

I. LINGVISTIKOS TYRIMAI / BADANIA LINGWISTYCZNE

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SHAKESPEARE TERMINOLOGY WITH SPECIAL REFERENCE TO SHAKESPEARE ARDEN DICTIONARIES

The paper is devoted to the description of a special group of reference works in English author lexicography – terminological (or LSP) dictionaries of different subject areas explored in Shakespeare's works: ethics, religion, military and naval activities, medicine, music, politics and society, philosophy, theatre, etc. As stated by scholars, Shakespeare is considered to be an expert in nineteen subject fields whose terms are used in their direct and figurative meaning in the Bard's creative works. Among more than one hundred types of Shakespeare's linguistic and encyclopaedic reference works, his terminological dictionaries play a significant role, registering and describing special groups of terms from the author's plays. Shakespeare LSP reference books are combined today into Arden Shakespeare Dictionaries. The article discovers specific features of the architecture of Shakespeare LSP dictionaries: mega-, macro- and microstructure, using the recently published dictionary "Shakespeare's Plants and Gardens" (2016). Detailed analysis of the unique Shakespearean use of plant and garden names contribute to better understanding of their symbolism and aesthetic value in Shakespeare's plays.

KEY WORDS: Dictionary, Subject Area, Terminology, Shakespeare, Term, Plant, Garden, Mega-, Macro-, Microstructure.

Introduction

Shakespeare lexicography dates back to the 18th c., when first concordances and glossaries of complete and single works of the Bard appeared (Karpova 2011). Their aim was to describe the so called *hard*, *obscure* and *remarkable* words from the author's plays, which were included into corpus according to the compiler's preference. Later on, Shakespeare lexicographers significantly enlarged the repertoire of the Bard's reference works, and in the 19th–20th cc., introduced into national English lexicography new and original types of Shakespeare's monolingual concordances, lexicons, glossaries, onomasticons and bilingual dictionaries which appeared in different countries of the world (Karpova 2004:

31–38). Today Shakespeare lexicography represents more than 100 titles of linguistic and encyclopaedic reference books of different types.

It should be noted that lexicographers of the new millennium pay special attention to the role of Shakespeare as a generator of new lexis in the English language. Thus, modern Shakespeare dictionaries are mainly focused on lexicographic treatment of *special groups of lexis*, i.e. proper names, erotic words, insults and terms (Karpova 2010: 158–178).

1. Shakespeare specialised terminological (or LSP) dictionaries

It is a well-known fact that the problem of terms functioning in literary works did not attract enough scholars' attention in linguistics and lexicography. Anyway, it is a very exciting field of research, giving the readers a unique possibility to look at a term within non-terminological surroundings, to trace the peculiarities of its functioning in a non-traditional context and to state its special functions in fiction.

During many centuries the main concern of fiction was first and foremost to depict concepts of faith, friendship and love but not to demonstrate wealth of professional knowledge. At the same time, there exists a threshold to which extent in literary works to use special technical information along with the development of the plot, which helps to provide a true background of the action.

There are rare authors who luckily combine professional knowledge and their literary career, Shakespeare being a classical example. The Bard proved to be a true expert in a wide range of subject fields: aesthetics, ethics, law, religion, military and naval activities, navigation, medicine, music, politics and society, economics, philosophy, theatre and so on. Thus, Shakespeare's vast scope of deep encyclopaedic knowledge made his works real masterpieces.

For example, physicians, readers, students and scholars have long been fascinated by Shakespeare's medical language and the presence or mentioning of healers, wise women, surgeons and doctors in his works. As a consequence, Shakespeare's "Medical Language Dictionary" appeared which provides a comprehensive guide for those readers who want to understand specific references in the plays and general medical concepts, cures and therapies in Shakespeare's England (Iyengar 2014).

Naturally, such interest resulted in the appearance of special (terminological or LSP) dictionaries of complete and single works of Shakespeare. They appeared in modern lexicography as a natural reference tool for understanding terms in the non-terminological sphere. These LSP dictionaries are aimed first and foremost at the needs and demands of theatre and cinema producers trying to transfer Elizabethan époque to the modern audience.

2. Arden Shakespeare Dictionaries

Among numerous Shakespeare LSP dictionaries are reference books describing music, theatre, food, military, economic, religious and terms from other subject fields. Special series of such dictionaries appeared in the 21st c. and was called *Continuum Shakespeare*

Dictionaries with series editor – a famous British lexicographer Sandra Clark, the author of famous dictionary *Shakespeare Insults* (Clark 1994). Today it unites several titles devoted to the lexicographical treatment of religious, military and terms for other subject areas (Karpova 2008: 196–203).

Nowadays, *Continuum Shakespeare Dictionaries* for LSP titles published before 2012 were transferred to the group called *Arden Shakespeare Dictionaries*. The *Arden Shakespeare Dictionary* series offers modern users authoritative guides to major subject areas covered by Shakespeare's poetry and plays. These reference tools are produced by scholars who are experts themselves both on Shakespeare and on the topic of individual dictionary.

Along with the titles published at the beginning of the 21st c., which focused on religious and military terms, new Shakespeare LSP reference works are based on other subject areas, such as medicine, economy, botany, etc. Among them the following dictionaries must be mentioned: *Shakespeare's Political and Economic Language* (Thomas 2015); *Music in Shakespeare* (Wilson, Calore 2014); *Shakespeare and the Language of Food* (Fitzpatrick 2011); *Shakespeare's Demonology* (Gibson, Ezra 2014); *Class and Society in Shakespeare* (Innes 2007) and others. These topics are vital for understanding Shakespeare's creative works and language. They have been selected for their importance in illuminating special aspects of the Bard's writings.

Because of the diversity of the topics covered in LSP dictionaries, each reference book varies in emphasis and the compiler's approach, but the aim and basic format of the entries remain the same from title to title. In this connection, *Shakespeare's Plants and Gardens* (Vivian, Fircloth 2016) is an excellent example of tracing the peculiarities of *Arden Shakespeare dictionary* architecture and lexicographic treatment of headwords.

3. Shakespeare's Plants and Gardens. A Dictionary

3.1. Dictionary architecture

The purpose of the dictionary *Shakespeare's Plants and Gardens* (Vivian, Fircloth 2016) is to specify and examine all the plants, aspects of gardens and the activities that Shakespeare involved both into cultivated and uncultivated landscapes in relation to politics, the state and personal lives of the Elizabethan period that appear in Shakespeare's works and to explore the ways in which they are used in both literal and figurative contexts.

Dictionary megastructure is typical for *Arden Shakespeare dictionaries* and includes the following parts:

- Acknowledgements;
- Series Editor's Preface;
- Conventions;
- Abbreviations;
- List of Headwords;
- Introduction;
- A to Z corpus;

- Shakespeare's Works Index;
- Bibliography;
- Index.

According to the compiler's intention, dictionary headwords include every plant in the canon designated by its name, whether:

- specific or generic (*oak, grain*);
- or by its fruit (*almond*);
- or by the many aspects or appendages (*leaves, seeds*);
- groupings or configurations (*brake, glade*);
- conditions or circumstances relating to growth (*bees, fertile, frost, barren*);
- processes attaching to plants (*lop, graft, plough, winnow*);
- implements employed in cultivation or control (*coulter, rake*);
- features relating to gardens (*fountains, chase*);
- and their leisure activities (*bowls, tennis, music*).

Some plants appear in several entries. Among them: Burgundy's description of the French landscape (*H5* 5.2.23–67)¹; the celebrated garden scene in *Richard II* (3.4.29–107); Ophelia's gifts of flowers and herbs (*HAM* 4.5.175–86); and Gertrude's description of her drowning (5.1.166–83); Iago's moralising analogy in which he proposes 'Our bodies are gardens' (*OTH* 1.3.320–33); Lear's crown vividly realised by Cordelia (*LR* 4.4.1–10) and the like.

M. Ryden, the author of the first *Shakespeare's Plant Names Dictionary* wrote: "plants were, to an extent unknown today, in the centre of everyone's life" (Ryden 1978: iii). Responding to this heightened sensibility, Shakespeare could absorb and express conceptually and figuratively the proliferation of ideas and discoveries in the botanical world of the Elizabethan époque. The vigour of folklore and the variety of colourful local plant and garden names offered him a rich source of suggestion and imagery. "Plants were freighted with meaning, spiritual, emotional and medicinal: they possessed a voice which could be simple and direct, or multivalent and perplexing. Here was a distinctive language at the disposal of the dramatist: conceptual and analytical; sensuous and symbolic" (Vivian, Fircloth 2016: vii).

It is obvious, that plant identification in Shakespeare's plays and poetry is not always possible. Some entries lay open, several plant names are used to designate characters, though interpretation is often not easy and demands deep analysis of the literary context. Moreover, some plants have generally accepted symbolic significance. For example:

- the quince (intrinsic to marriage feasts) is used for culinary purposes in *Romeo and Juliet* (4.4.2);
- Cordelia's instruction 'a century send forth' (*LR* 4.4.6) refers to military personnel;
- 'Costard' (a variety of apple) is deployed mainly as a character's name;
- the willow is the emblem of forsaken love;
- the lily represents purity;

¹ All quotations from Shakespeare's works are given according to their location in his complete works (The Riverside Shakespeare 1997) and include: the title of the play, number of act, scene and line.

- the sycamore signifies sadness or melancholy;
- the palm is a symbol of victory but also serves to validate a pilgrimage;
- the oaken garland commemorates triumph;
- rosemary is for remembrance;
- strawberry can represent abundance, chastity, fertility, humility, modesty, purity and paradise but can also symbolize sensuality and eroticism, etc. (Vivian, Fircloth 2016: viii).

It is obvious, that plant names brightly reflect Shakespeare's cultural and inner world along with gardens where many scenes in his plays take place. The garden parts (fountains, paths, galleries, etc.) are delicately integrated into plays settings, action and discourse, see, for example, the following Shakespeare's works:

- 'Forthright', meaning a straight path, is mentioned twice (*TMP* 3.3.3; *TRO* 3.3.158).
- A hunting ground of an estate (inviting and treacherous) is called a 'wilderness' in *Titus Andronicus* (2.2; 2.3).
- In *Much Ado about Nothing* alleys and orchards provide intimate areas. The green world of the play is as sophisticated as its social universe.
- In *Henry VI, Part 2* Alexander Iden's walled garden is a retreat from the world (4.10.16–19).

3.2. Dictionary microstructure

Each alphabetical entry offers a detailed definition of the headword and overview of the term discussed in its historical context, followed by a full definition of its use in Shakespeare's works. In order to facilitate cross-referencing, each headword appearing in any other entry is printed in bold. This principle does not refer to quotations. The dictionary compilers apply the usual practice characteristic to author dictionaries, generally dividing entries into three sections. Section (A) provides definitions; (B) explores examples of the ways in which the headword is used; (C) signposts relevant contemporary commentary and offers guidance to further reading:

kecksies Keck or kex is an alternative name for any wild **plant** of the Apiaceae or **carrot** family, noted for their hollow stems. The particular reference might be to cow parsley, *Anthriscus sylvestris* L., a plant of uncultivated **ground**, wild **angelica**, *Angelica sylvestris* L., or **hemlock**, *Conium maculatum* L. Precise identification is not possible. Most commentators agree on hemlock. **First recorded in Shakespeare**, kecksies listed with **docks**, **thistles** and **burrs are suggestive of neglect and decay**. Its only appearance is in a catalogue of **weeds** which paints a woeful picture of the French landscape following the English invasion: 'and nothing teems/But hateful docks, rough thistles, kecksies, burs' (*H5* 5.2.51–2). As hemlock has been cited a few lines earlier by Burgundy, a different plant seems likely here. Mabey (1996) points out that when dry hemlock loses its poisonous qualities (Vivian, Fircloth 2016: 194).

As many named plants in Shakespeare's works have defied all efforts at identification, the dictionary compilers introduced into entry line a new label **first recorded in Shakespeare**. This marker may be found in such entries as long *purples* or *dead men's fingers*, *cuckoo-*

buds, *Dian's bud*, *kecksy*, *hardock*, *hebona*, and other names, giving rise to uncertainty and speculation. For example:

cuckoo-bud While it might refer to any **flower** in bud when the cuckoo sings, there is general agreement that cuckoo-bud indicates a variety of buttercup, possibly *Ranunculus acris* L., found in damp grassland, or *R. bulbosus* L., a plant of dry grassland. Both have an unpleasant effect on the skin, resulting in welts and other skin irritations; both are native **plants**.

Shakespeare is the first recorded user of the name. The song of *Spring* at the close of *LLL* expresses the promise and threat of this season: the cuckoo is the herald of spring and is a symbol of infidelity. Cuckoo-buds play a central role in a delicate pictorial and musical composition: 'And cuckoo-buds of yellow hue / Do paint the meadows with delight, / The cuckoo then on every tree / Mocks married men' (5.2.896–9). Attempts to link cuckoo-buds with **cuckoo-flower** do not usually convince; most commentators pointedly say they represent two different plants. Beisly (1864) quotes Miller (1754) on *Ranunculus bulbosus* as cuckoo-buds; however Miller continuously uses crowfoot, not cuckoo-bud, for this ranunculus. This typifies the confusion and problems of tracing information in the nineteenth-century commentaries on Shakespeare's plants. Other suggestions are lesser celandine, cowslip or marsh marigold, but for a flower that 'paints the meadow', the meadow buttercup is the most likely candidate. See also **crow-flower** (Vivian, Fircloth 2016: 94).

All quotations in the entry line are indicated by means of an abbreviated title with act and scene divisions (*PER* 2.1.45) related to *The Riverside Shakespeare* (2017), for example:

Rose ...

(B) Direct references to roses – not qualified by variants such as eglantine and damask – number 122 if 'rosed' and the few compound words 'rose-water', 'rose-cheek'd' and 'rose-lipp'd' are included. The Temple Garden scene (*IH6* 2.4) has most mentions (17).

In addition to becoming family emblems the flower represents perfection, scent, colour, complexion, youth, virginity, vulnerability and the ephemeral. There is a single case of 'cakes of roses': compressed rose petals which serve as perfume (*ROM* 5.1.47). The most famous reference must be Juliet's rhetorical question, 'What's in a name?' and her contention, 'That which we call a rose/By any other word would smell as sweet' (2.2.43–4). This seemingly uncomplicated proposition raises complex philosophical and linguistic questions. The rose's status as the most admired flower is supported by Emilia in *TNK*. She tells her waiting gentlewoman, 'Of all flow'rs / Methinks a rose is best' (2.2.135–6). Her reason for this preference is fascinating and unorthodox (see **brier rose**). The rose as the epitome of beauty is celebrated in the opening lines of *SON* 1: 'From fairest creatures we desire increase, / That thereby beauty's rose might never die' (1–2). *SON* 95 begins with the rose as the model of perfection and susceptibility: 'How sweet and lovely doth thou make the shame / Which, like a canker in the fragrant rose, / Doth spot the beauty of thy budding name!' *SON* 54 is dedicated in its entirety to scent: 'The rose looks fair, but fairer we it deem / For that sweet odor which doth in it live' (3–4). Petruchio commandeers a singularly appealing phrase when preparing a strategy for his first encounter with Kate: 'Say that she frown, I'll say she looks as clear / As morning roses newly wash'd with dew' (*SHR* 2.1.172–3). The rose is defined by its colour in Titania's reflections on the perversity of the seasons: 'hoary-headed frosts / Fall in the fresh lap of the crimson rose' ... (Vivian, Fircloth 2016: 293).

There are some entries showing *Shakespeare's unique usage*, such as, for example, in this entry when Falstaff threatens Hal using the slang term for "impeach":

peach *Prunus persica* (L) Batsch, the peach **tree** is an introduction from China, via Persia or Spain. It probably arrived with the Romans, and it was a later re-introduction c. 1200. ‘Peach’ also refers to the **fruit** and its colour; ‘to peach’ is to accuse, or impeach. It is only the colour of the fruit that is mentioned. Pompey Bum provides a lively account of his fellow prisoners and their misdemeanours including, ‘Master Caper’, arrested ‘at the suit of Master Three-pile the mercer, for some four suits of peach-color’d satin’ (*MM* 4.3.9–11). Hal refers to Poin’s ‘silk stockings...that were peach-color’d once’ (*2H4* 2.2.15–16). **The slang term for ‘impeach’ is used by Falstaff when he threatens** Hal, ‘If I be ta’en, I’ll peach for this’ (*IH4* 2.2.44). There are few contemporary references, but Estienne (1616) observes that the peach tree flourishes when planted against a **wall**. Campbell-Culver (2001) gives details of its introduction. Willes (2011: 41) notes that Tresham had a parterre of peach trees under-planted with **strawberries**. Palter (2002: 228, 241–52) points out that early Italian still-life paintings often included peaches and provides an exploration of the fruit in literature (Vivian, Fircloth 2016: 259).

Conclusions

In conclusion it should be noted that recent intensive interest of lexicographers in the description and definition of terms, functioning in Shakespeare’s works, originates from the needs and demands of theatre and film producers who are eager to transfer Elizabethan époque to the modern user in a true and original way.

Modern profound research of terms in non-terminological surroundings contributes to the development of new and necessary branch of author lexicography where Shakespeare’s Arden terminological dictionaries play an important role forming new trends in English national lexicography and enriching it with innovative types of reference books.

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