

CHAPTER I

INTRODUCTION

1.1 Background of the study

In the field of linguistics, many subfields explore different aspects of language. Among the most common of these are phonetics, phonology, morphology, syntax, semantics, and pragmatics. Significantly, morphology is concerned with the study of words and highlights the importance of a word's structure (Booij, 2005). The processes of morphology involve different means of forming a word, such as inflection, derivation, and compounding. Inflection is a process of morphology that is applied to a lexeme to produce multiple versions of that lexeme. This is a process called a set of grammatical words.

The morpho-semantic field concept arises at the intersection of morphological, linguistic, and semantic fields. In the linguistic field, morphosemantic structures play an important role in the Romance stem alternations, motivated by both semantic values and their frequencies (Herce, 2022). Additionally, the semantics contained in morphological means are crucial for the expression of human emotions and psychological states in language (Ryskulova et al., 2022). Utilizing the text semantic field methodology provides a systematic basis for literary work analysis, revealing interconnections on different textual levels and shedding light on the author's pictoriality (Van Na & Kobylko, 2020). This can be applied to other semiotically dense texts, for instance, liturgical sermons, where the resolution of natural language opposition performs particular functions different from those performed by literary texts (Van Na & Kobylko, 2020).

Compounding, frequently called composition, is a subtle process that unites two words to produce new lexemes. Compound words help short story writers

deliver more impactful descriptions, maintain narrative efficiency, and create vivid, memorable imagery. Their versatility across different parts of speech like nouns, verbs, adjectives allows them to fit seamlessly into different narrative functions, thereby enhancing the overall effectiveness of storytelling.

In her research of Indonesian-English Compound Word Equivalence, Hikmaharyanti (2020) noted that there are two major components in her study, which are compound words and translation. Highlighting her notes on compound words, she tried to elaborate what compound words are, their types or forms, and how they are classified as a part of speech. It was elaborated in the book that in English, compound words consist of three basic forms influenced by the way of separating the words as follows: The first one is Closed form, in which the words are melded together, such as *firefly*, *secondhand*, *softball*, *childlike*, *crosstown*, *redhead*, *keyboard*, *makeup*, *notebook*; Then, the second form is Hyphenated form, where they contain hyphen between two or more elements to form a new lexeme such as *daughter-in-law*, *master-at-arms*, *over-the-counter*, *six-pack*, *six-year-old*, *mass-produced*; The last one mentioned is Open form where there are an open space in the middle of the compound, such as *post office*, *real estate*, *middle class*, *full moon*, *half sister*, *attorney general*.

She also explained that according to Quirk's theory in his book *A Comprehensive Grammar of the English Language*, compounding can take place within any of the word classes, but within the present framework, we shall in effect be dealing only with the productivity of compounds resulting above all in new nouns and, to a lesser extent, adjectives. These may involve the combination of the unchanged base; or the first element may be in its special 'combining form'; or the second element may have a suffix required by the compound type; or both elements

may have a form that is compound-specific. Further, Quirk characterises the English compound words as categories that separate compound words based on the part of speech of the words. They are also collocated to mean something different from each word combined. For example, the noun compound sunrise which consists of two words (classes) sun as subject and rise as deverbal noun. Besides that, Quirk also mentioned the combinations of word classes as follows: Subject and Verb, Verb and object, verb and adverbial, Subject and Complement, Verbless combination (e.g. noun + noun like motorcycle), Combining-form, Bahuvrihi. (Hikmaharyanti, (2020))

Hadžiahmetović Jurida and Pavlović (2023) offers a detailed classification of compound words, particularly noun and adjective compounds, which aligns directly with the exploration of compound word types in short stories. By analysing 32 noun and adjective compounds from contemporary media, the article presents a clear framework for identifying and categorising compounds based on their syntactic and semantic structures. This information is valuable for understanding how compound words are formed and used in narrative contexts. The paper also emphasises the productivity of compounding as a word formation process, which is crucial for the analysis of language in short stories. The discussion of root and synthetic compounds, including examples like *bus driver* and *ice blue*, mirrors the need for understanding similar forms within literary texts. These classifications can guide the analysis of compound word types in short stories, helping identify the patterns and creative uses of compounding by authors. Furthermore, the article's focus on metaphorical and non-literal meanings of compounds adds depth to the understanding of how compounds contribute to narrative style, an aspect that is likely relevant to the thesis (Hadžiahmtović Jurida, S., & Pavlović, T. ,2023).

Meanwhile, a research team of Shakina Shahlee and Salawati Ahmad (2020) defined the process of compounding as a process where two or more roots or free morphemes combine to produce a new word. This could point to the possibility where the process of forming compound words, compounding is closely related to the word formation process. Or in other words, compound words are the product of neologism.

Murray (in Shahlee, S., & Ahmad, S., 2020) stated that there are a lot of morphological processes being adapted in order to create Neologisms especially in English, one of them being compounding. An effort to identify and acknowledge some of the neologisms academically is necessary to look at the significant and important contribution of the process of word formation in the English language. Looking at Murray theory again, There are 11 morphological processes selected as guides on this study which were introduced by Murray (1995). The processes are acronym, abbreviation, blending, clipping, borrowing, conversion, compounding, reduplication, affixation, onomatopoeia, and antonomasia. The compilation of the findings throughout their research study was gathered by using a qualitative approach. The findings were analysed by referring and applying to the chosen theories listed by Murray (1995) in order to study the morphological processes of neologisms commonly used by the public figures in three social media namely Facebook, Instagram, and Twitter.

The evidence of the neologisms created by the public figures in the social media were collected through a process called *screenshot* process which is created by using a morphological process called compounding of the words *screen* and *shot*, to be referred as a process of taking a shot on the image displayed on screen of gadgets such as mobile phone or laptop. (Shahlee, S., & Ahmad, S., 2020)

With the focus on the linguistic and morphological analysis within the specific genre of short stories the writer has decided to focus on the compounding part of the research. Both studies are rooted in the analysis of short stories, albeit from different literary traditions—While the study explores compounding and phrasal compounds in science fiction short stories, the writer’s study similarly delves into the types and classes of compound words within the short story format. Both projects aim to uncover how compound words function in constructing meaning and shaping the narrative within this genre.

Bauer (2001, p. 695) considers that a compound is a lexical unit with two or more elements, each able to function as a lexeme in different contexts with a certain degree of phonological and/or grammatical autonomy from typical syntactic use. Plag (2002) has noted that compounding is not limited to just two elements. A good example can be seen in the phrase ‘University Teaching Award Committee Member.’ Bauer explains that compounding is defined as binary structures with repetition, thus forming a new compound. This is referred to as *recursively*. *Recursively* is a process where one or more compounds are added to a given compound. Ralli (2013, p. 10) explains that a compound has more than a single lexeme, either words or stems, depending on a given language.

According to Laurie Bauer, a compound cannot be just a set of words, as was said earlier; instead, it can also include plural nouns as one of its components. For example, ‘Systems analyst’. Another example of a combination of roots is ‘biochemistry’: ‘bio’ is a bound morpheme which behaves like a word not an affix. So, ‘biochemistry’ is a combination of bound and free morphemes. If the words are linked to make another single word, these are often called ‘lexical blends’. For example, ‘holodeck’ and ‘orgasmatron’. Also, words can be shaped as a noun and

verb compound like, 'warp-drive', or as an adjective and verb 'doublethink'. It is worth mentioning that the most common familiar forms of adjectives are the collection of nouns such as 'ion-gun', 'rim-world', etc. (Stockwell, 2000; Said, N. K. M., 2019)

As we have seen, compound nouns are common, in many guises, and there are at least some clear examples of compound adjectives. Compound prepositions are usually ignored in discussions of compounding, but into, onto are certainly treated as orthographic compounds, and because of, off of, owing to could be treated as compounds despite the fact that their historical origin in syntax is clear. Compound verbs are of interest in that some authorities deny there are any (Marchand 1969, p. 100). This represents a failure to distinguish between the process of formation and final form. But it seems likely that even in terms of process of formation, there are instances of verbal compounding in English, although it is often impossible to show that the past participle has not been used before the infinitive. At least the type in Hamlet's out-Herod Herod seems productive today, especially with proper-names in the base (Bauer and Renouf, 2001; Bauer. L, 2020;p. 474)

It was concluded that while many journals above used rather diverse corpus for their analyses, they share a common theme centred on word formation through compounding. Despite the variation in the sources and contexts of the data, ranging from literary texts to contemporary media, the studies consistently focus on how compound words are formed and function across different linguistic environments. This convergence of thematic focus highlights the significance of compounding as a productive and universal process in language structure, regardless of the corpus employed.

Innas Hussein (2020) wrote in the abstract of her research that Alice Munro is one of the successful Canadian short-story writers, usually included among the high figures of fiction. She was the first Canadian woman and the only writer of short stories ever awarded the Nobel Prize for Literature in 2013. She has published numerous collections of short stories together, and one single work published as a book which may be classified as a novel. The details of her narrations are about the human condition and the interrelations of people, viewed in the light of daily life. In this study, three stories that were analysed in this paper are the ones that have been published in Alice Munro's short stories collection book titled *Too Much Happiness* that was published in 2009 and *Dear Life* that was published in 2012. To name, the titles are *Some Women*, *Voices*, *The Bear Came Over The Mountain*. The common theme between those stories are the experiences, struggles, and psychological conditions of girls and women through the view of Alice Munro.

Moreover, in Innas Hussein's research (2020), she wrote that Alice Munro's stories deal with the human condition, with an emphasis on bereavement, degradation, deathly accidents, and terminal illness, all displayed through the most banal situations. This writer reaches novel-like complexity in just a few pages, and her stories are predominantly placed in small Ontario towns; most of them reflecting her upbringing, and has therefore, been termed as a *territorial writer*, although her international reputation as a short-story teller remains high. Characterised by unornamented prose, her work may follow the subtleties of human life and very often includes autobiographical elements, especially about women. Munro's writing encompasses realistic, historical, and regional elements and commonly employs a non-linear narrative that melds events from the past, present, and future. The Nobel Committee did not cite a single story or collection, but some of her most celebrated

works had contributed to her Nobel recognition in 2013. The dominant themes in Munro's stories include the rejection of conservatism and anonymity, support for creative freedom, a rejection of constraints created by a narrowly prescribed femininity, as well as the complications of female sexuality, as is observed in the work in question. Munro is a keen observer of deception, dishonesty, emotions, compromises, and commitments that are a natural part of human relationships. She expresses the idea of 'the complexity of things, the things in things.' She also effectively conveys the unapologetic, magnificent, and deeply painful absurdity of existence that is typified by its infinite and fluid idiosyncrasy. After their exposure to the experimental nature of her fiction, readers are challenged to reconsider their vision of art and language, love and human relationships, generations, childhood and maturity, male-female relationships, and also duality of existence and death.

While numerous studies have examined compound word creation in detail (Laurie Bauer, 2020, Plag, 2018, Shahlee, S., & Ahmad, S., 2020), most have focused almost exclusively at a general level of language (Maulidia, H. R., & Mustika, K. C., 2020), etymology (Shahlee, S., & Ahmad, S., 2020), and/or specific literary types (Hikmaharyanti, 2020, Hadžiahmetović Jurida, S. ., & Pavlović, T., 2023) and authors (Y. S. Almahameed, 2020). There is, however, a significant lack of studies specifically dealing with types and categories of compound words in Munro's short stories, a renowned author known for her complex and sophisticated narrative techniques. This study fills the current gap through a morpho-semantic analysis of Munro's short stories, and in so doing, reveals certain trends in compound term construction and classification in her works. In view of Munro's unique narrative voice-characterized by deep psychological nuance, non-linear narrative structures,

and richly fleshed-out characters, her use of compound terms can reveal trends not seen in works of fiction in general.

This study looks at Munro's short fiction to suggest new approaches in investigating the intersection of morphology, semantic, and literary style, with a specific focus on using compound words for better expression, narrative cohesion, and stylistic preference. In addition, this analysis extends current discussion regarding language in relation to compound word creation and introduces a new perspective for Munro's use of language, and therefore brings together language analysis and literary studies.

1.2 Research Questions

- a. What types of compound words can be found in the short stories?
- b. How do the most prominent compound word types and classifications implicate the author's writing style?

1.3 Purpose of The Study

1. To examine compound words in Munro's short fiction via morpho-semantic analysis, comparing and contrasting structures and meanings. Compounds are sorted according to grammatical structure and meaning (endocentric, exocentric) to unveil trends in language.
2. To assess key compound types in Munro's work in relation to meaning, characterization, theme, narrative, and stylistic purpose. Overall, through its examination, our grasp of Munro's language use and its implication in the context of the short stories.

1.4 Significance of the study

The writer hopes that the outcome of this study will be an input to short story or contemporary writers, helping them acquire knowledge about effective and efficient diction, particularly the use of compound words in writing. By employing clear and concise language, short stories are expected to avoid unnecessary elaboration and effectively convey their message, even when using figurative language. Moreover, this study will also help to preserve Alice Munro's literary legacy and highlights the linguistic features that make her work enduring and impactful for future writers, scholars, and readers.

