006	-For greatest scandal waits on great <b>state</b> .
23	Stay	328	Who with a lingering <b>stay</b> his course doth let
24	Stir	1471	-'Show me the strumpet that began this <b>stir</b> ,
25	Thought	338	That shuts him from the heaven of his thought,
26	Want	153; 1099	-The thing we have, and all for <b>want</b> of wit/Make something nothing by augmenting it. -with too much labour drowns for <b>want</b> of skill.
27	Will	352; 486; 487; 495; 700; 1198; 1205	-My <b>will</b> is backed with resolution; -Where thou with patience must my <b>will</b> abide, -My <b>will</b> that marks thee for my earth's delight, -But <b>Will</b> is deaf, and hears no heedful friends; -His taste delicious, in digestion souring,/Devours his <b>will</b> , that lived by foul devouring. -'This brief abridgement of my <b>will</b> I make: -'Thou, Collatine, shalt oversee this <b>will</b> ;
28	Wound	1201; 1722;	-Mine honour be the knife's that makes my <b>wound</b> ; -She utters this;, 'He, he, fair lords. Tis he,/That guides this hand to give this <b>wound</b> to me.'

### 3. Adjective -noun conversion

No.	Item	Location	Statement
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1	Bad	995	'O Time, thou tutor both to good and <b>bad</b> ,
2	Blue	407	Her breasts like ivory globes circled with <b>blue</b> ,
3	Fair	346	That his foul thoughts might compass his fair <b>fair</b> ,
4	Good	656; 995	-If all these petty ills shall change thy <b>good</b> , - 'O Time, thou tutor both to <b>good</b> and bad,
5	High	1412	Some <b>high</b> , some low, the painter was so nice.
6	Ill	380; 476; 996; 1207; 1244	-Then had they seen the period of their <b>ill</b> ! -Under what colour he commits this <b>ill</b> . -Teach me to curse him that thou taught'st this <b>ill</b> ; -My blood shall wash the slander of mine <b>ill</b> ; -Then call them not the authors of their <b>ill</b> ,
7	Low	1412	Some high, some <b>low</b> , the painter was so nice.
8	Meek	710	Feeble Desire, all recreant, poor, and <b>meek</b> , /Like to a bankrupt beggar wails his case.
9	Poor	710; 1674	-Feeble Desire, all recreant, <b>poor</b> , and meek, /Like to a bankrupt beggar wails his case. -Which speechless woe of his <b>poor</b> she attendeth,
10	Red	59; 63; 65	-Then virtue claims from beauty beauty's <b>red</b> , -When shame assailed, the <b>red</b> should fence the white. -Argued by beauty's <b>red</b> and virtue's white;
11	Rich	336	The merchant fears, ere <b>rich</b> at home he lands.'
12	Right	67	Proving from world's minority their <b>right</b> ;
13	Simple	530	The poisonous <b>simple</b> sometimes is compacted/ In a pure compound;
14	Thrall	725	Her immortality, and made her <b>thrall</b> / To living death and pain perpetual;
15	White	56; 57;	- Virtue would stain that or with silver <b>white</b> -But beauty, in that <b>white</b> entitul'ed

		63;	-When shame assailed, the red should fence the <b>white</b> .
16	Wrong	1691;	-With swift pursuit to venge this <b>wrong</b> of mine;

#### 4. Adjective -verb conversion

No.	Item	Location	Statement
1	Close	761	Some purer chest, to <b>close</b> so pure a mind.
2	Clear	1053; 1320	-To <b>clear</b> this spot by death, at least I give  -O f her disgrace, the better so to <b>clear</b> her/From that suspicion which the world might bear her.
3	Cross	286	So <b>cross</b> him with their opposite persuasion
4	Dark	191	To <b>darken</b> her whose light excalleth thine:
5	Fine	936	Time's office is to <b>fine</b> the hate of foes,
6	Foul	574	That to his borrowed bed he make retire/And stoop to honour, not to <b>foul</b> desire.
7	Free	1208	My life's foul deed, my life's fair end shall <b>free</b> it.
8	Long	1.22;	-For after supper <b>long</b> he questioned
9	Low	666	'So let thy thoughts, <b>low</b> vassals to thy state'-
10	Spare	582	My husband is thy friend; for his sake <b>spare</b> me:
11	Wrong	1060; 1264	-I will not <b>wrong</b> thy true affection so,  -by that her death, to do her husband <b>wrong</b> ;

#### 5. Adverb-verb conversion

No.	Item	Location	Statement
1	About	1744	- <b>About</b> the mourning and congealed face/Of that black blood a watery rigol goes,
2	Askance	637	they ... from their own misdeeds <b>askance</b> their

			eyes!
3	Away	309	-As each unwilling portal yields him <b>way</b> ,/Through little vents and crannies of the place/The wind wars with his torch to make him stay,
4	Back	622;  1670	-Thou <b>black</b> 'st reproach against long-living laud,  -yet in the eddy boundeth in his pride/ <b>Back</b> to the strait that forced him so fast,
5	Out	356	The eye of heaven is <b>out</b> ,

### Appendix C: Syntactic Structures of conversion in *Julius Caesar*

#### 1. The syntactic structure of noun-verb conversion

No.	Item	Location	Statement	Syntactic Structure
1	Advantage	<i>III. i.242</i>	It shall <b>advantage</b> more than do us wrong.	InTran+act+ present
2	Age	<i>V.I.94</i>	Now, most noble Brutus,/The gods today stand friendly, that we may,/Lovers in peace, lead on our days to <b>age</b> !	InTran+act+ present
3	Bait	<i>IV.iii.28.2</i>	Brutus, <b>bait</b> not me;/ I'll not endure it.	Tran.+act+ present
4	Bay	<i>IV.iii.27</i>	I had rather be a dog, and <b>bay</b> the moon/Than such a Roman.	Tran.+act+ present
5	Coin	<i>IV.iii.72</i>	By heaven, I had rather <b>coin</b> my heart,	Tran.+modal +act + present
6	Crowd	<i>II.iv.36</i>	Will <b>crowd</b> a feeble man almost to death;...	Tran.+modal +act+ present
7	Crown	<i>II.i.15</i>	And that craves wary walking. <b>Crown</b> him!- that!	Tran.+act+ present
8	Dash	<i>IV.iii.82.1</i>	Be ready, gods, with all your thunderbolts,/ <b>Dash</b> him to pieces!	Tran.+act+ present
9	Foam	<i>I.iii.7</i>	Th' ambitious ocean swell and rage and <b>foam</b>	Tran.+act+

				present
10	Grace	<i>I.i.34;</i>  <i>III.i.120;</i>  <i>III.ii.58</i>	-To <b>grace</b> in captive bonds his chariot wheels?  -Brutus shall lead, and we will <b>grace</b> his heels/With the most boldest and best hearts of Rome.  -Do grace to Caesar's corpse, and <b>grace</b> his speech	-Tran.+act+present  -Tran. + modal+act+present  -Tran. + act+present
11	Humour	<i>I.ii.312</i>	He should not <b>humour</b> me. I will this night,	-Tran. + modal+act+past
12	Joy	<i>V.v.34</i>	My heart doth <b>joy</b> that yet in all my life/ I found no man but he was true to me.	-InTran.+act+present
13	Light	<i>I.i.55</i>	That needs must <b>light</b> on this ingratitude.	-InTran.+modal+act+present
14	List	<i>V.v.15;</i>	-Come hither, good Volumnius; <b>list</b> a word.	-Tran.+act+present
15	Lock	<i>IV.iii.80</i>	<b>Tolock</b> such rascal counters from his friends,	Tran.+act+present
16	March	<i>IV.ii.31;</i>	-Hark! He is arrived./ <b>March</b> gently on to meet him.	-InTran.+act+present
17	Mark	<i>III.i.18</i>	Look how he makes to Caesar: <b>mark</b> him.	Tran.+act+present
18	Mart	<i>IV.iii.11</i>	To sell and <b>mart</b> your offices for gold/ To undeservers.	Tran.+act+present
19	Mask	<i>II.i.81</i>	To <b>mask</b> thy monstrous visage? Seek none, conspiracy;	Tran.+act+present
20	Part	<i>II.i.193.1;</i>  <i>V.v.81</i>	'Tis time to <b>part</b> .  To <b>part</b> the glories of this happy day.	-InTran.+act+present  -Tran.+act+present
21	Pause	<i>III.ii.33;</i>	- If any, speak; for him have I offended. I <b>pause</b> for a/ reply.	-InTran.+act+present
22	Pause	<i>III.ii.108</i>	- My heart is in the coffin there with Caesar,/ And I must <b>pause</b> till it come back to me.	-InTran.+modal+act+present
23	Profess	<i>I.ii.77</i>	That I <b>profess</b> myself in banqueting	Tran.+act+present

24	Purpose	<i>II.ii.27</i>	What can be avoided/Whose end is <b>purposed</b> by the mighty gods?	InTran.+passive+ present
25	Rage	<i>I.iii.7</i>	Th' ambitious ocean swell and rage and <b>foam</b>	Tran.+act+ present
26	Regard	<i>Viii.21</i>	My sight was ever thick. <b>Regard</b> Titinius,/ And tell me what thou not'st about the field.	Tran.+act+ present
27	Rest	<i>Viii.17;</i>  <i>V.v.41;</i>  <i>V.v.80</i>	- And here again, that I may <b>rest</b> assured/ Whether yond troops are friends or enemy.  - Night hangs upon mine eyes; my bones would <b>rest</b> ,  - So call the field to <b>rest</b> , and let's away,	- InTran.+modal+act+ present  - InTran.+modal+act+ present  InTran.+act+ present
28	Scandal	<i>I.ii.76</i>	or if you know/ That I do fawn on men and hug them hard,/ And after <b>scandal</b> them;	Tran.+act+ present
29	Seat	<i>I.ii.318</i>	And after this, let Caesar <b>seat</b> him sure,	Tran.+act+ present
30	Second	<i>III.i.29</i>	He is addressed. Press near and <b>second</b> him.	Tran.+act+ present
31	Soar	<i>I.i.74</i>	Who else would <b>soar</b> above the view of men,	InTran.+modal+act+ present
32	Sound	<i>I.ii.144;</i>  <i>II.i.141</i>	- <b>Sound</b> them, it doth become the mouth as well;  - But what of Cicero? Shall we <b>sound</b> him?	-Tran.+act+ present  - Tran.+modal+act+ present
33	Speed	<i>I.ii.88</i>	For let the gods so <b>speed</b> me as I love	Tran.+act+ present
34	Sting	<i>Vi.38</i>	For you have stolen their buzzing, Antony,/And very wisely threatbefore you <b>sting</b> .	InTran.+act+ present
35	Threat	<i>Vi.38</i>	-For you have stolen their buzzing, Antony,/And very wisely <b>threat</b> before	-InTran.+act+ present

			you sting.	
36	Wish	<i>II.i.91</i>	And every one doth <b>wish</b> /Which had but that opinion of yourself/...	InTran.+act+ present

## 2. The syntactic structure of adjective-verb conversion

No.	Item	Location	Statement	Syntactic Structure
1	incorporate	<i>I.iii.135</i>	No, it is Casca, one <b>incorporate</b> /To our attempts.	InTran.+act+ present
2	Stale	<i>I.ii.73</i>	To <b>stale</b> with ordinary oath my love	Tran.+act+ present
3	Wrong	<i>III.ii.127</i> ; <i>III.ii.128</i> ; <i>IV.ii.38</i> ;	-To <b>wrong</b> the dead, to <b>wrong</b> myself and you, -Than I will <b>wrong</b> such honourable men. -Judge me, you gods; <b>wrong</b> I mine enemies?	-Tran.+act+ present -Tran.+modal+act+ present -Tran.+ act+ present
		<i>IV.ii.39</i> ; <i>IV.iii.55</i>	And if not so, how should I <b>wrong</b> a brother? -You <b>wrong</b> me every way; you <b>wrong</b> me, Brutus.	Tran.+modal+act+ present -Tran.+act+ present

## 3. The syntactic structure of adverb-verb conversion

No.	Item	Location	Statement	Syntactic Structure
1	About	<i>I.i.69</i> ; <i>III.ii.205</i> ;	-Be hung with Caesar's trophies. I'll <b>about</b> , -Revenge! <b>About!</b> Seek! Burn! Fire! Kill! Let/not a traitor live.	InTran.+modal+act+ present -Tran.+act+ present
2	Away	<i>IV.iii.37</i> ; <i>V.v.80</i> ;	- <b>Away</b> , slight man!	-Tran.+act+ present

			-So call the field to rest, and let's <b>away</b> ,	-InTran.+act+ present
3	Out	<i>I.ii.11;</i>  <i>Vi.22</i>	-Set on, and leave no ceremony <b>out</b> .  -Stand fast, Titinius; we must <b>out</b> and talk	-InTran.+act+ present  - InTran.+modal +act+ present
4	Up	<i>II.i.88</i>	I have been <b>up</b> this hour,	- InTran.+passiv e+ present

#### 4. The syntactic structure of verb-noun conversion

No.	Item	Location	Statement	Syntactic structure
1	Aim	<i>I.ii.162;</i>  <i>I.iii.52</i>	-What you would work me to, I have some <b>aim</b> :  -Even in the <b>aim</b> and very flash of it.	- Object  - Subject
2	Chase	<i>I.ii.8</i>	The barren, touched in this holy <b>chase</b> ,	Complement- prepositional phrase
3	Curse	<i>I.ii.9.1</i>	Shake off their sterile <b>curse</b> .	Object
4	Drink	<i>I.ii.127</i>	'Alas' it cried, 'Give me some <b>drink</b> , Titinius,'	Object
5	End	<i>II. ii.27</i>	What can be avoided/Whose <b>end</b> is purposed by the mighty gods?	Subject
6	fear	<i>I.ii.247;</i>	-durst not laugh, for <b>fear</b> of opening my lips and receiving/the bad air.	-Subject
7	fear	<i>I.iii.60;</i>  <i>I.iii.70;</i>  <i>II.ii.43;</i>	-And put on <b>fear</b> , and cast yourself in wonder,  -To make them instruments of <b>fear</b> and warning/Unto some monstrous state.  -If he should stay at home today for <b>fear</b> .	-Complement- prepositional phrase -Object 2  -Complement- prepositional

		<i>II.ii.50</i>	-Do not go forth today: call it my <b>fear</b> /That keeps you in the house, and not your own.	phrase -Object 2
8	Guess	<i>II. i.3</i>	Give <b>guess</b> how near to day. Lucius, I say!	Object
9	Heap	<i>I.iii.23</i>	And there were drawn/Upon a <b>heap</b> a hundred ghastly women,	Complement-prepositional phrase
10	Look	<i>I.ii.37</i>	Be not deceived: if I have veiled my <b>look</b> ,	Object
11	Love	<i>I.ii.34;</i> <i>I.ii.47;</i> <i>I.ii.73;</i> <i>I.ii.165;</i> <i>II.i.184;</i> <i>II.ii.102;</i> <i>II.ii.104</i>	-And show of <b>love</b> as I was wont to have. -Forgets the shows of <b>love</b> to other men. -To stale with ordinary oaths my <b>love</b> -I would not- so with <b>love</b> I might entreat you- -For in the ingrafted <b>love</b> he bears to Caesar- Pardon me, Caesar, for my dear dear <b>love</b> -And reason to my <b>love</b> is liable.	-Fronting object -Object - Object -Complement-prepositional phrase -Direct object -Complement-prepositional phrase -Subject
12	Mark	<i>II.i.76.1</i>	By any <b>mark</b> of favour.	Subject
13	Need	<i>I.iii.161</i>	Him and his worth and our great <b>need</b> of him	Object
14	Neglect	<i>I.ii.45</i>	Nor construe any further my <b>neglect</b> ,	Subject
15	Present	<i>I.ii.164</i>	I shall recount hereafter. For this <b>present</b> ,/...	Subject
16	Press	<i>I.ii.15;</i>	-Who is it in the <b>press</b> that calls on me?	Complement-prepositional phrase
17	Push	<i>V. ii.7</i>	And sudden <b>push</b> gives them the overthrow.	Subject
18	Regard	<i>III. i.224</i>	Our reasons are so full of good <b>regard</b> ,	Complement-prepositional phrase
19	Rejoice	<i>I.i.32</i>	Wherefore <b>rejoice</b> ?What conquest brings he home?	Subject / object
20	Respect	<i>I.i.10;</i>	-Truely, sir, in <b>respect</b> of a fine workman,	-Complement-



			I/am but, as you would say, a cobbler.	prepositional phrase
		<i>I.ii.59</i>	-I have heard,/Where many of the best <b>respect</b> in Rome,	-Subject
21	Say	<i>I.ii.7</i>	To touch Calphurnia; for our elder <b>say</b> ,	Complement-prepositional phrase
22	Shout	<i>I.i.44;</i>  <i>I.ii.131.2</i>	-Have you not made an universal <b>shout</b> ,  -Another general <b>shout!</b>	-Direct object  -Subject
23	Show	<i>I.ii.34;</i>	-And <b>show</b> of love as I was wont to have.	-Fronting object
24	Sign	<i>I.i.4;</i>  <i>Vi.23</i>	Upon a labouring day without the <b>sign</b> /Of your profession?  -Mark Antony, shall we give <b>sign</b> of battle?	- Subject/ object  - Direct object
25	Spoil	<i>III. i.206;</i>	-Signed in thy <b>spoil</b> , and crimsoned in thy lethe.	Complement-prepositional phrase
26	State	<i>I.ii.159;</i>  <i>I.iii.71;</i>  <i>II.i.67;</i>	- Th' eternal devil to keep his <b>state</b> in Rome/ As easily as a king.  -To make them instruments of fear and warning/Unto some monstrous <b>state</b> .  -Are then in council; and the <b>state</b> of man,	-Object  -Complement-prepositional phrase  -Subject
27	Start	<i>I.ii.130</i>	So get the <b>start</b> of the majestic world,	Object
28	Stir	<i>I.iii.127;</i>	There is no <b>stir</b> or walking in the street;	-Complement
29	Study	<i>II.i.7</i>	Get me a taper in my <b>study</b> , Lucius;	Complement-prepositional phrase
30	Sway	<i>I.iii.3</i>	Are not you moved, when all the <b>sway</b> of earth/ Shakes like a thing unfirm?	Subject
31	Talk	<i>IV.iii.224</i>	The deep of night is crept upon our <b>talk</b> ,	Complement-prepositional phrase
32	Taper	<i>II.i.7;</i>	Get me a <b>taper</b> in my study, Lucius;	-Direct object

		<i>II.i.35</i>	-The <b>taper</b> burneth in your closet, sir.	-Subject
33	Triumph	<i>I.i.31</i>	But indeed, sir, we make holiday to see/Caesar, and to rejoice in his <b>triumph</b> .	Complement-prepositional phrase
34	Use	<i>II. ii.25;</i>  <i>IV.iii.143</i>	-O Caesar, these things are beyond al <b>use</b> ,  -Of your philosophy you make no <b>use</b> ,	-Complement-prepositional phrase -Object
35	Watch	<i>II. ii.16</i>	Recounts most horrid sights seen by the <b>watch</b> .	Posponed Subject
36	Will	<i>II.i.17</i>	That at his <b>will</b> he may do danger with.	Complement
37	Wonder	<i>I.iii.60</i>	And put on fear, and cast yourself in <b>wonder</b> ,	Complement-prepositional phrase
38	Work	<i>I.i.30;</i>  <i>I.iii.129</i>	-Truly, sir, to wear out their shoes to get myself/into more <b>work</b> .  -In favour's like the <b>work</b> we have in hand,	-Complement-prepositional phrase -Fronting object
39	Wound	<i>II.i.300</i>	Giving myself a voluntary <b>wound</b>	Direct object

##### 5. The syntactic structure of adjective-noun conversion

No.	Item	Location	Statement	Syntactic Structure
1	Deep	<i>IV.iii.224</i>	The <b>deep</b> of night is crept upon our talk,	Subject
2	Dark	<i>II.i.80</i>	Where wilt thou find a cavern <b>dark</b> enough/To mask thy monstrous visage?	Object
3	Dead	<i>III.ii.127</i>	To wrong the <b>dead</b> , to wrong myself and you,	Object
4	Fit	<i>I.ii 120</i>	And when the <b>fit</b> was on him, I did mark	Subject
5	General	<i>II.i.12</i>	I know no personal cause to spurn at him,/But for the <b>general</b> .-He would be crowned.	Complement
6	Good	<i>I.ii.85;</i>  <i>III.ii.77;</i>	-If it be aught toward the general <b>good</b> ,  -The <b>good</b> is oft interredwith their bones;	-Complement -Subject
7	Kind	<i>II.i.33</i>	Which, hatched, would, as his <b>kind</b> , grow	Complement

			mischievous,/And kill him in the shell.	
8	Last	<i>IV. iii.14</i>	Or, by the gods, this speech were else your <b>last</b> .	Complement
9	Late	<i>I.ii.32;</i> <i>I.ii.40</i>	-Brutus, I do observe you now of <b>late</b> : -Of <b>late</b> with passions of some difference,	-Complement - Subject/ object
10	Neat	<i>I.i.25</i>	As proper/Men as ever trod upon <b>neat</b> 's leather have gone upon/my handiwork.	Complement
11	Old	<i>IV.ii.18.1</i>	As he hath used of <b>old</b> .	Complement
12	Poor	<i>III.ii.92;</i>	When that the <b>poor</b> have cried, Caesar hath wept;	Subject
13	Strong	<i>I.iii.91</i>	Therein, ye gods, you make the weakmost <b>strong</b> ;	Object 2
14	Weak	<i>I.iii.91</i>	Therein, ye gods, you make the <b>weak</b> most strong;	Object 1

#### Appendix D: Syntactic Structures of conversion in *The Rape of Lucrece*

##### 1. The syntactic structure of noun-verb conversion

No.	Item	Location	Statement	Syntactic Structure
1	Bail	<i>1725</i>	That blow did <b>bail</b> it from the deep unrest	Tran.+act+ present
2	Ban	<i>1460</i>	And bitter words to <b>ban</b> her cruel foes;	Tran.+act+ present
3	Blot	<i>192</i>	And die, unhallowed thoughts, before you <b>blot</b> /With your uncleanness that which is divine;	InTran.+act+ present
4	Circle	<i>1739</i>	..., that the crimson blood/ <b>Circle</b> her body in on every side,	Tran.+act+ present
5	Compass	<i>346</i>	That his foul thoughts might <b>compass</b> his fair fair	Tran.+modal +act+ present
6	Countenance	<i>Luc.343</i>	As if the heaven should <b>countenance</b> his sin.	Tran.+modal +act+ past

7	Cross	286	So <b>cross</b> him with their opposite persuasion	Tran.+act+present
8	Debate	185;  1421	- And in his inward mind he doth <b>debate</b>  - It seemed they would <b>debate</b> with angry swords.	InTran.+act+present  -InTran.+modal+act+past
9	Deck	815	-The orator to <b>deck</b> his oratory/Will couple my reproach to Tarquin's shame;	InTran.+act+present
10	Dream	87	For unstained thoughts do seldom <b>dream</b> on evil;	InTran.+act+present
11	Drop	1466	And <b>drop</b> sweet balm in Priam's painted wound,	Tran.+act+present
12	Fence	63	When shame assailed, the red should <b>fence</b> the white.	Tran.+modal+act+past
13	Force	182  1021	-So Lucrece must I <b>force</b> to my desire.'  -For me, I <b>force</b> not argument a straw,/Since that my case is past the help of law.	-InTran.+modal+act+present -Tran.+act+present
14	Gage	144;  1351	- That one for all or all for one we <b>gage</b> :  -Pawned honest looks, but laid no words to <b>gage</b> .	InTran.+act+present  -InTran.+act+present
15	Grace	1319	-When sighs and groans and tears may <b>grace</b> the fashion/Of her disgrace ,...	-Tran.+modal+act+present
16	Grave	755	For they their guilt with weeping will unfold/And <b>grave</b> , like water that doth eat in steel,	-InTran.+modal+act+present
17	Gush	1078	...mine eyes, like sluices,/As from a mountain spring that feeds a dale,/Shall <b>gush</b> pure streams to purge my impure tale,	-Tran.+modal+act+present
18	Heave	586	My sighs like whirlwinds labour hence to <b>heave</b> thee.	-Tran.+act+present

19	Hum	1133	For burden-wise I'll <b>hum</b> on Tarquin still,	-InTran.+modal+act+present
20	List	1008	-But little stars may hide them when they <b>list</b> .	-InTran.+act+present
21	March	782	And let thy misty vapours <b>march</b> so thick,	InTran.+act+p present
22	Peep	788;  1251	- Through Night's black bosom should not <b>peep</b> again.  - Through crystal walls each little mote will <b>peep</b> .	-InTran.+modal+act+present  -InTran.+modal+act+present
23	Pen	681	He <b>pens</b> her piteous clamours in her head,	Tran.+act+present
24	Place	517	And in thy dead arms do I men to <b>place</b> him,	Tran.+act+present
25	Plague	1484	To <b>plague</b> a private sin in general?	Tran.+act+present
26	Poison	1072	'I will not <b>poison</b> thee with my attaint,	Tran.+modal+act+ present
27	Prison	642	His true respect will <b>prison</b> false desire,	Tran.+modal+act+ present
28	Purge	1078	...mine eyes, like sluices,/As from a mountain spring that feeds a dale,/Shall gushpure streams to <b>purge</b>	Tran.+act+present
29	Rail	1023	'In vain I <b>rail</b> at Opportunity,	InTran.+act+present
30	Rate	304	But, as they open, they all <b>rate</b> his ill,	Tran.+act+present
31	Relish	1126	<b>Relish</b> your nimble notes to pleasing ears;	Tran.+act+present
32	Revenge	1841	We will <b>revenge</b> the death of this true wife.'	- Tran.+modal+act+ present
33	Scale	440;	- Whose ranks of blue veins as his hand <b>scale</b>	-InTran.+act+present
		481	- Under that colour am I come to <b>scale</b>	-InTran.+act+present
34	Scorch	314	But his hot heart, which fond desire doth	InTran.+act+

			<b>scorch,</b>	present
35	Scorn	1505	So mild, that patience seemed to <b>scorn</b> his woes.	Tran.+act+present
36	Sentinel	942	To wake the morn and <b>sentinel</b> the night,	Tran.+act+present
37	Shame	1003	To <b>shame</b> his hope with deedsdegenrate:	Tran.+act+present
38	Sin	630	He learned to <b>sin</b> , and thou didst teach the way?	InTran.+act+present
39	Stain	168	While lust and murder wake to <b>stain</b> and kill.	InTran.+act+present
40	Stone	978	<b>Stone</b> him with hardened hearts harder than stones,	Tran.+act+present
41	Stoop	574	And <b>stoop</b> to honour, not to foul desire.	InTran.+act+present
42	Strain	1131	So I at each sad strainwill <b>strain</b> a tear,	Tran.+modal + act+present
43	Story	106	He <b>stories</b> to her ears her husband's fame,	InTran.+act+present
44	Surfeit	139	Or, gaining more, the profit of excess/Is but to <b>surfeit</b> , and such griefs sustain	InTran.+act+present
45	Tender	534	<b>Tender</b> my suit; bequeath to their lot...	Tran.+act+present
46	Threat	331;  547	-Like little frosts that sometime <b>threat</b> the spring,  -But when a blac-faced cloud the world doth <b>threat</b> ,	-Tran.+act+present  -InTran.+act+present
47	Tune	1465	I'll <b>tune</b> thy woes with my lamenting tongue;	Tran.+modal + act+present
48	Vomit	703	Drunken Desire must <b>vomit</b> his receipt/ Ere he can see his own abomination.	Tran.+modal + act+present
49	Yield	526	'But if thou <b>yield</b> , I rest thy secret friend;	InTran.+act+present

## 2. The syntactic structure of adjective-verb conversion

No.	Item	Location	Statement	Syntactic Structure
1	Close	761	Some purer chest, to <b>close</b> so pure a mind.	InTran.+act+ present
2	Clear	1053;  1320	-To <b>clear</b> this spot by death, at least I give  -O f her disgrace, the better so to <b>clear</b> her/From that suspicion which the world might bear her.	-Tran.+act+ present  -Tran.+ act+ present
3	Cross	286	So <b>cross</b> him with their opposite persuasion	-Tran.+act+ present
4	Dark	191	To <b>darken</b> her whose light excalleth thine:	Tran.+act+ present
5	Fine	936	Tiime's office is to <b>fine</b> the hate of foes,	Tran.+act+ present
6	Foul	574	That to his borrowed bed he make retire/And stoop to honour, not to <b>foul</b> desire.	Tran.+act+ present
7	Free	1208	My life's foul deed, my life's fair end shall <b>free</b> it.	Tran.+act+ present
8	Long	1.22;	-For after supper <b>long</b> he questioned	InTran.+act+ present
9	Low	666	'So let thy thoughts, <b>low</b> vassals to thy state'-	Tran.+act+ present
10	Spare	582	'My husband is thy friend; for his sake <b>spare</b> me:	Tran.+act+ present
11	Wrong	1060;  1264	-I will not <b>wrong</b> thy true affection so,  -by that her death, to do her husband <b>wrong</b> ;	- Tran.+modal+a ct+ present  -Tran.+act+ present

### 3. The syntactic structure of adverb-verb conversion

No.	Item	Location	Statement	Syntactic Structure
1	About	1744	- <b>About</b> the mourning and congealed face/Of that black blood a watery rigol goes,	-Tran.+act+ present
2	Askance	637	they ... from their own misdeeds <b>askance</b> their eyes!	Tran.+act+ present
3	Away	309	-As each unwilling portal yields him <b>way</b> ,/Through little vents and crannies of the place/The wind wars with his torch to make him stay,	InTran.+act+ present
4	Back	622 1670	-Thou <b>black</b> 'st reproach against long-living laud, -yet in the eddy boundeth in his pride/ <b>Back</b> to the strait that forced him so fast,	-Tran.+act+ present -InTran.+act+ present
5	Out	356	The eye of heaven is <b>out</b> ,	-InTran.+ assive+ present

### 4. The syntactic structure of verb-noun conversion

No.	Item	Location	Statement	Syntactic Structure
1	Act	350	How can they then assist me in the <b>act</b> ?	Complement
2	Annoy	1109; 1370	-For mirth doth search the bottom of <b>annoy</b> ; -Threatening cloud-kissing Ilion with <b>annoy</b> ;	-Complement-object - Complement
3	Chat	791	As palmer's <b>chat</b> makes short their pilgrimage.	Subject
4	Decay	516; 808	-To kill thine honour with thy life's <b>decay</b> ; -The story of sweet chastity's <b>decay</b> ,	-Complement -Subject
5	Defame	817; 1033	-Feast-findingminstre is turning my <b>defame</b> -But if I live, thou liv'st in my <b>defame</b> .	-Object -Complement



6	Delight	487	My will that marks thee for my earth's <b>delight</b> ,	-Complement
7	Fear	456	-Wrapped and confounded in a thousand <b>fears</b> ,	Complement
8	Gain	730	A captive victor that hath lost in <b>gain</b> ;	Complement
9	Guide	351	'Then Love and fortune be my gods, my <b>guide</b> !	Object 2
10	Intent	218	'If Collatinus dream of my <b>intent</b> ,	Object
11	laud	622	Thou black'st reproach against long-living <b>laud</b> ,	Complement
12	Load	734	She bears the <b>load</b> of lust he left behind,	Object
13	Might	488	Which I to conquer sought with all my <b>might</b> ;	Complement
14	Press	1301	-Much like a <b>press</b> of people at a door	Subject/ object
15	Register	765	'O comfort-killing night, image of hell,/Dim <b>register</b> and notary of shame,	Subject/ object
16	Saw	244	Who fears a sentence or an old man's <b>saw</b> /Shall by a painted cloth be kept in awe'.	Complement/ Object
17	Shade	805	That all the faults which in thy reign are made/May likewise be sepulchred in thy <b>shade</b> .	Complement
18	Shift	920	Guilty of perjury and subornation,/Guilty of treason, forgery and <b>shift</b> ,	Subject/ object
19	Shoot	579	End thy ill aim before thy <b>shoot</b> be ended;	Subject
20	Show	1507;	-To hide deceit and give the harmless <b>show</b>	-Object
		1514	-He entertained a <b>show</b> so seeming just,	-Object
21	Spoil	733	-Leaving his <b>spoil</b> perplexed in greater pain.	Object
22	Stand	438	Smoking with pride, march'd on to make his <b>stand</b>	Object
23	State	1006	-For greatest scandal waits on great <b>state</b> .	Complement
24	Stay	328	Who with a lingering <b>stay</b> his course doth let	Fronting object
25	Stir	1471	-'Show me the strumpet that began this <b>stir</b> ,	Object
26	Thought	338	That shuts him from the heaven of his <b>thought</b> ,	Complement
27	Want	153;	-The thing we have, and all for <b>want</b> of wit/	-Object

			Make something nothing by augmenting it.	
28	Will	352; 486;	-My <b>will</b> is backed with resolution; -Where thou with patience must my <b>will</b> abide,	-Subject -Object
		487; 495; 700; 1198; 1205	-My <b>will</b> that marks thee for my earth's delight, -But <b>Will</b> is deaf, and hears no heedful friends; -His taste delicious, in digestion souring,/Devours his <b>will</b> , that lived by foul devouring. -'This brief abridgement of my <b>will</b> I make: -'Thou, Collatine, shalt oversee this <b>will</b> ;	-Subject -Subject -Object -Fronting object - Object
29	Wound	1201; 1722;	-Mine honour be the knife's that makes my <b>wound</b> ; -She utters this;, 'He, he, fair lords. Tis he,/That guides this hand to give this <b>wound</b> to me.'	-Object - Direct object

##### 5. The Syntactic Structure of adjective-noun conversion

No.	Item	Location	Statement	Syntactic Structure
1	Bad	995	'O Time, thou tutor both to good and <b>bad</b> ,	Complement
2	Blue	407	Her breasts like ivory globes circled with <b>blue</b> ,	Complement
3	Fair	346	That his foul thoughts might compass his fair <b>fair</b> ,	Object
4	Good	656 995	-If all these petty ills shall change thy <b>good</b> , -'O Time, thou tutor both to <b>good</b> and bad,	-Object - complement
5	High	1412	Some <b>high</b> , some low, the painter was so nice.	Subject
6	Ill	380; 476;	-Then had they seen the period of their <b>ill</b> ! -Under what colour he commits this <b>ill</b> .	-Object - Object

		996;	-Teach me to curse him that thou taught'st this <b>ill</b> ;	- Object
		1207;	-My blood shall wash the slander of mine <b>ill</b> ;	- Object
		1244	-Then call them not the authors of their <b>ill</b> ,	-Indirect object
7	Low	1412	Some high, some <b>low</b> , the painter was so nice.	Subject
8	Meek	710	Feeble Desire, all recreant, poor, and <b>meek</b> ,/Like to a bankrupt beggar wails his case.	Subject
9	Poor	710;	-Feeble Desire, all recreant, <b>poor</b> , and meek,/Like to a bankrupt beggar wails his case.	-Subject
10	Simple	530	The poisonous <b>simple</b> sometimes is compacted/In a pure compound;	Subject
11	Thrall	725	Her immortality, and made her <b>thrall</b> /To living death and pain perpetual;	Object
12	White	56;	- Virtue would stain that or with silver <b>white</b>	-Complement
		57;	-But beauty, in that <b>white</b> entitul'ed	-Complement
		63;	-When shame assailed, the red should fence the <b>white</b> .	-Object
		65;	-Argued by beauty's red and virtue's <b>white</b> ;	- Complement
		259	-Then <b>white</b> as lawn, the roses took away.	-Fronting object
13	Wrong	1691;	-With swift pursuit to venge this <b>wrong</b> of mine;	-Object