

The Structure of Compound Words in Sylvia Plath's Selected Poems

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Abstract

The process of compounding is very creative in modern life as it is circulated in different fields including technology, internet, computer, and politics due to the persistent need to new words which should cope with the running technological invention, new products, language development, unexpected situations that need maneuver and justifications for launching wars. Compounding a new word must follow an appropriate syntactic pattern which makes its meaning easily predictable. Morphologically, sculpturing any compound takes either simple or complex frame which is occasionally encapsulated with ephemeral metaphoric implications where the reader should dig out in order to excogitate its intended meaning. Hiring certain colors and parts of the human body in Sylvia Plath's compounding to incorporate certain concepts and ideas is her prime hallmark. This paper seeks to cast Sylvia Plath's compounds into appropriate syntactic patterns by adopting Plag's Model (2003) of categorizing compound words. Plath's method of configurating any compound is judicative shown up in the exocentric device which led to high fertility of compound words in her poems—especially the five selected poems taken for the purpose of analysis.

Key words: Compound, Syntactic Patterns, Metaphor, Creativity,

Introduction

Compounding which is a combination of two or more words is very productive nowadays and it seems to be the most used word-formation process in some fields including technology, politics and literature—especially poetry. Sylvia Plath is remarkably distinguished by producing many compounds. The problem that can be noticed in her compounding is that she does not follow a syntactic rule; it is a random process for her. These compounds bear meaning that should be grasped as they are metaphorically mapped with a figurative meaning that must be uncovered. The aim of this study is to put these compounds in patterned syntactic forms that follow rules and realize their implicit meanings, in addition to discovering the encapsulation of metaphor in such forms. This study is based on two hypotheses (i) these compounds are semantically interpretable yet having complex combinations (ii) metaphoric implications can be spotted in many of Plath's compounds where colors and parts of the human body are attendable in such a process.

To pursue this study, it does not go without achieving some points including: presenting the basic types of compounds in general focusing on its productivity, morphologically and creatively. Adopting Plag's Model (2003) of types of compounding and Leech's Approach (1969) of

classifying metaphor is a basic procedure to be followed in the process of analysis. Giving a brief account about Sylvia Plath as a modern poetess and the five analyzed poems is given in the body of this paper. The study is limited to analyze Sylvia Plath's compounds syntactically, semantically and metaphorically through out taking five poems that have numerous compounding. The value of this study comes up with the results obtained and tabulations used that can be useful to those who are concerned with linguistics and rhetoric studies.

1. Compounding: Ample Creativity

Compounding refers to a linguistic unit which is composed of elements that function independently in other circumstances. The notion of compounding is a salient word-formation process found in 'compound words' which consist of two or more free morphemes, as in 'compound nouns' as in '*bedroom,*' '*rainfall*' and '*washing machine*' and 'compound sentences' which consist of two or more main clauses; but other applications of the term exist in 'compound verbs' such as '*come in.*' There is another term called compound tenses, which consist of an auxiliary + lexical verb, and 'compound subjects/ objects', which include the clause element that consists of more than one noun phrase or pronoun, as in '*the boys and the girls shouted*' (Crystal, 2008: 96-97).

Stagberg (1981:121) defines the term compounding from the morphological point of view as it is simply the joining of two or more words into a single word, as in '*hanglider,*' '*airstrip,*' '*cornflakes,*' '*cutoff,*' '*breakfast,*' '*long-haired,*' '*devil-may-care,*' etc. The above examples show that compounds may be written as one word as a hyphenated word or two words. Gramely and Patzold (1992 : 27) view the compound word as it consists of two or more free morphemes which can be either simple as in '*book token*' or complex as in '*childhood sweetheart.*'

The term compounding is very common in languages such as German and English, but much less common in languages such as French and Spanish. Common English compounds are '*bookcase,*' '*doorknob,*' '*fingerprint,*' '*sunburn,*' '*textbook,*' '*wallpaper,*' '*wastebasket*' and '*waterbed.*' All these examples are nouns, but we can also create compound adjectives by putting an adjective + noun , such as '*fast food*' and '*full-time job*' (Yule, 2010: 55).

2. Sylvia Plath: Style and Wording

Sylvia Plath was born in Boston Massachusetts on October 27, 1932. She was the eldest daughter of Otto and Aurelia Plath. She was a very controversial, confessional, poet in her age. Her contribution to the world of poetry is wielding the power of metaphor to the extreme.

This is not to say that the poet is free from all responsibility in language, but Plath's use of imagery and metaphor is not a mere artistic pose, but rather a sincere attempt to reveal the self. (Bassnet, 2005: 50-51).

Sylvia Plath uses words to create images. The syntactic patterns of compound words which are used by Plath represent a metaphoric expression that describes the setting that trigger images to come to mind. These images are seen through the readers' mind and they create a tone to the poem. If Plath had not used such expressions, this would not have the same effect on the reader. The way she describes them is how she creates an image of fun, color, human organs, etc, to make the image seem more alive and more familiar to the reader.

Plath's use of language in these poems is fitting and purposeful in that it is more effective at letting the readers draw their own and guided conclusions. Plath uses compound words to create images associated with sense, and this is a more effective way of description.

In Plath's poems, compound words are used as a means to create images which give each poem the meaning. The use of language helps shape the poem itself. These poems would be less effective if they are written with a different language or used it in a different way. Compound words have an impact and have meanings layered into the poems, this is effective as the poem has a message that the reader is supposed to hear. Compound words are then crafted so that the message is heard clearly. (Bassnet, *ibid.*).

Dyne (1991:3) shows Axelrod's project of textual self-creation where he sees Plath's borrowing from and revising her predecessors works in ways that are both anxious and ambitious. He also focuses on Plath's approach of creating compound words and how each compound is encapsulated with a kind of metaphor that bears a certain image that might mirror her life's experiences.

2.1 Selected Poems

The analysis of Sylvia Plath's poems focuses on five poems that contain creative compound words. They are summarized as follows:

1. "Berck-Plage"

Sylvia Plath's "Berck-Plage," which contains 126 lines of seemingly unmitigated malaise and funereal gloom. This poem transforms her grief over Percy Key's death, her revulsion concerning human "deformity," and her latest ordeal of existential despair into a life-renewing vision (Newman,1970: 187- 195).

2. "Snakecharmer"

In the poem 'Snakecharmer,' Plath creates the character of the snake charmer depicting him as a creator, the creator of the world of snakes. The snakecharmer could also denote Satan and he creates the world of evil (Newman, 1970: 187-195).

3. 'Polly's Tree'

'Polly's Tree' is a poem about the person called Polly. Plath is portraying the dreaming tree. Its dream is imaginary seen through the mind of Polly. It is considered one of Plath's Gothic poems. By using the tree as a metaphor, the poet is more successful at relaying the feelings attached to Polly (Newman, 1970: 187-195).

4. 'Fiesta Melons'

The main theme of the poem is melons, as she refers to them numerous times throughout of the poem. The mood given off by this poem was happy and generally having fun as the word "Fiesta" in the title suggests. Thus Plath's "Fiesta Melons" was about having fun in beautiful climate (Newman, 1970: 187-195).

5. 'Faun'

'Faun' puts a feminist perspective on the reality of man and compares it to the "god-like" perspective that some men feel they are. This poem shows that the faun is a dominant figure that has all eyes on him. This poem is not a rejoice for freedom, but a realization that the struggles between men and women are apparent and never ending (Newman, 1970: 187-195).

3. Syntactic Patterns of Compound Words

A compound word is a lexical item in which two roots combine to make one unit. For example, redneck, dogfish and whitewash are compound words. Many such compounds derive historically from syntactic phrases, such as 'black board' (adjective + noun) became blackboard. There is a great number of syntactic sources for compounds, among which there is a noun plus an adjective describing a phrase as in blackbird and bagpipe. Other compounds derive from verbal phrases as in skyscraper something which scrapes the sky. Also the word pickpocket someone who picks the pocket; they are a verb and an object. There are also compounds derived from a verb and an adverbial like sharpshooter which means one who shoots sharply. A particularly large number of compounds are formed with adverbials in initial position, like, aftermath, background, and bystander. Some compounds derive historically from stems or other compounds by a process of redivision of component parts. A recent example is hamburger which meant a kind of meat from Hamburg and was redivided as ham and burger. The new root burger was compounded

with other roots such as fish, cheese, and chili (Traugott and Pratt, 1981: 95).

3.1. Nominal Compounds

The nominal pattern of a compound is shown to be the most productive type that always takes a noun which is followed by another noun or an adjective, but the first noun is regarded as the head word. Creating complex words by way of combining simpler words provides a very rich source of new words. Compounding is extremely productive. Consider the following Noun + Noun compounds, such as lynx-brush, gin-life, lettuce-dog, house-roach and goat-ghost (Akmajian, 1995:45).

In terms of part of speech, nominal compounds, i.e. compounds with nouns as heads, fall into the three subclasses mentioned above, involving nouns, verbs, and adjectives as non-heads. Noun-noun compounds are the most common type of compound in English. The vast majority of noun-noun compounds are right-headed, i.e., they have a head and this head is the right-hand member of the compound. There are, however, also a number of compounds which do not lend themselves easily to an analysis in terms of headedness (Plag, 2003). Below is a syntactic analysis of Sylvia Plath's nominal compounds:

1. Such salt-sweetness. Why should I walk?. (Berck-Plage. L 40) (Noun + Noun)
2. Where are the eye-stones, yellow and valuable. (Berck-Plage. L 53) (Noun + Noun)
3. A wedding-cake face in a paper frill. (Berck-Plage. L 55) (Noun + Noun + Noun)
4. The nurses in their wing-caps are no longer so beautiful. (Berck-Plage. L 58) (Noun + Noun)
5. Marble facades with blue veins, and jelly-glassfuls of daffodils. (Berck-Plage. L 89) (Noun + Noun + Prep. + Noun)
6. So the snakecharmer begins a snaky sphere. (Snakecharmer. L 2) (Noun + Noun)
7. With moon-eye, mouth-pipe. He pipes. Pipes green. Pipes water. (Snakecharmer. L 3) (Noun + Noun) , (Noun + Noun)
8. Is visible. The snake-scales have become. (Snakecharmer. L 13) (Noun + Noun)
9. Leaf, become eyelid; snake-bodies, bough, breast. (Snakecharmer. L 14) (Noun + Noun)
10. Of snake-warp, snake-weft. Pipes the cloth of snakes. (Snakecharmer. L 24) (Noun + Noun)

11. vaporish as frost-breath. (Polly's Tree. L 10) (Noun + Noun)
12. haired seed of the milkweed. (Polly's Tree. L 16) (Noun + Noun)
13. a tree of heaven, though it marry quartz-flake. (Polly's Tree. LL 31-32) (Noun + Noun)
14. whole as a cobweb. (Polly's Tree. L 35) (Noun + Noun)
15. Whole donkey-carts full. (Fiesta Melons. L 2) (Noun + Noun)
16. Choose an egg-shape, a world-shape. (Fiesta Melons. L 8) (Noun + Noun)
17. Cream-smooth honeydews. (Fiesta Melons. L 11) (Noun + Noun + Noun)
18. Fiesta-goers. (Fiesta Melons. L 20) (Noun + Noun)
19. From grove of moon-glint and fen-frost. (Faun. L 2) (Noun + Noun), (Noun + Noun)

3.2. Adjectival Compounds

Adjectival compounds can have nouns or other adjectives as non-heads. The interpretation of noun-adjective compounds basically follows the same principles as that of noun-noun compounds. The non-head element can serve either as a modifier or, an appropriate adjectival head, as an argument of the head (Plag, 2003:151). Consider the following examples:

capital-intensive	sugar-free
knee-deep	structure-dependent
dog-lean	girl-crazy
blood-red	class-conscious

Depending on the meanings of the compound members and on likely semantic relationships between them, the compounds in the left-hand column receive various kinds of interpretations such as intensive with regard to capital,' 'deep to the height of one's knee,' 'lean as a dog,' 'red like blood'). The most common type of interpretation is the one involving a comparison ('lean as a dog,' 'red like blood'), and very often the first element of such compounds assumes the role of an intensifier, so that '*dog-lean*', '*dog-tired*', etc. may be paraphrased as 'very lean,' or 'very tired.'

There are other compounds that have distinct syntactic patterns, such as Adjective + Adjective as in '*icy-cold*' and '*red-hot*'. Another pattern is Adjective + Noun which is represented in '*blackboard*', '*high chair*'. (Plag, 2003: 151).

Below is a syntactic analysis of Plath's adjectival compounds

1. By pale girls, travel the air in scorched hands. (Berck-Plage. L 4)
(Adjective + Noun)
2. What cupped sighs, what salt in the throat. (Berck-Plage. L 32)
(Adjective + Noun)
3. Pollarded green balls, the trees march to church. (Berck-Plage. L 92)
(Adjective + Adjective + Noun)
4. The widow with her black pocketbook and three daughters.
(Adjective + Noun + Noun)
5. The widow with her black pocketbook and three daughters. (Berck-Plage. L 100)
(Adjective + Noun + Noun)
6. And I am dark-suited and still, a member of the party. (Berck-Plage. L 111)
(Adjective + Adjective)
7. Following the coffin on its flowery cart like a beautiful woman. (Berck-Plage. L 115)
(Adjective + Noun)
8. And a naked mouth, red and awkward. (Berck-Plage. L 124)
(Adjective + Noun)
9. So the snakecharmer begins a snaky sphere . (Snakecharmer. L 2)
(Adjective + Noun)
10. ending in a thin-paned leaf unlike any. (Polly's Tree. LL 4-5)
(Adjective + Adjective + Noun)
11. snuff-ruffed dandelions, (Polly's Tree. L 25) (Adjective + Noun)
12. white daisy wheels and. (Polly's Tree. L 26) (Adjective + Adjective + Noun)
13. Of blanched seeds or black seeds. (Fiesta Melons. L 16) (Adjective + Noun)
14. Until all owls in the twigged forest. (Faun. L 3) (Adjective + Noun)
15. An arena of yellow eye. (Faun. L 11) (Adjective + Noun)

3.3. Verbal Compounds

The majority of compounds involving a verbal head are best analyzed as the result of a back-formation or conversion process. Thus, the items in the leftmost column are all back-formations from noun-noun compounds with either a verbal noun with (*-ing*) or a person noun with (*-er*) in head position as in *proof-reading*, *talent-spotter*, *ghostwriter*, and *chain-smoker*. With regard to adjective-verb compounds, conversion is involved with *to shortcut as in* 'to take a shortcut,' and *to blindfold* 'to use a blindfold', while *to deep-fry* and *to broadcast* seem to be rather idiosyncratic instances of this type, whose meaning is not transparent (Plag, 2003: 154).

There are compounds that involve combining morphologically complex words synthetic or verbal compounds: those two –word English compounds in which the second word is deverbal ,i.e., derived from a verb. For example, the word baker which is a noun derived from the a verb by attaching the agentive suffix (-er). Verbal compounds exhibit some rather interesting properties (ibid.:46).

The following items show Plath's verbal compounds

1. Beyond the breakwater, spotty with barnacles ? (Berck-Plage. L 41) (Verb +Noun)
2. While a sky, wormy with put-by smiles. (Berck-Plage. L 104) (Verb + Preposition + Noun)
3. And snakes there were, are, will be—till yawns. (Snakecharmer. L 21) (Modal + Verb + Adverb + Noun)
4. No sound but a drunken coot. (Faun. L 6) (Verb + Noun)

4. Semantic Interpretation of Compounds

Compounds are usually classified from the semantic point of view into endocentric and exocentric types. Endocentric compounds are those compounds whose meanings can be predicted from their constituents. For example, the word 'gold fish' is a kind of fish having golden color and the word 'house party' is a kind of party that is held in the house. Contrarily, exocentric compounds are those words whose meaning cannot be predicted from their constituents because their meanings are idiomatic. For example, the word 'hunchback', is neither a hunch nor a back. Also, the word 'turnkey' which is neither a turn nor a key (Patzold and Gramely, 1992: 28).

Bauer (2003:110) finds out that either element of a transparent compound like *milk-bottle* can be primed by a semantically related word. However, opaque compounds such as '*buttercup*', where the meaning is not easily derivable from the meanings of the parts or pseudo compounds like '*boycott*', where there is no free word *cott* which cannot be primed in the same way. She suggests that such words have their own independent lexical representation, and that there is no analysis into morphemes in such cases, though there is in the case of transparent compounds. She also tries using compounds to prime one or the other of their elements and she finds that both transparent and opaque compounds prime either of the elements, with priming of the second element being stronger than priming of the first element. This is not simply due to the repetition of form suggested by the fact that

apparent words which appear in the compounds but which are not genuine compound elements and which are not primed (Bauer, 2003: 110).

The table below displays the semantic interpretation of Plath's compounds.

Item	Compound	Syntactic Pattern	Function	Meaning
1	salt-sweetness	Nominal Pattern	Object	The salt which is useful.
2	eye-stones	Nominal Pattern	Object	The strong eyes that can snatch everything.
3	A wedding-cake face	Nominal Pattern	Subject	The cake which is prepared for wedding.
4	jelly-glassfuls of daffodils	Nominal Pattern	Subject	The flowers that are full of jelly.
5	snakecharmer	Nominal Pattern	Verb	The snake that belongs to the charmer.
6	moon-eye	Nominal Pattern	Object	It is a kind of personification where the moon is personified as a girl.
7	mouth-pipe	Nominal Pattern	Object	The pipe which is put in the mouth.
8	snake-scales	Nominal Pattern	Object	The snake's weight.
9	snake-bodies	Nominal Pattern	Object	The body of the snake when it creeps.
10	snake-warp	Nominal Pattern	Object	The snake when it coils its body.
11	snake-weft	Nominal Pattern	Object	the snake length.
12	frost-breath	Nominal Pattern	Object	The frost 's puff that blows.
13	milkweed	Nominal	Object	The herb of the

		Pattern		milk.
14	quartz-flake	Nominal Pattern	Object	The crystal chips.
15	cobweb	Nominal Pattern	Object	The house of the web.
16	donkey-carts	Nominal Pattern	Subject	The carts that are drawn by the donkeys.
17	egg-shape	Nominal Pattern	Object	The thing that looks like an egg.
18	world-shape	Nominal Pattern	Object	The complete form.
19	Cream-smooth honeydews	Nominal Pattern	Subject	The dewes that are creamy.
20	Melon-eating	Nominal Pattern	Subject	Those who eat melon in the festival.
21	Fiesta-goers	Nominal Pattern	Subject	Those people who go to the festival.
22	Moon-glint	Nominal Pattern	Object	The light that shines from the moon.
23	Fen-frost	Nominal Pattern	Object	The place that has frost.
24	Star-eyes	Nominal Pattern	Object	The prominent part of the stone.
25	Goat-horns	Nominal Pattern	object	The male goat that has horns.

Table (1) Semantic Interpretation of Nominal Compounds

The following table shows the adjectival compounds and their semantic interpretation

Item	Compound	Syntactic Pattern	Function	Meaning
1	pale girls	Adjectival Pattern	Subject	The girl that has sober face.
2	scorched hands	Adjectival Pattern	Object	The burnt hands.
3	cupped sighs	Adjectival	Subject	The regrets that

		Pattern		are quenched.
4	Pollarded green balls	Adjectival Pattern	Subject	The balls that have green color and having no horns.
5	black pocketbook	Adjectival Pattern	Subject complement	The book that has black pocket.
6	dark-suited	Adjectival Pattern	Subject complement	To be acclimatized with darkness.
7	flowery cart	Adjectival Pattern	Object	The cart which is decorated with flowers.
8	naked mouth	Adjectival Pattern	Subject complement	Big mouth with wide lips.
9	snaky sphere	Adjectival Pattern	Object	The area that is full of snakes.
10	thin-paned leaf	Adjectival Pattern	Object	The leaf that has glass look.
11	snuff-ruffed dandelions	Adjectival Pattern	Subject	A kind of shrub that gives perfume.
12	white daisy wheels	Adjectival Pattern	Subject	The cart that has very white color.
13	blanched seeds	Adjectival Pattern	Subject	The seeds that have faint color.
14	black seeds	Adjectival Pattern	Subject	Seeds with black color.
15	twigged forest	Adjectival Pattern	Object	The forest which is full of trees with many branches.
16	yellow eye	Adjectival Pattern	Subject	The evil eyes that have hidden bad acts.

Table (2) Semantic Interpretation of Adjectival Compounds

The following table shows the verbal compounds and their meanings

Item	Compound	Syntactic Pattern	Function	Meaning
1	breakwater	Verbal	Prepositional	The barrier

		Pattern	Phrase	that prevents the waves to proceed
2	put-by smiles	Verbal Pattern	Subject complement	To have a wide smile
3	will be—till yawns	Verbal Pattern	Subject complement	The snakes that are fixed in their places and yawned
4	Drunken coot	Verbal Pattern	Subject complement	The bird which looks like the drunk man.

5. Metaphoric Mapping of Compound Words

Metaphor is the use of language to refer to something other than what it was originally applied to, or what it ‘literally’ means, in order to suggest some resemblance or make a connection between the two things described (Rosamund and Knowels, 2006: 4).

Metaphor is pervasive in language in that it is a basic process in the formation of words and word meanings. Concepts and meanings are lexicalized, or expressed in words, through metaphor. Many senses of multi-sense words are metaphors of different kinds, as in the meanings of *field*, *hurt*, and *dark*.

Similarly, the names of many new concepts or devices are metaphorical or extended uses of pre-existing words: for example, computer terms such as *web*, *bug*, and *virus*. Many compound words encapsulate metaphors: *browbeat*, *foothill*, *pigeonhole*. Idioms and proverbs are often metaphorical in origin: *don't put all your eggs in one basket*, *miss the boat*, *rattle someone's cage*, and, more obscurely, *kick the bucket* and *a red herring* (Rosamund and Knowels, 2006:5).

Hurford et al. (2007: 331) point out that metaphors are conceptual (mental) operations reflected in human language that enable speakers to structure and construe abstract areas of knowledge and experience in more concrete experiential terms. According to this view of metaphor, speakers make use of a familiar area of knowledge, called the source domain, to understand an area of knowledge that is less familiar, the target domain. The source domain is typically understood through our experience in and with the physical world around us. There is a kind of conceptual mapping operation in which aspects of knowledge in the more familiar source domain are placed in correspondence with aspects of the

less familiar target domain in order to structure the target domain in a way that makes it more accessible to human understanding.

On the other hand, Leech (1969) classifies metaphor in terms of notion into four types:

(1) **The Concretive Metaphor** which attributes characteristics or physical existence to an abstraction. For example, 'the pain of separation', 'the light of learning' and 'room for negotiation'.

(2) **The Animistic Metaphor** which attributes characteristics to the inanimate objects including instances such as 'an angry sky' and 'the shoulder of the hill'.

(3) **The Humanizing (Anthropomorphic) Metaphor** which attributes characteristics of humanity to what is not human including instances such as 'this friendly river' and 'laughing valley.'

(4) **The Synaesthetic Metaphor** which transfers meaning from the domain of sensory perception to another including instances 'warm color' and 'louder perfume'.

The table below shows the metaphoric classification and interpretation of the Plath's compound words.

Item	Compound	Type of Metaphor	Interpretation
1	Electrifyingly-colored sherbets	Synthetic	Those color juices which comfort the persons.
2	pale girls	Synthetic	The girl who has sad as shown by her facial expressions.
3	scorched hands	Humanizing	Bad persons.
4	cupped sighs	Animistic	The sighs which are not shown in man's face; they are blocked inside.
5	mirrory eye	Humanizing	The eye which is wide and snatchy.
6	eye-stones	Humanizing	The penetrating eyes that can observe everything.
7	jelly-glassfuls of daffodils	Concrete	The flowers which are full of jelly.
8	soap-colored oak	Animistic	The oak that has color soaps.
9	caked walls	Animistic	The wall which has surrounded form.

10	flowery cart	Animistic	The car which is full of flowers.
11	naked mouth	Humanizing	Talkative person.
12	snaky sphere	Animistic	The environment that contains many snakes.
13	moon-eye	Humanizing	The eye that shines like a moon.
14	mouth-pipe	Humanizing	The pipe when put in the mouth to play.
15	frost-breath	Humanizing	A kind of personification which means the frost's air.
16	star-eyes	Humanizing	The stars glancing like eyes.
17	egg-shape	Animistic	The turtle that has the egg form.

Table (3) Types of Metaphor in Compounds

5. Conclusion

Studying the compound words in Plath's selected poems has reached the following results:

1. Plath produces many compounds which are put into different syntactic patterns, but the most occurring one is the nominal type, while the adjectival type occupies the second rank. Various syntactic patterns are deduced.
2. It has been proved that these compounds irrespective of their structure – being simple or complex are semantically predictable, namely they bear implicit meanings – particularly if the context of situation is taken into consideration. For example, the compound 'egg-shape' describes the turtle that has the form of an egg but with green color.
3. Metaphorically, Plath's compounds have figurative meaning and usage in the sense that she produces some compounds and covers them with metaphoric taste that makes it a type of metaphor. It has been noticed that she uses the colors and parts of the human body in metaphorizing any compound word. Colors like green, black and yellow are the most available in her images. In addition to this, the words 'eye', 'hand', and 'face' are clearly observed in her compounds which personify certain things, such as 'moon-eye' and 'star-eye'.

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جامعة الأنبار / كلية الآداب

المستخلص

إن الإبداعية اللامتناهية للكلمة المركبة في مجالات مختلفة والتي تم تداولها في بعض المجالات مثل التكنولوجيا وخدمة الانترنت والحاسوب وعالم السياسة جاءت نتيجةً للحاجة المستمرة والملحة لكلمات جديدة تتسجم مع الاختراعات التكنولوجية المستمرة وبروز منتجات جديدة وتطور اللغة ومواقف غير متوقعة بحاجة للمناورة والتبريرات لشن الحروب والاستفاضة في الابتداع الشعري. قد يكون بناء الكلمة المركبة في شكل قالب نحوي صحيح عاملاً مهماً في تنبؤ معناه بسهولة. وبالرغم من أن الكلمة المركبة قد تأخذ شكلاً بسيطاً أو معقداً حيث تتوقع فيه بعض المدلولات المجازية التي تفرض على القارئ أن يسبر أفاقها ليكشف النقاب عن المعنى الضمني المتجذر في أحشائها. لقد تميزت الشاعرة سلفيا بلاث باستعارتها لمفاهيم الألوان وأعضاء جسم البشر لتجسد فكرة معينة. لم يجد الباحث أفضل من نموذج بلاغ (Plag, 2003) لتحليل الكلمة المركبة من الناحية الصرفية في قصائد سلفيا بلاث والتي تميزت بإثراء قصائدها بكلمات مركبة كثيرة تحاكي فيها قضايا من واقع الحال ومن ضرب الطبيعة حيث تختزل كل تجارب الحياة في قصائدها مستعينة بتكوين الكلمة ولاسيماً في قصائدها الخمسة المختارة لغرض التحليل.

الكلمات المفتاحية: الكلمة المركبة, القوالب النحوية, المجاز, والإبداع الصرفي.