

COMPOUNDS IN LITERATURE (EXAMPLES OF ENGLISH NOVELS)

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Abstract: *This research deal with compound words used in the novel “The Pale Horse” written by Agatha Christie. The research is aimed at describing the types and the meaning of compound words that are used in the novel.*

Key words: *compounding, context, stylistic function, types of compound.*

INTRODUCTION

Morphology is concerned with the study of how words is formed in Language. Morphology is the study of the internal structure of word, how it is formed by smaller pieces.

One of the features of compound words is their ability to accurately convey the color palette, which also serves to convey the key themes of a literary text. Compound words are like pieces of a mosaic from which a picture of a work is created. An important role is assigned to the translation of complex words, since the quality of the translation determines whether the figurativeness of complex words, laid down by the author, will be preserved, and how the reader will understand it.

Due to the concentration of meanings, compound words are able to create images, metaphors. “By their very structure, compound words are adapted for a figurative representation of the world: the presence of two or more bases implies an initial correlation with two or more referents, their comparison, comparison, connection. The compound word itself, therefore, already represents the minimum context in which a figurative vision of the world can be realized.

MAIN BODY

Consider how compound words contribute to the implementation of the selected topics.

English (like its parent German) allows its users to combine words to make new ones. The following compound words are found in the fourth *Ice and Fire* novel, *A Feast For Crows*. Given the subject matter of the novel, it is no surprise that they show an overwhelming tendency to use Anglo-Saxon or archaic source words to form compound words which describe mostly medieval, warlike or feudal concepts: *aftertaste, applegate, barefoot, bathhouse, battleground, bearskin, bedchamber, bedwarmer, beeswax, birthright, bloodshed, breastplate, chainmail, cobblestone, collarbone, cookpot, cupbearer, deadfall, dockside, doorstep, doorway, downfall, drawbridge, driftwood, evenfall, facedown, featherbed, figurehead, fingertip, fingernail, firepit, fishpond, fishwife, flagship, foodstuff, footsore, footstep, freedman, freedwoman, gatehouse, gemstone, grandson, greybeard, greyhound, guardsman, halfpenny, hallway, handmaiden, hardness, headlong, helpmate, henceforth,*

highborn, hilltop, hindquarters, hoarfrost, honeycomb, household, huntsman, kettledrum, lakeshore, lambswool, lifetime, limestone, longship, longsword, lowborn, lovesick, lukewarm, maidenhead, midday, moonstone, nakedness, oarsman, oathbreaker, offshoot, outlaw, overnight, oxcart, piebald, pinecone, raindrop, roughspun, saddlebag, sealskin, selfsame, sheepskin, sinkhole, snowdrift, stableboy, strawberry, stronghold, sunset, sweetbread, swordbelt, threadbare, turnpike, twoscore, underfoot, warhammer, waterline, waycastle, whalebone, wheelhouse, whetstone, whirlpool, whitecap, whitewash, wildfire, windburnt.

Some of the examples above are more obscure than others: there is a spectrum from the everyday (barefoot, rainbow, chestnut) to the rarely used (highborn, firepit, cookpot) to the probably-made-up (waycastle, windburnt, evenfall). But you get my point: there are *lots* of them.

The technique of word combination offers plentiful opportunities to *invent* new words for authors who have are dealing with a context and have a prose style which can accommodate them; and Martin uses this facility to coin scores of wonderful and evocative neologisms: *archmaester, bannermen (minor families loyal to a great lord), beastling, cookfire, crannogman, doeskin, dragonglass, dreamwine, firewine, foeman, godswood (holy wood where the magic weir trees grow), godsworn, greenseer (wise man of the Children of the Forest), greensick (seasick), greensight (second sight of the greenseers), hardbread, innkeep, ironborn (inhabitant of the western Iron isles), lichyard, kingsmoot (meeting to decide a king), mansmell, pricklefish, ravencraft, riverlands, sailcloth, sellsword (mercenary), sellsail, shadowcat, shavepate, skinchanger (who can change into an animal), smallclothes, smallfolk (ordinary people) sourleaf, sterncastle, stoneborn, stormland, strongwine, stumblongue, sweetling (term of endearment), sweetmilk, undertunic, wallwalk, waterskin, waterhelm, weirwood (the holy trees), westermen, woodharp.*

Some are variations on ideas which nearly but don't quite exist in our world (firewine), but many go beyond our world to describe new ideas and new things which he has invented for the novels, from the relatively mundane (riverlands, westermen, smallclothes) to the evocative (ironborn, sellsword, ravencraft), to the genuinely visionary and inspired (weirwood, greensight, skinchanger).

Martin's use of compound words is just one of the verbal techniques he uses to reinforce the *otherness* of his fantasy world. The more there are, the more frequently you encounter them on each page, the greater the sense of moving into his otherworld, the greater the sense of the richness and *completeness* of his fantasy world.

Westeros not only has its own geography and history, its own peoples and religions, it also has its own *form of English* which deploys multiple techniques to create an integrated sense of its otherness and unity.

I've chosen the examples above to show the overwhelming Saxon character of George Martin's prose, consisting as they do, of short, mostly one-syllable words of old

English origin. The Anglo-Saxon affixes and combination words don't dominate to the exclusion of more regular forms, but they are there on every page, playing their part.

And they feel that much more ubiquitous because there are so few words sourced from Latin, Greek or French, few if any neoclassical affixes, no foreign combining forms. The result is to make his prose feel archaic.

*The white wolf raced through a black wood, beneath a pale cliff as tall as the sky. The moon ran with him, slipping through a tangle of bare branches **overhead**, across the starry sky.* (D&D, p.52)

*Just ahead, the elk wove between the **snowdrifts** with his head down, his huge rack of antlers crusted with ice. The ranger sat **astride** his broad back, grim and silent. **Coldhands** was the name that the fat boy Sam had given him, for though the ranger's face was pale, his hands were black and hard as iron, and cold as iron too. The rest of him was wrapped in layers of wool and boiled leather and **ringmail**, his features shadowed by his hooded cloak and a black woolen scarf about the lower half of his face.* (D&D, p.69)

*The drumming seemed to be coming from the **wolfswood** beyond the Hunter's Gate. They are just outside the walls. Theon made his way along the **wallwalk**, one more man amongst a score doing the same.* (After *The Feast*, p.91)

*Other tidings were of greater interest. Robett Glover was in the city and had been trying to raise men, with little success. Lord Manderly had turned a deaf ear to his pleas. White Harbour was weary of war, he was reported to have said. That was bad. The Ryswells and the Dustins had surprised the **ironmen** on the Fever River and put their **longships** to the torch. That was worse.* (D&D, p.230)

In these examples, there are words of Latin or French origin (city, success, report, surprise) but they are far outnumbered by Old English words – deliberately archaic words (tidings, weary, plea), short stocky Saxon words (raise, deaf, ear, war, bad), Martin's distinctive Saxon compound words (ironmen, longships) and archaic/poetic phraseology.

Neoclassical words are there – but outnumbered in feel, rhythm and pattern by the dominant *native forms*.

CONCLUSION

This study focus analysis compound word in the fiction literature, which found 106 data as compound word. There are two main points as conclusion in this research. But there are only 30 data used as representative data. The first conclusion discuss with the types of compound word in novel. It can be concluded that 3 major types of compound word found and analyzed. Those are compound noun with 73 or 69%, 17 compound verb with 16%, and 16 compound adjective with 15%. From 3 types of compound word, compound noun is the most frequently found in the novel, because nouns are widely used for arranging words or sentences to make the readers interested in reading this novel especially for child, due to by nouns they can understand and imagine what the content in this novel.

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