

THE UNIVERSITY OF HULL

**NOUN COMPOUNDS IN THE LANGUAGE
OF HARRY MARTINSON**

A STUDY IN CREATIVE WORD-FORMATION AND USAGE

being a Thesis submitted for the Degree of

Doctor of Philosophy

in the University of Hull

by

Brita Elisabet Green, fil.mag. (Lund)

May 1989

"Poeternas ord är livets sälla."

Harry Martinson, shortly before his death, in conversation with Axel Lind.
Fånör i tid och rum: Skagen, Swedish television, 29 August 1988.

"Genom att permutationsmöjligheten är stor kan ett stort antal tankar ordbildas även med ett tämligen begränsat antal överenskomna ord."

Harry Martinson, Doriderna (1980)

"Just i valet av sammansättningar röjer en litterär riktning eller en enskild diktare ofta mycket av sitt poetiska ideal och sin livssyn."

Peter Hallberg, Litterär teori och stilistik (1970).

CONTENTS

Preface	VI
Abbreviations	VIII

CHAPTER ONE: HARRY MARTINSON'S LANGUAGE

1.1	Harry Martinson, a linguistic innovator		
.1	Harry Martinson's language: some views	1	
.2	HM's own comments on language and words	4	
1.2	Syntactic features	11	
.1	Sentence structure and word order	11	
.2	Syntactic structure and poetic line structure	17	
1.3	Vocabulary		
.1	Harry Martinson, the word-smith	22	
.2	Compounding - one of the foremost instruments of HM's linguistic inventiveness	24	
1.4	Background to the present study		
.1	Previous research into HM's style and language	29	
.2	A pilot study	33	Table 14A
.3	Outline of the approach and general aims	35	

CHAPTER TWO: TERMINOLOGY, CORPUS, METHOD

2.1	Terminology		
.1	Basic terminology	38	
.2	Compounding - syntactic or lexical operation?	39	
.3	Problems of definition	43	
	Derivatives, derivational and parasynthetic compounds	43	
	Prefix-formations or compounds?	45	
	Neoclassical formations	46	
	Obscured (established) compounds	49	
	Obscure (non-established) compounds	51	
.4	Degrees of establishment of compounds		
	Established and (potentially) novel compounds	53	Table 21A
	Lexicalised, transparent and creative compounds	55	Table 21B
	Obscured, opaque, frozen, latent, metaphoric and contextual compounds	56	Table 21C
2.2	The corpus		
.1	Main data and additional data	62	
.2	Typological classification of poems	67	
.3	Notes on individual volumes of poetry	72	
.4	Distribution of poem types	81	Tables 22A-C

2.3	Method		
.1	Collecting and processing the main data	85	
.2	Computer analyses of main data	88	
.3	Statistical analyses	90	
	Inferring from samples	90	
	Correlation	91	
	Significance testing	92	
CHAPTER THREE: LINGUISTIC ANALYSIS OF MAIN DATA: MORPHOLOGICAL STRUCTURE			
3.1	Introduction	96	
3.2	Word-classes of first element		
.1	General Swedish	96	
.2	The HM data	98	
.3	First-constituent nouns in the HM data	105	Table 32A
.4	Conclusion	111	Table 32B
3.3	Linking devices		
.1	General Swedish	112	
.2	The HM data	113	Table 33A
.3	Unchanged stem	116	Table 33B
.4	Expanded stem	120	Table 33C
.5	Reduced stem	127	
.6	Altered stem	130	Table 33D
.7	Hyphen	136	
.8	Conclusion	140	Tables 33E-H
CHAPTER FOUR: LINGUISTIC ANALYSIS OF MAIN DATA: SYNTACTIC AND SEMANTIC STRUCTURE			
4.1	Syntactic structure: number of elements and constituent structure		
.1	General Swedish	146	Tables 41A-E
.2	The HM additional data	154	Tables 41F-G
.3	The HM main data	158	Tables 41H-I
.4	Conclusion	166	
4.2	Semantic structure		
.1	Semantic classification - some models considered	167	Tables 42A-B
.2	Semantic classification and ambiguity and vagueness	173	
.3	Semantic relationships in established, latent and creative compounds	178	Tables 42C-D
.4	Semantic networks, metaphoric compounds and transfer features	181	
.5	Sample semantic analysis of HM data and conclusion	185	Tables 42E-F
4.3	Identification of creative compounds	191	Tables 43A-B

CHAPTER FIVE: STATISTICAL ANALYSIS

5.1	Introduction		
.1	Quantitative stylistics	197	
.2	Compound density in HM's language	199	
5.2	Comparisons of Ncpd frequencies in different texts		
.1	HM - 'general Swedish'	201	Tables 52A-E
.2	HM prose - contemporary prose	206	Tables 52F-M
.3	HM poetry - contemporary poetry	214	Tables 52N-O
.4	Within HM's poetry: different collections and different types of poetry	216	Tables 52P-Z
5.3	Other frequency comparisons		
.1	Different types of noun compound	231	
	Prose	231	Tables 53A-C
	Poetry	236	Tables 53D-L
.2	Individual elements	245	Tables 53M-Q
.3	Individual noun compounds	255	Tables 53R-U
5.4	Conclusion	259	

CHAPTER SIX: STYLISTIC ANALYSIS OF CREATIVE COMPOUNDS

6.1	Introduction		
.1	Creatively formed and creatively used compounds	260	
.2	Different types of creative compound	262	
6.2	Metaphoric compounds		
.1	Basic types	265	Table 62A
.2	Type 1: tenor-vehicle	268	Table 62B
.3	Type 2: vehicle-tenor	270	Table 62C
.4	Type 3: metaphorically used creative compounds	275	Table 62D
.5	The effect of using a creative compound as vehicle	284	
.6	The use of abstract and concrete nouns	286	Table 62E
.7	Semantic fields of nouns used as vehicle and tenor	294	Tables 62F-H
.8	Mixed and multiple metaphors	304	Table 62I
6.3	Contextual compounds	309	
.1	Incongruous compounds bordering on latent	309	
.2	Generally contextual compounds and 'TGD'-compounds	312	
.3	Verbally contextual compounds	317	
.4	Expanded use of lexicalised compounds	324	

6.4	Complicational compounds	328	
.1	Word-play	328	
.2	Alliterative, rhyming and onomatopoeic compounds	330	
.3	Paradoxical and accumulative compounds	334	
.4	Transference of semantic features		
	Head to modifier	338	
	Modifier to head	341	
6.5	Conclusion	345	Tables 65A-C
CHAPTER SEVEN: LITERARY ANALYSIS: NOUN COMPOUND USAGE		350	
7.1	A chronological overview: some representative examples discussed		
.1	The use of noun compounds in the early poetry	350	
.2	The use of noun compounds in the later poetry	358	
7.2	Echoes and recurrences		
.1	Some recurring elements: värld, jätte, silver, vind, sommar, dörr, vägg, gardin	369	
.2	Some recurring established compounds: solnedgång, insjö, regnbåge, vattenfall	391	
.3	Recurring creative compounds: stjärnhav, stjärndjup, snökäpa, vattenslöja, månsång, soleld, dödsflod	400	
7.3	Compounds as a conscious poetic tool	410	
.1	Foregrounding and prominence	410	
.2	Evidence of syntactic choice	420	
.3	Manuscript evidence of the evolution of noun compounds	425	
.4	'Att måla med ord'	433	
FINAL SUMMARY AND CONCLUSION		438	
BIBLIOGRAPHY		442	
APPENDICES			
Appendix A: Printout samples		449	
Appendix B: Questionnaire		461	
Appendix C: Facsimiles of manuscripts		470	
Appendix D: Index of compounds		490	
Appendix E: References of archive poem compounds quoted out of context		513	

PREFACE

This investigation began as frustration - frustration, during my attempts at translating Harry Martinson's poetry, at being unable to find adequate English equivalents for most of his compounds. The frustration developed into curiosity about the nature of the compounds and their use. The thesis is the result of that curiosity.

I have studied the compounds from both linguistic and stylistic points of view. One chapter concerns numbers. Very nearly 4,500 (some 3,500 different) noun compounds have been excerpted from almost 92,000 words of Harry Martinson's published poetry. In addition, some thousand compounds have been excerpted from the manuscript poems in the Harry Martinson archive in Uppsala University Library. Whereas every attempt has been made to be accurate in word-counts and calculations, comparisons across tables may reveal minor discrepancies. Manually calculated figures do not always exactly match the numbers indicated by computer calculations. This may be a result of human error, whether in the manual calculations or in the typing in of the data, but it may also be caused by such factors as compounds appearing in prose passages and section titles (included in some calculations, not in others) or in poems included in more than one collection. In small-scale manual calculations, allowance can be made for such factors, but it is not usually possible to foresee all the repercussions of such adjustments on all other calculations and tables. I am confident that the discrepancies are in no case of a magnitude to affect the conclusions drawn from the figures.

The tables are numbered according to the chapter sections in which they occur, and letters indicate the sequence within a chapter section. Thus Table 52A, for example, is the first table in Chapter 5, Section 2. The location of each table is shown on the Contents pages.

Because the compound formations are the focus of interest, and because they are considered from several different angles, a certain amount of repetition of quotations is inevitable. Occasionally, instead of repeating an already quoted poem, reference is made back to an earlier page of the thesis.

There are five appendices: a sample printout from each of the computer analyses; a copy of a questionnaire (reader assessment of certain compounds); facsimiles of manuscripts (some of which have been reduced in size); a reference index of compounds; and a list of the archive poem compounds that occur without a quotation in the thesis, with their immediate contexts.

During the course of the work, many people have been helpful in different ways. I want to thank Bengt Sigurd of Lund University and Kjell Espmark of Stockholm University for giving their time and for encouraging the work in the early stages; Carl Otto von Sydow of the manuscript division of Uppsala University Library and Gunilla Tjebbes of Svenska Akademiens Ord-boksredaktion, Lund, for always welcoming me in their departments and for answering my calls of help from across the North Sea on numerous occasions; Tony Bullen, formerly of York University, for helping me use the Oxford Concordance Computer Program; Peter Lee of York University for helping me with the statistics; my mother, Anna-Lisa Hanström, for assisting with the archive card index; Gösta Stolpe for generous hospitality on my visits to Uppsala; the thirty people who completed the questionnaire; and the Swedish Institute for travel grants enabling me to take part in the first Harry Martinson symposium in 1984 and to travel to Uppsala and Lund during the years of research.

I am especially grateful to my supervisor, Philip Holmes, who has advised and encouraged me throughout, and to my husband, Peter Green, not only for putting up with my pre-occupation over several years but also for reading the complete manuscript (twice!) and for making many valuable suggestions.

It was a great privilege to be able to go through the poetry manuscripts in the Harry Martinson archive in search of interesting compounds, and exciting to discover so much material there. I came upon one poem which I felt could have been directly addressed to me - as a word of warning:

Det finns i enkelhetens sätt
att alltid söka balansen
en sanning som reducerar
formelintelligensernas analyserande
bråkighet till noll.
Till ett liknande värde
ifråga om resultat kan man
nedskriva den andliga krångelmänniskans
olyckliga förälskelse i trassliga ordnät.
Ett lika lågt klarhetsvärde får då
de ordrika skenupptäckterna i berömda
tankegrötar med deras förmenta mandelfynd.
Stig fram till enkelheten igen, mina herrar.
Den är smärtsam. Lika smärtsam och
arbetsam som labyrintismen, men nödvändigare.
Smärtsam och nödvändig.

Thesis-writing can turn even the best-intentioned friend of plain writing into 'den andliga krångelmänniskan'. I can only hope that I have not produced too many 'trassliga ordnät' and that, in among my undoubted 'tankegrötar', a few genuine almonds may be found.

ABBREVIATIONS
and other conventions used in the text

HM Harry Martinson

(N)cpd (noun) compound

* immediately **after** a word indicates a footnote
(only numbered if there are several on a page).

* immediately **before** a word or phrase indicates
that it is unattested and/or ungrammatical.

BOOK TITLES (See also Bibliography p442)
Page references are to original editions.

Poetry: **A** Aniara (1956)
 C Cikada (1953)
 D Doriderna (1980)
 DLM Dikter om ljus och mörker (1971)
 FU Fem unga (contribution) (1929)
 GT Gräsen i Thule (1958)
 LES Längs ekots stigar (1978)
 ML Modern lyrik (contribution) (1931)
 N Natur (1934)
 Nm Nomad, revised edition (1943)
 No Nomad (1931)
 P Passad (1945)
 S Spökskepp (1929)
 T Tuvor (1973)
 TDB Ur de tusen dikternas bok (1986)
 V Vagnen (1960)

Prose: **B** Bollesagor (1983)
 DES Det enkla och det svåra (1939)
 DFJ Den förlorade jaguaren (1941)
 KF Kap Farväl (1933)
 KPA Kåserier på allvar (1984)
 M Midsommardalen (1938)
 NB Nässlorna blomma (1935)
 RUM Resor utan mål (1932)
 SOH Svärmare och harkrank (1937)
 UFB Utsikt från en grästuva (1963)
 VPM Vinden på marken (1964)
 (parts of SOH, M and DES)
 VTD Verklighet till döds (1940)
 VTK Vägen till Klockrike (1948)
 VU Vägen ut (1936)

Poem titles are given in double inverted commas, with a book and page reference in the case of published poetry.

Archive poems are identified by "Title" or "First words", corresponding to the signature each manuscript has been given.

For abbreviations in the **statistical tables**, see p90ff.

Any **other abbreviations** used sporadically are explained in the text.

CHAPTER ONE
HARRY MARTINSON'S LANGUAGE

1.1 Harry Martinson, a linguistic innovator

1.1.1 Harry Martinson's language: some views

The conventional division of literary language into prose and poetry can appear arbitrary in the case of a writer like Harry Martinson (henceforward abbreviated HM). The answer to the seemingly simple question 'What is the difference between poetry and prose?' is far from obvious. Hans Ruin deals with it in Poesiens mystik. After discussing various ways in which prose can be poetical ('Liksom inte allt i poesien är poetiskt, är inte heller allt i prosan prosa'), he concludes that the one decisive difference is that, in poetry, form and content are one:

I prosan överlever inte... formen själva fattandet. Formen upplöser sig i och med den vunna klarheten, den har gjort sin tjänst, förmedlat en insikt, den är förbi, ingen tänker mera på den. I poesien, antingen det så är fråga om en dikt i vanlig mening eller om ett prosapoem, är form och innehåll intimt sammanvuxna. Vill vi erinra oss vad en dikt innerst gav oss, så måste vi låta den tona igenom oss med hela den resonans den väcker. Skiljer sig det ena från det andra, innehållet från formen, innebörden från gestalten, betydelsen från klangen - ja, då är det också ute med poesien. Man kunde också säga: "meningen" i ett poem är "implicit" och inte "explicit", är intuitiv och inte diskursiv.

(Ruin 1978 p385)

This seems a valid definition of the distinction. If it is, it makes almost everything HM wrote poetry.

In her essay "Klockbojen och koltrampen", Ingalisa Munck strongly maintains that there really is no difference between poetry and prose for HM: 'Hela den martinsonska diktningen har en huvudsakligen lyrisk karaktär. "Om gängse gräns-

dragningar mellan poesi och prosa har jag alltid lust att tvista" ... har han sagt, ... och ofta förefaller det som om han knappast själv var medveten om vilkettera han använder' (Munck 1952 p102).

HM's language is dense, and cannot be read quickly. He weighs every word carefully, and tries consciously to avoid anything that might approach a cliché. Words are juxtaposed in unusual ways, idiomatic phrases are turned inside out, possibilities of punning and assonance are utilised, new derivatives and compounds seem to flow effortlessly and naturally from his pen, and striking metaphors abound. It is generally acknowledged that he is one of the greatest innovators in Swedish literary language.

Peter Hallberg finds it 'mycket svårt att bringa Martinsons stil på en enkel formel. Trots alla sina påtagliga särdrag ger hans språk i sin helhet intryck av något kaotiskt flödande och ogripbart. Gäckande glider det undan analysen' (1941 p5). Linder characterises HM as 'den lycklige improvisatören, fantasiens och språkets Aladdin med ständigt nya och häpnadsväckande fynd i sin turban' (1952 p637). Espmark talks of his 'mirakulösa språkliga uppfinningsförmåga' (1970 p243), and Lång (1984 p291) talks about HM trying out 'språkets alla möjligheter till nyansering, bildförnyelse och uttryckskraft. Efter Strindberg framstår han alltjämt som den störste mästaren på svenskt språk.'

HM is, of course, not unique in treating the rules of the standard language with a certain amount of liberty, to suit his own purpose - it is a normal feature of creative, particularly poetic, writing. He is, however, very unusual in

the natural, uninhibited way he makes use of all the resources of the language. It is as if he had the whole register of morphological and semantic possibilities of the Swedish language constantly at his fingertips - or on the tip of his tongue - and were able to choose freely, without any prejudice or preconceived ideas.

Martinsons omedelbarhet i umgänget med de språkliga formerna kan stundom ge ett starkt intryck av något nytt men samtidigt helt självfallet: "Man tycker sig ha kommit språkets ursprung och mening en smula närmare".

(Hallberg 1941 p4, quoting Elis Andersson in Göteborgs-Posten 3.12.1935)

HM himself says:

Nya ord och sättningar vill därför till inför solnedgångar, månuppgångar, konvaljer, tranplogar, enbuskar, flugor och de orden uppspringer vid de konstnärliga och stämningpsykologiska analyser som naturens stora allmänning alltid inbjuder oss att göra på dess företeelser.

(UFG p11; my emphasis).

HM is not an obscure or esoteric writer, however. His great popularity with the general reading public was founded on the fact that people understood what he was saying and found delight in the way he said it. The twists and turns of his language can be intuitively appreciated and immediately understood because, basically, his innovations are on the level of the word and the collocation, and his new word-formations keep within standard morphological patterns. 'Harry Martinsons böcker kan med fördel användas, när man undervisar i svensk ordbildningslära' (Fries 1974 p170).

1.1.2 Harry Martinson's own comments on language and words

HM wanted to write simply, in order to be understood, but freshly, in order to be heard:

Det är detta som är svårt
att vara enkel på ett sätt som avlöser från gången tyngd
men ändå behåller det viktiga:
nyskapar den enkelhet som ständigt drunknar på nytt
bland fallna löv och i sand.

Det är fortfarande det utklarande gruvarbetet det gäller,
ordvaskningen i pannan
några få giltiga korn att utvinna
men då verkligen giltiga
så att de ses av alla
som ofrånkomliga korn, som grundämnen.
("Hon viker bara undan")

This 'ordvaskning' was not only a question of searching for the appropriate word. HM felt that the standard language was lacking in expressive power - 'en otillräcklighet i språk står och dröjer över allt som är' (SOH22) - and that it was too easy to slip into jargon, or vaneord and vanefraser as he phrases it (NB264-5). But he was scornful of routinely and thoughtlessly produced innovations:

Språket blir olja för snabbkärran
som ständigt måste avlastas, omlastas och pålastas.
Glid-och-passa-på-språket arbetar med reservdelar,
snabbt hopkopplade sammansättningar,
avhuggna rumpor och förkortningar.
("Nya förslag")

His own language, carefully considered at every turn, was the very opposite of 'glid-och-passa-på-språket'. His own newly formed compounds were far from 'snabbt hopkopplade', and often underwent a slow and gradual development (as we shall see in Chapter 7).

Ten years after vaneord appeared in Nässlorna blomma, HM again mentions it in a newspaper article in 1945 (quoted by Fries 1974 p159-60): 'vaneord med förnött och därför

tvivelaktigt distinktionsvärde'. He was suspicious of the expressive possibilities of worn-out words, and argued for more specialised, discriminating language use. However, far from wanting to be a difficult, inaccessible writer, he strove for simplicity of expression. In an interview with Tore Hallén in Dagens nyheter, he spoke of his wish to communicate 'en allmängiltighet som inte verkar så vanlig att den har möglat i munnarna på alla människor', and of the difference, as he saw it, between the banal and the truly simple:

Skillnaden mellan det banala, triviala och det alltför torrt truistiska å ena sidan, och det verkligt enkla, är att banaliteten alltid är dammig och rör upp damm, medan den verkliga enkelheten alltid är daggig.
(DN 13.10 1971)

His use of the words dammig and daggig, with their assonance, is characteristic, and symptomatic of his linguistic playfulness or, as he himself expressed it in a speech in 1958 (quoted by Fries 1974 p159), 'en språklig bejakelse som ofta är större än livsbejakelsen'. In an interview in 1971, language is almost elevated to the level of a deity: 'Jag står i ett trosförhållande till språket, tvivlar inte ett ögonblick på att språket bär' (Sandelin 1987 p22). To this affirmation, this openness to and belief in the possibilities of the language, and to the tension between a reluctance to use vaneord and a striving for simplicity, can be traced the reasons for HM's linguistic innovations.

HM often gave expression to his search for the appropriate language in his books, both prose and poetry, and many examples of this have been quoted in earlier discussions of his art, e.g. by Fries (1971) and Hallberg (1982 p 500-6). Among the many manuscripts in the HM archive, there are also

poems and parts of poems on this theme - evidence that the struggle to find new expression and avoid cliché was something that was always with him.

Kravet jag ställer på sång
är att den hittar en källa,
smakar på jordens jord, tuggar sin jordfunna nöt,
dricker av rav och sav, känner en blixstens stöt.

Gripen av allt du fann, tagen av allt du vet
piskar du undan det språk som är de latas gods,*
griper du ord som vill fly, lockar med skimrande krok
fiskord att komma till dig, jordord att stiga ur graven,
saven att sippra ur träd.

("Kravet jag ställer")

Language to HM can be something almost physical, used to capture elusive sense impressions:

Ängens livsbild skiftar
med sitt utbud synmängd
bara till att välja.
Språket kommer
spänner ut ett språknät.
Var gång ögat tröttnar
och språket utmattas av stridens hetta
faller en skadad naturvers
ner i gräset,
nedregnar ett språkförsök.
Ryckt ur livets bildvärld
som ett byte överlever ordet
eller dör bland tuvor.

("Ängens livsbild")

The search for the right language can be a painful and frustrating activity:

Undran och aningar födde
ordlivets vilja och hunger
smärtsamt medan timmarna gick
under myrarnas flyende moln.
Ord stego upp, förkastades alla och dogo.
Nästa morgon gick osagdheten
åter upp över skogen.

(TDB82)

But it can also be a painless and natural merging of the senses and the words:

* This line has later been crossed out.

När sinnena kommer hem
till skogen de lärt känna
då läser de och nosar stigen utefter.
Där står orden och väntar.
De säger: här är mötet,
varen välkomna.
Med nyckelblomstren i knippor
de öppnar alla berg
och fram stiger försiktig
sången som trasten gömt. ("När sinnena")

In his own pronouncements on his struggle with the language, it is noticeable how often HM mentions the 'word', ordet, as the important factor.

Ordets myra
kommer tillbaka.
Lyfter försöker
på nytt besvärja
tingets tröghet,
ordets förluster.
Tappar strået,
fattar det åter.
Ordets makt
och vanmakt känner
ordets myra. (V8)

Hallberg (1982 p506) talks about HM's 'lycka just över att finna ord för sina upplevelser', and of his awareness of 'språkets förmåga att skapa och gestalta vår tillvaro' (cf the Whorfian hypothesis, e.g. Whorf 1967), in a poem like the following:

Allting får namn av sitt hem,
tinget får hem i sitt namn.
Paret i paradiset paras.
Famn söker alltid en famn.
Språket är hav, det är skepp.
Ord äger vidd och når hamn.
Ordet om tinget får grepp.
Språket är lyckligt av namn. (DLMB1)

If language or words are believed to have that kind of power, 'blir konstnärens problem att träffande beskriva en situation också ett problem, som gäller att uppenbara tillvaron och att öppna dess hemligheter för läsaren' (Wrede 1965 p57). It is not surprising that HM weighed his words with care: he knew that through them he might open up new concepts to his readers.

In the archive poems that I have quoted above, it is ord that are being 'panned' by the golddigger/poet in a search for 'giltiga korn', it is ordet that survives or dies when HM struggles to describe the meadow, it is ord that evade him or come to him or rise from the grave, and it is 'ordlivets vilja och hunger' that cause him pain and frustration.

HM also warns us about the danger of worn-out words: we can become immune to them and forget the reality behind them, or come to accept them and what they stand for as something inevitable that we can do nothing about.

Det värsta är till slut
att så mycket är förbrukats:
människans hjärta, stora delar av sanningen.
Och så alla orden
som brukats och brukats och blivit torkade flingor.

Men bortom ordflingornas yrsnö
tändas ändå onda eldar.
Men var på din vakt.
Det onda får sin styrka av det uttröttade.
Ja, detta är viktigt att minnas:
du får inte förtröttnas.
Det gäller att hålla ut.
Att inte skänka ondskan makt med din vanmakt.
("Långt bort")

The concern he feels about his own work also relates to

words: Vart går våra ord dem vi säga
de bästa vi mödat oss finna
vid mötet med gräset och havet
i samtal med man och kvinna.

De sjunker i sladdrandets öknar
i sanden som rinner och rinner.
Var solnedgång liknar ett risbål
där liveord vi sökte förbrinner.
("Vem stannar väl till...vart")

When he sometimes despairs about his own mission, it can also be expressed as a need to discard certain words:

Det finns dagar då missmodet
reducerar i papperen.
Man plockar bort ord sådana
som hjärta, längtan och hopp.
De står där som överansträngda dragdjur.
Språket är fattigt ända till kvällen
och utnött på hjärteord. ("Det finns dagar")

HM's intuitive insight into the nature and function of words means that, apart from forming new derivatives and compounds, he can also breathe new life into old words, e.g. by using them in new collocations. The following lines (later crossed out) - a version of "Ordets myra" quoted above - shows that this aspect of his language use was also something he was very aware of:

Inget ord har förlorat sin kraft

om man bara får det att intrassera sig på nytt för vad
som sker.

Varje ord en myra

kommer och griper efter strån att bära.

Men finner myran bara grimaser tappar den greppet,

släpper taget, virrar bort och vimsar

förlorar sig i ingenting bland tomma gesters torra barr.

("Den själ")

HM's curiosity about words often leads him to juggle with related and unrelated but similar syllables and stems. This, too, was a conscious game on his part, as is obvious from these (later discarded) tentative lines in a poem possibly intended for the "Vagnen" cycle:

Här din leksak.

Språken blanda delar med varandra.

Rester från stöten mot den ihåliga eken.

Vart hör denna del. Och denna.

Ordleksvagnen

car och careta

caro och caritas

leder till intet.

Den som satt i vår car

kom på ett ögonblick utanför språk

och lekar, fattar intet.

Ring ambulansen

också för ordens skull

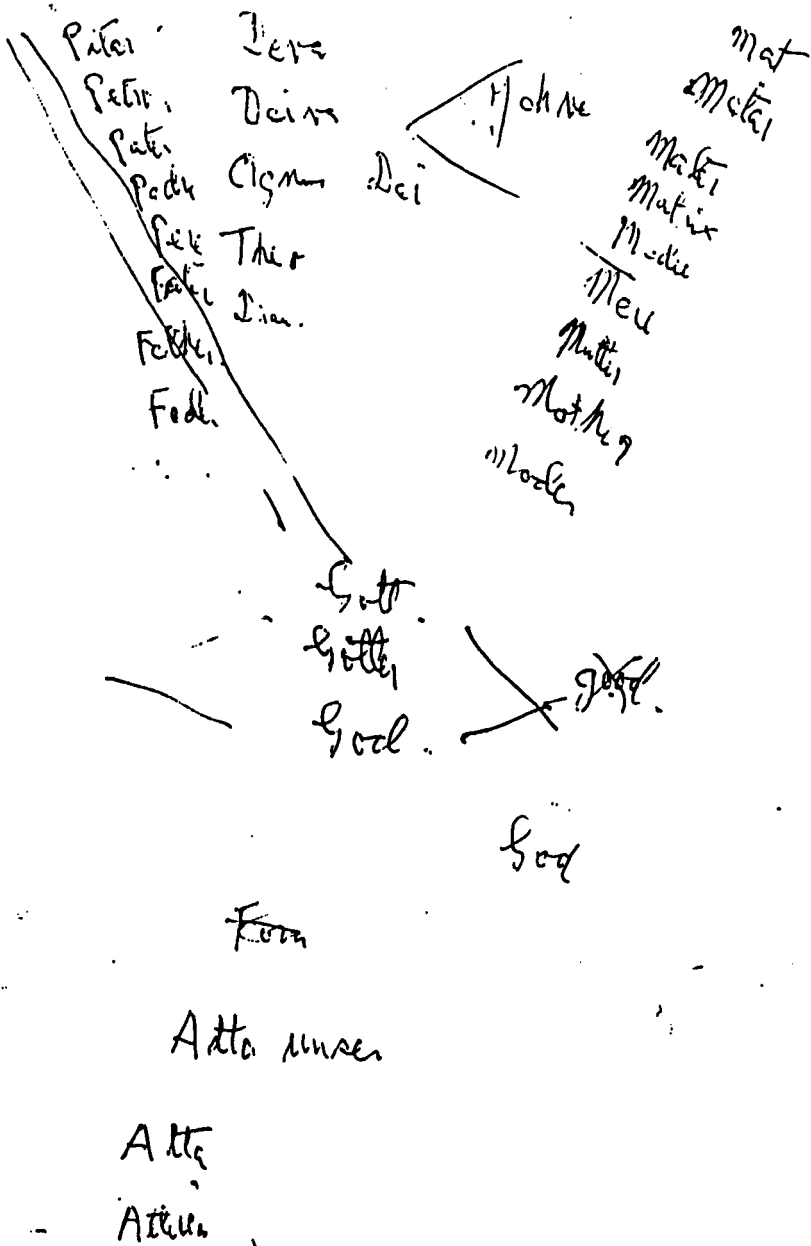
de splittersårade och sönderkörda.

("Skulle du uttrycka")

The first line brings to mind Sven Stolpe's phrase 'Han har ramlat in i det litterära språket som ett barn i en byggklosslåda' (quoted by Hallberg 1941 p3) - perhaps HM

himself was aware of that assessment of his gift. His interest in this type of multi-lingual word game is also evidenced by a doodle, to be found among his papers in the HM archive, in which various words for God, father and mother are arranged in a star formation (see below).

HM was preoccupied with words. In a study of HM's language the major emphasis must be on the formation and combination of words.



1.2 Syntactic features

As we have seen in 1.1, there is general agreement about the fact that, on the word level, HM was a linguistic innovator and, furthermore, there is little doubt that on the whole the innovations were the result of a conscious effort on his part. Is the same thing true about the syntactic level? In this section, I want to consider briefly HM's sentence structure, and how it relates to the overall structure of the poems, as a background to the discussion in Chapter 7 of how the noun compounds are used by HM.

1.2.1 Sentence structure and word-order

If HM experimented with syntax, the most likely place to find examples would be his most surrealist/expressionist collection, Natur.

Modersrad formad i modersliven,
snart skall du stöta mot lytta kiselhöften
- varmed du födde iskalla ätter -
väckningens eldny med heta glödbasunen.
Föda mera av kärlek än av dessa iskalla typer
som likna stålspolar
och kommenderade bronsmän.

Modersrad. Du skall en gång göra världen
varmare omkring oss.
En gång skall du sluta att föda
ishetsande ismän
och tjutande frosthjärtan.
Du kommer en gång att göra världsdrömmen
varmare att leva,
föda ett kärleksmägtigt folk.

(N45-6)

The syntactic structure of this poem can be shown by a slight rearrangement of the lines (see next page): main clauses (MC) begin and continue at the margin; subordinate

clauses (SC) are indented. The numbers in the left-hand margin indicate macrosyntagms (see e.g. Loman & Jørgensen 1971 p18f.). Main-clause fragments, nos 3 and 8, have been hypothetically completed and given macrosyntagm status. Constituents that are understood are inserted in brackets.

SYNTACTIC STRUCTURE OF "MODERSRAD"

MC SC
| |

-
- 1 Modersrad
(som blev) förad i moderliven,

- 2 snart skall du stöta mot lytta kiselhöften
varad du födde iskalla ätter
väckningens eldny aed heta glödbasunen.

- 3 (Snart skall du) föda mera av kärlek än av dessa iskalla typer
som likna stålspolar och kommanderade bronsmän.

- 4 Modersrad.

- 5 Du skall en gång göra världen varmare omkring oss.

- 6 En gång skall du sluta att föda ishetsande isen och tjutande frosthjärtan.

- 7 Du kommer en gång att göra världsdörmen varmare att leva,

- 8 (du kommer en gång att) föda ett kärleksmäktigt folk.

The three macrosyntagms (MS) in the first stanza each contain a noun phrase qualified by a relative clause. The first macrosyntagm is an address and has no verb phrase. The third main clause, like the first relative clause, is defective. The second macrosyntagm has the most complex verb phrase, containing a direct object ('väckningens eldny') and two prepositional adverbial phrases, one of which is expanded with a relative clause. The second stanza is much simpler, with no hypotactic structures at all. It begins with a verbless noun phrase address. This is followed by four main clauses, the last one defective.

Omission of syntactic constituents, particularly of the kind seen in MS 3 and 8, where the postulated constituents are mere repetitions of what has already been expressed (so-called equi-deletion), is normal also in standard language. What is less normal is to give such a sentence fragment full sentence status by the use of a full stop, as between MS 2 and MS 3 (cf. the more normal comma between MS 7 and MS 8). However, it is a common feature in HM's prose style (Gösta Holm 1967), where adverbial phrases, appositions, object noun phrases and predicatives can all form sentences of their own. The effect is almost invariably that of giving the fragments extra emphasis, and Holm refers to the usage as 'framhävande uppdelning' (p204). Like other features of HM's syntax (e.g. the long adverbial between the verb and the object in MS 2), it does not represent a syntactic revolt or syntactic experimentation: it only stretches standard patterns somewhat. Such breaks with convention are in the area of appropriacy and register. Giving sentence fragments sentence status is a syntactic feature that is of a colloquial rather than an experimental nature, and is quite different from the radical breaking of syntactic rules that some innovators indulge in:

what freedom's not some under's mere above
but breathing yes which fear will never no?
(e.e. cummings, Selected poems 1960 p50)

In cummings' sentence, we are left in considerable doubt about the syntactic function of several of the words, and they have to work on or with each other through an exploded, largely unanalysable syntactic structure. In Swedish, Gyllensten's prose can come close to this type of style in a sentence like the following (quoted by Holm 1967 p222): 'Man rår inte om sin död är starkare och bryter ner maskinen konstruktionslevernet'. Holm appears to use the term 'sönder-

sprängd syntax' (p202) to mean much the same as 'framhävande uppdelning'; I feel there is a fundamental difference between the two types of deviant usage. HM's syntax, to my mind, is not exploded but stretched.

Even though not every detail of the message in the HM poem may be crystal clear, it is not the sentence structure that causes the obscurity, but the words and their juxtaposition.

The only example I have noted in HM's poetry of truly deviant syntactic usage is the following so-called existential construction:

Det nalkas morgonen
eller det nalkas aftonen
och havsvinden känner i sitt ansikte - landvinden.
(N143)

The 'real subject' noun in such constructions is, under normal circumstances, always in the indefinite form, as in the last line of the same poem: 'Det nalkas afton eller morgon.'

In another poem, an existential sentence merely stretches the rule that the verb in such phrases 'usually expresses existence, non-existence, location or motion' (Holmes & Hinchcliffe 1986 p124):

Det skrattar en stormvind bland bergen
det mumlar i grottornas dal.
(S48)

Apart from such isolated instances, there is no syntactic experimentation. Whether the sentences are complex or simple, they do not break standard rules except, occasionally, in the direction of colloquial usage:

När mänskan nu fått makt nog
att ställa till världssorg
då är tiden inne
att bota världssorg i tid
innan all naturen blir
sorgebarnet för alla.

Detta kallas omsorg i tid.
Den verkliga sorgen
som i tid ser och inser.

(DLM128)

The use of the redundant då in the third line is a colloquial feature. And, as in the first stanza of "Modersrad" quoted above, a sentence fragment has been given sentence status: the noun phrase and its relative clause in the last two lines are in apposition to 'omsorg i tid'. The full stop before 'Den verkliga...' serves to give the phrase more prominence.

Many of HM's poems lead up to this type of 'punch-line' (cf 7.3.1). In "Granarna ljusna", a subordinate clause has been highlighted in the same way and for the same purpose:

Ljus är den tid då granen pryder sig själv.
Då granen själv står i högtid med ljusa kläder.
(GT74)

The same device is used at the end of the following poem, which also illustrates the fact that HM will occasionally deviate from standard word-order.

Om tidernas ursprungsgestaltning
tar tusen av år att ens fråga.
Nu gäller det modet att leva
att död och förgängelse våga,

att plötsligt när ingenting stämmer
se löftenas grunder försvinna.
Att ställd inför kraven som skrämmer
sin tillförsikt söka och vinna.

(DLM126)

In both stanzas an object noun phrase is placed before the infinitive (and after the infinitive-marker att). In the second stanza there is an extreme case of a 'split infinitive', with not only the object but also a complex participial free adjunct intervening.

The subject may, abnormally, precede the finite verb even though some other constituent has been placed in the topic position:

I ljusningen en majnatt
hörde jag gök i skog.
Som alla skogars hjärta
den oavlatligt slog
sin ters om sommartider

(GT72)

In poetry, these are not innovative features - rather the opposite: they are conventional poetic escape routes for the sake of metre or rhyme. When found in prose, however, the effect is one of foregrounding (see 7.3.1 for this term) the deviantly placed elements: 'Martin flydde till sagan... och ville så gärna se syner igen; ville så gärna sin klockdam klappa på drömvita livet' (NB104); 'Som mässpojck jaq sken som vid himmelens port' (KF156).

Thus, we often find HM stretching normal syntactic structure without actually breaking rules. It is rather a case of marginally acceptable patterns being used for the purpose of foregrounding or prominence. Unlike e.e.cummings, HM invariably leaves his words within their normal main word-class, though he can extend their usage within that class.

It is obvious that the two types of innovative language complement each other. Novel word formations need the security of a standard syntactic framework to be understood, whereas far-reaching syntactic experimentation can only work with established words and inflections.

1.2.2 Syntactic structure and poetic line structure

Not only does HM's syntax, on the whole, conform with standard usage, but the line structure of the poems usually follows the syntactic pattern. A line end is almost invariably, at the very least, the end of a syntactic constituent, often the end of a clause or a whole sentence. Full stops are rarely found in the middle of lines.

"Paradisdikter 2" is an example of HM's simplest line structure. It is a consistently end-stopped poem, with no cases of enjambement. Every macrosyntagm is complete (except for the first line which has an omitted subject) and ends with a full stop:

Mötte livet i en välbekant skog.
Andå slöt den in avlägsenhet i granens kappa.
Plötsligt i en glänta som öppnade sig såg jag hälsans rosor.
En flicka drev hem solnedgångens aftonko.
Den lunkade bukig framåt stigens bukter.
Under dess hals klang en skälla med lingonkittelton.
(DLMB0)

The first stanza of "Paradisdikter 3" (DLMB1), quoted in 1.1.2 (p7), has a similarly simple structure: every one of the eight lines is a complete macrosyntagm (in one case two). Furthermore, there are only main clauses, and every one begins with the subject. The only slight softening up of this rigid pattern is the fact that the first and second macrosyntagms are joined with a comma rather than a full stop.

The second stanza continues along the same lines. Again, every sentence begins with the subject. In only two cases does a macrosyntagm (MS) stretch over two lines:

MS

- 1 Språket är lustgård och grav,
- 2 glömskan kan grönska som gräs.
- 3 Stavaren stavar till stav,
- 4 nästan din bor på ett näs.
- 5 Språket är lyckligt i sig
- 6 språket i paradiset
- parar sig lyckligt med dig.
- 7 Språket är paradigräs
- betat av salig hjord.
- 8 Tinget är invigt med ord.
- 9 Språket är saligas spis.

The first and third macrosyntagms end with commas, and MS5 has not been given a punctuation mark at all, the line end itself having to suffice. Both two-line macrosyntagms are split at constituent boundaries, MS6 between the subject and the verb phrase, and MS7 between a noun and a participial free adjunct which has the function of a contracted relative clause: '(som blir) betat'. This type of participial structure is much favoured by HM. The following poem contains several instances. It is also an example of the other extreme of HM's poetic line structure, with complex sentences stretching over several lines.

Lyftade över den verklighet
som spränger och sönderspränger
svävar idéerna rädda att bli tillämpade,
skrämda inför perspektivet att bli verktyg
för hårdare välden.

Hellre svävar de
vässade som cirruskyar,
en skingrad fenixfågels
frostiga vingpennor
doppade till tankekrift
i flyende hav.

(DLM48)

The structure is shown below:

SYNTACTIC STRUCTURE OF "IDÉERNA"

MC SC₁ SC₂
; ; ;

- 1 Lyftade över den verklighet
som spränger och sönderspränger
svävar idéerna
rädda att bli tillämpade,
skrämda inför perspektivet att bli verktyg för hårdare vålden.

2 Hellre svävar de
vässade som cirruskyar,
en skingrad fenixfågels frostiga vingpennor
doppade till tankeskrift i flyende hav.

The structure is not entirely unequivocal. I have analysed the last four lines of the poem (i.e. 'en skingrad...') as an apposition to the subject 'de'. They could also be regarded as an apposition to 'cirruskyar', in which case a further degree of subordination would result. Another possibility would be to regard them as a separate, defective, macro-syntagm: '(De liknar) en skingrad...'

As can be seen, even in this much more complex and somewhat ambivalent structure, most of the line ends still coincide with clause ends. Of the three cases where this is not true, one divides two constituents - an object and an adverbial: 'doppade till tankeskrift / i flyende hav'. The other two have line ends breaking constituents - a genitive noun phrase: 'en skingrad fenixfågels / frostiga vingpennor', and a noun and its prepositional attribute: 'verktyg / för hårdare vålden'.

There are, of course, other examples in HM's poetry of constituents being split by line-ends. Occasionally, one can also find lines consisting of the end of one clause and the

beginning of another:

Som en gyllene barnvagga går nymånen bland
molnen.

Och själens moder sitter och silar sagor.
Det blir natthimlens kalla lilja, det blir
madonnans ring, det blir septemberlampans
bukiga lysande i ett kaprifoliumfönster.

(N39)

This type of line structure is probably particularly common
in Natur, but there are also examples in the later poetry:

Vid en tid då svåra händelser lyfte
mycket i dagen till begrundan, talade Li Kan
med en betänksamhet som tydde på oro.

(DLM49)

However, it is not typical of HM's poetry as a whole. Nor do
many poems have as simple a line and sentence structure as
"Paradisdikter". Most, like the following two, picked at
random from Tuvor, occupy a middle position. They are here
reproduced with the original line division. Macrosyntagms are
numbered in the margin, but subordination and omitted
constituents have not been indicated.

MS

- 1 Under stjärnornas fjärrsken
blottade sig evigheten
för skogarnas risvassa köld.
- 2 Med en fin rits
ritad av en meteor
drog en vässad oändlighet in
längs det nattligas nerv.

(T50)

- 1 Bäckens ringlar in och flyr
så långt den kan under snövalv.
- 2 Den porlar och sorlar
med enveten stämma.
- 3 Den leker ännu vår eller höst,
- (4) men dämpas alltmera,
- (5) tystnar efterhand med en viskning
ur smalnande ismun.

(T51)

These poems have macrosyntagms that run over one to four lines. There is some simple hypotaxis but no complicated or ambiguous imbedding. Omission of constituents is either caused by simple 'equi-deletion' (e.g. 'den' omitted from MS4 and 5 in the second poem) or is associated with a participial free adjunct (e.g. 'ritad' in MS2 in the first poem). Line ends split off subordinated or coordinated clauses, prepositional or participial phrases. When a constituent is split, it happens at a 'natural' point, i.e., for instance, before rather than after the preposition (cf N39 above) in 'med en viskning / ur smalnande ismun'.

The syntactic structure of HM's poetry, and its relationship with line structure, is an interesting area that would warrant an investigation of its own. My feeling is that HM preferred to write end-stopped poetry: the lines of his poems tend to coincide with syntactic constituent boundaries. The tension that can be created by pitting the urge to pause at a line end against the need to read on because of an unfinished constituent is not one that HM seems interested in exploiting. However, this is no more than a subjective impression: I have no statistical evidence to support it.

1.3 Vocabulary

1.3.1 Harry Martinson, the word-smith

It is on the word level that HM's linguistic creativeness comes to the fore.

The decision to limit the investigation of HM's language to a detailed analysis of his noun compounds means leaving aside many, no less interesting, linguistic features of his poetry, such as syntax (briefly touched upon in 1.2), metre and rhyme. Furthermore, it also entails the omission of other features of his innovative usage on the word level:

- coinages, other than noun compounds

Aniara, mima (e.g. A12), yabisk (A118), käckel (DLM84)
(For Aniara coinages, see e.g. Hall 1961 and Wrede 1965);

- phrasal and reflexive verb coinages:

sorla in (C86), glittra undan (DLM49), kalna fram (T78);

pösa sig (T54), kavla sig (LES8), bygga sig (LES20);

våra upp sig (LES31), yiska in sig (TDB112);

- revivals of forms, words and phrases deemed, e.g. by SAOB, to be 'numera föga brukliga':

plural verb forms (numerous examples, e.g. C90, A193, GT20, T10, T35);

dödde (N100), fölle (GT88), försyna (=förse, V11);

knubba sig (LES47), krympa sig (T26);

the nouns stillnad (DLM16, T36) and blänka (N30, DLM87);

- unorthodox morphology, e.g. using abstract nouns in the plural:

tidlösheter (N76), trångsyner (V63), vakenheter (DLM20), mulligheter (DLM37), melankolier (TDB113);

rädslor (VTK70), önskor (interview, Sandelin 1987 p18);

vällden (Nm48), överflöden (GT60), nuen (T44);

- derivatives (verbs, adjectives and nouns):

förbuttra (DLM75), molna (N34), rostna (T71), luddna (T77), vassna (N36);

myrisk (N26), slöjig (N96), passadisk (D68), klibben (V72);

krökigare (NB280), glättnad ("Visa:Sommaren"), golium ("Sophögen");

- novel verb and adjective compounds:

solknaka (N120), vattenskallra (T36), vingblinka (TDB93), gyllenstryka (A104), kallvädra (TDB35), våtludda (TDB38);

trivselögd (GT52), dagbent (T57), vattensträngad (LES68);

mirakelskimrande (V130), månliussvältrande (TDB103);

stormyvig (S25), lutfisktorr (N120), lotuslysten (P53), skimmergrann (GT44), salladlius (GT74), barrdunkel (T13);

torrstrålig (C55), mildgul (GT44), grågrå (Nm17);

stirryt (P71), grälstark (C59).

Adjective compounds, particularly, are numerous and come close to noun compounds in their variety and syntactic and semantic structure. They are, however, as one would expect, vastly outnumbered by noun compounds.

1.3.2 Compounding - one of the foremost instruments of Harry Martinson's linguistic inventiveness

When dealing with the language of Natur, and discussing to what extent HM may have received linguistic impulses from other poets (Sjöberg, Diktonius), Kjell Espmark concludes:

Den mirakulösa språkliga uppfinningsförmåga som får ett av sina främsta instrument i den överraskande sammansättningen måste i första hand ses som något djupt personligt betingat, något naturvuxet.

(Espmark 1970 p243)

My attention was drawn to the compounds during attempts at translating HM's poetry into English. Initial, more or less literal, renderings of some of the compounds sounded utterly unacceptable in English, but paraphrases invariably resulted in inferior versions of the poems. The exercise made me aware of two important facts, firstly that the use of a compound is in effect a syntactic choice - the same words can be combined in other ways - and, secondly, that there is a considerable stylistic, sometimes also semantic, difference between the various choices of noun phrase, in addition to the obvious differences of rhythm and length.

Consider, for example, the following choices of metaphoric noun phrases that HM has opted for on different occasions:

kottbjällra (N27)

regnridå (No44)

vassens skog (Nm67), vassens vattensskog (P95)

regnet med sin slagridå (V102)

slaghalet, sommarens isgissel (V97)

In the table below, attested variants are underlined:

Compound	Genitive phrase	Elaborated phrase
<u>kottbjällran</u>	kottens bjällra	kotten spelar i sin bjällra
vassvatten- skogen	<u>vassens vatten-</u> <u>skog</u>	vassen med sin vattenskog
<u>regnridå</u>	regnets (slag)- ridå	<u>regnet med sin slagridå</u>
slaghagels- isgisslet	slaghaglets (sommars)isgissel	<u>slaghaglet, sommars</u> <u>isgissel</u>

In the elaborated phrases, the relationship between the nouns is made explicit: they are combined, momentarily, by the use of prepositions, or by one noun being placed in apposition to the other. It was this kind of paraphrase that disturbed me in the translations, as being too elaborate and unequivocal.

In the more concentrated genitive phrases, the relationship is vaguer: the genitive -s does not imply a standard genitive relationship. These phrases are of the type that Hallberg has termed 'sammandragen liknelse' (1941 p26) or 'komprimerad liknelse' (1982 p14). They are a typically literary type of genitive, which rates no mention (even among examples of 'övriga genitiver') in an article based on current newspaper language, "Vad uttrycks med genitiv?" (Ewerth 1988 p26). Furthermore, there is also a non-metaphoric type of literary genitive, in which the relationship between the nouns is vague - rather like that between compound elements, e.g.

Glupskt hugger svanen

lyfter sitt huvud och ser
ormkallt kring drömmens fjärd.

These two forms of genitive are common in HM's language (and probably in the language of many other poets), and account for his high frequency of genitives compared with the standard language. In a preliminary study, I have shown that, in the three collections Tuvor, Längs ekots stigar and Doriderna, the proportion of genitives seen in relation to the total number of nouns (9.83%) is significantly higher than that in 'bruksprosa' (4.52%) (Green 1985 p198).

The compound is semantically the vaguest way of combining the nouns: there is no hint at all - except our inbuilt expectations based on established formations with similar elements - of what the relationship between them might be. It is also the ultimate form of concentration of the noun phrase and, for this reason alone, is eminently suited to be used in modernist poetry. Espmark feels that there is 'ingenting förvånande i att en tendens till sammansättning, med ursprung i äldre lyrisk konvention, kunnat assimileras av det mer djärvt förtätande modernistiska språket' (Espmark 1970 p243).

The second insight into the nature of compounds provided by my translation attempts was the fact that novel cpds can vary considerably in their degree of normality and of transparency, and that they can be used by the poet for many different purposes. Whereas some novel cpds appear perfectly normal and unremarkable, others seem to demand more active participation from the reader.

Very occasionally, HM sees fit to explain a new compound formation and justify it:

Här är alltså ett grönkärr. Med detta menar jag en fuktig och besipprad dæld i lund. ... Av kärr finns ju annars många slag, även om svenska språket är fattigt på distinktiva substantiv.
(SOH9)

But most of the time he does not offer definitions of his new formations, relying instead on the inherent qualities of the compounds themselves to convey his intentions.

Compounds, as Bloomfield remarks (1933 p180) 'lie on the border between words and phrases'. Through this unique position, a compound can, at one and the same time, be seen as one, fused, concept and as a relationship between the individual elements, usually assumed to be permanent or habitual (Aitchison 1987 p155). When faced with a new compound like, for instance, näckroskapten or samvetssoffa, the reader, in addition to taking in the impressionistic total effect of the new blend, cannot help but be aware of the participating elements and - particularly if they appear to be incompatible - wonder about their relationship with each other. He is activated into speculating about the meaning; he is himself made to take an active part in the creative process. Each reader will bring his own experience and background to bear on the interpretation of a novel cpd. Different readers will arrive at different conclusions, be sensitive to different overtones and get different associations.

It should be remembered, however, that it is perfectly possible to link two nouns without having a precise relationship in mind: like a painter mixes his colours, the poet can experiment in blending words to achieve new effects. But the analogy is only partly valid: words are fundamentally differ-

ent from colours in that they carry generally accepted meanings. As long as two nouns in a noun phrase are separated, the link between them is temporary. They do not form an indivisible whole - both can, for example, be extended with modifiers - and they do not necessarily form one joint concept. As soon as the nouns are joined in a cpd, however, they strive - however incompatible - to merge into one idea.

It has been suggested that the ability to interpret less obvious compound formations may be linked with the level of education (Gleitman and Gleitman 1979). Perhaps what is required is, rather, a certain amount of imagination and willingness to speculate. Creative writers may well exploit this quality - unique among words - that cpds possess. The inherent semantic vagueness or ambiguity can, for a poet, be an asset - poets do not normally strive for unequivocal meaning.

1.4 Background to the present study

1.4.1 Previous research into HM's style and language

HM's language has been discussed as part of accounts of his development in general as a poet, e.g. by Lars Ulvenstam, Ingvar Holm and Kjell Espmark.

Ulvenstam's Harry Martinson, ett utkast (1950) covers the work up to the late forties. Ulvenstam pursues 'de band och broar man kan spänna över hans verk om de sammanförs ... i motiviska och psykologiska grupperingar'. It follows that details of the language are not of interest in themselves.

Holm's Harry Martinson Myter Målningar Motiv (1960) is a broad-based study of HM's development up to the late fifties. It outlines the biographical and socio-political background to the works, major themes and ideas that occupied HM and, above all, it establishes links between HM's poetry and painting. The details of HM's language are only of marginal interest.

Espmark's Harry Martinson erövrar sitt språk (1970) concentrates on HM's early development, and on the literary tradition he was a part of. Espmark sees 'spänningen mellan det vittfamnande och det omedelbara' (p154) or 'det sinnligt förankrade storperspektivet' (p182) as one of HM's most important contributions to the modernist tradition. (The Nobel Prize in 1978 was awarded to HM 'för ett författarskap som fångar dagdroppen och speglar kosmos'.)

For anyone interested in HM's language, Espmark's book is particularly important. It gives insights into many aspects

of HM's style and language, but the emphasis is very much on the growth and development of HM's idiom, and on the influences and impulses affecting it. Espmark does not set out to attempt an 'allsidig genetisk inventering av Harry Martinsons språk' (p16), but suggests that his language can provide material for several special studies of for example syntax, metre and linguistic innovations. He frequently points out the importance within individual poems of an 'överraskande nybildning' and, as often as not, this turns out to be a cpd (e.g., on p93, gummineger and, on p109, ödledqimt).

Espmark describes his own approach as 'komparativ holism' (p13). He opts for analysing selected representative poems in detail, rather than studying certain stylistic aspects illustrated by short extracts of poetry. However, he acknowledges that both approaches are justified and concedes that systematic, statistical investigations may well be appropriate for studying several aspects of HM's language.

HM's language has also been discussed in terms of individual works. Hallberg has written on "Bildspråket i Nässlorna blomma" (1975). In a short section on cpds he discusses not only metaphoric formations like ljungragg (NB64), but also cpds like näckroskaptan (NB10), samvetssoffa (NB81) and nysilvervana (NB132), in which he feels that the relationship between the components is based on 'beröringsassociationer' resulting in a kind of semantic 'fusion' (p107f).

An important work in this context is Johan Wrede's thesis Sången om Aniara (1965). Part II (three chapters) is entitled "Språk och stil, några synpunkter". Of particular interest is the section on "det träffande uttrycket", in

which Wrede shows how HM's unusually rich, natural 'talang att fabulera i språket' (p54) is given a seal of approval by international expressionist and modernist rejections (largely transmitted to him via Finno-Swedish poets) of traditional poetic conventions. Wrede (p60) quotes a HM article on Walt Whitman:

Whitman talade sällan eller aldrig i symbolik. Världen var för stor, och anden ... kunde inte krypa in i symbolismens skinn. Den fordrade uttryck för sig själv, det enkla ordets stjärnljud.
(Sjömännens nr 12, årg.16, 1930, p387f)

The challenge of finding 'det enkla ordets stjärnljud' - whether that means 'the exact word' or the 'direct treatment of the "thing"' (cf Espmark 1970 p110) - remained 'a major concern in Martinson's poetry', as Wrede points out in his English summary (p374).

Peter Hallberg's seminal overview of literary metaphor, Diktens bildspråk (1982), makes extensive use of HM's works for exemplification of different aspects of metaphoric language, including metaphoric compounds. 'Få av våra diktare erbjuder ett så ymnigt flödande och originellt bildspråk som just Martinson' (p452). In fact, HM comes second only to the Bible when it comes to providing Hallberg with examples*. Of particular interest are the discussions of some key-words, like sand (p8f), and yta - diup - minne (p486ff).

The most important study of HM's language is Hallberg's much earlier Studier i Harry Martinsons språk (1941), which examines particularly two features of HM's style: concentrat-

* Judging from the number of page references in the 'Personregister' (p625ff).

ion and imagery. The chapter on concentration contains a major section on compounds:

Jag tror att man med gott utbyte kan studera Harry Martinsons stil just ur synpunkten av dess inriktning på det expressivt förtätade. Representativa för denna tendens till komprimering äro hans iögonenfallande talrika och originella sammansättningar.

(Hallberg 1941 p6)

Hallberg discusses Ncpds with certain first elements (all-, ur-, världs- önske-, jätte, silver and guld), and attempts to make use of Belfrage's (1916 and 1920) division of compounds into 'illusionskomposita' and 'komplikationskomposita', with a subgroup 'metaforkomposita', but finds that 'den ofta svävande karaktären hos Martinsons komposita gör det svårt att alltid dra gränserna skarpt' (p23), and warns: 'Man skall akta sig att se fasta konturer, där det bara finns nyanser och omärkliga övergångar' (p24). He concludes that even without extensive comparative investigations, it is probably safe to maintain that 'Martinson i sällsynt stor utsträckning nyskapar sammansatta ord' (p25).

Hallberg's study was written in 1938*. Eleven of HM's (to date) fourteen collections of poetry have appeared since then. Wrede (1965 p55) admittedly feels that, even though Hallberg's observations only cover the early work, they probably hold true for the later work as well. However, a more systematic study of the formation and use of cpds in HM's whole poetic output, as well as a comparative statistical investigation, seems justified.

* Editor's note (Hallberg 1941, p69).

1.4.2 A pilot study

I decided initially to test the general assumption that HM makes unusually frequent use of compounds, particularly noun compounds (henceforward usually abbreviated 'Ncpds' or simply 'cpds'), and to make a straightforward comparison between frequencies of Ncpds in a sample of HM's poetry and a control sample.

If we wish to spot those linguistic features that make X different from other kinds of texts ... that we define as relevant and sensible norms of comparison, we must match the densities of the linguistic features in our text against the densities of the corresponding features in the norm. Comparison is the only key to stylistic differentials, that is, to the style markers that characterise our text as different from other texts. And all stylistic descriptions must begin with an inventory of style markers.

(Enkvist 1973 p67)

'Relevant and sensible norms of comparison' could, in my case, be contemporary prose, HM's own prose or contemporary poetry. The last alternative seemed the most pertinent, and I chose that for the initial investigation.

A direct comparison was made of the number of Ncpds in HM's Längs ekots stigar and a similar amount of text taken from two anthologies of contemporary poets, namely Sten Selander's Den unga lyriken (c. 15 pages) and Gunnar Tideström's Lyrik från vår egen tid (c. 14 pages). The following poets were represented:

	No words: no Ncpds	Ncpd frequency
Dan Andersson	189:3	1.6%
Werner Aspenström	217:11	5.1%
Karl Asplund	174:6	3.4%
Erik Blomberg	331:7	2.1%
Karin Boye	351:7	2.0%
Elmer Diktonius	304:9	3.0%
Johannes Edfelt	246:17	6.9%
Gunnar Ekelöf	323:18	5.6%
Rabbe Enckell	148:5	3.4%
Hjalmar Gullberg	284:10	3.5%
Olof Lagercrantz	211:7	3.3%
Pär Lagerkvist	235:6	2.6%
Erik Lindegren	293:7	2.4%
Artur Lundkvist	362:26	7.2%
Birger Sjöberg	295:19	6.4%
Edith Södergran	322:5	1.6%

The individual percentages are not significant - in most cases writers are represented by only one poem. Even so, it was gratifying to find that a similar sample of HM in the same anthologies yielded 22 Ncpds in 234 words, a frequency of 9.4%, which is a higher figure than that reached by any of the other poets.

Comparing the control sample of the anthology pages over-all with Längs ekots stigar, the following figures emerged:

TABLE 14A Ncpd frequency, pilot study
 =====

	No of words	No of cpds	Frequency
Control sample	4285	163	3.8%
HM: LES	4219	277	6.6%

 The difference is statistically significant.
 (It is significant at the level of 0.001,
 with a χ^2 value of 31.65. See 2.3.3.)

It seemed that Ncpds might indeed be a prominent feature of HM's poetic language, and might qualify as 'style markers' in Enkvist's sense.

1.4.3 Outline of the approach and general aims

In the earlier research, HM's cpds are often picked out, not for their numbers, but for their character: they are described as surprising, bold or, simply, new. Many of them do stand out: they are 'foregrounded', to use a Prague School term (see further 7.3.1). These cpds must, in some way, be intrinsically different from those cpds that do not stand out, be they established or temporary new formations. A linguistic analysis of both types of cpd may give an insight into what constitutes that difference.

My own contention that HM's language is generally cpd-dense, and Hallberg's assumption that HM was a prolific producer of new cpds, can only be tested through a statistical comparative approach. 'If there is such a thing as a recognisable style..., its distinctive quality can in the last analysis be stated in terms of relative frequencies' (Halliday in Chatman 1971 p343). In a Swedish context, Hallberg makes the same claim:

Själva frekvensen av ett visst drag i en poetisk produktion kan vara av utslagsgivande betydelse, äga direkt estetisk och psykologisk relevans. Och den personliga egenarten avtecknar sig med tydliga konturer först mot bakgrunden av det mera generella och typiska.

(Hallberg 1951 p83)

However, frequencies can never be an end in themselves in stylistics. Statistically significant excesses of a stylistic or linguistic feature can only indicate that the feature may be a 'style marker' worth investigating: 'Numerical data are no more than a starting-point for the critic; they must be tested for qualitative differences and carefully examined in the light of the context and the whole situation before any

conclusions can be drawn from them' (Ullman 1973 p68). Hallberg also warns that the statistics have to be tempered by 'en kompletterande kvalitativ analys' (p84). It will therefore be necessary for me to go beyond a merely linguistic and statistical investigation and also embark on a more subjective, stylistic approach.

HM's Ncpds will thus be studied from a number of angles that could be said to represent different polarities of approach. Some aspects of the research lend themselves to an objective treatment, others are by necessity more subjective. It might seem too catholic and eclectic an approach to be respectable. It is, however, a research method acknowledged as permissible:

En och samma undersökning kan... tillämpa olika metoder och infallsvinklar i olika avsnitt. Exempelvis kan en värderande, upplevelsebetonad undersökning kompletteras med en samling objektiva, positivistiska data jämte statistik, och korrelationer eftersträvas mellan upplevelsen och dess konkret beskrivbara stimuli i texten.

(Enkvist 1974 p92)

I decided to excerpt all Ncpds from HM's poetry, and to undertake a systematic study of them in order to attempt to answer questions such as:

- 1) Is HM's poetic language indeed more cpd-dense than that of other, contemporary poets?
- 2) What proportion of HM's cpds are novel as opposed to established formations?
- 3) Are there any differences in HM's cpd usage between
 - his poetry and prose?
 - his early (pre-war) collections and his later collections?
 - different subject-areas or genres?
- 4) What different types of novel cpd formation can be distinguished?
- 5) How do the novel cpd formations tie in with other features of HM's poetic language?
- 6) Can any evidence be found for claiming that HM made conscious use of cpds as a poetic tool?

The risk with this kind of investigation, where the emphasis is on one particular linguistic unit, is that of breaking up the poems and reducing them to lists of examples and statistical tables. A poem is, of course, an indivisible whole: it is only a poem because the content and the form are one (Ruin 1978 p385). However, the 'form' is also a sample of the Swedish language, and it is important to remember that this kind of research is not primarily concerned with commenting on individual poems - although it may provide some insights - but is concerned with the use a creative writer can make of the linguistic apparatus at his disposal.

Characteristic of the work of poetry as an esthetic structure is ... its indivisibility. Nonetheless, the work of poetry does not appear as a completely unified whole under all circumstances. It is not completely self-contained and can also be conceived of as a mere link in the developmental chain of poetry; in regard to language it is then placed within poetic language which in turn has its uninterrupted development. In regard to this development, and viewed from its vantage point, the principle of the indivisibility of poetic structure then does not apply without reservations. Each linguistic component ... can, from the standpoint of its function in poetry, be followed consistently from period to period and from work to work.

(Mukarovsky 1964 p66)

Chapter 2 accounts for the corpus, research methods and the terminology used. In Chapters 3, 4 and 5 I deal with the linguistic and statistical analyses of all the cpds in the main data, comparing HM with standard Swedish and with other writers. Chapter 6 deals with HM's new cpd formations only, particularly those towards the creative end of the establishment scale (see 2.1.4), and attempts a classification into different types of creative cpd formation. I adopt a more holistic approach in the literary analysis in Chapter 7, where the cpds are considered in the contexts for which they were created.

CHAPTER TWO
TERMINOLOGY, CORPUS, METHOD

2.1 Terminology

2.1.1 Basic terminology

A **compound** (cpd) is built up of two or more **elements**, which are linked to each other by various linking elements or **linking devices**. **Nominal compounds** (Ncpds) - the chief concern of this thesis - normally have two immediate **constituents**, each of which can be either a single element or itself a compound. Most noun compounds are **determinative**, i.e. the first constituent is a **modifier** (or determinant or comment) and the second a **head** (or determinatum or topic). A few compounds are **copulative**, i.e. the constituents are coordinated. Copulative compounds can have more than two immediate constituents (e.g. skådespelaren-regissören-författaren).

Examples (determinative compounds):

First constituent (Modifier)		Second constituent (Head)	Elements	Linking device(s)
regn	-	båge	regn båge	(0)
havs	-	vind	hav vind	(+s)
harpo	-	båge	harpa båge	(-a+o)
midnatts	-	sol	mid- natt sol	(0) (+s)
trädgårdsmästar	-	skämt	träd gård mästare skämt	(0) (+s) (-e)
lant	-	kyrkogård	land kyrka gård	(-d+t) (-a+o)

2.1.2 Compounding - syntactic or lexical operation?

In English, two nouns can be juxtaposed without forming a cpd. 'The stem of an English noun may be used attributively... This applies to groups of nouns as well as to compounds; the border-line between these two types is often difficult to draw' (Zandvoort 1953 p115). Zandvoort suggests that the difference may be something to do with the orthography (head master, head-master, headmaster) or the stress (boy scout, bookcase).

Sears (1972 p32 footnote) makes a distinction between 'multiple noun adjuncts', which his paper deals with, and 'compounds', but many of his examples ('temperature control coating', 'life support backpack') would be classified as cpds by others. Warren (1978 p12 and 14), for instance, includes among her noun+noun cpds combinations like 'wartime circular', 'spider leg pedestal table' and even 'Eastern Women's Liberal Arts College Panel'. She discusses the problem and suggests that a preceding adjective can be used to test whether a nominal phrase is a cpd or not. In 'our new friends' meeting-house' the adjective qualifies 'meeting-house', and 'friends' meeting-house' is deemed to be a cpd; in 'our new friends' car' the adjective qualifies 'friends' and 'friends' car' is therefore not a cpd. Note, however, that 'friends' meeting-house' is also an established concept, unlike 'friends' car'.

In English, the distinction between a cpd and a syntactic group may well be linked with the degree of establishment.

There is then no easy answer, covering all cases, to the question of 'what is a compound'. ...I have been fairly liberal in including collocations which

I felt were to some degree established, and therefore candidates for inclusion in the category. Some of my examples may not be compounds for all readers, but since any attributive-head noun group is potentially a compound and will come to be felt as one if it happens to be used often enough, it is as well not to be too arbitrary in deciding one way or the other. Compound-status can be seen as a matter of degree.

(Adams 1973 p58, my emphases)

In Swedish, the problem of degrees of establishment certainly exists (see 2.1.4), but it has nothing to do with the distinction between a syntactic group and a compound. Swedish noun combinations are either genitive (or preposition-al) phrases or they are compounds. In a translation of 'Eastern Women's Liberal Arts College Panel', there is no doubt about the fact that only högskola (or humanist-högskola) is a cpd and the whole a noun phrase: 'Kommittén för Orientaliska kvinnors humanistiska högskola / humanist-högskola'.

Criteria for compounds

With very few exceptions (probably influenced by English patterns), a Swedish cpd is an **orthographic unit**, i.e. it is written as one word.

Hyphens are unusual, normally only used in copulative cpd formations such as the fairly frequent first names (Anna-Lisa, Sven-Erik), some geographical names (Schleswig-Holstein) and a few others (marxism-leninism, radio-TV, författaren-regissören). A few determinative cpds, in which the modifier is a phrase or a two-word name, may appear hyphenated or as separate words: Harry Martinson-Sällskapet, Harry Martinson jubileum (found, respectively, on stationery and in the programme, May 1984). SAOL (1973) recommends the hyphenated form (röda kors-syster) or a one-word form (rödakorssyster),

but there is much vacillation. Carl Larssongården (a spelling SAOL regards as 'olämplig') appears on the cover of a guidebook*, and Carl Larsson-gården in the text itself. See further 3.3.7.

Determinative compounds are also **morphologically** isolated, i.e. any endings will be added to the last element only, which (with very few exceptions) determines gender and plural of the whole compound: 'en bäge: bäger', 'en regnbäge: regnbäger'. Copulative cpds, however, add definite articles and plural endings to both/all constituents: skådespelarna-regissörerna.

Determinative cpds are also **prosodic** units. They take the main stress on the first constituent's main-stress syllable and secondary stress on the second constituent, usually on its main-stress syllable. In most cases there is a characteristic connective intonational pattern, the so-called grave accent. Some established Ncpds normally take the acute accent (e.g. trädgård), though there are regional variations. A newly formed cpd would be unlikely to take the acute accent.

The stress pattern may be one measure of the degree of establishment of a cpd. Initially, a cpd takes its stress pattern from its elements even if this results in two stressed syllables (main and secondary stress) being next to each other, e.g. bar|trädgård
| |
. In long non-compound words, there is a tendency for a rhythmic alternation between (main or secondary) stressed syllables and unstressed syllables, e.g. demokratiseringarna (Elert 1970 p38). An established cpd would tend to behave similarly: instead of

*Ulf Hård af Segerstad, 1974.

instead of solnedgång we often say solnedgång.

Some can have either stress pattern:

barnträdgård	barnträdgård
långfredag	långfredag

The stress pattern of the right-hand column might indicate a higher degree of establishment than that of the left-hand column.

Compounds are also **semantic** units. The Swedish word skrivbord is as much a semantic unit as the English word desk, even though it is made up of the two elements write and table. The more established a cpd, the more likely it is to become lexicalised (see 2.1.4). Lexicalisation can continue to a point where either or both/all the original elements may be completely obscured, semantically and/or phonetically. A skrivbord is a table mainly used for writing at, but a trädgård can be so called even if there are no trees in it. Jordgubbe retains a meaning of the second element (lump) no longer current in the simplex word, and words like moster and stackare can only be analysed as cpds in diachronic studies.

A newly formed cpd will retain the meanings of the participating elements whilst, at the same time, seeking to unite them within one concept.

The Swedish cpd can thus be seen to be an orthographic, morphological, prosodic and semantic unit, and part of the lexicon of the language. However, the formation of a new cpd can be said to be a syntactic operation and represent a syntactic choice: it is only one of several ways in which nouns can be combined (e.g. hustaket - husets tak - taket på huset). Cf. 1.3.2.

2.1.3 Problems of definition

Straightforward definitions of a compound as a word that can 'delas upp i minst två led vilka med någorlunda (!) oförändrad betydelse återkommer som självständiga ord' (Teleman 1974 p224) or, more simply put, as a '(fixed) combination of two free forms' (Adams 1973 p30) work most of the time, if allowance is made for the fact that the linking device will often distort the first constituent (e.g. kyrka-kyrkogård). Sometimes, however, (usually in the case of established formations) they do not suffice to justify the inclusion or non-inclusion of a particular word in the data. Some of the problem areas are outlined below.

Derivatives, derivational and parasynthetic compounds

In cpds that contain a derivative, the question arises as to whether the formation is primarily a cpd or primarily a derivative. Some cases are fairly clear-cut: minnesgodhet is clearly derived from the adjective minnesgod, and is not a cpd of minne and godhet, but other similar formations are more doubtful: is smärtfrihet to be regarded as a cpd ('frihet från smärta') or as derived from the adjective smärtfri? Is överblick a cpd of the preposition över and the verb-derived noun blick or is it derived from the verb överblicka? Is proppmättnad derived from the (more common) adjective proppmätt or a new Ncpd formed in analogy with the adjective? Is the Ncpd nödtorft or the adjective cpd nödtorftig the primary formation? In most such cases, decisions have been made on the basis of native intuition, sometimes rather arbitrarily.

There is another, slightly different, group of problem words. Utsikt and utgång are not straightforward cpds of ut with sikt and gång, nor are they derived from the verbs utse and utgå, but rather from the verb phrases se ut and gå ut. They have come about by a simultaneous process of derivation (se-sikt, gå-gång) and compounding (ut+sikt, ut+gång), a process that could be expressed with the formula:

V + Adv → (Adv + (V+nominalising affix))_{Ncpd}

The Swedish term for this type of formation is normally 'avledd sammansättning'. Hellquist (1922 pLVIII) also mentions the alternative term 'syntetisk sammansättning'. Adams (1973) distinguishes between 'derivational' and 'parasyntetic' cpds. The former are made up of a cpd + derivational affix (e.g. broken-heart/ed, first-night/er), i.e. are really derivatives. Proppmätt/nad and överblick/O are probably of this type. The parasyntetic cpds are derived by a simultaneous process of compounding and derivation (e.g. milk shake/O). Clearly, utsikt and utgång are of this type.

I decided to exclude the derivational cpds from the data on the grounds that they are primarily derivatives, but to include the parasyntetic cpds, as they can be said to be simultaneous cpds and derivatives.

Below are some examples of words in the HM data that have been regarded as parasyntetic cpds, i.e. as having stronger links with the phrasal verbs than with the cpd verbs. A few cpds - probably borrowings - which have the same surface structure as the parasyntetic cpds are difficult to link with either a cpd verb or a phrasal verb.

inlägg	lägga in	(inlägga)
insats	sätta in	(insätta)
inskrift	skriva in	(inskriva)
intåg	tåga in	(intåga)
nedgång	gå ned	(nedgå)
undergång	gå under	(undergå - usually diff.meaning)
uppgång	gå upp	(uppgå - usually diff.meaning)
vilsegång	gå vilse	?vilsegå
utfart	fara ut	?utfara
utfärd	färdas/fara ut	(utfärda - different meaning)
utgång	gå ut	(utgå - usually diff.meaning)
utsikt	se ut	(utse - different meaning)
sammanhang	hänga samman	(sammanhänga)
lycksökare	söka lycka(n)	?lycksöka
lövfällning	fälla löv	?lövfälla
renhållning, renhållare	hålla rent	?renhålla
rådgivare	giva/ge råd	?rådgiva/rådge
utflykt	?fly/flyga/flykta ut	?utfly(ga)/flykta
utsprång	?springa ut	?utspringa
omlopp	?löpa om	?omlöpa

Prefix-formations or compounds?

The distinction between a prefix-combination (consisting of a bound morpheme and a free morpheme) and a cpd (consisting of free morphemes) is another problem area, which sometimes leads to some seemingly arbitrary demarkation lines. For instance, sammanhang has been classified as a parasynthetic cpd, but samsång and samklang as prefix combinations (cf. Noreen VII p 114) and therefore not included in my data. Similarly, as miss- is a prefix, missmod has been excluded, but included are svårmod and tålamod, which I have decided to regard as Ncpds and not as derived from the corresponding adjectives svårmodig and tålmodig.

The prefix ur-, with the meaning original, basic, primeval, occupies a special place. It is - or was, during a period - much used by HM in creative formations. It is one of the elements singled out for discussion by Peter Hallberg (1941). For that reason I have decided to include combinations with ur- in my data, even though they are not strictly compounds.

The borderline between prefixes and compound elements is blurred. As a word becomes a productive compound-element, it often begins to lose something of its semantic content and begins to be prefix-like. Jätte- is an example. Cpds formed with such weakened nouns are included in my data.

Neoclassical formations

Many words formed from stems of Latin and Greek origin pose a similar problem to the prefix-formations. Most of these stems do not occur in Swedish as free forms but, on the whole, they have more semantic weight than most native affixes. They can be of different types (examples from Thorell 1981):

1. Bound morphemes, only found initially (prefixes): mikro-, aero-, astro-, auto- etc.
2. Bound morphemes, only found finally (suffixes): -skap, -for, -krat, -mat, -stat, -tek etc.
3. Bound 'versatile' morphemes, found both initially and finally: -naut-, -fil-, -gram-, -log- etc.
4. Free morphemes: kosmo(s), fon, graf, morf.

Thorell regards stems of type 3 as functioning in the same way as free morphemes, and word-formations using morphemes of both types 3 and 4 therefore as compounds. He regards words

using morphemes of types 1 and 2 as affix derivatives. Adams (1973) relies more heavily on 'the imprecise criterion of "lexical" meaning', and sets up a class of 'neo-classical' cpds containing formations made up of all four types.

In the HM data, the problem words in this area are particularly to be found in the Aniara vocabulary. They can generally be referred to one of four groups:

1. Prefix + recognisable noun

mikro/rymd
mikro/rulla

2. Recognisable noun (stem) + suffix

galak/tav	(galax + -tav)
gammo/sal	(gamma + -sal)
mima/rob	(mima + -rob)
mima/tor	(mima + -tor)

3. Prefix + suffix (at least one of them recognisable):

astro/lob	geo/san
astro/navi	senso/stat
dormi/fid	tele/grator
dormi/jun	trans/pod
foto/fag	trans/tomi
foto/turb	

4. Two stems: compounds

elektro/lins	(Östergren gives <u>elektro-</u> as the compound form of <u>elektricitet</u>)
fono/glob	(<u>fon</u> can be a free form and <u>fono-</u> be seen as the compound form; Wrede 1965 suggests that <u>glob</u> is the noun 'globe')
gyro/spiner	(Östergren gives <u>gyro</u> as a noun; <u>spin(n)er</u> could be regarded as a future borrowing from English)
Transpacifik/bana	(a borrowing of the English adjective 'transpacific' plus the noun <u>bana</u>)

Following Thorell, the first two groups have been rejected as affix-derivations and the words in group 4 have been included in my data as genuine compounds.

The words in group 3, which consist of combinations of two bound morphemes freed and then recombined ('recompositions'), are strictly speaking neither derivations nor cpds. However, as a combination of two versatile affixes might be regarded as having compound status (e.g. filolog - cf. bibliofil and logotek), I have attempted to test to what extent the affixes could be said to be versatile (i.e. be able to occur as both prefix and suffix). Only two of the affixes in this group appear to me to be clearly versatile, namely -faq (cf. faqocyt) and -turb (cf. turbin). I have therefore decided to include fotofaq and fototurb in my data as examples of this type of formation, even though foto- (in the sense 'light') can only be a prefix, and the two words therefore do not strictly qualify. A closer examination of the lexicon might have justified including one or two more words from the list on the same basis (e.g. transpod - cf. podager). However, we are obviously here dealing with borderline cases.

Nevertheless, the words in group 3 are evidence of HM's ability to be creative also in this area of word-formation. Except possibly for astronavi and dormijun (with the rather odd suffixes -navi and -jun) the words have the appearance of perfectly normal formations.

Obscured (established) compounds

There are many established, lexicalised, compounds where only one, or sometimes neither, element can occur as a free form. There is no doubt, for instance, that bärnsten is generally felt to be a compound even though bärn- does not occur as a free form. Other examples from the HM data are:

Obscured established cpds listed according to element not occurring as free form:

First element	Second element	Both elements
elfenben	gurkmeja	harkrank
guckosko	mjöldryga	helvete*
hövitsman	mullvad	morkulla
jungfru	nattvard	näktergal
järtecken	ollonborre	tordyvel
krams fågel	vallmo	vadmal
körsbär		
mareld		
påfågel		
skärseld		
spillkråka		
stardeck		
styvfar		
ubåt		
vinthynda		

In determinative cpds, the second element can stand for the whole: fiskben is a kind of ben. In the same way, elfenben is felt to be a kind of ben even though elfen- is meaningless. The words in the left-hand column, therefore, are more easily felt to be compounds than those in the middle column. We have no concept *meja of which gurkmeja might be a sub-group.

Why we should feel that the words in the right-hand column are compounds is something of a mystery. There may be phonotactic reasons - the strong secondary stress and the

* I assume most modern speakers to be unaware of the goddess Hel.

long vowel of -yete in helvete, for instance, or the unusual consonant cluster -dm- in vadmal* - but false associations with existing free forms will almost certainly also play a part. Harkrank is probably associated with hare instead of hår, for instance, and tordyvel is likely to be wrongly split as tor-dyvel, perhaps because of associations with Tor and, possibly, the verb dyvla, since the original meaning of tord (= 'turd') is now lost.

The non free-form elements in established cpds can generally be explained diachronically. Their obscurity may be due to phonological and/or semantic changes, or to the fact that they originated in another language and perhaps never existed as free forms in Swedish. Some of the elements in my list, for instance, can easily be explained as borrowings (jung-, mår-, star-), others as dialectal or obsolete forms (qucku-, hövit(s)-, skär(s)-), and one as an abbreviation (u- for undervattens-). Some, however, remain unexplained (bärn-).

*Forms with the same supra-segmental pattern as genuine compounds have been called formal compounds. ...It is easy to recognise this type of formal compound when there is a long vowel in the second constituent (as in arbete)' (Sigurd 1965 p26). On p112 of the same book, dm is listed among medial sequences as 'marginal', with only two examples: kadmium and 'vadmal (compound?)'.

Obscure (non-established) compounds

In the HM data, there is a group of non-established cpds in which the first element is either a new HM coinage or an exotic personal loan. These formations are obviously different from the obscured lexicalised cpds, but they pose a similar problem of definition: bärnsten and cesisgruva are both clearly perceived as cpds even though the meanings of bärn- and cesis- are obscure. The first time we meet such cpds, we probably assume that the obscure element has a meaning which is simply outside our experience. As regards a word like bärnsten, we gradually come to accept it as a whole, as part of the lexicon. As regards a word like cesisgruva, we either try to find out the meaning of cesis-, or we go on accepting our own ignorance and assume that HM knows more than we do: his well-known knowledge in many fields and his interest in exotic parts of the world and their languages makes that a reasonable assumption. On the other hand, we are also aware of his talent for inventing plausible words, and that leaves us in uncertainty.

Many of the cpds in this category are part of the technical jargon of Aniara. Some of the obscure cpd elements also appear as simplex words, but some appear only in cpds:

cesisgruva	gosterslant	Saba-aggregat
dyma-mynt	Jenderbord etc.	Tany-linje
goldonderbygge etc.	mimadyrkan etc.	Tebe-stråle
gonda-bo	noktastam	tyrsoslampa
goptabord etc.	rindel-slant	Yessertub

There are also cpds of this type with a numeral as the second constituent. These are all names of 'fält' or 'kurvor' in space: ICE-tolv, Sari-sexton and Yko-nio. In two cases, both constituents are obscure: Sesi-Yedis and Ghazilnut.

As regards Sesi-Yedis (a line in space), the hyphen shows that it is a cpd. (According to Wrede (1965 p346), Yedis is based on the Japanese names 'Yeso' and 'Yedo'.) The reasons for perceiving Ghazilnut (a part of space) as a cpd could be a tendency to pronounce the second element with a long vowel and considerable secondary stress - in fact, Nut is an ancient Egyptian god (Wrede 1965 p83); perhaps we also subconsciously associate the first element with gasell.

Some words in the data have an even stronger ring of authority, namely the names of animals, plants, rivers, mountains etc. The reader is likely to accept these as established formations that are simply outside his own experience. Some, indeed, are: oryxantilop is an African antelope, Saipangtyfonen must refer to Saipan in Japan, Yoldia-havet was the large postglacial sea that is now the Baltic, and Dodonaträd alludes to Greek mythology. A search through encyclopedias and maps would perhaps also clarify the following:

Sugibergen	(sugi is a Japanese cedar-tree)
Kauridalen	(cf. kaurisnäcka)
Lu-floden	(Lu is a Chinese state)
Yodogawa-floden	
Assaisavannen	
Sardassjön	
mohra(-)träd	
qaiqipa-trä	

What these obscure non-established cpds have in common with the obscured established cpds is the fact that it is the meanings of the elements themselves that are obscure. The actual cpd formations are normal (they are 'latent' cpds - see 2.1.4). They are fundamentally different from obscure 'creative' (see 2.1.4) cpds, in which the elements are not obscure but the relationship between them is.

2.1.4 Degrees of establishment of compounds

Established and (potentially) novel compounds

Terms like tillfälliga or nybildade cpds, versus etablerade or lexikaliserade, are used frequently in the literature¹, as if the two types of cpd formation were distinct and self-evident. In fact, as others have also pointed out², it is not possible to draw a clear dividing line between established and novel compounds. 'Nevertheless the distinction is a necessary one,' Warren (1978 p45) maintains.

Dictionaries are unreliable as a guide. The criteria for inclusion and exclusion vary and can often appear to be quite arbitrary. It is, for example, difficult to understand the rationale behind the inclusion/exclusion of the various cpds involving the seasons and the parts of the day in SAOL 1973 and 1986. Both editions purport to have cut down on 'självförklarande sammansättningar' (1986 p6) in comparison with the preceding one.

TABLE 21A Some cpds with the seasons as first element

vår-		sommar-		höst-		vinter-		
1973	1986	1973	1986	1973	1986	1973	1986	
‡	‡	‡	‡	-	-	-	‡	-morgon
‡	‡	‡	‡	‡	‡	-	‡	-dag
‡	‡	‡	‡	‡	‡	-	‡	-kväll
-	‡	‡	‡	‡	‡	-	‡	-natt

¹e.g. Akermalm 1965, SAOL 1973, Anward-Linell 1976, Bauer 1978, Warren 1978, Leonard 1984. 'Sammansättningar av tillfällig karaktär' is one of six categories of words which are not excerpted for SAOB (Hast 1981 p7).

²e.g. Akermalm 1965 p61, and Warren 1978 p45.

Inclusion in a number of dictionaries, including an entry in SAOB (with modern examples), ought to indicate a degree of establishment. Conversely, if not even the SAOB archive has a card for a cpd, we may well be dealing with a new formation.

I am interested in all HM's cpds, but more particularly in his new formations. For a preliminary sorting into 'established' and 'possibly novel', I needed an instrument that was reasonably quick to use and one that was also ready to hand. SAOL was an obvious choice.

The introduction to the 1973* edition of SAOL states that, because of lack of space, some of the vocabulary included in previous editions has had to go. One of the areas hit is 'tillfälliga inhemska ordbildningar' (my emphasis). Referring specifically to cpds, one of the guiding principles for the exclusion of 'fullt gångbara ord' was that a cpd was judged to be 'självyklar och därmed oväsentlig' (my emphasis). Multiple cpds are also reduced in number, particularly those where the first constituent is itself a cpd.

Clearly, after this elimination process, a cpd found in SAOL would be unlikely to be an occasional (and certainly not a novel) formation, but must be regarded as an established cpd. Also, clearly, exclusion of a cpd from SAOL does not mean that it is necessarily a novel formation, only that it may be. In other words, SAOL can serve as a broad indicator of whether a particular cpd is established or potentially novel. For my purposes, then, 'established' simply means 'included in SAOL 1973'. It is an unsatisfactory definition, however, and leads

*The 1986 (11th) edition appeared after the data collection was completed.

to arbitrary demarcation lines between very similar and equally accepted or 'normal' cpds (e.g. månskenspromenad 'established' and månskenskväll 'non-established').

Lexicalised, transparent and creative compounds

Clearly, some other classification is needed. The most satisfactory approach, it seems to me, is to take the word 'självklar', used in the SAOL introduction, as a starting point. 'Vår språkkänsla', says Thorell (1981 p6), 'skiljer på genomskinliga och lexikaliserade ord'. I take SAOL's 'självklar' to have the same meaning as Thorell's 'genomskinlig', i.e. **transparent** in the sense of having a meaning that is deducible from the participating elements.

Both månskenspromenad and månskenskväll are transparent in that sense. So, I think, are several other cpds with måne found in the HM data but not in SAOL: måndikt, månpoet and probably also månlängtan and månfröjd.

Looking further along the list of HM's mån-cpds, words like måndag, mångata and mångård are immediately understood, even though they cannot be said to be transparent. The reason their meanings are clear is not that they can be inferred from the elements but that they have been learnt as whole concepts. These cpds have become **lexicalised**.

A type of cpd not taken into account by Thorell is exemplified by words like månsläp, månandning, månluta and månskörd. They are not transparent, their meanings cannot be deduced from the parts, but neither are they lexicalised, familiar as

whole concepts. They are, on the whole, baffling outside their contexts, and are typical examples of the occasional, transitory formations usually found in creative writing only. My term for these is **creative** compounds. Note, however, that some transparent formations (månfröjd, månlängtan) may feel almost as transitory. There are no clearcut boundaries.

Table 21B shows how the categories so far discussed relate to each other.

TABLE 21B Establishment scale (preliminary)				
LEXICALISED	TRANSPARENT			CREATIVE
måndag mångata mångård	månskens- promenad	månskens- kväll måndikt månpöet	månlängtan månfröjd	månandning månsläp månluta månskörd
Accepted, 'normal'			Occasional, transitory	
SAOL		Potentially novel		

Obscured, opaque, frozen, latent, metaphoric and contextual compounds

Like any lexical item, a lexicalised cpd can undergo semantic and phonetic changes. These can be carried so far as to reach a point where only a diachronic analysis can reveal it to be - originally - a cpd (e.g. moster < mors system). Words that have undergone this high degree of lexicalisation can be described as **obscured** cpds. Sometimes it is only one of the constituents that causes the cpd to be obscured: bärnsten, gurkmeja (cf. 2.1.3).

Måndag, mångata and mångård are not obscured in that sense, but their meanings are not readily deduced from the two con-

stituents; they could be described as **opaque**, a term suggested by Bauer (1978) for German 'verdunkelt'. In some cases, the opaqueness is due to the fact that the compounds are originally metaphoric: they are fossilised metaphors (e.g. mångata).

If 'lexicalised' is taken to describe a cpd that has become part of the lexicon, the group 'lexicalised compounds' will not only consist of words like måndag and mångata, but will also include a large number of transparent cpds, whose meaning can be inferred from the constituents, but which have become the generally accepted words for their referents (cf Warren 1978 p45*), i.e. they do not freely permit replacement by other formations (sovrum and sängkammare but hardly *sängrum). This type of cpd (also with Bauer) I would term **frozen**.

Words like månfärd, månskenskväll and månskenspromenad are not in the same way irreplaceable: we might instead choose to say månresa, månskensafton and månskensvandring, though the dividing line between these **latent** cpds and the frozen cpds is tenuous. A latent formation can easily become a frozen, lexicalised cpd. HM's obscure novel formations like gopta-bord and mohratråd (cf 2.1.3) are assumed by the reader to be either latent or (to him unfamiliar) frozen formations. They are fundamentally different from the creative cpds.

The creative cpds initially seem to fall into two major categories. There are some, like the **metaphoric** cpds sammets-

*Actually, her definition of 'established' cpds. I prefer the term 'lexicalised' with its obvious associations with 'lexicon'.

tunga and korkskruvshorn, which border on latent formations. Metaphoric cpds can be more or less transparent depending on the degree of rapport between the creator of the metaphor and the reader/listener. Even though we must assume all metaphors to be originally creative formations, many (like mångata) have become lexicalised. 'An unusually high proportion of my Resemblance compounds are established compounds, i.e. their reference is learnt rather than inferred' (Warren 1978 p113). HM's månstig, even though it may be a new formation, relies so heavily on the analogy with the lexicalised mångata that it is immediately comprehensible: it borders on being latent. In this respect it is similar to words like månlängtan and månfröjd: readily understood without a context, but felt to be an occasional, transitory formation.

Månsläp is also a metaphoric compound, with the same meaning as mångata: släp and gata are both metaphors for the moon's reflection on water. But månsläp is a much less accessible, more idiosyncratic, formation. For that reason, it depends on its context for comprehension, and is a metaphoric cpd bordering on being contextual.

The **contextual** cpds, when encountered outside their contexts, usually leave us groping for a meaning: månandning, månluta and månskörd. Compounds like these stimulate our imagination: we attempt to link the constituents in some way and may come up with several possibilities - or none at all. The semantic relationship between the constituents is not an obvious one, and the context is necessary for the proper interpretation.

The subdivisions suggested above make for a complex classification system, which I have outlined below (Table 21C). It must be remembered that the groups are not exclusively defined; there is a high degree of overlap. Indeed, it may be more accurate to regard the various cpd formations as being located along a gradual scale or spectrum, with lexicalised cpds at one end and creative cpds at the other, and a range of formations in between which may be accepted/established or novel but which are, as it were, latent in the language.

Furthermore, a particular word's position in the spectrum is not fixed: it will in most cases depend on who is doing the assigning, and when, because it is a matter of usage and experience. One person may be familiar with a particular combination (e.g. a specialist term like kitteldal) and regard it as a perfectly normal, frozen lexicalised cpd, whereas someone else with no experience in that field will see it as a creative metaphoric cpd.

Att märka är ... dels att det finns olika grader av genomskinlighet mellan de klart genomskinliga och de helt lexikaliserade orden, dels att språk- och sakkunskapen växlar från den ena individen till den andra.

(Thorell 1981 p7)

Historically, a word can move along the spectrum from right to left: a latent cpd can become lexicalised if there is a need for it and it becomes generally accepted. This is more likely to happen to technical innovations like ord-behandlare* than to 'occasional' journalistic formations like

*And it is precisely what has happened to the word.
It does not appear in SAOL 1973, but it is included in the 1986 edition.

författarprotest or literary words like månslängtan. Opaque and obscured cpds have all originated further right on the scale, except perhaps for some borrowed cpds which were always, in Swedish, non-transparent. 'Av de lånade finns somliga, vilka redan vid upptagandet i språket måste för språkkänslan ha varit etymologiskt oklara el. ogenomskinliga' (Hellquist 1922 pLV). Of the creative compounds, it is probable that only the metaphoric ones have any chance of becoming part of the lexicon. The others - as indeed also many metaphoric ones - are truly occasional, created as part of a specific literary context.

Non-transparent		Transparent					Non-transparent	
LEXICALISED			LATENT			CREATIVE		
Obscured	Opaque	Frozen				Meta-phoric	Contextual	
noster	måndag	sångkamare	månfärd	månskenskväll	månfröjd	månsläp		
bärnsten	mångård	sovrut	månskenspromenad	sovkamare	månslängtan	sammets-tunga	månandning	
gurkejeja		månstrimma		ordbehandlare	författarprotest	(mångata)	månskörd	
	mångata						månsluta	
						månstig		
Established (i.e. in SAOL)				Potentially novel				
Generally accepted, 'normal'					Occasional, transitory			

In the middle field of the spectrum the meaning is transparent. The further left we go, the more linguistic and cultural knowledge is needed to interpret the word (and,

indeed, in some cases to see it as a compound at all). Words at the far left of the spectrum have, in a sense, ceased to be compounds and are total semantic (and sometimes also formal) units. The further right we go, into the creative end of the spectrum, the more we are dependent on the context for meaning. But, even though the words at this end of the establishment scale could be said to be as difficult, or impossible, to interpret from the participating elements as the obscured cpds, they have not ceased to be compounds. On the contrary, they might be said to be making use of the compounding word-formation process to the full, exploiting the fact that nouns can be locked together in an unspecified syntactic relationship which offers scope for a multitude of interpretations.

"Compounds express a relation between two objects or notions, but say nothing of the way in which the relation is to be understood. That must be inferred from the context or otherwise. Theoretically, this leaves room for a large number of different interpretations..., but in practice ambiguity is as a rule avoided."

(Jespersen 1942 p137)

In creative language, particularly in poetry, the aim is sometimes to foster ambiguity, not to avoid it, and exploiting the various potential meanings of words is a normal feature of poetic language, whether in poetry or prose. In poetic language, linguistic signs can 'actually create their own reality: they do not refer to experience, they represent it' (Widdowson 1983 p7). It is chiefly in this respect that creative cpds differ from established and latent formations, and, generally speaking, they are only found in the language of writers like HM who want to focus attention on the form as well as the content.

In Chapter 6 the spectrum for the creative cpds will be further refined.

2.2.1 The corpus: main data and additional data

HM published prose books (contemplative travel books, nature studies and novels) and radio plays, in addition to books of poetry. He also published in the weekly and daily press*, and has been included in several anthologies. The Harry Martinson archive in Uppsala University Library contains much unpublished material, e.g. some thousand poetry manuscripts. To date, three collections of poetry and two prose books have appeared posthumously.

Main data

I have made a complete inventory of the Ncpds in the eleven books of poetry published in HM's lifetime, plus the first two posthumous collections and his contributions to two early anthologies, making 15 titles in all. For further details of these 15 books, see 2.2.3 and 2.2.4, and the Bibliography. A reference list of the abbreviations used to refer to HM book titles appears on pVIII.

The cpds collected from these books form the 'main data', the basis of the linguistic and statistical analyses in Chapters 3-5 (with some additional data from HM's prose books and from other writers included for comparative purposes; see below).

* For a list of poetry contributed to the press between 1927 and 1934, see Espmark 1970 p288ff.

Prose poems and prose passages are sometimes included in HM's poetry books (just as poems appear in the prose books) and, particularly in the early books, some pieces are written as part poetry and part prose. With the exception of Doriderna, where a separate prose section at the end has been excluded, all the books have been excerpted in full, including any prose poems or prose passages. In some instances, the figures drawn from such prose have been excluded from statistical tables, in order to avoid distorting the figures (of mean poem length, for instance). Any such exclusion is declared.

Some poems appear in more than one collection, either in an identical form or revised. Cpds appearing in such repeats have been recorded each time in order to give the full picture of each collection, but they have been ignored when different types of cpd formation are considered. In two cases, repeated poems have only been excerpted once: Nomad 1943, in which the majority of poems had already appeared in earlier collections, and Cikada/Aniara which share a complete section. For details, see 2.2.3.

Additional data

There are two different categories of additional data: one concerns **creative cpd formations**, the other **numbers of cpds**.

No exhaustive excerption of Ncpds has been undertaken for HM's literary output apart from the 15 main data books, but

examples of **creative cpd** usage have been collected from his prose books in an ad hoc way, and two sources have been systematically excerpted for creative cpds: the posthumous poetry collection Ur de tusen dikternas bok, and the collection of poetry manuscripts in the HM archive in Uppsala University Library. I have gone through the manuscripts, noting all creative cpds in a separate card index. The archive poems alone have yielded some thousand creative cpds, approximately the same number as have been identified in the main data. Moreover, alterations and notes in the manuscripts provide invaluable insights into HM's own attitude towards cpds and their expressive power.

During the whole period of data collection and after, I have also noted examples of creative cpd formation in other writers. Elmer Diktonius, for instance, has some innovative cpds (e.g. stjärnskratt, modersvinge), which are very much like HM's creative cpds in kind.

This substantial body of additional data is mainly used, in addition to creative cpds from the main data, in the stylistic and literary analyses in Chapters 6 and 7.

The second category of additional data is concerned with **numbers of cpds** in works (other than those excerpted for the main data) by HM and others, and is used for comparisons with the main data in the statistical analyses in Chapter 5.

Some ready-made figures are found in Westman's Bruksprosa (1974) and Alléns Nusvensk frekvensordbok (1970-80). Further

figures have been extracted from existing lists. Hassler-Göransson's Ordfrekvenser i nusvenskt skriftspråk (1966) and Thavenius' Konkordans till Hjalmar Gullbergs lyrik (1971) do not list cpds separately, but it has been a fairly simple task to extract cpds from these lists for comparisons both of numbers and types of formation. However, some additional excerpting has also been undertaken, as follows:

Ncpds have been systematically excerpted from samples of ten prose books by HM and of ten prose books by contemporary writers. Three short samples have been taken from each work, one from the beginning, one from the middle and one from the end, of sufficient length to yield 20 Ncpds per sample. Thus, 60 Ncpds have been recorded for each work. The total number of words needed to find the 20 Ncpds has been recorded for each sample.

The ten HM prose books* sampled are:

Resor utan mål (1932)
Kap Farväl (1933)
Nässlorna blommar (1935)
Vägen ut (1936)
Verklighet till döds (1940)
Den förlorade jakaren (1941)
Vägen till Klockrike (1948)
Utsikt från en grästuva (1963)
Vinden på marken (1964)
Bollesagor (1983)

The contemporary prose works have been selected fairly randomly, but are intended to be representative of contemporary writing on broadly the same topics as those found in HM's prose works, i.e. chiefly autobiographical fiction, depicting working-class country life, and nature studies. The works sampled are:

* For abbreviations of titles, see pVIII.

Werner Aspenström, Bäcken (1973)
Margareta Ekström, Om naturen på Stora Skuggan (1979)
Jan Fridegård, Lars Hård (1935)
Eyvind Johnson, Nu var det 1914 (1934)
Pär Lagerkvist, Gäst hos verkligheten (1925)
Sara Lidman, Bära mistel (1960)
Ivar Lo-Johansson, Bara en mor (1939)
Moa Martinson, Kvinnor och äppelträd (1933)
Vilhelm Moberg, Utvandrarna (1949)
Björn von Rosen, Samtal med en nötväcka (1966)

For both the HM prose samples and the control samples repeated cpds have been counted each time they occur. Established proper names have been excluded. Småland and Elmensjön are not counted, for example, but Liter-Dille and Klockrikelandet are recorded.

Espmark (1970 p242-3) singles out Birger Sjöberg and Elmer Diktonius as possibly having acted as catalysts for HM's cpd usage. In his study of Sjöberg's Kriser och kransar, Helén (1946) mentions 'den hänsynslösa djärvhet' (p281) with which Sjöberg forms his cpds, and estimates that the novel cpd formations account for 12% of all cpds, conservatively calculated. In Lawton's thesis on Kriser och kransar, the cpds also rate a mention: 'when creating compound nouns, Birger Sjöberg was at his most inventive. ... Often the seemingly incompatible components challenge the reader to find a reconciliatory meaning' (Lawton 1975 p351).

Birger Sjöberg's poetry has therefore been chosen for systematic sampling: Ncpds have been excerpted from, and the total number of words counted in, the first five poems in each of the collections Fridas bok (1922), Kriser och kransar (1926), Fridas andra bok (1929), Minnen från jorden (1940) and Syntaxupproret (1955).

2.2.2 Typological classification of poems

In addition to excerpting all the Ncpds from the collections of poetry which are the source of the main data, the number of words in each poem in these books has been recorded, and an attempt has also been made to classify poems into types. The purpose of this classification is twofold. It provides a means of comparing and characterising the various collections and of investigating links between different types of compound-formation and types of poem.

Such classification could be based on purely formal criteria (rhymed vs unrhymed, 'vignette' or 'miniature' vs 'long poem', etc.), on subject-matter (nature, space, self, people, etc.) or on the approach (impressionistic, contemplative, narrative, polemic, didactic, etc.). After some trial and error, I have arrived at a list of six main types, which is inevitably a pragmatic compromise. Broadly speaking, there are three main areas: nature (types 1+2), contemplation (types 3+4) and personal/narrative (types 5+6):

1. Nature vignette
2. Nature contemplation
3. Macrocosm and microcosm
4. General contemplation
5. Personal or nostalgic
6. Narrative or polemic/didactic

The difference between the first two groups is not mainly one of length. On the whole, the **vignettes** tend to be short poems, but there are exceptions, and many of the nature contemplations are also short. (Mean length of vignettes is 48 words and of nature contemplations 75 words.) The most important difference lies in the poet's attitude. In a nature

vignette, the reader is made to see something in nature with fresh eyes, nature is of interest in itself:

Gyllenvår

Kabbelekans oljiga guldljuse
smetar sitt sken
på blad och i luft,
skiner med smulten glans
som prima bondsmör
i källans tina.

(LES33)

By **nature contemplation** I mean a poem that uses nature as a starting-point or a point of comparison, but also makes a statement about something else. If it starts out as a nature observation, it goes on to make a comment of some kind:

Vid havet

Dån av oceanen
rullar jämnt mot sand.
Flyktighetens drottning
låg på denna strand.
Här satt Konung för en dag
och Konung utan land.

(C49)

Or, on a more serious note:

Ringaren

I blåklockstider
kan man se
den blyge och svartklädde Ringaren
en liten skalbagge av trettisjunde familjen, vivel-ätten.
Han ses ofta sitta på det glatta ringarrepet
där detta leder ner i klockans stängel.

Hans namn är Miarus.
Man kan hälsa på honom med luppen och då nickar han
men börjar inte ringa förrän man lämnat ängen,
men då ringer han mångenstädes,
överallt där ängar kan ha klockor.

Någon säger att om det stora
börjar redan i det lilla
skall han ringa till världsdöd
på en förgiftad äng.

(DLM43)

Group 3, **macrocosm and microcosm**, is self-explanatory:
the subject-matter of these poems is either outer space or

the atom. Aniara is, naturally, the main contributor to this type. Most poems in this group are also contemplative or narrative: they are not merely observations of space but, rather, the poet's thoughts around real or imagined observations, often thoughts about life and the human condition. These Group 3 poems differ from Group 4 or 6 poems only in that it is the cosmos that triggers the contemplation or is the subject-matter of the narrative.

Ideernas ande ur rymden
i ändlösa led
församlade fröna
till solarnas tåliga ved.
Ur långt bortom tiden
kom vätet i anspråkslös skrud
och byggde atomernas
sinnrika bon
åt sin Gud.

(D59)

In Group 4, the **generally contemplative** poems, HM offers us his musings directly, not via observations of nature or space. The many Li Kan poems (at the end of Passad and elsewhere) belong here, as do most of the poems about poetry and language (unless clearly triggered by nature observations):

Liknelsernas vind

För att vara vid liv måste allting liknas vid något.
Detta är språkets rörelse över tingen.
Det finns en liknelsernas vind.
Den förfriskar, sammanför och skiljer.
Tag bort den och du cementerar världen, blir saktral.
(V26)

Group 5 contains the autobiographical, **nostalgic**, poems about childhood and seafaring of the early collections as well as some more **personal**, confessional poems that were occasionally allowed space in later collections. Some border on Groups 1, 2, 4 or 6. What holds them together is the presence of HM himself, either as a first person - or thinly disguised third person - speaker, or directly addressing someone else, as here:

Anrop

Fullmånen lyser på havet
och du i mitt hjärta.
Stranden väntar och åldras. Du kommer aldrig.
Flyktig är månstrimmans stig över hav som slukat
båten med vilken vi skulle ha färdats länge
burna av åtrå, spelande flöjt och lyra
enande sång och kött i silvervinden. (GT19)

Many Group 6 poems, the narrative and polemic ones, are epic in nature, i.e. have a story line. They are rarely purely narrative, however. Most of them also make a point, try to persuade the reader to consider a particular problem or accept a particular point of view. The poem "Länge sen" appears to be pure narration, a kind of folk tale:

En sommarsöndag länge sen
när drängen skulle vattna
de grå ardennerdjuren
han satte sig mot stammen
av hagens höga lind.
Då kom det plötsligt till hans grind
en häst med vita vingar.

Och drängen visste vad det var
att det var slut på livets dar.
Han tog sig hårt mot hjärtat
och allt blev evig söndag
där under björk och lind.
Han lade tungt sin ena kind
mot gröna sommarmarken.
I vinden slog en grind.

(C39)

There is no mistaking HM's viewpoint in the following poem, ostensibly a straight narrative or description:

Trafikbårhuset
är tidens drive-in-krypta.
Där vilar de plötsligt döda
i sina hastigt irakade väntanslägen före glömskan
som snart höljer deras förmutning
under årslager av allt färskare tidningar.
Stelnade ligger de
i snabbkylda tillfällighetsvalv,
piskade samman
till sitt tigande mörker
av det levandes hets. (V115)

In his younger days, there was no limit to his social conscience and zeal: in one poem he plans not only to feed

the world but also to solve its economic and religious problems and, in the true sense of the word, to civilise it:

Plan

Nu ska vi först fordra
världens första allmänna frukost.
Spätta och bröd skall skina
från Himalaya till Stilla havet.
Det kan behövas, för ett par hundra millioner
äro utan, alldeles.

Alla som känna matvarubehovets fantastik
vet att den är omvälvande,
ibland grumlig
och ofta farlig.
Synerna växa till Midgårdskorv och Världslimpa.

Sedan kommer den stora Sidenfrågan,
den underliga Själsfrågan
och frågan om
det stora breda
Universalhutet;
ett alldeles nytt, enkelt sätt
att veta hut på. (N13-15)

The list of poem types defined above is obviously a subjective list in that it represents my view of what HM's poetry covers. It would not necessarily reflect other people's conception of what he writes about, nor would it be likely to be an appropriate classification of any other poet's work.

Furthermore, I am aware that the characterisations are not strictly comparable - sometimes the subject-matter, sometimes the approach takes precedence - and that there is a degree of overlap, but in practice I have found little difficulty in assigning individual poems to one or other of the types. Indeed, chance spot checks a few years after the original classification have invariably confirmed the original assignments. So, however crude and unsatisfactory the list of types may seem, it appears to have served its purpose.

2.2.3 Notes on individual volumes of poetry

S Spökskepp (1929)

HM's first collection of poetry consists of 37 poems. The tone is more personal than in later collections - a whole section is entitled "Ego" - and, even though many poems are a kind of nature vignette or nature contemplation, they have been assigned to Type 5.

Type (cf 2.2.2)	Number of pieces		Number of words		Mean length (poems only)
	poems	prose	poems	prose	
1. (Vignette)	-	-	-	-	-
2. (Nat.cont.)	5	-	355	-	71
3. (Cosmic)	1	-	132	-	132
4. (Cont.)	2	-	323	-	162
5. (Pers.nost.)	18	-	1541	-	86
6. (Narr.pol.)	11	-	1379	-	125

FU Fem unga (1929).

Harry Martinson's contribution (p87-115) consists of 12 pieces, eight poems (one in two parts) and three prose passages:

Type (cf 2.2.2)	Number of pieces		Number of words		Mean length (poems only)
	poems	prose	poems	prose	
1. (Vignette)	-	-	-	-	-
2. (Nat.cont.)	3	-	263	-	88
3. (Cosmic)	-	-	-	-	-
4. (Cont.)	1	-	64	-	64
5. (Pers.nost.)	4	1	534	827	134
6. (Narr.pol.)	1	2	126	1851	126

ML Modern lyrik (1931).

HM's contribution (p163-172) to Erik Asklund's anthology consists of 17 poems, eight of which are also to be found in the first or second edition of Nomad:

Poem in ML	ML		Also in	
	page no		Book and page no.	Entitled
Nu lyfter vi cymbalen	163		No71, Nm35	"Dikt"
Det är så tyst	163		Nm78	"Blad I"
Det veka	164		Nm79	"Blad II"
Nu ruskar	164		Nm80	"Blad III"
Det vandrar	165		Nm81	"Blad IV"
"Hembyn"	168		No17	"Hembyn"
"Bomull"	168		Nm19	"Bomull"
(last two lines replaced by eight new lines)				
"Långt härifrån..."	171		Nm28	"Långt härifrån"

More than half of HM's poems in this anthology have been classed as nature contemplations:

Type (cf 2.2.2)	Number of pieces		Number of words		Mean length (poems only)
	poems	prose	poems	prose	
1. (Vignette)	2	-	105	-	53
2. (Nat.cont.)	9	-	538	-	60
3. (Cosmic)	-	-	-	-	-
4. (Cont.)	2	-	79	-	40
5. (Pers.nost.)	2	-	111	-	56
6. (Narr.pol.)	2	-	204	-	102

No Nomad (1931).

Nomad contains 58 poems and 2 prose passages. It has a high proportion of poems of a personal or nostalgic kind.

Type (cf 2.2.2)	Number of pieces		Number of words		Mean length (poems only)
	poems	prose	poems	prose	
1. (Vignette)	6	-	287	-	48
2. (Nat.cont.)	13	-	852	-	66
3. (Cosmic)	-	-	-	-	-
4. (Cont.)	8	-	631	-	79
5. (Pers.nost.)	27	1	2497	509	92
6. (Narr.pol.)	4	1	380	547	95

N Natur (1934).

Natur contains 67 poems. For the first time, there is a significant number of nature vignettes (with section headings like "Gräsland", "Kärmland" and "Klippland"), but the more personal, and also polemic, poems are still well represented. The one cosmic poem is the well-known "Synen".

Type (cf 2.2.2)	Number of pieces		Number of words		Mean length (poems only)
	poems	prose	poems	prose	
1. (Vignette)	23	-	1469	-	64
2. (Nat.cont.)	9	-	770	-	86
3. (Cosmic)	1	-	43	-	43
4. (Cont.)	3	-	251	-	84
5. (Pers.nost.)	11	-	1283	-	117
6. (Narr.pol.)	20	-	2313	-	116

Nm Nomad (1943).

The book consists of 53 pieces. It purports to be a new edition of Nomad 1931 but, in fact, barely a third of the original book has been retained:

Type (cf 2.2.2)	Number of pieces				Length:		Mean length (poems only)
	Retained from 1931	poems added	1943	total	no of words	poems prose	
1. (Vignette)	2	-	16	18	887	-	49
2. (Nat.cont.)	5	-	5	10	614	-	61
3. (Cosmic)	-	-	1	1	43	-	43
4. (Cont.)	2	-	1	3	263	-	88
5. (Pers.nost.)	7	-	6	13	1223	-	94
6. (Narr.pol.)	1	1	6	7+1	571	547	82

As can be seen, of the 60 original pieces in Nomad 1931, only 18 are retained in the 'second edition', and some of those have been altered. Under the circumstances, HM's preface seems to be something of an understatement:

"Denna upplaga av Nomad har av författaren blivit genomsedd och delvis omredigerad. En del dikter som författaren hunnit tröttna på, ha uteslutits. I deras ställe ha ett antal dikter som rätteligen hör hemma i Nomad, men som vid tiden för första upplagans tryckning voro tryckta eller inlämnade på annat håll, nu sent omsider lagts till samlingen."

It is interesting to note that among the 42 poems that the author had tired of are "Anni, glitteröga" (No29), "Att vara en lokomotivförarens fosterson" (No39), "Lyssnare" (No99) (also used as a motto for Nässlorna blomma), and the whole five-poem suite "Skönhet" No107-112, which contains the often-quoted 'Stammarnas pelargång - vindens vita klaviatur'.

The 35 replacements, which at the time of the first edition were placed elsewhere, had in some cases appeared in the press, e.g. "På Kongo" (Sjömannen 4 1930), "Brev från en boskapsbåt" (Arbetare-Kuriren 1.5.1930) and "Från udden ropa" (Spektrum 6 1932). These and most of the others can in fact also be found in other books (one poem, "Dikt", appears both in No and in ML, making an apparent total of 36):

<u>Natur</u>	12
<u>Modern lyrik</u>	7
<u>Resor utan mål</u>	3
<u>Kap Farväl</u>	2
Not traced	12

Several of the reprinted poems have been cut or had sections replaced by new poems or new lines, or have been rephrased:

Nm page	Original book+page	Poem	Changes
Nm19	ML16B	"Bomull"	Last line replaced by seven new lines
Nm37	KF100	"Från udden ropa"	Minor change (two words)
Nm39	No11B	"Höst"	Minor change (three words)

Nm45	No78	"Till en ung jägare"	Title: "Brev till en yngling" and some new phrasing
Nm53	N93	"Ur en mändikt"	Last two parts of original "Mändikt" omitted
Nm61	No122	"Ur minnenas tåg"	Part III replaced by new poem
Nm70	N89	"Van Goghs själ"	Minor change (one word)
Nm72	N76	"Synen"	Three minor changes (incl. a probable misprint: <u>gas-artade</u> - <u>gastartade</u>)
Nm78	ML163	"Blad"	Parts 1,2,3,5 (>4) retained; parts 4,6,7,8,9 replaced by three new poems
Nm88	N51-52	"Stigen in i dungen"	First half omitted
Nm91	KF37	"Brev från en boskapsbåt"	One line omitted (<u>Buuu!</u> <u>Buuu!</u> <u>Buuu!</u>)

Because of the large number of duplications of poems in this collection, Nomad 1943 is represented in the main data only by the 17 poems which are otherwise unaccounted for, namely the five from Resor utan mål and Kap Farväl and the twelve untraced poems.

Type (cf 2.2.2)	Number of pieces		Number of words		Mean length (poems only)
	poems	prose	poems	prose	
1. (Vignette)	4	-	218	-	55
2. (Nat.cont.)	3	-	244	-	81
3. (Cosmic)	-	-	-	-	-
4. (Cont.)	-	-	-	-	-
5. (Pers.nost.)	5	-	460	-	92
6. (Narr.pol.)	5	-	456	-	91

P Passad (1945).

Passad is longer than any previous collection. It contains 88 poems. The emphasis can be said to be on generally contemplative or polemic poetry rather than on nature poetry. There is a trend away from the youthful, nostalgic, poems.

Type (cf 2.2.2)	Number of pieces		Number of words		Mean length (poems only)
	poems	prose	poems	prose	
1. (Vignette)	11	-	539	-	49
2. (Nat.cont.)	15	-	982	-	65
3. (Cosmic)	1	-	105	-	105
4. (Cont.)	33	-	4931	-	149
5. (Pers.nost.)	7	-	600	-	86
6. (Narr.pol.)	21	-	2581	-	123

C Cikada (1953).

Cikada is in five sections: "Civilförsvarsövningar", "Folkligt", "Cikador", "Drivved" and "Sången om Doris och Mima". The last of these reappeared three years later as the first 29 songs of Aniara. Even though they appeared first in Cikada, they belong with the rest of Aniara, and I have excerpted only the first four sections of Cikada, 61 poems. As can be seen, nature poems predominate:

Type (cf 2.2.2)	Number of pieces		Number of words		Mean length (poems only)
	poems	prose	poems	prose	
1. (Vignette)	26	-	1214	-	47
2. (Nat.cont.)	12	-	818	-	68
3. (Cosmic)	2	-	243	-	122
4. (Cont.)	11	-	1515	-	138
5. (Pers.nost.)	5	-	396	-	79
6. (Narr.pol.)	5	-	478	-	96

A Aniara (1956).

This is HM's longest book of poetry, and the only one that is a complete, continuous cycle on one theme. A division into types along the usual lines would be meaningless: the whole book obviously belongs in Type 3 (cosmic poetry) - or, possibly, in Type 6 (narrative) - even though, in a few poems,

there are nature descriptions in reminiscences of earth (e.g. Song no 80 (classified as a nature contemplation) and the beautiful last stanza of no 72, "Sång om Karelen").

Aniara is made up of 103 numbered poems, but some of these (nos. 40, 49, 67 and 72) are subdivided, making it 112 poems in all.

Type (cf 2.2.2)	Number of pieces		Number of words		Mean length (poems only)
	poems	prose	poems	prose	
1. (Vignette)	-	-	-	-	-
2. (Nat.cont.)	1	-	103	-	103
3. (Cosmic)	111	-	18956	-	171
4. (Cont.)	-	-	-	-	-
5. (Pers.nost.)	-	-	-	-	-
6. (Narr.pol.)	(See above)				

BT Gräsen i Thule (1958).

As the title suggests, this is a collection of nature poetry - but by no means only that. There are 86 poems in all.

Type (cf 2.2.2)	Number of pieces		Number of words		Mean length (poems only)
	poems	prose	poems	prose	
1. (Vignette)	27	-	1097	-	41
2. (Nat.cont.)	14	-	1204	-	86
3. (Cosmic)	2	-	239	-	120
4. (Cont.)	20	-	1342	-	67
5. (Pers.nost.)	4	-	339	-	85
6. (Narr.pol.)	19	-	1748	-	92

V Vagnen (1960).

Vagnen, which consists of exactly 100 poems, ends with a complete cycle of 17 numbered poems, "Röster om vagnen". The emphasis in this collection is on generally contemplative, narrative and polemic poetry (including the whole of the cycle). There are comparatively few nature poems.

Type (cf 2.2.2)	Number of pieces		Number of words		Mean length (poems only)
	poems	prose	poems	prose	
1. (Vignette)	10	-	473	-	47
2. (Nat.cont.)	14	-	829	-	59
3. (Cosmic)	2	-	224	-	112
4. (Cont.)	32	-	2639	-	82
5. (Pers.nost.)	12	-	844	-	70
6. (Narr.pol.)	30	-	3180	-	106

DLM Dikter om ljus och mörker (1971).

The majority of the 100 poems in this collection are of a generally contemplative kind, on themes ranging from pre-history to the present day, from outer space to the atom, introducing microcosmic motives probably for the first time. There are relatively few nature poems.

Type (cf 2.2.2)	Number of pieces		Number of words		Mean length (poems only)
	poems	prose	poems	prose	
1. (Vignette)	13	-	844	-	65
2. (Nat.cont.)	18	-	1741	-	97
3. (Cosmic)	5	-	749	-	150
4. (Cont.)	50	-	6019	-	120
5. (Pers.nost.)	3	-	279	-	93
6. (Narr.pol.)	11	-	975	-	89

T Tuvor (1973).

This short collection consists of 69 poems on the theme of nature, mainly of the short vignette type. The one exception is a poem on a mythological theme.

Type (cf 2.2.2)	Number of pieces		Number of words		Mean length (poems only)
	poems	prose	poems	prose	
1. (Vignette)	64	-	2874	-	45
2. (Nat.cont.)	4	-	370	-	93
3. (Cosmic)	-	-	-	-	-
4. (Cont.)	-	-	-	-	-
5. (Pers.nost.)	-	-	-	-	-
6. (Narr.pol.)	1	-	55	-	55

LES Längs ekots stigar (1978).

The first posthumous collection of 72 poems was edited by Georg Svensson, but had been largely planned by HM himself and had reached the proof stage when he decided not to go ahead with publication. Nature poems predominate.

Type (cf 2.2.2)	Number of pieces		Number of words		Mean length (poems only)
	poems	prose	poems	prose	
1. (Vignette)	39	-	1770	-	45
2. (Nat.cont.)	11	-	787	-	71
3. (Cosmic)	4	-	271	-	68
4. (Cont.)	7	-	465	-	66
5. (Pers.nost.)	7	-	556	-	79
6. (Narr.pol.)	4	-	370	-	93

D Doriderna (1980).

This collection was edited by Tord Hall, but HM had himself worked on a book with the same name and then abandoned the project. All 44 poems are contemplations on macrocosmos and microcosmos, taking up themes first developed in Aniara and Dikter om ljus och mörker. There is a separate section of ten prose passages, which have not been excerpted for the main data, and are not included in the table below.

Type (cf 2.2.2)	Number of pieces		Number of words		Mean length (poems only)
	poems	prose	poems	prose	
1. (Vignette)	-	-	-	-	-
2. (Nat.cont.)	-	-	-	-	-
3. (Cosmic)	44	(See above)	4512	(See above)	103
4. (Cont.)	-	-	-	-	-
5. (Pers.nost.)	-	-	-	-	-
6. (Narr.pol.)	-	-	-	-	-

TDB Ur de tusen dikternas bok (1986)

These 90 poems were selected by Stefan Sandelin from the extensive manuscript collection in the HM archive in Uppsala University Library. The book appeared too late to be included among the main data sources, but has given much material, as additional data, for Chapters 6 and 7. It consists mainly of nature vignettes and nature contemplations, with a short section of nostalgic poetry and another of generally contemplative poems on language and writing.

2.2.4 Distribution of poem types

Some general trends emerge from the tables in 2.2.3, which are summarised in Table 22A below.

HM's two major areas of interest - nature and natural sciences - particularly astronomy and atomic physics, have been treated in a comparable number of words in his poetry: c. 21,000 for nature poetry (Types 1 and 2) and c. 25,000 for cosmic poetry (Type 3), including the whole of Aniara and Doriderna. But equally weighty, at least as far as number of words go, is the nostalgic, narrative and polemic poetry (Types 5 and 6): together c. 24,000 words, whereas the generally contemplative poetry (Type 4) contributes c. 18,000 words.

Table 22A HM poetry, composite table:
types of poem, number of words, mean lengths.

Within each type (see 2.2.2),
column P = number of poems
column W = number of words
column MW = mean length of poems
Initials down the left-hand side
refer to collections (see 2.2.3)

	Type 1			Type 2			Type 3		
	P	W	MW	P	W	MW	P	W	MW
S	-	-	-	5	355	71	1	132	132
FU	-	-	-	3	263	88	-	-	-
ML	2	105	53	9	538	60	-	-	-
No	6	287	48	13	852	66	-	-	-
N	23	1469	64	9	770	86	1	43	43
Nm	4	218	55	3	244	81	-	-	-
P	11	539	49	15	982	65	1	105	105
C	26	1214	47	12	818	68	2	243	122
A	-	-	-	1	103	103	111	18956	171
GT	27	1097	41	14	1204	86	2	239	120
V	10	473	47	14	829	59	2	224	112
DLM	13	844	65	18	1741	97	5	749	150
T	64	2874	45	4	370	93	-	-	-
LES	39	1770	45	11	787	72	4	271	68
D	-	-	-	-	-	-	44	4512	103
TOTAL	225	10890	48	131	9856	75	173	25474	147

	Type 4			Type 5			Type 6		
	P	W	MW	P	W	MW	P	W	MW
S	2	323	162	18	1541	86	11	1379	125
FU	1	64	64	4*	534*	134	1*	126*	126
ML	2	79	40	2	111	56	2	204	102
No	8	631	79	27*	2497*	92	4*	380*	95
N	3	251	84	11	1283	117	20	2313	116
Nm	-	-	-	5	460	92	5	456	91
P	33	4931	149	7	600	86	21	2581	123
C	11	1515	138	5	396	79	5	478	96
A	-	-	-	-	-	-	-	-	-
GT	20	1342	67	4	339	85	19	1748	92
V	32	2639	82	12	844	70	30	3180	106
DLM	50	6019	120	3	279	93	11	975	89
T	-	-	-	-	-	-	1	55	55
LES	7	465	66	7	556	79	4	370	93
D	-	-	-	-	-	-	-	-	-
TOTAL	169	18259	108	105	9440	90	134	14245	106

* Excludes prose passages (which would distort mean lengths)

Looking at the types in terms of number of poems instead of number of words, the nature poetry clearly dominates with some 350 poems, almost exactly double the amount of cosmic poems (c. 170), which only reach a similar figure if taken together with the c. 170 generally contemplative poems. Types 5 and 6 together account for c. 240 poems. It follows that the nature poems are on the whole much shorter than, for instance, the space poems. This is true not only for the nature vignettes but also for those classed as nature contemplations, as Table 22A shows.

It is also possible to trace, in a tentative way, a gradual development in HM's poetry with regard to types of poems. There are, for instance, no nature vignettes before 1931. HM, in conversation with Espmark (1970 p120f) states that he began writing 'naturminiatyrer' during 1930.

Table 22B Distribution of six poem types (see 2.2.2) expressed as percentages of all poems

Percentages representing more than a third of the poems in a collection (i.e. 34%+) are highlighted.

Initials in the first column refer to collections listed chronologically (see 2.2.3).

	Type 1	Type 2	Type 3	Type 4	Type 5	Type 6
	%	%	%	%	%	%
S	0	14	3	5	49	30
FU	0	33	0	11	44	11
ML	12	53	0	12	12	12
No	10	22	0	13	47	8
N	34	13	2	5	16	30
Nm	34	19	2	6	25	15
P	13	17	1	38	8	24
C	43	20	3	18	8	8
A	0	1	99	0	0	0
BT	31	16	2	23	5	22
V	10	14	2	32	12	30
DLM	13	18	5	50	3	11
T	93	6	0	0	0	1
LES	54	15	6	10	10	6
D	0	0	100	0	0	0

Table 22B shows how Passad, or the period between Passad and Cikada, can be seen as something of a watershed, particularly as regards Types 3-5. Before the 'watershed', but not after, there is a strong element of personal poetry. The cosmic poetry is very much concentrated in two books, Aniara and Doriderna, with the beginnings of Aniara, of course, originally published as part of Cikada (not shown in the Tables).

The distribution is even more clearly seen if the types are merged into only three: nature poetry (types 1+2), cosmic and contemplative poetry (types 3+4) and personal and polemic poetry (types 5+6), as in Table 22C. The nature poetry is evenly distributed throughout HM's production, whereas the personal and polemic poetry is predominantly found in the collections before Passad, and the contemplative and cosmic poetry in Passad and after.

Table 22C Distribution of three poem types (see 2.2.2) expressed as percentages of all poems

Percentages representing more than a third of the poems in a collection (i.e. 34%+) are highlighted.

Initials in the first column refer to collections, listed chronologically (see 2.2.3).

	Nature vign.+contemp. (Types 1+2)	Cosmic Contemplative (Types 3+4)	Personal Polemic (Types 5+6)
	%	%	%
S	14	8	79
FU	33	11	55
ML	65	12	24
No	32	13	55
N	48	6	46
Nm	53	8	40
P	29	39	32
C	63	21	16
A	1	99	0
GT	47	25	27
V	24	34	42
DLM	31	55	14
T	99	0	1
LES	69	16	16
D	0	100	0

2.3.1 Method: Collecting and processing the main data

The body of poetry defined in 2.2.1 was systematically excerpted for Ncpds and all occurrences recorded.

Initially, each Ncpd was noted down on a card headed by the first constituent, with a book and page reference and a context quotation (enough to give a sensible context, normally the complete line in which the cpd occurred). Words were sometimes omitted (indicated by ...) in order to keep the quotation within a reasonable handling size. Line ends in poetry quotations were marked. If the context quotation was the title of a poem or a section heading, it was underlined. A check was made as to whether the cpd was included in SAOL (10th edition, 1973) or not (i.e. possibly innovative), and the cpd was marked accordingly. Finally, if the cpd appeared in a piece of prose rather than a poem, the quotation was preceded by a capital P. Repeated occurrences, even if in the same context ('Hon är en helt vanlig klockboj' twice FU104; 'linjeflock efter linjeflock' P141), were recorded each time.

The cards were sorted alphabetically into a card index, but the entries on each card were in the order they had been encountered, i.e. neither alphabetically nor chronologically arranged.

Example of card from original card index
(one of four cards for "höst-"):

(. = SAOL)

HÖST-
-vind N34 Vita arabiska fullblodsben/darra för höstvinden
-skymning N62 Men underligast höstskymningarnas trolliska
 (sic) längterska
-storm . N75 som suckar världsbred i höststormen
-syrsa P45 när höstsyrsan spelar en van kantilena
-kväll . P45 Hit kommer det ofta i höstkvällar sena
-syrsa P59 Höstsyrsan
-park FU89 I höstparken står/en kvinna kallad Kärleken
-löv . FU99 P Eldgula höstlöv föllo på kappan
 . FU99 P blodröda vågor på höstlövens fläckmatta
 . FU101 P sill som ... fläckade höstlöven

The card index was transferred to a main frame computer, a DEC-10*, at the University of York. The data was typed in at a terminal, and the file edited, using the SOS programme*. The Oxford Concordance Program* was adapted to provide me with the analyses I required, and to give me a printout with the Swedish letters å, ä and ö.

Data input

Each line was typed in six columns, using the following markers and conventions to enable the computer to sort the file in different ways:

Col- umn	Mark- er	Convent- tion	Meaning
1	(none)	p n	poetry prose (narrative)
2	\	s m	established cpd, i.e. found in SAOL or, in the case of names, in a standard encyclopedia, atlas, flora etc. possibly a Martinson innovation, i.e. not found in SAOL etc.
3	%		Source (for chronological sorting) immediately followed by page number:
		S	1929 Spökskepp
		FU	1929 Fem unga
		ML	1931 Modern lyrik
		No	1931 Nomad
		N	1934 Natur
		etc.	(see pVIII)

* DEC-10 = Digital Equipment Company KL10.

The Oxford Concordance Program (OCP) is a general purpose computer package which can make concordances, indexes, wordlists, etc.

SOS is a line-orientated text editor used for creating or modifying DEC-10 files.

A daisywheel printer with a Swedish printhead was used for the printouts.

Col- umn	Mark- er	Convent- tion	Meaning
4	()	0 0+ +s -a -a+o - etc.	no linking element certain cases where the 0 element was unexpected (e.g. retention of final -e in -are) linking -s- loss of final -a in first component final -a replaced by -o linking hyphen (see 3.3)
5	!		The exclamation mark picked out the compound itself (main elements only, linking element(s) excluded). It was immediately followed by a marker and convention for the word-class of the first element. Subsequent elements were similarly marked except the last which was assumed to be a noun. The definition of word-class posed several problems (see 2.1.3).
	/ (follow- ing the convent- ion)	0/ 1/ 2/ 3/ 4/ 5/ 6/ 7/ 8/ 9/ < > &	proper noun noun verb adjective adverb preposition numeral obscured elements Latin-Greek (bound) morphemes others - mainly new stems (after an element) used to separate homonyms of the same word-class
6	(none)	... =	The maximum line length of 80 spaces sometimes necessitated a shortening of the context line quoted on the card. Omissions were indicated by dots. The line endings in poetry quotes were indicated by =, as the more usual / had been used as a marker in column 5.
		CAPS	Titles were typed in capitals.
5,6		}] { [! \ }	Swedish letters å Ä ä Å ö Ö

Sample lines from computer input
(with column numbers indicated):

1	2	3	4	5	6
p	\m	%No8	(0)	!0/Durham/kol	r{cken en v{rldsskyffel i ver havet med Durhamkol
p	\m	%No8	(0)	!0/Durham/kol	Vi primitiva {lskare 2V Durhamkol
p	\s	%P68	(-a)	!1/duva/kulla	DUVKULLORNA
p	\s	%GT23	(-a)	!1/duva/slag	Var i symbolernas v{rld skall du hitta ditt duvslag
p	\m	%A100	(-)	!8/dyma/mynt	ses Heba lyssna till ett dyma-mynt
p	\m	%D49	(-a)	!1/dynga/r{inna	Pibeln byker alltid i dyngr{nnan = fr}n Augiasstallet
p	\m	%S16	(+a)	!1/dyning/b}ng	av sjlskum och t}ng=och i dyningab}ng g}r min grav
n	\s	%No10	(+s)	!1/d{ck/kanon	Och grin t}ng viras omkring d{ckskanonen

Some of the marker symbols appeared in the computer print-
out; others were omitted, their only purpose being to assist
in the various sorting processes. In the printout the first
line above, for instance, would read:

```
p m No8 (0) Durhamkol r{cken en v{rldsskyffel iver havet  
med Durhamkol
```

See Appendix A for samples of printouts (cf also below,
2.3.2).

2.3.2 Computer analyses of main data

The Oxford Concordance Program, in an adapted form, was
used to run the following programs on the Martinson file.

1. Alphabetical listing of all cpds with all occurrences
counted and quoted in their contexts. Appendix A:1.
2. Frequency listing of all cpds (with context quotations).
Appendix A:2.
3. Chronological listing of all cpds, i.e. by the book in
which they occurred. (Within each book cpds are listed
alphabetically, not according to page number). Appendix A:3.

4. Separate listings of 'established' (i.e. occurring in SAOL) cpds and 'potentially new formations' (i.e. not occurring in SAOL). Cf. 2.1.4. Appendix A:4.
5. Frequency listing of all participating elements, irrespectively of where they occurred within cpds. For example, aftonsol, midnattssol, solbjälke, sommarsolstånd all appear under the head-element sol (as well as under afton, etc.). Appendix A:5.
6. Word-class listing of initial constituents (alphabetical within each word-class). In the case of multiple cpds all but the last element qualify for inclusion: trädgårdsmästar-skämt, for instance, yields träd and trädgård as well as trädgårdsmästare as initial constituents. Appendix A:6.
7. Multiple cpds (i.e. those with more than two elements), e.g. solfiäderspel, sommarsolstånd, listed separately. Appendix A:7.
8. Listing according to linking device, i.e. all cpds linked with /O/ (e.g. aftondimma), /-a+e/ (e.g. böljedraq) etc, listed together. Appendix A:8.

In a general way it could be said that the first two of these listings simply represent more precise, definitive versions of the original card index. List 1 is the main data arranged alphabetically. List 2 is the main data arranged according to frequency.

Listings 6-8 can be used as information on Swedish Ncpds in general (taking the HM data simply as instances of Swedish), but are also of interest for comparing the cpds HM uses with Swedish cpds in general. The information yielded by these analyses is mainly used in Chapters 3-5.

Listings 3-5 are of main importance for an investigation of HM's poetic language. As a starting-point for finding the creative cpds (cf 2.1.4), listing 4 isolates the potentially new formations. The information contained in these analyses is mainly used in Chapters 6 and 7.

2.3.3 Statistical analyses

The following pages explain the statistical apparatus behind the tables in Chapter 5. I rely largely on Anthony Kenny's The computation of style (1982).

Inferring from samples

To what extent is it permissible to draw general conclusions from figures calculated from samples? Inferential statistics (used by political pollsters, for example) claims that estimates can reliably be made from samples, provided a likely degree of error is attached to the estimate. The measure of this likely degree of error is called the 'standard error' (SE).

The formula for calculating the standard error is:

$$SE = \sqrt{\frac{p q}{N}}$$

where p = proportion of one category (e.g. Ncpds) in sample, expressed as a decimal

q = proportion of the other category (e.g. non-Ncpds) in sample, i.e. 1 - p

N = total number of items (e.g. words) in sample

Thus, to take a concrete example, for the 1,744-word sample from Nässlorna blomma, with 3.44% Ncpds, the SE is calculated as follows:

p = 0.0344
q = 0.9656
N = 1,744

$$SE = \sqrt{\frac{0.0344 \times 0.9656}{1,744}} = 0.0043642$$

The standard error can be applied to the sample result in order to estimate the range within which the result for the

whole work will fall. For our example, we can say that the actual percentage of Ncpds in NB as a whole lies between

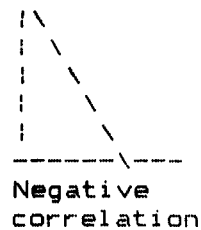
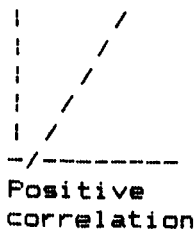
- a) 2.13% and 4.75% with 99.9% certainty; or between
- b) 2.57% and 4.31% with 95% certainty; or between
- c) 3.0 % and 3.88% with 68% certainty.

These ranges are arrived at as follows:

- a) 0.0344 (sample %) +/- 3SE (3 x 0.0043642) = 0.0213-0.0475
- b) 0.0344 +/- 2SE (2 x 0.0043642) = 0.0257-0.0431
- c) 0.0344 +/- 1SE (1 x 0.0043642) = 0.03 -0.0388

Correlation

The relationship between two sets of data can be expressed as a 'product moment correlation'. The formula for calculating the correlation coefficient can be found in any statistics handbook (Kenny p79ff). It is expressed as a number between +1 (perfect positive correlation) and -1 (perfect negative correlation) with 0 standing for absence of correlation. If the data are plotted on a graph, a perfect positive correlation between them appears as an ascending straight line, and a perfect negative correlation as a descending straight line:



The statistical significance of a correlation coefficient can be ascertained from tables, found in most statistics handbooks (Kenny p88). They show the critical values for various sample sizes (i.e. number of pairs in the correlation) at various levels of probability.

Significance testing

In order to ascertain whether differences in frequencies can be regarded as statistically significant, i.e. be unlikely to have come about by chance, the χ^2 test is applied.

Broadly speaking, the χ^2 test compares observed numbers with the numbers to be expected if the distribution were even. For instance, in the case of Ncpd frequencies in different texts, the hypothetical expected numbers are arrived at by adding up the total number of words and the total number of Ncpds in all the texts, and then distributing the Ncpds evenly in proportion to the number of words in each text. The χ^2 value is a measure of how much the observed frequencies deviate from the expected frequencies.

The χ^2 value only tells us if the distribution is, or is not, significantly uneven. In order to ascertain exactly which of the compared texts have significantly high or low frequencies, we have to calculate the 'residual' (e.g. Everitt 1977 p46f) for each text. The residual has an approximately normal distribution, i.e. there is a 95% probability of it falling within ± 2 and a 99.9% probability of it falling within ± 3 in an even distribution. Residual values higher than 3 therefore clearly signal the texts that are the main contributors to a significantly uneven distribution.

An example will best illustrate the mathematical operations involved: Ncpd frequencies in samples of HM's prose are compared with Ncpd frequencies in a number of control samples of contemporary literary prose and with Ncpd frequencies in a word-list based on 100,000 words of literary prose.

- 1) Add up the total number of words and the total number of Ncpds in the three texts:

Text	Words	Ncpds
HM	11,873	600
Control	17,315	600
Wordlist	100,000	3,541
	-----	-----
	129,188	4,741

- 2) Divide the sum of the Ncpds by the sum of the words.

$$4,741 : 129,188 = 0.036698454$$

- 3) Multiply the above figure by the number of words in each text in turn, to arrive at the expected number of Ncpds.

HM	0.036698454 x	11,873 =	435.7207443 (436)
Control	0.036698454 x	17,315 =	635.433731 (635)
Wordlist	0.036698454 x	100,000 =	3,669.8454 (3,670)

- 4) Calculate the difference between observed and expected numbers.

HM	600 -	436 =	+164
Control	600 -	635 =	- 35
Wordlist	3,541 -	3,670 =	-129

- 5) Square the differences and divide them by the expected numbers.

HM	164 x	164 :	436 =	61.69
Control	- 35 x	- 35 :	635 =	1.93
Wordlist	-129 x	-129 :	3,670 =	4.53

- 6) The sum of these figures is the chi² value:

$$61.69 + 1.93 + 4.53 = 68.15$$

In order to find out whether the chi² value is statistically significant, it is necessary to consult a table (published in most statistics handbooks, e.g. Kenny p169), but first the number of degrees of freedom (df) must be established. It is calculated by the formula $(r-1) \times (c-1)$, where r = rows and c = columns. In my calculations, which have two columns only (usually words and Ncpds), the number of degrees of freedom

is always one less than the number of rows, i.e. texts compared. For our example there are 2 degrees of freedom, and values of above 13.816 are significant at a probability level of 0.001 (i.e. the probability that it is a chance result is one in a thousand). That is a level of probability usually chosen in the physical sciences, whereas 'in most literary studies...0.05 or 0.01 seems to be chosen' (Kenny p108). I normally choose the more rigorous level of 0.001.

The formula for calculating χ^2 is thus:

$$\chi^2 = \sum \frac{(O - E)^2}{E} \quad \text{where } \Sigma = \text{sum of}$$

O = observed frequency
E = expected frequency

It remains to describe the procedure for identifying the texts that are chiefly responsible for a high χ^2 value. The formula for calculating the residual (res) is:

$$\text{res} = \frac{O - E}{\sqrt{E}}$$

In our example, the residuals will be:

$$\text{HM} \quad \frac{600 - 436}{\sqrt{436}} = +7.85$$

$$\text{Control} \quad \frac{600 - 635}{\sqrt{635}} = -1.39$$

$$\text{Wordlist} \quad \frac{3,541 - 3,670}{\sqrt{3,670}} = -2.13$$

Only one of the residuals is outside +/-3, namely that of the HM samples, which may therefore be deemed to have a significant excess of Ncpds in comparison with the other two texts.

The tables in Chapter 5 usually have the following format:

TABLE (Example) Ncpd frequency in prose								
Text	Words	Ncpds			chi ²	p	res	+/-
		Obs no	Exp no	%				
IHM	11,873	600	436	5.05%			+7.85	+
Control	17,315	600	635	3.47%	68.15	0.001	-1.39	
Wordlist	100,000	3,541	3,670	3.54%			-2.13	

Column heading abbreviations:

no = number of
 Obs no = observed number of
 Exp no = expected number of

F = frequency (usually expressed as a percentage)

χ^2 or chi² (for significance, consult handbooks)

p = probability (0.001 = 1 in 1000,
 0.01 = 1 in 100,
 0.05 = 1 in 20)

res = residual (deemed significant if outside +/-3)

+/- marks a residual with a value outside +3 or -3,
 i.e. significant excess or shortfall

CHAPTER THREE LINGUISTIC ANALYSIS OF MAIN DATA: MORPHOLOGICAL STRUCTURE

3.1 Introduction

The next two chapters are concerned with the internal structure of Swedish Ncpds. They examine the Ncpds excerpted from HM's poetry (the main data), generally out of context, analysing their morphological, syntactic and semantic structure in a purely linguistic way, and relating the findings to statements that have been made about Swedish Ncpds in general. The following questions are considered:

1. What word-classes are used as first constituent?
2. What linking devices are used?
3. How many elements participate?
4. What constituent structures are possible?
5. What can be said about the semantic structure of Ncpds?
6. Do creative Ncpds, formed by a poet like HM, conform to normal word-formation patterns, or is their novelty to any degree attributable to their being structurally deviant?

Chapter 3 is concerned with the morphological structures: word-classes of elements and linking devices between elements.

Chapter 4 deals with syntactic and semantic structure.

3.2.1 Word-classes of first element: General Swedish

Except for nominalised syntactic phrases like farväl, krypin, handfull, a Ncpd always has a noun as the final constituent. The first constituent can be a noun, an adjective, a verb, an adverb, a preposition, a numeral, a pronoun or an interjection: in principle, any word-class can combine with a noun to form a Ncpd. The first constituent can also be a paratactic or a hypotactic word-group. The difference between word-group cpds (e.g. hjärtlungmaskin,

rödakorssystemer) and secondary, tertiary etc. cpds (see 4.2.1) is that in a word-group cpd the first constituent is not a cpd in its own right but a syntactic word-group.

There can be problems of definition. For instance, hem-
frakt consists of an Adv+N, but has hemsamarit the same structure, or is it N+N: is it 'en samarit som går hem till patienten' or 'en samarit som arbetar i patientens hem'? In most cpds, död- is a noun (dödsbild, dödsförsköning), but is it a noun or an adjective in döddagar? Silver- and guld- can also be seen as either adjectives or nouns, and the points of the compass as nouns, adjectives or adverbs.

The main difficulty of definition is in cases where the first component can be either a noun or a verb stem. In quite a large number of cpds either interpretation is possible. For instance (examples from Thorell, 1981), is a lastbåt a boat with a cargo, last, or is it one that is lastad: is dansmusik 'musik att dansa till' or 'musik för dans'? Only a subjective paraphrase of the cpd can be used as a basis for the classification in such cases.

		First element			
Compound		Noun	Linking	Verb	Linking
with amiguous	first element	stem	device	stem	device
dansmusik	dans	/O/		dansa	/-a/
skällsord	skäll	/+s/		skäll-	/+s/
fiskeläge	fiske	/O/		fiska	/-a+e/
växelpengar	växel	/O/		växla	/-la+el/

As can be seen from the table, the reason for the frequent N/V ambiguity is that a verb is often reduced to its most basic stem (including loss of 1st conjugation -a) to form a noun, and it is also normally this basic stem of the verb that is used in compounding.

3.2.2 Word-classes of first element: the HM data

There are a few examples of nominalised syntactic phrases (type krypin) in the HM data. The most clear-cut case is tittut: 'Flickor och fjärilar lyste / med väna tittut i det mognande vetets sken' (P41).

There are three marginal cases, which are part of the space terminology of Aniara. They all occur in the same poem (A11), and all have the same structure: an obscure (cf. 2.1.3) first element and a numeral: ICE-tolv, Yko-nio and Sari-sexton. In two cpds, the final constituents are nominalised adjectives: orange-scharlakan and nyfrostvitt.

Apart from these few cases, all the HM cpds have the usual determinative Ncpd structure: a noun as the final constituent and a noun or any other word-class, or a word-group, as the first.

The main problem of definition concerns the noun/verb stems discussed above (3.2.1). Östergren, who in Nusvensk ordbok includes a large number of cpds, takes a clear stand in most cases, and sometimes discusses the difficulty at some length, e.g. (regarding stänk-):

Ngn skarp skillnad mellan ssgr som ansluta sig till subst. o. dem som ansluta sig till verbet (ev. pres.-participet) existerar knappast. Det är visserligen otvetydigt att t.e. 'stänkvis' närmast ansluter sig till subst., men det är icke lätt att säga vart ssgr som 'stänkfäll', 'stänkområde', 'stänklister' naturligast ansluta sig. Under sådana fhdn blir det mest praktiskt att låta alla ssgr i en följd komma efter verbet.

When Östergren takes a clear stand I accept his judgment; in other cases I have made up my own mind, basing my decisions

not so much on actual paraphrases as on a more general feeling of whether the whole cpd has more to do with a first element noun or a first element verb.

Below are some cpds with ambiguous N/V stems as first element. The decisions indicated have been taken. The stars mark the cases where the same stem has sometimes been deemed to be a noun, sometimes a verb.

NOUN-stem	VERB-stem
	<u>borrslägga</u>
	<u>falltyngd</u>
	<u>kyllrum</u>
<u>lovsång</u>	<u>skällsord</u>
	<u>skruvis</u> , -städ
<u>skänkskåp</u>	<u>skränkör</u>
<u>slaktdjur</u> , -hus, -mask, -port	<u>smaklök</u> , -sinne
	<u>sminkloge</u>
	<u>smällmärg</u>
* <u>spelbricka</u>	* <u>spel</u> man
	<u>spottflaska</u>
<u>spjärngrund</u> ¹	<u>startfält</u> , -område
	<u>stickbarr</u>
	<u>stupdöd</u> , -rör
* <u>strålförgiftning</u> , -skärm	* <u>strålkraft</u>
	<u>stänkvåg</u>
	<u>svepråg</u>
<u>svältsekel</u>	<u>svirrhopp</u>
* <u>sågblad</u>	* <u>sågspån</u>
<u>tvättvatten</u> , -hus ²	<u>trampspår</u>
<u>vaktman</u> , -stuga, -tjänst	<u>vallhjon</u> , -gosse
<u>verktyg</u>	<u>vilodag</u> , -plats, -ställe ³
	<u>fladdermus</u>
* <u>glitterfällning</u> , -ljus, -slav	* <u>glitterorm</u>
	<u>skallerorm</u>
<u>skimmerfäste</u>	<u>växelspel</u>

¹ Semantically, a verb stem seems to come more to the fore, but Östergren has spjärrpall and spjärrslå under the noun.

² These also would seem to be more closely linked with the verb, but Östergren has them both listed under the noun.

³ The case ending -o might favour a noun stem interpretation (cf. Noreen 1906 p450, 452 and 495), but Östergren, whilst saying that "ssgr kunna ibland även ansluta sig till subst.", has them all listed under the verb. Semantically, a verb seems preferable.

As regards other word-class ambivalences, the following decisions have been taken:

1. Silver-, guld- and slut-, which can be seen as adjective or noun stems, have all been entered as nouns. Östergren says about slut: 'Övergången från subst. till adj. är så omärklig att orden bättre behandlas tillsammans. Ssgr ansluta sig ngn gång även till verbet, men de uppföras under subst.'

In two cpds, död is used without a linking /+s/. On semantic grounds, I have regarded dödrymd as adjective+N and döddagar as N+N.

The cpd mörkrädsla appears to mean 'afraid of the dark', i.e. the noun mörker, rather than 'afraid when it is dark', i.e. the adjective mörk. Noreen only acknowledges /-er/ as a linking device for plurals (bräder - brädlast). Nevertheless, I decided to classify mörkrädsla as N+N with the linking device /-er/.

2. Some words fluctuate between being adjectives, adverbs and nouns. The points of the compass have been entered as nouns:

sunnanvind
söderfönster
västansstorm, -vind

As regards fiärr-, Östergren calls that form the "sammansättningsled" of the adverb, adjective or noun fiärran. I have entered it as an adverb. Mittlinie and mittström have also been classified as adverb+noun.

In most cases, word-class membership is straightforward. Most word-classes are represented as first element in the HM data. The examples below are mostly from among the potentially new formations, latent and creative (2.1.4).

Noun + noun

Altogether over 1200 different nouns are used as first constituent in HM's Ncpds. Some 200 are themselves cpds, and about 50 are proper nouns. They vastly outnumber all other word-classes and will be dealt with in more detail below (3.2.3).

Adjective + noun

87 different adjectives occur as first element. Liten appears in both its normal cpd forms, lill- and små-. The latter is usually found with plural or collective nouns (e.g. smågudar, småkonst), but HM also has smårummet and små-skimmer and even (in the additional data) smållillkryp.

Other examples:

dödrymd, finregn, färskgräs, hårdställe, högkomiker, lillvärld, lågvärld, långdag, läckerglans, mildgård, polartak, spektralvinge, Universalhut, vitpäls(-tak)

The adjective that is used most frequently as a first element is hög, appearing 18 times, in 10 different combinations:

högflod	högfrisyr	högkomiker	högländ,
högmod	högplatå	höglätt	högtid(s-glans)
högvind	högtryck(s-panna)		

Verb + noun

115 different verbs are found as first element. Examples:

badsultan, drivtimmer, falltyngd, flimmerskede, flytblad, glitterorm, hänslav, irrstjärna, ljugtak, puthjul, ringelguld, skumpatak, slingerstig, stickbarr, stupdöd, trutmun

There are two secondary formations where the first constituent is a cpd verb stem: inkörskurva and återvändsgränd. The verb most frequently used is lysa, which is found 12 times in five different combinations: lysfärg, Lys-holm(en), lyskraft, lysmask (and the secondary lysmaskmånad) and lysmärke.

Adverb + noun

24 adverbs are found as first element, mostly in established cpds like framtid, insjö, nutid, utkant, välljud, återsken, but there are also a few possible innovations:

inflow nupunkt närhåll(s-liv) utflow

The most frequently used adverb is in, with 22 occurrences in nine different combinations (some of which are parasynthetic cpds; see 2.1.3): inblick, inflow, inhav, inkör(skurva), inland, insats, insjö (and the secondary insjö-sommar), inskrift and intåg.

Preposition + noun

18 prepositions occur as first element, many of them in established cpds like avvägar, eftervärld, underjord, övermakt, but also:

afterglow efterjagare förbitåg inifrånklang

The most frequently used preposition is av, which occurs nine times in five different combinations: avgas(-rör), avgrund (and the secondary avgrundsdiop, avgrundstjut, avgrundsvrål), avqud, avsteg(s-väg), avväg.

Numeral + noun

Only four cardinal numbers occur (fyra, sju, tusen, million) and two ordinals (tolfte, tjugonde). There is also one example of the cpd form tve- in tveklyvnad.

tjugonedag(s-knut) millionmyller tusenflykt

Pronoun + noun

The only instances are the adjectival pronouns all-, mång- and var-, which I have registered as adjectives, in the established cpds allsång, allfarväg, mångfald and vardag.

Interjection + noun

No examples in the HM data.

Paratactic phrase + noun

No examples in the HM data.

Hypotactic phrase + noun

There is only one marginal example in the main data, the phrase in point being a borrowing from English: drive-in-krypta.

In addition, there is a group of about 60 obscure (2.1.3) first elements in the data. It would be possible to assign some of these to one of the word-classes above (as has been done with drive-in), but the classification could not be based on today's Swedish lexicon. Many of them are borrowings, sometimes the whole cpd, sometimes just the first element:

English:	niggerboy, shrapnelskärva, stardäck transpacifikbana, (drive-in-krypta)
"Gammalt sjöspråk", according to HM:	bramsejl, skajsejl, juringaspeil (all in one poem, S9)
"Exotic":	assaisavann, kauridal, mohraträd, qaiqipa-träd, Sugi- bergen, Lao-hu-nan-passen

The majority of cpds in this group are established (cf. Hellquist p.LVf). For examples see 2.1.3 (p49).

Finally, there is a group of about 20 obscure first elements which are HM neologisms (cf. 2.1.3 p51). In some cases, they can clearly be seen as nouns, e.g. goldonderbygge and mimahall, and in other cases a noun may be assumed e.g.

cesisgruva, dyma-mynt, goptabord, Jenderbord, rindel-slant, tyrsoslampa. But in many cases there is no clear word-class identity: noktastam, saba-aggregat, Sari-Sexton, Sesi-Yedis, Tany-linie, yessertub, Yko-nio.

The distinction between obscured first element and HM coinage is not always clear-cut. Wrede (1965) suggests etymologies for some of the words I have regarded as HM neologisms, e.g. tyrsos-, which Wrede (p 346) regards as almost certainly linked with thyrsus, the staff carried by Dionysus.

The most frequently used first element of this type is mima with 15 occurrences in eight different combinations:

mimadyrkan	mimagrav	mimahall	mima-pall
mimarum	mimasal	mimaskärva	mimaskötare

It is closely followed by gopta- (13 occurrences, nine different cpds):

goptabord	goptafråga	goptakalkyl	goptalära
Goptarum	gopta-sal	goptavagn	goptavalv
goptaverk			

Goldonder is the only other productive coinage as regards cpd-formation (seven occurrences, six different cpds):

goldonderbygge	goldonderhälsning	goldonderkung,
goldonderlära	goldondersluss	goldondeva

(For a comment on the reduced stem in goldondeva, see 3.3.5).

Others occur only once or twice, e.g:

gonda-bo	gondiflod
Jenderbord	Jenderkurva

dyma-mynt
gosterslant
rindel-slant
yessertub

3.2.3 First-constituent nouns in the HM data

Compound nouns

In left-branching secondary cpd formations (see 4.1.1), the first constituent is itself a cpd, usually a Ncpd. Only two of the 276 unambiguously left-branching secondary cpds have verbal first constituents (inkörskurva and återvändsgränd).

213 different Ncpds are used as first constituent, some in several different formations. The prefixed urtid- (cf 2.1.3) and the parasynthetic utsikt- are the most productive:

<u>urtids</u> -block	<u>utsikts</u> -berg	(s)*
-dimma	-fönster	(s)
-dröm	-korg	
-grund	-rum	
-låga	-ruta	
-port	-torn	(s)
-vilde		

They are followed by:

<u>ljusårs</u> -grav	<u>midsommar</u> -dröm	
-natt	-lycka	
-pondus	-myt	
-sal	-natt	(s)
-väg	-tid	(s)
<u>granskogs</u> -blänka	<u>jungfru</u> -dunkel	
-folk	-hjärta	
-trygghet	-hår	
-ås	-lem	
<u>leksaker</u> -bröd	<u>talmängds</u> -filosof	
-drake	-lass	
-gud	-man	
-vagn	-universum	

A further 9 cpds enter into three, and 24 cpds enter into two, different secondary formations, e.g. (choosing some of the more interesting ones) tyngdkraftsgold, -rubbning and

* (s) = in SAOL

-verk, gjutjärnstid and -visa, grönsaksmåne and -stad,
igellkottspose and -stråle, kretsloppsstyrare and -timme,
livstidsok and -resa, urkraftslopp and -väsen, vallmoklut
and -vinge.

Even though the majority of these secondary formations are, as expected (cf. 2.1.4), not to be found in SAOL, they are not, on the whole, creative formations but latent (e.g. urtidsdröm, leksaksvaqn, norrlandsvals). The cpd that has given rise to the highest number of creative secondary formations is ljusår. One of them, ljusårsgrav, occurs in two different poems, which is extremely rare for creative cpds (cf 7.2.3). They are, admittedly, in the same collection:

Dödskapeln slussades
mot ljusårsgraven. (A178)

De tjugo årens resa
är sexton timmars ljusväg
på ljusårsgravens hav. (A187)

Ljusårsnatt appears in an early collection ("medan en ljusårsnatt / stjärnsällar alpkedjans hav" N7), but all the other examples are from Aniara or Doriderna.

Talmängd- is alone among the first constituent cpds in not being an established formation. This in itself latent formation can give rise to further latent formations (talmängdsfilosof, talmängdsman) but also to creative ones (talmängdsglass, talmängdsuniversum).

Single nouns

Almost a thousand (993) different single nouns (other than Proper nouns) are used as first element in HM's cpds. Half of them are only used once, but about 75 recur ten times or

more. It may be of some interest to examine which are the most widely used first-element nouns:

TABLE 32A Single nouns as first constituent:
the 24 most frequently used nouns

ABSOLUTE FREQUENCY (Number of occurrences)		VERSATILITY OF THE MOST FREQUENT FIRST-ELEMENT NOUNS (Number of different cpds entered into)	
vatten-	78	vatten-	56
sol-	77	sommar-	43
sommar-	65	sol-	37
värld-	50	död-	35
vinter-	46	värld-	34
män(ni)ska-	45	vinter-	31
hav-	40	jätte-	30
måne-	40	hav-	29
död-	38	män(ni)ska-	28
höst-	36	is-	27
sjö-	35	eld-	26
jätte-	34	liv-	26
snö-	33	snö-	26
is-	32	himmel-	25
ljus-	32	skog-	24
löv-	32	sten-	23
skog-	32	höst-	22
stjärna-	32	löv-	22
himmel-	28	stjärna-	20
rymd-	28	måne-	19
sten-	28	rymd-	19
liv-	27	ljus-	18
eld-	26	morgon-	18
morgon-	24	sjö-	15

Whichever way one looks at it, vatten-, sol- and sommar- are the most commonly used first elements in HM's cpds, vatten- winning on both scores, and sol- and sommar- competing for second place, closely followed by värld-. These key elements, which correspond remarkably well with major themes in HM's poetry, will be further discussed in Chapters Five (5.3.2), and Seven (7.2).

No less than 39 of the 56 different vatten-cpds are potentially new formations:

vattenbagge	vattenpärla	vattensten
vattenbambuskott	vattenros	vattenstillnad
vattenbrand	vattenrädsla	vattenström
vattenfors	vattenrök	vattenställe
vattenfradga	vattenskog	vattenstöt
vattenglim	vattenskräddare	vattenså
vattengräs	vattenskugga	vattensång
vattenhimmel	vattenskuldra	vattentundra
vattenklang	vattensluttning	vattentyg
vattenkluckning	vattenslöja	vattenvecka
vattenklunk	vattensnö	vattenvidd
vattenlykta	vattensommar	vattenvirvel
vattenmoln	vattenspegling	vattenängel

They range from latent combinations like vattenkluckning, and metaphoric cpds like vattentundra and vattentyg, to astonishing combinations like vattenskuldra and the paradoxical vattenbrand. For a discussion of some of these, see Chapter 6.

Sommar- is found in 27 non-established formations. Many of them are latent, e.g. sommardröm, but there are also more idiosyncratic combinations like sommarbacke and sommarkärr, and intriguing creative formations like somnardörr. For examples and discussion, see 7.2.1.

Sol- has yielded 19 non-established primary cpds, as well as secondary formations like solfiäderspel, solrökshage, solskensblix, solskensställe, solståndstid and solgravvård. There are some interesting creative cpds, e.g. the metaphoric solbjälke, solspjåla, soleker and solfäll, and the contextual solbugning and solbok. (Some of these will be further discussed in Chapter 6.)

solbjälke	soleld	solnamn
solblinkning	sofäll	solord
solbok	solkraft	solrött
solbro	solkropp	solspegel
solbugning	solluft	solspjåla
soldån		solstorm
soleker		solställe

HM's early värld-cpds (e.g. världsnomad, världslimpa, världsskyffel) are legendary, and have been commented on by, among others, Hallberg (1941) and Holm (1965). They both link värld- with the 'lika vanliga förstavelser ur-' (Holm, p130). In my data, words with the prefix ur- do not come up to anywhere near the number of värld-cpds. There are 19 occurrences altogether (as against 50 värld-), in 7 different primary formations: urdrift, urfrö, urkrafts-, urskog, ursång, urtid(-), urvatten. Of these, only three are potentially new formations, namely urfrö, ursång and urvatten (all in Nomad). Some interesting secondary formations can be found in later collections:

alltsedan livets födelse låg skymd
i urtidsdimmor djupt i gudens själ (V67)

den materia som sprängd och skändad
med urtidslågan straffade Xinombra (A87)

Vad händer där
i urkraftsloppets sista återvändsgränd (LES13)

HM's värld-cpds are not concentrated in his early works but are evenly spread throughout his poetic production. The majority (28 out of 34 different cpds) are non-established formations. For examples and discussion, see 7.2.1.

Silver-, which is also singled out for discussion by Hallberg (1941), occurs 19 times as first element. It has thus not earned a place among the top first-elements in Table 32A. In fact, it belongs mainly to HM's early period: fourteen of the occurrences are in Natur (which is where most of Hallberg's examples are taken from), and one each in the 1931 and 1943 editions of Nomad. The only silver-cpds in the later works are silverkedia (C66), silvervind (GT19) and silverkam (GT71). See further 6.2.3, 6.2.7 and 7.2.1.

Proper nouns

HM uses 47 different names as first constituent in 59 different cpds, some occurring more than once, making a total of 85 occurrences. Only four of the 59 cpds are found in SAOL, namely augiasstall, kristusbild, Karlavagnen and katrinplommon(-srock), but others - names in their own right - are equally established formations (and can be found in encyclopedias, e.g. Kongofloden, Gondwanaland and Yoldiahavet).

The majority of the potentially new cpds with a name as first constituent are latent, though there are a few creative formations. They can be divided into two groups:

Group 1: First constituent a geographical name

(The resulting cpd also a name)

Babylonsälv	Lao-hu-nan-passet	Leydenvarvet
Lickingfloden	Lu-floden	nilflod
Nockebybanan	Pacifikbanan	Sardassjön
Swanfloden	Yodogawa-floden	

(Others)

Atlantdyning	atlantkabel	Durhamkol
Floridatång	hadesfärd	Kap Verdevind
Kinalin	kinaman	kubasocker
La Palma-år	londondimma	marsfolk
marsnatur	Newfoundlanddimma	Saipangtyfon
Samoabränning	Sarajevoår	

Group 2: First constituent a personal name

adonisyngling	ashikaga-shogun	buddakatt
Dorisburg	Dorisdal	Dorisstjärna
eroshjärta	eroshärd	Fenixfågel
Fenixklocka	jesusansikte	kainstid
Karlahjul	karonstam	karonstock
Magdalenafält	Mingtid	Pansång
Picassotavla	Skodaman	Skodaverk
Tsin-monark	Venusbuss	venusfolk
Venusträsk	Weibullsdräng	Zeusplanet

It is noticeable how, in the first group, there is a preponderance of faraway places. In the second group there is a very high percentage of names with classical, biblical or mythological associations. In fact, Nockebybanan and Weibullsdräng stand out as uniquely 'homely' combinations.

3.2.4 Word-classes of first element: conclusion

The present data may not be entirely representative as a cross-section of Swedish Ncpds, being drawn from poetry only, (and poetry written by a linguistic innovator), but it is a sizable sample: 3686 different Ncpds (including primary formations within secondary cpds).

In Table 32B the proportions of the various word-classes used by HM as first constituent are compared with those recorded by Söderbergh (1968).

TABLE 32B Proportions of different word-classes as first constituent in Ncpds

First element	HM main data		Söderbergh
	No	%	%
Noun	3151	85.5	80
Verb	156	4	4
Adjective	175	5	6
Adv., Prep.	90	2.5	8
Other	114	3	2

HM's percentages are remarkably similar to those found by Söderbergh, except in one case, that of adverb and preposition as first constituent, where the Söderbergh figure is considerably higher than the HM figure. The proportion of nouns is correspondingly higher in the HM data. This could be a consequence of the different types of text investigated, or of the analysts' different conclusions regarding parasynthetic cpds, or it could be a result of Söderbergh's small sample (276 Ncpds) which might randomly favour a particular type of formation.

For a further discussion of some of the first elements appearing in creative cpds in HM's poetry, see Chapters 6 and 7. For statistical comparisons with other writers, see 5.3.2.

3.3.1 Linking devices: General Swedish

The first element of a cpd often undergoes some change (apa+nöt+träd : ap-nöts-träd). This is particularly true of nouns, but it also applies to other word-classes, e.g.

Verbs:	flytta + fågel	flyttfågel
	klättra + träd	klätterträd
	klaga + mål	klagomål
	drick(a) + vatten	dricksvatten
Adjectives:	lilla + flickan	lillflicka(n)
	sexuell + kunskap	sexualkunskap
Adverbs:	fjärran + värme	fjärrvärme
Numerals:	fyra + kant	fyrkant

The rules for the use of these 'linking devices' (2.1.1) are complex. The same first element can combine differently with different second elements (landkrabba, landsbygd, lantbruk), or even with the same second element but with different meanings (landsväg = road, landväg(en) = overland route).

Thorell (1981 and 1984) gives numerous examples of different linking devices and states rules like 'substantiv som slutar på tryckstarkt -ad, -an, -ell, -em, -et, -ett, -iv, -log, -on och -ur har alltid fogeform utan -s' (1984 p30). More often his statements are less categorical: 'Fogeform utan -s är vanligast' (1984 p29). Generally, he gives little indication of how common the various linking devices are. Noreen (1906) sometimes does. He declares, for instance, that only about 50 nouns ending in a consonant have compound forms in /+a/ (e.g. barnamord), and he lists them all. But it is difficult from his description to work out whether, for instance, an unchanged noun or a noun+s is the more common device, generally speaking. Allén (1980) has a category of 'fogar' (links) in his morphological analysis. /+s/ is by far

the most frequent link, recorded over 9000 times. It is followed by /+o/ and /+e/, both recorded just under 900 times. Allén does not account for 0-linking, or distinguish between such links as /+e/ and /-a+e/, for example. Without further study of which 'fogar' are used with which stems, Allén's figures cannot be directly compared with mine.

Thorell takes various types of first elements as his starting-point and states what linking devices they employ. Noreen uses the linking devices themselves as the starting-point and states what elements make use of them.

HM appears to follow normal Swedish patterns of linking, but there is often a certain amount of choice, a fact that he can exploit for his own purposes. I shall therefore look at HM's linking devices in some detail, particularly those with a first-element noun.

3.3.2 Linking devices: The HM data

There are 33 different linking devices exemplified in the HM data, used with over a thousand different first-element nouns. If first elements of other word-classes are also included, the number of different linking devices rises to 42. Following Noreen's terminology, the stem of the first element may be **unchanged**, **expanded** (7 different ways exemplified in the data), **reduced** (13 ways), or otherwise **altered** (20 ways). In addition, the two elements may be linked with a **hyphen** with an unchanged, expanded or reduced stem.

Some linking devices are much more widely used than others. Some are, in fact, merely orthographic variants of others, e.g. /-a/ and /-ma/ - skugga:skuggspel and blomma:blomfackla -, and a few are one-off peculiarities, e.g. /-icitet +o/ - elektricitet+lins = elektrolins (Östergren calls elektro- "sammansättningsform" of elektricitet). /-s/ in korstynsduk is probably a misprint (cf. korstyn in the same poem, GT28).

The following rank order lists of the various linking devices used by HM are based on the number of different first elements the devices are found with.

TABLE 33A Linking devices used by HM
in primary cpd formations

/+ / = expanded stem, /- / = reduced stem, /+ - / = altered stem

Type of linking device	Used with (no. different 1st elements)		
	Totally	Nouns only	Example
Unchanged stem	885	665	aftondimma
Expanded stem			
+s	185	171	allvarsdröm
+e	17	16	böneställning
+a	14	14	barnasjäl
+en	2	2	Alpenland, rosenblad
+es	1	1	sädesstubb
+ar	1	1	elementarande
+i	1	1	Gondifloden
Reduced stem			
-a	115	69	askstod
-e	58	58	altarhöjd, bondflicka
-en	4	4	vattgröt, Nilflod
-ma	3	3	blomduk, dimgardin
-er	2	2	klädhängare, mörkrädsla
-me	1	1	timglas
-or	1	1	sophög
-t	1	1	nattåg
-s	1	1	korstynsduk
-der	1	1	goldondeva
-an (adv)	1	0	fjärrmo
-ig (adj)	1	0	vresbjörk
-n (adj)	1	0	jämvikt

Otherwise altered stem*

-ate	29	23	böljedrag
-ato	11	9	harpobåge
-ets	7	7	anletsdrag
-rater (verb)	6	0	glitterorm
-latel	3	1	nässelvall
-umte	2	2	akvariedrabant, planetariedäck
-atu	1	1	ladugård
-mel+la	1	1	himlablåelse
-ats	1	1	olyckskurva
-d+t	1	1	lantgård
-el+la	1	1	änglahår
-letel	1	1	äppelsoppa
-areter	1	1	mästerverk
-icitet+o	1	1	elektrolins
-on+n	1	1	örngott
-ratmer (verb)	1	0	flimmerskede
-en+na (adj)	1	0	hednamission
-retner (adj)	1	0	innerugn
-reter (adj)	1	0	ytterugn
-al+el (adj)	1	0	gammalgård

Hyphen (also included under appropriate headings above)

with /0/	36	16	Yko-nio, mark-mossa
with /+s/	2	2	straffdoms-ur, träsprits-Janne
with /+a/	1	1	gonda-bo
with /-a/(verb)	2	0	kryp-en, tork-ria

The unchanged stem vastly outnumbers any other linking device, and only a handful have significant frequencies in the data. The important linking devices are: /0/, /+s/, /-a/, /-e/, /-ate/ and, possibly, /+e/, /+a/, /-ets/ and /-a+o/. The rest occur with less than ten different first elements, most with considerably less. The number of hyphens used is unexpectedly large.

I shall examine each linking device in turn in the following sections.

* 'Alterations' do not necessarily reflect a historical development: /-on +n/, for example is, historically, a reduced stem, from genitive plural örna- (Tamm 1900 p116).

3.3.3 Unchanged stem

The different types of first-element noun in the data that undergo no change are set out below.

TABLE 33B /O/ in the HM data: Different first-element nouns in primary cpd formations

Type of noun	Number (Sub-total)	Total no.
Monosyllabic		371
Polysyllabic with final vowel:		
-are	6	
other unstressed -e	29	
-a	12	
other vowel	18	65
Polysyllabic with final unstressed syllable ending in a consonant:		
(mentioned by Thorell:)		
-el	43	
-er	43	
-s, -x	21	
-on	10	
-en	9	(126)
(others:)		
-ar	4	
-an	4	
-(i)um	3	
-ing	2	
-or	2	
alt, -ekt, -in, -ud	4	(19)
		145
Polysyllabic with final stressed syllable ending in a consonant:		
(mentioned by Thorell:)		
-in	10	
-al	8	
-s, -sch	8	
-an	5	
-yr	4	
-ad	3	
-ist	2	
-on	2	
-ur	2	
-ar, -ell, -em	3	
-ik, -iv, -ong	3	(50)
(others:)		
-ant	3	
-at	3	
-et	3	
-il	3	
-all	2	
-el	2	
-en	2	
-oll	2	
-är	2	
-ack, -att, -ent, -erv	4	
-id, -ir, -it, -ol	4	
-umf, -un, -yl, -ör	4	(34)
		84

Noreen (1906) accounts for all these types of first-element noun, even though some of them are to be found as exceptions or vacillations under a /+s/--section (e.g. asfalt, huvud, insekt, penning, tyvling). Thorell's (1981) description is less exhaustive, but some final syllables are singled out (which are set out separately in the table for comparison). Most, but by no means all, of HM's first elements are covered by Thorell's account. However, if the HM data can be regarded as a representative sample of Swedish cpds, the infrequency (<-ar, -ell, -em, -ik, -iv, -ong only occur once) - or non-appearance (-ett, -log) - in the HM data of some of the final stressed syllables mentioned by Thorell, makes one wonder how useful or valid such a list is in a general handbook. Another small point that could be made is the fact that, although the unstressed endings -el, -en, -er are usually lumped together (e.g. by Thorell), -el and -er are considerably more common than -en, at least in the HM data.

In the group of first-element monosyllables there is one unexpected cpd, namely arydel (cf. the established arvedel). The reason is almost certainly rhythmic:

Hur ordna det så att alltmera av livet man vårdar,
hur skydda vår arydel av "rymdernas flygande gårdar"?
(A124)

The retention of the final -e in six cases of -are words may be a southern feature in HM's language: 'Hedenvind-Erikssons granskogstrygghet och odlaremöda' (No31). Even the meeting of vowels in the following example has not disturbed him:

Vore det inte bättre att han ginge hem
och försökte somna utan spända drag
på ett tröstareörngott djupt i Bayern? (N88)

It is a feature that HM can exploit for rhythmic effect:

Det lockar i glans och allt vill bli drömmareland (N93)

Vänd åter, min tanke, till grunden
av skaparesjälens mystär (S49)

ur munnen flöt ljuget,
gyllene skeppareljuget (N66)

Sometimes a form without the -e would have given a more regular rhythm. Compare the metre in lines 4 and 8 in this stanza of "Hungerballaden":

Men friheten bröt emot sederna
och runtom på land och i städerna
vi reste oss upp emot fäderna
i vördade fäders ring. (. - . - . -)
Men då kommo krypen och lagarna
och alla de dåsiga magarna,
och slutet på Röda dagarna
blev galge och rättareting. (. - . - . -)
(S56)

(Perhaps the variety is intended: two of the four stanzas in the poem end on lines with the pattern of line 4, two with that of line 8.)

It is noticeable that all six examples are from the early collections, 1929-34, (which also, incidentally, contain 20 instances of 15 first-element -are words with a loss of -e). It is likely that, living in central Sweden as he did from the late 20's, HM would gradually find it less and less natural to adhere to this regional variant of cpd-formation. All 35 occurrences of -are cpds from Passad (1945) onwards show the loss of the final -e. (Cf. Reduced stems below.)

The retention of a final -a is mainly found in certain recent borrowings, according to both Thorell and Noreen, and also in proper nouns and sometimes, for clarity, when a form

without -a could be confused with a different stem.

Almost all the nouns in the data in this group can be referred to one or other of the above-mentioned categories:

Name: Skoda-

Borrowings: cellulosa-, delta-, inka-,
jura-, kamera-, vagina-;
also: acacia-, aria- and sepia (which might be
expected to take the link /-a+e/
(cf. Altered stems)

Clarity: massa- (not to be confused with mass-)

HM also has ändamål, which is mentioned as an exception by Noreen.

The most interesting example, however, is one with a first-element verb exceptionally retaining the -a. Thorell does not mention this possibility at all, Noreen only in a footnote where he expresses some doubt about the first elements of grabbataq, nappataq, hurrabas and hurrarop really being verbs (Noreen 1906 p493). SAOL does not acknowledge a noun *skump, though it is obviously a feasible formation, and skumpatakt could conceivably have been formed with such a noun in mind and the link /+a/. Either way, the effect HM achieves is rhythmical: the bouncy stress pattern of the word itself merges with its meaning.

Den knubbiga skogshästen skyndade fram
tätt omsvärmad av sina bjällror.
En slags klingande vinterkröning,
en allsång av gyllene mässing.
Tamburiniskt hoppande i skumpatakt
gjorde de hästen stolt.

(DLM88)

3.3.4 Expanded stem

/+s/

The use of the linking device /+s/ is not bound by any easily stated rules. According to Thorell (1981 and 1984) it is found with

- some monosyllables ending in a consonant
- some polysyllables ending in a consonant
- some nouns ending in -e
- nouns with unstressed prefixes be- and för-
- nouns with suffixes -dom, -het, -lek, -skap;
 - ning, -ing, -ling, -an, -nad;
 - ation, -ition, -ion, -itet;
 - ator, -tor.
- in secondary formations

Noreen (1906 p429) says, 'Utvidgning med -s- ... uppträder i ofantligt stor utsträckning och vinner alltjämt terräng' and, under the various subsections of first-element nouns with an unchanged stem, a recurring phrase is 'undantag med -s- äro här synnerligen många' (e.g. p405). One is left with the impression that /+s/ is a very frequently occurring linking device, and on the increase.

HM's use of /+s/ is set out in below.

TABLE 33C /+s/ in the HM data: First-constituent nouns in primary and secondary cpds		
	No.	Example
Compound (in secondary formations, i.e. extra to Table 33A)	143	apnötstrad
Prefixed or derived noun bordering on cpd	18	ansvarshus
Polysyllable ending in unstressed suffixed element:		
-ing	50	bränningsåska
-het	15	evighetsflyg
-e	8	betesfält
-dom, -skap	6	boskapsbåt
-lek, -an, -ad	3	kärleksport

: Polysyllable ending in stressed	:	:
: suffixed element	5	amiralsfjäril
: Other polysyllable ending in a	:	:
: consonant	22	djävulsglöd
: Monosyllable ending in a cons.	42	bergsstup
: Monosyllable ending in a vowel	1	trosvisshet
: Element with prefix för-	1	förbundsarbete

According to Noreen (p429), it is particularly in secondary formations that /+s/ is gaining ground. The overwhelming majority of cases of /+s/ in the HM data are in secondary, left-branching cpds. Almost half of the first constituents with /+s/ are in secondary, left-branching cpds, in fact over half if words like ansvar are included. By 'prefixed or derived noun bordering on compound' I mean a noun with a stressed prefix, or a noun derived from a cpd verb, with a grave accent. The 18 nouns in question are:

allvar	andakt	anfall	anrop	ansvar	avsked
biflod	bolag	oskuld	oro	uppror	upptäckt
urkraft	urskog	ursprung	urtid	vanvett	avrätt-
					(=avrättning)

Secondary formations, where the final element in the first constituent is a monosyllable ending in a consonant normally take /+s/ (Thorell 1984 p38). When they are formed without /+s/, this is usually explained (e.g. by Thorell 1981 p40) as either haplography (kallbad+badhus > kallbadhus) or as being influenced by the established formation (badhus) that cuts across the secondary joint and works against the expected formation *kallbadshus. HM hesitates over his new formation tyngdkraft(s)verk, probably because of the established cpd kraftverk:

...till allan lycka
 var tyngdkraftsverket inte ur funktion (A12)

Ett svårbestämbart fel i tyngdkraftverket
gav nedåtkänsla (A202)

Other secondary formations using tyngdkraft have /+s/:
tyngdkraftsgold (A201) and tyngdkraftsrubbning (A158).

Of the unstressed suffixes mentioned by Thorell, -ing
(incl. -ling and -ning) is the most common in the HM data.
There are eight first-element nouns with the prefix be- or
för-, but seven of them also have the ending -ing or -het,
e.g. bekvämlighets(välling), and have therefore been included
in the unstressed suffix group. The only one that does not
end in -ing or -het is förbund.

All the remaining types of first constituent could be said
normally to form cpds with an unchanged stem, and the cases
with /+s/ could be seen as exceptions.

The five nouns with a stressed suffix are: amiral, fabrik,
mission, porcelain and lasarett. Thorell (1984) puts -ett among
the endings that always take an unchanged stem, but lasarett
normally gets /+s/: there are ten cpds with /+s/ in SAOL and
none with /0/. HM has lasarettssöd and lasarettsfönster.

The eight nouns in -e that add /+s/ are all neuter:

bete	minne	märke	nöje
sinne	vittne	yrke	öde

Noreen (p402) mentions that tro 'av oklar anledning' takes
/+s/ when it means 'faith' but not when it means 'faithful-
(ness)', even though nouns ending in a long vowel normally
remain unchanged. Trosvisshet is not one of Noreen's examples
but it fits in with his pattern.

There is a novel formation domsherr (cf the lexicalised
domherre with a different meaning - 'bullfinch'):

...förrn det hände,
förrän Domsherrn bort mig sände
ifrån lindornas Karelen. (A167)

Expanded stem: /+e/

Both Noreen and Thorell mention /+e/ as a possible link for nouns ending in a consonant and state that the resulting cpds usually have an archaic feel. Noreen lists over 80 possible first elements using the device. Thorell mentions the fact that pronunciation is made easier in words like familjegrav and skördetröska, and attributes a couple to southern regional origins, e.g. spettekaka.

HM uses /+e/ in 26 different cpds with the following first elements:

bön	dom	färd	höst
jord	jul	lind	rymd
skörd	sorg	svan	tid
tjänst	tår	ätt	hövding

Three of these are not in Noreen's list, nor does SAOL have /+e/ as a possible link for them: färd, lind and rymd.

färdebrev	lindegren
rymdesång	lindelöv (SAOL: lindlöv)

Seen out of context, these words, particularly lindegren and lindelöv, certainly have an archaic, ballad-like ring.

However, that does not appear to be the effect mainly sought by HM. It seems to be more a case of the poet making use of the possibility of inserting an extra vowel to suit his rhythm, or to avoid awkward consonant clusters. The latter must be the reason for färdebrev, as that is the title of a poem (V78). In the other examples the reasons are probably mainly rhythmical. Notice lindegrenar (in the second quotation) but lindkronan (in the third) with very similar consonant clusters.

och glädjens gåva som vi kände
var ej ting - men sång,
en jordesång, en rymdesång,
en oförklingad sång. (No34)

Dora och de andra flickorna skrattade
sommarklädda bland lindegrenar. (Nm41)

Han spelade sig till den ljusnande döden,
den som om somrarna blir lindelöv och honungsbin i
lindkronan. (DLM52)

/+e/ is also used with one verb-stem:

en upptäckt av hur läkestrålar bringas
att hämta kraft av tingens inre råd (D39)

Both /+e/ and /O/ linking are normal with this stem (e.g.
läkemedel, läkkött).

Expanded stem: /+a/

Cpds with /+a/ are also considered to have an archaic feel. Noreen lists 50 first elements and adds that the cpds 'äga till största delen en arkaisk eller poetisk (eventuellt skämtsam) prägel' (p420). Southern regional speech has a preference for /+a/ (e.g. ålaqille). HM uses it with fourteen different first elements:

barn	bälg	fat	Gond	gud	Karl	själ
synd	tand	år	dyning	gryning	juring	ögon

All the monosyllables in the HM list except bälg, Gond and, surprisingly, gud are mentioned by Noreen. SAOL has 21 nominal cpds with guda- (and 25 with guds-: -beläte and -tro appearing with both first-element forms). HM has six guda- cpds (and two guds-), none of which are in SAOL:

gudadans	gudakult
gudafåfånglighet	gudalund
gudahalm	gudavakt

They can hardly be said to deviate from normal practice. The most one can say is that they have a more elevated, poetic ring than corresponding formations with guds- would have, but

again rhythmic considerations are probably more important to HM. Notice, for instance, the phrase 'gyllne gudahalm' (not 'gyllene* gudshalm') in this quotation:

då mimagynen ohöljd flämtande
i formelsängens gyllne gudahalm låg naken (D33)

Gond is a HM word for an imaginary country or region (in Aniara). He uses it as first element in two cpds, but with different linking devices: /+a/ and /+i/ (see below). Either way, an extra syllable is achieved. (For the hyphen, see 3.3.7.)

och i en typisk sengoldondisk ton
vari man genast märker gonda-bon
han formar en i leda utvald fras (A128)

Nouns in -ing normally take the link /+s/, but among Noreen's /+a/-cpds are ynqlingaålder, Ynqlingaätten and byggningsabalk, all with a definite archaic feel. HM has

dyningabång
gryningasång
juringaspeil ("gammalt sjöspråk")

The normal cpd form of öga is ögon (used by HM 17 times). There is one instance of ögona- in the word ögona-bryn. One is reminded of the colloquial ögonaböj (=ögon-blickligen), and the effect of both ögonabryn and dyningabång is mildly jocular (Noreen's 'skämtsam') or sarcastic. The rocking rhythm is a contributing factor in the first poem:

Nu gungar en boj på min grav vid Ushant,
och världshavet virar båd kransar och grant
av sjöskum och tång
och i dyningabång går min grav. (S16)

* Elsewhere often used by HM. See e.g. N66 (p118 above) and DLM88 (p119).

En kvinna i nakendom satt vid den isopsblå tuvan.

Med välsedda bröst och i skönhetsförhöjande ställning
hon tycktes mig märkvärdigt skön ty det led emot
kvällning.

Ja, kvinnan var verkligen fager i ögonabrynen
och av denna grund gick jag åtskilligt närmare synen.
(A125)

However, the tone in the poem in which gryningasång appears
is more solemn, and the formation seems to me rather out of
place:

drömma om själar som enas
såsom två dimmor förenas,
allt medan spöknatten senas
mot världssjälens gryningasång. (S68)

Possibly HM wanted to avoid the two s'es - although in other
poems he has gryningssol (T55, LES26) and gryningsstämma
(V9). Probably again the rhythm has been the decisive factor.

Expanded stem: others

The only interesting minor expanded linking device is
/+i/, which occurs with the first element Gond. The first
time it is used in a cpd, in Aniara, it is given the link
/ta/ (cf. above). But two years later, in Gräsen i Thule,
we find Gondifloden twice in the same poem:

där vägen till Gondori en gång slingrat
tätt som den varit gift med gondifloden (GT64)

att rika språk ha dött vid Gondifloden (GT65)

There is no doubt that the stem intended is Gond: the first
stanza ends: '... havet / tog floden, medan staden uppslök
vägen från övre Gond' (GT64).

The /+i/-link is intriguing as it is not a linking device
that normally occurs in Swedish. The closest established
devices are altered stems like /-um+i/, as in the Latinate
centi-, deci-, maximi-, musei-.

3.3.5 Reduced stem

/-a/

Nouns ending in -a most often lose the -a when used as first elements in cpds. This is confirmed by the HM data, although the number of nouns that replace the -a by -e, -o, -u or -s or the -la by -el is considerable: 35, compared to the 72 that lose -a or -ma (cf Table 33A).

There is one orthographic oddity: the normal cpd form of amma is am- (SAOL records four examples), but HM has amm-:

En ammfe bad för den lille då
om skydd emot rika och fattiga (N23)

It is likely to have come about for the sake of clarity: *amfe might at first sight not look like a cpd.

Änkedok is an established cpd. HM chooses the form änkdok to fit in with the metre:

Köldnebulosan drog nu bort från solen
men mänskan i den förgoldonska tiden
såg den i femton sekler som ett sorgflor
och en titanisk duk av kolsvart siden
som varje kväll steg fram på nattens himmel
mörkt med sitt änkdok döljande galaxen. (A139)

Reduced stem: /-e/

The majority of first-element nouns in the data with the linking device /-e/ are words ending in -are (39 out of 58). HM forms many new -are words (cf 1.3.1), and some are found

as first elements in his cpds. A number of established cpds formally contain first element -are words even though they seem to be semantically more linked with first-element verbs. Sökarlius and väckarklocka, for example, are not felt to be *sökare-lius and *väckare-klocka as much as *sök-lius and *väck-klocka. (Sökare normally means 'viewfinder', and väckare is mainly a colloquial abbreviation of väckarklocka.) Probably that is the reason for cpds containing novel -are words being less striking than corresponding -are words would be on their own:

Sardinernas oljiga mumier
skynda så stela till Kvickby och Käckby och Gråtarlid
där bara en del få del. (N12)

och kittlarsekten ständigt skrattande (A70)

There is an established cpd sugfot. HM chooses the formation sugarfot (in the same poem that contains lösnummerköpare and trastlängtare):

Tussilagon med sin gula uppåtvända sugarfot
och solen stodo motpols. (N125)

A number of -are words are part of secondary formations: gaskammarfiäll (V31), glödritorsång (C37), rymdförarkvinna (A44), etc.

There are also 19 bisyllabic nouns that, in accordance with normal rules, lose their final -(m)e when compounded.

All but one (spöke) are non-neuter:

bonde	grädde	krage	spöke
drake	gubbe	loge	stråle
droppe	hane	mage	timme
fånge	hare	måne	vinge
granne	kotte	oxe	

Reduced stem: others

Four of the minor groups of reduced first element are not mentioned by Noreen or Thorell:

/-ig/ in yresbjörk (T24) and yresgran (T10), which are formed from the adjective yresig. (SAOL has 'vres- i sms' in the same paragraph as yresig, and records yresbjörk but not yresgran.)

/-t/ is a result of my way of recording the linking devices. It represents the normal spelling convention of disallowing three consecutive identical consonants: nattåg (N96).

/-s/ probably represents a simple printing or spelling error (cf p114 above). It occurs in korstynq(sduk) (GT28).

/-der/ occurs in the HM neologism goldondeva: 'Den ed jag svurit kallas goldondevan' (A68). Wrede (1965 p341) links the word with goldonder and deva. If it is a cpd of these two elements the linking device is /-der/ and the stem goldon-. There is an instance of a derivation using the same stem, namely förgoldonsk (A139), but goldond- is more often used: förgoldondisk (A34, 70 and 137) and sengoldondisk (A128). There are several other cpds with goldonder using the /O/-link, e.g. goldonderbygge, goldonderkung (see Appendix D), though none where the final element begins with de-; it could be a case of haplology.

3.3.6 Altered stem

/-a+e/

The /-a+e/ link is the most important altered stem link in the data, occurring with 23 different first-element nouns. In line with the description in Thorell 1981 (p36), it is found in

- elements ending a consonant + -ja (or -ia): bölja, gyttia, kedja, lilja, olja and vilja. (But acacia, aria and sepia take /O/, see 3.3.3).
- elements ending in a consonant + -la or -ra: humla, pärla, tundra, ödlä.
- elements ending in -inna: slavinna, tjänarinna.

It occurs with a number of other nouns:

fradga	linda	skada
fråga	nunna	stjärna
glömska	resa	tuva
hjärta		vana

It also occurs with the verbs läska, räkna, skåda, spela and tala, and the adverb stilla. It is further found in secondary formations with dansbana, folksaga, trollslända and utlada.

With several of these first elements, /-a+e/ is not the only possible link:

hjärtform, härthus	hjärte kval
tuvkrets, tuvmark, tuvull	tuvefly
spelman	spelepipa
stjärndikt, stjärndjup, stjärnfall	stjärnebarn
stjärnglans, stjärnhav, stjärnhimmel	stjärnenatt
stjärnljus, stjärnrymd, stjärnrök	stjärnerök
stjärnskog, stjärnskott, stjärnsting	stjärnemängd
stjärnsvärm, stjärnsyntax, stjärnsystem	stjärnevimmel
stjärnsädd	

SAOL records several cpds with both hjärt- and hjärte- (hjärtform and hjärte kval are both included). As regards

tuva, SAOL has a few cpds with tuy-, but none with tuve-. It records about 60 Ncpds with the verb-stem spel- as first element, and mentions spele- as a possible alternative for spelman and spelverk. It has just under 50 Ncpds with stjärn- and mentions stjärne- as a possible alternative in literary language for stjärnnatt and stjärnvalv.

Where there is a choice, the /-ate/ may be preferred to /-a/ for several different reasons: rhythmic, phonotactic or stylistic. Sometimes rhythmic considerations are the most important ones, as in 'i stjärndjupens evighetssal' (DLM124), sometimes rhythmic and phonotactic considerations work together, as in 'om Mimas återkomst i stjärnenatten' (A66), or 'Nu vill jag söka en tranas penna / ute på myrarnas tuveflyn' (No118).

But the effect can also be stylistic. There is no doubt that the /-ate/ form has a more poetic feel than the /-a/ form, sometimes a quaintly archaic feel, which is well suited, for instance, to the poem "Rättfångaren i Hameln":

Äntligen höres nu i ekot vid floden
något lite vemod ur min spelepipa.

Snart skall jag inte tjusa mer.
Snart skall jag slippa ifrån
dansen på tjusandets vägar -
tyngas bort och tyngas ner från tjusandets öde.

Kastad i floden bubblar min spelepipa då. (P44)

In the line 'Vassa klor av stjärnglans dig djupt i hjärtat rev' (C19), the form *stjärneglans would have produced a more regular iambic metre, but the archaic overtones would have been out of place and, furthermore, the shorter form with its staccato rhythm contributes to the general stabbing effect of the poem (klor av stjärnglans, månens nyvassa skära, snitt av månsång, stinget av stjärnornas ljus).

Stjärnrök and stjärnerök appear in the same poem, 'Isagels frågor':

Jag letar i stjärneröken
som lyser i rymderns öken
i stjärndjupens evighetssal.

Den rymmer så tallöst mycket
att blicken förlorar smycket
det faller i stjärnrök in. (DLM124)

The first time the word occurs, the metre dictates the longer form, but in the second stanza rhythmically either form would fit in. The line it occurs in has variously in the seven-stanza poem *.-..-(.)-(.)*. So what reason can the poet have had for choosing the shorter form the second time? Perhaps when not required by the metre, the /-a+e/ link seemed an unnecessary embellishment, or the reason may lie in the context and in the slight stylistic difference between the two formations. Intuitively, HM links the shorter, more direct, stjärnrök with the verb *falla* in, and the longer, more nebulous, stjärnerök with the verb *leta*.

Happily rhythmic, phonotactic and stylistic considerations work together at the opening of the third stanza: 'Jag söker i stjärnemängder'.

Altered stem: others

In other groups of altered stem, HM does not deviate from normal usage.

/-a+o/ and /-a+u/. Even though the /-a+o/ link occurs in a large number of different cpds (65), it is actually only used with 11 different first elements, namely:

harpa	känsla	nyttä
kvinna	lycka	saga
kyrka	män(ni)ska	tunga
klaga (verb)	vila (verb)	

Män(ni)ska accounts for almost half of the 65 different cpds, e.g. människohind, mänkokvarn.

In primary cpds, only one first element occurs with the link /-a+u/, namely lada. Note ladugård, but utladetak. The link is also used with -vara in two secondary formations: matvarubehov and expressmatvarutåg.

/-a+s/ and /-e+s/. This link occurs in secondary cpds formed with arbbåge, regnbåge, regndroppe and skalbagge, and also in primary cpds with a number of first elements which have a stressed prefix and/or the stress pattern of a cpd:

olycka	ansikte	samvete
anlete	arbete	samhälle

Only two other nouns take this link: gärde and rike.

/-al+el/ refers to two cases of the form gammel- being used: gammelgård (V19) and gammelost (V64). SAOL has gammeldans, -far, -gård, -gådda and -kommunist.

Most of the remaining minor groups of altered stem refer to alternations between vowel+consonant - consonant+vowel.

Many are verbs or adjectives. Thus we have

nässla	:	nässel-	but	himmel	:	himla-
ringla	:	ringel-	but	ängel	:	ängla-
växla	:	växel-				

and

fladdra	:	fladder-
flimra	:	flimmer-
fostra	:	foster-
glittra	:	glitter-
klättra	:	klätter-
skallra	:	skaller-
slingra	:	slinger-

and

inre	:	inner-
yttre	:	ytter-

and

äpple	:	äppel-
-------	---	--------

The most interesting of these concerns the word himmel, which can form cpds in three different ways: himmelrike, himmelsfärd and himladrottning. SAOL has 11 Ncpds with himla-, 9 with himmels- and one with himmel-. HM's non-established formations make use of all three linking devices, in similar proportions: 10 himmels-, 8 himla- and one himmel-. Thus, himla- and himmels- are definitely the preferred forms, but what makes the poet choose one in preference to the other is difficult to pinpoint. There is no rhythmic difference. Phonotactically, only -ande (and possibly -land) can be seen clearly to prefer a first element himmels-, and -streber the form himla-. For the rest the choice seems arbitrary.

A questionnaire was prepared to test whether native intuition tends to agree with HM's choices, or whether the choice is indeed arbitrary. The questionnaire consisted of the nineteen non-established cpds with himmel as first element, plus the established himlarymd to make up an even twenty. They were quoted within their HM context line with the three possible forms of the cpds presented as a multiple choice in each case. If uncertain, subjects were allowed to number their choices in order of preference. (See Appendix B2.)

The questionnaire was answered by 30 educated native speakers (20 female, 10 male) ranging in age from 'under 20' to 'over 60' with the majority (22) between 30 and 50. The results (Table 33D) account for unequivocal **single** choices and **first** choices (in rank orderings) only*.

* A more detailed analysis involving a complicated points system to account for all the votes cast gave the same result.

: TABLE 33D Questionnaire: <u>himmels-</u> , <u>himla-</u> or <u>himmel-</u> ? :				
: FIRST CONSTITUENT :			: SECOND :	
: QUESTIONNAIRE SUBJECTS' CHOICE :				
: HM'S : (major choices emphasised; :				
: * = absolute majority agreement :				
: with HM's choice) :				
: CHOICE :			: CONSTITUENT :	
: <u>himmels-</u> <u>himla-</u> <u>himmel-</u> :			: :	
<u>himmels-</u> :	*18	12	0	: -ande :
:	11	15	1	: -djup :
:	14	11	4	: -drama :
:	8	17	3	: -dånet :
:	11	14	1	: -höjder :
:	*14	11	2	: -klyftorna :
:	*17	10	2	: -land :
:	6	17	5	: -målning :
:	7	18	2	: -ruset :
:	11	15	1	: -trakt :
:	:	:	:	:
<u>himla-</u> :	8	12	5	: -blåelsen :
:	12	13	3	: -harporna :
:	13	14	3	: -moln :
:	14	14	1	: -mått :
:	8	12	8	: -piga :
:	2	*23	4	: -rymdens :
:	16	5	7	: -strebrar :
:	8	10	10	: -tavlas :
:	1	*15	13	: -värld :
:	:	:	:	:
<u>himmel-</u> :	6	21	1	: -bloss :

In no case, not even the established himlarymd, did all 30 subjects agree. There was absolute majority agreement with HM's choice of form in only a quarter of the cases: three of the ten himmels-cpds and two of the nine himla-cpds (incl. himlarymd). One subject felt that himmels- would have been acceptable in all, and himla- in most, cases. The popularity of the latter form (himla- was the major choice 13 times out of 20) may be accounted for by the fact that it might sound more quaint and, therefore, 'poetic' (one subject in a comment referred to it as 'lantligt'). HM received very little support for himmelbloss: no single choice and only one first choice.

The questionnaire confirms the observation that himmel- is a rare first-element form, and it lends support to the theory that the choice between himmels- and himla- is arbitrary.

3.3.7 Hyphen

Hyphens in Swedish cpds are normally restricted to the following uses:

- 1) To indicate an omitted (repeated) final element, e.g. buss- och tågtider.
- 2) In copulative cpds, e.g. regissören-författaren, radio-TV, Anna-Lisa.
- 3) Where the first element is a letter(-combination) or number, e.g. A-barn, SOS-signal, 1900-talet.
- 4) Optionally, when the first constituent is a word-group, e.g. röda kors-syster (or röda korssyster).
- 5) To avoid ambiguity (SAOL recommends glass-skål and glas-skål instead of the ambiguous *glasskål).

HM uses a hyphen 43 times in cpds, once with /+a/, twice with /-a/, twice (in secondary cpds) with /+s/, and 38 times with the stem of the first element unchanged.

- 1) **Omitted element:** The only examples I have noted of this construction are 'Klockbojorna tona morgon och aftonsånger' (N144 and Nm14) and 'Han och honknoppar leva på träden' (No105) where, in fact, flouting normal practice, HM uses no hyphen.
- 2) **Copulative cpds:** There is one clear instance: konstnären-skaparen (FU89) and one marginal case, a nominalised cpd adjective, which I interpret as copulative: 'fånga stänglarnas solbugningar / i eldig orange-scharlakän' (N89).
- 3) **Letters and numbers:** There is one established formation, namely u-båt (No10), and three rather more doubtful cases. All contain numbers, but as the final element. The first elements are all HM-coinages, the first probably intended as a letter-combination, the others as full words: ICE-tolv, Sari-sexton and Yko-nio. They all occur in the same poem:

Vi missade på Mars, kom ur dess bana
och för att undgå fältet Jupiter
vi lade oss på kurvan ICE-tolv
i Magdalenafältets yttre ring,
men mötte stora mängder leonider
och väjde vidare mot Yko-nio.
Vid fältet Sari-sexton uppgav vi försöken
att vända om.

(A11)

If ICE- is to be understood as a letter combination, however,
it should presumably be pronounced /i: se: e:/, which does
not fit the metre very well. A pronunciation /i: se:/ seems
natural but hardly justifiable from the spelling.

4) **Word-group:** There is one clear case: La Paloma-åren
(DLM72). There are two further examples, where the word-group
itself is also hyphenated, in both cases involving foreign
word-groups: Lao-hu-nan-passen (V76) and drive-in-krypta
(V115). This may, of course, be influenced by English usage.

5) **Avoiding ambiguity:** There is only one clear case of the
type of ambiguity envisaged by SAOL, namely kryp-en (T73)
(cf krypgräs (LES41) without a hyphen). There are two
further cases which might be justified on these grounds,
namely tork-ria (not *tor-kria; LES21) and, possibly, arena-
troll (not *arenat(?)-roll; A96).

6) **General clarity:** The majority of HM's hyphens are not
covered by the rules set out above. It seems sensible to set
up a further category consisting of cpds where the hyphen is
used, not exactly to avoid ambiguity, but certainly to
achieve clarity. Two cases in point may be the secondary
formations lieman-symbol (No57), where the hyphen makes it
clear that the g is not a linking /+s/, and straffdoms-ur
(A137), in which the hyphen stops us from interpreting the
last element as sur. A large number of this type of hyphen-

ated cpd contain HM coinages or other obscure or foreign elements. The hyphen may reflect a certain caution on the part of the writer, and it serves as an aid for the reader who may not otherwise immediately see the word as a cpd and may misread it. Arena-troll (see above) should probably be referred to this group. Other instances are dada-barn (No 49), kantele-spelet (LES68), plexi-tak (A128), dyma-mynt (A100), Sesi-Yedis (A121), and many cpds containing less familiar names, especially of trees and places: mohra-träd (DLM12), Lu-floden (V77), Ashikaqa-shogun (V47).

However, there is little consistency:

gopta-lära (A78,144)	tensorlära (A58,63,144,209,D23)
gopta-sal (A130)	goptalära (A202,202)
	goptabord (A69,102)
	goptafråga (A144)
	goptakalkyl (A182)
	Goptarum (A77)
	goptavagn (A102)
	goptavalv (A201)
	goptaverk (A102)
rindel-slant (A100)	gosterslant (A100)
dyma-mynt (A100)	
Tebe-stråle (A35)	gammastråle (C12,14)
mima-pall (A67)	mimadyrkan (A18)
	mimagrav (A209)
	mimahall (A22,33,59,61,199)
	mimarum (A43)
(gopta-sal)	mimasal (A59,75)
	mimaskärva (A118,120)
	mimaskötare (A25,96)
Yedis-adel (A118)	noktastam (DLM90)
Tany-linje (A121)	
gonda-bo (A128)	gondifloden (GT64)
Yodogawa-floden (GT69)	Gondifloden (GT65)
Lu-floden (V77)	
Yoldia-havet (DLM94)	transpacifikbana (FU92)
mohra-träd (DLM12)	mohraträd (C63)
qaiqipa-trä(d) (P98)	katalpaträd (P118)
	Dodonaträd (GT66)
budda-katt (A75)	oryxantilop (N80)
Tsin-monark (GT67)	Mingtid (V39)

Two cpd-hyphens may be justified on the grounds of orthographic esthetics: Saba-aggregat (A11), avoiding two consecutive a's, and qong-qong (N104) (although SAOL has qongqong).

In two hyphenated cpds, the last element is a proper noun: träsprits-Janne (No53), where the retained capital necessitates a hyphen, and kakel-hades (DLM14), where again the hyphen helps the reader to an immediate recognition of the components in an unexpected juxtaposition. The same wish for immediate clarity in an unusual combination may be behind the hyphen in rapid-förbrytare (D22).

One cpd remains where I am hard put to suggest a reason for the use of the hyphen:

Aren syntes sakta samla gräset
i glesa ruggar, äng och fält blev tuvmark,
mark-mossa smög sig in
ur granens skugga.

(DLM64)

There seems to be no need to clarify this combination of perfectly compatible elements. No names are involved, and there is no awkward meeting of identical letters. There are no other possible readings and therefore no need to disambiguate. The consonant cluster rkm is not found in Swedish*, so it could not be a monomorphemic word, nor is km a possible initial cluster*, so the word cannot be split *mar-kmossa. The only possible function the hyphen might have is that of slowing up the pace to give more weight to each element.

* (Sigurd 1965 pp36, 83 and 118)

3.3.8 Conclusion

The area of cpd links is complex. With the reservations mentioned above (3.2.4) concerning the representativeness of the sample, Tables 33E-H give details of numbers and relative frequencies, which may give some indication of how common various types of formation are in the language.

Table 33E summarises what number and percentage of different first-element nouns make use of the various cpd linking devices. The total number of first-element nouns is 1063. That includes proper nouns and first-elements in primary cpds within secondary formations.

TABLE 33E HM data: primary Ncpds.
First-element nouns: number and percentages
using various linking devices.

Unchanged stem (0)	665	63%
Expanded stem (+s)	171	16%
Reduced stem (-a or e)	127	12%
Altered stem (-a+e, -a+o, -a+u, -a+s, -e+s)	41	4%
Expanded stem (+e or a)	30	3%
Various	29	3%

Tables 33F-H relate the linking devices to noun types. They account for all but the 29 ('various' in Table 33E) first-element nouns which make use of minority linking devices (cf Table 33A).

Table 33F gives actual numbers in each case in the HM data. Tables 33G and 33H convert the figures in Table 33F to percentages. In 33G the linking devices are the starting-point (Noreen's approach), and the percentages express what proportion of each link is found with each type of noun. Table 33H takes the nouns as the starting-point (like Thorell). The percentages express what proportion of each first-element noun type makes use of each linking device.

TABLE 33F HM data: primary Ncpds.
Number of first-element nouns of different types,
and linking devices used.

TYPE OF NOUN	LINKING DEVICES USED					TOTAL
	0	+s	+e +a	-a -e	-ate,-ato -atu,-ats -ets	

ENDING IN A CONSONANT						
Monosyll.	354	42	25	-	-	421
Polysyll.with stressed final syllable	84	6 ¹	-	-	-	90
Polysyll.with unstressed final syll. in el,en,er,on	105	22	1 ²	-	-	128
Polysyll.with unstressed final syll. (others)	40	92 ³	4 ⁴	-	-	136

ENDING IN A VOWEL						
Unstressed -a	12	-	-	69	34	115
Unstr. -are	6 ⁵	-	-	39	-	45
Unstr. -e (others)	29	8 ⁶	-	19	7 ⁷	63
Unstr. other V	14	-	-	-	-	14
Stressed vowel	21 ⁸	1 ⁹	-	-	-	22
TOTAL	665	171	30	127	41	1034

Notes for Table 33F:

¹ For polysyllabic nouns with a stressed final syllable Thorell (1981+1984) lists a large number of specific syllables that require 0 and +s respectively. Without having to specify syllables, the evidence from the HM data is that the overwhelming majority of nouns of this type have 0-linking. Those that take +s are: amiral, fabrik, lasarett, mission, porcelain and the prefixed förbund.

(Continued on the next page)

Apart from giving a general overview of what linking devices are used with what nouns, Table 33F also shows the phonetic structure (syllabic, place of stress) of the nouns used as first element. Brodda (1982 p104) has a strong hunch that bisyllabic first elements of the type sommar(lek), segel-(duk), väder(karta), räken(skap), flunder(nät), bilderbok 'är mycket vanliga som förled i sammansättningar. ... (Jag har ännu inte material som visar att denna typ av sammansättningar skulle vara överrepresenterad i statistisk mening i svenskan; detta är dock mitt bestämda intryck.)' Only 36% (128+136+12+6+39+29+8+14=372 out of 1034) of HM's first-element nouns end on and retain a final unstressed syllable or vowel. Even fewer would have the specific structure Brodda has in mind. The HM data, unfortunately, gives no support to Brodda's intuition.

(Notes for Table 33F continued)

2 ögon(a)(bryn)

3 This number includes 18 nouns with cpd stress, e.g. allvar (see 3.3.4).

4 dyninga(bång) gryninga(sång)
juringa(speil) hövdinge(fader).

5 drömmare(land) odlare(möda) rättare(ting)
skapare(själ) skeppare(ljug) tröstare(örngott).

6 All neuter:
betes(fält) minnes(blomma) märkes(dag),
nöjes(liv) sinnes(ord) vittnes(rop)
yrkes(bödel) ödes(skimmer)

7 Also all neuter, some with a stress bordering on cpd stress:

anlets(drag)	ansikts(färg)	arbets(vagn),
samhälls(varelse)	samvets(tväng)	
gårds(gård)	riks(röst).	

8 These are monosyllabic, apart from:
allé artilleri fantasi lotteri

9 tro(s-visshet)

TABLE 336 WHAT TYPES OF NOUN IS A PARTICULAR LINKING DEVICE USED WITH?

HM data: primary Ncpds. Percentages of various types of first-element noun making use of different linking devices. Largest percentage figure in each column emphasised.

TYPE OF NOUN	LINKING DEVICE				
	0	+s	+e +a	-a -e	-a+e,-a+o -a+u,-a+s -e+s
ENDING IN A CONSONANT					
Monosyll.	53%	24.5%	83%	-	-
Polysyll.with stressed final syllable	13%	3.5%	-	-	-
Polysyll.with unstressed final syll. in el,en,er,on	16%	13%	3%	-	-
Polysyll.with unstressed final syll. (others)	6%	54%	13%	-	-
ENDING IN A VOWEL					
Unstressed -a	2%	-	-	54%	83%
Unstr. -are	1%	-	-	31%	-
Unstr. -e (others)	4%	5%	-	15%	17%
Unstr. other V	2%	-	-	-	-
Stressed vowel	3%	1%	-	-	-
	(100%)	(101%)	(99%)	(100%)	(100%)

The percentages for the /O/ link roughly agree with Noreen's (1906 p391) statement that the types of nouns under this heading are listed according to decreasing frequency: monosyllables ending in a consonant are placed first. In Noreen's rank ordering, the polysyllables with a stressed final syllable come before those with an unstressed final syllable. In the HM data it is the other way round, though the difference is small.

TABLE 33H WHAT LINKING DEVICE DOES A PARTICULAR TYPE OF NOUN TAKE?

HM data: primary Ncpds. Percentages of various linking devices used with particular first-element noun types. Largest percentage figure in each row emphasised.

TYPE OF NOUN	LINKING DEVICES USED					
	0	+s	+e +a	-a -e	-a+e,-a+o -a+u,-a+s -e+s	
ENDING IN A CONSONANT						
Monosyll.	84%	10%	6%	-	-	100%
Polysyll.with stressed final syllable	93%	7%	-	-	-	100%
Polysyll.with unstressed final syll.in el,en,er,on	82%	17%	1%	-	-	100%
Polysyll.with unstressed final syll. (others)	29%	68%	3%	-	-	100%
ENDING IN A VOWEL						
Unstressed -a	10%	-	-	60%	30%	100%
Unstr. -are	13%	-	-	87%	-	100%
Unstr. -e (others)	46%	13%	-	30%	11%	100%
Unstr. other V	100%	-	-	-	-	100%
Stressed vowel	95%	5%	-	-	-	100%

The high percentages found for some of the first-element noun types could perhaps have pedagogical applications. It looks, for example, as if the vast majority of nouns ending in a consonant take the /0/ link, the only subgroup preferring /+s/ being polysyllables with an unstressed final syllable other than -el, -en, -er or -on. Nouns ending in a vowel, except -a and -e (which tend to be dropped), also take the /0/ link.

On the whole, HM uses linking devices in accordance with normal Swedish practice. The only link that could be said to be an innovation is /+i/, which is found only in one cpd, Gondifloden, where the first element is a HM coinage.

Not unexpectedly, some links that are generally in the handbooks treated as marginal and labelled archaic, poetic, literary or southern regional are comparatively strongly represented in the data. 6% of monosyllabic nouns ending in a consonant take /+e/ or /+a/, for example, and 13% of words ending in -are retain the final -e.

The most interesting aspect of the comparison between HM's cpd linking and that of standard Swedish is the use the poet makes of the flexibility of the word-formation system that, in some cases, allows him the freedom to omit or insert a vowel at will:

Cpd link alternatives	HM attested forms	Established or latent forms
/0/ /+e/	arvdel	arvedel
/0/ /-a/	skumpatakt	skump(trav)
/0/ /-e/	skaparesjäl, skaparsken skaparläga	skapar(kraft)
/+e/ /0/	rymdesång	rymd(färd)
/+a/ /0/	ögonabryn	ögonbryn
/+a/ /+s/	gryningasång	grynings(ljus)
/-a/ /+e/	änkdok, tuvefly stjärnrök, stjärnerök	änkedok, tuv(gräs) stjärn(skott)

HM's use of some of the linking devices (/+a/, /+e/ and the retention of -e in -are) would be facilitated by his own southern origins, but he used them for poetic effect, for rhythmic or phonotactic reasons and, occasionally, to exploit the archaic or poetic ring that an inserted linking vowel can add.

CHAPTER FOUR: LINGUISTIC ANALYSIS OF MAIN DATA
SYNTACTIC AND SEMANTIC STRUCTURE

4.1 SYNTACTIC STRUCTURE:

Number of elements and constituent structure

4.1.1 General Swedish

As outlined in 2.1.1, Ncpds in Swedish (and other Germanic languages) are normally binary, i.e. have two immediate constituents, and are determinative, i.e. the second constituent is the head and the first is a modifier. There are certain exceptions: syntactic-phrase cpds like förgätmigei, and copulative cpds like författaren-skådespelaren-regissören.

TABLE 41A Determinative binary cpds (constructed examples based on the primary cpd middag)

	FIRST CONSTITUENT		SECOND CONSTITUENT
1	mid	-	dag
2	middag	-s-	rast
3	efter	-	middag
4	söndag	-s-	middag
5	eftermiddag	-s-	rast
6	middagsrast	-	förkortning
7	fabrik	-s-	middagsrast
8	sommar	-	eftermiddag
9	lördag	-s-	eftermiddag
10	lördag	-s-	eftermiddagsrast
	lördagseftermiddag	-s-	rast




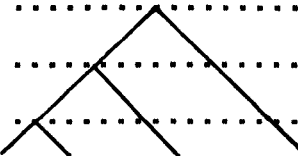
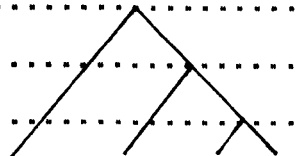
All the cpds in Table 41A have basically two constituents. In all but the first, at least one of the constituents is itself a (binary) cpd, which in turn may have constituents made up of (binary) cpds etc., theoretically ad infinitum. The Guinness Book of Records (1969* p105) credits Swedish with the longest cpd in modern use, citing the unlikely 94-letter,

*The 1989 edition quotes an even longer (120 letters), though more feasible, Swedish cpd, with the comment that such words are limited only by imagination.

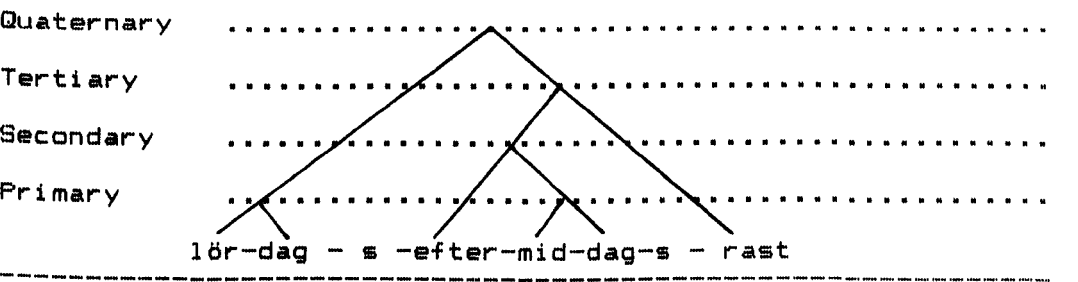
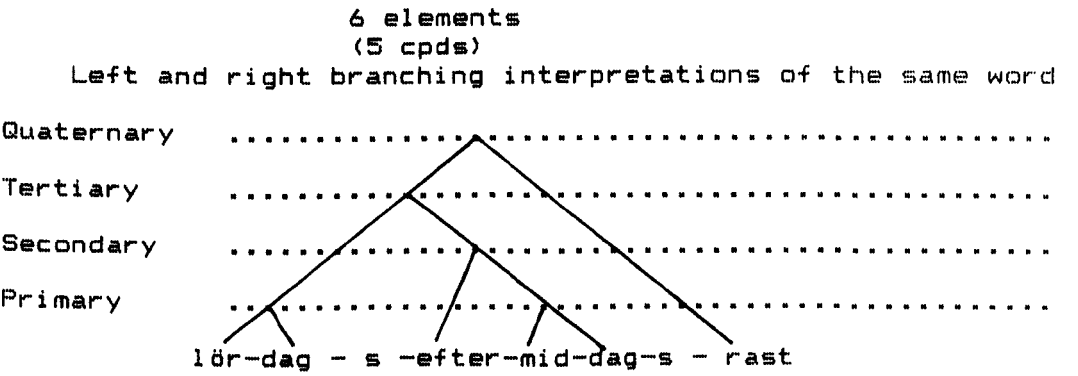
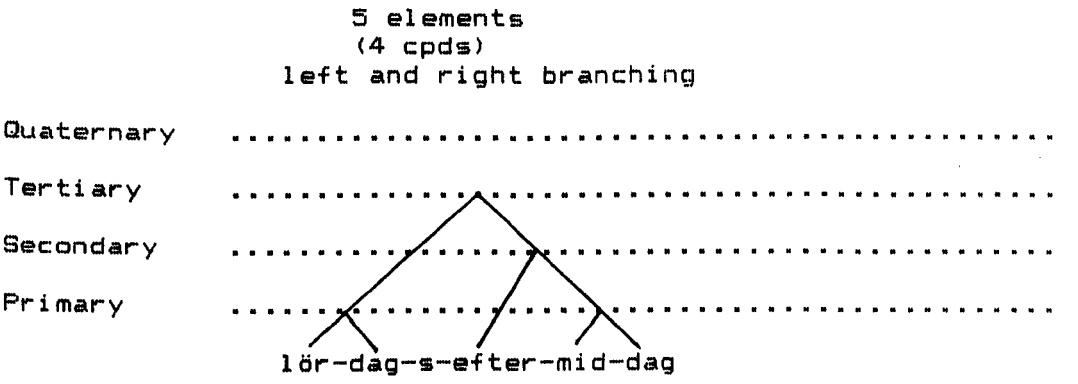
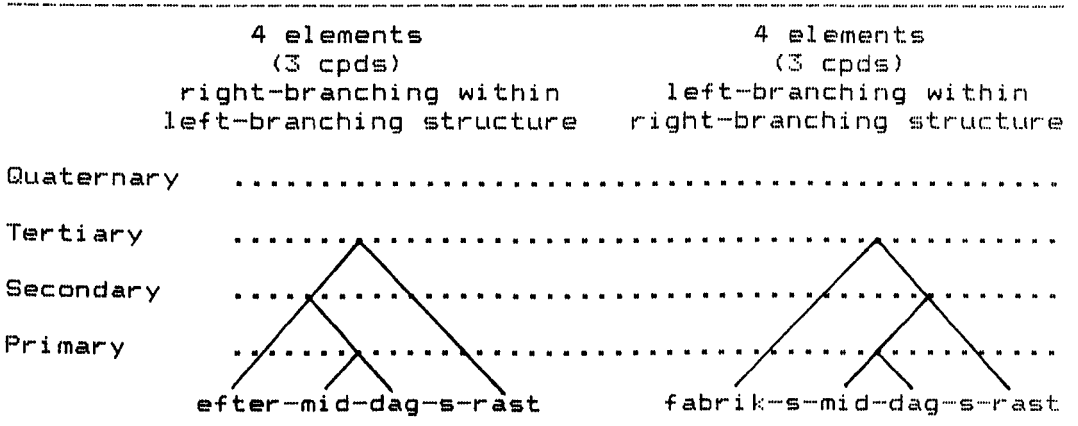
14-element (or 15 if bolag is counted as a cpd) spårvagns-
aktiebolaqsskensmutsskjutarefackföreningspersonalbeklädnads-
magasinsförrädsförrvaltaren.

Complex structures like that one, and like numbers 2-10 in Table 41A, are known as 'string compounds' (Jespersen 1961 p154), or as 'compound-within-compounds' (e.g. Warren 1978 p10). Warren talks about 'two (and three, etc.) - compound - structures' which may be 'left and/or right branching' in various ways, and illustrates with tree diagrams. Noreen (1906) uses an increasing number of hyphens and the terms 'primary, secondary, tertiary' etc. cpd formations. I have chosen a combination of the classification systems of Noreen and Warren as being the clearest way to show constituent structure:

TABLE 41B Constituent structure. Multiple cpd formations containing the primary formation middag

	3 elements (2 cpds) left-branching	3 elements (2 cpds) right-branching	4 elements (3 cpds) left and right branching
Quaternary	.....	.....	.....
Tertiary	.....	.....	.....
Secondary	.....	.....	.....
Primary	.....	.....	.....
			
	mid-dag-s-rast	efter-mid-dag	sön-dag-s-mid-dag
	4 elements (3 cpds) left-branching	4 elements (3 cpds) right-branching	
Quaternary	.....	.....
Tertiary	.....	.....
Secondary	.....	.....
Primary	.....	.....
			
	mid-dag-s-rast-förkortning	sommar-efter-mid-dag	

(Continued)



As can be seen, neither the number of elements nor the number of compounds within compounds is a direct guide to the structure. A primary formation can only consist of two

The more elements, the more possible different internal structures there are, and the more complicated is the analysis for interpretation.

Warren (1978) gives the number of possible structural interpretations of a 3-compound (i.e. 4-element) structure as 5, and of a 6-compound structure as 132. Sears' (1972) figures are lower, but wrong. Warren correctly points this out (1978 p 30) but in so doing she misrepresents the formula Sears 'appears to have used', $2^{(n-1)}$; n is not the number of nouns (elements), as she claims, but the number of adjuncts*. Unfortunately, the relationship between the number of elements and the possible structures is more complicated than that. Warren was advised that a formula was 'not readily derivable', and she arrived at her figures 'by inspection', concluding that it could be seen empirically 'that the number of patterns increases by a factor of about 3 for each additional member' (1978 p15). Wennerberg (1962 p47) talks about 'sambandsvarianter' and makes these 14 for five elements, 42 for six 'osv. i rask stegring'.

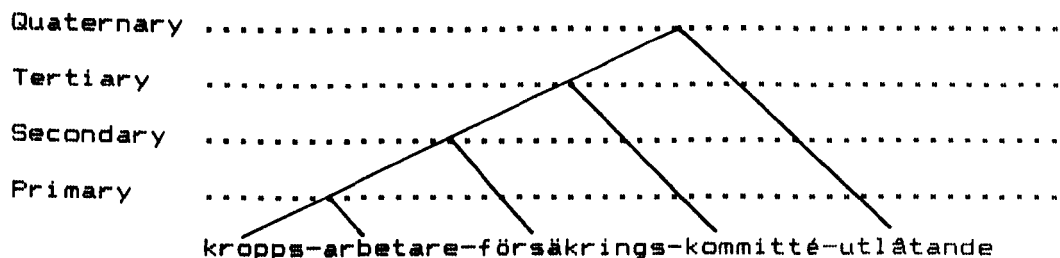
In a multiple cpd formation, each new constituent, whether it is a single element or itself a compound, forms two potential new structures, since it can branch to the left or the right of the existing structure. The only exceptions are symmetrical structures where left and right branching produces the same structure.

My own calculations agree with Wennerberg's and Warren's (which go up to 132 possible structures for a 7-element cpd).

* For n to be the total number of nouns the formula would have to be $2^{(n-2)}$.

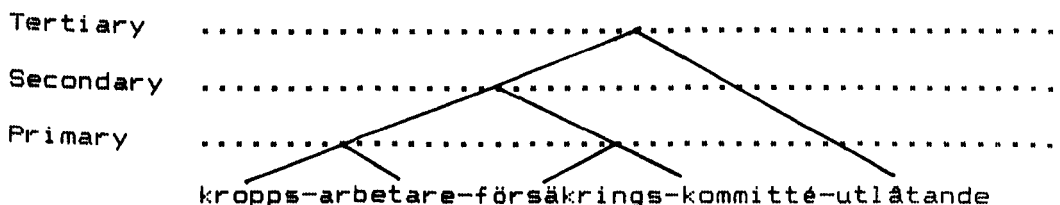
They show that the ten constituent structures in Tables 41A and 41B are only a small sample of the many that could theoretically be formed by between two and six elements (64 in all). The same reasoning would predict 413 possible patterns for an 8-element cpd, and well over half a million (689,116 to be precise) possible structural interpretations of a 14-element cpd such as the one in the Guinness Book of Records.

The many choices of left or right branching and of primary, secondary or tertiary formations within a multiple cpd mean that, in practice, very long cpds are rare, and those that are found are usually made up of established primary and secondary formations. None of Noreen's (1906) examples contains more than six elements. All his tertiary and quaternary cpds contain established or clearly latent primary formations, like kroppsarbetare and kommittéutlåtande in:

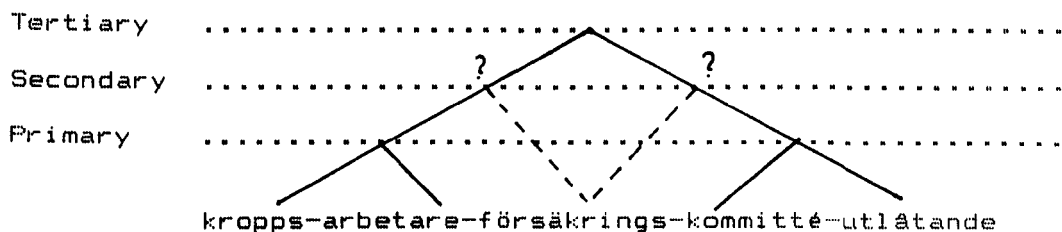


The above structure is the one suggested by Noreen's own hierarchy of hyphens. It is, however, not the only possible structure. It could also be seen as a tertiary formation with either structure (a) or (b) below:

(a)



(b)



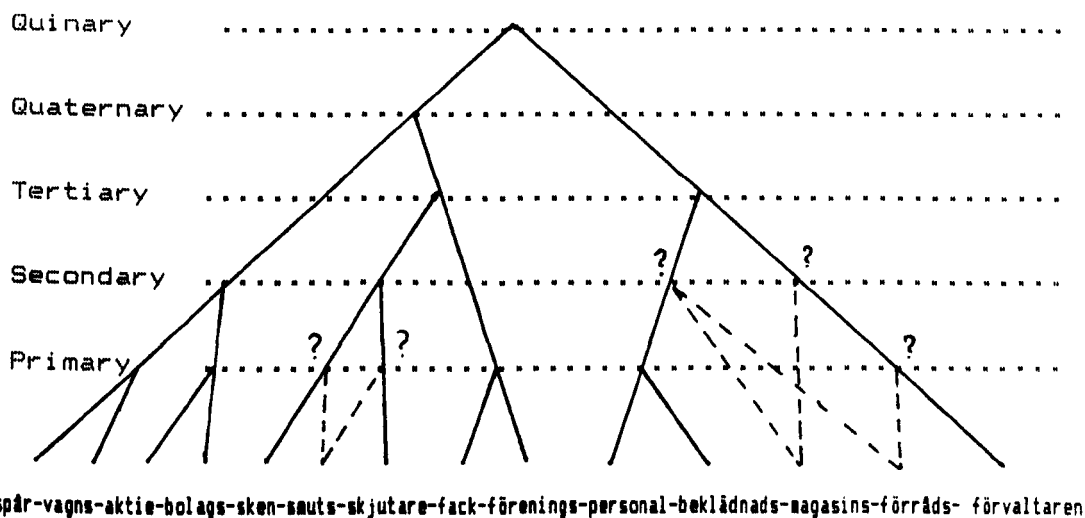
This type of ambiguity of structure is common in all long cpds, and may be one reason for their being fairly unusual. Warren (1978 p15), who found a sharp drop in the frequency of cpds with more than 3 elements in English, attributes this fact to 'performance constraints. The "work" involved in analysing and deciphering these structures is increased considerably" with each added element. Wennerberg actually condemns the long combinations:

Fem leder, sällan flera, förekommer i praktiken, t.ex. järnvägsvagnshjulringar, men sådana ordvidunder anses med rätta förkastliga; den tillrådliga utvägen är att skriva t.ex. hjulringar för järnvägs-vagnar.

(Wennerberg 1962 p47)

The 'record-breaking' - but highly doubtful (no source is given) - cpd mentioned earlier contains several structural ambiguities, quite apart from the semantically unlikely (tautologous) magasinsförråd and the obscure skensmutsskjutare. It is nevertheless analysable as a binary cpd with one quaternary and one tertiary formation being the two major constituents, combining into a - to extend Noreen's terminology - 'quinary' formation. There is little doubt about where the major, binary, dividing line is to be drawn, but the lower levels pose several problems of analysis and offer a wide range of possibilities of primary and secondary formations:

TABLE 41E The syntactic structure of a quinary formation with 14 elements



This fanciful formation is obviously an extreme case, and probably a tongue-in-cheek construction rather than an attested word. As such, it is by no means a record - it could easily be made even longer* by further elements being added, e.g. Stockholms- at the beginning and -vikariesonhustrun at the end.

The discussion above is intended to show that multiple cpds can be complex and ambiguous in their syntactic structure. This would seem to be a feature of word-formation that a creative writer might want to exploit.

* as Bengt Sigurd has pointed out in conversation

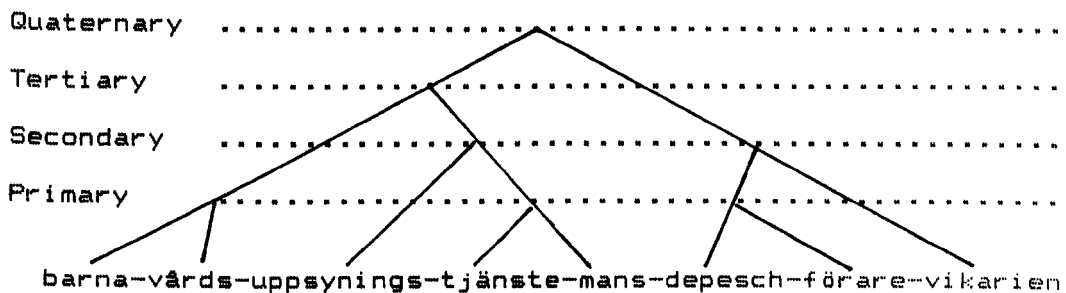
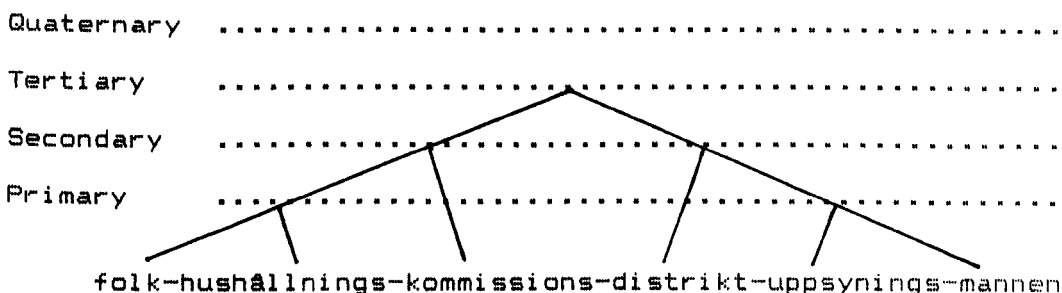
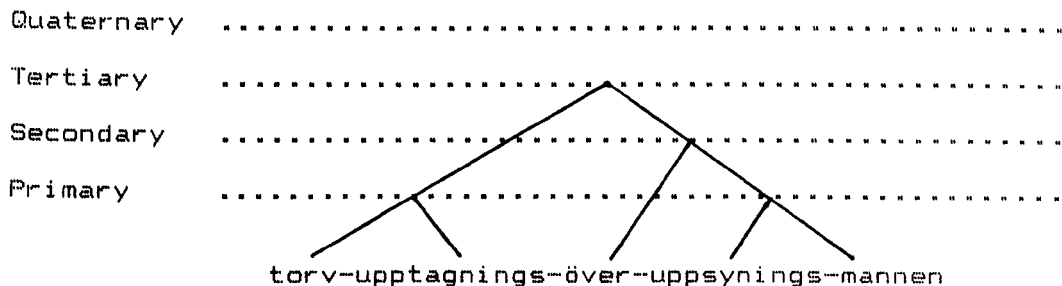
4.1.2 The HM additional data

HM's awareness of the potential power of long multiple cpds is evidenced by some formations found in the additional data.

One group of such cpds, which have an obvious satirical edge, is found in Vägen ut. The book describes young Martin's adolescence at the time of the first world war. Rationing is said to be organised by folkhushållningskommissionsuppsyningsmannen (VU121), and when Martin works at a peat-bog he is supervised by torvupptagningsöveruppsyningsmannen (VU123). For, as HM comments, 'tiden hade ... fått mani på långa sammansatta arbetstitlar' (VU123). Having made this claim, HM then rather revels in it. When Martin is escorted through Gothenburg by a welfare officer, the latter is initially simply referred to as a barnavårdsman (VU282). When, in Martin's eyes, the man's impatience with him grows, he becomes barnavårdsuppsyningsstjänstemannen (VU290), and when he is seen through the officious eyes of the porter at a children's home, he is barnavårdsuppsyningsstjänstemansdepeschförarevikarien (VU291).

These long titles are exaggerated forms of established formations. They contain several established or latent primary formations, e.g. torvupptagning, uppsyningsman, barnavård and tjänsteman, and their internal structure is clear and unambiguous (Table 41A). The longest contains 8 elements (and 52 letters), and is a quaternary formation. The other two are tertiary:

TABLE 41F Syntactic structure of multiple cpds in Vägen ut



HM has actually exceeded these long formations, but not in context. On the reverse of a manuscript ("Bildlekar") in the archive we find some playful doodles:

Orientalmattnytknytareförbundsordförande-
klubbkaftsknappspricks-molekylen

Skorstensfejarevisketillverkareförbundskongresspresidie-
katedervirkesflisan

Träindustriarbetarefederationsförhandlingsmetodiks-
lärobokspärmsutsmyckningsdetaljen

These cpds have almost certainly been made to grow from left to right as a kind of game - not unlike the children's

ditties (e.g. the Danish "Bjerget i skoven" or the English "The bog down in the valley") which, through innumerable verses, move from mountain or valley to a tree, a branch, a leaf, a spot, etc. The handwritten manuscript (see Appendix E) clearly shows that the first of these joke cpds originally ended in -knappen, then -pricken was added and, finally, -molekylen. Having reached the end of the line with that word, it looks as if HM has then tried to exceed his own first formation as regards length: the first cpd has 10 elements and 69 letters, the second 11 elements and 74 letters and the third 11 elements and 83 letters (which is not far off the record-breaking 94 letter monstrosity in the Guinness Book of Records).

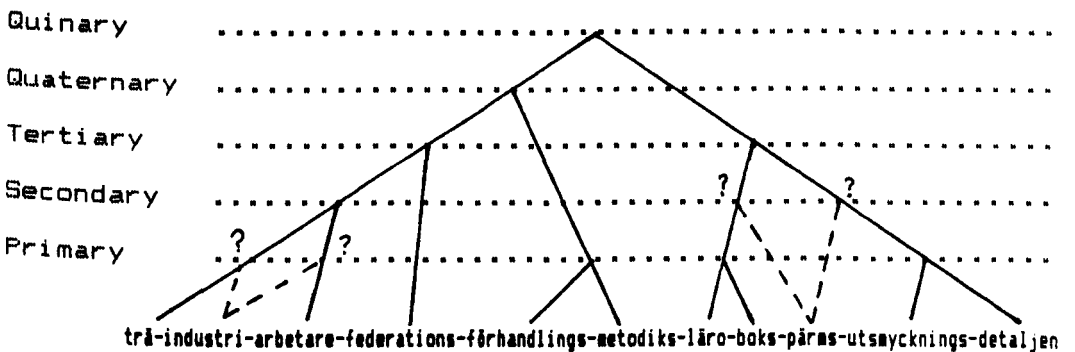
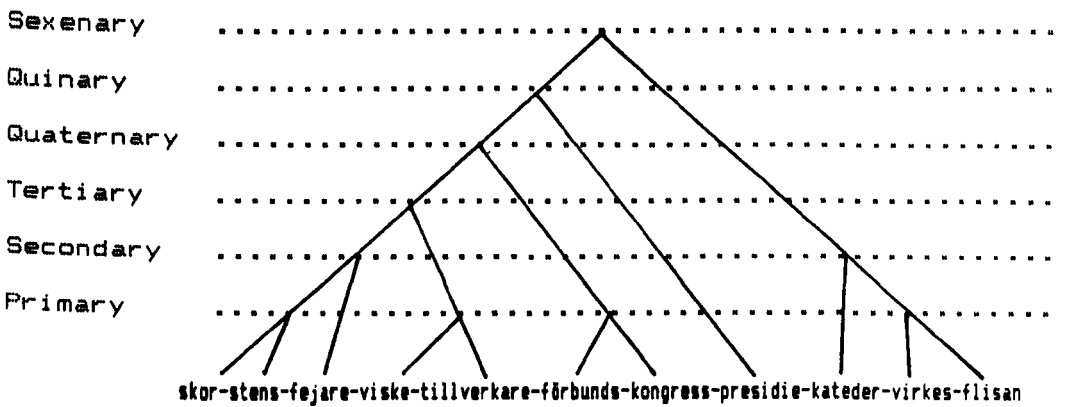
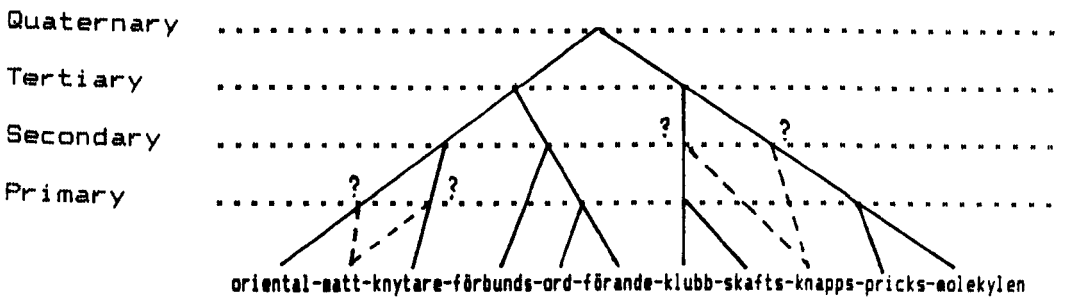
Perhaps because of the likely way they have come about, perhaps simply because of their extreme length, these cpds show some structural oddities - though no actual deviant features. There is retention of -g in the -are words matt-knytare-, visketillverkare- and träindustriarbetare, but, as we have seen (3.3.3), this is also a feature found in HM's (early) poetry*. The link /+s/ between metodik and lärobok in the last cpd leads me to assume the constituent structure indicated below. A primary cpd using the two elements is a latent, if not established, formation but it has the /O/ link (metodiklärobok).

All three follow the same semantic progression, starting with the producer of something concrete and going via an abstract medial sequence to end on some small detail of a concrete object. There are several latent or established primary and secondary formations e.g. ordförande, träindustri,

* And, incidentally, also in the Guinness Book of Records cpd.

industriarbetare, lärobok, skorsten, skorstensfejare and förbunds-kongress, but they are outnumbered by temporary combinations, and even though the cpds seem perfectly logical formations (unlike the one in the Guinness Book of Records), the constituent structure is not unequivocal. I suggest possible structures below (Table 41B). One of the cpds appears to require a further extension of Noreen's hierarchy, a 'sexenary' level.

TABLE 41G Syntactic structure of multiple cpds in the HM archive



4.1.3 The HM main data

After the above exploration of the possibilities of constituent structure that the language offers and that HM obviously enjoys exploiting, it comes as something of a disappointment to find how unadventurous he is, in this aspect of cpd formation, in his poetry.

Though there are examples of multiple cpds in the main data, the vast majority are 2-element, primary formations, e.g.

aftonhimmel	aftondöd
rymdfärd	rymdgrimas
solsystem	solspjåla

There are a little over three hundred 3-element, secondary formations, e.g.

balsalsgolv	bikupshimmel
bondspeiman	solgravvård

There are only four 4-element formations (two of which are marginal cases as they contain parasynthetic cpds: insamling and inlägg):

bössinsamlingsmedel
expressmatvarutåg
plånboksinlägg
trädgårdsmästarskämt

There are eight possible structures that cpds with two, three and four elements can have:



Seven of these are utilised by HM in the main data, but only three have more than one representative, and the distribution is very uneven:

TABLE 41H Constituent structures used by HM, compared with the cpds in Table 41A

Number of elements	Constituent structure	Example from Table 41A	HM example	Number in HM data
2		middag	aftondöd	3235
3		middagsrast	bikupshimmel	270
3		eftermiddag	bondspelman	22
3		-	tyngdkraftverk	10
4		söndagsmiddag	plänboks-inlägg	1
4		middagsrast-förkortning	trädgårdsmästare-skämt	1
4		fabriks-middagsrast	-	0
4		eftermiddags-rast	-	0
4		-	bössinsamlings-medel	1
4		-	expressmatvaru-tåg	1
4		sommar-eftermiddag	-	0
5		lördags-eftermiddag	-	0
6		lördagsefter-middagsrast	-	0

Only 9% of the cpds are multiple formations, compared to approximately 25% in Warren's English investigation (Warren 1978 p10). The reason for 2-element cpds vastly outnumbering multiple cpds in the main data is obviously the fact that they are all drawn from poetry: longer formations may cause rhythmical problems. Furthermore, many modern multiple cpds

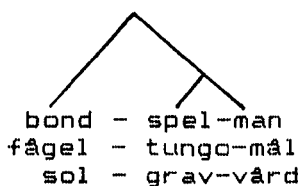
are technical terms or, to quote HM, arbetstitlar, and they would be rare in poetic texts. The almost total lack of 4-element cpds is nevertheless surprising, considering the normality of formations like eftermiddagsrast and söndagsmiddag.

Out of over three hundred different multiple cpds, only twelve are structurally ambiguous. Most have an unequivocal structure because of the presence of established primary formations within them. There is no hesitation in one's mind, for example, about bikupa or gravvård being established, and that makes the main binary division obvious even in new combinations like bikupshimmel and solgravvård. One may also be guided by formal criteria: the presence of a linking /+s/ may be an indication of a secondary joint (cf 3.3.4).

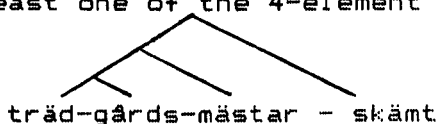
It is likely, for example, that in the novel formation blomguldsflor, the /+s/ is an important factor in deciding the constituent structure. Neither blomguld nor guldsflor is an established formation; both could be said to be equally latent.*Guldsflor, however, is an unlikely formation (less than 10% of monosyllables ending in a consonant take /+s/, cf Table 33H). Accordingly, the /+s/ is felt to indicate a secondary joint and blomguldsflor is interpreted as a left-branching structure, along with many 3-element structures containing established primary formations, with or without a linking /+s/, as the first constituent:

bal-sals	-	golv
barr-skogs	-	gräs
bi-kups	-	himmel
blå-klints	-	klänning
gas-kammar	-	fjäll
jung-fru	-	dunkel
mask-ros	-	dike
dags-verks	-	kvinna
livs-tids	-	ok

There are also right-branching formations:



But the great majority of HM's multiple cpds are left-branching, including at least one of the 4-element formations:



The 3-element cpds in the HM data that I consider to be possibly structurally ambiguous are:

allfar-väg	or	all-farväg
farttest-fält	or	fart-testfält
hösthagel-storm	or	höst-hagelstorm
höstäpple-plockerska	or	höst-äppleplockerska
tyngdkraft-verk	or	tyngd-kraftverk
vattenbambu-skott	or	vatten-bambuskott
vitpälstak	or	vit-pälstak
vårmorgon-himmel	or	vår-morgonhimmel
vårvärme-fläkt	or	vår-värme-fläkt
ängsspindel-nät	or	ängs-spindel-nät

Allfarvåg is an established formation. A right-branching structure seems the most plausible, because farvåg is also an established cpd. Both SAOL and Östergren list the word as a cpd of all (i.e. implying right-branching), but Östergren adds 'mindre ofta allfarsvåg'. A linking /+s/ in that position would indicate a secondary joint and left-branching, as *farsvåg is not a likely primary formation.

If my view of the ambiguity of the above cpds is correct, some native speakers should choose left-branching and others right-branching when asked to split them into two constituents. A questionnaire was devised, which was answered by 30 educated native speakers (see 3.3.6 for details of subjects, and Appendix B3 for the questionnaire).

A number of multiple cpds were presented both in isolation and in context, and subjects were asked to draw a line between constituents where they felt the major boundary was. Three non-ambiguous cpds containing established primary formations (bikupa, jungfru and tungomål) were deliberately inserted as a control. These were virtually unanimously divided so as to leave the established cpd intact. Of ten cpds that I regarded as potentially ambiguous, all but one received votes for both left and right branching, as expected:

TABLE 41I Ambiguous three and four element cpds
Questionnaire answers

		Number of votes for and against the majority structure indicated " (?) " = uncertain			
LEFT-BRANCHING		IN ISOLATION		IN CONTEXT	
		For:against (?)		For:against (?)	
		30:0	0	30:0	0
		28:0	2	28:0	2
		20:7	3	22:6	0
		20:9	1	21:9	0
		16:11	3	21:8	1
		12:12	6	21:8	1
		23:5	2	24:6	0

RIGHT-BRANCHING					
		29:0	1	30:0	0
		22:6	2	19:11	0
		18:10	2	16:13	0
		23:6	1	23:5*	0

* Two votes were given for a secondary structure:

express-mat - varu-tåg

What is the reason for the ambiguity obviously present, to a greater or smaller degree, in most of the cpds in Table 41I? Warren (1978 p17) states that ambiguity arises in ABC-cpds 'when A+B, A+C and B+C are possible compounds'. This is true for her examples 'silver knife handle' and 'old school tie' (although 'old tie' and 'old school' can hardly be called cpds). I would suggest, from the HM data evidence, that - for Swedish at least - A+C being a possible cpd is not a necessary condition for ambiguity:

A+B	B+C	A+C
(?) vitpäls	(?) pälstak	(?) vittak
värmorgon	morgonhimmel	vårhimmel
vårvärme	värmefläkt	vårfläkt
farttest	(?) testfält	(?) fartfält
höstäpple	äppleplockerska	(?) höstplockerska
tyngdkraft	kraftverk	(?) tyngdverk
hösthagel	hagelstorm	höststorm
vattenbambu	bambuskott	(?) vattenskott
bössinsamling	insamlingsmedel	(?) bössmedel
(?) expressmatvara	(?) matvarutåg	expresståg
(?) expressmat	(?) varutåg	

As often as not, in the ambiguous HM cpds, A+C is a doubtful combination. I would maintain that the ambiguity arises either when A+B and B+C are equally well established or acceptable combinations (e.g. tyngdkraft and kraftverk; värmorgon and morgonhimmel) or when neither A+B nor B+C is established and seem equally likely or unlikely formations (e.g. expressmatvara and matvarutåg).

The conditions for structural ambiguity in Swedish 3-element cpds could thus be stated as follows:

1. Both A+B and B+C are established or latent formations, or neither is.
2. There is no linking /+s/ to indicate a secondary boundary (cf the discussion of blomquidsflor above, and tyngd-kraft(s)verk below).

When neither A+B nor B+C is an established formation, their relative degree of acceptability will tend to influence the decision to regard the cpd as left or right branching. In vitpälstak and farttestfält, for example, vitpäls and farttest seem more likely combinations than pälstak and testfält and, consequently, both vitpäls-tak and farttest-fält are judged to be left-branching. Hagelstorm is a more established combination than hösthagel, and höst-hagelstorm is judged to be right-branching.

Tyngdkraftverk may be alone in the group to be intentionally ambiguous, with conscious associations both to tyngdkraft and kraftverk, a novel formation exactly mirroring an established haplologic cpd like varmbadhus. It is probably also the only one in which the reader consciously appreciates the ambiguity. One questionnaire subject added in a comment about this particular cpd: 'Det är väl en ordlek? Att man kan dela det på två sätt?'

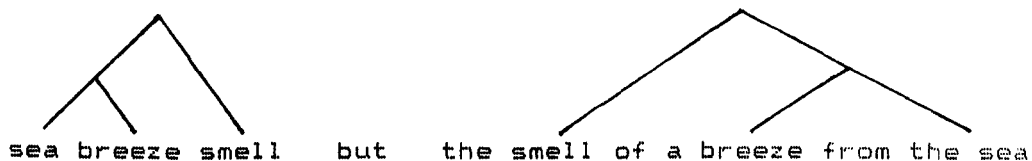
However, a left-branching interpretation - the one that no less than nine subjects were swayed by the context to opt for in the end - receives support from an earlier appearance of the word (in the same collection), on that occasion with a linking /+s/ clearly indicating the structure:

Vi låg i dödrymd men till allan lycka
var tyngdkraftsverket inte ur funktion (A12)

Ett svårbestämt fel i tyngdkraftverket
gav nedåtkänsla... (A202)

It seems to be the case that - all else being equal - the tendency is to opt for left-branching interpretations. This may be due to a general Germanic feature of word-structure.

According to Marchand (1960 p20), the only true multiple cpds in English are the left-branching, 3-element formations, other combinations on the whole being better regarded as syntactic groups. According to Meys (1975 p71), intra-word structure is practically always left-branching, whereas the opposite is true of syntactic phrases:



In Warren's (1978) investigation of English cpds, left-branching is much more common than right-branching. The same is true of my Swedish data. HM has 271 clearly left-branching cpds as against 22 unequivocally right-branching ones (Table 41H). It may thus be the pressure of the system, the purely statistical likelihood, that makes us assume a left-branching structure in new, potentially ambiguous, formations.

Of the 270 left-branching 3-element structures, only 30 (11%) are found in SAOL, e.g. avgasrör, barnbördshus, blåbärsris. This is not in itself unexpected as it is a stated policy of SAOL only to sample such cpds (cf 2.1.4). The proportion of established right-branching formations is much larger: 11 out of the 22 (50%) are included in SAOL, e.g. bondspelman, fältpiplärka, vinterträdgård.

4.1.4 Conclusion

Even though it is a blunt instrument of the degree of establishment (particularly as regards left-branching secondary formations), inclusion in SAOL is something of a guide to a word's status. It seems therefore to be the case - judging from both the generally high numbers of left-branching structures and the low percentage of established formations among them - that left-branching secondary cpd formation is a productive word-forming device to a much higher degree than right-branching, in HM as well as in Swedish and other Germanic languages generally.

There may be 'unlimited possibilities of word-composition' in poetry (Jespersen 1942 p140) but, syntactically, HM is - at least in the poetry - unadventurous in his cpd-formation. Most of his cpds are primary 2-element formations, and he only exceptionally (e.g. tyngdkraftverk), makes use of the inbuilt ambiguity potential of the multiple cpds he does form. This is not surprising, perhaps: his sentence syntax also usually follows standard practice (cf 1.2.1).

The element of surprise which is an undoubted ingredient in so many of HM's cpds cannot be explained, then, by any deviance in syntactic structure: it must be looked for on a different level of the language.

4.2 Semantic structure

4.2.1 Semantic classification - some models considered

By semantic structure of compounds is meant the semantic relationship between the constituents. It is generally assumed that a knowledge of that relationship (plus, of course, a knowledge of the meanings of the constituents) is the same as a knowledge of the meaning of the compound.

Genom att omskriva det sammansatta substantivet med en substantivfras, i vilken efterleden (EL) är huvudord och förleden (FL) attribut, klargör man de syntaktisk-semantiska relationerna mellan FL och EL och därmed det sammansatta substantivets betydelse.

(Thorell 1981 p41)

Although it is generally agreed* that it is an impossible task to describe all the possible relationships, many attempts at classification have been made. Most commonly, the meanings are made explicit by some kind of paraphrase in which the second constituent is the head noun and the first constituent appears in a prepositional, genitive or relative phrase (examples from handbooks on Swedish word-formation):

strupgrepp	-	grepp om strupen (Söderbergh 1968)
teaterchef	-	chef för teatern el. teaterns chef (Söderbergh 1968)
hundkoja	-	hundens koja (Thorell 1981)
flygsand	-	sand som flyger (Thorell 1981)
skogsaffär	-	affär som gäller skog (Liljestrand 1975)
skogsauktion	-	auktion där skog ropas ut till försäljning (Liljestrand 1975)
leksak	-	sak som man leker med (Thorell 1984)
lädersko	-	sko (som är gjord) av läder (Thorell 1984)

Teleman (1970 p39) uses more generalised paraphrases, e.g.

'Sb2 är (gjord)/består av Sb1 (zinksmycke, gummifigur, ... fiskstim, lärlungeskara)'.

* e.g. Jespersen (1942 p143), Brodda (1973 p78), Liljestrand (1975 p38), Downing (1977 p810ff), Selkirk (1982 p25).

Syntactic terms are often used to clarify relationships, e.g. (Thorell 1981 p41): 'FL (förled) = predikat - EL (efterled) = a) subjekt, b) objekt, c) adverbial', e.g. flygsand, dricksvatten and borrmaskin, respectively. The role of the first constituent is described in terms of having 'instrumental betydelse (medel, orsak m.m.)' e.g. bensinmotor, 'rumsbetydelse (läge, riktning)' e.g. rymddräkt, etc. (Thorell 1981 p42). Liljestrand (1975 p37) uses similar phrasing: 'Förleden anger tid, rum, sätt m.fl. omständigheter: vårstädning, sjö-resa, direkt-reportage. Den motsvarar då ett adverbial.'

The classification of compounds in English has followed similar lines: 'The first-word denotes the time when what is expressed by the second element happens (appears, etc.)', e.g. night-club (Jespersen 1942 p143f).

Marchand (1960 p31) regards compounds as 'reduced sentences... and as such explainable from full sentences'. Regarding sentences as the deep-structure underlying cpds rather than as simple paraphrases of them makes little difference to the classification. Marchand defines four main 'types of reference' for AB cpds:

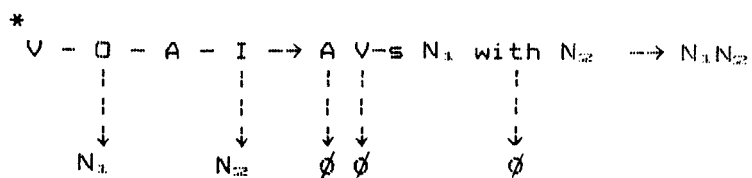
- S-type, where B is the subject of an underlying sentence
(bulldog: the dog is like a bull)
- Pr-type, where B is the predicate of an underlying sentence
(colourfastness: the colours are fast)
- O-type, where B is the object of an underlying sentence
(steamboat: steam operates the boat)
- Adv-type, where B is the adverbial of an underlying sentence
(birdcage: we keep birds in the cage)

Lees also initially (1960) classifies cpds according to traditional grammatical categories like subject-predicate and subject-object, but later (1970 p181) he makes use of 'a deeper syntactic form for sentences directly in terms of noun-phrases which fulfil certain universal semantic functions', in line with Fillmore's (1968) case theory.

Briefly, Fillmore regards a sentence as consisting of a verbal proposition and a varying number of noun phrases playing different deep-structure case roles such as agent, experiencer, instrument, location, source or goal, independently of what surface structure roles (subject, object, adverbial, etc.) they play.

Several other recent studies of both Swedish and English compounding rely to some extent on Fillmore's deep-structure cases, e.g. Brodda (1973), Sigurd (1975), Bauer (1978), Warren (1978) and Anderson (1983).

The transformational approach involves postulating underlying 'generalised verbs' in cpds, i.e. sets of verbs with certain common features, e.g. *repel-prevent-suppress*, or 'semantic primitives', e.g. *be, become, cause*. Sometimes additional noun phrases, unexpressed in the surface structure, also have to be postulated. An example from Lees (1970 p183), in which the agentive case is only found in the underlying structure, is:



Examples are listed in subclasses with different generalised verbs, e.g.

- a) V: *repel, prevent, etc.* (fire engine, headache pill)
- b) V: *preserve, ensure, etc.* (chastity belt, lifeboat)

For fire engine, for example, the formula would be verbalised as: 'Somebody (A) prevents (V) a fire (O) with an engine (I)'

* V=verb, O=objective, A=agentive, I=instrumental, N=noun

After deletion of the agentive noun, the verb and the instrumental preposition, only the objective noun (N₁: fire) and the instrumental noun (N₂: engine) remain. In the final stage, these two nouns merge into a cpd.

Selkirk (1982 p25) is of the opinion that 'it is a mistake to attempt to characterize the grammar of the semantics of nonverbal compounds in any way. ... The only compounds whose interpretation appears to be of linguistic interest, in the strict sense, are the verbal compounds.'

Warren (1978) takes the opposite view. She only deals with true N+N cpds. When one constituent is verbal, she maintains, the relationship is explicit and there is no restriction as to the type of relation that is possible. For N+N cpds, Warren claims, 'there is a limited number of relations that can be left unexpressed and that we have to choose from' (p59). She is undoubtedly also influenced by Fillmore's case theory, but she chooses to use the term participant (or semantic) roles, rather than case roles. She analyses some 4500 cpds and arrives at some fifty types in all, grouped into six main semantic categories:

- 1) CONSTITUTE: A wholly constitutes B, or vice-versa
(e.g. clay bird, boy friend)
- 2) POSSESSION: B is a part or feature of A, or vice-versa
(e.g. spoon handle, gunman)
- 3) LOCATION: A is the location or origin of B in space
(e.g. moon rocket, Nobel prize)
- 4) PURPOSE: A indicates the purpose of B
(e.g. card table, nightdress)
- 5) ACTIVITY-ACTOR: A indicates activity or interest with which B is habitually concerned
(e.g. businessman, mining town)
- 6) RESEMBLANCE: A indicates something that B resembles
(e.g. club foot, peanut)

Even though they classify English cpds, the majority of Warren's groups correspond quite well with the semantic relationships described by Noreen (1904 and 1906). Noreen, in this respect an early forerunner of Fillmore, makes a clear

distinction between the morphological term 'kasus' and the semantic term 'status': 'Med status menar jag det speciella betydelseförhållande, hvori en biglosa kan stå till sin hufvudglosa' (1904 p178). For Swedish in general he lists almost 90 different statuses (1904 p190ff), and singles out about half of them as probably being the most commonly used in Ncpds (1906 p383ff).

Warren's six main semantic categories and Noreen's nine main types of status are very similar, but they do not exactly overlap:

Example	Noreen	Warren
flickebarn	Klassifikationis	Constitute
stenhus	Kvalifikationis	
handsbredd	Spatii	Possession
tavelram	Koexistentiae	
havsvik	Partitionis	
brorson	Dependentiae	Purpose
fluggift		Activity-Actor
brandsoldat		
hösnuva	Essiv	Location
hemliv		
månrakat	Lativ	Resemblance
liljehy	Konkordiae	

To serve any practical purpose as classification models, these main categories are too general. A comparison of sub-groups shows even less overlap. Table 42B demonstrates how, in some cases Warren, in others Noreen, goes into more detail:

* First used by him as early as 1898 in Vårt modersmåls grammatik och dess indelning.

TABLE 42B Examples of Noreen's and Warren's semantic subgroups

	Noreen	Warren
Example	MAIN : GROUP: Subgroup	MAIN : GROUP: Subgroup
dammoln	KVA- :	: material-shape:
raindrop	LIFI-: materiae	CON- :
	KATI-:	STI- :
guldring	ONES :	TUTE : material-
clay bird	:	: -artefact :
kyrkogång	LA- : lokal illativ	LOC- :
	:	AT- : goal-object :
Romresa	TIV : lokal allativ	ION :
moon rocket	:	:
brorson	DEF- : prokreatoris	POSS-: whole-part :
	END :	ESS- : (leader- :
professors-	ENT- : reciprocitatis	ION : subordinate; :
änka	IAE :	: kinship) :

Even from this brief comparison of a few subgroups it becomes obvious that there is no exact correspondence between the two classification systems, and that many more than Noreen's or Warren's classification systems may be involved. There appears to be no simple route to a satisfactory classification of the many semantic relationships that are felt to exist between the constituents of Ncpds.

Warren's optimistic claim that a classification is perfectly possible is a result of her approach: her main aim is 'to establish whether there is a limited number of possible types of relations, rather than to determine unequivocally the interpretation of each individual compound' (p238). When you are interested in the individual cpds, particularly cpds used in a creative context where there may well be an intended interplay between several relationships, classification becomes very complex. Some such cpds have a deliberately vague semantic relationship, which defies classification altogether: Hallberg uses the phrase 'semantisk fusion' (1982 p478).

4.2.2 Semantic classification and ambiguity or vagueness

The difficulty with any semantic classification concerned with the interpretation of individual cpds - however detailed and subtle - is not only that it cannot be exhaustive, as has often been pointed out:

It is difficult to find a satisfactory classification of all the logical relations that may be encountered in compounds.

(Jespersen 1942 p137)

De NP-NP-relationer som språket kan uttrycka är hart när oändligt.

(Brodda 1973 p78)

More importantly, no classification can ever be entirely objective or, therefore, completely accurate. Two analysts using the same method would find it difficult to agree in all cases because, as Jespersen points out, 'in many cases the relation is hard to define accurately' (p138). The root of this difficulty is the fact that cpds are by nature not unequivocal. Analysts have to opt arbitrarily for one of many possible meanings - unless usage has established one particular meaning as normal.

Jespersen points out the importance of the context, particularly for novel formations:

Compounds express a relation between two objects or notions, but say nothing of the way in which the relation is to be understood. That must be inferred from the context or otherwise. Theoretically, this leaves room for a large number of different interpretations of one and the same compound, but in practice ambiguity is as a rule avoided. Many compounds have become traditional names for one definite thing, thus giving up their other potential meanings. ... Only in recently formed or rare compounds can there be any doubt, but the context will nearly always guide one to a correct understanding.

(Jespersen 1942 p137)

Bauer, in The Grammar of Nominal Compounding (1978), claims to build into his grammar, not only the ambiguity inherent in all cpds but also 'a reference to the pragmatic component (the speaker's and hearer's common knowledge of their material culture)'. He suggests that cpds have their origins in a 'proposition' consisting of two NPs, case 1 and case 2, and, instead of Lees' generalised or semantically primitive verbs (cf 4.2.1), a 'PRO-verb' which would have

no surface structure form at any time. It would have to be interpreted to show a relationship between the two elements of the compound, though not to state what the relationship was. A linguistically realized meaning for such an element might be "stands in such a relationship as one might expect, given all contextual factors, to".

(Bauer 1978 p122)

At this abstract level, therefore, there is room for ambiguity. But as soon as case labels are assigned to the nouns, one interpretation has been opted for and all others have been blocked out.

Warren (1978) also tackles the problem of ambiguity and demonstrates how combinations like 'brick warehouse' and 'dog meat' in isolation can have two equally valid meanings ('warehouse for bricks' or 'built of bricks'; 'meat for a dog' or 'from a dog'), but in context only one, unless a pun is intended ('true ambiguity').

She also discusses another kind of ambiguity where, even though the referent is constant, the semantic relationship between the constituents may vary according to the context or the situation. 'Bath-water' can refer to the same 'mass of water' but mean 'water for a bath', 'water in the bath' or 'water from the bath'. Linguistic context alone is often not enough to resolve the ambiguity in cases like these: a situational context is needed (Warren 1978 p69).

Some compounds cannot have their ambiguity resolved by either linguistic context or situation: are we to class ljusveke as a location cpd ('the wick is in the candle') or a whole-part cpd ('the wick is part of the candle')? 'The choice of one interpretation rather than the other is necessarily arbitrary' (Warren 1978 p71). In these, 'apparently ambiguous' cpds, the relationship between the constituents is clear - the problem only lies in how to classify it.

What is not often pointed out is the fact that, normally, we are neither aware of, nor interested in, the exact relationship. When those of us with only a moderate classical education, for instance, read the HM line 'i dyngrännan från Augiasstallet' (D49), we vaguely understand it without necessarily remembering Augeas' exact relationship with a stable: was he the owner of it, did he clean it out, or was there some other link? Similarly, we do not worry about exactly how the bells are related to the anchor when we read that 'en kolångare / pinglade i sina ankarklockor' (ML171). The point is that, whether we are dealing with established or new formations, we are on the whole happy to accept some kind of vague relationship between the constituents.

Vague cpds can be classified in vague terms ('be concerned with'), and vagueness is not often an acknowledged feature of cpds. Warren (p255) does distinguish between 'ambiguous' cpds which 'can be referred to more than one of the established semantic classes' (e.g. 'dog meat') and 'vague' cpds which 'allow a number of non-inferable primary relations', e.g. 'cattleman' (does the man breed, tend or sell the cattle?). Neither ambiguity nor vagueness is of any special concern to

her, however, as she is not interested in determining 'unequivocally the interpretation of each individual compound'. She does not regard ambiguity as something found only in exceptional cases, as one of the eleven points of her summary reads: 'Not infrequently we find compounds that are ambiguous as to which of the established relation types they express. However, ambiguity need not, and often does not, affect the reference of the compound' (Warren 1978 p259).

Even true ambiguity (which does affect the reference of the compound) is rarely mentioned in the handbooks. Few of them suggest that the paraphrase or definition they give may be only one of many possible interpretations. Occasionally two paraphrases are given, e.g. barnskrik: 'barns skrik' and 'att barn skriker' (Thorell 1984); 'barnens skrik' and 'skrik av barn' (Söderbergh 1968). Other, maybe unlikely but conceivable, meanings (e.g. 'childlike cry' or 'cry for children') are ignored, and generally one is left with the impression that the paraphrase or the definition of the semantic relationship given provides the unequivocal meaning of the cpd. Liljestränd (1975), for instance, fails to tell us that, in certain contexts, skogsaffär and skogsauktion (cf above) could also mean 'en affär/auktion i skogen'. In fact, he appears to feel that ambiguity is definitely a bad thing, and ambiguous cpds are to be avoided:

I tveksamma fall bör man upplösa sammansättningen och i stället använda ordfogning. Särskilt ofta förekommer semantiskt oklara ordbildningar i tidningsrubriker. L. Alfvegren påpekar att rubriken "Vietnamtal vållar Palmekritik" kan tolkas på sex olika sätt.' (Liljestränd 1975 p37f)

The fact that the ambiguity may well be a journalistic bonus is not mentioned (it may help to attract the reader's

attention and make him look more closely at the article) although, I suspect, in the wider context of current events, most readers at the time would have been very well aware of whether, for instance, Palme was likely to be the object of the criticism or the critic, and whether he was speaking in or about Vietnam, etc., thus cutting down the number of ambiguities considerably.

Liljestränd is not alone in condemning ambiguous headline cpds:

Ofta nog har sammansättningarna i rubrikspråket hårt kritiserats, stundom väl med rätta. ... Berättigade invändningar kan [dock] strängt taget riktas endast mot sådana komposita som är dubbeltydiga, så att läsaren tvekar om innebörden eller förleddes till en felaktig tolkning.

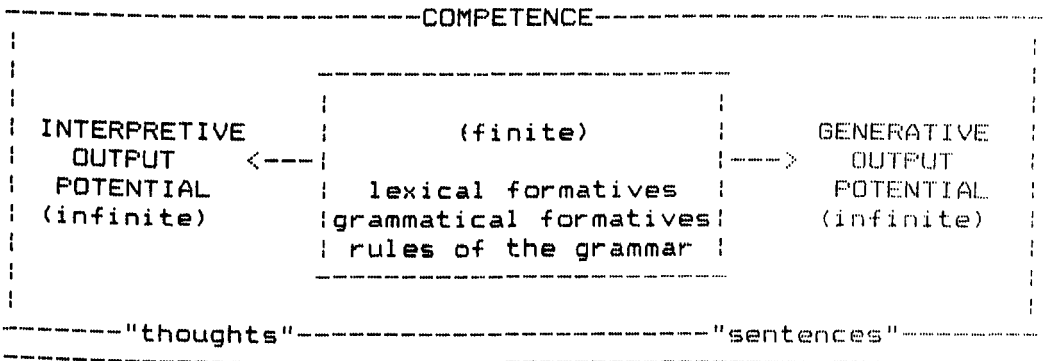
(Åkermalm 1965 p34f)

I would maintain that part of the 'meaning' of a compound is precisely the unspecified semantic relationship between the constituents, the potential ambiguity. It is only when we analyse the structure of a cpd - not when we use it - that we are aware of a possible precise relationship between constituents. I should like to argue that the use of a cpd, in preference to a more unequivocal prepositional or other phrase, is a choice in favour of a certain amount of semantic vagueness. Attempting to pin compounds down and limit them to one precise interpretation can therefore, in my view, be said to negate the very essence of the compounding process and is quite unsuitable when discussing novel, creative formations in which ambiguity or vagueness may well be part of the author's design. I maintain that semantic classification is only suitable for established cpds, which have assumed just one meaning (or at least a limited number of meanings), and for latent cpds, clearly formed in analogy with established cpds.

4.2.3 Semantic relationships in established, latent and creative compounds

We return to the dichotomy of established versus non-established compounds as a crucial distinction. On a theoretical level, Meys' (1975) model of the 'ideal speaker-listener's competence' may help to clarify the difference:

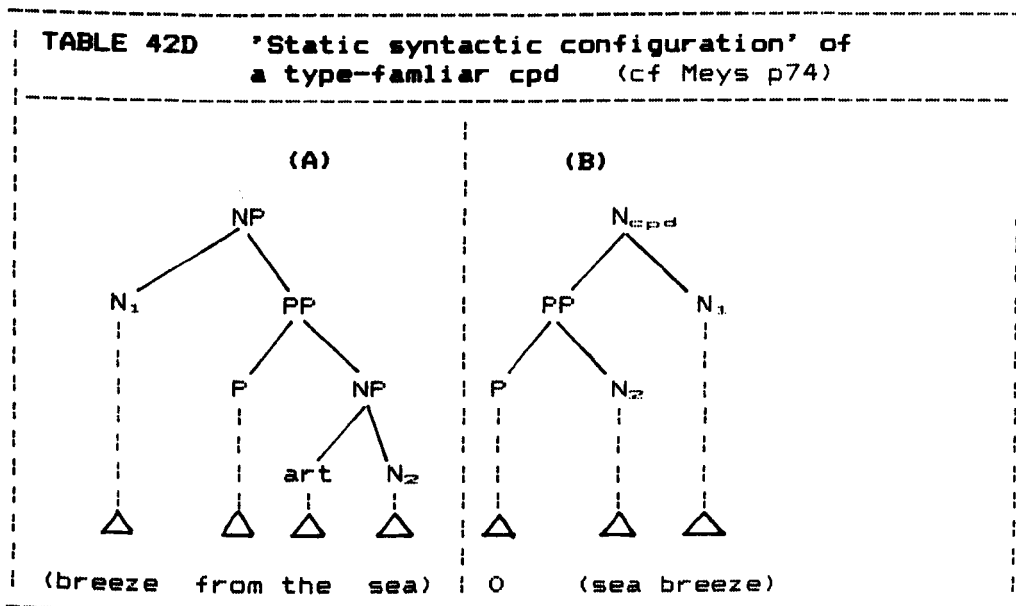
TABLE 42C Meys' model of the ideal speaker-listener's competence



Established or, to use the more precise term (cf 2.1.4), lexicalised compounds are finite in number at any point in time for any one individual, including the 'ideal speaker-listener'. They are stored in the lexicon, along with derived and simplex words, as familiar lexical items ('lexical formatives'). 'Generation or interpretation of familiar compounds ... does not involve actualization of the separate meanings of the constituent elements' (Meys 1975 p70). This allows them to undergo phonological and orthographic changes, like any lexical item, to the point where they may no longer sound or look like a cpd (e.g. English cupboard or lady, and Swedish moster and stackare). However, the majority of lexicalised cpds are clearly made up of recognisable simple lexical items, and Meys' theory is that these cpds are not

only individually listed in the lexicon but that their structures, too, are stored as 'static syntactic configurations, with the ... implication that these do not require the same kind of active mental computation which we assume to be involved in the creative sentence-generating process' (Meys 1975 p58).

To take an example, sea breeze, being a lexicalised cpd, is part of the lexicon in its own right, but if we also assume it to be of a regular, productive kind, its structure, too will be stored in the lexicon as a 'static syntactic configuration':



The above could simply be seen as a transformation rule, but Meys' (and Gruber's 1967) idea is that it can also represent a 'pre-generated path in the lexicon' (Meys p70). It can be seen as a formalisation of the general notion that cpds can be formed by analogy - except for the fact that analogy would normally assume a conscious comparison with a familiar cpd. The implication of the presence in the lexicon of static syntactic configurations would be that we can instinctively apply

familiar patterns to words of particular categories without having to make comparisons with existing cpds in the lexicon, and without having to operate transformations.

It is likely that Meys' static syntactic configurations correspond to the kind of semantic relationships classified by Warren and Noreen, and that what I term a latent cpd is a non-established formation that can be mapped onto one (or more) of these structures. Meys' theory helps to explain why the latent formations feel normal and unsurprising without necessarily being familiar items: they are familiar types. A latent formation is fundamentally different from a creative formation in that the whole cpd is produced and interpreted without conscious reference to the individual constituents and their semantic relationships; it is simply mapped onto an existing familiar pattern. The creative cpds, on the other hand, like sentences, are part of the generative and interpretive output (cf Table 42C): they are formed from lexical items joined by the (compound-forming) rules of the grammar. As creative cpds cannot be mapped on to existing patterns, the constituents and all their potential semantic relationships are 'actualised', and different interpretations are possible.

Meys points out that it is possible to 'reactivate' a familiar cpd by forcing the reader to think of the meanings of the constituents and of their relationship. This is normally achieved through a context where the lexicalised meaning is impossible. This phenomenon, which is one that is often utilised by HM, e.g. 'atomernas kärnhus', gives support to my contention that virtually every cpd is potentially ambiguous. See further 6.3.4 and 6.4.1.

4.2.4 Semantic networks, metaphoric compounds and transfer features

Every word has its own semantic network. It could perhaps be envisaged as a number of semantic 'hooks' that will engage naturally with some semantic hooks of neighbouring words but not with others. The more hooks that engage, the more normal is the collocation, and the fewer that engage the more abnormal it is.

The semantic networks of the participating elements are mainly what decides whether a novel cpd can be mapped onto an existing pattern (latent cpds) or not (creative cpds) (cf 4.2.3).

Consider, for example HM's ten cpds using the element horn:

hornsked	hornskinn		horngunga
kruthorn	nashorn	silverhorn	korkskruvshorn
bläckhorn	tjurhorn	sommarhorn	

In the three lexicalised cpds in the first column, horn is either a container for some content, or the material of an artefact - the semantic networks of the elements fit (even though in the case of bläckhorn the container was later made of glass). In the three latent cpds in the second column, horn is either the location for something (hornskinn) or its own location or origin is given - again the semantic networks of the two elements fit. In silverhorn and sommarhorn, fewer semantic 'hooks' seem to engage and, immediately, we begin to consciously wonder about the relationship: is the horn made of silver or is silver the colour? Is sommarhorn a horn that only appears in summer? At least, in these two cases, it is possible to speculate about the meaning. When it comes to

korkskruvshorn and, particularly, horngunga, we probably feel that the normal semantic networks of the elements do not really allow them to combine, and we must go beyond existing cpd patterns. And, most importantly, we must seek for clues in the context.

One obvious way to interpret a cpd that deviates from the normal patterns is to assume that one of the constituents is used metaphorically. Although intrinsically a creative process, the formation of metaphoric cpds is a well established phenomenon, and many metaphoric cpds have become lexicalised. Some new metaphoric cpds, formed in analogy with lexicalised ones, can therefore feel latent. This may well apply to korkskruvshorn.

Structurally, there are two main types of metaphoric cpd, depending on whether it is the first or second constituent that is used figuratively.

- (1) The first constituent contains the metaphor (i.e. vehicle/bildled + tenor/sakled):

<u>trumhinna</u>	-	membrane resembling drum(*s skin)
<u>hinnbark</u>	-	bark resembling membrane
<u>korkskruvshorn</u>	-	horn resembling corkscrew

These cpds have normal cpd structure: trumhinna is a kind of hinna, hinnbark a(n imaginatively described) type of bark and korkskruvshorn a (specially shaped) horn. As can be seen from the examples, there can either be an exact correspondence between the tenor and vehicle (hinnbark, korkskruvshorn) or the metaphoric element may be incomplete: the exact basis for comparison can be left unexpressed (trumhinna).

Warren (1978) refers metaphoric cpds of this type to her main category RESEMBLANCE. See 6.2.3. for HM's metaphoric cpds of this kind.

(2) The second constituent contains the metaphor
(i.e. tenor/sakled + vehicle/bildled):

månskära	-	sickle(shaped section) of the moon
eardrum	-	drum(like membrane) in the ear
himlavalv	-	vault(like) sky
?horngunga	-	?swing-like horn(s)*

In the first two examples above, parts of the tenors (section and membrane) are replaced by other, metaphorically used, nouns: månskära is not a kind of sickle but a section of the moon, 'eardrum' is not a kind of drum but a membrane. But there can also be exact correspondence between tenor and vehicle, as in himlavalv.

Warren refers cpds of the second type to various categories (CONSTITUTE, LOCATION etc.), with a footnote to the effect that the final constituent is used metaphorically. See 6.2.2 for HM's metaphoric cpds of this kind.

Occasionally, the metaphoric use of an element appears to exert an influence on our perception of the other element. In dammspindel, the (ball of) dust and fluff acquires the quick unpredictable movements of a spider. This is not true of all metaphoric cpds: in himlavalv, for example, the vault does not seem to lend any solidity to the sky. It is a phenomenon particularly commonly observed with collective nouns:

lövsvärm - a swarm(like collection) of leaves

In this combination, the leaves appear to change their character in the direction of swarm: they acquire an ability to gather together and fly.

* The context shows that horngunga is probably best seen not as a metaphoric cpd but as meaning approximately 'solid mass of swinging horns': 'tjuren.../ svängde sin breda dödande horngunga' (N64).)

The most convincing explanation of this phenomenon, on a theoretical level, is Weinreich's (1966) concept of 'transfer features'. In addition to phonological and syntactic components, a lexeme is regarded as consisting of a set of semantic features. These can be of two kinds, 'inherent features' and 'transfer features'. The latter may be transferred from one lexeme to another (e.g. from attribute to noun, from verb to object). An example (from Weinreich 1966 p429) would be the feature [-Male] being transferred from the adjective to the noun in 'pretty boy'. Similarly, the feature [+Time] is transferred from 'ago' to the noun in Dylan Thomas' phrase 'a grief ago'. In the same way, certain features of spindel and svärm appear to be transferred to damm and løy in HM's cpds above.

Whether such cpds should be regarded as metaphoric cpds at all will be discussed in 6.4.4, as will other aspects of transference of semantic features.

4.2.5 Sample semantic analysis of HM data and conclusion

It is outside the scope of this thesis to undertake a complete semantic analysis and classification of the main data. As is obvious from the discussion above (4.2.3 and 4.2.4), I have, in any case, reservations about the validity of such an analysis for novel formations, my main area of interest.

If my notion about the nature of creative cpds is correct, that is to say if the difference between established and latent cpds on the one hand and creative cpds on the other is chiefly one of semantic classifiability, most of the creative cpds would be unclassifiable, and those that it may be possible to classify would be ambiguous or 'vague' (4.2.2), or be problematic in some other way.

In order to test this assumption, I have attempted a modified Warren-type analysis of a small sample of the HM data. Even though Warren (1978) investigates cpds in English, her categories would also appear to work for Swedish. Her classification system is useful as a model: it is comprehensive, each subgroup is well defined and exemplified, paraphrases and constituent nouns are suggested, lists of possible underlying verbs are supplied, and general as well as language-specific and pattern-specific restrictions of use are discussed (and here occasional comparisons are made with Swedish).

Warren divides her six major categories into eleven main semantic classes, with proper names as a separate category. However, her classification system covers only N+N cpds. In order to be able to account for all the combinations of word-classes represented in the HM sample, I have added five new

categories with semantic subclasses for those containing verbal stems using Fillmore-type case labels.

The main data is split into the 's-list' (cpds found in SAOL) and the 'm-list' (potentially new cpds). I would expect all cpds on the s-list to be classifiable with the exception of obscured lexicalised formations. The m-list contains both latent and creative cpds. It should be possible to classify the latent formations, but difficult or impossible to map the creative cpds on to any familiar pattern. I have analysed the first 100 cpds from each of the two lists.

TABLE 42E Semantic analysis of 200 HM cpds

Main category	Semantic class	Example s: in SAOL m: not in SAOL	Number	
			s	m
CONSTITUTE	Source-result	m bambubur	14	16
	Copula	s barkskepp	5	8
POSSESSION	Whole-part	m algren	19	16
	Part-whole	s blomsterrabatt	5	2
	Size(etc.)-whole	m alfa-ljus	0	1
LOCATION	Place/Goal-object	m atlantkabel	2	3
	Time-object	m aftonro	5	12
	Origin-object	s bergkristall	1	3
PURPOSE	Goal-instrument	s bläcksäck	10	8
ACTIVITY	Object-actor	s biltjuv	3	1
RESEMBLANCE	Comparant-compared	s blomkål	4	2
PROPER NAMES		s Bottenhavet	3	2
ADJ.+ NOUN		s blåbär	8	2
ADV.+ NOUN		s bortväg	1	0
PREP.+ NOUN		s avväg	3	0
VERB + NOUN	V-locative	s badstrand	5	1
	V-agentive	s bländverk	3	1
	V-objective	s bakverk	1	0
NOUN + VERBAL N	locative-V	s altartjänst	1	3
	agentive-V	m aspsus	0	2
	objective-V	s brödbak	5	2
	objective-agentive(V)	s biodlare	1	0
UNCLASSIFIED (all N+N)		s bokstav	1	
		m allésteg		15
			100	100

In the s-list, there is only one unclassifiable cpd, the obscured formation bokstav, for which the semantic relationship can only be diachronically established. This corresponds well with Warren's figure of 1% for unclassified cpds. The m-list, however, contains 15 unclassified cpds:

akvariedrabant	armbågsbuffel
allésteg	badsultan
allvarsdröm	bandskala
allvarslek	barndomslandskap
andeland	barrbrätte
ansvarshus	bergdörr
aprilbro	bergkropp
arenatroll	

Barndomslandskap could possibly be referred to LOCATION, and one or two of the others (badsultan?, barrbrätte?, bergdörr?) could perhaps be given a classification with a footnote about metaphoric use, but most of the cpds in the list defy even such tentative classification. They are all cpds that I would intuitively call creative.

The table is somewhat misleading. In addition to the 16 unclassified cpds, some thirty ambiguous or doubtful cases have only very tentatively been assigned to classes. There is, for example, a group of cpds with afton as the first constituent, for which the simple LOCATION: Time-object (covert verb: occur/appear in) seems less than adequate, e.g. aftonfågel, aftonko, aftonvass. See 6.4.4 for a discussion of such cpds.

There are also a number of lexicalised formations for which it is not possible, or not very meaningful, to limit the meaning to one particular semantic relationship (cf Warren's 'apparently ambiguous' cpds), and my final decision feels utterly arbitrary. Is armhåla (s), for instance, like armbåge (s), to be referred to the class POSSESSION (Whole

- discrete integral part) or, like 'hipline' or 'mould cavity', to the class POSSESSION (Whole - geometrical outline) or, perhaps - with a shift of emphasis -, like 'hip-pocket', to LOCATION (Place-object)? Warren refers 'armpit' to the first of these possibilities. Is bondkvinna (s) a woman who is also a farmer, i.e. CONSTITUTE, like 'girl friend' and 'man servant', or is she a woman 'belonging to' a farmer, i.e. a subgroup within the POSSESSION category? Warren refers professorsänka, morbror etc. to this latter group.

Sometimes factual knowledge which one is not in possession of is necessary for accurate classification. Is barkmjöl (s) made partly (POSSESSION: Part-whole) or totally (CONSTITUTE) from bark? If the latter, is it 'flour made from bark' (Material-artefact) or 'bark in the form of powder/flour' (Matter-shape)? Is bomullskrut (s) so called because it is like cotton-wool (RESEMBLANCE), or made wholly (CONSTITUTE) or partly (POSSESSION) from cotton-wool?

It is obvious that we use lexicalised compounds like these without knowing, or particularly wanting to know, the exact relationship between the constituents: we accept that there is some kind of link and leave it at that.

The same is true of many new or 'temporary' formations. They can feel latent even when they cannot be unequivocally mapped onto just one established pattern but vacillate between two or three. There are numerous cases in the HM sample. Is avskedsmiddag (m) a dinner arranged in order to say farewell to somebody (PURPOSE) or a dinner that is at the same time a leave-taking (CONSTITUTE)? Is Alpenland (m) a country in the Alps (LOCATION) or the Alps seen as a region

(CONSTITUTE)? Is alpbröd (m) bread found in the Alps (LOCATION: Place-object) or bread from the Alps (LOCATION: Origin-object) or even bread like the Alps in size or shape (RESEMBLANCE)?

Together, the unclassified and doubtful cpds amount to almost a quarter of the whole sample, which would seem to confirm my doubts about the feasibility of undertaking a meaningful semantic analysis of all the HM data.

Bearing this in mind, as well as the small size of the HM sample, it is nevertheless interesting to find that the semantic classes with the highest number of examples in the HM sample are also Warren's largest groups (1978 p229f). For comparative purposes, the percentages below refer to the 156 N+N cpds only in the HM sample (excluding proper names, as I only exceptionally excerpted these). The Warren percentages are based on 4027 of her total figure of 4566 cpds (excluding only two 'non-semantic classes': Names and Dvandva* cpds).

	Warren	HM sample		
		s	m	overall
POSSESSION: Whole-part	23%	28%	18.5%	22%
CONSTITUTE: Source-result	15%	21%	18.5%	19%
LOCATION : Place/time-object	16%	10%	17%	14%
PURPOSE : Goal-instrument	13%	14%	9%	12%
OTHERS	32%	26%	19.5%	22%
UNCLASSIFIED/IDIOSYNCRATIC	1%	1%	17%	10%

* My 'copulative' cpds

It looks as if about two thirds of N+N cpds might be referred to just five semantic classes. These relationships obviously represent cpd-forming rules which may well have become 'fossilised' and stored in the lexicon as 'static syntactic configurations': we can form and understand new cpds without conscious reference to the actual semantic relationships. Below are some fairly clearcut examples, taken from the m-list in the sample, of such latent formations:

POSSESSION: Whole-part
allöv, aspkröna, bambugren, balsalsgolv, baracktrappa,
artillerigosse

CONSTITUTE: Source-result
askstod, bambubur, beccakula, barrsmule, aspskog

PURPOSE: Goal-instrument
asylum, barnvagg

LOCATION: Place-object
atlantkabel, bergsflod

LOCATION: Time-object
aftondimma, aftonro, aprilvind

However, these are not the cpds I am mainly interested in, but in the much smaller proportion (judging from this sample) of unclassifiable cpds. Undertaking a complete semantic analysis of the data with the main aim of finding those cpds that cannot be analysed would, indeed, be to take a sledgehammer to crack a nut. So how can the creative cpds best be identified?

4.3 Identification of creative cpds

It is obviously on the semantic level that HM's innovative cpds differ from other cpds. Before tackling the practicalities of semantic analysis, I had hoped that the exercise might provide an objective way of identifying the group of cpds that, subjectively, I call creative formations. There is no doubt that most cpds that are unclassifiable are also creative.

It is not the case, however, that all creative cpds are unclassifiable. (I would, for example, call the group of aftron-cpds mentioned in 4.2.5 creative.) Moreover, not all creative cpds can be identified as such outside their contexts. In the analysed sample, for instance, bekvämlighetsvälling, analysed without reference to the context, belongs in the category CONSTITUTE (semantic class: copula, group: adjective-like modifier). However, the context makes it clear that the word is not really (or not only) used in the sense of a convenience baby-food, but rather as a tongue-in-cheek metaphoric pun (gruel-like comfort):

Dumt att tänka sig bara lösta gåtor
mjuka tankenötter, bekvämlighetsvällingar,
floder ordnade bara för medströms laxar
(DLM95)

It is a case of the poet making use of the inbuilt ambiguity or fluidity of cpd meaning. Such, and other types of contextual cpd (see 6.3), cannot be identified as creative without their contexts. It would therefore have been necessary to examine every cpd in its context for the purposes of semantic classification - a mammoth task which would not have been feasible.

After concluding that there appears to be no practicable objective way of identifying the creative cpds but that native linguistic intuition would have to be relied on, I decided to try to find out whether my own intuitive assessment received support from other native speakers. I therefore devised a simple questionnaire containing 50 cpds from the m-list, picked at random but comprising, in my view, formations that can be seen as latent or creative even without their contexts. The questionnaire was distributed to 30 educated native speakers (for details see 3.3.6), and the results were compared with my own assessment.

After being presented with ten examples each of what I suggest are 'normal' (i.e. latent) and 'less normal' (i.e. creative) cpds, subjects were asked to decide whether they regarded the 50 test cpds as 'normal' or 'less normal' (see Appendix B1). The results are presented in Table 43A.

TABLE 43A Creative or latent? Native-speaker intuition.

Compound	My classi- fication C=creative L=latent	No. votes			Agreement with my classi- fication (in %)
		Lat- ent	Crea- tive	Undeci- ded or omitted	
stenkamel	L	6	24	0	20%
hundlokshav	C	18	11	1	37%
.....					
stjärnsådd	C	12	17	1	57%
vintermyra	L	17	13	0	57%
stjärndikt	L	18	12	0	60%
bergkulle	L	19	10	1	63%
älsklingsängel	L	20	9	1	67%
gummineger	C	7	21	2	70%
gyttjetunga	C	7	23	0	77%

(Continued)

(Table 43A cont.)

expressmatvarutåg	C	5	24	1	80%
solbjälke	C	5	24	1	80%
världsresa	L	24	5	1	80%
världsdörr	C	6	24	0	80%
ödleglimt	C	4	24	2	80%
glasyrtegel	L	26	4	0	87%
kvicksilversnok	C	2	26	2	87%
orgelbas	L	26	3	1	87%
rymdstad	L	26	4	0	87%
spillkråksrop	L	26	4	0	87%
tärningsblick	C	3	26	1	87%
bikupshimmel	C	2	27	1	90%
granskogsås	L	27	3	0	90%
hageldriva	L	27	3	0	90%
mjölkhumla	C	2	27	1	90%
världsgrimas	C	3	27	0	90%
fågelklippa	L	28	2	0	93%
glömskehål	C	2	28	0	93%
gnejsnos	C	2	28	0	93%
ljusandning	C	2	28	0	93%
matvarubehov	L	28	1	1	93%
månandning	C	1	28	1	93%
mänluta	C	2	28	0	93%
månskörd	C	2	28	0	93%
pastellsaft	C	2	28	0	93%
beröringsglans	C	0	29	1	97%
betesfält	L	29	1	0	97%
gnisselljus	C	1	29	0	97%
maskrosdike	L	29	0	1	97%
torpruin	L	29	1	0	97%
vattenpärla	L	29	1	0	97%
betongdamm	L	30	0	0	100%
fågelhäpnad	C	0	30	0	100%
grönsaksmåne	C	0	30	0	100%
guldspenat	C	0	30	0	100%
ljusspel	L	30	0	0	100%
läderbladsschal	C	0	30	0	100%
somnardröm	L	30	0	0	100%
spinkbensafton	C	0	30	0	100%
vattenskuldra	C	0	30	0	100%
ökenhetta	L	30	0	0	100%

My own classification was not always as unequivocal as the table implies. It was done twice, independently (on two different occasions several months apart), before I had looked at the questionnaire answers. In some cases, the first assessment was followed by a question-mark. In the second assess-

ment (entered in the table) I decided to be (somewhat artificially) unequivocal, in order to be able to make comparisons with the majority verdicts. In all but three cases (vattenspärila, expressmatvarutåg, vintermyra) my verdict was the same both times.

Considering the difficulty of conveying the concept 'less normal cpd' through a few examples, I conclude that there is very good agreement among native speakers about what constitutes normality and abnormality in cpds - or, in my terminology - about which novel cpd formations are creative and which are latent.

There was majority disagreement with my own intuition in only two cases. The fact that hundlokshav is metaphoric leads me to regard it as a creative cpd, but the metaphor is obviously so transparent and commonplace (like that in vattenspärila) that the majority feel it to be a normal formation. I am rather more puzzled by the majority verdict that stenkamel is a creative cpd, but it has presumably been caused by a feeling that a camel is an unlikely subject for a stone sculpture.

The relatively low majority agreements on the - to my mind - clearly creative stjärnsådd and the latent bergkulle and älsklingsängel also surprise me. Gummineger is clearly creative in the context (though obviously there is some doubt about that when the word is seen in isolation):

en hirmsmortel hostade vasst
och en trumma klang dovt någonstans från en by
där gumminegrer levde sitt slavliv.

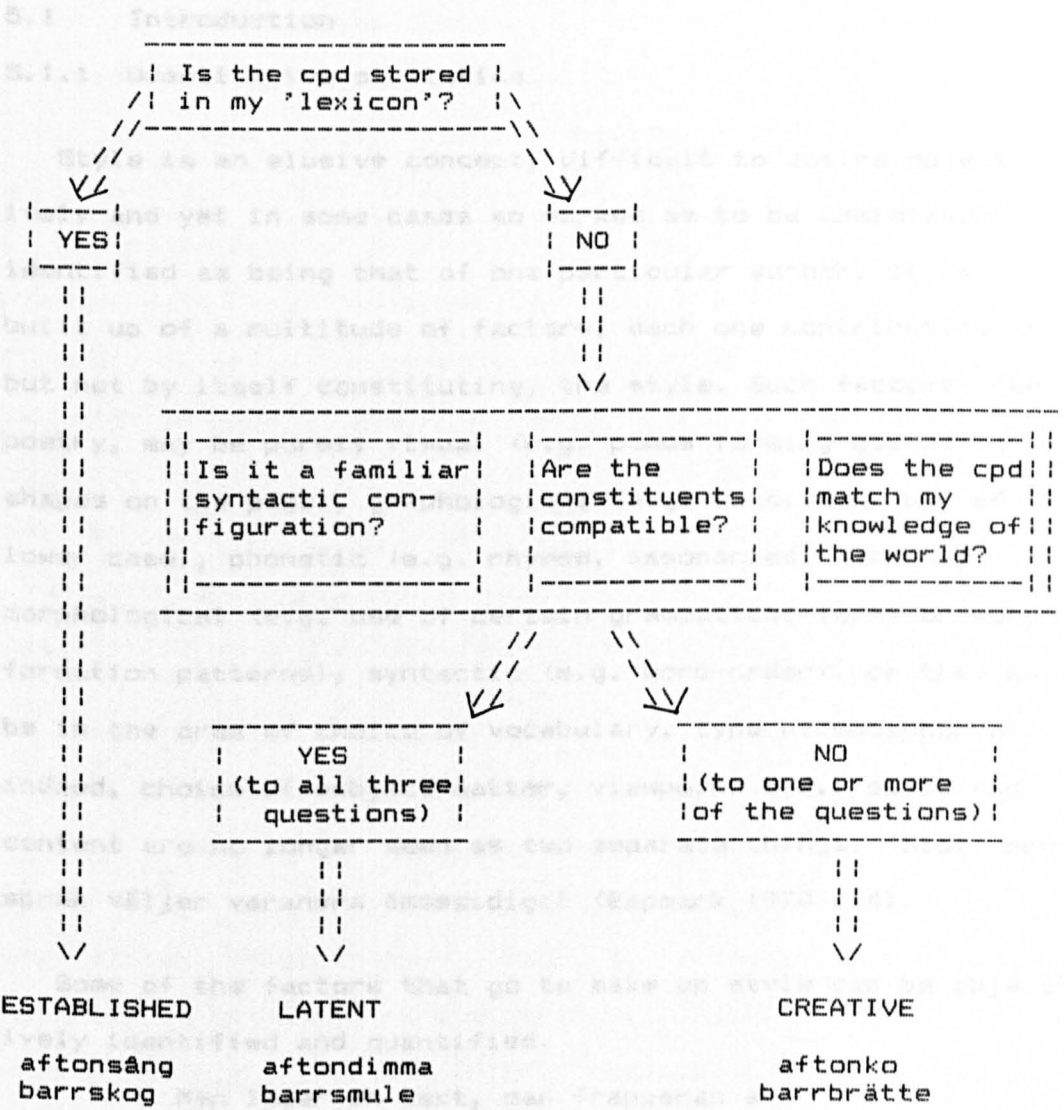
However, in 42 of the 50 cases more than three quarters of the subjects agreed with my classification, and in ten of those cases the agreement was unanimous.

Total agreement would have been unlikely, if not impossible. When we consider a cpd's 'normality', a multitude of factors and (subconscious) considerations, linguistic and non-linguistic, are likely to play a part in our decision:

- reference to (our own individual 'list' of) lexicalised cpds;
- analogy with lexicalised cpds (reference to the 'static syntactic configurations', i.e. the more frequent semantic relationships);
- reference to the individual meanings of the constituents and their normal semantic networks;
- our factual knowledge and experience of the world;
- the context, linguistic and situational (if known).

If there is no conflict between the linguistic factors on the one hand, and our knowledge of the world (and the context) on the other, i.e. if one of the stored static configurations comfortably fits the semantic networks of the participating nouns, and if the resulting interpretation fits in with our experience (and the context), then we assume that one particular relationship out of many possible ones pertains: we have a latent cpd. If there is no such harmony between all the factors, we react differently to the cpd. We no longer experience it just as a potentially novel, but 'type-familiar', lexical item (in the same way as we react to novel derivations) but more as a fresh syntactic combination: we activate our 'generating (interpretative) mechanism', and several potential meanings may suggest themselves - we have a creative cpd. The flow-chart below is an attempt at visualising the process.

TABLE 43B Flow-chart for identifying established, latent and creative cpds



In Chapters 6 and 7 I shall look more closely at creative cpds both in the main data and the additional data. I shall attempt to establish different types of creative formation, and I shall consider the cpds in the contexts for which they were created. But, first, I want to make some statistical comparisons.

CHAPTER FIVE STATISTICAL ANALYSIS

5.1 Introduction

5.1.1 Quantitative stylistics

Style is an elusive concept, difficult to define objectively and yet in some cases so marked as to be unmistakably identified as being that of one particular author. It is built up of a multitude of factors, each one contributing to, but not by itself constituting, the style. Such factors, for poetry, may be purely visual (e.g. poems forming geometric shapes on the page), graphological (e.g. consistent use of lower case), phonetic (e.g. rhymes, assonances, metres), morphological (e.g. use of certain grammatical forms or word-formation patterns), syntactic (e.g. word-order), or they may be in the area of choice of vocabulary, type of metaphor or, indeed, choice of subject-matter, viewpoint etc.: style and content are no longer seen as two separate things. 'Stoff och språk väljer varandra ömsesidigt' (Espmark 1970 p14).

Some of the factors that go to make up style can be objectively identified and quantified.

Man läser en text, man frapperas av
vissa språkliga egenskaper hos texten,
man definierar dessa egenskaper i form
av språkliga enheter, och man räknar
enheterna.

(Enkvist 1974 p170)

Linguistic features may have stylistic importance without having high frequencies but, on the whole, our attention is drawn to recurring features. 'We are probably rather sensitive to the relative frequency of different grammatical and lexical patterns' (Halliday 1971 p343). Thus, a linguistic feature with an unusually high frequency in a certain text or

a certain writer may well be a contributing factor to the style of the text or the writer.

Style is one of the things that makes a particular text, or body of texts, different from other texts, that is to say it is something relative, and the study of style is, overtly or covertly, a study of comparisons. The style of one poem, or one collection of poetry, or one poet, has to be measured against some norm. This may simply be the linguist's or literary critic's own conception of 'normal language', but it can also be (and in quantitative stylistics would always have to be) a specified norm: another poem, another collection or another poet, or other samples of the language. 'Inom den lingvistiska stilistiken är exakta kvantitativa jämförelser självfallet en grundläggande arbetsmetod' (Enkvist 1974 p170).

'Exact quantitative comparisons' may not be as easy to make as the phrase seems to imply, however. The figures arrived at may be difficult to interpret because the results are rarely clearcut. It is therefore necessary to rely on statistical formulae in an attempt to ascertain whether the differences found can be deemed to be 'significant' or not, i.e. whether the possibility that they could have arisen by chance can reasonably be dismissed.

We must match the densities of the linguistic features in our text against the densities of the corresponding features in the norm. Comparison is the only key to stylistic differentials, that is, to the style markers that characterise our text as different from other texts.

(Enkvist 1973 p67)

Features that turn out to be significantly frequent (or indeed significantly infrequent) must, in some measure, be contributory factors to the style.

Those linguistic features whose densities in the text are significantly different from those in the norm are called style markers.

(ibid. p146)

The use and formation of cpds is a linguistic feature that has attracted attention in HM's writing. This chapter investigates to what extent the cpds stand out because of their numbers. Can they be regarded as 'style markers' in Enkvist's sense?

5.1.2 Compound density in HM's language

In Harry Martinson erövrar sitt språk (1970), Espmark studies the development of HM's poetic voice. He deliberately opts for 'statistisk trubbighet' but concedes that 'väsentliga områden inom Martinsons språk torde lämpa sig ganska väl för en systematisk bearbetning med statistiska medel' (p15).

HM's cpds have often been remarked on in the literature. Hallberg talks of 'hans iögonenfallande talrika och originella sammansättningar' (1941 p6), and about HM being 'en storproducent av mer eller mindre originella sammansättningar' (1982 p477). It is certainly the case that sometimes cpds occur in great concentration and seem to dominate the style:

Ja, åskorna ha liksom paus och snarka i stormsömn medan orkanen slår stjärtslag med sina brottsjöar, river upp tjutande fontänsjud och vattenhamrar på skrovet.

(KF32)

Afton, skymning, vattenspegling. Unga flickor i promenad på kanalbankarna, brösttjusning höfttjusning, skratttjusning, de trogna flamländska juniformerna, vindens spel i poppelklaviaturen: syntes av Belgien.

(RUM25)

In some poems, almost a third of the words (or two thirds of the nouns) are cpds:

PICASSOTAVLA

En kall avvägning. Väl använda spänningar.
Full demonbalans mellan blodytorna och köttsnitten.
Några färska glöder
utlagda på ett stycke vampyrsmat.
Världsfrukostens fetstilstidning
med utbredda dödsdelar
och klyftade livsdelar.
Slutligen ett mindre människohjärta i genomskärning
inne i en järnkamin.

(GT84)

11 Ncpds = 28% of the words, 69% of the nouns

ÖGONBLICKEN

Att minnas medan tiden svinner som små streck
alla ögonblicken tätt intill.
Nuens närhållsliv.
Solstrålens morgonsting i tuvan,
harkrankens spinkbensafton.

(LES17)

7 Ncpds = 33% of the words, 64% of the nouns

Does HM differ from other users of Swedish as regards the frequency of Ncpds in his language? Is a concentrated use of Ncpds typical of his writing as a whole or is the distribution uneven? If the latter, does it follow any pattern: are Ncpds to be found more in his poetry or in his prose? Are there differences between different works? Can the frequencies be related to periods of his life, to genre or subject-matter?

In order to address such questions, a number of word-counts and frequency calculations have been undertaken, and comparisons made both within HM's own output (5.2.4) and with factual Swedish prose (5.2.1) as well as with contemporary literary prose (5.2.2) and poetry (5.2.3). The last section of the chapter (5.3) deals with HM's most commonly used individual Ncpds and cpd elements, and with types of Ncpds, again comparing HM with contemporary poetry and prose. See 2.3.3 for details of the statistical tests.

5.2 Comparisons of Ncpd frequencies in different texts

5.2.1 Frequency comparisons HM - 'general Swedish'

There is, of course, no such thing as 'general' or 'neutral' or 'normal' language. Allén's large frequency dictionary (1970-80) is based on (c. one million words of) newspaper language. Westman's quantitative analysis of bruksprosa (1974) is based on 'språk i praktisk funktion', in theory almost any non-fictional prose, in practice samples (c. 20,000 words each) of newspapers, brochures (public information leaflets), school textbooks (on biology, history, social science, religion and psychology) and polemic texts (on marital and feminist issues).

In the first instance, HM's overall use of Ncpds (main data and prose samples; see 2.2.1) is measured against the use in non-fictional Swedish as represented by Westman's bruksprosa (Bp). Allén has no separate figures for cpds.

	No words	Obs no! Ncpds	F %	Exp no! Ncpds	chi ²	p
HM poetry	91905	4438	4.83%	4462	1.13	Not significant
HM prose samples	11873	600	5.05%	576		
HM overall	103778	5038	4.85%	5946	304.22	0.001
Bruksprosa	86929	5888	6.77%	4980		

The difference in Ncpd frequency between HM's poetry and prose is small and not statistically significant. But, rather surprisingly, HM's language overall is found to have a significantly lower density of Ncpds than the functional prose. It

is surprising because of the attention his cpds have generally received in the literature. However, any comparisons, whether conscious or subconscious, would probably have been made with other literary, not functional, prose. Is it the case that literary language generally has a low Ncpd density in comparison with more factual language?

There are no readily available figures to compare with. The corpus for Westman's bruksprosa consists of four types of text, as outlined above; none of them is literary prose. Wennerberg (1962) also draws on four types of text and accounts for the figures separately, and one of his subgroups is literary prose (Siwertz), but he is concerned only with multiple cpds (cpds with more than two elements) and, furthermore, his figures include verb and adjective cpds. He does not make this explicit ('sammansatta ord'). The vast majority of his examples are nouns, but not all: he includes, for instance, solfjädersformad, svartvitrandig and iscensätta. Hassler-Göransson (1966) bases her frequency wordlist on five different bodies of text, and one of these ('Undersökning 3') is 100,000 words of literary prose (Dan Andersson, Fredrik Böök, Albert Engström, Per Hallström, Waldemar Hammenhög, Verner von Heidenstam, August Strindberg, Nathan Söderblom, Hjalmar Söderberg and Hasse Zetterström). She does not give separate figures for cpds and it would be too time-consuming to extract them from her full list, but I have calculated (by hand) the Ncpds in 'Undersökning 3', using the same criteria for definition as I use for the main data. I have also sampled ten prose books by writers contemporary with HM (for details see 2.2.1 and 5.2.2). In Table 52B the frequency of Ncpds in non-literary prose, represented by Westman's bruks-

prosa, is compared with that in literary prose, represented by my HM prose samples, my samples of contemporary prose works, and Hassler-Göransson's 'Undersökning 3'. Table 52C compares multiple Ncpd frequencies in non-literary prose, represented by Wennerberg's non-literary texts, and literary prose, represented by Wennerberg's literary text and my own HM prose samples and contemporary prose control samples. The differences found have been tested for significance by application of the χ^2 test.

TABLE 52B Ncpd frequencies: Non-literary vs literary prose

Text type	No words	Obs no Ncpds	F %	Exp no Ncpds	χ^2	p
Non-literary	86929	5888	6.77%	4096	1024.74	0.001
Literary	283050	11547	4.07%	13339		

TABLE 52C Multiple Ncpd frequencies: Non-literary vs literary prose

Text type	No words	Obs no Ncpds	F %	Exp no Ncpds	χ^2	p
Non-literary	73300	1397	1.91%	796	1853.33	0.001
Literary	83188	303*	0.36%	904		

The high χ^2 figures** indicate that the distribution is indeed significantly uneven, and the hypothesis that literary prose generally makes less use of Ncpds than non-literary prose appears to be substantiated.

* The fact that the Wennerberg figures include some adjective and verb cpds does not invalidate the result: on the contrary, this number would of course have been even smaller if they could have been excluded.

** With one degree of freedom, as here, the minimum value of χ^2 for statistical significance at the 0.001 level is 10.828.

Before I go on to examine HM's cpd densities in relation to those in other samples of Swedish literature, it may be interesting to investigate how his individual works compare with non-literary language. We have seen that, although HM's overall Ncpd frequency is only around 5% (Table 52A), some individual poems and prose passages can have very high Ncpd frequencies - around 30% is not impossible - and it is likely that the percentage figures for different works will vary quite considerably. Table 52D gives the Ncpd frequencies for HM's individual works and Westman's bruksprosa.

Table 52D Ncpd frequencies in HM and in bruksprosa (Bp):

Text	No words	No cpds	F %
IS	3730	192	5.15%
IFU	3665	171	4.67%
IML	1037	52	5.01%
INo	5703	384	6.73%
IN	6136	489	7.97%
INm (complete)**	4148	257	6.20%
IP	9738	352	3.61%
IC	4664	235	5.04%
IA	19059	658	3.45%
IGT	5969	246	4.12%
IV	8189	373	4.55%
IDLM	10607	514	4.85%
IT	3299	271	8.21%
ILES	4219	277	6.57%
ID	4512	142	3.15%
IRUM (samples)	949	60	6.32%
IKF "	884	60	6.79%
INB "	1744	60	3.44%
IVU "	1036	60	5.79%
IVPM "	629	60	9.54%
IVTD "	1587	60	3.78%
IDFJ "	1150	60	5.22%
IVTK "	1568	60	3.83%
IUFG "	1162	60	5.16%
IB "	1164	60	5.15%
Westman's Bp	86929	5888	6.77%

* See 2.2.1

** See 2.2.3

The two editions of Nomad, Längs ekots stigar and the samples of Kap Farväl and Resor utan mål are close to the functional prose as regards Ncpd density. Passad, Aniara, Doriderna and the samples of Nässlorna blomma, Verklighet till döds and Vägen till Klockrike have relatively low Ncpd densities, but Natur, Tuvor and the sample of Vinden på marken actually have percentages that are substantially higher than that in bruksprosa.

These differences are more clearly brought out after application of the χ^2 significance test (Table 52E).

Table 52E Ncpds / all words : significance testing
HM works listed separately

Text	No words	Ncpds		χ^2	p	res.	+/-
		Obs.no	Exp.no				
S	3730	192	212			-1.37	
FU	3665	171	208			-2.57	
ML	1037	52	59			-0.91	
No	5703	384	324			+3.33	+
N	6136	489	349			+7.49	+
Nm*	1378	82	78			+0.46	
P	9738	352	554			-8.58	-
C	4664	235	265			-1.84	
A	19059	658	1084			-12.94	-
GT	5969	246	339			-5.05	-
V	8189	373	466			-4.31	-
DLM	10607	514	603			-3.62	-
T	3299	271	188			+6.05	+
LES	4219	277	240			+2.39	
D	4512	142	257			-7.17	-
				707.89	0.001		
RUM	949	60	54			+0.82	
KF	884	60	50			+1.41	
NB	1744	60	99			-3.92	-
VU	1036	60	59			+0.14	
VPM	629	60	36			+4.00	+
VTD	1587	60	90			-3.16	-
DFJ	1150	60	65			-0.62	
VTK	1568	60	89			-3.07	-
UFG	1162	60	66			-0.74	
B	1164	60	66			-0.74	
Bp	186929	5888	4943			+13.44	+

*Only poems not otherwise covered (see 2.2.3).

Mainly responsible for HM's low Ncpd frequency overall is Aniara, which has a very high negative residual value. Passad, Doriderna and Gräsen i Thule also have significantly low cpd frequencies. However, negative residuals are to be expected: we have already established that, as a whole, HM's Ncpd density is significantly lower than that of bruksprosa. Much more interesting are the positive residual values. Three poetry collections, namely Natur, Tuvor and Nomad (1931), and the sample from Vinden på marken have significantly high proportions of Ncpds even in comparison with bruksprosa. I shall come back to this point in 5.2.4.

figures are available for the Hassler-Göransson data. The samples are rather small, ranging from 217 to 3140 words in total length (each sample being made up of three extracts), and I would not wish to claim that they necessarily reflect the Ncpd frequencies of the complete works. It is, however, possible to make an estimate of frequencies in whole works, using figures from samples (see 5.2.3). After calculating the

5.2.2 Frequency comparisons HM prose - contemporary prose

complete works can be predicted. Table 52B shows the predicted frequencies. Within the confines of literary prose, how do HM's Ncpd frequencies compare with those of other writers? The ten prose works I have sampled (details in 2.2.1) were written during roughly the same 50-year period (1925-79) as HM's prose works (published 1932-83, but written before 1978), and they have been chosen as far as possible to be on similar themes to HM's. The Hassler-Göransson data (see 5.2.1) represents writers of a generation before (the books were first published between 1887 and 1930). Table 52F compares the three sets of data, and shows the result of χ^2 significance testing.

TABLE 52F Ncpd frequencies in literary prose,
including significance testing ($p < 0.001$)

Texts	No words	No Ncpds		F %	chi ²	res.	+/-
		Obs	Exp				
HM prose	11873	600	436	5.05%		+7.85	+
Control	17317	600	635	3.47%	68.15	-1.39	
Hassler-G.	100000	3541	3670	3.54%		-2.13	

There is a clearly significant difference between the three sets of text, with the HM prose samples having an excess of Ncnds and being mainly responsible for the uneven distribution.

A further comparison has been made between the samples from individual works (HM and control only; no separate figures are available for the Hassler-Göransson data). The samples are rather small, ranging from 629 to 3344 words in total length (each sample being made up of three extracts), and I would not wish to claim that they necessarily reflect the Ncpd frequencies of the complete works. It is, however, possible to make an estimate of frequencies in whole works, using figures from samples (see 2.3.3). After calculating the standard error (SE), the ranges of Ncpd frequency in the complete works can be predicted. Table 52G shows the predicted ranges for the works whose samples have the highest and the lowest Ncpd density in each group (HM and control). Plus or minus two standard errors gives 95% certainty.

TABLE 52G Prediction of Ncpd frequencies in whole works
Two HM prose works and two control works
F = Frequency: Ncpds as percentage of words
SE = Standard error

Text	F in sample	SE	Predicted range of F in whole work (+ and - 2 SE)
	%		
HM: VPM	9.74%	0.0118223	7.38% - 12.10%
Ekström	8.29%	0.0102475	6.24% - 10.34%
HM: NB	3.44%	0.0043642	2.57% - 4.31%
Lagerkvist	1.79%	0.0022928	1.33% - 2.25%

As the table shows, one can be fairly satisfied that there are real differences between the works, at least between those with the highest and the lowest Ncpd densities. I therefore feel that it is justified to study the differences between individual samples to see if any patterns emerge. The details of all the prose samples (HM and control) are set out in Tables 52H and 52I.

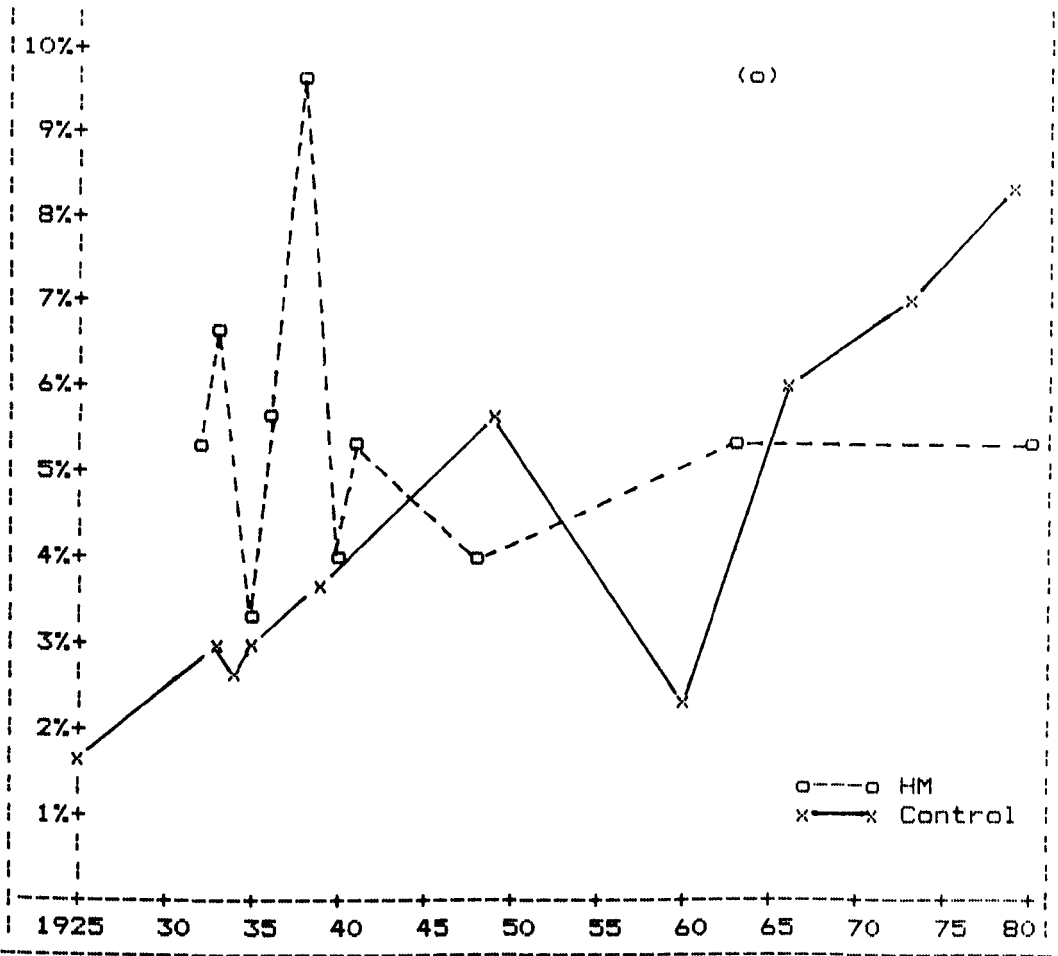
Work	No words per sample	No Ncpds	F %
IRUM (1932)	240 + 310 + 399 = 949	60	6.32%
IKF (1933)	263 + 239 + 382 = 884	60	6.79%
INB (1935)	596 + 432 + 716 = 1744	60	3.44%
IVU (1936)	382 + 287 + 367 = 1036	60	5.79%
IVPM (1937-9)*	165 + 180 + 284 = 629	60	9.54%
IVTD (1940)	618 + 631 + 338 = 1587	60	3.78%
IDFJ (1941)	390 + 418 + 342 = 1150	60	5.22%
IVTK (1948)	417 + 644 + 507 = 1568	60	3.83%
IUGB (1963)	139 + 350 + 673 = 1162	60	5.16%
IB (1983)	457 + 331 + 376 = 1164	60	5.15%

Writer	No words per sample	Ncpds	F %
Lagerkvist (1925)	726 + 1304 + 1316 = 3346	60	1.79%
Martinson, M. (1933)	493 + 486 + 826 = 1805	60	3.32%
Johnson (1934)	920 + 846 + 609 = 2375	60	2.53%
Fridegård (1935)	573 + 508 + 717 = 1798	60	3.34%
Lo-Johansson (1939)	566 + 657 + 426 = 1649	60	3.64%
Moberg (1949)	245 + 367 + 464 = 1076	60	5.58%
Lidman (1960)	707 + 1264 + 721 = 2692	60	2.23%
Ivon Rosen (1966)	239 + 150 + 599 = 988	60	6.07%
Aspenström (1973)	187 + 314 + 363 = 864	60	6.94%
Ekström (1979)	200 + 207 + 317 = 724	60	8.29%

From the control sample frequencies, it looks as though there may be a link between period and Ncpd frequency. This is more clearly seen if the figures are plotted onto a graph, with the frequencies on the y-axis and the dates of publication on the x-axis (Table 52J).

*Actually 1964, but first published 1937-9 (see p 210).

TABLE 52J Ncpd frequency and date of publication
Literary prose



With the exception of the Sara Lidman sample (1960), the control group displays astounding correspondence between date of publication and Ncpd frequency: generally speaking, the more recent the text, the higher the percentage of Ncpds. The correlation is likely to be high, though I have not attempted to establish exactly how high, because I feel it must be a rogue result, a fortuitous consequence of the sampling. It is most unlikely that these figures, obtained from ten different writers, would be the result of some actual general change in compound usage in literary language.

In any case, the HM figures would be evidence against such a change having taken place. His highest figure is for Vinden på marken which was, admittedly, published quite late (1964) but it was written much earlier: it is a reprint of parts of Svärmare och harkrank (1937), Midsommardalen (1938) and Det enkla och det svåra (1939) and reflects his language of that period. The sample has been plotted at 1938 in the graph, the point in brackets at 1964 marking the actual year of publication. With the exception of Vinden på marken, HM's Ncpd frequencies remain around 4%-6%, and certainly show no rise towards later years. The peaks, as well as the biggest fluctuations, are in the samples from the 30's.

There is another way of looking at the results. The control texts have been deliberately chosen to be similar to the HM texts in choice of theme and approach. HM's books are not easily classified in terms such as novels, autobiography, short stories or essays, but bridge such categories. He himself preferred to use vaguer terms like "berättelse" (about Nässlorna blomma, Erfurth 1980 p15) and "småprosa" (title page of Utsikt från en grästuva). Some of his early writing has an autobiographical background, but nature is always a major driving-force and soon becomes the dominant impulse. But whatever the starting-point, running through most of his prose writing (even the more narrative) are philosophical, moral and political - in the widest sense of the word - musings. It is difficult to find parallels to this in other writers, but the Ekström and von Rosen books, and to some extent the Aspenström book, come closest. These texts could not be described as narrative fiction, but are closer to factual, or functional, prose.

In Table 52K, all twenty prose samples (HM and control) have been placed in rank order according to Ncpd frequency. The texts marked with asterisks are those that are felt to be, more (**) or less (*) clearly, of the semi-factual type described above.

TABLE 52K Prose samples in rank order according to Ncpd frequency		
Text sample	Ncpd F % Control	HM
HM: Vinden på marken **		9.54%
Ekström, Naturen på Stora Skuggan**	8.29%	
Aspenström, Bäckén*	6.94%	
HM: Kap Farväl*		6.79%
HM: Resor utan mål*		6.32%
von Rosen, Samtal med en nötväcka**	6.07%	
HM: Vägen ut		5.79%
Moberg, Utvandrarerna	5.58%	
HM: Den förlorade jaguaren		5.22%
HM: Utsikt från en grästuva**		5.16%
HM: Bollesagor		5.15%
HM: Vägen till Klockrike		3.83%
HM: Verklighet till döds**		3.78%
Lo-Johansson, Bara en mor	3.64%	
HM: Nässlorna blomma		3.44%
Fridegård, Lars Hård	3.34%	
Martinson, Kvinnor och äppelträd	3.32%	
Johnson, Nu var det 1914	2.53%	
Lidman, Bära mistel	2.23%	
Lagerkvist, Gäst hos verkligheten	1.79%	

The control samples clearly fall into two groups, six with a Ncpd frequency of between 1.79% and 3.64% and four samples with considerably higher Ncpd frequencies. Those with the highest proportion of Ncpds, it will be noticed, are the three that are felt to be of a more factual kind. The Moberg sample occupies a middle position. Interestingly, when the three Moberg subsamples are examined (see Table 52I), it is found that the first subsample, which is taken from the factual introduction to the novel, has a much higher Ncpd density than the other two samples, taken from the middle and

end of the novel: the first subsample (245 words, 20 Ncpds) has a frequency of 8.16% Ncpds, whilst the second and third (367 and 464 words, 20 Ncpds each) have Ncpd frequencies of only 5.45% and 4.31%, respectively.

Looking at the list as a whole, it will be seen that the top six prose samples are all of the more factual type. This is not a surprising finding, but corresponds well with, and gives further support to, my contention in 5.2.1 that non-fictional prose in general has a higher Ncpd density than fictional prose. (Bruksprosa, it will be remembered, has a frequency of 6.77%.)

However, even though HM's top three samples are of the more factual kind, it is not the case that all his asterisked books are placed highly in his frequency rank ordering. On the contrary, they are dispersed over the whole range. This is perhaps an indication, among others, of his tendency to use his highly individual style in largely the same way in all his writing, whether philosophical, polemic or narrative. What is clear from the rank order list is that, overall, HM tends to use cpds more in his prose than contemporary writers: his lowest Ncpd frequency figure is higher than those of five of the ten control samples.

It remains to test the differences found for significance. I have done this in two ways, comparing, on the one hand, samples (asterisked in Table 52K) that represent semi-factual literary language (as discussed above) with the remaining samples - 'narrative literary prose' - (Table 52L) and, on the other hand, the HM prose samples as a whole with the control samples as a whole (Table 52M).

TABLE 52L Ncpd frequency: factual vs narrative literary prose. Significance testing.

Text-type	No words	No Ncpds		F %	chi ²	p
		Obs	Exp			
Factual	7987	480	326	6.01%	99.89	0.001
Narrative	21401	720	874	3.36%		

TABLE 52M Ncpd frequency: HM vs control literary prose Significance testing

Sample	No words	No Ncpds		F %	chi ²	p
		Obs	Exp			
HM	11873	600	488	5.05%	43.32	0.001
Control	17317	600	712	3.47%		

Both differences are found to be significant at the 0.001 level. It has already been shown that functional language has a higher Ncpd density than literary language (Tables 52B and 52C). It can now also be stated that, within literary prose, more factual genres have a greater tendency to use Ncpds (Table 52L).

It is possible that Ncpd density may be more strongly connected with the individual writer than with the type of text. HM, in his prose, has a tendency to use Ncpds more than other writers (Tables 52M and 52F).

5.2.3 Frequency comparisons HM poetry - contemporary poetry

The pilot study (1.4.2), which dealt with poetry only, indicated that HM's language (measured in Längs ekots stigar, which has a Ncpd frequency of 6.57%) might be richer in Ncpds than the language of contemporary poets (the control sample having a Ncpd frequency of 3.79%). We have seen (Table 52D) that LES is in fact one of HM's most cpd-dense collections, and (Table 52A) that his overall frequency is considerably lower (4.83%), though still higher than that of the pilot study control. To test the pilot study hypothesis on the complete main data against a larger control sample, figures for two individual poets have been assembled, namely Hjalmar Gullberg (1898-1961) and Birger Sjöberg (1885-1929).

Gullberg was a contemporary of HM's. He was born six years before HM, made his debut two years before him and died 17 years before him, but for three decades their published works overlap. There is a concordance available for Gullberg's work (Thavenius 1971). It covers 480 poems (48975 running words), published between 1927 and 1961. Cpds are not listed separately, but I have excerpted the Ncpds (using the same definition as that used for the main data), and found 1444 different Ncpds (types). 238 of these occur more than once (between two and ten times), making a total number of tokens of 1837.

In Gunnar Helén's stylistic study (1946) of Sjöberg's Kriser och kransar (published in 1926), cpds rate a special mention. Helén counted 623 cpds (whether they are all nouns is not entirely clear), but he does not tell us what percent that is of the total number of words. I have not undertaken a

full word-count, but estimate the number of words in Kriser och kransar to be in the region of 11500. This would yield the comparatively high percentage figure of 5.4% Ncpds. Birger Sjöberg has therefore been selected for sampling, even though he is not strictly a contemporary of HM's. He died in the year of HM's debut, but all his poetry was published in the last seven years of his life, or posthumously. I have excerpted the Ncpds from the first five poems of five collections (listed in Table 52N), and counted the number of words. The sample from Kriser och kransar turns out to be the most cpd-dense but, overall, Sjöberg does not score highly.

TABLE 52N Frequencies of Ncpds in Sjöberg samples			
Text	No words in sample	No Ncpds in sample	F %
Fridas bok (1922)	1670	67	4.01%
Kriser och kransar (1926)	1004	52	5.18%
Fridas andra bok (1929)	1131	41	3.63%
Minnen från jorden (1940)	1137	13	1.14%
Syntaxupproret (1955)	881	20	2.27%
Total Sjöberg sample	5823	193	3.31%

Table 520 compares the Ncpd frequencies of the HM main data with three controls: Gullberg (excerpted from the concordance), the Sjöberg sample, and the pilot study anthology sample: seventeen contemporary poems by different poets (see 1.4.2 for details).

TABLE 520 Frequencies of Ncpds in Hm's poetry and contemporary poetry, including significance testing p<0.001							
Text	No words	No Ncpds Obs	No Ncpds Exp	F %	chi ²	r	+/-
HM	91905	4438	4035	4.83%		+6.05	+
Gullberg	48975	1837	2150	3.75%	115.38	-7.30	-
Sjöberg sample	5823	193	256	3.31%		-4.62	-
Anthology sample	4325	164	190	3.79%		-2.03	

The uneven distribution of Ncpds is statistically significant at the 0.001 level, and HM alone has a clear excess of Ncpds. Gullberg's deficit is particularly large.

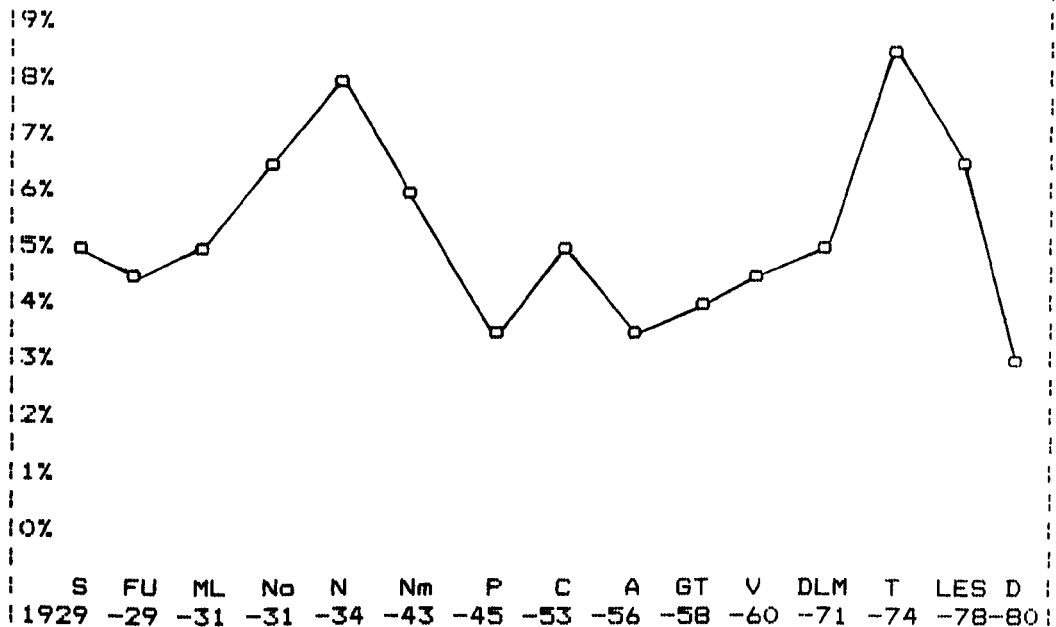
The conclusion to be drawn from the statistical comparisons in Tables 52A-D is that, even though literary language in general appears to make less use of Ncpds than factual language, within literary language, HM uses Ncpds to a greater extent than the other writers examined, whether he is writing in prose or poetry.

However, in HM's poetry as in his prose, there are considerable differences between individual works (Table 52D), some of which have proved to have a statistically significant excess of Ncpds even when measured against bruksprosa, functional language (Table 52E). The next section deals with HM's poetry in more detail.

5.2.4 Frequency comparisons within HM's poetry: different collections and different types of poetry

We have seen (Table 52J) that the differences found between Ncpd frequencies in various HM prose samples do not appear to be linked with date of publication. The same is true for his poetry (Table 52P):

TABLE 52P Ncpd frequencies in HM collections listed chronologically (See Table 52D for exact values)



One peak is reached in the early 30's, with Natur and both editions of Nomad, and another in the 70's, with Tuvor and Längs ekots stigar. It will be remembered that, even in comparison with Westman's Bruksprosa, Natur, Tuvor and Nomad (1931) have significantly high Ncpd frequencies (Table 52E). The lowest frequencies are found in Passad (1945), Aniara (1956) and Doriderna (1980).

Rather than look for a link with period, a more fruitful approach appears to be to consider the character of the various collections. There is one obvious difference between the poetry collections with the highest Ncpd frequencies and those with the lowest frequencies, namely the predominance of nature poetry and of cosmic poetry, respectively: Tuvor, the collection that is most uniformly nature-biased, tops the list, and Aniara and Doriderna, the two collections that deal almost exclusively with macro and micro cosmos, are at the bottom of the list.

Looking again at Table 52P in the light of this link with subject-matter, one can trace a clear connection with HM's preoccupations during different periods of his life. The very earliest poetry drew on his experiences at sea, but from 1931 onwards, nature was the major impetus for his writing. From Passad (1945) on, for almost three decades, HM's poetry was more inward-looking and he concentrated on philosophical and moral issues (including Aniara and Aniara-type poetry). Cikada, which contains many of his best nature vignettes, forms a minor peak within this period. Then there was a return to nature towards the end of his life.

Characterising poetry as 'inward-looking', and collections as 'containing many of his best nature vignettes', etc. is too subjective and imprecise an exercise, however, to be of any real help in finding an explanation for the uneven Ncpd distribution. It is, admittedly, not easy to get an accurate measure of, say, the amount of nature poetry in different collections, but it will be remembered that, during the excerption of Ncpds, every poem was classified as belonging to one of six 'poem types':

1. Nature vignette
2. Nature contemplation
3. Macro and micro cosmos
4. General contemplation
5. Personal or nostalgic
6. Narrative or polemic

(See 2.2.2 for a discussion of these, and Tables 22A-C for the distribution.)

In an attempt to arrive at a more objective measure, I have calculated the number of words in the nature poetry, i.e. Types 1 and 2, and expressed the number as a percentage of the total number of words in each collection (Table 52Q).

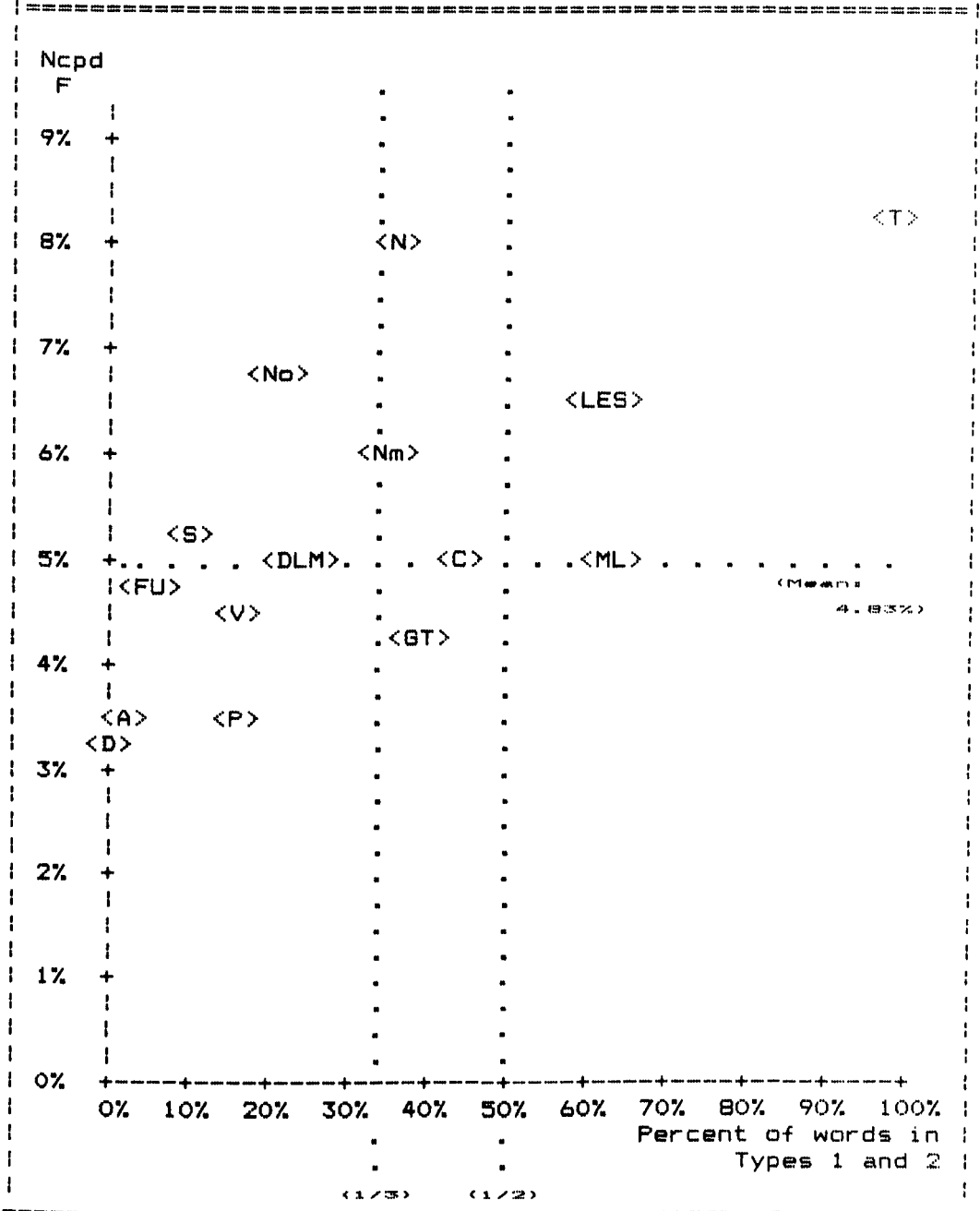
TABLE 52Q HM collections: proportion of nature poetry

Text	Total no words	No words in Types 1+2	Percentage of words in Types 1+2
S	3730	355	10%
FU	3665	263	7%
ML	1037	643	62%
No	5703	1139	20%
N	6136	2239	36%
Nm	1378	462	34%
P	9738	1521	16%
C	4664	2032	44%
A	19059	103	1%
GT	5969	2301	39%
V	8189	1302	16%
DLM	10607	2585	24%
T	3299	3244	98%
LES	4219	2557	61%
D	4512	0	0%

The percentages of words of Types 1 and 2 are compared with the Ncpd frequencies in the collections in Table 52R (see next page).

Two of the three collections that consist of more than half nature poetry (T and LES), and four of the seven collections that consist of more than a third nature poetry (T, LES, N and Nm) have Ncpd frequencies well above the mean; only GT has not. Of the eight collections that consist of less than a third nature poetry, only one (No) has a Ncpd frequency considerably above the mean, and three (D, A and P) are well below it.

TABLE 52R The relationship between Ncpd frequency and proportion of nature poetry
 (Words of Types 1+2 expressed as a percentage of the total no of words in the collection)



It looks as if there may, indeed, be a link between Ncpd frequency and genre or subject matter. The next step is to investigate the exact Ncpd frequencies in the six poem types

At a glance, the nature poetry (i.e. Types 1 and 2) does indeed appear generally to have high Ncpd frequencies, but there are also some high figures in the personal/nostalgic and the narrative/polemic poetry (Types 5 and 6). Within the nature poetry, the vignettes are clearly more cpd-dense than the contemplations: in all collections that have both types, Type 1 frequencies are higher than Type 2.

Some extreme values, e.g. 13.95% (Type 3:N) and 0.95% (Type 3:P) are based on very few words and/or very few Ncpds and, in some cases, turn out to represent one poem only. (For the number of poems in each case see Table 22A.)

The information contained in Table 52S can be more clearly seen in graphical form. Table 52T (next page) shows the Ncpd densities (along the y-axis) of different poem types, with the collections listed in chronological order along the x-axis. (For the sake of space, the usual initials are written vertically). To avoid misleading peaks in the histogram, seven figures in Table 52S which are based on single poems only have been omitted, namely the two mentioned above (Type 3: N and P), and also Type 2:A, Type 3:S, Type 4:FU and Type 6:FU and T.

The first poem type can clearly be seen to be the most compound-dense, probably followed by types 2 and 5. Even though, in individual collections, particularly those from the thirties, other types also achieve high percentages, no one type has as consistently high figures as the nature vignettes: in ten of the eleven collections that contain nature vignettes, their Ncpd percentage is 5% or more, and in five of them it is 8% or more. For type 2 only six out of

TABLE 52T Ncpd density and poem type

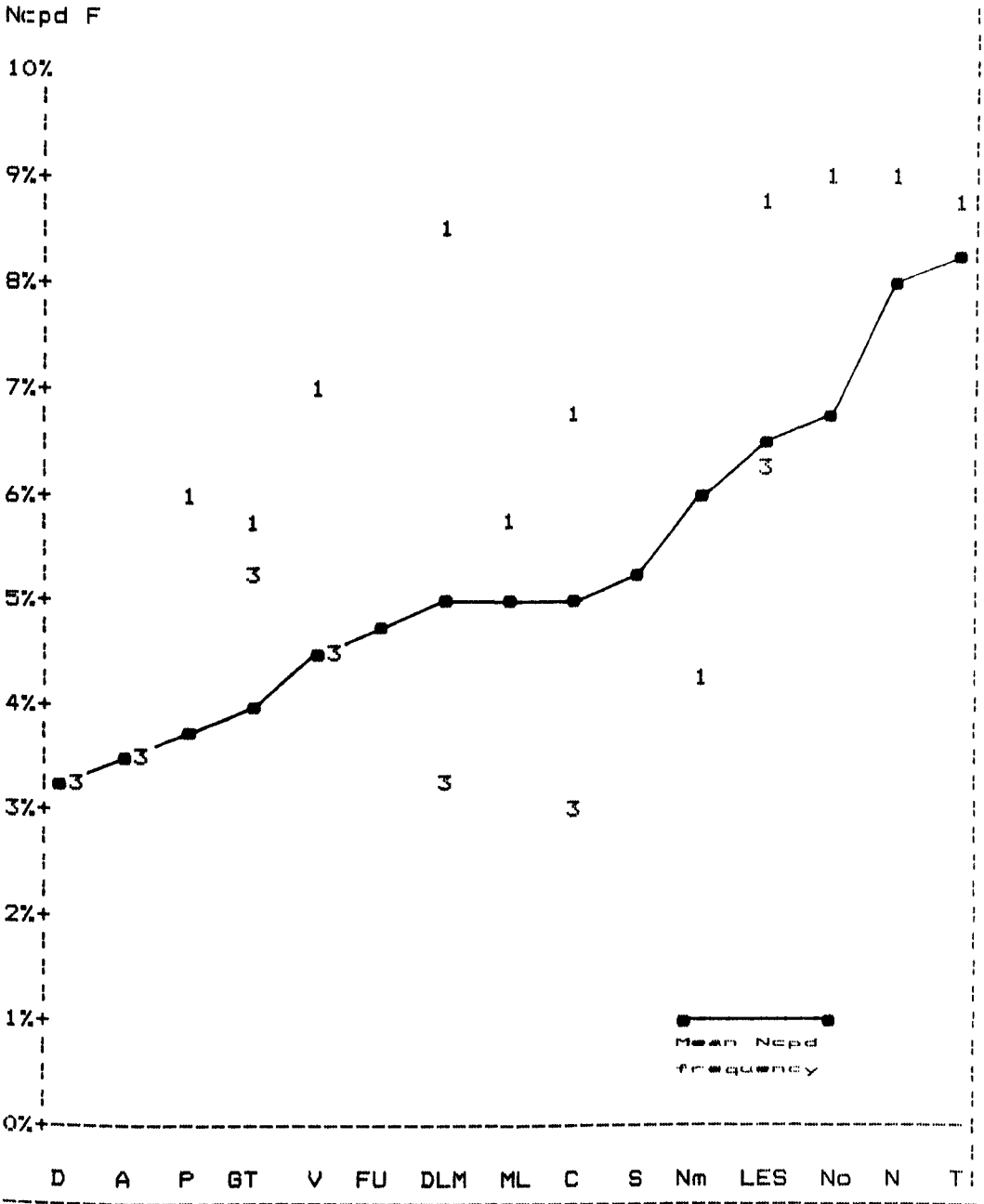
Ncpd F	POEM TYPE 1	POEM TYPE 2	POEM TYPE 3
11% +			
10% +			
9% +	xx		
8% +	XX xXX		
7% +	XX XXX	X X	
6% +	XX xX XXXX	XX X X	X
5% +	XXX XX xXXXX	X xXX X X	x X
4% +	XXX XX XXXXX	X XXX x XxX	X X
3% +	XXXXXX XXXXX	X XXX XX XXXX	Xx X
2% +	XXXXXX XXXXX	X XXXxXX XXXXX	XXXX Xx
1% +	XXXXXX XXXXX	XXXXXXXXX XXXXX	XXXX XX
	XXXXXXXX XXXXX	XXXXXXXXX XXXXX	XXXX XX
	SFMNNNPCAGVDTLD	SFMNNNPCAGVDTLD	SFMNNNPCAGVDTLD
	ULo m T L E	ULo m T L E	ULo m T L E
	M S	M S	M S

Ncpd F	POEM TYPE 4	POEM TYPE 5	POEM TYPE 6
11% +			
10% +	X		
9% +	X	x	
8% +	X	X	
7% +	X	XX	X X
6% +	X	XXX	xX X X
5% +	X X	XXX	XX X X
4% +	X XX X	XXXX	XXX X X
3% +	X XX xX XXX	X xXXXX x	X xXXXX X x X
2% +	X XX XX XXX X	X XXXXXx Xx	X XXXX X XXX x
1% +	X xXX XX XXX X	X XXXXXX XX x	X XXXX X XXX X
	X XXX XX XXX X	X XXXXXX XX X	X XXXXXX XXX X
	X XXX XX XXX X	XXXXXXXXX xXX X	X XXXXXX XXX X
	X XXX XX XXX X	XXXXXXXXX XXX X	X XXXXXX XXX X
	SFMNNNPCAGVDTLD	SFMNNNPCAGVDTLD	SFMNNNPCAGVDTLD
	ULo m T L E	ULo m T L E	ULo m T L E
	M S	M S	M S

thirteen reach 5% or more, and none 8%. For type 5 four out of twelve collections reach 5%, and one goes above 8%. The cosmic poetry (type 3) is clearly the least cpd-dense. It only achieves 5% or more in two collections.

Table 52U demonstrates the distribution of the frequencies

TABLE 52U Distribution around the mean of Ncpd frequencies in poem types 1 and 3



for the nature vignettes and the cosmic poetry around the overall mean Ncpd frequencies for the various collections, which have here been listed in order of rising means rather than in chronological order. Only two values are on the 'wrong' side of the mean: the nature vignettes in Nm (figure based on four poems) and the cosmic poetry in GT (two poems only).

In Table 52V the total number of words and Ncpds for each poem type has been added up and the Ncpd percentages for each type calculated. The differences have been tested for statistical significance.

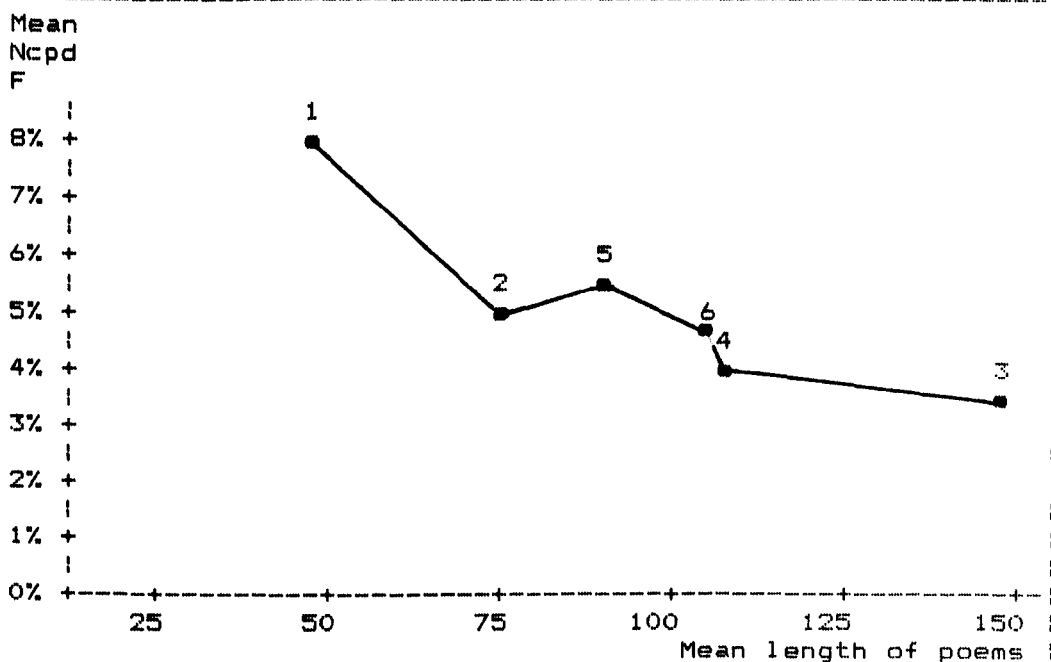
TABLE 52V Ncpd frequencies in poem types including significance testing							p<0.001	
Poem type	No words	No Ncpds Obs.	Exp.	F %	chi ²	res.	+/-	
Type 1	10890	860	522	7.89%		+14.79	+	
Type 2	9856	517	472	5.25%		+ 2.07		
Type 3	25474	884	1220	3.47%	352.64	- 9.62	-	
Type 4	18259	732	874	4.01%		- 4.80	-	
Type 5	9440	530	452	5.61%		+ 3.67	+	
Type 6	14245	699	682	4.91%		+ 0.65		

The overall Ncpd frequency for nature vignettes is considerably above the overall HM (main data) mean (4.83%), and the cosmic poetry is well below it. The chi² value is high, and significant at the 0.001 level. It is the high frequencies in the nature vignettes and the low frequencies in the cosmic poetry that are chiefly responsible for the uneven distribution, but as can be seen from the generally high residual figures, the distribution as a whole is far from standard normal.

There is another difference between type 1 and type 3 poems which should not be overlooked, namely that of length.

The mean length of the nature vignettes is 48 words and that of cosmic poems 147 words (See Table 22A). It does not seem unlikely that a poet would be more prone to use cpds in a more concentrated form of poetry: the alternative is usually a longer prepositional or genitival phrase. The graph in Table 52W shows that there is indeed a (negative) correlation (see 2.3.3) between the mean lengths of poems of the different types and the mean Ncpd frequencies.

TABLE 52W The relationship between mean Ncpd frequency and mean length of poem.
Numbers refer to poem types.



To test this idea in more detail, the lengths of individual poems in two collections have been correlated with the percentage of Ncpds in the individual poems. The collections chosen are Tuvor (69 poems) and Doriderna (44 poems), the two with the overall highest and lowest Ncpd percentages.

The poems range in length between 15 and 409 words, and

the Ncpd frequencies between 0% and 28.6%. There is indeed a negative correlation between poem length and Ncpd density, though not as strong as the comparisons of means in Table 52W would lead one to believe. The correlation coefficient is -0.4 , which is not a high figure, but it is significant at the 0.001 level. In these two collections, one can expect it to be the case that the shorter the poem, the higher the ratio of Ncpds.

It is the case, however, that Tuvor, which consists of 99% nature poetry, has predominantly short poems (ranging between 21 and 152 words; mean length 48), and the reason for the higher Ncpd frequencies in shorter poems could still be subject-matter rather than length. Doriderna (100% cosmic poetry) has a wider range of poem lengths (between 15 and 409 words; mean length 103). In order to eliminate the subject-matter variable I have therefore also investigated the relationship between poem length and Ncpd frequency within Doriderna itself. The coefficient here turns out to be -0.19 only, which is not significant even at the 0.1 level of probability. The conclusion that must be drawn is that, even though there is a tendency towards greater Ncpd density in shorter poems, there appears to be a stronger link between Ncpd density and subject-matter.

One further point needs to be considered. It is possible that the differences in Ncpd frequency could simply reflect differences in overall noun frequency. In order to test this notion, I have selected three of HM's collections for a more detailed statistical analysis (Green 1985), namely the two with the highest and the lowest overall Ncpd frequencies, Tuvor, with its predominance of short nature poems, and

Doriderna, which consists entirely of cosmic poetry, and Längs ekots stigar. The latter occupies an intermediate position between the other two in several respects (mean Ncpd frequency, mean length of poem, general character), though it is closer to Tuvor than to Doriderna in most of these, and particularly in character: although it contains poems of all six types, more than half is nature poetry (see Table 52X).

It looks as though one should expect around 27% nouns in an average Swedish text: Westman's Bruksprosa contains 27.05% nouns and Allén's newspaper language 26.62% (22.17% nouns and 4.45% proper nouns). In Table 52X we see that it is indeed the case that the most Ncpd-dense collection, Tuvor, also has a higher than average proportion of nouns and Doriderna a lower than average proportion, whereas Längs ekots stigar is just slightly above the norm.

Text	Ncpds F	No words	% words in Types 1+2	Mean length of poem	Nouns F
T	8.21%	3299	98%	48	29.6%
LES	6.57%	4219	61%	59	27.4%
ID	3.15%	4512	0%	103	23.05%

In Table 52Y the differences in noun frequency are tested for statistical significance.

Text	No nouns observed	No nouns expected	chi ²	p	res.	+/-
T	977	895			+2.74	(+)
LES	1185	1173	15.00	0.001	+0.35	
ID	1129	1224			-2.71	(-)

The differences are statistically significant at the 0.001 level (the minimum value for χ^2 at two degrees of freedom being 13.816). The excess of nouns in Tuvor and the shortfall in Doriderna are about equally responsible for the uneven distribution. This finding is not surprising: descriptive or impressionistic nature poetry might well be expected to be richer in nouns than the more speculative cosmic poetry. It is also possible that the length of poem is relevant: a shorter poem might favour nouns at the expense of, say, function words.

Are the differences in noun density the reason for the differences in Ncpd density? If so, the proportion of Ncpds to nouns should not vary appreciably between the three collections. The next step is therefore to investigate the proportion of Ncpds to nouns in the three collections, and to test the differences for statistical significance (Table 52Z).

TABLE 52Z Proportion of Ncpds to nouns in three collections: significance testing p = 0.001							
Text	No nouns	Observed no Ncpds	F %	Expected no Ncpds	χ^2	res.	+/-
T	977	271	28%	205		+4.61	+
LES	1185	277	23%	248	62.72	+1.84	
ID	1129	142	13%	237		-6.17	-

The differences are significant at the 0.001 level - it is a considerably higher χ^2 value than for the proportion of nouns to words. The idea that the overall Ncpd frequencies simply reflect overall noun frequencies can thus be rejected, at least as far as these three collections are concerned. Without counting all the nouns in the entire corpus, one cannot be certain that the same would be true for all the collections, but there is at least a strong indication that

compounding may well be a poetic tool preferred in certain types of poetry by HM, namely in nature poetry.

I would suggest, as a general conclusion, that the use of Ncpds in HM is linked with two factors: subject-matter and concentration. We have seen (Table 52L) that factual or 'semi-factual' writing tends towards Ncpd-density. The nature poetry is probably the most factual, and the cosmic poetry, with its high degree of speculation and contemplation, perhaps the least factual of HM's poetry. We have also seen that there is a (weak) negative correlation between poem length and Ncpd-density (Table 52W). When both factors come together, as in the nature vignettes, we find the highest Ncpd frequencies (Table 52V).

HM uses Ncpds to a greater extent than contemporary writers (Tables 52F, 52M and 52O), and the answer to the question posed at the end of 5.1.2 is: Ncpds can indeed be regarded as style markers in HM's writing.

5.3 Other frequency comparisons

5.3.1 Frequencies of different types of noun compound

Even though HM's language generally contains more Ncpds than that of contemporary writers, it is less because of their overall numbers than because of their character that they often rate a mention in the literature. Epithets like 'förbluffande', 'djärva', 'överraskande', even 'tungt tumlande' are used by Espmark (1970 pp109 and 243-4) to describe HM's new cpd formations. Hallberg's phrase (1941 p6) 'iögonenfallande talrika och originella sammansättningar' can be read in two ways. The intended meaning is undoubtedly the one that would also be achieved without 'och': none of the examples are of established cpds. Original cpds, i.e. non-established, particularly creative, formations, may well be much more frequent in HM than in other writers. That they are more frequent than in, for instance, 'functional prose' (bruksprosa) goes without saying.

Prose

In order to test whether non-established cpds are in fact more frequent in HM than in other writers, I have looked initially at the Ncpds in the prose samples, first samples only (see 2.2.1 and Table 52H), i.e. 200 Ncpds used by HM and 200 used by other writers, and compared the figures for 's' (found in SAQL) and 'non-s' formations. Even though it is true that many lexicalised cpds are not to be found in SAQL, all those that are there can be assumed to be lexicalised (see discussion in 2.1.4). Table 53A gives the figures for the prose samples, HM and control group separately.

TABLE 53A Established (s) and potentially novel (non-s) Ncpds in 20 short prose samples HM and control group

TEXT SAMPLE	s	non-s	% potentially novel
HM: UFG	5	15	75%
VTK	6	14	70%
DFJ	7	13	65%
KF	7	13	65%
VTD	9	11	55%
B	9	11	55%
VPM	10	10	50%
VU	13	7	35%
RUM	13	7	35%
NB	14	6	30%
HM OVERALL	93	107	53.5%
CONTROL:			
Lidman	11	9	45%
Fridegård	12	8	40%
Ekström	12	8	40%
Lo-Johansson	13	7	35%
Johnson	15	5	25%
Moberg	15	5	25%
M. Martinson	16	4	20%
Aspenström	19	1	5%
Lagerkvist	20	0	0%
von Rosen	20	0	0%
CONTROL OVERALL	153	47	23.5%

As can be seen, over half of HM's Ncpds are potentially new formations, whereas more than three quarters of those in the control samples are included in SAOL. The top four control samples overlap with the bottom three HM samples as regards frequencies of potentially new formations.

However, a cpd classed as 'non-s' is by no means necessarily an original formation: the category contains lexicalised as well as latent and creative cpds (as discussed in 2.1.4). Whereas 's' and 'non-s' cpds can be objectively distinguished, the same is not true of lexicalised, latent and creative cpds: it is often a matter of degree (though see 4.3 about native speaker agreement). I have examined the 154 potential-

ly novel Ncpds in the prose samples and extracted those that I regard as being in some way creative.

The lists of examples below are in some ways an oversimplification, in that there appear to be clear dividing lines between the categories. I have set up a borderline category in order to illustrate the nature of the classification problem.

CREATIVE CPDS IN 20 SHORT PROSE SAMPLES

.....		
Borderline	.	Creative	
.....			
CONTROL	.		
barngreta	.	hyckelnucka	
skatansikte	.		
änglaskinn	.		
.....			
HM	.		
bildrotor	.	bottenskog	sommarande
cigarrspanjor	.	fulländningskrets	spegelgröniska
dygdebeteckning	.	hejareslav	tvättsvampsnäsa
emaljfängelse	.	himlagäck	uppbrottshingst
fullkomlighetstyp.	.	landspringa	vattenhimmel (twice)
irrblossnatur	.	ljusgyckel	vinterlakan
korpslott	.	locktapet	ödeskurva
molnskok	.	lusttåga	
märkesodling	.	lövdager	
plöjningsresa	.	manetkisel	
vattenbild	.	molnmjök	
världsnomad	.	silverspringa	
.....			

The remaining non-s cpds are labelled 'latent'. Many of them are generally accepted cpds even though, for one reason or another, they are not included in SAOL.

LATENT CPDS IN 20 SHORT PROSE SAMPLES

Examples only

CONTROL	bryggstuga	furustock	järnpipa
	kolmilare	parkarbetare	statarbostad
	vattenstänk		
.....			
HM	arvprat	biosalongsande	cigarettavdelning
	författarkongress	golfströmsvärme	kölvattendrag
	skogsvind	smickerord	ståldurk
	torparflicka	träbrygga	vattenrenhet
.....			

Table 53B shows the numbers and percentages of the different types of Ncpd-formation found in the prose samples. The creative column includes borderline cases.

TABLE 53B Established, latent and creative Ncpds in 20 short prose samples							
TEXT SAMPLE	SAQL		LATENT		NON-SAQL CREATIVE		
	No	%	No	%	No	% of cpds in the work all (non-s)	
NB	14	70%	5	25%	1	5%	(17%)
RUM	13	65%	3	15%	4	20%	(57%)
VU	13	65%	5	25%	2	10%	(29%)
VPM	10	50%	8	40%	2	10%	(20%)
B	9	45%	10	50%	1	5%	(9%)
VTD	9	45%	10	50%	1	5%	(9%)
KF	7	35%	10	50%	4	20%	(29%)
DFJ	7	35%	8	35%	4	20%	(33%)
VTK	6	30%	11	55%	3	15%	(21%)
UFG	5	25%	5	25%	10	50%	(67%)
HM OVERALL	93	46.5%	75	37.5%	32	16%	(29%)
von Rosen	20	100%	0	0%	0	0%	(0%)
Lagerkvist	20	100%	0	0%	0	0%	(0%)
Aspenström	19	95%	1	5%	0	0%	(0%)
M.Martinson	16	80%	3	15%	1	5%	(25%)
Johnson	15	75%	5	25%	0	0%	(0%)
Moberg	15	75%	5	25%	0	0%	(0%)
Lo-Johansson	13	65%	6	30%	1	5%	(5%)
Ekström	12	60%	8	40%	0	0%	(0%)
Fridegård	12	60%	8	40%	0	0%	(0%)
Lidman	11	55%	7	35%	2	10%	(22%)
CONTROL OVERALL	153	76.5%	43	21.5%	4	2%	(9%)

The difference between HM and the control writers is considerable. In every control sample, more than half of the Ncpds used are found in SAQL; only three of the ten HM samples have similar frequencies of 's'-cpds. The picture is reversed if the figures for creative formations are examined. Only three of the ten control samples contain any creative cpds at all, whereas every HM sample contains at least one. The sample from Utsikt från en grästuva has an astounding 50% - 10 out of 20 - creative formations:

OM NATURSKILDRING

På en himmel som speglas nedåt i sjön, snor molnen runt som sommarandar, och där du rör fram över denna vattenhimmel doppar sig din åra mot aftonen framt som en mörk träsked i molnmjölken. Du hisnar i tyst och hemlig svindelkänsla, på en gång förlorad och hemma i speglingarnas liusgyckel, och rör fram dels i vatten och dels i himlagäck. Båten kastar skugga i vattenhimlen och kölvatten-draget rynkar i glasberget. Långt bort ser du en käre skoogsvind röra om i speglad lövdager. Den svallvågsrörda spegelgrönskan bucklar sig. En kvinna med en gul blus på stranden speglas med, hennes vattenbild dras ut i lusttågor fladdrande likt eldtungor i vattenrenhet.

I flanken av livets väsen sådant du tänker dig det, letar din tanke - som också är din dröm - efter sin sommarkväll. Alla somrar i minnet skevar in i fladdermusflykt /* för att få fram centralsommarkvällen...

(UFG9)

Of HM's Ncpds in the prose samples, more than half are potentially new formations (107 out of 200) whereas, in the control group, SAQL-cpds outnumber potentially new cpds by about three to one (153 out of 200). Of HM's potentially new formations almost one in three (32 out of 107) is a creative cpd. Of the control group's potentially new formations only about one in twelve (4 out of 47) is creative. HM's overall frequency of 16 out of every 100 Ncpds being creative is very high in comparison with the control group's 2%.

The difference in the frequency of creative Ncpd formations between HM and the control prose samples is statistically significant, as the chi² test shows (Table 53C).

TABLE 53C Significance testing of creative Ncpd frequency in prose samples; HM and control

Text	Total no Ncpds	No creative Ncpds	Exp. no crea.cpds	chi ²	p
HM	200	32	18	21.8	0.001
Control	200	4	18		

*The sample ends here (after 20 Ncpds).

Poetry

One of the operations performed by the computer on the main data is the sorting into those included (s) and those not included in SAOL. The overall proportion of potentially new formations in the poetry is similar to that in the prose samples. Less than half of HM's cpds are found in SAOL:

	s		non-s	
	No	F	No	F
HM prose samples	93	46.5%	107	53.5%
HM poetry (main data)	1948	43.9%	2490	56.1%

Table 53E gives the details for the various HM collections. The differences found have been tested for significance.

Text	No Ncpds	s No	non - s Obs no	F	Exp no	chi ²	res.	+/-
S	192	79	113	59%	108		+0.48	
FU	171	92	79	46%	96		-1.73	
ML	52	23	29	56%	29		0	
No	384	188	196	51%	215		-1.30	
N	489	165	324	66%	274		+3.02	+
Nm	82	29	53	65%	46		+1.03	
P	352	186	166	47%	197	40.62	-2.21	
C	235	125	110	47%	132		-1.92	
A	658	221	437	66%	369		+3.54	+
GT	246	121	125	51%	138		-1.10	
V	373	163	210	56%	209		+0.06	
DLM	514	253	261	51%	288		-1.59	
T	271	119	152	56%	152		0	
LES	277	128	149	54%	155		-0.48	
D	142	56	86	61%	80		+0.67	

In every collection, at least around half of the cpds are potentially new formations. Looking at the residuals, we find

that we have almost a normal distribution: a few collections have indeed got exactly, or very nearly, the number of non-s cpds that would be expected in a even distribution, and only two values are outside ± 3 . It is the excess of potentially novel formations in Aniara and Natur that are mainly responsible for the significant, but not high, χ^2 value.

If a comparison is made with the overall Ncpd frequencies (Table 52D), an interesting point emerges. Whereas Natur, which has a high proportion of potentially new formations, also has a high overall Ncpd frequency, Aniara, which also has a high proportion of potentially new formations, has one of the lowest overall Ncpd frequencies. This must be because a high proportion of the cpds in Aniara are, on the one hand, neoclassical formations like fönoglob, fotofag and fototurb (cf 2.1.3) and, on the other, combinations with a HM neologism as first or last constituent, e.g. goldonderhälsning, goldonderlära, billighetsgoldonder, chefsgoldondör. Gopta- forms no less than nine different cpds, some with multiple occurrences, e.g. goptalära, which occurs four times.

In order to assess whether the high proportions of non-SAOL cpds can be expected in poetry in general or whether they are peculiar to HM, a comparison has been made with the only other readily available data, namely the poetry of Hjalmar Gullberg, whose cpds I have extracted from the Thavenius concordance. The sorting into 's' and 'non-s' has been done by hand.

Text	Ncpds			
	s		non-s	
	no	F	no	F
Gullberg	1306	71.1%	531	28.9%
HM	1948	43.9%	2490	56.1%

Gullberg's proportion of potentially new formations is somewhat higher than the average for the control prose samples, but considerably lower than both the prose and poetry of HM:

Control prose samples	23.5%
Gullberg, poetry	28.9%
HM prose samples	53.5%
HM poetry	56.1%

It is not surprising, perhaps, that the figures for poetry are higher than those for prose: one might well expect poetic cpd formation to be more adventurous: 'In poetry... there seem to be unlimited possibilities of word-composition' (Jespersen, 1942 p140).

Despite the blunt nature of the measuring tool ('s' vs 'non-s'), it looks as if there is indeed a consistent difference between HM and the other contemporary writers examined, as regards the readiness to use well established formations as opposed to forming 'temporary' combinations. This difference is even more clearly brought out when the figures for creative formations are considered.

From both the HM main data and the Gullberg concordance I have extracted the creative cpd formations from among those already classified as 'non-s'. The remaining 'non-s' cpds are all classified as latent formations. They range from lexicalised (though for various reasons not included in SAOL) cpds like fingerspets, husgavel or hyllningskör, to perhaps more temporary formations like havsdimma, hemlandsminne or konunga-brud. The dividing-line between these formations and borderline creative cpds like hambodunge, nyttoråg or stormväg is not clear-cut, however, (cf 2.1.4, particularly Table 21C) and, in large-scale calculations, the numerous borderline

cases cannot be ignored. There is no doubt about words like akvariedrabant, allésteq, aprilbro, silversopor or solbiälke being creative but, as in the prose samples, there are many cpds that appear to be just slightly out of the ordinary.

It is thus not possible to make up clearly delimited lists of creative cpds or to calculate accurate, unequivocal numbers of creative, latent and lexicalised formations. To enable me to compare HM with other writers I have calculated a maximum and a minimum figure for creative cpds, depending on whether all or none of the borderline cases are included. This, of course, also results in a minimum and maximum figure for the latent formations (Table 536), and in ranges of percent figures.

TABLE 536 Established, latent and creative formations in HM's poetry (main data)									
Text	Total no	s	non - s						
			Latent			Creative			
	Ncpds	no	Min no	Max no	Max no	Min no	% of all Ncpds	% of non-s	
IS	192	79	86	101	27	12	6-14%	11-23%	
FU	171	92	56	59	23	20	12-14%	25-29%	
ML	52	23	20	22	9	7	14-17%	24-31%	
No	384	188	131	154	65	42	11-17%	21-33%	
IN	489	165	189	208	135	116	24-28%	36-42%	
Nm	82	29	40	44	13	9	11-16%	17-25%	
P	352	186	112	119	54	47	13-15%	28-33%	
C	235	125	65	75	45	35	15-19%	32-41%	
A	658	221	276	337	161	100	15-25%	23-37%	
GT	246	121	58	79	67	46	19-27%	37-54%	
V	373	163	115	143	95	67	18-25%	32-45%	
DLN	514	253	136	165	125	96	19-24%	37-48%	
T	271	119	65	79	87	73	27-32%	48-57%	
LES	277	128	73	92	76	57	21-27%	38-51%	
D	142	56	44	55	42	31	22-30%	36-49%	
HM	4438	1948	1466	1732	1024	758	17-23%	30-41%	

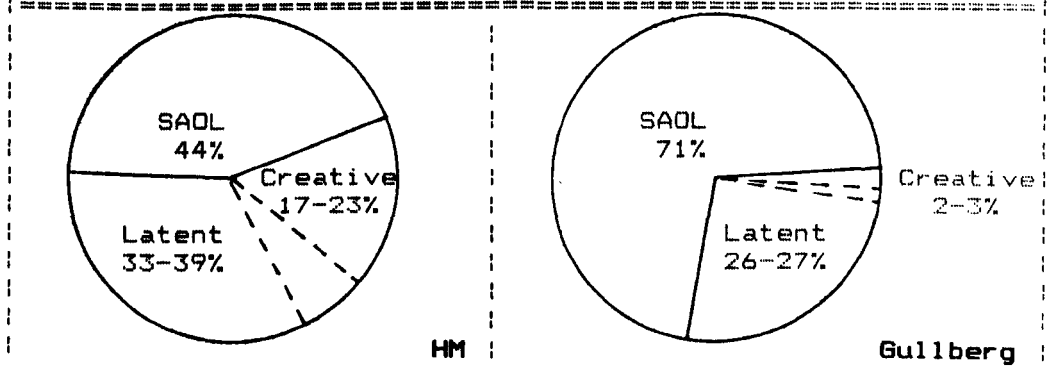
The proportions of creative formations, whether considered in relation to all the Ncpds or just to the potentially novel

formations, are always sizeable, and similar to those found in the prose samples: about one in five of all HM's Ncpds and about one in three of his non-established formations are creative.

Looking at individual collections, there is a clear line of development. None of the early collections, apart from Natur, which has often been singled out for its use of language (among other things), reaches maximum figures above 33%. From Cikada (1953) onwards the proportions of creative cpds rise, reaching particularly high figures in the predominantly nature-poetry collections Tuvor, Gräsen i Thule and Längs ekots stigar. The comparatively low figures for Aniara can be explained by the fact that the many novel cpds involving neologisms feel latent rather than creative once the neologism has been accepted by the reader as a concept: the novelty lies in the words gopta and mima, not in the cpd formations goptabord and mimasal.

In Table 53H, HM's and Gullberg's overall proportions of various types of cpd are compared. It clearly shows the differences between the two poets in their Ncpd usage.

TABLE 53H Established, latent and creative cpd formations in HM's and Hjalmar Gullberg's poetry



Birger Sjöberg's Kriser och kransar may, according to Espmark 1970 (p 242ff), have acted as a minor catalyst behind the 'martinsonska språkets egen naturvuxna utveckling' (particularly in respect of 'nybildningar' in Natur). I have therefore also looked at the cpds extracted from the Birger Sjöberg samples (the first five poems of five collections), and the following figures emerged:

TABLE 53I Established, latent and creative Ncpd formations in the Birger Sjöberg samples									
Text	Total		non - s						
	no	s	Latent			Creative			
	Ncpds	no	min no	max no	max no	min no	% of all Ncpds	% of non-s cpds	
Fridas bok	67	46	19	21	2	0	0-3%	0-9%	
Kriser & kransar	52	14	17	30	21	8	15-40%	21-55%	
Fridas andra bok	41	32	8	9	1	0	0-2%	0-11%	
Minnen fr.jorden	13	7	3	4	3	2	15-23%	33-50%	
Syntaxupproret	20	9	7	9	4	2	10-20%	18-36%	

Kriser och kransar is clearly uniquely rich in creative formations (at least in the poems sampled), albeit many of them border on latent formations. Even the conservative estimate of 15% is higher than Helén's (1946 p281) estimated 12% of 'nybildningar' among the cpds in Kriser och kransar. The proportion of creative formations (a possible 55% of the non-s cpds) is on a par with HM's highest figures. At the opposite extreme are the samples from the two Frida books, which have extremely low proportions of creative formations. The percentage figures for creative cpds in Minnen från jorden and Syntaxupproret equal those in many of HM's collections, but the actual numbers extracted from these samples are so small that one must be cautious about attaching too much importance to them.

If the full figures for Birger Sjöberg were available, they would be likely to fall somewhere between Gullberg and HM. The overall figures from the samples indicate such a result (Table 53J).

TABLE 53J Established, latent and creative Ncpd formations in Gullberg, Sjöberg (samples) and HM

Text	s		non - s			
			Latent		Creative	
	no	F	no	F	no	F
Gullberg	1306	71%	483-493	26-27%	38-48	2-3%
BS samples	108	56%	54-73	28-38%	12-31	6-16%
HM	1948	44%	1466-1732	33-39%	758-1024	17-23%

The differences have been tested twice for statistical significance, once for the minimum numbers and once for the maximum (Table 53K).

TABLE 53K Significance testing of creative Ncpd frequency seen in relation to the total no of Ncpds

Text	Ncpds Total no	Creative cpds		chi ²	p	res.	+/-
		Obs no	Exp no				
		(min.)					
HM	4438	758	554	104.39	0.001	+8.7	+
BS samples	193	12	24			-2.5	
Gullberg	1837	38	229			-4.8	-
		(max.)					
HM	4438	1024	757	318.65	0.001	+9.7	+
BS samples	193	31	33			-0.4	
Gullberg	1837	48	313			-15.0	-

Not surprisingly, the differences are found to be statistically significant. The chi² figures are very high, 13.82 being deemed to be significant at the 0.001 probability level with two degrees of freedom. According to these tests, the

Sjöberg figures do not contribute greatly to the uneven distribution, but can be accounted for by normal variation.

In Tables 53J and K, the creative cpds have been seen as a proportion of the total no of Ncpds in the data. It remains to investigate how large a proportion they form of the potentially new formations. Significance testing takes account of the differences in size of the various texts, and I have therefore applied the chi² square test to these figures also (Table 53L). I have again run the test both for minimum and maximum numbers.

TABLE 53L Creative cpds seen in relation to all non-s Ncpds, including significance testing							
p < 0.001							
Text	Non-s total no	Creative cpds			chi ²	res.	+/-
		Obs no	F	Exp no			
		(min)					
Gullberg	531	38	7.2%	138		-8.5	-
Sjöberg samples	85	12	14.1%	22	95.68	-2.1	
HM	2490	758	30.4%	648		+4.3	+
		(max)					
Gullberg	531	48	9.0	189		-10.3	-
Sjöberg samples	85	31	36.5	30	127.39	+0.2	
HM	2490	1024	41.1	884		+4.7	+

The HM figures are even higher than those arrived at for the prose samples (Table 53B), where 29% (including borderline cases) of non-s cpds were found to be creative.

Of HM's potentially new formations in the main data, three in ten are clearly, and four in ten possibly, creative. The corresponding figures for Gullberg are one in fourteen and one in eleven. The maximum Sjöberg figure comes close to HM's but, because of the small size of the sample, it is difficult

to know how much importance to attach to it. The significance tests indicate that Gullberg's lack of creative cpds is the major factor in the uneven distribution. The Sjöberg figures are within the range of normal variation. HM's proportions of creative cpds, whether or not borderline cases are counted, are higher than one would expect in an even distribution allowing for normal variation.

HM's high proportion of non-established cpds in both prose and poetry is in line with the demands he made on his language to be fresh and free of cliché. It is a statistical indication of his conscious and consistent striving to avoid 'vaneord' and of the fact that all his writing has a lyrical character (cf 1.1.1 and 1.1.2).

But it is not only the avoidance of well-worn combinations that is noticeable in his language: it is the high proportion of creative formations among his non-established cpds that, above all, along with other innovative linguistic features, characterise his style. They are the true style-markers. It is interesting that, whereas the proportion of potentially novel cpds remains fairly constant in HM's language (Table 53E), the proportion among them of creative cpds is considerably higher in the later, post-Passad, poetry (Table 53G). HM always liked to form new cpds, but his skill in creating interesting ones grew over the years.

In Chapter 6 I shall take a closer look at the creative Ncpds, and in Chapter 7 I shall study them in their contexts.

5.3.2 Frequencies of individual elements

Summer was HM's season, and sommar is one of the most frequently occurring elements in HM's cpds, challenged only by vatten and sol for top ranking. Table 53M gives two rank-order lists of the twenty most commonly used elements, counting on the one hand the total number of occurrences and on the other the number of different combinations elements enter into. All these most frequently used elements are nouns. Most are found in both lists. Considerable differences in number between the two lists for any one noun can be explained by its participating in lexicalised cpds with high frequencies in the data (e.g. solnedgång, månshen and månstrimma, insjö, framtid and urtid).

TABLE 53M Rank order lists of the most commonly used elements in the HM main data

Noun	Total no of occurrences	Noun	No different cpds	No as first const.	No as final const.
1 sol	92	1 vatten	66	56	10
2 vatten	89	2 sommar	51	43	8
3 sommar	82	3 hav	46	29	17
4 tid	69	4 värld	47	34	13
5 skog	68	5 sol	46	37	9
6 värld	64	6 död	45	35	10
7 dag	63	skog	45	24	21
hav	63	sten	45	23	22
9 sjö*	62	9 dag	43	9	34
vind	62	10 himmel	42	25	17
11 sten	55	11 sång	40	4	36
12 ljus	52	vind	40	13	27
sång	52	13 tid	37	10	27
14 död	51	14 land	36	7	29
vinter	51	15 stjärna	35	20	15
16 stjärna	50	vinter	35	31	4
17 himmel	49	17 natt	34	13	21
18 måne*	48	18 ljus	32	18	14
19 land	47	19 fågel*	31	12	19
20 natt	46	snö*	31	26	5

*These four nouns only appear in one of the lists. Sjö occurs in 26 different combinations and måne in 22; fågel and snö occur totally 45 and 42 times, respectively.)

As can be seen from the last two columns, most of these nouns, including the top-scoring vatten and sommar, occur most often as first constituent (modifier). A few nouns appear in approximately equal numbers as first and final constituent (e.g. sten and skog), and some are more commonly found as final constituent (head), a tendency particularly strong in sång, dag, land, tid and vind.

Are these rank order lists of any significance, or would lists of common cpd elements be similar whatever sizeable corpus of Swedish was sampled? In other words, are some of these nouns used more often by HM in cpds than by other Swedish users? Are some nouns more prone to take part in cpds than others? Are some nouns used more often as modifiers, and others as head?

In order to address such questions, I have made some comparisons between the most frequently used cpd elements in the HM main data and in additional data extracted from other sources. In all these comparisons I have counted types, not tokens, i.e. the number of different cpds the element in question is part of, not the total number of cpd occurrences of the element in the data.

Initially I have compared the most frequently used modifier nouns in HM (cf Table 32A) and Hjalmar Gullberg. The Gullberg corpus is about half the size of the HM corpus (c. 50,000 words and c. 100,000 words, respectively).

Table 53N lists, in rank order, the most frequent modifier nouns used by HM (down to a frequency of 22) and by Hjalmar Gullberg (down to a frequency of 8), eighteen nouns each.

TABLE 53N Most frequent modifier nouns in HM and Gullberg
Number of different cpds entered into

HM		Gullberg	
vatten-	56	kärlek-	13
sommar-	43	morgon-	12
sol-	37	män(ni)ska-	12
död-	35	fågel-	10
värld-	34	sommar-	10
vinter-	31	afton-	9
jätte-	30	folk-	9
hav-	29	gud-	9
män(ni)ska-	28	huvud-	9
is-	27	vatten-	9
eld-	26	blomster-	8
liv-	26	herde-	8
snö-	26	hus-	8
himmel-	25	kung-	8
skog-	24	liv-	8
sten-	23	silver-	8
höst-	22	själv-	8
löv-	22	vinter-	8

The lists are quite telling: anybody familiar with the writings of the two poets would not have much difficulty in identifying which list was culled from which poet - they could almost be inventories of their themes. Nature words dominate the HM list: sol, hav, is, snö, himmel, skog, sten and löv. Gullberg has only fågel and blomster - his list is dominated by human and cultural words: folk, huvud, herde, kung, kärlek, själv, hus. Against Gullberg's gud stands HM's jätte. Common to both lists are människa, liv, vatten, sommar and vinter. HM also has höst, whilst vår - popularly the most 'poetic' of the seasons - does not rate a place in either list. (HM has 15 different vår-cpds, Gullberg 3.)

Despite the differences between the two lists, the fact remains that HM's top two modifier nouns, vatten and sommar, also come near the top of Gullberg's modifiers. In order to assess how commonly some of these nouns are used in modifier position in Swedish cpds in other registers, I have counted

the number of different cpds they have entered into as modifiers in cpds listed in Allén's Nusvensk frekvensordbok and in Hassler-Göransson's Ordfrekvenser i nusvenskt riksspråk.

The latter has been separated into three parts, as they represent different registers:

H-G 3	= literary prose (cf. 5.2.1)	100,000 words
H-G 5	= mixed prose	100,000 words
H-G 124	= non-literary prose	300,000 words
Allén	= newspaper language	1,000,000 words

I have investigated the ten most frequent modifier nouns in HM and the ten most frequent modifier nouns in Gullberg, plus liv, the only noun common to both 'top eighteen' lists which would otherwise have been excluded. Sommar, vatten and människa are in both writers' top ten. Because of this overlap, the result is again a list of eighteen nouns (Table 530).

TABLE 530 Rank order lists of selected modifier nouns, frequent in HM and/or Gullberg													
Modifier noun	All four: Poetry corpuses				Individual non-poetry corpuses								
	non- poetry	HM	Hj.B.		H-G 3	H-G 5	H-G 124	Allén					
	OVERALL	diff:	diff:		diff:	diff:	diff:	diff:					
	RANKING	cpds:	cpds:		cpds:	cpds:	cpds:	cpds:					
isommar-	1	2	43	4=	10	4	12	1	20	2	29	6	70
iliv-	2	11	26	11=	8	2=	14	4=	10	5	25	3	81
ivatten-	3	1	56	6=	9	6=	10	2	13	4	26	5	72
ihuvud-	4	18	4	6=	9	5	11	6=	9	6	24	1	118
ivinter-	5=	6	31	16	4	8=	8	3	12	1	32	10	36
ivärld-	5=	5	34	11=	8	2=	14	9=	6	7	21	4	75
ifolk-	7	17	7	6=	9	14=	4	12=	5	3	27	2	90
imänniska-	8	9	28	2=	12	1	17	8	8	14	10	9	39
isol-	9	3	37	13=	7	6=	10	6=	9	10=	14	13	28
imorgon-	10	13	19	2=	12	8=	8	4=	10	8=	15	16	20
idöd-	11	4	35	15	6	8=	8	9=	6	15	8	8	48
ifågel-	12=	15	12	4=	10	14=	4	15=	4	8=	15	11=	32
is-	12=	10	27	17=	0	12=	5	9=	6	13	11	14	27
ijätte-	14	7	30	17=	0	17	2	15=	4	10=	14	7	58
igud-	15	16	8	6=	9	11	6	12=	5	16=	4	17	11
ikärlek-	16	14	13	1	13	16	3	12=	5	18	3	11=	32
iafton-	17	12	20	6=	9	12=	5	17	3	12	12	18	9
ihav-	18	8	29	13=	7	18	1	18	2	16=	4	15	21

It should be borne in mind that the choice of nouns was decided by the HM and Gullberg lists; other modifiers, not investigated, may well have been more productive in the other corpuses. Three of the four nouns common to both the poetry corpuses come out top of the overall ranking in the non-poetry corpuses. HM's top two nouns, vatten- and sommar-, turn out to be generally common first elements, whereas his next two, sol- and död-, generally rank lower. Gullberg's top modifier, kärlek-, generally ranks much lower.

However, rank ordering can only give a vague indication of the usage of modifiers. The raw figures in Table 530 show some surprising things. In three cases, the smaller corpuses have actually recorded a larger number of different cpds than have been found among Allén's 1,000,000 words, namely afton- (HM and H-G 124), hav- (HM) and sol- (HM). In the case of afton-, the relatively small number of cpds in Allén can perhaps be explained by the fact that it is a word that may be felt to be slightly archaic or poetic and therefore unusual in the newspaper language of 1965. (The H-G data represents language of the early part of the century, and the HM main data is, of course, all poetry.) However, no similar explanation can be given for hav- and sol-. Perhaps it is justified to talk about writers favouring certain modifier nouns.

The frequencies of modifier nouns should ideally be measured against the numbers of Ncpds in the various corpuses but, unfortunately, those figures are not available except for HM and Gullberg. Measuring them against the total number of words in the corpuses is another possibility, and those figures are available. Provided the corpus is not too small or too specialised, it seems reasonable to assume some

relationship between the number of words and the number of different cpds that can be expected using, say, sommar- or kärlek- or huvud- as modifier. However, any excess numbers found, over the expected number in an even distribution, may simply be a reflection of an overall tendency to form cpds, and it should be remembered that factual prose in general has been found to be richer in Ncpds than literary language (cf Tables 52A, B, C and L). If, therefore, HM or Gullberg are found to have excess numbers, that must say something about the user's preferences, perhaps about preferred subject areas (i.e. mark the corpus out as 'specialised'). For, even though the head-noun is normally regarded as the 'topic' and the modifier the 'comment', many modifier nouns are semantically as important as the head (a word like vattenstillnad, for example, cannot be said to be a type of stillness: the water carries at least equal semantic weight), and whilst the list of frequent modifiers can read like a list of a poet's themes (Table 53N), the same is certainly not true of the list of HM's most frequent head-nouns (Table 53Q).

Table 53P summarises significance testing undertaken for twelve* of the eighteen modifier nouns listed in Table 53Q. The six corpuses have been listed in an order ranging from poetry (HM and Gullberg) via literary prose (H-G 3), mixed prose (H-G 5) and non-literary prose (H-G 124) to newspaper language (Allén).

Chi² values above 20.515 are significant at the 0.001 level with, as here, five degrees of freedom.

* A condition for the chi² test to be appropriate is that the expected frequencies must have certain minimum values, usually no less than 5 in 80% of the cases. Six nouns, whose expected frequencies would be less than 5 in two or more texts, have therefore been ruled out (afton-, fågel-, gud-, hav-, is- and, unfortunately, Gullberg's top-scoring kärlek-).

TABLE 53 P Significance testing of frequencies of certain modifier nouns, common in HM and/or Gullberg

Noun	Corpus	Cpds		chi ²	p	res.	+/-
		Obs no	Exp no				
The corpus- es: HM 91,905 words (poetry) Hj G 48,975 words (poetry) H-G 3 100,000 words (literary prose) H-G 5 100,000 words (mixed prose) H-G 124 300,000 words (non-literary prose) Allén 1,000,000 words (newspaper language)							
The star indicates from whose list of top ten modifiers the noun is taken.							
sömmar-	*HM	42	10	131.08	0.001	+10.12	+
	*Hj G	10	5			+ 2.24	
	H-G 3	12	11			+ 0.30	
	H-G 5	20	11			+ 2.71	
	H-G 124	29	33			- 0.69	
	Allén	70	112			- 3.97	-
vatten-	*HM	56	10	230.31	0.001	+14.55	+
	*Hj G	9	6			+ 1.22	
	H-G 3	10	11			- 0.30	
	H-G 5	13	11			+ 0.60	
	H-G 124	26	34			- 1.37	
	Allén	72	113			- 3.86	-
liv-	*HM	26	9	32.84	0.001	+ 5.00	+
	*Hj G	8	5			+ 1.34	
	H-G 3	14	10			+ 1.26	
	H-G 5	10	10			0	
	H-G 124	25	30			- 0.91	
	Allén	81	100			- 1.90	
värld-	*HM	34	9	81.24	0.001	+ 8.33	+
	Hj G	8	5			+ 1.34	
	H-G 3	14	10			+ 1.26	
	H-G 5	6	10			+ 1.26	
	H-G 124	21	29			- 1.49	
	Allén	75	96			- 2.14	
huvud-	HM	4	10	9.92	NOT SIGNIFICANT		
	*Hj G	9	5				
	H-G 3	11	11				
	H-G 5	9	11				
	H-G 124	24	32				
	Allén	118	107				
mänska/ människa	*HM	28	6	140.90	0.001	+ 8.98	+
	*Hj G	12	3			+ 5.20	+
	H-G 3	17	7			+ 3.78	+
	H-G 5	8	7			+ 0.37	
	H-G 124	10	21			- 2.40	
	Allén	39	69			- 3.61	-

(Cont.)

vinter-	*HM	31	7			+ 9.07	+
	Hj G	4	4			0	
	H-G 3	8	7			+ 0.37	
	H-G 5	12	7	110.83	0.001	+ 1.89	
	H-G 124	32	22			- 2.13	
	Allén	36	75			- 4.50	-
morgon-	HM	19	5			+ 6.26	+
	*Hj G	12	3			+ 5.20	+
	H-G 3	8	5			+ 1.34	
	H-G 5	10	5	91.84	0.001	+ 2.24	
	H-G 124	15	15			0	
	Allén	20	51			- 4.34	-
sol-	*HM	38	6			+13.06	+
	Hj G	7	3			+ 2.31	
	H-G 3	10	6			+ 1.63	
	H-G 5	9	6	202.55	0.001	+ 1.22	
	H-G 124	14	19			- 1.15	
	Allén	28	65			- 4.59	-
folk-	HM	7	8			- 0.36	
	*Hj G	9	4		0.05	+ 2.50	
	H-G 3	4	9			- 1.67	
	H-G 5	5	9	11.08	BARELY	- 1.33	
	H-G 124	27	26		SIGNI-	+ 0.20	
	Allén	90	87		FICANT	+ 0.32	
död-	*HM	34	6			+11.43	+
	Hj G	6	3			+ 1.73	
	H-G 3	8	7			+ 0.37	
	H-G 5	6	7	146.54	0.001	- 0.37	
	H-G 124	8	20			- 2.68	
	Allén	48	67			- 2.32	
jätte-	*HM	30	6			+ 9.80	+
	Hj G	0	3			- 1.73	
	H-G 3	2	7			- 1.89	
	H-G 5	4	7	106.63	0.001	- 1.14	
	H-G 124	14	20			- 1.34	
	Allén	58	66			- 0.98	

The consistent tendency for the positive residuals to be found in the poetry corpuses and the negative residuals in the more factual corpuses when one might have expected it to be the other way round (cf discussion above), must be regarded as evidence for the idea that poets favour certain nouns as first element in cpds. In all the clearly significant cases it is HM's excess that is chiefly responsible for the χ^2 values. Thus, even though from the rank order list (Table 530)

it is clear that HM's top nouns are, in fact, commonly found as first elements, the high residual values - all well above +3, some very much more - in the significance testing (Table 53P) show that HM, in fact, formed many more than his 'fair share' of cpds with vatten-, sol-, död-, sommar-, lätte-, vinter-, män(ni)ska-, värld-, morgon- and liv-.

For examples of HM cpds formed with some of the frequent modifier nouns, see 3.2.3 and 7.2.1.

In order to investigate whether HM also favours certain head-nouns, his five most frequently used final constituents (Table 53M) have been compared with the same nouns used as heads in Allén's Nusvensk frekvensordbok, the only one of the control texts in which head-nouns can be easily identified (the others only having initial alphabetic listings). The figures have been tested for statistical significance (Table 53Q). Chi² values above 10.828 count as significant at the 0.001 level when there is one degree of freedom, as here.

TABLE 53Q Significance testing of frequencies of HM's five most commonly used head-nouns							
Corpus:		HM	91,905 words				
		Allén	1,000,000 words				
Noun	Corpus	Cpds		chi ²	p	res.	+/-
		Obs no	Exp no				
-sång	HM	36	5	208.49	0.001	+13.86	+
	Allén	28	59			- 4.04	-
-dag	HM	34	11	52.3	0.001	+ 6.93	+
	Allén	101	124			- 2.07	
-land	HM	29	10	39.57	0.001	+ 6.01	+
	Allén	85	104			- 1.86	
-tid	HM	27	18	4.92	NOT SIGNIFICANT		
	Allén	182	191				
-vind	HM	27	3	208.46	0.001	+13.86	+
	Allén	11	35			- 4.06	

Again, the positive residuals in the significant cases belong to the HM corpus. The χ^2 values and residuals for -sång and -vind are particularly high - not surprisingly, as the HM corpus in both cases actually contains a larger number of different cpds than the ten times larger Allén corpus.

Vind suggests a recurring theme in HM's poetry, and has given rise to a number of interesting creative cpds (see 7.2.1). Even combinations with some of the most frequent modifier nouns, sol- and liv-, can produce creative cpds:

'Det är torrstråliga långdagar med uttorkande solvind'
(C55).

Livsvind och dödsvind blandas,
talar i tungsint molnkväll
med tidens vågor. (T67)

Sång can be combined latently with almost any noun in the sense 'song about something' or 'song produced by somebody/something', but several of HM's examples are creative, with more diffuse meanings:

allt medan spöknatten senas
mot världssjälens gryningasång. (S68)

och den locktångskrusade dragspelskonungen
riknade till på sin glödritarsång. (C37)

Vårar och somrar kom förbi med trastrop och hallonsång.
(V12)

Jättegranen nästan en egen skog
med egen stormsång. (T11)

Obviously, cpds do not require exotic elements to be creative - even the most common elements can combine with great effect. In fact, HM's most frequent modifier noun, vatten-, combines with his most frequent head-noun, -sång, to produce a creative cpd. The poem is "Havsorakel":

Medan vi ännu gungar
sjunger vattensången om vår verklighet som skall dö.
(C93)

5.3.3 Frequencies of individual noun compounds

The vast majority of the Ncpds in the HM main data, lexicalised as well as potentially novel formations, occur only once. This is also true of the Hjalmar Gullberg data. In fact, the proportions of different numbers of occurrences are very similar for the two poets (Table 53R).

TABLE 53R Single and multiple occurrences of Ncpds in HM and Hjalmar Gullberg. Numbers and percentages.

Occurrences	HM		Hj G	
	no*	%	no	%
Single	2990	84.4%	1206	83.5%
Two	364	10.3%	159	11.0%
Three	101	2.9%	51	3.5%
Four	35	1.0%	9	0.6%
Five	22	0.6%	9	0.6%
Six-ten	22	0.6%	10	0.7%
Eleven-fifteen	7	0.2%	0	0 %

HM's most commonly used cpd is solnedgång, which occurs 15 times, and Gullberg's is ögonlock (10 times). Table 53S (next page) lists HM's most often used Ncpds and compares their frequencies in the main data with their numbers in the Gullberg concordance (Thavenius 1971), Hassler-Göransson's (1966) lists (not separated but seen as one corpus of 500,000 words; cf 5.3.2) and Allén's Nuqvensk frekvensordbok.

No detailed significance (χ^2) testing has been performed but, for easy comparison, the raw frequencies (F) have been converted to an approximate frequency per 100,000 words (f 0/0000).

* The figures in this table are taken from the summary statistics in the computer printouts and therefore include the reprinted Nm poems. This does not affect the number of different cpds (3541), but increases the total number of occurrences.

TABLE 53S HM's twenty most commonly used Ncpds.
Comparison of frequencies in HM, Gullberg,
Hassler-Göransson and Allén

Ncpd	HM		Hj G		H-G		Allén	
	F	f 0/0000	F	f 0/0000	F	f 0/0000	F	f 0/0000
solnedgång	15	15	7	14	8	1.6	5	0.5
Dorisburg	14	14	-	-	-	-	-	-
klockboj	14	14	1	2	-	-	-	-
andedräkt	13	13	5	10	1	0.2	3	0.3
linsjö	12	12	-	-	4	0.8	4	0.4
regnbåge	11	11	2	4	4	0.8	1	0.1
sjöfågel	11	11	-	-	3	0.6	1	0.1
jungfru	10	10	2	4	16	3.2	6	0.6
sinnebild	10	10	-	-	-	-	2	0.2
havsvind	9	9	-	-	1	0.2	-	-
vattenfall	9	9	-	-	3	0.6	3	0.3
dragspel	8	8	-	-	5	1.0	1	0.1
kyrkogård	8	8	2	4	24	4.8	10	1.0
släktled	8	8	-	-	3	0.6	1	0.1
fototurb	7	7	-	-	-	-	-	-
ljusår	7	7	-	-	-	-	1	0.1
ormbunk(e)	7	7	3	6	3	0.6	(2)*	-
solsken	7	7	1	2	41	8.2	10	1.0
svårmod	7	7	-	-	2	0.4	3	0.3
ögonblick	7	7	8	16	91	18.2	95	9.5

As can be seen from Table 53S, solnedgång, andedräkt and ormbunk(e) have similar frequencies in the two poetry corpora, and they are less commonly used in non-poetic language. At the opposite end of the scale is ögonblick, where Gullberg has a high score but HM is outnumbered by all the other corpora, both in actual and converted frequency figures. Of HM's other top twenty cpds, only solsken, kyrkogård and jungfru (the latter probably often used, at least in the Hassler-Göransson corpus, in the sense (house-)maid) have high frequencies in the other corpora. The remainder can safely be assumed to be used with more than average frequency by HM.

The frequency figures do not tell the whole story, however: some of the frequent cpds occur in only one collection

* (Two occurrences within secondary cpds only: ormbunks-)

or in only three or four poems, others turn up in collection after collection. Table 53T outlines the distribution of the frequent cpds.

Ncpd	F	No poems	No collections	Range of years
solnedgång	15	14	9	1931-78
landedräkt	13	11	7	1934-78
insjö	12	11	6	1945-78
regnbåge	11	8	6	1934-78
sinnebild	10	6	6	1945-82
vattenfall	9	6	6	1931-73
lormbunk(e)	7	7	5	1945-71
ögonblick	7	7	5	1945-78
kyrkogård	8	6	5	1929-78
havsvind	9	4*	5*	1934-73
solsken	7	5	4	1945-73
släktled	8	4	4	1929-1956
klockboj	14	3*	4*	1929-34 (43)
sjöfågel	11	6	3	1929, 1960
ljusår	7	6	3	1956-78
svårmod	7	3	3	1945-58
fototurb	7	6	2	1956, 1982
dragspel	8	5	2	1931, 1953
Dorisburg	14	6	1	1956
jungfru	10	3	1	1934

Whereas solnedgång occurs in nine different collections, published at different times during virtually the whole of HM's productive period, Dorisburg is only found in Aniara, and jungfru only in Natur.

The majority of cpds which occur more than once are lexicalised or latent formations. In the list above, all but two (Dorisburg and fototurb) are found in SAOL. Dorisburg, at least, must be regarded as a latent cpd, once the concept of Doris has been accepted. The same is true of several other

* These apparently paradoxical figures are due to poems appearing in more than one collection.

Aniara coinages which have repeated occurrences in the data,

e.g.

mimahall	(5 times)	tensorlära	(5)
mimasal	(2)	goptalära	(4)
mimaskärva	(2)	goptabord	(2)
mimaskötare	(2)	fokusverk	(2)
		goldonderkung	(2)

It is unusual for creative cpds to occur more than once, and those that do will often be found in the same poem, e.g.

bojstjälk	4 times	in	FU 105ff
Fingersångare	3		A 100
järnträd	3		No 46
lyckovärme	3		DLM 79
modersrad	3		N 45
askstod	2		A 148-9
världsörg	2		DLM 128

There are, however, a small number of cpds towards the creative end of the spectrum that have repeated, apparently unconnected, occurrences. Details are given in Table 53U.

TABLE 53U Creative compounds:
occurrences in different poems

Ncpd	F	No poems	References
isoleld	4	4	N51 N125 DLM100 T30
ldödsflod	3	3	V36 V103-4 DLM12
lmånsång	5	2	C19 V44-45
ldagsken	2	2	V93 V98
iregnridå	2	2	No44 TDB105
isnökåpa	2	2	C24 GT90
isomnardörr	2	2	C32 V121
istjärndjup	2	2	V37 DLM124
istjärnhav	2	2	C42 V94
ivattenslöja	2	2	Nm84 T31
ivärldsblåst	2	2	DLM20 DLM49
ivärldsöd	2	2	CB1 DLM43

Two of these (dagsken and världsblåst) have their two occurrences in the same collection and there may therefore be a tenuous link between them, but the others look as if they may have been 'created for the moment' on more than one occasion. I shall look more closely at these in Chapter 7.

5.4 Conclusion

In this chapter, I have examined HM's cpd usage within a statistical framework. It is important to remember that, in a stylistic study, statistical significance is not in itself of any interest or importance; it merely confirms and lends weight to intuitive insights:

Statistical significance ... is not a sufficient condition of literary or historical significance, nor is it a necessary condition in all cases: but if a phenomenon lacks statistical significance, this may put the student on his guard against attaching too great importance to it. It is idle for the critic or the historian to seek causes for a variation in an author's habits when chance is an adequate explanation of the observed variations. It is the statistician who can indicate the bounds within which it is reasonable to seek explanation other than chance."

(Kenny 1982 p87)

I have established that there are statistically significant differences between HM and other users of Swedish in a number of areas:

- **overall Ncpd frequency** (Tables 52B, 52C, 52F, 52M and 52O), where literary language in general was found to have fewer Ncpds than bruksprosa ('functional Swedish') but, within literary prose, HM was found to have a higher Ncpd frequency than other contemporary writers, both in prose (samples only) and poetry;
- **creative Ncpd frequency** (Tables 53C, 53H, 53K and 53L), where HM's figures are compared with those of Birger Sjöberg (samples) and Hjalmar Gullberg (concordance), and are found to be consistently higher than theirs;
- **frequencies of elements** (Tables 53P and 53Q) **and of individual Ncpds** (Table 53S), where certain elements and Ncpds were found to occur with much higher proportional frequencies in HM than in several control corpora, both literary and non-literary.

In Chapters Six and Seven I shall seek some of the explanations.

CHAPTER SIX: STYLISTIC ANALYSIS OF CREATIVE COMPOUNDS

6.1 INTRODUCTION

6.1.1 Creatively formed and creatively used cpds

In this chapter, I am concerned with the cpds at the creative end of the establishment scale (see Table 21C). By definition, they are not a strictly delimited group (cf Tables 53G, 53H and 53J), and any figures in this chapter are to be read simply as indications to show tendencies. The same vagueness of definition applies to the various types of creative cpd identified in the chapter. Many cpds could be included in more than one type. The lists of examples are not intended to be exhaustive, but merely serve an illustrative purpose.

In addition to the main data (see 2.2.1), among which some 750-1000 creative cpds have been identified, additional data from the prose books, the collection Ur de tusen dikternas bok (TDB) and, above all, from the extensive collection of poetry manuscripts in the HM Archive in Uppsala University Library have been used. The archive data alone comprises some 1000 creative cpds, and it goes without saying that I shall not account for each individual formation found there. Their main use will be as further exemplification of the different types identified in the main data.

The distinction between a creatively formed and a creatively used cpd is important. As I have discussed in earlier chapters, a creative, i.e. creatively formed, cpd is one which cannot, on the whole, be understood without its context, or one which strikes the reader as particularly inventive or baffling.

Any word, including a creative cpd, can also be used in a creative way: as part of sound or other patterns, as metaphors and symbols, in unexpected collocations. The present study is not chiefly concerned with creative use but with creative word-formation. Some latent and lexicalised cpds, used creatively, are included in the discussion, but I am chiefly interested in creatively formed cpds and their use.

When creatively formed words are also used creatively, the language can be said to be stretched to its limits. Surprisingly, perhaps, as we shall see below, this does not always lead to obscurity. Occasionally, creative writers do go beyond the limits of strict comprehensibility, and readers at best experience a kind of 'through a glass, darkly' insight. This can be caused by two different tendencies in modernist poetry:

1) Metaphors may be of such a personal nature as to confound most readers. Hallberg (1980 p48) talks about the varying degrees of tension between tenor (sakled) and vehicle (bildled), 'från den lägsta i mycket närliggande eller banala metaforer, där vi knappast förnimmer den, till en punkt, där den kanske upplevs som alltför hög och vållar kortslutning i vår förståelse'.

2) Words in poetry, particularly modernist poetry, may be used to suggest rather than to denote. In cpds, it can be the actual combination of elements, rather than the participating words themselves, that is used to suggest and to evoke associations. In vattensång, for example (see p254 for the context), it is not so much the water or the song, but rather the link between them, that intrigues. 'Comprehension' of such cpds is

totally dependent on the degree of rapport and common ground between writer and reader. In fact, comprehension is often the wrong word to use: it is usually more a question of intuitive perception.

On the whole, HM's language is accessible. Most of his creative cpds are inventive, often striking, short-cuts to immediate visions and insights. But there are also examples of more obscure cpds, where a seeking for an unequivocal 'meaning' is pointless. For want of a better term, I call these TGD ('through a glass darkly') cpds.

6.1.2 Different types of creative compound

In order to outline characteristic features of HM's creative cpd formation, I shall attempt a rough typological classification. I am aware that such an undertaking is fraught with pitfalls. 'Den ofta svävande karaktären hos Martinsons komposita gör det svårt att alltid dra gränserna skarpt' (Hallberg 1941 p23). At the risk of oversimplifying matters by not always taking account of the numerous 'kameleontiska övergångsformer' (op.cit. p23), I believe that a discussion of types can nevertheless reveal something about HM's style, and about the use of cpds in poetic language in general.

Belfrage, in his wide-ranging stylistic studies (1916, 1920), suggests a division into illusionskomposita, komplika-tionskomposita and komplikatoriska illusionskomposita, the latter divided into metaforkomposita and besiälningskomposita.

The main difference between the first two types is that, in illusionskomposita, 'är det någon av lederna (eller båda) som i sig själv ger ett uttryck för en estetisk känsla', whereas, in komplikatonskomposita, 'det estetiska värdet ligger i själva kompositionen, i förhållandet mellan de associationer som ssgslederna representera' (Belfrage 1920 p2). Use of the term illusionskomposita therefore involves identifying certain words (constituents) as in themselves having esthetic value. Hallberg (1941 p 17-23) tentatively suggests a number of HM cpds with 'illusionselement' (e.g. jätte-andar, -gam, -sax, -mantlar; silver-dal, -luft, -lary, -sopor) and a group of cpds 'av övervägande komplikatorisk natur' (e.g. vrålsjö, septemberlampa). He also gives examples of cpds 'där det metaforiska inslaget synes ... ofrånkomligt' (e.g. eldhand, vattentundra), but he is cautious about claiming clear-cut differences.

I find the Belfrage typology difficult to apply to the HM data. By definition, almost all of the creative cpds, with the exception of metaphoric formations, would be komplikatonskomposita. I also find it difficult to identify what might be 'illusionselement' in HM's cpds, and am not entirely convinced by Hallberg's examples. (I do not, for instance, understand why kopparrot (p19) is regarded as containing an 'illusionselement' but the adjective oljeblå (p25) is said to be of 'komplikativ natur'). I shall not, therefore, make illusionskomposita a separate group. Also, I need a further division of not only komplikatonskomposita but also of metaforkomposita. Belfrage defines the latter as cpds in which 'förleden utgöres av det psykologiska subjektet till den metafor som efterleden innehåller' (my emphasis).

6.2.1 Metaphoric cpds: basic types

I suggest the following basic categories of creative cpds in HM:

are metaphoric, i.e. either metaphorically formed

Metaphoric cpds:

- 1) metaphor contained in the final constituent
- 2) metaphor contained in the initial constituent
- 3) creative cpds used metaphorically
- 4) mixed and multiple metaphors

Contextual cpds:

- 1) incongruous, bordering on latent
- 2) verbally contextual
- 3) generally contextual (including 'TGD'; see p262)

Complicational cpds:

- 1) word-play
- 2) alliteration, rhyme and onomatopoeia
- 3) paradoxical and accumulative cpds
- 4) transference of semantic features

The approximate correspondence between my terminology and Belfrage's is set out below:

Belfrage's classification	My classification
Illusionskomposita	Contextual cpds 1-3
Komplikationskomposita	Complicational cpds 1-3
Komplika- toriska	Metaphoric cpds 2-4(?)
ill.komp.	Metaphoric cpds 1
besjälningsskomposita	Complicational cpds 4

especially words made up of familiar components. He is willing to stretch the meaning of these compounds in order to make sense of the combination. One way, and often the

6.2.1 Metaphoric cpds: basic types

About a fifth of the creative cpds noted in the main data are metaphoric, i.e. either metaphorically formed or metaphorically used. In strict stylistic terminology, only those cases where the tenor, or proper term, is unexpressed and has to be concluded from the context are called metaphors, as when HM, for instance, refers to a block of ice as a vinterstycke (DLM60) or autumn leaves as eldskörd (V92). When the tenor is explicit, as in metaphorically formed cpds like dimgardin and korkskruvshorn, the strict term would be simile or comparison (liknelse). However, I use the term metaphor in its wider sense, whether or not the tenor is explicit.

Metaphoric use of words is by no means a literary prerogative. It has been suggested that a large part of our vocabulary may be originally metaphoric, that there appears to be a general human compulsion to compare things and find similarities.

Det finns ... en kontinuitet mellan dikten och språket som sådant, en gemensam metaforisk disposition, som stärker vår beredskap att uppfatta diktens bildspråk också i dess mera avancerade former. (Hallberg 1982 p33)

What is more, I believe we may be particularly predisposed to try to understand metaphors in compounds. We are used to meeting new cpds in other registers, such as technical and newspaper language, and used to making some sense of them from our familiarity with the constituents. A cpd is a word, and we expect to understand words in our own language, especially words made up of familiar components. We are even willing to stretch the meaning of these components, in order to make sense of the combination. One way, and often the

easiest, of stretching the meaning is to assume a non-literal, metaphoric use of one of the constituents.

Many originally metaphorically formed or used cpds have become established, e.g. gräsmatta, trumhinna, prästkragen. Even though all metaphors must be assumed to be originally creative, only fresh metaphors, those in which a certain tension is felt between tenor (sakled) and vehicle (bildled), are of interest from a stylistic point of view. When cosmic nebulae are referred to as himlaharpor they catch our attention, but when a certain flower is called a prästkragen, a vicar's collar is usually far from our minds. The only way established, 'fossilised', metaphors can become stylistically interesting is when the context brings out the original meaning, or allows both a literal and a metaphoric interpretation (see 6.3.4).

Cpds are unique among words in that their stems always consist of at least two other stems. As any stem can be used metaphorically, it follows that there are basically three kinds of metaphoric cpd: the whole cpd itself may be used as a metaphor or, within the cpd, either the first or the second constituent may be used metaphorically. In cpds with more than two elements, there are possibilities of multiple metaphors, e.g. the last two examples of Type 1 in Table 62A (on the next page). (See further 6.2.8).

Type 1 cpds, which coincide with Belfrage's metaphoric cpds, are much more frequent than Type 2 cpds in the HM data, and probably in the language generally. In Warren's (1978) semantic classification system, Type 1 cpds are dispersed among various classes and the metaphoric use of the final constituent is indicated in footnotes, whereas Type 2 cpds

are given a separate class, 'RESEMBLE'.

TABLE 62A Basic types of metaphoric cpd				
Type	Tenor | Sakled	Vehicle | Bildled	HM examples	Chapter | section
1	In	In	dimgardin (ML171)	6.2.2
	first	second	näversiden (C77)	
	con-	con-	blomguld-	
	stitu-	stitu-	blomguldsflor (N127)	
2	ent	ent	tottmolnshjul (Nm89)	6.2.3
	In	In	tottmoln-	
	second	first	skovelhand (LES72)	
	constit-	constit-	hinnbark (T16)	
3	luent	luent	korkskruvshorn (N80)	6.2.4
	In other	Whole	himlaharpa: nebulosa (N76)	
	word in	(crea-	mjölkhumla: separator (N131)	
	context	tive)	månstrimmans kvicksilver-	
| or under-	| cpd	|	snok (DLM69)	|
			| stood		| eldskörd: autumn leaves (V92)

In all the examples in Table 62A, there is a one-to-one correspondence between tenor and vehicle: the mist resembles a curtain, the hand a shovel, the nebula a heavenly harp, etc. This is not always the case. It is often only an unexpressed part or aspect of the tenor noun that is compared to the vehicle noun: the actual tenor is not expressed. In månsläp (N96), for example, it is not the moon but its light or reflection that resembles a släp, and in eldsky, the cloud does not resemble fire in every respect, only in colour.

Sometimes the exact basis for comparison is difficult to express in 'neutral' terms. What, for instance, is the exact tenor of parkvalv (FU99 and 102)? We are here close to Hallberg's 'metafor av tvång'*, that is to say the metaphor, rather than being an embellishment, is the most economical expression.

* Used in his discussion (1982 p35) of Heinz Werner's Die Ursprünge der Metapher (Leipzig, 1919).

6.2.2 Metaphoric cpds, Type 1: tenor - vehicle

Despite many borderline cases, Type 1 cpds can be claimed to fall into three subgroups, as suggested by the discussion of defective tenors in the previous section:

TABLE 62B Metaphoric cpds Type 1			
Type	Tenor	Vehicle	Reference
1 a	dim-	-gardin	(ML171)
b	mygg(svärms)-	-moln	(C72)
c	park(x)-	-valv	(FU99)

Other examples:

1a: biflodsträd (DLM12), gaskammarfjäll (V31), kottbjällra (N27), kustbård (DLM104), lingonklocka (LES18), lönnlövsfot (T66), molnvägg (N25), molnväv (LES16), näversiden (C77), regndroppsögon (ML165), regnridå (No44, TDB105), tottmolnshjul (Nm89), trygghetsvadd (V61), tunnelrot (N25).

1b: damm(tuss)spindel (LES8), ljus(stråls)kvast (TDB65), mån(reflex)stig (P35), mån(reflex/ljus)släp (N96), rök('pelar')stod (S44), sol(skens)eld (N51, DLM100), sol(skens)rök (No112, V65), sol(strims)bjälke (DLM25), sol(strims)spjåla (T62), sol(stråls)eker (LES34), vatten(stänks)rök (T34), vatten(yts)tyg (V98).

1c: boj(x)stjälk (FU108), bräken(x)skog* (T71), gnejs(x)nos (DLM69), granit(x)kittel (N84), gren(x)vägg (TDB65), gyttje(x)tunga (C60), hundloks(x)hav (No101), is(x)orgel- (kust) (C85), klipp(x)tunna (No47), löv(x)moln (T72), slant(x)regn (N51), spjut(x)regn (No62), stjärn(x)hav (C42), stjärn(x)sädd (T60), vatten(x)skuldra (N32).

Some of HM's metaphors are conventional, some are very striking. There are several examples of HM replacing an established metaphor with a new formation, e.g. rökstod (rökpelare), månstiq (mångata) and kustbård (kustband).

Sometimes the metaphoric cpd is only part of a larger image:

* Can also be interpreted as a non-metaphoric cpd (bracken-filled forest).

Sommaren vaggade undan ankvis
på avhuggna lönnlövsfötter. (T66)

Drömstaden ser helt annorlunda ut än vad ritningarna utvisar.
Husen är av drömt material, solbjälkar. (DLM25)

Sometimes the metaphor is triggered off by another word, in this case vattenskräddarna, itself an established metaphor whose literal meaning is refreshed in the poem, partly by its interaction with the new formation:

Då kilade vattenskräddarna till på vattnet
snabbt från alla håll för att hinna ta mått
på det stillnade vattentyget före blåst och byar. (V98)

There are some cases of type 1a cpds where the tenor seems to comprise not only the first constituent but also a preceding noun in the genitive case. In kakelugnens eldteater (N38), teater is obviously not a metaphor for eld in general but for kakelugnseld. Similarly, observatoriets tornhjälm (N76), en granats eldblomma (FU98), maskrosors klotmoln (V66) and kaveldunets stjälskäpp ("Naturen liknar").

The borderline between Types 1b and 1c is particularly diffuse, and depends to some extent on one's ability to think of a suitable word for the omitted part of the tenor. Two main varieties of Type 1c cpd seem to emerge from the examples: one where the vehicle noun denotes the shape of some material expressed by the tenor, and one where the vehicle noun is a collective or group noun of which the tenor is the individual member. (Cf also 6.4.4.)

In some cases, the metaphor has to be seen in its context for a correct classification. In isolation, tunnelrot, for instance, could equally well be referred to Type 1 (rootlike

tunnel) and Type 2 (tunnel-like root). In the context of an ant-hill, it is obvious that passages extending from it into the ground beneath are seen as its anchorage and root system, i.e. it is a type 1 cpd.

Trollvisionen under granarna. Skogarnas slagghög.
Ett bo för myrmillioner. Den har tunnelrötter
med ådror vari myrfolken flyta fram i strömmar... (N25)

There is an interesting antithesis of tunnelrot in another poem in Natur. Instead of tunnels being seen as roots, we there find roots compared to pipes. It is in the poem about John Bauer:

Det ringlar, ringlar guld
på krökta kopparrötters rör;
och jordens mörker vänder sig,
att sila solens sagohår
i alla skogars valv. (N126)

In this case, it is quite possible that the colour of pine roots gave rise to the Type 2 metaphoric cpd kopparrot, which might then in turn have suggested rör.

6.2.3 Metaphoric cpds, Type 2: vehicle - tenor

Metaphoric cpds with the vehicle in the first constituent, e.g. korkskruvshorn, are much less frequent than Type 1 metaphors, which outnumber them by about 4 to 1 in the main data. It is nevertheless possible to recognise subgroups similar to those found among Type 1 metaphors.

The main subgroup is represented by korkskruvshorn, which

can be paraphrased as 'a corkscrew-like horn'. A subgroup somewhat similar to 1b can be found among those cpds where '-like' is not an adequate paraphrase, where the first constituent is not a metaphor for the whole of the second but only an aspect of it, e.g. nålstingsstrid, a needleprick (-sharp) fight. A third subgroup, somewhat similar to 1c can be identified in cpds like kopparrot, where the first constituent is a substance or material of which the second constituent is (metaphorically) made. The dividing-lines between subgroups are not clear-cut.

TABLE 62C Metaphoric cpds, Type 2

Type	Vehicle	Tenor	Reference
2 a	korkskrivs(liknande)	-horn	N80
b	nålstings(vass)	-strid	N73
c	koppar-	-rot	N126

Other examples:

- 2a: bikupshimmel (D18), hinnbark (T16), katrinplommonsrock (T26), pansarläder (N79), pyramidberg (N37), skovelhand (LES72), tempelskog (P92).
- 2b: eld(färgad)agat (A118), eld(färgad)sky (S57), elefant-(stort)block (N103), guld(färgad)gas (N76), silver-(skimrande)dal (N96), sot(svart)natt (N121), åskmolns-(färgat)bär (LES46).
- 2c: granitkvinna (V38), guldblåd (A118), guldgolv (T18), guldhår (N124), guldspenat (N122), gulddull (No98), istunga (V64), järntråd (No46), kristallspiral (N32), sammetstunga (P43), silversjö (N94), vitpälstak (N49).

It is along the lines of 2c that one must imagine the conventionally poetic silver- and guld- cpds originally to have been formed. Once words like silverbäck and guldhår have become accepted as conventional metaphors, however, the actual resemblance between tenor and vehicle is forgotten, and the first constituent is regarded as simply adjectival (silver or gold coloured, i.e. Type 2b) and lyrically poetic,

esthetically pleasing: they have become 'illusionselement' and can be used with purely ornamental intent, i.e. are no longer metaphorical.

Sometimes HM's silver- and guld-cpds come close to the conventionally poetic. With very few exceptions, e.g. silverhorn (N7) and silverpingel (Nm68), all HM's silver-cpds are linked with either the moon or with water or often both, and this is, of course, entirely traditional ('ekans mörka trä i silversjö' N94). Naturally, HM is aware of this feature of the semantic make-up of silver- and guld-cpds and, on the whole, he avoids combinations that could be felt to be hackneyed. This is also the case with those I have noted in the archive poems: vattensilver (Type 1 metaphor), for example, is a fresher cpd than silvervatten would be.

Längs en bäck som tvättar stenar
med pannband av ormbunk
klingar mitt vattensilver
("Regndropparna samtalar")

and, as a verb:

De nyss så torra enarna
låter sig vattensilvräs
av regnvinden ("Höstbild")

Silverlek encapsulates the colour and the movement in one:

Vind och sol möts och bjuder
takdroppets silverlek ("Vind och sol")

There are also several examples of silver-words with moon connections, e.g.:

månsilverkedior åt huldrorna ("Skogen är en mäktig")

Månskenet silverskälva
dallrar på vik och sjö ("Gråblockens lavar")

One way HM can achieve a certain degree of freshness with a word like silver is to form creative cpds, like silverskälva, silvergrus, silversopor (see 7.2.1), silvervind (see 7.2.1.) and silverpuckel, or to use possibly new, but latent, cpds like silverbuckla and silversnurra (objects actually made of silver) in a metaphoric way. Notice also, in the following poem, how the insistent repetition of silver seems to prevent it from being a pure 'illusionselement':

och framför klang den stenen
som böjde upp vattnet till silverbucklan
och lyfte silverpuckeln
mot trollsländevingarnas sprattlande glitter
och flimmertunna glas

och vingen sprang som pulverdunst
av fartens silversnurra. (N128)

The sun is normally linked with gold and, at first sight, solsilver is an unexpected combination. It is, however, not a type 1 but a type 3 metaphor (with sol- as an adjectival first element, approximately = solbelyst) and silver, as usual, referring to water, as the context shows:

Den ringlande älven blixtrar till
som en lina av solsilver
slungad genom skogarna
("Från Åsens krön")

HM's guld-cpds are rarely purely ornamental. Even though the sun sometimes in HM reaches symbolic proportions, he can also bring it down to earth. Guldbunke, in the following poem, is a parallel to silverbuckla and silversnurra, a latent cpd used metaphorically:

Endast pojken i byn
vågade leka med den riktigt
där den låg som en guldbunke i dammen
vid sidan av de hoppande kaninerna,
de vaggande ankorna och de
roliga svinen. (N123)

Another example is found in these lines in an archive poem:

En stund varje kväll stod solen och dröjde
som ett rödrökigt ansikte av eld
fastbitet med sin guldmun i myren.
("En stund varje kväll")

In the following archive poem, the sunlight gives rise to several guld-cpds. Again, the sheer repetition seems to counteract the effect of guld as an 'illusionselement'.

Knottmolnen syns rotera
från kammare till kammare av skogen.
Punkterna flyger---

genom trädhögga guldblåd av luft.
Tunga granar och höga stammar
bestämmer om skuggans gräns och guldluftens vägg.
Det syns rader av skiktade sken
kantställda mellan himmel och jord.
Rakt in genom dessa guldspeglar
flyger knotten som floder.
("Knottmolnen syns")

The most intriguing guld-cpd is guldspenat. It must allude to the habit of chopping spinach, and perhaps be a jocular reference to the fact that one of the Chinese characters for the sun (see illustration) is very complicated ('Kinas vise / misstydde den med snirkclar'):

Solen gick upp, lätt att få fatt,
i mänskolycka;
men Kinas vise
misstydde den med snirkclar
och moralisten sade
att solen är det enda rätta.
Så blev den lite guldspenat
för högvärdiga arkivet
och en gyllene slant
för soldyrkaren att be till.
(N122)

It is in his silver- and guld-cpds that HM comes closest to using 'illusionselement', but his use of these first elements is almost always complex: he uses fresh combinations, and he links them up with other words in repetitive series or extended metaphors. I shall have occasion to return to some of them in Chapter 7.

6.2.4 Metaphoric cpds, Type 3: metaphorically used creative cpds

This section deals with cases where a whole creative cpd is used metaphorically. The tenor may be expressed by a word in the immediate context (Types 3a and b in Table 62D), or separated from the vehicle by several lines (Type 3c). It may also be left unexpressed, to be deduced from the general context (Type 3d; cf 'true metaphor' and kenning, e.g. Hallberg 1982 p14 and 142).

There are several different ways in which the tenor can be found in the immediate context. One structure, much favoured by HM, is the one Hallberg calls 'komprimerad liknelse' (1982 p14) and I normally refer to as 'genitive metaphor' (Type 3a), in which the metaphorically used cpd* is preceded by the tenor noun in the genitive case, e.g. dimmans vattenslöja (NM84).

Hallberg sees Type 1 metaphoric cpds, e.g. dimgardin (ML171), as a possible further stage of concentrating the comparison. An elaborated variant (Type 3b) is also quite commonly found. I refer to cases where the tenor, instead of being in the genitive case, expresses a similar relationship to the vehicle by a preposition or a possessive or both, e.g. 'regnet med sin slagridå' (V102). Other syntactic structures are also found: apposition ('slaghaglet, sommarens isgissel' V97), subject-object ('cirrusmolnen sänker sina frostgardiner' TDB69), and subject-complement ('Denna måne, som varit ... harenets molnfåle av pärlemor' N99). Notice that, in some of

*It is, of course, not always a cpd, but I am only dealing with those genitive metaphors that contain creative cpds. Hallberg's example is 'månen's vita dublon' (N93).

these more elaborate phrases, a noun in the genitive can precede the creative cpd and, - instead of being the tenor - together with it, form the metaphor. Compare, for instance, 'Tidvattnen hävdes och sjönk i havens månandning' (LES65) with 'Men på Atlantens vattentundra i juli / gnäller vårt dragspel' (No21). 'Havens månandning' is a Type 3b metaphor, with tidvattnen as the tenor, whereas 'Atlantens vattentundra' is a genitive metaphor (Type 3a) with Atlanten as the tenor.

Table 62D outlines the main subgroups of metaphorically used creative cpds.

TABLE 62D Metaphoric cpds, Type 3			
	TENOR	VEHICLE	(containing creative cpd)
3a In preceding Ngen	Atlantens dimmans		vattentundra vattenslöja
3b In immediate context (not Ngen)	tidvattnen... slaghaglet, cirrusmolnen...	havens sommarens sina	månandning isgissel frostgardiner
3c separated	separator... skördetröskan...	surrande blå verklighetens	mjölkhumla tungas prosa
3d unexpressed	(norrskén) (teleskop)	tekniska	eldvimpel jätteörat

Other examples:

3a: dimmans silverslöja ("Kom med och vandra"), vassens vattensskog (P95), hjulens gummimunkar (GT103), klyftans skratthus (NB4), manetens geléboj (GT101), onskans flackland (P145), solens ödleglimt (ML165), städets järnkropp (GT51), vedtravens utebyrå ("Högt över")

The cpds that form the vehicles of these metaphors sometimes have a first constituent that modifies the impact of the metaphor by linking up with the tenor noun, and it is strictly the second constituent alone that is metaphoric:

'(dimmans vatten)slöja', '(manetens gelé)boj', '(städets

järn)kropp". At other times the whole cpd is the vehicle:
'(vedtravens) utebyrå', '(dimmans) silverslöja'.

In most of these genitive metaphors there is a one-to-one relationship between tenor and vehicle, but it is possible for the vehicle to represent only one aspect of the tenor noun (cf Type 1 metaphors with defective tenors). 'Solens ödleqlimt' is an example: ödleqlimt is a metaphor, not for the sun but for the sunlight. (It could also be interpreted as an ordinary genitive phrase, 'solens glimt', containing a Type 2 metaphor, ödleqlimt.)

Det vandrar en klocka
i kväll över gläntorna -
Över skogarna miltals: en spillkråkas ekande ljud.
Hon väcker en räv
och mossklädda blocket vid lyans svarta öga
ser dolskt i sin skugga.
Men solens ödleqlimt ses klättra uppåt aspens stam.
Det är i lingoens ungdom.

(ML165)

Ödleqlimt is one of the creative cpds commented on by Espmark (1970 p109): 'nybildningen "ödleqlimt" ger en förbluffande metaforisk konkretisering av ljuset på samma gång som raden åstadkommer en märklig tidsförkortning: den nedgående solens ljus rör sig uppåt stammen med ödlaens snabbhet'. There is an interesting parallel in a poem in Passad:

Med ändlös hopplöshet för dig personligen
skall glitterormen fri i snåren kräla
i evigheters evighet, och ljusets ödla
på stammen klättra upp--- (P53)

And, in an unpublished poem, it is not the light but the heat and the wind which, similarly, climb up the trunks:

Värmen stiger med markdofter
ringlande sig uppåt till trädens kronor
Uppåt stammarnas solsidor
klättrar vinden från gren till gren. ("Dagen är het")

Other examples of Type 3b

(Tenor in immediate context, other than a noun in the genitive):

The genitive noun tenor may be replaced by a possessive:

Molnen spänns tunga upp i väster
som linnegumpar och skära tunga rosor,
deras ångkinder ligga på havet (N137)

The vehicle may be in apposition to the tenor: 'i moln gick månen - jordens nattklenod' (FU113), or it may be the other way around, the tenor being in apposition to the vehicle:

Långt bortom larv och grymhet
lyser i sommarens hagar
kärlekens sommarstjärna,
mid Sommertidernas blomma. (A181)

Med skrämsel i ögonen
sågo frälsningssoldaterna
från observatoriets tornhjälm: himlaharporna;
de titaniska, svängande nebulosornas
kaotiska strängar av guldgas. (N76)

In the last example, there is a complex tenor-vehicle structure: both himlaharporna and the genitive phrase following it as an apposition are used metaphorically, with nebulosorna as their common tenor.

There are other ways of linking tenor and vehicle syntactically, e.g.:

Solen väntar med paradiskroppen
bakom västermantelns skärm. (N47)

Höstens morgondimmar blevo lojare,
töjde sig länge och bredde sig tänida
till släta ånggoly på sankta ängar. (C76)

Och vintern väver vid åkerrennen
en frusen luddfilt av snön i nordén. (DLM98)

Other examples of Type 3c

(Tenor present in poem but not syntactically linked with vehicle)

The metaphor may be close to the tenor noun, and serve as a kind of elegant variation, simply embroidering on the original concept:

Jättegranen spänner ut mörka stormfjädrar. Sjuttifaldigt parasoll. Hundra utsprängs Lutande torn. Jättepagod med kottbjällror i mörka Nordingrå. (N27)

There is a similar idea in a much later poem:

"Granskogarna"
Susande tornvärld utan slut.
Tungsinta skog vår skärm, vårt beskydd (GT50)

The cpd may be only a part of an elaborate metaphor:

Maneten rör sig, vidgas och andas
i vågornas hävning
i svallet från utflod och inflod.
I den såg jag skålen från Tyris
och alla former för glasets konst som
Venedig fick lära av havet.
Glasklockan kugar sig genomlyst,
blir skålen som formskönt förlänges till vas,
buktas ut till terrin,
vidgas för att åter bli fatet i havet
formsköna fatet av glas från Venedig. (DLM91)

At other times, the metaphoric cpd is introduced without any preparation and is intended to hit the reader with full force:

Att vara en lokomotivförare's fosterson
och fara med ett lövbehängt lokomotiv genom
flera sommarmånader
det är mer än guds tron för en yngling på
Nockebybanan.

Det regnade över oss körsbärsblom!
de sögos in i röken
och blåstes upp i virvlar
som en molnstod över söndagskolan.
De satte sig som guds frimärken
på vart kolstycke i tendern.

Ack, dessa körsbärsblommor som överfölla mig
och min fader med skönhet
då jag var hans fosterson i tre månader!
Detta minne är prickigt av blom som en vacker blus.
Och så denna stora stålhynda,
som jag tämjt
och ingjutit med lokomotivets själ! (No40)

The creative cpd may be only a qualifier to the actual
vehicle noun:

Klädd med en oerhörd stjärnskog
är galaxen en ö som vrider sig i evighetshavet.
Var lever vi där på denna stjärnhavens kontinent.
(V94)

"Neutronstjärnan"

Exploderad inåt, imploderad
och sammantryckt till sådan litenhet
att den kompakta sol av neutroner
som återstår
bär solens hela tyngd förlagd
till knappt ett milstort klot.
Vad händer där
i urkraftsloppets sista återvändsgränd
där inga sinnen,
inga föreställningar
kan vara med

(LES13)

Other examples of Type 3d
(Tenor unexpressed)

There are numerous instances of creative cpds being used
instead of an established word, i.e. to denote a concept that
already exists. Usually, the effect is that of a metaphor,
but occasionally it may be more appropriate to regard it
simply as a descriptive paraphrase. I list some examples
below, with an approximate inferred tenor in brackets.

evighetshav (kosmos) V94, evighetshed (döden) V30,
himmelsdån (åska) T39, jättetub (teleskop) D57, klutboll
(knopp) C38, skymningsbård (solnedgångsstrimma) C67,
stormfjäder (kvist) N27, vagnsgladiator (racerförare) V108,
vinterstycke (isbit) DLM60, våtrök (dimma) TDB60.

In some cases, a preceding adjective is part of the metaphor: den store kretsloppsstyraren (Gud, 'Gåtan') LES71, kringkilande småkonst (insekter) LES40 and tekniska jätteörat (teleskop) LES12.

Waterfalls have inspired two metaphors for which the tenor is difficult to express in neutral terms even though they are easily visualised: ångkar (N86) and åskslöja (N84) (cf 'metafor av tvång', 6.2.1). These will be discussed further in 6.2.8 and 7.2.2.

Virtually all metaphoric cpds of this type are also contextual: their interpretation as metaphors depends entirely on the context, often the whole poem. This is perhaps particularly true of Fenixklocka which, after due consideration, can be interpreted as a metaphor for 'atom'. The poem is called "Fågeln i Fenixklockan". The title is obscure and can only be understood after the poem has been read:

Här tickar de klockorna
som kan gå utan att alls ticka,
i ofattbart små rum med egna gökur,
där den minsta göken gal stumt
 men jublande.
Han slår ut sina ljusfjädrar, faller dem samman,
slår ut dem och flyger runt.
Kalla honom om du vill den minste
 av Fågel Fenix släkte.

Den flyger runt i sin klocka
och klockan är rymlig,
nästan som en väldig sal
med högt till tak och till golv.
Roterande tak, roterande golv,
sfärer med rörliga valv och spinn
och klockan går och går
med Fågel Fenix lätta vingslag.
Han lever och flyger
mitt inne i tingens natur
i undrets sal
i atomernas inre.

In the case of glitterorm (P53), understanding really depends on a familiarity with a lot of HM's poetry, not just the poem or collection it occurs in, and it should perhaps more justifiably be classified as a contextual cpd. As a metaphor, it would stand for (mån?)lius(reflex?):

"Det outtröttliga"

Fort tröttnar mänskan, livet tröttnar inte.
Fort tröttnar ögat, ljuset tröttnar inte.
Med ändlös hopplöshet för dig personligen
skall glitterormen fri i snåren kräla
i evigheters evighet, och ljusets ödla
på stammen klättra upp och se på månens vägar
som ligga dallrande på alla hav. (P53)

Light and its movement are depicted in striking terms: crawling and climbing snakes and lizards (cf. 'solens ödleglimt' ML165). The parallels between glitterormen and ljusets ödla are obvious, but the associations between glitterorm and månens vägar are fairly idiosyncratic. There is an archive poem in which the glitterorm returns, and develops into a ljusdrake:

Så rastlöst strålar mångatans band på sjön,
en glitterorm krälände hän mot en fjärran ö.
Se nu noga varthän den väg försvinner
som den på slingrande vägar
till månen går.

Låt blicken följa den, pröva din skenbilds ljus
när ljusdraken fjällar sig
bytande glitterdräkt.
Snart ser du bländad
dess ormväg, vartåt den rinner,
hur i ditt bländade öga
den trollas in.

("Månvägen")

There are numerous other lines in HM's poetry that suggest a strong link in his mind between mång, glittra, kräla and orm:

- månstrimman glittrar på strömmen (S19)
- månstig av glittersilver (P35)

- ...när månen steg.
Varje våg blev en glitterslav (DLM70)

- I skälvande nattmoln skäres väg
av månens vita dublon.
Nattglitter kastar den ner
att kräla på sjön. (N93)

- Stjärnklart och månsken, glittret krälade på vågorna
och den förlängda månspeglingen gick som ett släp mot
horisonten. (KF46)

- månläpets silverlarver
överskrida nu udden. (N96)

- månstrimmans bleka kvicksilversnok (DLM69)

The notion (in the Passad poem above) that the moon's reflection should be able to 'i snären kräla' or (in the Natur poem) 'överskrida ... udden', i.e. somehow crawl up on land, is rather odd, as is the idea that it can 'se på månens vägar', i.e. itself. It is as if the metaphorical reptile, once created, acquires its own identity separate from its tenor, and can coexist with it.

The 'meaning' of glitterorm, then, could be said to be the accumulative effect of all these instances of linked phrases. Metaphoric cpds are thus not a strictly delimited group - there is a blurred area of transitional forms between metaphoric and contextual (6.3) cpds.

6.2.5 The effect of using a creative cpd as vehicle

A metaphor makes us draw an analogy between two unrelated phenomena. It serves to 'i några ord åskådliggöra det som annars fordrade en lång beskrivning' (Hans Larsson, Poesiens logik 1899 p27). It makes the abstract concrete, the unfamiliar easier to envisage. Thus the vehicle is more often concrete than abstract, and can normally be expected to be something close to hand and familiar to most people: 'tidens våg' (Tegnér) and 'höstmånens röda kastrull' (Karlfeldt).

HM of course also uses this technique: näversiden (C77), korkskruvshorn (NB0), 'nyponets röda cylinder (No118), but he also - typically - turns the tables on the reader, challenging him by comparing the familiar with something exotic: 'månens vita dublon' (N93) or with a novel formation like a creative cpd.

What does HM achieve by comparing a cloud to an ångkind, autumn roses to trasfröknar and a waterfall's spray to an åsklöja? Firstly, this kind of metaphor is more diffuse and open-ended than more conventional metaphors, and therefore many-faceted and open to a variety of interpretations. Secondly, the effect of using a creative cpd metaphorically can be to give the reader a sense of being initiated, of obtaining an insight into the poet's private and secret conceptual world: 'med främmande inifrånklanger / talade den till mitt hjärta / som till en i hemlighet invigd och för-
lupen' (DLM17).

HM's version of the Old Testament's 'Såsom en ros ibland törne, så är min kära ibland döttrarna' (1703) or 'Ja, såsom

en lilja bland törnen, så är min älskade bland jungfrur'

(1917) is to be found in Fassad:

Ja, du är av sommar utsprungen,
av en sommardröm i min själ omsmekt
som en ljusros
och en skimmergyllne lilja.

(P66)

HM does not compare his loved one to just a rose and a lily but to 'en ljusros' and 'en skimmergyllne lilja'. The expectation inherent in the metaphoric structure is that the vehicle noun will give a new slant on the tenor. When we are asked to compare a woman to a ljusros, we do not need to visualise it in every detail in order to appreciate the image. It is enough to take in the associations the word evokes. It is, after all, the associations of the lily or the rose that a more conventional metaphor also relies on, not a precise likeness.

However, a metaphor that uses a creative cpd as vehicle can only succeed if the new formation is evocative enough for us to respond to it immediately, in the same way as we respond to established words.

If a cpd of a more idiosyncratic type is used figuratively, the metaphor generally fails to have a direct impact. Our comprehension, such as it is, is purely contextual, and the cpd is more appropriately classified as an obscure contextual ('TGD') cpd (see 6.3.2):

Frostgula lövskogar molna sin lysande skirhet
som länder av eldsten.
De stampa med elfenskorna vid den mörka rovmossen.

(N34)

6.2.6 The use of abstract and concrete nouns

An interesting aspect of metaphors is the distribution of concrete and abstract nouns in tenor and vehicle. 'Det är inte osannolikt, att de i sin fördelning ... kan röja karakteristiska skillnader mellan olika diktare och/eller epoker' (Hallberg 1982 p59).

There are four possible combinations of abstract and concrete nouns in metaphors (using Hallberg's order):

- (a) Concrete tenor with concrete vehicle
- (b) Abstract tenor with abstract vehicle
- (c) Concrete tenor with abstract vehicle
- (d) Abstract tenor with concrete vehicle

For reasons discussed above (6.2.5), a concrete vehicle is likely to be more common than an abstract one, i.e. types (a) and (d) would probably outnumber (b) and (c) in any poet. Type (d) is regarded by Hallberg as a natural metaphoric form, 'eftersom den poetiska metaforiken...i stort sett syftar till att åskådliggöra, konkretisera'. He also predicts that poets like HM 'med sin inriktning på sinnesintryckens brokiga mångfald skall göra flitigt bruk av kategorien (a)'. The evidence from my material strongly supports this hypothesis (Table 62E). Type (d), on the other hand, is surprisingly poorly represented.

TABLE 62E Abstract and concrete nouns in metaphoric cpds				
Type	Tenor	Vehicle	no	%
(a)	conc	conc	299	88%
(b)	abs	abs	6	1%
(c)	conc	abs	9	2%
(d)	abs	conc	24	7%

(a) Concrete tenor with concrete vehicle

This is by far the most common combination in HM, and it is among these that most of the unequivocally metaphoric cpds

can be found, those that can be seen as metaphors even out of context.

Vinden slitsar hinnlikt tunna remsor
ur flagnat näversiden.
 T V (C77)

Sommaren vaggade undan ankvis
på avhuggna lönnlövsfötter.
 T V (T66)

Överkligare än något flöt Amasona
med hela biflodsträdet fyllt
 T V
av outforskade fågelskaror (DLM12)

Mastfurornas hinnbark
 V T
flagar sig för vinden. (T16)

Mejerinnan drog sin blå separator vid sjön Bolmen.
 T
Längtade till sin egen mjölktid.
Föraren strök spanande och lärmande längs
 sjön med sitt passagerarfyllda tåg.
Mejerinnan lockade honom till sig med surrande
 blå miölkhumla.
 V
Deras barn leka på Bolmens holmar. (N131)

(b) Abstract tenor with abstract vehicle

It proved difficult for Hallberg to find 'renodlade prov på denna typ (1982 p58). My examples are perhaps not strictly 'renodlade' (much depends on one's definition of abstract noun), and there are not many of them:

Spindeln på spindelns sätt

spelar på dallertråd

övar i solig dag
flugfånstens harposlag.
 T V (T47)

Tidvattnen hävdes och sjönk i havens månandning. (LES65)
T V

På sommaren stodo Vendes fältkanoner
och hostade i gräset -
manöveråskorna rullade mot hembyn (N58)
T V

Fattigdomen är värst för det inre hat den föder,
för den eviga nålstingsstriden (N73)
V T

Så dold i sin skapande klarhet
i genomskinliga världsrum
en osynlig värld sig förändrar
och sår själv osynlig en gätsädd (Tenor unexpressed)
att blomma till ljus V
och till solar.
("Så dold")

Gätsädd is a borderline metaphoric-contextual cpd: it could be regarded as a metaphor with a tenor meaning, perhaps, 'creation' or 'perpetuation of matter/energy/life', or it may more appropriately be classified as a contextual cpd.

(c) Concrete tenor with abstract vehicle

Hallberg estimates this type to be even more unusual than type (b). Some of the examples I have found that involve creative cpds are rather doubtful. Stjärnsyntax and stjärnsädd, for example, may more appropriately be referred to type (b) with defective tenors: approximately stjärn(systems)syntax and stjärn(mängds)-sädd.

I vanlig vardag drev vi åter ut
och låg som förr i rymden Ghazilnut
så kallar man den lob av vår galax
som närmar sig till mänsklig stjärnsyntax. (A161)
T V

All den stjärnsädd vintern gav
T V
bleks när midnattssolen blommar. (T60)

The following involve adjectival nouns as vehicles, though it is perhaps debatable whether they are to be regarded as metaphors at all:

Ett svanpar lyste vitt på insjöns granskogsblänka.
T V (DLM87)

I vårnatten sedan allt stillnat
och skogstjärnen fångat in stjärnhimlen
T
sitter en fiskande huldra
med sitt spö nedsänkt i gransvärtan.
V (C60)

Eldskörd is a metaphor for the unexpressed tenor 'autumn-coloured sycamore leaves':

Men vackrast om höstkvällarna när lönnarna fälla
i instängda förgångenhetsparkar sin eldskörd. (V92)

Butterflies seem particularly able to inspire abstract imagery, giving rise to some beautiful creative cpds as vehicles:

I sommaren tumla fjärilar som ljusdrömmar fram
(V66)

Fjärilarna likna blomsjälar. ("Juni")

There is a very similar idea in a poem in Vagnen (though not involving a cpd):

En fjäril har uppsänts av ängen. Den liknar en själ.
(V87)

In other poems, butterflies are seen as thoughts and, even, words:

Med sina mirakelschalar till vingar
kommer fjärilarna flygande i vindarnas nyckfullhet.
De är ännu inte nötta av livet.
Irrande som unga tänkar
och fladdrande framleds och sidleds,
vrider de sina sidenroder
och försvinner över ängarna. ("Fjärilarna")

Fjärilar flög upp från träldomstunet,
lyste, blev till tysta ord i henne,
ljusa solord som hon lärde barnen (DLM102)

This is not the only time ord is used as the vehicle of a metaphor by HM. Here, the insects are compared to words and a swarm of them seen as a whole language:

Senfödda svärmar av flygande varelser
drar fram under avlödade träd.

Om var och en av dem kunde kallas ett ord
då blåser där bort ett livsspråk i vinden. (T79)

In "Ensamma vandringar", snowflakes become words:

Skönt att få tala vid sig själv
som i en skog i snödagur begravnen

Varje flinga som faller ett tyst ord (DLM38)

HM often endows nature with linguistic characteristics:

Mätaren ställer sig upp på bladets kant som en fråga.
(DLM96)

Blomsterängar illustrerar livets lyckligaste läsararter, med vindgungande blommor som sitt bildspråk och med flyktiga fjärilar som skiljetecken. (TDB113)

A similar metaphor concerns the chaff emitted by the mechanical reaper, and alludes to the financial advantages this brings:

Bestämt och mekaniskt schoffar den fram,
en främmande kropp med full lönsamhet,
en verklighetens tunga prosabox
sprutande agnarna som siffror. (TDB72)

The numbers are rather more concrete, perhaps, in this example from one of the prose books: 'Här kila myror som släpa på romerska femmor av tallbarr' (DFJ38).

In the following poem, the moon is seen not as a hawk's beak but as the stab of the beak:

Nymånen som en gyllne höknäbbs hugg
kom fram ur molnet och grep in i berget (TDB15)

There is also a concrete-abstract metaphor as part of a complex metaphoric build-up of the description of a waterfall which, in these lines, is seen as a bride:

Regnbågens skärp (itself a genitive metaphor)
T
spännes som en ljuslek om bruden.
V (NB4)

As the examples show, it is clear that HM is perfectly prepared to use abstract vehicles for concrete tenors. Even disregarding the examples above that do not contain creative cpds, type (c) metaphors still clearly outnumber type (b), although they cannot, of course, compete with type (a), or even (d), as Table 62E showed.

(d) Abstract tenor with concrete vehicle

In Passad, there is an extended and complex concrete metaphor for lögn: first they are seen in terms of rain, then as a swarm of dagsländor, whose fate is sealed by the sun, the symbol of truth:

Ett lögregn för ögonen skimrar.
Extas vänder lögnen i sanning.

Dess dagsländor svärma i natten,
men sluta när vingarna tröttna.
Och sländsvärmen drunknar i gryning.

Där möter dess yra sitt öde.

Med övermakt reser sig solen
och lyser på störtade sländor.

(F49)

Lögregn is a good example of a 'chameleonlike' formation: instead of interpreting regn as a metaphor for lögn, it is also possible to read it as meaning approximately 'apparent rain', a reading that would lead to playing down the symbolic meaning and seeing the whole poem as more of a nature study.

A poem in Tuvor starts off as a straightforward nature poem but takes a sudden twist into metaphor after the word snötanke, which is itself ambiguous: a snow-inspired thought or, metaphorically, a chilling thought.

Klar vintermorgon med snöiga grenverk.

Vinden har ännu en timme benådat

all skönhet höjd mot himmelen.

En gång, ja många såg jag samma syn

som nästan bara är en snötanke.

Minnets flingor församlade.

Tiderna föll som ömtålig grensnö.

T

V

Tidens flyktighet kunde räknas, som nu

T

flinga för flinga av vinden.

(T53)

V

HM has some light-hearted concretisations of abstracts:

Den närmaste tiden är våldtagen och belagd

med alla tänkbara bojor

inte minst nyttans och den fadda trevnadens

med dess andligt billiga trygghetsvadd och dess

leksakeravn åt alla. (V61)

Dumt att tänka sig bara lösta gåtor

mjuka tankenötter, bekvämlighetsvällingar,

floder ordnade bara för medströms laxar.

(DLM95)

Out of context, bekvämlighetsvälling would probably not be understood as a metaphor but simply as some convenience food product. In this generally playful context, HM is obviously happy for us to read it either way - or both ways.

On more serious themes, there are some genitive metaphors which are also arguably of this type:

De släktled som i så fall skulle straffas

ha hunnit vila tusen år i sanden

då rymden fäller köldklimatets gissel

till ett försenat slag med istidshanden. (A137)

De tusen drömmarna i själens friluftsländer.

(N37)

Detta var Hades, ondskans fläckland.

(P145)

Similar to these in structure but more 'chameleonlike' are månlängqtans glasklarinetter and längqtans pelarskog, where it is not a question of clear metaphors but of contextual cpds with a metaphoric element as an undoubted feature.

Månlängqtans glasklarinetter is an elusive collocation. A direct genitive relationship seems unlikely and a genitive metaphor appears to be the only possible interpretation structurally. However, even a metaphoric relationship can only be perceived 'as through a glass darkly':

Ut på den silvrade avgrund
längtar vårt tjärade skal.
Sagorna svartna. Stränderna hungra. Stöt ut!
Månlängqtans glasklarinetter
spela en bränning vid ön. (N95)

Längqtans pelarskog is equally elusive. If pelarskog is a metaphor for längqtan, it is also an actual forest, with pillar-like tree-trunks:

"Eko"
Här är skog,
här är eko

Av dig.
Av mig.

Vida världen brusade.
Skogarna bara susade.

Sjunger ej mer
i den oändliga längqtans pelarskog - du
oändliga Vox humana? (No128)

Pelare serves two functions: as a metaphor for the tree-trunks, but also adding a feature of culture, and of reverence, to skog (echoed from earlier lines), and preparing the way for the Latin 'punch-word'.

6.2.7 Semantic fields of nouns used as vehicle and tenor

Another line of investigation suggested by Hallberg (1982 p74) as possibly providing 'värdefulla bidrag till enskilda diktares signalement' - if cautiously applied - is to look more closely at the actual nouns used in the metaphors in order to establish what semantic fields they belong to.

Nouns used as the vehicle of metaphors

According to Hallberg (op.cit. p600), the sources for poetic imagery have remained largely unchanged since the Old Testament and the classical writings of Greece and Rome:

de celesta företeelserna, dag och natt, ljus och mörker, de fyra elementen jord, vatten, luft och eld, årstidernas växlingar, djurvärld och växtliv. Hela tiden har också de mänskliga artefakternas sfär varit med, givetvis undan för undan starkt utvidgad med nya inslag från vetenskapens och teknikens område.

Bearing in mind the fact that Hallberg's statement concerns metaphoric language in general, as well as his warnings about reading too much into such a typology, I show in Table 62F to what extent, in the vehicles of metaphors involving creative cpds, HM makes use of the various semantic fields suggested above.

It turns out that almost 90% of the nouns used as vehicles in HM's metaphoric cpds do indeed belong within the semantic fields traditionally used for poetic imagery in general. However, some of the areas mentioned by Hallberg, namely 'dag och natt, ljus och mörker' and 'årstidernas växlingar' do not figure at all, and some areas, mainly Abstracts and Foods, suggest themselves as being at least as important as, for instance, Plant Life and Celestial Phenomena.

TABLE 62F Semantic fields of nouns used as the vehicle of metaphors involving creative cpds.
(Main data, TDB and HM archive)

Semantic field	No	%
Human artefacts	148	44%
(Textiles, clothing	53	16%)
(Domestic utensils etc.	46	14%)
(Buildings and parts	38	11%)
(Others	11	3%)
Elements	86	25%
(Earth, minerals	44	13%)
(Fire	28	8%)
(Water, air	14	4%)
Animal kingdom	44	13%
(Parts of the body	30	9%)
(Animals	14	4%)
Plant life	12	4%
Celestial phenomena	11	3%
Others	39	11%
(Abstracts, verbal nouns	19	6%)
(Foods etc.	11	3%)
(Others	9	3%)

Futhermore, the various traditional fields are by no means equally represented. Almost half of the nouns denote Artefacts. There is a striking lack of 'inslag från vetenskapens och teknikens område' - apart from the building terms -, and an interesting predominance of Textiles within this field. Words like gardin, slöja, matta, ridå, siden, and väv are all used metaphorically. The first two are particularly versatile:

blomgardin	frostslöja
dimgardin	silverslöja
frostgardin	spindelslöja
hundlokegardin	vattenslöja
solgardin	åkslöja

Domestic Utensils are not as uniform a group as the Textiles: as well as actual utensils (e.g. kavel, kvast, sil), it also includes musical instruments (e.g. harpa, orgel), toys (e.g. docka, gunga), coins etc., i.e. more or less any personal belonging other than clothing. No noun is used in more than two different metaphoric combinations.

Words for Buildings in a broad sense (e.g. hus, kyrka, bikupa, pyramid) and parts of, or materials for, buildings (e.g. vägg, kammare, plåt, spiåla) are almost as common as words for utensils. Dörr and vägg are particularly versatile and interesting (cf 7.2.1):

bergdörr	granvägg
gräsdörr	grenvägg
lövdörr	molnvägg
	vattenvägg
	åskvägg

Both this type of metaphor and some of the textile metaphors, which, so to speak, domesticate nature, are probably as old as poetry - or even language - itself, and there are examples of established metaphoric cpds of this kind, e.g. gräsmatta and himlavalv.

For an old sailor, HM uses surprisingly few nautical terms as vehicles in his metaphoric cpds. Boi, roder and segel are the only three I have noted in my material: 'manetens geléboi', 'fjärilarnas sidenroder' and lövsegel.

Next to Human Artefacts, the semantic field most used is Elements, with Earth as the largest subgroup. This contains the numerous and sometimes borderline instances of silver- and guld-cpds. As discussed in 6.2.3, these are often not strictly metaphoric but often simultaneously contextual or

are a kind of illusionskomposita. Combinations in which guld and silver simply denote the colour or the material of an object are, of course, not metaphoric but latent or lexicalised, and they have not been included in these counts even when used as metaphors (e.g. 'bäcken ... glimmade bara fram likt en silverkedja' C66, and 'solen ... låg som en guldbunke i dammen'). Silver and guld have produced equal numbers of possibly metaphoric cpds, but none of the other words in this group (e.g. iärn, koppar, granit, cement) is used in more than two combinations. Notice that these vehicles usually occur as first constituents.

silverdal	guldblåd
silverdimma	guldgas
silvergrus	guldgolv
silverlarv	guldhår
silverluft	guldluft
silverpingel	guldmoln
silverpuckel	guldmun
silversjö	guldspegel
silverskålva	guldspenat
silversopor	gulddull
vattensilver	höstguld

The next largest subgroup within the Elements is Fire. The two words rök and eld get particularly wide use, rök always as the final constituent, eld usually as the first:

forsrök	eldagat
froströk	eldblick
köldrök	eldkappa
myggrök	eldlöv
snörrök	eldpeppar
sölrök	eldsky
stjärn(e)rök	eldskörd
vattenrök	
våtrök	soleld

Hav and regn are the two most widely used metaphors in the Water subgroup:

evighetshav	lögnregn
granhav	slantregn
hundlokshav	spjutregn
rymdhav	tidregn
stjärnhav	

The semantic field of the Animal Kingdom (including humans) is unusual in one respect. In the subgroup Animals (as opposed to Parts of the body), there are only four metaphorically formed cpds (i.e. types 1 and 2 in Table 62A):

<u>dammspindel</u>	<u>elefantblock</u>
<u>gärsgårdsorm</u>	<u>tiänarinnegran</u>

But there are no less than ten metaphorically used creative cpds (i.e. type 3), words like mjölkhumla (=separator), 'haremets molnfåle' (=månen), stålhynda (=engine), havsmyra (=tramp), molnsnigel (flygplan). The moon's reflection has inspired a particularly large number of these metaphors: glitterorm, liusdrake, kvicksilversnok and 'månläpets silverlarver' (cf. 6.2.4).

The group of vehicle nouns not mentioned by Hallberg comprises mainly Abstracts (for examples see 6.2.6 b and c) and Foods, used in metaphoric cpds of all three types:

<u>bourqoggnernäsa</u>	<u>tankegröt</u>
<u>pepparblick</u>	<u>forsmjölk</u>
<u>smörklimosblomma</u>	<u>bekvämlighetsvälling</u>
<u>honungshägring</u> (= rainbow)	
<u>solsötta</u> (= rainbow)	

Nouns used as the tenor of metaphors

When we begin to investigate what it is that has inspired the metaphors, it soon becomes obvious that this is a less well-defined area, and word-counts are more difficult. Hallberg (1982 p600) outlines what metaphorical language has dealt with through the ages:

Från begynnelsen har det i hög grad varit inriktat på att belysa och tolka människans väsen, hennes egenskaper, erfarenheter, moraliska och sociala problem, hennes förhållande till naturen och till högre makter.

These broad areas are rather too diffuse to serve as a guide for classification, and I have decided to use the same semantic groupings for the tenor nouns as for the vehicle nouns. It will also permit a direct comparison.

Defining the tenor nouns is not as straightforward as defining the vehicle nouns, however. A number of them are, as we have seen, defective (e.g. Types 1b and c in Table 62B), and the missing part or feature - the actual basis for the comparison - has to be postulated (e.g. 'mån(reflex)stig'). However, as the postulated term is usually a part or feature of the stated term and therefore likely to be closely semantically linked (both måne and månreflex are Celestial Phenomena), I have normally been able to count the stated noun even though it is not always, strictly speaking, the tenor of the metaphor.

Occasionally, in doubtful cases, or when the omitted term seems clearly to be from a different semantic field than that stated, the cpd has simply been omitted from the tenor analysis. In vingsång, for example, sång is obviously a metaphor for the sound produced by the wings in flight, not for the wings themselves. In the cases of creative cpds used metaphorically (Type 3), I have only included tenors that are explicitly stated, whether in the immediate vicinity (e.g. 'vassens vattenskog') or at some distance (e.g. 'separator ... mjölkhumla'). Tenors that have to be deduced from the general context and are not actually stated have not been included (e.g. 'Jättegrenen spänner ut mörka stormfjädrar': approximately = barrkvistar). For these reasons, the total number of tenors noted in Table 62G is smaller than the number of vehicles (Table 62F) based on the same data.

**TABLE 62G Semantic fields of nouns used as the tenor
in metaphors involving creative cpds
(Main data, TDB and HM archive)**

Semantic field	No	%
ELEMENTS	89	30%
(Water	52	17%
(Earth	20	7%)
(Air	16	5%)
(Fire	1	0.3%)
PLANT LIFE	73	24%
(Parts of plants	31	10%)
(Plants	29	10%)
(General	13	4%)
CELESTIAL PHENOMENA	53	18%
ANIMAL KINGDOM	25	8%
(Parts of the body	15	5%)
(Animals	10	3%)
HUMAN ARTEFACTS	23	8%
(Buildings and parts	9	3%)
(Textiles + utensils	6	2%)
(Others	8	3%)
OTHERS	35	12%
(Abstracts, verbal nouns	29	10%)
(Miscellaneous	6	2%)

As Table 62G shows, almost 90% of the tenor nouns can be fitted into the same major semantic fields as the vehicle nouns. However, the rank order (based on the number of cases) of the various fields is very different in the two tables. Above all, the balance between nouns related to man on the one hand and nouns related to the natural world on the other is different. Whereas words linked to nature - in a broad sense, including 'celestial phenomena' like sun and cloud (i.e. all groups except Human Artefacts and Others) - are responsible for less than half of the vehicle nouns, they amount to 80% of the tenor nouns.

Elements figure largely in both vehicles (25%) and tenors (30%), but while as vehicle the dominant subgroup is Earth, as tenor it is Water. Indeed, the word vatten itself has inspired no less than 18 metaphors involving creative cpds, more than any other single word. The most extraordinary, but still clearly metaphoric, cpds are vattenbrand, vattenskuldra and vattenkavel. The first two are found in Natur and describe a waterfall and a spring, respectively: 'Vattenbranden rasar hest' (N84) and 'kristallspiralen...borrar där. Dess vatten-skuldror svarva jorden långa år' (N32). Vattenkavel is found in an unpublished poem about a gale:

Den går vidare mot land
med rullande vattenkavlar
i rotation med sand ("Havssorlet kommer")

Is, too, has given rise to a number of different metaphors. Some stress ice as a flat sheet: isgolv, isplåt, vinterplåt and issköld, in others it forms more interesting shapes: isfrans, istand, isorgel- and isslott, and in two cpds the ice is seen as a rather more active instrument: islie and isrigel. Snö is mainly seen as something soft: himlabomull and marslakan (in a manuscript, later relaced by snömadress) and snökåpa. Snöridå refers to falling snow: 'snöridåernas fall'; and snörök to drifting snow:

Vindskärmar mot snödrift
sågs staplade i sommarbacken
nära intill där de behövdes i snörökens tid.
(DLM60)

In the subgroup Air, dimma has produced the most metaphors. There are two metaphoric cpds (Type 1 and 2, respectively): dimgardin and silverdimma, and several creative cpds used metaphorically to denote mist: gasgolv, hängväv, silverslöja and våtrök. The most intriguing cpd is found in an unpublished poem. There are two versions: "Den tidiga morgonens" and

"Morgondimmorna dröjer", both containing the lines "morgondimmorna ... vandrar ... bort / på sina töckenfötter".

Some of the Plant Life nouns have also inspired several different metaphors. Most prolific is löv (and blad). In bladspegel and lövsegel the leaves are seen individually, but more often they are seen collectively, as in

lövmoln	lövdörr	lövkyrka	
eldlöv	höstguld	glödhög	fläckmatta

Blomma and blomster are seen either in terms of textiles or of fire: blomflor, blomgardin, blomfackla and blomsterbrand. Of the named plants, gran has inspired the most metaphors in my data (see also 7.2.3). In addition to Natur's pyramidberg (Type3) and tjänarinnegrän (Type 2), there are some Type 1 cpds: granhav, and the intriguing granskuldror:

Bland flikmossan står en skogsstjärna.
Den har besök av den varligt lågtflygande myggan.
De samtalar sinsemellan om sommarstunders liv
som de delar lika, i skydd av granarna.
Den stora händelsen är när vinden
kommer eller vänder
och vita moln bärs förbi på granskuldror.
("Bland flikmossan")

The Celestial tenors have over 50 uses recorded in my material. A small number of nouns are responsible for over 40 of them: moln and sol (10 each), stjärna (9), måne and mångata (8) and himmel (5). The sun can, naturally enough, be seen as fire or smoke: soleld occurs in four different poems (cf 7.2.3) and we also find solrök and solskensblix. In some cpds the sun's light is made very solid: solbiälke, soleker, solspåle and solqlimsslant. The latter is part of an extended metaphor in an unpublished poem:

Med solkig snökrage om halsen
stod våren länge vid knuten.
Den tog solen där den fanns att få
och tiggde sig dag för dag till
några solqlimsslantar i ispölens skål.
... ("Med solkig")

It looks as if HM uses metaphors not so much in order to make concrete something abstract as to enhance a description of something already concrete. In four out of five cases of HM using a metaphoric cpd, it is when describing some natural phenomenon. It is also in the middle of such a metaphor - 'Stenbräkenet skrattar till som en grön såg' (M30) - that he interrupts himself in annoyance at his own 'semaforering med A-B, B-A' (see 6.5 for the full quotation).

To summarise, a typical HM metaphoric cpd consists of a tenor (usually as the first constituent) from the semantic class of Element (particularly Water) or from Plant Life or Celestial Phenomena, and a vehicle (usually as the final constituent) from the class of Human Artefact (particularly Textile, Utensil or Building) or from Element (particularly Earth), as exemplified below:

TABLE 62H Some typical HM metaphoric cpds			
	TENOR:		
VEHICLE:	WATER	PLANT LIFE	CELESTIAL PHENOMENA
TEXTILE	regnridå	barrbrätte	stjärnljusläp
	vattensiden	näversiden	solgardin
	vattenslöja	blomduk	molnväv
	vattentyg	vallmoklut	månsläp
UTENSIL	laguntråg	lingonklocka	himlaharpa
	vattenkavel	kottbjällra	(=nebulosa)
	islie	maskroslykta	molnkarta
	insjöspegel	klöverdocka	månsilverkedja
BUILDING	vattenkammare	lövdörr	stjärnhus
	vattensal	lövkyrka	solbjälke
	vattenvägg	granvägg	molnvägg
	isgolv	algtapet	evighetssal (=stjärndjup)
EARTH	vattenbacke	höstguld (=löv)	silvergrus
	vattenberg	guldblåd	(=månljus)
	vattentundra	järnträd	molnlandskap
	snögrus	kopparstam	cementhimmel

6.2.8 Mixed and multiple metaphors

As we have seen, creative cpds of any type (even metaphoric ones) can themselves be used as the tenor or vehicle of metaphors. When a poet uses a metaphoric cpd as part of a secondary metaphor, he runs the risk - possibly the calculated risk - of mixing his metaphors. In HM's 'molnväggens svarta kjol' (N110), for example, vägg and kjol are so incompatible as to make the combination almost comical. But disparate vehicles do not necessarily clash: more often they seem to work separately, illuminating different aspects of the tenor, and it is justifiable to talk of dual, or even multiple, metaphors. Läderbladsschal is an example: läder is an image of the consistency of each leaf, and schal an image of the shape of the amassed leaves:

Lingonris flyttar nära
sluter med tiden stubben i sin läderbladsschal. (T17)

In Table 62I, a suggestion for the internal structure of dual metaphors is set out. In the first four, the primary metaphor becomes the tenor of the secondary metaphor, in the last four it becomes the vehicle.

TABLE 62I Dual metaphor structure (x) = unexpressed element				
PRIMARY METAPHOR			SECONDARY METAPHOR (DUAL)	
VEHICLE	TENOR	VEHICLE	TENOR	VEHICLE
läder-	blad		läderblads-	schal
tott-	moln		tottmolns-	hjul
	löv(x)	spel	lövspels-	guld
	(x)	västernantel	västernantelns	skära
åsk-	slöja		(x)	Åskslöja
grädd-	ögon		(x)	gräddögon
kvicksilver-	snok		nånstrimmans	kvicksilversnok
katrinplomons-	rock		anigeln (iförd)	katrinplomonsrock

When the tenor of the primary metaphor is unexpressed, as in västermantel, the tenor of the secondary metaphor is naturally somewhat diffuse, but there is not necessarily any problem of comprehension. The phrase is part of a more elaborate image:

Solen väntar med paradiskroppen
bakom västermantelns skärm. (N47)

When the tenor of the secondary metaphor is unexpressed, as in åskslöja and gräddögon, it is doubtful whether the primary formation should be regarded as a metaphor, or whether it is better regarded as a contextual cpd. Either way, the formations have the effect of dual metaphors: whether or not åskslöja is interpreted initially as an 'åskliknande slöja', in the final analysis the two constituents work as separate metaphors for two aspects of the tenor: åska (echoed from an earlier line) for the auditive and slöja for the visual impression of the waterfall's spray. Again, we are dealing with an elaborate image:

I taggade granitkittlar
åskar forsmjölken tusen år.

Vargtandshårda spetsar får drottningen.
Åskslöja uthänges kring dånande grothåla.
Regnbågens skärp
spännes som en ljuslek om bruden. (N84)

Similarly, the two constituents of gräddögon work separately: grädd- is a metaphor for the colour (and perhaps consistency), -ögon for the shape of the toadstool's spots:

Flugsvampen har vit sidenstrumpa
och åtta gräddögon i rödmosigt ansikte. (N30)

It is even possible for a latent cpd to act as a dual metaphor. The subject, again, is a waterfall, and the word is ånkar, a tub full of steam. As a metaphor, the two constituents describe different aspects of the vision: ånqa describes the water and spray, and kar the hollowed out rock:

Aldrig en spegel i dessa grytor!
Slöjlekarna dyka ned i ångkaren:
vit dunstputtring,
stockarnas kalvhopp genom dånet.

(NB6)

There is an extraordinary mixed metaphor in another poem in Natur: 'Solen ... blinkar ej mera med den flammande ugnens tropiska havsöga'. Pedantically analysed, solen is the tenor for the prepositional vehicle 'med den flammande ugnen', which is the tenor of a genitive metaphor, of which 'tropiska havsöga' is the vehicle. In the context, where the sun is generally anthropomorphised, and is linked to the genitive phrase by the verb blinkar, the secondary metaphor (havsöga) dominates, and 'den flammande ugnen' is at best reduced to an adjectival function (furnace-like), at worst seems like an irrelevant, mixed-metaphor intrusion:

Solen går upp i läge,
svänger sitt glöd med eldhanden,
blinkar ej mera med den flammande ugnens
tropiska havsöga:
slungar ett eldskri mot isarna.
Dag efter dag en mera stirrande låga.

(N140)

In some cases of Type 3 metaphors, both tenor and vehicle are creative cpds. If they are straightforward metaphors or border on latent formations, there is usually no problem of comprehension, even out of context:

TENOR

jättegrenens
stjärndjupens
Dansmyggor lyfter sina
Köldhimlen välver sig. Dess

VEHICLE

pyramidberg
evighetssal
sällskapsmoln
stjärnsil...

When, as in the phrase 'mänsläpets silverlarver' the tenor itself is a more far-fetched metaphor, and one with a defective tenor, the end result ought to be less clear:

PRIMARY METAPHORS			SECONDARY METAPHOR	
TENOR	VEHICLE	TENOR	TENOR	VEHICLE
mån(ljus/reflex)	- släp			
	silver*- larver		månsläpets	silverlarver

The tenor, månsläp, is a metaphor for the light the moon 'trails' behind it. The vehicle, silverlarver, expresses the details of that light. If we analyse the caterpillars as a metaphor for the moon's 'train', as set out above, the result is a less happy mixed metaphor. One can also see the two constituents of silverlarver as operating separately and being direct metaphors for the moonlight: silver- for the colour and -larver for the movement. The phrase then is a complicated triple metaphor, in which the tenor mån(ljus) has three independent vehicles.

Månsläpets silverlarver överskrida nu udden,
vitstänka tallar som växa ur röken med bävan.
Dimma och andedräft sända
lysande, slöjiga gaser. (N96)

Surprisingly, the complexity of structure does not lead to obscurity. On the contrary, the metaphor is quite transparent, perhaps even out of context. That this is so is evidence of our readiness to go along with a poet in his metaphoric imagination to quite extreme lengths.

There is a genitive phrase in "Svärdets död" (N20-22) which, on the face of it, seems similar to 'månsläpets silverlarver', containing two creative, possibly metaphoric, cpds: 'den gränslösa havsskogens blodvärmda andeland'. What makes it different is that not only are the tenors of the two partici-

*Silver can also be seen as a straightforward colour adjective.

pating cpds unstated, they are probably unstatable because they are unsurmisable: their meanings cannot even be guessed at without the context of the poem - and possibly not even then:

En gång skall eldmalen sänka
sig ned i krigets krona
och svärden virvla som agnar
för ödets vändande härskri.

En gång när vågorna lämnats
att tjäna sitt djupaste flödes
gång i den gränslösa havsskogens blodvärmda andeland
klingar i blodgudens grotta
lampor och klockor på stänglar,
som ifrån urtidens navlar
vinka med eldtågors hand. (N20)

If, indeed, havsskog and andeland are metaphoric cpds, and the whole phrase a genitive metaphor, then they are of such a personal nature that the metaphors are lost on most readers. Trying to express their individual tenors would be a futile exercise. 'Det specifikt nya bildspråket har alltså inget direkt identifierbart föremål eller sakled' (Hallberg 1982 p507). The reader has to rely on the context and instinctive associations - in my terms, havsskog and andeland are not metaphoric but contextual ('TGD') cpds. I shall return to this poem in 7.1.1 (where the full text is also reproduced).

6.3 Contextual compounds

The majority of HM's creative cpds are 'contextual'. By contextual cpd I mean any cpd that acquires its meaning more from its context than from its own constituents. It follows that, if it is encountered outside its context, such a cpd is either utterly baffling or its meaning is vaguer than, or even different from, the meaning in context.

There are various ways in which a contextual cpd can be dependent on the surrounding text. The types suggested below illustrate the different levels on which a contextual cpd can function, sometimes on more than one level at one and the same time. As we have already seen, for instance, many metaphoric cpds are also contextual.

6.3.1 Incongruous compounds, bordering on latent

About a quarter of the creative cpds recorded in the main data border on being latent formations. Their effect is usually due to a juxtaposition of seemingly incompatible elements: 'a semantic confrontation can result in aesthetically effective stylistic "abbreviation"' (Mukarovsky 1977 p41). Like all contextual cpds, they are felt to be 'tillfälliga', occasional, formations:

kärleksfågel (S25)	bronsprästinna (GT67)
gemensamhetsskugga (No115)	finregn (V20)
nyttoråg (No101)	hambodunge (V43)
drömnejd (N110)	inifrånklang (DLM17)
expressmatvarutåg (N12)	lingonkittelton (DLM80)
Karlahjul (N36)	mildgård (DLM56)
linnegump (N147)	proppmättnadstimme (T25)
struntsjäl (P132)	stråmiljon (T62)
långdag (C55)	livsbekanting (LES41)
nyttobetyg (C22)	länstolsutsikt (D40)
armbågsbuffel (A90)	gräskrängel (TDB70)
ljudmynt (A100)	ordporl (TDB84)
Fingersångare (A100)	

The cpds listed above, chosen at random from the different collections, vary in degree of incongruity. (An adjective + noun formation like långdag may feel perfectly normal to some native speakers, for instance.) What they have in common is that, on the whole, unlike the truly contextual formations (6.3.2), these cpds suggest plausible meanings even in isolation, meanings that are confirmed, usually enriched, but not changed, by the context.

Gemensamhetsskugga, for example, suggests a multiple cause of a shadow, one cast by people or rocks or trees, perhaps. This meaning is confirmed and narrowed down by the context:

I asparnas gemensamhetsskugga
står en hästräfsa nedsjunken
med hjulen drunknade i gräs. (No115)

Unlike the English 'love-bird', kärleksfågel is not a lexicalised formation. One might take it to have some similar metaphoric meaning also in Swedish, or even be the name of a species of bird, but the context narrows down the possibilities and makes it clear that it is simply 'a bird to love, a mate':

Som en hungerns och kärlekens budbärare
sträckte du ut
från vindklockornas sund.

...för att möta
en gammal kärleksfågel från Kamtjatka.
Efter dagar av väntan kom hon
stormyvig, regnruggig
ur en tjutande östan. (S25)

Armbågsbuffel is an inventive but fairly transparent formation, which gains an extra degree of nastiness when put in the context of the doomed people of Aniara:

Och vi fick slåss med hänsynslösa gossar
och armbågsbufflar vid goldonderns grind. (A90)

Out of context, Fingersångare and ljudmynt may be rather baffling combinations. In the context of Aniara, however, where we expect to meet new concepts, we are not particularly surprised by the first few lines of Song 46:

Vi lyssnar alla dagar till de ljudmynt
som var och en försetts med och som spelas
i Fingersångaren på vänstra handen. (A100)

The inventiveness, in this case, lies in the concept rather than in the cpd formation: the cpds themselves are more latent than creative.

Struntsjälar and struntbegär are part of Li Kan's taking the human race to task:

Sanningen inträder i sinnena när sinnesändringen sker,
den dag då människan fattar solens självklarhet som
uppenbarelse,
inte som en slentrianens lampa över struntsjälar och
struntbegär.
(P132)

In Doriderna, it is HM himself who addresses us:

Då händer att jag kastar dig ur stolen.
Din länstolsutsikt skall jag sönderslå
emedan den är falsk... (D40)

Ordporl, which in isolation might suggest the word-flow of a gossip (although porla really has rather more pleasant associations), gains so much in depth and sincerity by its context that it is debatable whether it belongs in this group or among the truly contextual cpds:

Räddning ur tankens förknytningar
var att dikta och finna
för lyckan möjliga gläntor
i levande drömmar.

Att tro på det språket
som dagligen uppstår ur ting och luft
är både drömma och leva.
Den fria och vuxenbarnsliga leken
med ordporl ur levande vatten.
Tron att det rinner ett levande vatten
ur när och fjärran,
tron att det vimlar av källor. (TDB84)

6.3.2 Generally contextual compounds and 'TGD'-compounds

In some cases the elements are so incompatible as to make the cpd formation utterly baffling out of context. Words like aprilbro, nedertillskratt, polartak and ljusandning tend to suggest several possible meanings, or none at all. Their true meanings can only be grasped through the context, and often remain vague. They cannot usually be paraphrased with any degree of accuracy.

In the following poem, for example, several 'bridges' assist in the arrival of spring, but it would not be a good idea to attempt to give exact paraphrases of aprilbro, solbro and vindbro. They could be seen as parts of an elaborate metaphor, but their individual tenors cannot be easily stated, and I prefer to regard them as contextual cpds.

Vid havets vindbro

Solen går upp i läge

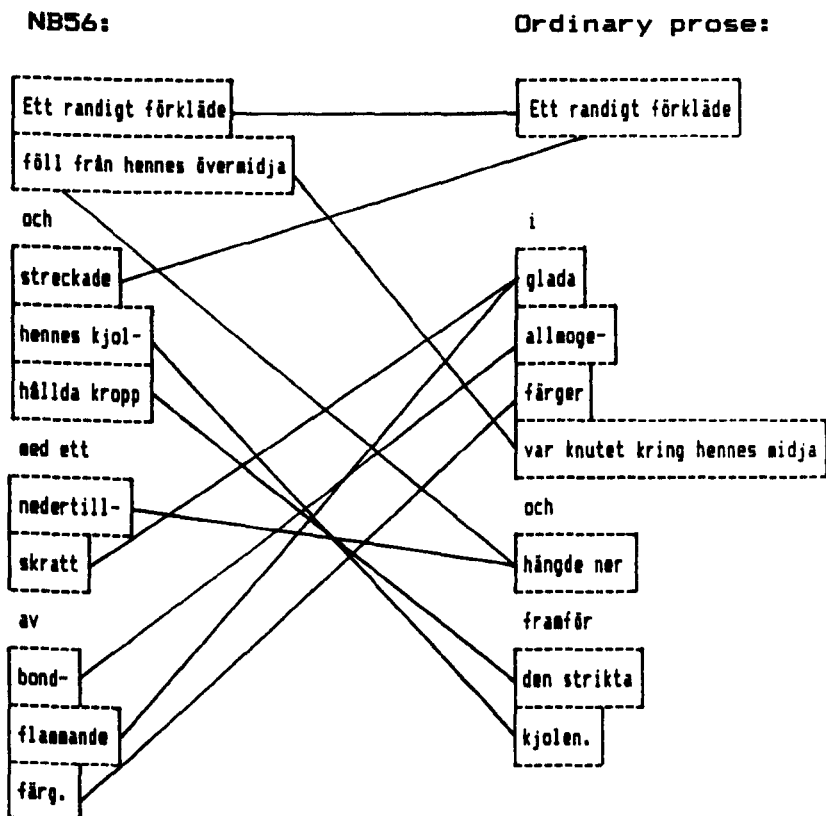
Snart är borgen tagen, solbron byggd
åt sommardrottarnas tåg.

Vinterns tjocka tank går på försök över aprilbron,
men allting brister under den, bryggan rasar in.

(N140)

The extraordinary cpd nedertillskratt can also be seen as a kind of metaphor, but one totally dependent on its context. In actual fact, the tenor would be very difficult to state, and it may be more appropriate to regard the sentence in Nässlorna blomma that it occurs in as an example of 'word-painting' (cf 7.3.4). Even though both nedertillskratt and the equally contextual adjective pondflammande suggest rather than denote, they contribute to a gradual building up of a concrete visual image. I shall attempt to demonstrate how

this is achieved by putting HM's sentence (in the left-hand column) side by side with a sentence in ordinary prose expressing the same extra-linguistic reality:



The intensity of HM's sentence is partly achieved by the repetition of certain semantic features (randig + strecka, föll + nedertill and, perhaps, skratt + flammande) without using any more words than the more neutral sentence. Nedertillskratt and bondflammande contribute a great deal to the vivid description of the woman (or, rather, her apron). Without their context, both are obscure.

Another obscure word whose meaning is clear in context is polartak. It may be felt to be a metaphoric formation, but the language lacks a 'proper term' for the phenomenon, even though it is familiar to most of us:

Vinterstycke

Spröda hermelinspår
saxas lätt
i åttor på vintersnön
bort dit en bäck slingrar fram
med vitpälstak.
Här dricker uttern ur isens öga
här där vattenvirveln svarvat upp en porlande skål:
Hit komma barnen med röda luvor
för att höra detta sjungande polartak.
Då gräver sig uttern i grottan
och ser deras ögon i springan.

(N49)

Furthermore, the word polartak clearly has its roots in the context, with links back to the earlier vitpälstak, with the same meaning. In the latter cpd, both tak and vitpäls are metaphors, but the cpd is, at the same time, contextual. The snow may look like white fur, but there is no doubt that the ermine's coat has contributed - perhaps even given rise - to the metaphor.

Most contextual cpds are not in any way metaphoric. Usually - as with polartak - it is a case of a cpd suggesting an intuitive comprehension of, or sudden insight into, a phenomenon or concept for which there is no word in ordinary language (cf 'det träffande uttrycket', 1.4.1). Many of these cpds are only understandable in a wider context. The line quoted on the computer printouts in my data is rarely any help in such cases: the whole stanza or the whole poem or a whole page in prose works has to be consulted. Even then, comprehension may still be vague - we may perceive the concepts as 'through a glass darkly' (TGD-cpds).

When HM tries to tell us about what goes on 'mitt inne i tingens natur / i undrets sal / i atomernas inre', he has to resort to new words. They may seem like metaphors, but we have no tenors to put in their place: we grasp the concepts

through the context. Words like ljusandning, ljusfiäder, solfiäderspel and spektralvinge create their own reality, even if only dimly grasped by the reader.

Det inre ljuset

I de innersta allra minsta rummen
pågår ett tyst och ständigt färgspel, oåtkomligt för ögon.

Det rörde sig i cykler av nanosekunder och i mikrorymder
från vitt ljus till spektrats färger
Och åter till vitt ljus.
Ett slags ljusandning.

Det var som ett solfiäderspel,
enligt samma lag som gäller för regnbågar,
men med öppnade och ihopslagna solfjädrar

Med denna sin konst sammanhåller ljuset
materiens tallösa svärmar
och sjunger med ljusets spektralvingar
den eviga sången till världsalltets ära. (DLM113)

Fågeln i Fenixklockan

1

Här tickar de klockorna
som kan gå utan att alls ticka,
i ofattbart små rum med egna gökur,
där den minsta göken gal stunt
men jublande.

Han slår ut sina ljusfiädrar, faller dem samman,
slår ut dem och flyger runt.
Kalla honom om du vill den minste
av Fågel Fenix släkte.

Han bevarar därför sitt mysterium.
Så kan undret inte bara ske,
men bibehålla sig.
Detta är spektralvingarnas hemlighet. (DLM114)

At the extreme end of the contextual scale there are cpds that rely solely on associations. They may fail to give resonance in a reader, or - and this is more commonly the case - they may be felt to be evocative whilst remaining semantically obscure.

How, for instance, in "Libidella", the 'secret song of melancholy', could månluta possibly be paraphrased?

Libidella
oklädd i nudinell
hög mot stella
månvit din nudibell.
I Alfa Centauris strålar
vi i våra tårar skålar.
O nuda då
trädd nudis på
i månlutas skog för två. (A169)

The word cannot be taken out of its context, the immediate phrase 'månlutas skog för två', which links up with the words månvit and stella in the same stanza, and with the phrase 'din aftonlund' in the first line of the poem. The obvious sexual allusion goes hand in hand with allusions to space and the whole Aniara situation. Whether HM had the instrument luta in mind or the verb luta - or both, or neither - is not relevant*. The only 'meaning' of the word is the bundle of associations it evokes, within its context, in each reader.

The poem "Svärdets död" in Natur relies to a large extent on this type of obscure cpd-formation for its effect. Words like

blodgud	eldmal	andeland
blodsång	eldtåga	evighetsvalv

remain only dimly understood even in context. However, this poem (see 7.1.† for the text and a more detailed discussion) stands out in HM's whole production as particularly complex and concentrated.

The most felicitous TGD-cpds, like ljusandning or månluta, are given 'space' by being put into contexts which are not too baffling. The associations evoked by such TGD cpds are confirmed, not challenged, by the surrounding text.

*The English translation (London: Hutchinson & Co. 1963) has opted for the instrument: 'mandola's moon for two'.

6.3.3 Verbally contextual cpds

Many contextual cpds have actual verbal links with the surrounding text: they reiterate words or morphemes which also occur elsewhere. Vitpälstak and polartak in the poem (N55) quoted above (6.3.2) have this link. Another example is found in a passage in Nässlorna blomma. Out of context, the words snusskymning, snustempel and snustunnel may evoke various vague associations but not really have any clear meaning. In context, they link up with other words and with each other and snus begins to grow to almost symbolic dimensions:

Hon öppnade en farstudörr in till en korridor som var mörk som en snusdosa och lång som en repslagarbana. Milt ... sköt hon in Martin där och stängde häftigt stilla dörren sedan hon övertagit paketen. ... Martin gick ledsen
5 in i korridorrens långa snusskymning. Här och där stack ett hjon ut huvudet genom någon av de många dörrarna, det var gubbavdelningen. ...

Martin satte sig på en av bänkarna. Det hade börjat skymma och skymningen rann från korridorerna som Snusets
10 ande. ... Skymningen blev mörker. Kanske höll man brasskymning på det här fattighuset, kanske skulle någon komma och värma sin värk under stilla mummel och ve.

Det drog väl om en kvart ... Ibland voro hans tankar inne hos Stor-Fröken, hos Tyra, ja, mest voro de väl
15 där, med ett utplåningsdunkel brett lagt över Fröken Edit, hon med sitt snustempel, sitt gamla, mörka, greniga fattighus! ... En sån fattiggrotta med riktiga gamla snustunnlar
i.

(NB295-97)

This passage illustrates the complex network that contextual cpds sometimes participate in. The constituents, locked together in a new formation, snusskymning, also have their individual links with other words in the vicinity:

line		line
2	snusdosa	
5	snus-	-skymning 5
		skymma 9
		skymningen 9
9	Snusets ande	
		Skymningen 10
		brasskymning 11
16	snustempel	
17	snustunnlar	

A verbally contextual cpd often serves as a summary or succinct reminder of earlier, more elaborate phrases: 'en korridor som var mörk som en snusdosa och lång som en rep-slagarbane' is turned into 'korridorens långa snusskymning' and later simply 'snustunnlar'.

In the same way, väykonstnär is linked with many other occurrences of väy- in a passage from Vägen till Klockrike quoted in 6.3.4, and becomes a kind of summarising 'punch-word'.

The verbally contextual cpd can also be an anticipation of what is to come. A poem title can be obscure for this reason, until the poem has been read. There is a poem in Passad called "Lyckflätning". In it HM twists and turns all possible permutations of the morpheme lyck-:

Än minns jag de lyckliga åren
då lyckan var lycklig och såren
ej lyckats få lyckan ur spåren;
då lyckligtvis ingen med lycka
helt lyckats att lyckan förrycka;
då lyckan var lyckad som lycka
och lyckades bra, till all lycka.
(etc.) (P88)

(For this type of word-play see also 6.4.1.)

Some creative cpds gain an extra dimension through a repetitive use of elements. There is another (cf above) collection of snus-cpds in a passage in Vägen till Klockrike (p59). Here the cpd-formations are more tongue-in-cheek and the effect intentionally comical:

Själv förstod hon så väl att han ville bryta sig ut ur snuskedjan. Hon tillhörde själv en gammal snussläkt, som hade pulsat fram i snus sedan mitten av 1700-talet. ... I sin ungdom hade hon kringsvassats av idel snusadel. Hon hade varit balens drottning vid väl ett dussin berömda snusbaler där de olika snussläkterna hade sammankommit. Och på en av dessa snusbaler hade hon blivit uppjuden av sonen till en snuskonung. Hon fann emellertid inget behag i karlen, trots hans bergsäkra framtid som snusmillionär.

HM cannot resist also revitalising some lexicalised snus- combinations: 'värjande sig mot alla snusförnuftiga inflytelser' and 'nu följde ett snustorrt liv'. He also likes cpds that rhyme: 'ett inpyrt och bigott gammalt snushus' (cf 6.4.1 and 6.4.2).

In "Klockbojen" (FU104ff), we encounter an old seagull which twice (on the fifth and seventh page of the seven-and-a-half-page long poetic prose passage) is referred to as ensamfågel. Out of context, the cpd means little more than 'en ensam fågel'. In the context, the cpd seems to hold within it all the references to the loneliness of the bird and of the bell-buoy which precede and follow it:

'(Klockbojen)... sjunger ... Ostfriesiska revelns ensamhetssång likt en sorgsen kvinna'; '(en sjömås) ... Vid lugnt väder lever hon alltid för sig själv, i avskildhet med det ensamma havet kring Ostfriesiska reveln'; 'när hon sitter där i bojstjälken, hopruggad i sig själv, spanande över ett hav blankt som olja, liknar hon en stor ensamhets evighetsfågel'; 'åter sjunger bojen ensam sin sång för Giri', 'Ensamfågeln Giri satt kvar i bojstjälken... Och bojen vaggade med höfterna och sjöng Ostfriesiska revelns ensamhetssång'; 'över dem alla sjöng bojen... Ostfriesiska revelns ensamhetssång likt en sorgsen kvinna'; 'Då vände Giri, ensamfågeln, tillbaka från Helgoland'.

(FU105-110)

Repetition is a common feature in HM's language, also in the poetry. A verbally contextual cpd can simply be part of an insistent sequence of repeated occurrences of a noun.

'Rätt ofta möter man hos Martinson en benägenhet att dröja kvar vid ett visst motiv och inskräpa det genom att flera gånger upprepa samma ord; inte minst tar den sig utlopp i hans komposita' (Hallberg 1941 p21).

In Aniara's song 36, for example, the 'mimarob' has an idea: 'att låta tusen speglar träda till / och ge oss allt som speglar kunna ge / av återspegling...'. From these lines to the end of the poem (another 200 odd words), spegel be-

comes a key word: it occurs, either on its own as noun or verb or as a cpd element, no less than 17 times. The last stanza contains four spegel-cpds:

Var sak får lämna allt den kan av sken
när spegeldansen tråds på spegelben
och skenet öppnar väg i yurgens sal
mot spegelklyfta och mot spegeldal. (A73)

Here, the many different spegel-words do not anticipate or summarise each other: the relentless repetition of spegel(-) serves the specific purpose of expressing the repetition of images reflected in the multiple mirrors. On the phonetic level, the regular appearance of spegel has the effect of a kind of rhythmic beat.

The same technique is used in "Fartens tjusning" in Cikada. Here it is the word damm that punctuates the first and last stanza like an insistent drum-beat, and is part of three cpds:

Klaga må här de blommor och blad
som den milda slumpen ställde
i den breda bården av damm.
De bor i dammlandet, i dammkorridoren
somrarna igenom
i hjuluppvirvlande dammcykloner.

...
Denna kvast av damm
som sopar skogarna med damm.
Om träd kunde rygga för mänskan
skulle skogen bli ökenland.

(C28)

The repetitions here play a definite rhythmic role. Through the line-final positioning of the repeated word, the poem is heavily weighted to the right. In the lines quoted, the first stress only falls on the first syllable twice (Klaga and somrarna), in both cases in lines that do not contain the key-word damm. In the lines that do contain damm, the first stress is delayed, and the main stress falls on the final word. The poem ends with a typical punch-line, and its last word is semantically and phonetically linked with the key word.

In the poem "Tärningsspelet", with an obvious allusion to Einstein's phrase 'God does not play dice', the key word is used more sparingly, and there is no feeling of it playing any rhythmic role in the poem. This is closer to Hallberg's suggestion of a theme being brought home by sheer repetition.

The poem begins:

Någon sade:
Om tron på en morgondag
skall kunna uppstå igen
måste det ske som i tärningsspel.
När något då faller gott ut
sker det som i en länge övad chansernas dröm,
en förväntan om överraskningens tärning.
Att betrakta världen så
är att se på den med tärningsögon.
Vårt bästa val är att kasta tärningen ofta, ofta.

'Dice eyes' naturally cast 'dice glances', and these reflections lead HM, later in the poem, to seeing the falling hailstones as dice, 'som föll i oräkneligt antal / och stirrade på allt med tärningsblickar'. The poem ends:

Det var tärningshaglet, tärningsfallet,
det som verkligen spelar om slumpens skördar.
(DLM34)

The hail seen as a gambler's dice undoubtedly has a topical ring, but the poem was written long before acid rain or Chernobyl had hit the headlines.

There is a sequence of lingon-words in a poem in Längs ekots stigar that begins:

Här fanns en lingonkvinna, lyder spillkråksropet.
Här låg en hemkommun av skog
och slingerstigen bet sig länge fast
vid målet kojans trappsten.

and ends:

Vem räknar lingon och vem räknar dagar,
sade lingonkvinnan glatt och rörde om i kitteln
där lingonkoket bubblade kring slevan.
Man räknar inte bär i lingontiden.
Och ångslas inte med att räkna dagar.
De kommer och de går. En del är lingonröda.

It is certainly no coincidence that the word slingerstig, with its phonetic links with the key word, is used in the third line.

There are similar phonetic echoes of the key word lätt in "Tyngden" in Gräsen i Thule. The choice of the words glättig, med rätta and klarinetter provides the poem with a kind of rhyme structure. If it were not for its phonetic properties, klarinet, for instance, would probably not have come to mind as a 'lättpipare' - a flute or a recorder might. Note how the cpd lättpipare, obscure out of context, seems a perfectly natural formation in the context of the poem.

Giv oss något lätt, säger med rätta den nedtyngde.
Han vill upp ur ett kletigt jordtråg.

Kom trastar och klarinetter.
Schnbtt hitåt, lättpipare.
Upplyften med hjälptrudelutter
lätthetskrävaren, den tyngdförskjutne.
Spelen så glättigt det går ... (GT46)

(See also rhyming and alliterative cpds in 6.4.2.)

A different kind of verbal linking can be found in phrases where a cpd follows a noun in the genitive. In a few cases, the first constituent of the cpd appears to have direct, and stronger, links with the preceding noun than with the final constituent of the cpd. (Cf the discussion of genitive metaphors like '(manetens gelé)boj' in 6.2.4.)

Kalvskinnesslammer seems almost paradoxical in isolation. In context, it is found to refer to the noise emanating from drums made of calf skin: '(trummors kalvskinns)slammer' (N11). There is a similar structure in an archive poem, "Kråkvår" (see 6.4.2 for the complete text): '(vanans jasså-)skoqar'. On its own, jasså-skoqar is meaningless: jasså obviously has closer links with vanan than with skoqar.

'(Harkrankens spinkbens)afton' (T44 and LES17) is another such phrase. The cpd spinkbensafton is certainly totally baffling* without the preceding word. (See 7.3.1 for the text of the poem.) In the phrase 'drömmens skrämsekatedral' (D16), skrämsek links up with both dröm and katedral to mean approximately 'mardrömmens skrämmande katedral'.

In a similar way, in the following poem the established cpd stormhatt (a flower: 'Monk's Hood') links up with höstens, and 'höstens stormhatt' appears to be as much about autumn gales as about the plant:

När sommaren är sliten nog
döljer den inte längre sina nötningsställen.
Dess blad och hakar
lossnar och tar avsked.
Träden börjar sinsemellan viska
i begynnande lövfall.
Den utarbetade humlan
släpper plötsligt sitt tag
faller utnött
med genomskinlig kitinhud
ned ur höstens stormhatt.

(T69)

As we have seen, verbally contextual cpds often function on some other level as well. The repetition of an element can be felt as a pulse or a key-word running through a poem (e.g. damm in C28 and tärning in DLM34), but the last occurrence can also be part of a summarising cpd (e.g. snustunnlar in NB). Sometimes there are phonetic, punning or semantic links with other words (e.g. lättpipare, väykonstnär, skrämsekatedral). The context can range from a whole passage (snustunnlar, väykonstnär) to just one preceding word (spinkbensafton).

* One person asked to interpret it out of context associated it with the thin legs of poverty-stricken children, another suggested it might be an evening (in a club) when there was a competition to see who had the spindliest legs (cf 'knobbly knees contests').

6.3.4 Expanded use of lexicalised compounds

Any word can have its meaning stretched by its context, and it could be claimed that it is the business of poets to explore the outer limits of word-meanings. Thus, a lexicalised cpd is often given an unexpected slant by its context:

Vem minns inte vårarna.
Blåsipporna sammansmugna i små trosvissa sekter,
vitsippornas massmöten. (DLM28)

Det nalkas morgonen
eller det nalkas aftonen
och havsvinden känner i sitt ansikte - landvinden.
Klockbojarna tona morgon och aftonsånger,
en kolångares rök
eller en fenicisk beckelds rök dunstar vid horisonterna.
(N143)

The plural form aftonsånger in this poem may not bring to mind the lexicalised aftonsång (evensong), but in the singular the tension between the two possible interpretations is clearly felt:

Här tutade om hösten vinden i hålig stam.
Här tillredde hjärtat en aftonsång i mjölkningstimmen.
(LES63)

In ljusfest and minnessten, both the lexicalised, single-concept, meanings ('festival of light' and 'monument') and more analytical, double-concept interpretations ('light-feast' and 'memory-stone') are present:

I barnsliga år
är holmen ett flermastat skepp.
Alla lövsegel satta.
Dagen själv drar ut på spegeln och får vind.
Solen ställer till ljusfest i vattensommaren.
Sinnena går på inbillningsfiske i vinden. (LES64)

Översköld av havet
räknar klippan vågor,
glömmer vad den räknar
börjar om från grunden.

Klippan glömmer räkna
kan till slut ej minnas.
Blir själv minnesstenen
nednött själv av vågor. (LES66)

Rather like a child, or a foreigner, HM is sensitive to the possible meanings lexicalised formations contain within them:

Nyckelblomstret på skogsstigen
håller fram nycklarna till torpet. (C74)

And, in an archive poem:

Stigen växte igen.
Nyckelblomstret tappade sina nycklar.
Skogen slöt sig, minnena förslöades.
("Alltid fanns en tid")

Vävnad, tissue, is made to yield its original link with the verb väva, and väykonstnär is given a very special meaning, in Vägen till Klockrike:

Sanatoriet ligger högt på en ås. ...
Våren blev svår för dem som hade stora förändringar och dubbelsidig vävnadsbrist. Naturen hann inte med att väva nytt där inne bland allt det dolda förfallet, eller att tillräckligt fort spinna kokonger kring fel och hålor, och trots att den hela tiden assisterades av läkare och sköterskor, lyckades den inte hålla de stavformiga på avstånd. De kom med i väven överallt, så att även den nya väven blev sjuk.
Naturens läkande makt räddade, understödd av läkarens kunskap och vårderskans erfarenhet, åtta av tio.
Det var en stor och märklig prestation av de tre samarbetande väykonstnärerna.

(VTK357)

Näringsfång, which normally means 'livelihood, business' and is associated with få rather than fånga, is given a new dimension through its association with spiders:

Spindelvävarnas glaspärllspel
glimmar en morgon kring de fallna
flugornas rester, en bild av Hel.
Dödsrike, näringsfång, ömhet, föda
strålade samman vid sommarns slut.
("Hösten kommer")

HM's 'dream kitchen' is not one equipped with the latest gadgets:

Drömstaden ser helt annorlunda ut än vad ritningarna utvisar.
Som nu denna bro. Så lätt och så lite kostsam.
Den är gjord av morgondimmor och aftondimmor bemålade med sol
Husen är av drömt material, solbjälkar. I drömköken behöver
ni bara drömma.
(DLM25)

metaphoric, or symbolic. A poet playing a harp is a conventional, well-established metaphor, and the overtones of grus cannot evade anyone familiar with HM's poetry, where words like gravel, sand, dust and dryness consistently have negative values (cf. Hallberg's analysis of the poem "Sanden", 1982 p8).

HM cannot resist playing with word meanings even in the most serious contexts:

De av hunger döda kan inte längre dö av hunger.
De verkligt kalla fakta om dödstorka
är så torra och snabba att de fort och obevekligen dödar.
Där hjälper inga tårefloder.

(DLM18)

Man lever ett steg innan
sin egen död ibland,
och gärna inom hinnan
kring fostrets fosterland
den stora moderskroppen

(DLM22)

Den nya Mänskan har vaknat i en värld
som är den största förstoringens, galaxerna,
och den minsta förminskningens, atomernas kärnhus.
("Den nya Mänskan")

All the cases discussed in this section are examples of creative use of established cpds. Forcing new or, in many cases, more basic meanings on to lexicalised cpds is, of course, a kind of punning, a stylistic feature traditionally connected more with stand-up comedians than with poets.

To HM, punning is not effect-seeking trickery, but a natural way of using the multi-facetedness of words, as Sven-Arne Bergmann has argued. He talks of 'ordlekens skapande förmåga, som Harry Martinson i sina verk generöst och mästerligt har uppenbarat' (Bergmann 1954 p364).

6.4 Complicational compounds

Under the heading complicational* cpds I want to discuss various creative cpd formations that strike the reader as inventive for a variety of specific reasons. There are cpds in which there is an obvious pun intended, or where the phonetic build-up of the word takes precedence over, or is as important as, the semantic, or where the language is treated in a generally playful way. There are cases of cpds where the two constituents seem to refuse to merge into one concept, and others where one constituent significantly colours the other.

Many of these cpds are simultaneously contextual cpds, in that their meaning or specific impact can usually only be appreciated in the context.

6.4.1 Word-play

As we have already seen in 6.3.3 and 6.3.4, HM delighted in playing with words. Actual punning is not the only form of word-play he indulges in: 'Språket i paradis / parar sig lyckligt med dig' (DLM81). There are numerous examples (cf 1.1.2) of him making use of actual, imagined, or completely fortuitous similarities and connections between words, along the lines of 'fostrets fosterland' (DLM22) and 'Längtan kommer av lång, av längd och av länge' (P36), but only a few that involve creative cpds.

* My use of the term is more restricted than Belfrage's (1920), as discussed in 6.1.2.

Världssorg is part of one of these word-chains (note also the double meaning of 'sörja för'):

Den stora sorgen är den stora omsorgen.

Alla måste lära att sörja för världen.

När mänskan nu fått makt nog
att ställa till världssorg
då är tiden inne
att bota världssorg i tid
innan all naturen blir
sorgebarnet för alla.

Detta kallas omsorg i tid.
Den verkliga sorgen
som i tid ser och inser. (DLM128)

An archive poem is dependent for its effect on a series of pairs of words, linked etymologically and/or alliteratively.

It ends on a creative cpd, olycksiärn:

Tala inte om att fly eller flykt.
Hellre om att sky och avsky.
Ett liv värt att leva
är att slå vakt om en stil, en stolthet.

Räkna med fiender.
Räkna med övermakt mot dig,
men inte med vanmakt inom dig.
Det är inte omöjligt, bara svårt
att välja ur virrvarr sitt virke,
att fläta sin korg väl.
Svårast är att göra lyckans smide rent
av olycksiärn.
("Tala inte om")

(Cf also lyckflätning in 6.3.3.)

Another type of word-play involves alluding to some established phrase and creating a striking new version of it:

Trafikbårhuset
är tidens drive-in-krypta. (V115)

Krabbsaltare is an old metaphor for a miserable wretch, a coward. In "Den döende matrosen" HM plays on the original meaning by alluding to the vessel used in the salting process:

Då kravlar jag upp ur det krabbsaltarkar
där jag har förstelnat sen strandningens dar. (C22)

'Tjugondag Knut' is a common name for the last day of the Swedish Christmas. HM sees another possibility in the combination:

Drivorna växer till fönsterhöjd.
Bakom tjugondagsknuten tittar kylan fram
med frusen talg i blicken. (GT95)

Tyngdkraftverk is a technical innovation in Aniara. Out of context it is ambiguous, and probably understood as a haplo-logical formation, i.e. really 'tyngdkrafts-kraftverk', a possibility that HM with his love of word-play will no doubt have been aware of. However, the context in this case disambiguates:

Ett svårbestämbart fel i tyngdkraftverket
gav nedåtkänsla och den illusionen
att vi hur än vi gjorde bara föll
med riktat fall och nedåt... (A202)

And earlier, in song 3, where the context may have left the reader wondering, it is the form that clarifies the meaning. Here, the secondary-cpd link /+s/ is inserted:

Vi låg i dödrymd men till allan lycka
var tyngdkraftverket inte ur funktion,
och även värmeledningen och ljuset
var utan störningar. (A12)

As the last few examples show, by alluding to the meanings of similar, lexicalised, cpds or phrases, HM is able to produce puns also in novel formations.

6.4.2 Alliterative, rhyming and onomatopoeic compounds

In poetic language, words are used not only to convey a message or to evoke associations in the mind of the reader; they also play a phonetic role.

There is an unfinished poem in the archive which relies heavily on sounds for its effect. It is called "Kråkvår", and the sounds that go to make up kråkor, i.e. long and short /o/-sounds and consonants clusters with /k/ and /r/, abound:

Vinden nosar närgånget efter vår
i drivans svarta kanter.
Då ordnar kråkan
med sitt bo i glesbygdens stympade dungar.
Högt i hennes riskorg
kisar himmelen påstridigt blåsig.
Snart kläckes i blåst och drag
en snorgrälig kraxmakare och träkmånskråka
att näbba åt sig husbehovsfödan
i vanans jasså-skogar.

("Kråkvår", my punctuation)

Notice particularly the line 'en snorgrälig kraxmakare och träkmånskråka', with its three novel cpd formations.

The new formation vaggsyn is part of an even more obvious alliterative series at the beginning of "Sirensång":

En vaggsång
en vaggsyn
ett vågspel (GT101)

The interplay of the three cpds - one established formation, one contextual and one ambiguous, punning formation - with the rocking rhythm that the cpd stress naturally results in, is very evocative. The alliteration is only part of the effect.

If HM had written in English, he would probably not have regarded alder-trees as particularly earnest or serious: it is almost certainly the sound similarity between al and allvar that was the impetus for the association in his mind:

Alarna kring bäcken
badar sig lugnt igenom
vårens vattenveckor.
De ställer sig i vattenströmmen och överskuggar den
med allvarsdrömmar.

Då glider alens allvarsmin så sakta över
i sommaralens allvar.

(T58)

The cpd allvarsdröm is a product of two phonetic influences: the alliterative connection with al and the rhyming connection with ström in the previous line. A gentle rhyming link within lines is often found in HM (cf. the discussion of lätt etc. in 6.3.3 and 'sömmar drömmar' in "Mänskan fångar" quoted below). It is found even in poems with line-final rhymes, and must have been a contributing factor in the use of the cpd flaggspel in this poem:

Blommorna lyfta ur marken
ett levande flaggspel som vaggar.
Fjärilar dansa med gula
slöjor kring tistelns taggar. (A180)

Internal rhyme in an even narrower sense is a nice by-product of the tongue-in-cheek formation Venusbuss (not a motorbus, as the context shows, but a word formed in analogy with sjöbuss, 'old sea-dog'):

---av sin egen mängd de pressas fram
allt närmare goldonderns mänskoslussar
där några välbefarna Venusbussar
med stjärnans glimt i ögat granskar dem
och skämtar hahaha välkomna hem
till himmelriket från Jerusalem. (A80)

There is a poem in the archive (possibly a rejected fragment of "Juninatten", C67) with a lovely semi-rhyming cpd:

Sinnet gick i ljuset vill
kvällens skimmertimmar hörde
redan soluppgången till.
--- ("Kvällens ljusspel")

In another archive poem we find höströst:

Insprängda små speglar av glimmer
lysande till mellan bulligheter av mossor.
Vätans höströst,
bäckens halvdolda
novembersori före frysningen.
Att få vandra så
novemberställd i tranbärens väderstreck
på en stig som tappat tråden. ("Insprängda")

A line dominated by internal rhyming is found in "Mänskan fångar": 'Mänskan ... / sömmar drömmar till vanefana'.

Possibly the nicest example of a rhyming cpd is found in
Song 59 of Aniara:

I Minneshallen hålls det ångermässor
och de som sjunkit i sin ånger
ha samlats där med askbeströdda hjässor,
tortera sig själv med ångersånger. (A135)

Sometimes the alliteration, internal rhyme or onomatopoeia
appears to be more important than, or as important as, the
semantic load, as in the description of a waterfall in Natur:

Slöjlekarna dyka ned i ångkaren:
vit dunstputtring,
stockarnas kalvhopp genom dånet. (N86)

and of the rain on a lake in Tuvor:

Regnet faller tätare och tyngre
studsar upp i dropphopp som brister i stänkvågor. (T36)

Perhaps most effective of all, the sound of the bell-buoy
is evoked in the cpd dyningabång with its internal alliteration
and external rhyming link with tång:

Nu gungar en boj på min grav vid Ushant,
och världshavet virar båd kransar och grant
av sjöskum och tång
och i dyningabång går min grav. (S16)

Seen overall, there are relatively few cpds in HM's poetic
language that exploit the sound qualities of the constituents,
particularly in view of the fact that rhyme is something that
came easily to him - perhaps too easily, as he complains in
"Rättfångaren i Hameln":

Det kändes som om jag fått en sammetstunga i munnen.
Min sång blev slickningar i öronen.
Av välljudsfåglar var mitt hjärta fullt:
en klingande konkurs. (P43)

He was undoubtedly conscious of the risk of writing poetry
that appeared too facile, or even banal, and perhaps tried
deliberately to use sound effects sparingly.

6.4.3 Paradoxical and accumulative compounds

Det ömma ordet motsade sig själv
som en rönnbärshonung. (C35)

Cpds where the two constituents actually contradict each other are rare: rönnbärshonung has been deliberately formed with that purpose in mind. Another possible example is allvarslek, which is also a generally contextual cpd:

Nymånens skära passar i höger hand.
Skär du åt vänster snabbt genom glittrande säd
skördar du drömmar där det är åkerland.
Snart växer månen. Snart blir din skära för bred.

Då har din allvarslek fört dig till åkerns ren. (C17)

After reading the whole poem we can appreciate the paradox more fully. The meaning is not simply 'allvarlig lek': writing poetry is both deadly serious and something of a game. 'Mitt lekande liv är hårt', 'skaldernas kamp för ett mänskensord', 'slit och släp med månsång' are all phrases that throw light on the meaning of allvarslek.

A related phrase concerned with the same idea, which contains a paradoxical adjective cpd, is found in a poem in Ur de tusen dikternas bok (quoted more fully in 6.3.1):

Den fria och vuxenbarnsliga leken
med ordporl ur levande vatten (TDB84)

The paradox may be resolved by one of the constituents in some way adapting to the meaning of the other, for instance by being a metaphor, like the second constituent in vattenbrand in the description of a waterfall: 'Vattenbranden rasar hest' (N85).

In the archive, there is a copy of Tuvor annotated by HM himself. One of his proposed changes introduces the paradox-

ical metaphor midnattsdagen. A change in the first line of the second stanza confirms that it is meant as a metaphor:

Printed version (T60):

Proposed changes:

All den stjärnsådd vintern gav
bleks när midnattssolen blommar. när midnattsdagen blommar.
Ljusa ligger Nordens hav
övervälvda av sin sommar.

Bara dagar möter vi: Så som dagar möter vi
Bottenhavets sommarnätter.
Skymningar som ej hann bli
dör av ljus på havets slätter.

The paradoxical formation mörkersol is actually - or also - a summarising contextual cpd:

Vid skeppets tub vi ryggar när vi ser
en kolsvart sol, som namnlöst slocknad är,
en svartklädd sol på rymdens kyrkogård
på en gång svartnat lik och solgravvård

Den återkastar inget ljus men träder fram
som en förmörkelse av några stjärnor
som bara för en månad sedan syntes
på samma fläck där mörkersolen nu
framträder kantskarp likt en kolsvart slant. (A175)

The paradox in dödsliv reflects the paradox of life it-
self - the death of one secures the life of another:

I vassvikens dy dit vår vana ej ser
och godhetens vilja ej tränger sig ner,
där ändrades intet i dödslivets text;
i urtida banor gick rovlivets växt.
(P50)

There are also cpds where the two constituents do not exactly contradict each other but seem to compete for dominance. Instead of having the normal structure of modifier + head and semantically fusing into one concept, they seem to have two heads which act together, accumulating their meanings rather than merging them. A key-word in the poem 'Noshörningen' (N79-81) is pansar-. It can act metaphorically (pansarläder) or be part of fairly obscure contextual combi-

nations (pansarskräck, pansarrädsla). The word pansarfetma, obviously part of the same sequence and therefore a verbally contextual cpd, also seems to me to be an example of an accumulative cpd where both constituents have equal presence and neither is subordinated: it describes both the rhino's hard skin (metaphorically) and its rotund shape (more directly) in one word. Notice how one of the preceding adjectives modifies pansar-, the other -fetma.

Rusade mot dem med hela
min blytungta kropps block, min genomhårda, digra
pansarfetma:
tog dem på pannhjälmén (N81)

Similarly, the look and the consistency of lingon-leaves are described in the one word läderglans (LES18). It does not mean 'sheen of / as of leather' but rather 'leatherlike consistency and shiny look'.

Solvind does not refer to 'solar wind', but is used as an accumulative cpd meaning 'sun and wind' rather than 'sunny wind', and regnblåst means 'rain and wind':

En klängväxt som slingrar sig på luften
i flykt från sig själv i solvind
lyftande sig mot solen
likt en leksaksdrake. (V65)

Det är torrstråliga långdagar med uttorkande solvind.
(C55)

En dag med regnblåst gick vi över ängen. (LES62)

Two independent adverbial noun phrases (denoting place and time) can also be collapsed into one in a cpd:

En orkidésökande nattfjäril
vinkar med tysta vingar i grässkymningen. (C72)

Minnena kommer med stormkast,
prydda med farande lövskaror.
Nya rovor i stukan, i jordskymningen höstens lykta.
(V13)

Gräs- and jord- do not modify -skymning in these two cpds. The meaning is rather approximately 'i gräset i skymningen' and 'nära jorden i skymningen'.

Vattenveckor means approximately 'wet weeks', and is a normal determinative cpd: 'Alarna kring bäcken / badar sig lugnt igenom / vårens vattenveckor' (T58). In Turisternas Årsbok 1958 (p295) vattensommar has a similar meaning, (though with overtones of 'summers spent by the water'):

Vi bodde längst ut mot havet, och dagen var så stark att tog man inte ner seglen med detsamma man kommit hem om kvällen kunde de vara blöta efter en stund fast solen inte gått ner. Det var vattensommar.

But in the following poem, vattensommaren is not a wet summer:

I barnsliga år
är holmen ett flermastat skepp.
Alla lövsegel satta.
Dagen själv drar ut på spegeln och får vind.
Solen ställer till ljusfest i vattensommaren.
Sinnena går på inbillningsfiske i vinden. (LES64)

The effect of the combination in context is that of an accumulative cpd: 'i/på/över vattnet i sommartid' or, even, 'på sommarvattnet' - despite HM's own assertion about the recombination of elements: 'Betydelseord blir ... aldrig riktigt det samma som ordbetydelse.' (D83)

The common feature of paradoxical and accumulative cpds is the fact that, syntactically and morphologically, they are determinative cpds but, semantically, they do not appear to consist of a modifier and head: the two elements have a certain amount of independent semantic weight, a feature normally associated with copulative cpds. The elements of the latter, however, are also independent on the morphological level* (e.g. författaren-regissören).

* Cf, however, copulative adjectival cpds:
blågul - blågult (not *blättgult).

6.4.4 Transference of semantic features

Head to modifier

In the discussion of metaphoric cpds in the section on semantic analysis (4.2.4), I have mentioned Weinreich's (1966) idea of 'transfer features', i.e. the notion that semantic features may be transferred from one word to another.

It is customary to regard the second element in formations like lövsvärm (TDB35) as metaphoric: 'it is true that bukett may be used about girls (flickbukett)..., but then girls ... are considered as flowers. We will return to such **metaphorical** senses below.' (Sigurd 1975 p17, my emphasis.) I do not agree that girls are necessarily 'considered as flowers', or leaves as insects, in such combinations.

The structure of the HM cpd is approximately 'löv(mängds)-svärm', and it is the unexpressed 'amount' or 'collection' that is expressed metaphorically. This does have a certain effect on the (expressed) first constituent, but I want to suggest that the effect is not that of seeing the leaves as insects, but only that of lending them certain qualities that they do not normally have: they are subject to a process of feature transference.

Whilst it is true that svärm is a word normally used with insects rather than leaves, its own basic meaning is that of 'a large number, a mass', which is exactly what it means in lövsvärm. But we also associate svärm with quick concerted motion, and a certain feeling of danger and threat - undoubtedly because of combinations like bisvärm, getingsvärm, gräshoppsvärm, myggsvärm and flugsvärm (all in SAOL). In

the established cpds, these qualities may, of course, equally well be features of the first element. In lövsvärm, however, they are the features that are noticed and seem to get transferred to löv.

HM has several examples of words similar to lövsvärm, where the second element is a group noun that subtly affects our perception of the first element, e.g. stjärnsvärm (D15), stjärnevimmel (ML163), lövskara (GT13) and dimflock (F148). In the process of feature-transference, stjärna, löv and dimma momentarily embrace the transfer features. I do not feel that this amounts to a 'recategorisation' of the nouns (Sigurd 1975 p18) or to them necessarily being the tenors of metaphors. There is a subtle difference between metaphoric cpds, in which one element (which does not in the process change its character in any way) is compared to another (e.g. dimgardin, skovelhand, see 6.2), and a transferred feature cpd, where a comparison is not uppermost in our minds: the major semantic features of the second element operate normally in the new combination, and only a few 'transfer features' affect the meaning of the first element. Whether the transfer features actually originate in the group nouns themselves or the nouns they are normally associated with is uncertain, but it has no practical relevance for the interpretation of these creative cpds.

The second element does not have to be a group noun for feature transference to take place. In stenveck, the transferred feature is approximately /+soft, pliable/ or /-solid/. It is possible that its formation was influenced by the earlier metaphor of the moss cushion, but the 'pleat' in the stone is strictly a separate idea:

Mossan lever upp på sin sten
sväller alltmer och fyller
sin tidlösa kudde med regnet som nyss föll.

Vid torrtid vårar den upp sig när det så behövs
med hjälp av vattenklunkar
gömnda i ett stenveck. (LES31)

It might be argued that stenveck should be regarded as a metaphoric cpd (Type 1c; 6.2.2) like, for instance, granit-kittel or klipptunna. I would maintain that there is a difference: in the latter two, the shape of the crack or hole in the granite and rock is compared to a kettle and barrel, respectively, whilst the granite and rock themselves are unchanged by the comparison, just as the moss is unaffected by being compared to a cushion. In stenveck, on the other hand, sten undoubtedly acquires a certain pliability from the second element, veck.

There are, as always, borderline cases: some metaphoric cpds, bräkenskog (if regarded as metaphoric, see 6.2.2) and dammspindel, for example, also appear to be affected by feature transference: the bracken borrows features from skog (or träd) and gains in strength and size, and the dust or fluff borrows the spider's fast, erratic movement.

Another case of feature transference occurs in animation and personification. Probably the most frequent transfer of this kind happens between a verb and its (logical) subject or 'agent', e.g. 'En fjäril har uppsänts av ängen' (V87), where a feature /+human/ or /+agent/ is transferred from the verb uppsända (or from nouns normally acting as subjects to it?) to an inanimate noun that does not normally 'act', ängen. The same process can take place within a cpd (cf Belfrage's 'besjälningsskomposita'). HM has, for instance lövviskning (P95), fågelhjäpnad (FU108) and fågeltungomål (T38).

It is not only the feature /+human/ that can get transferred in this way. In flöjtsting and stjärnsting it is rather /+animate/ and /+pain/:

Gryningsljuset öppnar sig över daggen.
Snåren strålar och tonar på fågeltungomål,
med hårda anslag och långa flöjtsting
tävlar de alla i att höras.
De tusen kvittren skärmytslar i gläntorna.
Långt innan alla sagt sitt
är det solig dag. (T38)

Fönstret var fullt av stjärnsting,
Leonidernas stjärnsvärm kom. (D15)

There is a phrase in the poem "Månen" in Cikada which throws some light on the extraordinary linking of stjärna and sting (and perhaps also the connected svärm):

Andra som yvs för att de står med benen på jord
medan var drömvärld förfaller omkring dem till grus
känner ej skaldernas kamp för ett mänskens ord
aldrig det plågande stinget av stjärnornas ljus. (C18)

Modifier to head

In other cpds there appears to be semantic transference from modifier to head. Mostly, these cpds are latent formations which have a season, month or time of day as the modifier, and a certain degree of incongruity between the constituents. It is usually a bundle of associations connected with the modifier noun, rather than one or more definable features, which are transferred to the head noun and significantly colour its meaning.

When HM talks about aftonvass (No53) and aftonsjö (No123), for example, he means reeds and a lake **as they appear** in the evening. Vague and subjective semantic features associated with afton (like deepening colours, a chill in the air,

stillness and calm, etc.) are transferred to the head noun. The effect is due to the fact that the normal semantic relationship in cpds with a time-word as modifier implies simply 'occurring in x' or 'appropriate to x' (cf aftonbön, aftonvard = prayer, meal in/for the evening). Our experience tells us that there are no reeds or lakes that occur only in the evening, but it also tells us that they can change their appearance or their characteristics, and our interpretation of such AB-combinations is 'B as affected by A'.

Vårens aftonfågel läser pipigt
de ovissa vårtecken som kvistarna skriver
mot himmelens kallvita sken
(LES28)

En aftontrast avslutar dagen
med ett par mörka drillningar
ur ett tal han ännu minnes
från sin ungdoms aftonskojar
("Ljuset dagvandrar")

En flicka drev hem solnedgångens aftonko.
Den lunkade bukig framåt stigens bukter.
Under dess hals klang en skälla med lingonkittelton.
(DLM80)

It may be argued that afton has a poetic ring (is an 'illusionselement' in Belfrage's sense), and that that is the reason for its effect. If that were the case, all new afton-cpds should display the transference I have described, and no cpd formed with the more neutral element kväll- should do so. I feel, however, that there are some non-established afton-words, which are contrasted with morgon-words and simply mean 'x in the evening', e.g. aftondimma and aftondöd in the following poems:

Som nu denna bro. Så lätt och så lite kostsam.
Den är gjord av morgondimor och aftondimor bemålade
med sol.

(DLM25)

På Mimas tid var vi arena-troll

... som var gång när spänningen fått sitt
och spår av blodsmak märktes i vår mun
bad mimaskötaren att koppla om
och byta synfält, välja nästa rond
i något annat. Så blev vår meny
en väl avdelad kost där aftondöd
omväxlande med lyckligt morgongry
gav svar på frågor... (A96)

On the other hand, kvällsgroda seems to me to be akin to
aftonko and aftonfågel: a frog somehow affected by the fact
that it is evening.

Lundviolen lutar sig in, ljusblå i myggtuvan.
Från mossig sten hoppar kvällsgrodan ner. (DLM99)

A related creature is morgonsorken:

Den knipsluge räven
sätter framtassarna tätt samman
på den rätta fångstpunkten
och kniper så den förvillade morgonsorken. (TDB97)

Skymning, as a first constituent*, lends an air of soft-
ness and mystery to kyrinna and blomma:

Jag sjöng en psalm i den stilla natten
hören skymningskvinnor! skymningsblommor,
gräs som bugen er i mörkret:
arnt mitt liv och ödslig strid.
Men jag lägger min kind ner
och blommor själv på guds tundra. (No35)

The head nouns in these combinations are often animate,
but they do not have to be:

finbucklat böljeljus
i lätt spel på morgonvågor. (V74)

*Cf grässkymning and jordskymning, where there is no
transference of features from either constituent; on
the contrary, the two elements work accumulatively
(see 6.4.3).

Names of seasons and months used as modifiers can work in a similar way to the times of day:

Genom köldfönstren lyste snöns
nyutbredda vithet in från vinteråsarna. (LES6)

Där marken sluttar ner
mot upptorkat sommarkärr
växer odon. (LES18)

Och la man örat tätt till sjön när kvinnan doppat magen
så hörde man den kvinnans rop, ett lyckligt juniskrik.
(DLM87)

It is, of course, also possible to find straightforward latent formations (occurring in x) using these modifiers. Vinterhäst, for example, in isolation would seem to be on a par with aftonko, kvällsgröda and morgonsork, but in context it clearly simply means 'horse in winter':

Hö och dagg höra inte samman
och vinterhästen delar helst upp sin dyrkan
på torrt runt hö och klart vatten. (P63)

There are many other examples, e.g.

sommaral (T58),	junilid (GT38)
sommarbacke (DLM60)	höstlönn (GT97)
sommarskog (DLM100)	höstträd (T67)
	vinterträd (DLM92)

However, the dividing line between creative, latent and lexicalised formations is particularly unclear here. Sommaräng, for example, is a perfectly normal established formation (included in SAOL):

Här behöver ingen drömma sig bort.
Sommarängen själv väver så mycket
att all dröm förrirrar sig,
snubblar och upphör i en krets av verkliga mirakel.
(DLM79)

6.5 Conclusion

The approximate overall proportions of different main types of creative cpd are shown in Table 65A. The contextual cpds are in the majority, and have been further subdivided:

TABLE 65A Overall proportions of different types of creative cpd. Main data and TDB (1047 cpds)		
Type of cpd	Part %	Overall %
Contextual		
Verbal and general	34%	75%
Incongruous/latent	28%	
Obscure ("TGD")	13%	
Metaphoric		21%
Complicational		4%

These proportions are not reflected in every collection. Generally speaking, the metaphoric cpds seem to be more commonly found in the earlier collections than in the later collections, which appear to be more clearly dominated by contextual cpds. This trend is borne out by the approximate percentage figures:

TABLE 65B Proportions of main cpd types in the early and late poetry		
	1929-43 (239 cpds)	1945-78 (86) (808 cpds)
Contextual cpds	64%	78%
Metaphoric cpds	32%	17%
Complicational cpds	4%	5%

The move away from metaphoric cpds in HM's later poetry may be a result of his constant and conscious search for expressive language. He did not feel that metaphor was necessarily always the best solution. In Midsommardalen (1938) he interrupts his own flow of metaphors with the comment:

Nej, liknelserna halta... Det besvärliga och förtvivlade med skriftspråket då man målar därmed är att det ena måste bli det andras pensel, man tar det ena och målar fram det andra med, en i längden otillfredsställande omflyttningssyssla, en semaforering med A-B, B-A... Alltid bilder, men aldrig språket. Aldrig Fågel blås oändliga alltolkande färgspråksfjäder.
(M30)

The poet's difficulty is illustrated by the fact that he has to resort to metaphors even in his rejection of them. It is possible that his frustration at this 'otillfredsställande omflyttningssyssla' led him to 'måla' with words in a different way. By using bold collocations and daring compounds he gave words new life, a new 'scent':

Problemet...är
hur livet skall överlistas
att dofta hos orden så att dessa
kan föda hållfasta drömmar.
(GT18)

I am not, of course, suggesting that HM abandoned metaphorical cpds in his later poetry, only that the balance shifted. He could still in 1960 write:

För att vara vid liv måste allting liknas vid något.
Detta är språkets rörelse över tingen.
(V26)

And in an archive poem he declares:

Naturen liknar bara sig själv.
Vi liknar den vid annat för att umgås.
Kaveldunets stjälkäpp lyfter en mörk cigarr.
Vattenskräddaren rör sig som en skyttelfigur på
ytspänningen.
Trollsländan har glasvingar från Venedig.
("Naturen liknar")

As regards the contextual cpds, there are two cases in which the distribution of subgroups stand out:

1) In the early collections, it is Natur that breaks the general pattern: even though its proportion of contextual cpds overall (65%) is similar to the other early collections,

there is an abnormally high proportion within that group of impenetrable TGD cpds: 26% (as against the overall 13%). This high proportion of obscure formations, added to the many metaphoric cpds (33%), accounts for the fact that Natur stands out as the collection with the highest concentration of remarkable cpd formations.

2) Aniara and Doriderna have an unusually high proportion of contextual cpds bordering on latent formations, and they are particularly lacking in metaphoric cpds. In these collections, it is sometimes difficult to distinguish between latent and contextual cpds. The reason, I believe, is that when we enter into the world of Aniara, we also enter into a certain - if only dimly understood - conceptual sphere. So much of an extraordinary nature is presented in a factual and seemingly objective way that the reader is led to accept the neologisms as if they were normal words with established meanings. This also makes him more prepared to accept new cpds that would, in other contexts, seem highly original. They are, after all, as HM tells us, part of ordinary language:

På vanligt språk (ett arv från Doris dalar)
betydde störningen varom jag talar
att tyngdkraftsgoldens jämvikt kom i fara. (A201)

Cpds containing neologisms:

tyngdkraftsgold	goptabord	tensorlära
mimahall	Jenderkurva	yessertub
cantorverk		

as well as formations like

fokusverk	väljarcell
formelcykel	gyrospiner

are therefore classed as contextual bordering on latent, and are largely responsible for the high proportion of this type of cpd in the two space poetry collections.

We are now in a position to suggest a refinement of the creative end of the 'scale of establishment' outlined in 2.1.4. The sub-groups of the three major types of creative cpd - metaphoric, contextual and complicational - can be graded from the more latent formations (left) to the more obscure and idiosyncratic formations (right).

TABLE 65C		Refinement of the scale of establishment	
		(Tentative suggestion)	Cf Table 21C
C R E A T I V E F O R M A T I O N S			
INCONGRUOUS (6.3.1)			
| METAPHORIC (6.2)			
| | TRANSFERRED FEATURE (6.4.4)			
| | | RHYMING (6.4.2)			
| | | | PUNNING (6.4.1)			
| | | | | PARADOXICAL (6.4.3)			
| | | | | ACCUMULATIVE (6.4.3)			
| | | | | VERBALLY CONTEXTUAL (6.3.3)			
| | | | | GENERALLY CONTEXTUAL (6.3.2)			
| | | | | TGD-FORMATIONS (6.3.2)			
| hambodunge | | | | |			
| | korkskruvshorn | | | | |			
| | | aftonko | | | | |			
| | | | skimmertimmar | | | | |			
| | | | | tjugonedagsknut | | | | |			
| | | | | | mörkersol | | | | |			
| | | | | | | pansarfetma | | | | |			
| | | | | | | | snusskymning | | | | |			
| | | | | | | | | solbro | | | | |			
| | | | | | | | | | eldtåga | | | | |			

To my usual reservations about blurred dividing lines and numerous borderline cases, I want to add that many individual cpds will not necessarily fall in the area of the scale

suggested by its classification: within groups there is also a wide spectrum of acceptability or originality.

Broadly speaking, however, I feel that there is a gradual change in 'normality' from left to right in the tentative suggestion above. Nearest the latent formations are the inventive, slightly incongruous formations. Many metaphoric and transferred feature cpds also border on being latent formations. The contextual cpds are generally less 'normal', and furthest from lexicalised and latent cpds are the obscure TGD-cpds.

Metaphoric and complicational cpds are generally more 'self-sufficient' than contextual cpds, although they also often have links outside their own word-boundaries. No word is fully understood in isolation; to that extent, all words are contextual. All creative cpds come about as part of a context, in response to an urge to verbalise a particular emotion, impression, experience or thought, for which a fresh expression is felt to be needed. I have tried to show that some creative cpds are more dependent on their context than others.

CHAPTER SEVEN LITERARY ANALYSIS: NOUN COMPOUND USAGE

The emphasis throughout this chapter is on usage rather than formation. I want to select examples of HM's cpd usage and consider the roles the cpds play within their contexts. Poems that either are particularly cpd-dense or exemplify particularly interesting or typical formations or uses will be chosen. The selection process is necessarily subjective, but I shall be guided by the general trends found in earlier, more objective, chapters, e.g. the observations about the predominance of different cpd types during different periods (6.5) and the difference in general cpd-density in different genres (5.2.4).

The first section attempts to show how HM's Ncpd usage in the poetry developed over the years. Examples from the prose works will be brought in for comparison.

7.1 A chronological overview: some representative examples discussed

7.1.1 The use of noun compounds in the early poetry

The first poem in HM's first collection Spökskepp, "Havets söner", contains nine Ncpds, all latent or lexicalised. The cpds - albeit with some exotic elements - are as conventional as the expression as a whole. The second stanza reads:

Vi ha glömt våra sånger om kärlek och vår
under hembygdsgranarnas sus -
vi sjunga monsunernas glada sång
till Samoabrännings brus.
Vi lågo på drift i Bengaliens vik,
med pestsjuka, spöklika vrak -
och längtade efter befrielsens storm
till Saipanqtyfonernas brak. (S5)

There is a hint of the wish to avoid cliché that is so typi-

cal of HM in a cpd adjective in the next stanza - although rhythmic factors may also have played a part in this new formation:

---våra stelfrusna lik
ha stirrat förgäves efter en grav
i Advends gudsglömda vik. (S6)

Gudsglömd makes a stronger impact than the established guds-
förgäten would have done. In the final stanza, we note an
early appearance of the trade wind. It already has a positive
ring to it:

---vi längta till vidderna ut -
ditut där de drunknade gå igen
och passadvinden fyller var klut - (S6)

Metaphoric cpds in this first collection can also be fairly unoriginal:

Seglen ut där stormen drar
friskt kring hårigt bröst,
ut där bränningsåskors larm
kväva dödens röst. (S19)

But there is evidence of the same wish to avoid cliché in the metaphors, too. In "Sju böner", for instance, HM sees rök-
stoder rather than the more normal (also metaphoric) rök-
pelare:

Sju rökstoder stego ur dalens djup
sju offer, sju böner, sju härdar (S44)

One is reminded of a poem in Modern lyrik two years later:

'Rökarna stiga som offerpelare rakt upp från kojorna' (ML168)
where, in a different way, the conventional rökpelare has
been avoided, and yet alluded to.

All the major types of cpd-formation are found in the early collections, but - leaving aside Natur for the moment - apart from a few formations like 'solens ödleqlimt' (discussed in 6.2.4), the creative cpds are not on the whole as striking as those found in the later poetry - or in the early prose, where there are some adventurous formations, e.g.:

Eller när de stora stävbrottsjöarna vräka grova vatten-himalayor mot ett ankarspel så det klagar som en drunknande kyrkklocka i stormen.

(RUM47)

---många pojkkaktiga tankar om Mark Twain, alias Clemens - han med den snövita hårrevolutionen kring huvudet

(RUM63)

Some contextual formations are very evocative:

Dessa ögon. Dessa svarta, djupa gasellkällor som plötsligt skälva till och övergå i gammetstrollerier, eller är de också som eviga cirkelskivor skurna ur svarta, oändligt mjuka penslar i paradiset. Unga negresser. Min beundran för dem har inte så mycket att göra med kön som med skönheten själv, ebenholtsdrömmar, svart elfenben, yppigt höftsvängda glänsande vattenkrukor.

(RUM73)

There are also cpds of the TGD-type (see 6.3.2):

Maria Rosa stängde sitt fönster på grund av den kylande svalkan. No Bueno! Hon stängde den mörka fönsterluckan om sin konvaljvita kropp, om sin tankfyllda elfenbensande.

(RUM95)

A certain amount of light may be thrown on this obscure cpd by the poem "Syn" in the second edition of Nomad:

Jag såg negressen Ammys själ

vi sjöngo henne upp till dessa gudar
som våra själars drömmar snidat stolt
ur hemligt elfenben.

(Nm95)

Hallberg (1982 p4) points out the importance of the Ncpds in HM's elaborate imagery in the description of a cyclone in Kap Farväl: 'Mycket framträdande är också de sammansatta substantiven: domedagsskynten, eldkablar, järnris, eldlinor, hårrufserier, elddolkar, stormsömn, fontänsjud, tyfongata.'

The prose in both the travel books from the early 30's is very poetic, and full of metaphors:

Ullhårig som en neger ligger ljungheden; ett ändlöst, vajande myller av mikroskopiska rosor som beskratta Vintergatan med sin mängd.

(KF177)

Månen skymtade mellan molnen som en framåtgående guldvagga i en allé och rände sakta sin kroksabel i Granda Madres buskhöfter.

(RUM144)

The obscure contextual formations seen in some of the examples above and the mixed metaphor in the last example can be seen as precursors of the complex language we meet in Natur.

Natur is the collection that stands out in HM's production in many respects, not least cpd usage. Espmark (1970 p244-5) points out '...den mycket långt drivna innovationen i Natur, där de tunga nya sammansättningarna intar en vida mer framträdande plats än i Nomad'. Cf Tables 53E and G, in which the Ncpds in Natur are found to contain 66% non-SAOL (24-28% creative) formations compared to Nomad's 51% (11-17% creative). About a quarter of all HM's obscure TGD-cpds are from Natur. There are also numerous multiple and mixed metaphors (see 6.2.8, in which all examples but one are from that collection).

In "Människobarnet och skogarna", the metaphors come thick and fast, often in the form of Ncpds. There are also other innovative features, e.g. some novel adjectival and participial cpds (frostgul, grandunkelsundrande and gräningsdov). The poem is too long to include in its entirety, but I quote two particularly cpd-dense extracts:

Ett bortsprunget barn går i skogarna.
Myrstacken, skogarnas trollhjässa och en bula på granfoten,
stiger ur marken; håröverhöljd med jättarnas
skäggostrån och kottarnas fjäll; kammad av vindarna.

Ögonlös ligger den. Har ingen riktning. Öronlös
är den och lyssnar inte utåt vinden, efter
vandrarers steg, flygande tjädrars dån. Men är dock
en panna, hjässa och huva. Barremulets kupol.
Trollvisionen under granarna. Skogarnas slagghög.
Ett bo för millionmyller. Den har tunnelrötter
med ådror vari myrfolken flyta fram i strömmar.
Den har blå katakomber och källare för tortyr.
Myrmyllret flimrar svart på dess kulle.

...Skogarna giga
och brusa. Granarna orgla dova i vindarnas våg.
Barnet närmar sig grandunkelsundrande. Faller
kull vid stackens stora stickande luva.

...Jättegranen spänner ut mörka
stormfjädrar. Sjuttifaldigt parasoll. Hundra
utsprängs Lutande torn. Jättepagod med kott-
biällror i mörka Nordingrå. Dånar med stammens
stora orgelbas, den gråningsdova. Spräckliga
skogshöns skrocka som invanda jungfrur i
jättetornet.
Gråtande barn springer skrämt genom jätte-
grängator. Sparkar av våda svamparna under hakan
så att kulihattarna rulla i frostgula backar.

(N24-27)

Each main metaphor is developed or paraphrased with further metaphors into intricate patterns. The ant hill is at first presented as 'skogarnas trollhjässa', and this idea is developed with phrases like 'håröverhöljad med jättarnas skäggstrån', 'kammad av vindarna' and 'panna, hjässa och huva'. Then, abruptly, the ant hill changes character and becomes an edifice: 'barrsmulets kupol' and 'skogarnas slagg-hög'. It is said to have tunnelrötter, a metaphor for the passages under the ant hill. The root metaphor is not developed, but the 'tunnels' swell into katakomber and källare. In the middle of this extended metaphor, another is inserted, that of the arteries through which the ants - no myrfolken! - flow in torrents. The idea of the anthill as head or hood is briefly brought back in the phrase 'stackens stora stickande luva'. A little later in the poem, when the child is rushing homewards in a panic, the big fir-tree takes on a threatening shape: 'Jättegranen spänner ut mörka stormfjädrar', and it sounds like an organ (an instrument that also frightens young Martin in NB) - but it is also compared to a mass of parasols, a leaning tower and a pagoda, all within two lines. Almost in passing, the fir-cones become bells (kottbiällror), the

forest fowl 'skrocka som invanda jungfrur', and the child kicks the mushrooms 'under hakan' so that 'kulihattarna rulla i frostgula backar'.

The many different impressions hit the reader, one after another, and the general effect is one of extraordinary intensity. The large number of cpds, lexicalised and latent as well as creative, contribute greatly to the concentrated effect. This almost breathless, metaphor-within-metaphor style with a large number of innovative formations, is typical of HM's early writing, and particularly of Natur.

The relative complexity of the language in Natur is evident not only in the metaphors but also in the obscure contextual cpd-formations. Different cpds will inevitably feel impenetrable to different readers, but most readers will probably agree that "Svärdets död" contains some cpds that defy analysis and only work through intuitive associations.

En gång skall eldmalen sänka
sig ned i krigets krona
och svärden virvla som agnar
för ödets vändande härskri.

En gång när vågorna lämnats
att tjäna sitt djupaste flödes
gång i den gränslösa havsskogens blodvärmda andeland
klingar i blodgudens grotta
lampor och klockor på stänglar,
som ifrån urtidens navlar
vinka med eldtågors hand.

Genomvandrat av andens
gränslösa ödesskimmer
pejlas den bottenlösa
blodströmmens evighetsvalv:
dånar av undrens sänger i dödens omskapande källa;
skapad ur sjukönad gåta i havsgyttjans nattliga skalv
Och med det evigas blodsång
ringer i ödets öron
lyssnarens egen andes
egna steg genom allt.

Då ha i utanverken
mänskorna slutat att strida.
Svärdsskammens dödfödda stormar
få icke mera havet.

Many of the cpds and phrases appear to be, so to speak, standing for something else, i.e. be metaphors (e.g. eldmalen, 'den gränslösa havsskogens blodvärmda andeland', 'blodgudens grotta', 'lampor och klockor på stänglar', 'eldtågors hand), but trying to express that 'something else', i.e. the tenors of metaphors, would be a futile exercise. The only meanings these phrases yield is through their context, and they will be interpretations arrived at through intuition, not analysis.

The poem is possibly HM's most inaccessible piece of writing. Espmark (1970), who refers to it as 'denna på en gång abstrakta och snåriga text', discusses it in detail (p245 and 285-6), pointing out impulses from the Edda, from expressionist poetry, from the thinking of DH Lawrence and CG Jung. The theme is a basic HM theme: dreams of a utopian time when masculine, aggressive instincts no longer lead to fighting and warfare but are channelled positively into physical-spiritual love. 'Det rör sig om ett sätt att utan respekt för verklighet och logik uttrycka en själens värld, en syftning som står expressionismen mycket nära' (Espmark 1970 p245). In expressionist poetry, images do not 'stand for anything else', they work directly. Most of the obscure images in this poem rely on obscure (TGD) cpds for part of their effect:

andeland	eldmal	evighetsvalv
blodgud	eldtåga	havsskog
blodsång		

Espmark (1970 p285) shows andeland's links with the context and points out that 'blodets djupa makter... för Martinson är fundamentalt förknippade med "anden": tre gånger betonar han denna relation'. Espmark does not comment on the role of the sea, which also appears three times in the poem:

havsskogen, havsgyttjan and havet. The sea is the seed-bed of the new creation, achieved when blod and ande join forces: 'att tjäna sitt djupaste flödes / gång i den gränslösa havsskogens blodvärmda andeland'; 'skapad ur sjukönad gåta i havsgyttjans nattliga skalv'. The closing lines of another expressionist poem in Natur, "Balkonger I", repeat several of the key words from "Svärdets död", again as part of an intense vision: 'Långt in i blodets skogar / hörs sången om varma hav' (N40). One is also reminded of an earlier, much simpler, poem on a similar theme, where the sea plays a major role in a new creation:

Efter slaget vid Helgoland
och efter slaget vid Utshima
upplöste havet människolikens drivtimmer.

Och förde dem med upplösande salter
sakta tillbaka till havet -
till ett kambriskt skapande urvatten,
till ett nytt försök.

(No26)

Water is, as always in HM, 'en förfriskande kraft' (Hallberg 1982 p492).

Many images, encapsulated in cpds that HM created in the early period, obviously stayed with him throughout his life. In Den förlorade jaguaren (1941), for example, we come across the metaphoric 'spindelns falskharpa' (DFJ41) as well as 'spindelns silkesfina dödsharpa' (DFJ42). In Vagnen, almost twenty years later, 'spelar spindeln / på alla vädersträcks strängar / på runtom-strålig harpa (V66), and in Tu-vor, the last collection HM published in his lifetime, another spider 'övar i solig dag / flugfångstens harposlag' (T47).

There is no doubt that HM was aware of the expressive possibilities of cpds from the earliest years of his writing, as particularly the prose works and the collection Natur show.

7.1.2 The use of noun compounds in the later poetry

Passad is something of a watershed as regards the distribution of poem types (Table 22C), and also as regards the distribution of creative cpd types (Table 65B) and cpd usage. It is from Passad onwards that the metaphoric cpds become less frequent and the contextual cpds begin to catch our attention more, particularly those that are of the type 'det träffande uttrycket' (cf 1.4.1). But the main difference is that the language from Passad on is in general simpler, less cluttered, than in the thirties. Metaphors do not intermingle but stand alone, and the TGD-cpds do not appear clustered together (as they often do in Natur), and they become less impenetrable.

Once HM finds his distinctive poetic voice, the style remains fairly stable. This is also true of his Ncpd usage, with a certain slight change discernible after his long silence in the sixties (see below). There is also the difference that I have already discussed (6.5) between the space poetry (with a predominance of contextual cpds bordering on latent) and the contemplative and nature poetry (with a predominance of generally contextual cpds).

There are a few poems in the later work which have a high concentration of cpds. They do not, however, feel as bewilderingly intense as some of the Natur poems. Rather than compete with each other for the reader's attention, the cpds work together. The effect of a large number of juxtaposed stems can be either one of fragmentation or one of great concentration because, in a cpd, particularly a newly formed one, we can at one and the same time be aware of each stem individually and

of the stems merged, interacting with each other. A couple of examples will show how HM makes use of this property of cpds.

One of the most cpd-dense poems is "Picassotavla". There are both established and creative contextual formations:

En kall avvägning. Väl använda spänningar.
Full demonbalans mellan blodytorna och köttsnitten.
Några färska glöder
utlagda på ett stycke vampyrsmat.
Världsfrukostens fetstilstidning
med utbredda dödsdelar
och klyftade livsdelar.
Slutligen ett mindre människohjärta i genomskärning
inne i en järnkamin.

(GT84)

The language in this poem is a reflection of the subject-matter: in a description of a painting it is natural to find a large number of nouns (41% of the words are nouns, compared to a mean of 27% in standard Swedish prose, cf 5.2.4). Eleven of the sixteen nouns are cpds (69%). This is an extremely high proportion (cf mean percentages of 13%, 23% and 28% in Doriderna, Längs ekots stigar and Tuvor, respectively, Table 522). The picture we are asked to envisage is of the collage type, and the many cpds produce a kind of collage of words. The elements -yta, -snitt and -del (as well as stycke, klyftade and genomskärning) accentuate both the artist's technique and the disjointed life he depicts.

In a very different poem in Vagnen, the cpds, clustered together at the end, play a similarly 'concrete' role:

Lätt frihet

Den bästa friheten är bara vind,
I den kan sinnena leva luftledes
Det finns en lätthet att snabbt erövra som med
som vattenspeglingsarna.
osynliga linser,
en luftspeglingsglädje,
finbucklat bölielius
i lätt spel på morgonvägor.

(V74)

Ostensibly, this poem is about sinnena and frihet, but the metaphors of wind and reflections of light on water are so elaborate that one suspects that it may have begun as a nature observation, and that the analogy of the freedom of the senses may have been a secondary idea. The concentration of noun and adjective stems fragments the last three lines, emulating the concentrated effect of the myriad little light reflections on rippled water. In addition - because new cpds work both through the participating elements and through the fused new concepts - we get fresh insights: luftspegling-glädje, bölielius, morgonvägor.

Giving expression to fresh insights is probably the most important contribution that the cpds make to HM's style. His search for 'det träffande uttrycket' resulted, among other things, in a wealth of bold new cpds that - even if they are labelled 'tillfälliga' by lexicographers - stay in the reader's memory as inventive and felicitous innovations, words that give a new slant to something familiar or capture the essence of an observation, feeling or idea.

There is a poem to Karin Boye in Passad, "Efterskrift", which begins:

Du satt i en hängande trädgård.
Den hängde på ett enda hår en livets parasolldag.

Du lyfte med fältpiplärkan mot skyn
utan att fråga om det bar sig.

(P108)

The phrase 'livets parasolldag' perfectly conveys the precarious instability of a suicidal person, a vulnerability which HM comes back to later in the poem: 'Nu blommar för din flyktiga bräcklighets skull / vallmon, din blomma.'

HM often returns to the fragility and brief life of the poppy. Whether he also wishes to allude to the poppy's associations with opium and forgetfulness is uncertain. A poem in Cikada ends with this stanza, which culminates in an expressive creative cpds:

I sommarens mitt var blomman sig själv,
hennes vingslag var sommar.
Från grodd till frö var hon på flykt
med röda vallmoringar. (C66)

Poppies are included in "Blomsterrabatten", another poem in the same collection with some intriguing contextual cpds:

Penseen står som vanligt försänkt
i mörka sammetstankar.

Då tappar Vallmon sina kläder
och lyfter en urna
upp mot den fjärilslika Lathyrus
som dricker pastellsaft om sommaren. (C53)

Sammetstankar is a clever blend of a pun (pensé - tanke) and a metaphor for the texture of the petals. Pastellsaft evokes associations both to the pastel shades of the Lathyrus (vetch, sweet pea) and to nectar. Possibly the similarity between distill and pastell was also at the back of the poet's mind. Both cpds are of the TBD-type, but they are given plenty of space - the immediate context is lucid - in which to produce their full effect (unlike some of those discussed in Natur).

In Aniara, most of the cpds that approach 'det träffande uttrycket' are words that aim to help us grasp ungraspable distances or space phenomena. An extinguished sun, for example, is referred to as mörkersol and 'på en gång svartnat lik och solgravvård' (A175). The most intriguing of these cpds is perhaps the one in Song 70. One suspects that the rhyme was influential in bringing it about:

I vanlig vardag drev vi åter ut
och låg som förr i rymden Ghazilnut
så kallar man den lob av vår galax
som närmar sig till mänsklig stjärnsyntax. (A161)

Another cpd in Aniara reminds us of a central symbol in
HM's writing, the steady trade-wind and its opposites, the
gale and the doldrums (see Kap Farväl p181):

När sedan det gick upp för Ledningen
att ingen återvändo fanns

kom först paniken, sedan apatien
som mellan stormar av förtvivlan lade
sin kalla stiltjevärld av känslodöd. (A22-3)

Stiltje recurs, with similarly negative overtones
though in a completely different context, in a cpd in Gräsen
i Thule:

De mjåkigt mildnådeliga

Överallt finns de
med sina falska stiltjerum
upphov till desperationens tromber
till luftsjukligt tillkomna orkaner. (GT24)

In "Tidens vagn" we meet several of HM's more playful
'träffande uttryck' cpds:

En bil går alltid i galoscher.
Beskäftigt lubbar den iväg mot sina horisonter
på sina hjuls hårdpösta gummimunkar,
rundplattfotat viskande
med lätta asfaltsocker.
På ilsabba puthiul
skyndar den bort att förbrukas.
--- (GT103)

Another expressive cpd describes the cuckoo's call:

det här är morgon, tycks det, tidig sommar
då göken kastar sina slänkvessrop
(GT64)

"Avsides gammelgård" in Vagnen is one of many poems on
the theme of minnet, which in HM usually represents 'till-
varons djupdimension, i den enskildes såväl som i släktets
liv' (Hallberg 1982 p489):

Äpplen som boknat på kvisten
minns genom savsägner höstäppleplockerskan.
Hon som i hundra år
nedsänkt i graven vilat.

Träämbaret har i botten en fördold mun
inskuren i forna år.
Den sänker sig ner i brunnens djup
ända till hennes ungdom.
Ropar till henne,
men hon svarar bara svagt
som genom vatten.

(V19)

Hallberg (1982 p495) sees savsägner as a metaphor, but adds that the word 'ger ett koncentrerat uttryck åt sammansmältningen av natur och mänsklig tradition'. Calling it a metaphor (with sav as tenor and sägner as vehicle) seems to me to narrow the meaning of the word and make it too precise. It has too many links with other words in the poem: sägner is only a part of the general anthropomorphisation (the apples also minns and, later, the wooden vessel ropar) and sav links up with the well and the water in the second stanza. Within the cpd, sav and sägner work both side by side and fused together as an expressive contextual formation.

Another poem in Vagnen is called "Insjösommar". It ends:

Sedan kom sommarkvällen
hög och vakande vit över holmen,
med himlavalvet lyftande natten till
vidöppet dagsken
som i myten om Aino. (V98)

The simple formation dagsken beautifully captures the light of the summer night, but it does not have to work alone: it follows the evocative adjective phrase 'hög och vakande vit', and is itself the climax of a phrase containing several unexpected collocations: 'himplavalvet lyftande natten till vidöppet dagsken'. The metaphor that follows, 'som i myten om Aino', is (as so often in HM) something of a challenge: not everyone is familiar with the Kalevala myth.

Ljusdrömmar in the short poem "I sommaren" is similarly enmeshed in its context:

I sommaren tumla fjärilar som ljusdrömmar fram.
Tankarna vandra på maskrosors klotmoln
och över ängar där somrar bo
mitt i insekters gräskonserter spelar spindeln
på alla väderstreckts strängar
på runtom-strålig harpa.

(V66)

The metaphorically used creative cpd ljusdrömmar links up with tankarna in the next line. They, in turn, are made animate: they vandra, and what they are wandering on are the metaphoric 'clouds' of the dandelions' puffballs. In the first few lines we move in and out of metaphors until we are not quite sure whether the butterflies flitting over the summer meadow are like our dreams and thoughts, or whether our dreams and thoughts are like butterflies. In the 'grass concert' in the second half of the poem we happily accept the spider playing his circular harp, forgetting that spiders do not normally produce any audible sound, possibly because of the intriguing adjective runtom-strålig which leads us to concentrate on the visual aspect of the 'instrument'. The four creative cpds, ljusdröm, klotmoln, gräskonsert and the adjective runtom-strålig thus carry a lot of the weight of the poem.

The integration of the inventive cpds into the pattern as a whole, noticeable in some of the Vagnen poems discussed, is always present to a smaller or greater degree. After Vagnen, there was a gap of eleven years before Dikter om ljus och mörker appeared in 1971. This collection shows an even stronger degree of integration of the creative cpds: it is beginning to be difficult to find examples of individual cpds to exemplify 'det träffande uttrycket'.

There are some inventive metaphoric cpds in Dikter om ljus och mörker, like biflodsträd (DLM12), 'axen kastar sol-skensblixtar' (DLM40) and 'mänstrimmans bleka kvicksilversnok' (DLM69 - cf. 6.2.4). But more typical of this collection are microcosmic TGD-cpds like ljusandning, solfjäderspel, spektralvingar and ljus-fjädrar, found in "Det inre ljuset" and "Fågeln i Fenixklockan" (see 6.3.2 for these texts). The majority of poems in this collection are contemplative in character, and many of the striking contextual cpds are of a symbolic nature, bordering on metaphoric or TGD.

Världsklockan

Tungt haven äter på tidens berg
och bergen samlas i tidens hav.
Där skogen fanns djupnar fiskens dalar.
Där haven låg susar skogen sval.
Världsklockor tickar och rymden glimmar.
Allt växlar läge och ordningstal.
Dock är de räknade, världens timmar
på Gaurisankar, i havets dal. (DLM7)

There are a large number of värld-cpds in DLM, reflecting the overall concern of this collection, and I shall return to these in 7.2.1.

Another cpd of a similarly symbolic type is kakel-hades, which has links back to Passad ('den yta som rasar i Hades', P147). Smoothness, glibness, superficiality are part of HM's hell.

Även tiden är halkig, timmarna isblanka.
Nuet torkar till hårdad yta på sju timmar.
Om dessa väggar som är glaserade
började vandra utåt
skulle de remna, öppna sig till blåhimlars friska svalg.
Löv skulle susa i mängd
klängrosor falla inåt
till hjärtat i kakel-hades. (DLM14)

An archive poem works with similar imagery:

Samtidigt ormar en förfälskad glatthet
friktionsfritt genom världen som poleras.
Ett blått turkosvalv överkuper havet
med solglas och emaljerad lycka.
("Allt syns ibland")

Tidspiska is another symbolic formation, though put into a context where a whip would be a natural implement:

Vi satt på fjädervagnen med de vackersnickrade ekrarna.

Den stora tidspiskan var inte uppfunnen.

(DLM58)

Even though Tuvor consists of only nature poetry, mainly vignettes, the striking cpds cannot so easily be picked out and isolated as 'träffande uttryck' or as 'metaphoric cpds' as they could in the collections from the fifties, because they tend to merge with the poem as a whole. In the following poem, for instance, lövmarknad, lönnlövsfötter and 'den vänliga lövdörren' link up with each other and with the anthropomorphised autumn and summer to create a kind of reality of their own. Even though there is obviously a strong metaphoric element in them, I feel that something is lost if they are regarded only as metaphoric cpds:

Ännu tasslade markvinden med löven,
som trängdes mot snårens spjälverk.
Hösten spred ut sin sista lövmarknad billigt
i motvallska dalar.
Sommaren vaggade undan ankvis
på avhuggna lönnlövsfötter.
I gläntan störtade den vänliga lövdörren in och
försvann.

(T66)

There are many examples of inventive creative cpds in the posthumously published poetry and in the archive poems.

Att med blicken följa fjärilen,
tappa bort den ibland strån,
glimtvis återfinna,
se den blinka gult,
sedan vara sommarfritt förlorad.
Det räcker med att vänta på sin fjäril
och sedan resa bort med blicken, vara sommar
så långt man kan vingblinka med sin lätta tankes sommar,
leka tyngdlös, sända sinnen
ditut där sommarn har sitt lätta väsen
förlagt i svävningar bland strån.

(TDB93)

Some have echoes of earlier poems. The above lines, for example, remind us of the butterflies of "I sommaren" (V66) discussed earlier. An archive poem has a cpd that is reminiscent of the 'mörka sammetstankar' in "Blomsterrabatten" (C53), also discussed above:

I minnet har jag upplevt dina ögon
som när man en afton i trädgården
ser en ensam stjärna tända
sin flyktiga lägereld
i penseens sot, dess sorgesammet.
Och mitt hjärta har sjungit om dig.

("Karen Blixen")

The connection between penseen and sammet (cf also the RUM73 passage quoted in 7.1.1) recurs in another archive poem, and here sammet, in characteristic HM fashion, leads directly into samvete:

En skugga smyger in bland de andra.
Den tränger sig med de behagliga.
Penseerna - tankarna.
Penseerna som sammet, samvete.
Tungsinnet är en plikt.

("Vem kan lyfta")

Earlier in the same poem we find again the phrase 'livets parasolldag' (cf P108) - here more clearly motivated. The fountain's water is appropriately described as lustregn:

Parasollen slår ut som en vallmo över vårt huvud
där under dricka vi av stundens saft
i välgrundad blomgård.
Här är vår tillkämpade frids konstnatur och Babel,
där fontänen kastar fritt sitt lustregn
över livets parasolldagar.

There are some ironic references to the vanity of sunbathing holidaymakers in Cikada (e.g. badsultaner, C92, and 'Flyktighetens drottning' and 'Konung för en dag / och Konung utan land', C49). Nowhere is the sarcasm as sharp as in this archive poem:

Några outtröttliga muskelmän uppträder på sanddynerna

Hela dagen pågår denna deras självdyrkan,
avbruten endast under måltidstimmarna
då de ljudligt malande och mumsande förtär
sin spänststuvning.

("Exhibitionisterna")

In a poem in Vagnen two cpds are used to characterise two seasons: 'Vårar och somrar kom förbi med trastrop och hallon-sång' (V12). The cpd äppelvinden below could be said to characterise early autumn in the same way, though it is given a much more elaborate development than the Vagnen cpds.

September höjer sitt tak
Det ligger en lättnad i luften
som hör hösten till.
Den kalla blötdaggen tvättar
grundligt allt den vidrör.
Äppelvinden spelar krocket
på övergivna lekplaner.
Fallfrukten rullar stötvis in
under bågar av gräs. ("September")

There are also some fine examples of metaphorically used creative cpds. As usual in the later poetry, the metaphors are well integrated into the context and the cpds work simultaneously as 'träffande uttryck'.

Fåglar som drar långvägs gästar lunden.
De församlar sig och vandrar fram
under valven där en hackspett driver
in en vinterspik i trädets stam. (TDB41)

Tystnaden kom över myren
för att vävas till tanke.
Odonbusken blånade frisk.
Aspen skallrade, porsens doft
strök med rökelsehänder tjärnens vågor.
("Stämningen")

In both these examples the creative cpd serves as a kind of climax, a major contributor to an evocative 'punch-line'.

From his very first published work, HM reveals a tendency to use original cpd formations, more obviously so in the early prose works than in the earliest poetry. More and more, in later collections, the creative cpds are integrated with the total structure and content of the poem.

7.2 Echoes and recurrences

7.2.1 Some recurring elements

Some elements, whether amongst the most frequently used (see 5.3.2 and 3.2.3) or not, recur in HM's poetry with what amounts to thematic weight.

Värld is such a word. It is, in fact, one of the most frequently used elements in HM's cpds, and the creative and latent värld-cpds are fairly evenly spread throughout his production, with a peak in Dikter om ljus och mörker with eight different non-established formations:

världsbläst	världsöd
världsfrost	världsfyr
världsklocka	världspuls
världsrum	världssorg

In the early writing, the värld-cpds occur in poems that breathe optimism and hope:

Men ur de skuggor som höljt oss

drömma vi målet en gång,
drömma om själar som enas
såsom två dimmor förenas,
allt medan spöknatten senas
mot världssjälens gryningssång. (S68)

En gång skall du sluta föda
ishetsande ismän
och tjutande frosthjärtan.
Du kommer en gång att göra världsdrömmen
varmare att leva,
föda ett kärleksmägtigt folk. (N46)

In Nomad and Natur most of the formations reflect HM's fellow-feeling with the peoples of the world; they can be seen as variations on the världsnomad theme. They often have overtones of social or political indignation, and many of them are consciously droll combinations:

men räcken en världsskyffel över havet
med Durhamkol! (No18)

Aven till svultna stjärnor där splitet lever
räckes på världskänslans brödstång
kakorna upp genom etern. (N10)

Alla som känna matvarubehovets fantastik
vet att den är omvälvande,
ibland grumlig
och ofta farlig.
Synerna växa till Midgårdskorv
och Världslimpa. (N14)

Några styrande vråherrar.
De sitta i en högsal

De samtala om något riktigt dumt på franska
och knapra världshistoriska kax.
De nicka då och då.
De sitta som en samling bakterier i en världskropp.
(N41)

There is a late echo of this slightly facetious use of värld
in 'Världsfrukostens fetstilstidning' (GT84).

Generally, after the war, the värld-cpds themselves, and
the poems they occur in, reflect HM's increasingly pessimis-
tic view of the world:

världsmörker (P133)	världsdöd (CB1 and DLM43)
världsgrimas (A99)	världsnatt (GT104)
världsfrost (DLM9)	världsbåst (DLM20 and 49)
världssorg (DLM9128)	

The two occurrences of världsdöd are found in similar con-
texts and can be seen as symptomatic of HM's growing appre-
hension. In 1953 he still holds out some hope:

En syrsa förkunnar
blåklockans åsikt:
att hänga lätt i gräset,
att slippa ringa
till domedag och världsdöd. (CB1)

In 1971, 'Ringaren / en liten skalbagge av trettisjunde
familjen, vivel-ätten' is found in the same harebell. Now,
having to toll for 'world-death' seems a much more inevitable
possibility:

Någon säger att om det stora
börjar redan i det lilla
skall han ringa till världsdöd
på en förgiftad äng. (DLM43)

In a few lines in a poem in Doriderna, it is as if a re-
signed HM looks back on his own youthful optimistic hopes of
changing the world with some bitterness:

blott alltför stor var segertron vi haft.
En enda stad förbrukade den kraft
som vi trott räcka för en världsförvandling. (D41)

There is a large number of värld-cpds in the archive
poems, in fact more non-established formations (33) than in
the main data (28). A few are the same as those found in the
published poetry, e.g. världsfrost ("Krökt som en" and DLM9),
världsklocka ("Längdgraden" and DLM7) and världsnatt ("Det
sköna och det svåra" and GT104). Världsvind has the same
negative overtones as världsblåst: 'Det blåser kall världs-
vind alla dagar' ("Det sköna och det svåra") and 'Så blir
också människan driven hän, / kastad av och an / av en världs-
blåst med väldigare kraft' (DLM20).

There are also some interesting new formations. Some con-
jure up surrealist images rather like the youthful 'världs-
skyffel', e.g. 'världskrans av kvinnor, fåglar, skogar och
gräs' (and its two related formations) in the following poem:

Stjärnnätter utströdda genom en levnad.
Vattenregn nog för att dränka en värld.
Soldagar sammanförda av minnet till ett förbrukat paradiset.
Snöstormar sammanblåsta med varandra till en istid.

ett kretslopp som ett jättehjul av snöstormar och regn,
en karusell av solar och öknar,
en världskrans av kvinnor, fåglar, skogar och gräs.
Eller otaliga stunder av fjärilar och sländor
också de till slut som en storm att se. Att frukta och
förvänta.

Monsunhjul i rotation.
Havskaruseller.

("Kosmiska summer")

A recurring theme in the archive poems is noise, and it sometimes reaches global proportions:

De känsligaste dö först i världslarmets virvlar

Endast förhårdade står ut och livas av det eviga larmet.
De är de glada laxarna i dödsforsen.

("Bullerprovet")

The playfulness of the last line recurs with almost desperate force in another archive poem:

De hojtar i larmet
och skrattar kittlade i virvelyrrel.
De ropar till varandra:
tjo livat på dödsbranten, stenhalkan kul.
Hur lattjo i spadkoket
hos puttret i kokarsjön.
Hur beviljat med speeden.
En gryta att verkligen va i.
Nu snurrar vi omvänt
nu virvlar vi uppfots
i brusande världsvädis.

("Jättegrytan")

A similarly cynical jocularitry has produced the formation världstarm:

Vi måste vara på vår vakt mot livsbegärens urskiljningslösa utvidgning, deras hemiska utveckling hän mot ett formlöst insörplande av alla möjligheters soppa och dessas hänsynslösa uttömmande genom världstarmen.

("Det gäller")

Many of the värld-cpds in the archive poems reflect HM's conviction, in his later years, that the world is heading for disaster, formations like världsblixt (in "Nödvändigt"), världsåska and världseldsvåda (in "Världsåskan"), and världsbål in these despondent lines:

Var är den hårda fågel som inte vingsvedd faller
i tävlan med världsbålets hane från grenen ner?
En halvbränd stav på en blodig stig var ängestflöjten,
till hälften förkolnad bland rök i en övertänd skog.
Vem spelade på den nyss i det vandrande bålet?

("Efterlysning")

Världsgestaltaren aims to express a 'non-theological God' or creator/fate/'the beginning', and is directly linked with gåtan, the word HM usually prefers to use in such contexts:

Där gåtan icke fanns och ingen skapnad
förgick ej tid och rörde sig ej rum.
Helt stelnad i sig själv som tomhet, mörker
sov evigheten evighetens vila.

Men världsgestaltaren som allting skapar
förändrade sig själv och gjorde gåtan.
När gåtan formats uppstod rum och tider
och utsövd tändes evighetens stjärna.

("Där gåtan")

Our insignificance in relation to the cosmos is expressed with uncharacteristic fatalism in the following short poem:

Allt som försummades och inte blev sagt
säger sig slutligen själv, men med hårdare klang.
De läxor vi måste ruskas till
läser tiden till slut med oss, sent eller försent.
Vi kastas skakande i världssåll
som rinnande sand.

("Allt som försummades")

Even HM has to withdraw momentarily from his Cassandra role, for the sake of his sanity:

Om jag kan fly undan från världen betraktad som en
övermäktig börda
då gör jag den flykten för husbehovssjälens bevarande.
Ingen är född som kan vara en världsqrätare och därmed
hjälpa världen

Man kan inte vända årsringarna i jätteträden.
Men man kan ännu söka sig fram till en naturlig fåra
där sådana floder rinna som ännu kan renas.

("Om jag kan fly")

And there is some consolation, even hope, still to be found on this threatened earth:

På den rundliga del av himlen
där du andas och bor
lyser den närmaste stjärnan
genom det sfäriska
fönstret av luft.
Vid världsfönstret
sitter du alltid förväntansfull
som barnet eller vinterfjäriln.

("Överallt finns grundens källa")

Detta är den fjärmast undanstuckna skogen
i de längst bort hörda gökropens världsvrå.
I brist på ensamhet vandrar jag där.
I brist på namn kallar jag den Undkommans mo.
("Detta är den fjärmast")

The last few lines of one archive poem could be said to summarise much of HM's writing. In these lines there is also a phrase that links the threat to the world with jätte, a noun that often symbolises evil to HM:

Stillsam var sommarnatten
men över fridens rand
reste sig världsödets jätte
och hötte med hotfull hand.
("Genom den västra porten")

Jätte is not to HM simply the giant of legend and fairy-tale. Nor is it, as Peter Hallberg noted as early as 1941, often used by him - as it is in Swedish generally* - simply as an enlarging or strengthening prefix. Hallberg quotes two instances from Kap Farväl and Resor utan mål where it is used in this way. Examples from my data are few. There are two in the archive poems: a sailing boat is described as a jättefiärl ("Ljusa, vackra"), and in "Undret" we find the word jättedroppe:

Daggekåpan gömd i lunden
smög du dig tyst inpå.
Där i tystnaden levde den.
Regndroppar fallna i skålar
rinna ihop till en jättedroppe:
hjärtats läskare,
bevarad och klarnad.

At first sight, jättedjur in the following poem also seems to be a straightforward prefix-formation:

I juran levde Brachiosaurus, vadarödlan
ett jättedjur av sauropodernas ordning,
det största och tyngsta djur
som stått och gått på jorden (DLM104)

*As an adjective modifier, Sigurd (1983) finds it to be the prefix with the most general usage.

It soon becomes obvious, however, that jätte- has not been used casually. It is picked up several times in the following stanzas ('medan jätten åt', 'där kolossen gått fram' and 'fossila ben av jätten'), but always with straightforward allusion to enormous size and power, and no other overtones.

Usually, and particularly in the early poems, there are definite undercurrents of the giants of fairy-tales, of primitive fears and feelings of threat. As an example, Hallberg quotes "Människobarnet och skogarna" (N24-28, see 7.1.1 for part of the text), in which, before a section with several jätte-cpds (jättegran, jättepagod, jättetorn, jättegransgator), HM also talks about 'trollvisionen under granarna'.

When the rhinoceros says 'Jag var född till att vara ett jättesvin' (N79), we are meant to pick up the overtones of blind, stupid rage that is associated with giants and which, along with blind fear, is one of the main characteristics of the rhino in the poem.

More and more, HM's giants come to represent something much more sinister and menacing - 'maktcivilisationen':

Makten behöver inga bestämda sinnebilder. Den är
allätare.

Däri ligger dess makt. Där ligger dess stridskraft
att den likt jättarna eller de onda bland gudarna
rycker till sig vad som helst
och slåss med lossbrutna stycken ur kaos:
med formlösa klippor,
med strömmar som bara strömma,
med hav som svalla gratis åt jättehänder.

(C26)

Hallberg (1982 p483) recognises the similarity with Polyphemus in the Odyssey, and there are obvious echoes: 'The angry Cyclops... tore the top off a great pinnacle of rock and hurled it at us... As it plunged in, the water rose and

the backwash, like a swell from the open sea, swept us landward' (translation by E.V. Rieu, 1946 p155). But also present are the giants of Norse mythology, which 'largely represent the forces of chaos, attempting through physical force, trickery and magic to upset the order of the universe... The distinction between gods and giants is far from absolute. Some gods have bad qualities...' (Crossley-Holland 1980). For HM, jätte comes to stand for unenlightened political power and for the evil force within man himself which, he feels, will ultimately lead to the destruction of the race and the planet. Cf also the poem "Jätten" (V51) and the archive poem "Jättegrytan" quoted above).

No less than ten of HM's thirty jätte-cpds are in Aniara. From unobtrusive beginnings, the links with evil get more and more firmly rooted in our minds:

Och likt en jättepuppa utan vikt
gyreras Aniara vibrationsfritt
och utan varje störning bort från Jorden (A10)

... en stor goldonder...
dök med snabbt adderad hastighet
mot Jupiter och uppslöks av dess öknar,
begrovs i jättestiärnans tunga hölje
dess onda döds Madrass av nedkylt väte
som...
...bepansrar diävulsstjärnan. (A28)

Allt större blev det yttres jättemakt.
De oerhörda åren bröto in
då allt blev översvämning utifrån.

...jättefloden tog dem en för en.

Så visste mänskan när hon dömdes bort
till landsförvisningen på Tundra två
platt ingenting om arten av sitt brott
men desto mer om jättens grymma krav.
Och ännu mera om den hårda lott
hon gick till mötes i en gruvans gap
och i ett genomskinligt jätteslott
som för en rationell bevaknings skull
roterade vid cesisgruvans rand
vid staden Antalex i straffets land. (A88-9)

En issköld lade sig på Europa
som dolt inunder isens jättekaka
blev bäddat ner i sexton tusen vintrar (A138)

Som i en jättekista av kristall
såg alla, nästan alla vart de fördes
ty allt var fönster nu mot fasans hall (A208)

I salarna var tyst men någonstans
i jättehylsans gömmen hördes ljud (A213)

There is no doubt that by the time the jättepuppa has become a jättehylsa it is difficult for the reader to see it only as gigantic: by this time jätte- has accumulated too many other layers of meaning. There are, admittedly, cases where it would not be appropriate to read too much into the word, e.g. jättespegel (A191), jättetub (D57) and 'tekniska jätteörat' (LES12), which seem to be simply descriptions of various large astronomical instruments without sinister overtones. On the other hand, once the expanded meaning has become a possibility, it adds depth to a phrasing like the following:

För skön att vara sann
är skyn som himlen formar.
Den lyses strax i bann
när tusen röster gormar
som i en jättelur.
De kallas tidens stormar. (DLM16)

The apparently innocent formation jättehund in an archive poem about the evils of noise also acquires menacing overtones:

Ljud från hundra motorkanonader
tröskade i nattens blomstersängar.

Ständigt nya hårda bullermassor
växte fram, förstorades och smälde.
Ifrån kväll till gryning pågick detta.
Plåthårt tusen jättehundar skällde.
("Svensk sommarnatt")

Jätteångare would appear to be a perfectly normal formation, but in HM's hands the word is given an extra dimension.

We know that the Titanic (its very name linked with giants) contributed strongly to the Aniara idea: 'denna rymdens Titanic som min inbillning en gång sjösatte' (Wrede 1965 p44), 'för mig omfattade katastrofen hela mänskligheten' (Erfurth 1980 p103). There is no doubting whose message is in the bottle in the following poem:

Underrättelsen

Guppande butelj
med biljetten själv som passagerare
reste sjutton år i nordatlanten.
Refererade tyst och ständigt
till en jätteångare från Southampton.
Strandade oläst och frös in
i isen vid Labrador. (DLM67)

Just over seventeen years earlier, the first Doris and Mima poems had appeared in Cikada, and also the lines:

då ville jag slutligt ensam dö
som bara drivved driver
och sorlas in och slipas in i havet
isorgelkusterna vid Labrador. (CB6)

As we saw in 6.2.4 (3d), the moon's reflection is a motif that stayed with HM throughout his life. His silver-cpds almost always refer to something to do with the moon or with water, or both. In 6.2.3 I suggest that cpds with silver and guld as first constituents, though originally metaphoric, are often felt to be generally poetic ('illusionskomposita'). In HM they are also usually contextual.

Silversjö and silverdimmor are perhaps his most conventionally poetic silver-cpds. Hallberg (1941 p18) feels them to have 'rätt mycket av traditionellt poetisk prägel'. However, they are also part of an insistent series of silver-words and are thus also verbally contextual cpds (6.3.3).

Both occur in "Mändikt" in Natur (N93-100), a suite of seven short poems, each one of which contains, at least once, the word silver, either on its own or in a cpd or derivation, and always with a direct link with the moon's light, even in the boldest of the combinations:

- Mändikt I: I skälvande nattmoln skäres våg
av månens vita dublon.
Nattglitter kastar den ner
att kräla på sjön.
Det lockar i glans och allt vill bli drömmareland.
Skepp går i silvret med undran.
- II: drömmare vill pröva ekans
mörka trä i silversjö -
längta till ön där det blixtrar av kisel.
Månen lyfter
i vanvett sin flöjt.
Det sprudlar likt löjor om ynglingars tränad,
spelet brinner i fjärran hav så vitt
som skärande silver på iris.
- III: Ut på den silvrade avgrund
längtar vårt tjärade skal.
Sagorna svartna. Stränderna hungra. Stöt ut!
Månlängtantans glasklarinetter
spela en bränning vid ön.
- IV: Månsläpets silverlarver överskrida nu udden,

Nattåget kommer ur silverdalen, visslar ur flöjten,

- V: Tyst i gräset månljuset silverlöskar
spökar den glesaste björkskog

- VI: Silverluften i sönderfall
frågar med människomunnar:
skall den någonsin nå sin mörka dal
denne spöklike glimmergud på danslysten och
rolös våg?
Men svaret skall falla över alla
som en gycklande glitterfällning

- VII: ---
Denna måne...
... har lyst på vattenringar efter
döda, som i silverdimmor dödde. Den har
sprattlat
med havsspegelns drakbilder och kastat ander-
dräktens
hån och silversoporna in i längtarens hytt.

In "Mändikt" (the first five sections of which are reprinted in Nomad 1943), we find a young man furiously trying to come to terms with his own yearnings and experiences: his sea-faring, his erotic longings, his poetic ambitions - and with the romantic moon. The insistent silver-element is reinforced by formations like nattglitter, glimmergud and glitterfällning. Silver may represent the romantic, conventionally poetic, aspect of the moon. 'Här var, minns jag, en gång månskenet / anställt som försilvrare' is his mocking way of expressing it in a later poem (GT71). A similarly mocking attitude may be behind the whimsical TGD-formations silver-sopor and the verb silverlöskar (presumably with associations to löskerkarl = lösdrivare, rather than the verb löska = 'plocka löss av någon'). Silversopor is obscure. There is a somewhat similar, though less impenetrable, formation in an archive poem which contains several creative cpds:

Värkvällens måne gungar sitt ljus
glittrar och bryts i en tillfällig våg

(Spegelskärvor och mångatståg
byts och förbryts till silvergrus.)*

Bättre med månglans och månglittersvinn
än tingens trældom i plåthårda år.

("Värkvällens måne")

Like silvergrus, silversopor must refer to the fragmented reflections on rippled water. In another poem, the verb sopa is used about the northern lights: 'I norr där polskenets slöja sopar / de öde fjällen i vinterkvällen' (S72).

There is an echo of "Mändikt VI" ('denne spöklike glimmergud på danslysten och rolös våg') in an archive poem, which has produced a new silver-cpd:

*The two lines in brackets, including the silver-cpd, have later been crossed out in the manuscript.

Fullmånen bjuder på vattnen
ändlöst vidgade mot haven
upp till rastlös silverdansen med mållösa vimpelturer.
Alltid vakna, alltid lika glada
dansar kärlekens blickar ditut med storögda steg.
("Fullmånen bjuder")

More than twenty years after "Mändikt" HM returns to the theme, now an older man but still with the same yearnings. The elements are exactly the same (see particularly "Mändikt" II and III): the moon and its reflection on water, a boat, the shore, musical instruments - and there is a new silver-cpd. The style and tone are now more restrained, and the poem more moving:

Anrop

Fullmånen lyser på havet
och du i mitt hjärta.
Stranden väntar och åldras. Du kommer aldrig.
Flyktig är månstrimmans stig över hav som slukat
båten med vilken vi skulle ha färdats länge
burna av åtra, spelande flöjt och lyra
enande sång och kött i silvervinden.

(GT19)

A longer archive poem on a similar theme ends:

Den sången skall alltid förkunnas
av längtarnas silverrör
att intet oss sammanför,
att aldrig oss mötet förunnas.

("Han sände")

'Längtarnas silverrör' is an obscure phrase, though much less so if read with 'månslängans glasklarinetter', and the sentiment of "Anrop", in fresh memory.

The harmony envisaged in the last few lines of "Anrop" culminates in the word silvervinden, which is not merely a lyrical 'illusionskompositum', nor can it be said to be a metaphorical cpd. It is contextual, in the widest sense of the term, combining as it does the romantic associations of silver, including the echoes of "Mändikt" (as well as the more immediate echoes of 'månstrimmans stig' and 'fullmånen

lyser på havet' in the same poem) with the associations of vind, including those of passad, HM's personal symbol of gentle, positive strength and harmony - a symbol and a word that occurs throughout his production, from the very first poem in Spökskepp (see 7.1.1) to one of the last poems in Längs ekots stigar ('Skeppets själ skall en gång lämna skeppet i en liten båt i passaden' (LES75)). The word vind itself can also take on symbolic dimensions, representing the natural order of things, as in this poem:

När havets lynnen var vår resas regel,
i tider då vi levde nära vinden,
då var vi alla mera lika segel.

Vi fångade var by som kunde föra
ett stråk av havssorl
bort från hemmagrinden.
Det blev oss vant att oss bland vindar föra
med seglet som ett öra
tätt till vinden.

(TDB23)

In this poem from the same collection, vind comes to symbolise a merging with nature after death:

De förlistas ocean

Nu vilar de på vinden alla
som albatrosser i det vida
på hav som lösgjort horisonten
från varje synrand, varje sida.
De färdas fritt och utsägligt
som vindar i ett evigt segel
som själv är vind som genomskinligt
är ett med havets storm och spegel.

(TDB26)

The dead are like winds in a sail, which itself is wind and sea. In a poem in Doriderna, this idea is taken a step further: one day everything will dissolve into wind, and it is in the wind that the new life might emerge - the new humanity that HM had dreamed of all his life (e.g. S68, quoted above), the new life that builds on minnet which to

HM is 'en garant för kulturens kontinuitet genom tiderna' (Hallberg 1982 p492). The message of hope conveyed by the last two lines is partly carried by the repeated evocative formation vindrum.

En dag skall tiden med en röst som verkar förmultnande
få allt att sönderfalla till vind.
Men på en hemlig plats i vinden skall minnet möta det
nya livet.

Detta är inte något löfte
men ett vindrum för vingar,
ett vindrum för önskan allenast.

(D65)

'Harry Martinson, sommarmänniskan' was the heading of Georg Svensson's commemorative article in Veckojournalen shortly after HM's death in February 1978, and the article begins, 'Sommaren var Harry Martinson's årstid, ett slags frälsning, "det andliga vinterfodret", själva symbolen för livet'. It is not the only time the epithet sommarmänniska was applied to him in the press, e.g. 'Sommarmänniskan Harry Martinson' (Gunnar Brusewitz, Böckernas värld nr 4, 1968). Sommar is also one of the most common elements in his cpds. Most of his sommar-cpds occur in the later poetry: there are 27 (or 31 if cpds with sommar as the final element are also included) occurrences of non-established formations in the poetry from Passad onwards, and only six (seven) in the early poetry. The only creative formation in the early poetry is somnardrott (N140).

HM's creative sommar-cpds can be divided into three broad categories. The first are formations that border on latent but display some transference of features, the second element not simply 'occurring in' but rather 'affected by'/'as it is in' summer. Most of these cpds refer to plants or features of the landscape:

sommaral	sommarbacke	sommargräs	sommarinsjö
sommarkärr	sommarmark	sommarskog	sommarstig
sommarvatten	sommaräng		

The second category cpds also border on latent formations. Here the meaning is generally ambiguous: 'about/concerning summer' and/or 'occurring in summer'. The second element is abstract:

sommardröm	sommarminne	sommarord	sommarrop
sommarspråk	sommarsång	sommarviskning	

The third category consists of contextual cpds, sometimes bordering on TGD. HM, like the oak-tree ('Eken stod tyst i backen / med sommarsekler i sin krona', V21), must have counted his life in summers, not years. Only the memory of summer keeps him going through the winter:

Då när vintern hugger in sin stenkil i ditt hjärta
skall sommaren som verkligen levdes
rusa till som en konvolvolusranka
och minnenas flitiga sommargnomer
väva med gräshoppan till skyttel
denna rika väv jag alltid velat, men ej kunnat.
("Då när vintern")

Summer becomes a symbol of life and health:

Hade vi ej sommaren att tillgå
satt vi alla som ett köldens följe

aldrig botade från vinterskuggans sjukdom,
aldrig självklart lyfta mot ett självklart
sommarvalv som ändrar och förlöser.
("Hade vi ej sommaren", printed in a
slightly different form in FIB 42/48)

The last couplet in a short archive poem could serve as a characterisation of his life's work:

Att segla sin båt.
Ett svårspelat nöje, en dyrköpt lätthet.
Nu bugar sig dess vackra klänning,
sinnet kan andas ut, varvsräkningen en stund förglömmas.
En sommarvimpel fladdrar grann
instucken i ett tappert vinterhjärta.
("Att segla")

A summer meadow was a perpetual source of strength and refreshment for him, and he lent it an air of mystery:

Blicken följer tyst en insekt
ut i ängens mängd och susning.
Livets lätta ouppnåelighet
bor i dess obestigeliga torn av strån.
Tjugo steg dit ut i fjärran
fladdrar allt vi aldrig når.
Endast ögonblicken klättrar där
upp och ner och sommarsjälen klänger
högt mot solen, ned i strånas skogar
ängen andas och en insekt tickar
likt en klocka som ibland hörs stanna
medan nuet och det andelätta ljuset växlar tecken.
(DLM24)

Sometimes butterflies embody this 'summer soul':

Vad junidagen lyser vacker.
Allt är i mittens månad.
Fjärilarna likna blomsjälar
på bekymmerslös flykt undan slättern.
("Juni")

When, for consolation on board Aniara, thoughts turn to the Earth, it is to the Earth in its summer clothing:

Mitt i den brinnande solen
finns en pupill, en kärna
som med sin gåtfulla virvel
gör den till kärlekens stjärna.
Var gång den ser på jorden
uppstår en äng och blommor
dag efter dag och fröar
glad genom lycklig sommar.

Flyktig är lyckan - en stundens
slumpvinst i soliga dagar.
Långt bortom larv och grymhet
lyser i sommarens hagar
kärlekens sommarstjärna,
midsommartidernas blomma.
(A180-1)

Most beautifully (and with several evocative cpds) the Earth is remembered in the 'space mariner's' "Sång om Karelen":

Skönast ibland sköna glimtar syns dock skynten av Karelen,
som ett vattenglim bland träden, som ett ljusnat sommarvatten
i den juniljusa tiden då en kväll knappt hinner skymmas
förnn den träflöitsklara göken ropar åt den ljuva Aino
att ta dimmans slöja med sig, stiga upp ur junivattnen
gå emot den stigna röken, komma till den glada göken,
i det susande Karelen.
(A165)

Somnardörr is an intriguing formation, which occurs on two different occasions in HM. The idea that summer is somehow enclosed, with the opening of a door at the beginning and the closing of a door at the end, is evident in some poems.

Smetigt gul i ögat
tänder kabbelekan
vårens första svala lampa
Ledd av dess sken
letar vinden länge
efter sommarns dörr.
Den gömmer sig i skuggan under alen.
(TDB53)

However, whether, in the Cikada poem below, an actual or a more symbolic summer is meant is an open question. 'Den tappra syrsan' - the poet - did after all sing both about summer and about the preservation of life on earth.

Ett brokigt dödsförakt är värd en minnesrad.
Var gulnad dunge blossar upp
och spelar eldigt glad.
Den hälsar inte döden på dess bana
med skräckfyllt fjäsk och slokig sorgflorsfana.

Den minst högtidlige av alla tränger
i livets dunge in. Han somnardörren stänger
och är precis det råskinn som han är.
Han tar en gammal kniv och genomskär
den vackra sommarns strupe, sedan går han ut
ur dungen eld där sommarn nu är slut.

Den tappra syrsan spelar än en tid
och håller ut, sin fana närmst därvid.

Den trogna sommarn dog där den blev ställd
och ligger fallen i sin fanas eld.

(C32)

The more concrete formation lövdörr also puts an end to summer in this poem:

Sommaren vaggade undan ankvis
på avhuggna lönnlövsfötter.
I gläntan störtade den vänliga lövdörren in och
försvann.

(T66)

There are other examples of nature having 'doors'. Some of these cpds could be seen as metaphoric, but I find the tenor

somewhat diffuse and prefer to see them as contextual.

Gärna flyr min tanke i sin önskan till lummiga lundar

Hettan får endast efterhand tillträde,
steg för steg genom avsvalkande bladportar.
("Gärna flyr")

From HM's perspective, not only trees but grasses can form
doors:

Genom gläntans öppna gräsdörrar surrar stojet
från insekternas solkalas.
("På den blommande trädan")

HM is not alone in the notion of summer somehow closing its
door. When Göran Tunström in Prästungen (p81) writes 'Det var
kvällen innan sommarn stängde', he may only have had in mind
the closing of camp sites, beach kiosks and cafés, but in
Tove Jansson's "Höstvisa", 'sommarns dörr' is akin to HM's:
'Nu blåser storm därute och stänger sommarns dörr.'

There is also a creative cpd with -port that opens a way
for summer:

Solekrar svänger upp
mellan åsens granar i maj
där vårhimlen öppnat
en molnport för sommarkvällen. (LES34)

The second time we meet the cpd sommardörr in HM, there is
no doubt about the symbolic implications. Sommardörrar grow
into kärleksportar and världsdörrar:

Vagnen öppnade vägen för en världsglädje,
slog upp allt vackrare sommardörrar medan vi for.

Att så fara fram i en lyckobringande vagn
det var vår mening.
Att se länder och folk öppna sig som kärleksportar
världsdörr efter världsdörr.
Jag önskar att vi kunde på nytt börja med vagnen.
Att vi hade ännu ett liv
att fara vidare med i vår gränslösa lyckas rike
på bröllopfärd
genom kärleksportarna. (V121)

Perhaps, ultimately, the notion is linked with the idea of the bergdörr or stendörr of the mountain kings of ballad and legend, traditional material that HM uses for his own purposes. "Berget i skogen" is a fairy-tale with a moral: in this poem, the trolls play the role usually shouldered by giants in HM's poetry. Two boys have gone in search of a girl 'som hade blivit bergtagen./ De fann det låga skogsberget / och bultade på stendörren'. But the girl refused to come with them.

Då förstod pojkarne att hon redan hade vant sig
att hon hade blivit förvand med de nya tingen
i stället för förvand av dem.

De kände också på sig
att bygden nu inte som förr
brydde sig om troll eller bergtagna. (DLM51)

The cpd stendörr also occurs in a metaphor in Vagnen:

Häftigt vanställda av olyckan
rasade vi in i plötslig tystnad.
Tiden stängde sig om oss
tyngre än stendörrar.

HM is not talking of an ordinary motor accident but of a much greater disaster. The poem ends:

Livsvärmet ångade ännu
som från ett offeraltare.
Drog sedan bort med en blåst.
Frosten kom till vår skog. (V123)

Seen in the light of these formations, somnardörr is a many-faceted cpd which can be said to be truly contextual in the same wide sense as silvervind discussed above. It is, of course, related to the many other metaphoric cpds that represent a taming of nature. As we found in Table 62F, words denoting parts of buildings are commonly used as vehicles in HM's metaphoric cpds. Bergvägg (N121) and molnvägg (N110), and perhaps also åsk(molns)vägg (C54), are sufficiently normal to be counted as latent formations, albeit metaphoric, but granvägg (or grenvägg, see below) is more creative, and conveys a similar idea to that of lövdörr, gräsdörr and bladport:

Blocket närmast granväggen
bär en tättsittande kalott av vindlav. ("Gråblockens")

Efter vandringen i stigdunklet
bräcker ljuskvistar in genom granväggarna*.
("Efter vandringen")

In the following poem, the whole cpd is used metaphorical-
ly, but it is also a contextual cpd, the pines forming a dark
solid contrast to the bright ash-trees:

Askarna är ljusa. De har en lätthet med solens sken
och sänder det fördelat snabbt genom bladverket.
Detta är lövskogsglädje.
Den sprider sig runtom på marken
och slår upp i vandrarens sinne.
Han ser plötsligt på marken ett lyckosken.
Även i minnet och långt ifrån
tar han sig ofta med vilja dit,
genom granväggar av år. (TDB109)

See also 7.2.2 for the use of vattenvägg.

The most important vehicle type in HM's metaphoric cpds
(6.2.7) was found to be 'Textiles', and among these gardin was
seen to be particularly productive. With the exception of dim-
gardin (ML171), all the examples are actually from archive
poems. Frostgardin occurs in three versions of a poem, one of
which is printed in Ur de tusen dikternas bok:

Hög vinden har sopat runt
på himmelens turkosisar.
Nu tänjer den miltals
de genombrutna molnen
till utdragna och långsamt sönderslitna
frostgardiner glest förblåsta över åsarna.
De ligger kvar en timme på sin lilla tidrymds hav.
("Hög vinden")

Högt där vinden svalkat himlapannen
spreta nu de sköna cirrusmolnen
sprider långt i vinterblåelsernas fjärran
sina frostgardiner glest förblåsta.
("Högt där vinden svalkat")

Högt där vinden sopat omkring solen
spreta nu de sköna cirrusmolnen,
sänker långt i blåelsernas fjärran
sina frostgardiner glest förblåsta. (TDB69)

*See Appendix C for a facsimile of the manuscript. TDB65 has
'grenväggarna' (in accordance with the typed version).

These could well be preliminary studies to two poems in Dikter om ljus och mörker, which have several elements in common with these poems (though not the word frostgardin), namely "Idéerna" and "Himmelsmålning", which contain the lines:

Hellre svävar de
våssade som cirrusskyar,
en skingrad fenixfågels
frostiga vingpennor
doppade till tankekrift
i flyende hav. (DLM48)

Molnlandskapet för dagen
ett milslångt änglahår
som blåst ut och stannat
på himlabläelsen.

Några glänsande tofsar hänger kvar
i cirrusmolnens frostiga högland. (DLM86)

Blomgardin and hundlokegardin are very similar combinations and, in fact, the context shows that blomgardin also refers to hedge parsley:

Hundlokan spelar månggrenat på stjälpipen
under utbredda blomgardiner.
("Sommarmarken")

När sommaren väl kom
mellan hundlokegardinerna i juni
("Med solkig")

The metaphor may well have its roots in these lines from "Multnande stuga":

De vita hundlokorna med sitt skira blomflor
blev ödestugans sista gardiner. (C40)

HM has a word for a phenomenon often observed in the forest:

På snedd över gläntan
en solgardin av fjun och dagsflyn.
("Stekhettan tindrar", fragment)

It is not often that creative cpds have a chance of entering the common vocabulary, but solgardin would seem to fill a real gap in the language.

7.2.2 Some recurring established compounds

As we saw in 5.3.3, only about 5% of the cpds occur more than twice in the main data, and the majority, even of established formations, occur only once. Solnedgång, insjö, regnåge and vattenfall are among the most frequent and the most widely dispersed cpds (Table 53T); they also constitute motifs that HM liked returning to.

Solnedgång occurs 15 times in 14 different poems published between 1931 and 1978. It is also on the list of Gullberg's repeated cpds (Table 53S) and is of course a popular, one might say hackneyed, subject in both pictorial art and poetry. The immediate contexts of HM sunsets through the years nevertheless provide an intriguing miniature picture of the development of his poetry and his vision, from the conventional first appearance in Nomad, through Passad's typically contemplative view and Aniara's wistful imagined and remembered sunsets, to the later collections where 'allt' and 'alla tider' move towards a sunset in which peace and strife merge, and finally to the last occurrence in the posthumous collection which, appropriately, signals the end of a life:

- No123 Glödande aftonsjöar
 lyste i solnedgången
- P36 Solnedgången i väster är för längtaren
 en solens egen västliga resa om kvällen
- C91 Men solnedgångarna le
- A19 Vi låtsas gryning, skymning, solnedgång
- A199 ...spillrorna ur Mimas syner måla
 i efterglansens färg en kavalkad,
 en solnedgång i Aniaras stad.
- GT75 Allt låg samlat i en enda syn: solnedgången
- V39 Alla tider kommer här förbi
 denna väg till sin solnedgång

- DLM80 En flicka drev hem solnedgångens aftonko.
Den lunkade bukig framåt stigens bukter.
Under dess hals klang en skälla med lingo-kittelton.
- T27 Striden... och friden...
mötas i solnedgången
- LES35 Kvällens himlavärld av skyar är samlad till
solnedgång
- LES57 Men solnedgången återkom till myren
så ofta att ett liv till slut var räknat

In an archive poem, the talk is also of the end of life:

Knappt hinner livet finna livets lag
förrn denna lag slår till med dödens hand.
Knappt hinner livet möta sommars dag
förrn solnedgången stänger livets land.
("Med solmun")

In another, it is as if he takes himself to task for having
been tempted so often by this well-worn poetic image:

Kvällssolen bredde
röda sken på solnedgångens myrar.
När jag bjöd denna
envisa levnadsstämning fara
vredgades träden.
Blåströrda grenar slog hårt
mot tallarnas kopparstammar.
("Jag stannade till")

Characteristically, solnedgång is quickly followed by three
novel cpd-formations: HM makes sure we share something of his
own fresh delight in the familiar sight.

'Solnedgångens aftonko' (DLM80, quoted above) is obviously
a descendant of the cattle in "Kväll i inlandet":

Tyst boskap stirrar med gröna ögon.
Den vandrar kvällslugn till vattnet ned.
Och insjön håller till alla munnar
sin jättesked.

(P70)

The peace and stillness associated with evening is often
also, as here, associated with lakes. The first appearance of
the word insjö is in the above poem in Passad. In the earlier
poetry, forests seem to feature more often than lakes (though

there are mentions of sjöar, e.g. in "Mändikt" (N93ff), and in some Nomad poems about lakes with bathing women).

Rippled lakes do occur in HM's poetry, but most of them are smooth and mirror-like. The above Fassad poem, for instance, begins 'Tyst gåtan speglas'. Reflections often feature, and so do words like lugn and still(n)a(d).

Insiön håller kvällens ljus
glidande på vattenspegeln (C67)

Ett svanpar lyste vitt på insjöns granskogsblänka.

Längs sjön som stillä låg kom röster hela dagen
det lugna vattnet ledde dem... (DLM87)

Näckrosvattnet skärper sin spegel.
Klar ligger dagytan
med vaxblanka flytblad.
Insiöns stillhet är en stund sin egen
med skenbara himmelsdjup nedåt mot gyttjan. (LES38)

När dyningen stillnade ner
vaknade klarögd vattenspegeln.
I sin skenbarhets djup
tog den molnen
som seglade undan åt sidan
in under insjöns ögonkanter.
Granarna taggades upp- och nedvänt i spegelskenet.
En flicka som rodde hemåt
stannade av sin rodd och lade
sin tjärsvarta båt på lek
som en mörk pupill mitt i insjöns öga.
Det var en junidag, snart bortspeglad av åren.
Men länge blev båten hon rodde
den sjöns pupill fördjupad.
(LES60)

The peace can be disturbed: the Cikada poem quoted above continues 'eller vacklande på vågor' (C67) - though the feeling is that this is not the normal state of affairs:

Tätt över siöspegeln snittar
svalan med slipade vingar.
Upp från sin yta tittar
storögda vattenringar.
(TDB59)

A water boatman in Tuvor moves across a mirror surface:

'Under sig ser han alla sina ögonblick i följd / återgivna på
speglad vattenhimmel' (T42), but his counterparts in Vagnen
fear that the peace may not last:

Insiösommar

Då kilade vattenskräddarna till på vattnet
snabbt från alla håll för att hinna ta mått
på det stillnade vattentyget före blåst och byar.
(V98)

In the following poem, the bad weather is a fact, and the
customary stillness is shattered:

Regnets första droppar
faller på vattenstillnaden.
De rör ilsnabbt vid insjöns nerv
och hela viken svarar tusenringad. (T36)

Occasionally, insjö occurs in a winter poem:

Insjön får hjälp av blåst och sol
börjar genast skrota ner sin vinter. (V83)

But, even in winter, what we remember is the calm summer lake:

Vinterstormen ökar.
Nordan knäcker pipor
och kastar spjut över isen.
Nästa morgon
har vassen glesnat.
Som torr vildhalm
kanar den kringströdd
hemlöst över isgolven.
Och vi som minns hur långt
den en gång vadade ut
i sommarinsjöns spegel. ("Vinterstormen ökar")

If insjö represents stillness, regnbåge represents beauty
and fragility:

En regnbåge är så ljuv
att den genast brister.
En sönderfallande solsötma,
en honungshägring över bergen.
("En regnbåge är så ljuv")

Its balancing act ('stod på tå) and its fragile, brief life
('lätt', 'skör', 'några minuter') are often stressed:

Här lätt fästad vid blommornas strålar
stod en regnbåge tyst på tå. (C52)

Regndagarnas moln drar bort
och solen blottas.
Regnbågen bygger sig
för några sköra minuter
med skimmerfästena böjda ner
i granskog och sjöar.
Fastän skyhög och väldig
tynger den mindre än en mygga. (LES20)

The beginning of a poem in Ur de tusen dikternas bok appears
to be another version of the same poem:

Regnridån fälld sedan veckor av tung väta
drar plötsligt och oväntat bort.
Regnbågen intar dess plats
några sköra minuter,
står glasfärgad
med skimmerbenen i granskog

Tungsinnet skyndar att torka sig till lättnad.
(TDB105)

For HM the rainbow is more than an esthetic experience.
It is one of the words in his vocabulary with a definite
positive charge. Like vallmo and fjäril, it can represent
lyst or ögonblicket. He identifies it with lightness (which,
as often elsewhere, he sets against negatively charged words
like tung - tyngd - tungsinne), and with gentleness:

Den mildhet som övas är skör i sitt sken,
en regnbåge dömd att förfalla. (GT20)

Among the archive poems are some "Paradisdikter" in proof
form, obviously originally intended to be included in the
suite with that name in Dikter om ljus och mörker.

När miraklen komma som de är
uppstår lätt hos tvivlarna besvär.
Blott för de naiva
fröjderna förbliva.
Regnbågsvalvet håller,
vattnet bär.

("Paradisdikter VII: Birger Sjöberg")

Here the rainbow seems to represent a simple faith in a para-
dise, in goodness and idealism, which HM himself, and Birger
Sjöberg, embraced in their optimistic moments, but also viewed
with considerable scepticism.

There is something of the same idea in the following poem, but we also here see evidence that the scientist and the poet in HM can both simultaneously enjoy the spectacle of a rainbow: he can see it as a spectrum of colours and at the same time as a 'sketch' of a celestial building project:

Regnbågen är det första valvet
i ett luftslott som ljuset bygger.
Det passar ingenstans på jorden
men ljuset kommer ändå hit
från yttersta fjärran land
och visar den spektrala skissen
till en av bågarna
i himlens stad. (LES42)

The idea is further developed in the following poem, "Om regnbågar", in which the rainbow begins to grow into a symbol of a perfect state of lightness or relief, unattainable for us heavy ordinary mortals, 'jordens barn':

Regnbågen har alltid varit skör.
Det är dess natur att lätt försvinna.
Men den visar sig alltid på nytt
i kraft av ljusets lagar.
Dess idé är nedlagd
i den prismatiska lagen.
Så är den verkligen ett tecken
från det stora ljusets spel.
Ingen önskar att den skulle vara tyngre.
Den är en bild av en stor lättnad
större än Hoppets regnbåge
som bara sällan handlar
om lätthetens ro, men om tyngre ting vi vill äga och ha.
Därför kan regnbågen ibland irritera
vårt sinne för stenar och handfasta skaft.
Vi är jordens barn och hör jorden till.
Himmelen är avståndets land.
Vi är mer eller mindre nedgrävda,
som vi ju ser.
Med mull i ögonen.
Bland våra mulligheter. (DLM37)

The rainbow, formed according to 'den prismatiska lagen' is a sign 'från det stora ljusets spel'. In "Det inre ljuset" in the same collection, where light has split 'till ett minsta spektrum / enligt prismatisk lag', there is also an allusion to rainbows:

Det var som ett solfjäderspel,
enligt samma lag som gäller för regnbågar. (DLM113)

HM also writes about a very different kind of rainbow, the sort that is created when light is refracted by the cascading waters of a waterfall (see below). Swedish appears to be particularly lacking in words to describe vattenfall, and in HM's poetry they have inspired a large number of metaphorical cpds, e.g. (from three early poems): granitkittel, klipptunna, klyftans skratthus and luttringsvalv to suggest the rock shapes, and forsmiölk, liuslek, silverstrimma, slöilek, vattenbrand and åkslöja to suggest the falling waters. Ångkar combines the two, the spray and the shape of the rock (cf 6.2.8).

"Vattenfallen" is the earliest, and the most straightforward of the three poems, with its conventional opening phrase 'vattenfallens silverstrimmor'. The poem ends with a nice example of an established metaphor (överspänd: 'highly strung') being used in a more literal sense:

Vattenfallens silverstrimmor,
som slingra sig högt på gröna bergssidor,
ha tjugat oss vandrare och gjort oss bättre än vi är.

Vi ha druckit deras vatten
ur medförda nötskal och hattar.
Vi ha stått vid de håliga grottorna i bergen
och hört vattnet störta ned
- i de bottenlösa klipptunnor. -
Ja, vi ha, kylda av kitteldalarnas dimmor,
känt de hetsade, vita vattenfallens ständigt över-
spända liv.
(No47)

In the first half of "Strömskarlslåt" there is a concentration of cpds, attempting to emulate the intensity of impressions provided by the waterfall itself:

Vildnatur.
Kväll vid Stora kylans vattenfall.
Sjuka granar
risiga av evig vattenrädsla.
Aldrig en spegel i dess grytor!
Slöilekarna dyka ned i ångkaren:
vit dunstputtring,
stockarnas kalvhopp genom dånet. (NB6)

Note how the abstract metaphor slöjlekarna (which I read as the plural of lek rather than of lekare) is half anthropomorphised by its combination with the verb phrase dyka ned. The logs, too, are made animate through the metaphorically used kalvhopp.

HM resorts to metaphors in almost every line in the poem "Vattenfallet". The main metaphor is that of vattenbrand, but this is intermingled with that of seeing the falling waters as a queen or bride, with an åkslöja (itself a dual metaphor, see 6.2.8) and with the rainbow as a sash tied round the bride 'som en ljuslek' (cf 6.2.5):

I taggade granitkittlar
åskar forsmjölken tusen år.
Den slås som till eld
mot rytande flinta;
i klyftans skratthus antändas i vitt
de mörkögda, störtande vatten.

Vargtandshårda spetsar får drottningen.
Åkslöja uthänges kring dånande grothåla.
Regnbågens skärp
spännes som en ljuslek om bruden.
Åskorna gurgla: Evinnerligen! Evinnerligen!
Vattenbranden rasar hest!
Skönt vältrar härdens elände!
Det klagar och dånar i luttringsvalven.
Förtvivlade höja sig de höga kaskaderna
och råma mot himmelen.

(N84)

The paradoxical vattenbrand* is anticipated by earlier phrases: 'slås som till eld mot rytande flinta' and 'antändas', and it is followed up by 'härdens elände'. The sudden bovine image brought in by the verb råma in the last line reminds us of 'stockarnas kalvhopp', but was perhaps included more for its sound effect than for its semantic content, echoing as it does the vowel-sounds of the earlier dåna.

* There is a counterpart in a kenning in the Icelandic Yngv-lingatal, where fire is mysteriously referred to as saevan niör, 'the descendant of the sea' (Hallberg 1982 p148).

As a contrast to these early poems with their interwoven images, there is a later waterfall poem using partly the same images and vocabulary, but in a very different way:

Framför vattenfallet i sol
byter regnbågarna lätt och ofta plats.
De försvinner och avlöser varandra
alltefter molnens gång
och vattenrökens sidkast.
Ljusets lätthet och fallets dånande tyngd
möter varandra på ständigt
tvättade klippor. (T34)

Here, HM relies on much more direct means to convey the same impression. There is only one metaphoric cpd, vattenrök; the rainbows are brought in directly - not as an imaginary sash for a bride; the contrast between lightness and weight is stated rather than implied; and the earlier dramatic "Evinnerligen! Evinnerligen!" corresponds to the simple ständigt.

Two archive poems offer other versions, with familiar ingredients in fresh combinations:

Vattenfallet kastar sig
ständigt från sin evigt
översköljda stenbrant.
Därunder finns en rytarehåla
som med åskande vattenkonst
om igen och utan slut
gurglar klippgrottan. ("Vattenfallet kastar")

Vattenväggen faller tungsint dov.
Solen glitterplaskar med ljuset kastat i forsen.
Forsen svarar med stegrade kallsjud
som hoppar upp och kastar stockar genom forsrökar.

("Vattenfallet faller")

The ultimate simplicity of waterfall metaphor is reached in "Japansk målning", in which we again see a distant waterfall (cf No47 above), but now depicted with Japanese economy of expression:

En spenslig bro på höga styltor vajar.
Dess bambu knår till när bonden går.
En snövit hästsvans hänger långt i fjärran.
Det är ett vattenfall i Sugibergen. (C62)

7.2.3 Recurring creative compounds

As the majority of HM's cpds, even established formations, occur only once (Table 53R), repeated occurrences of non-lexicalised formations should be fairly rare, and one would hardly expect to find any creative cpds at all repeated - after all, they are created for the moment and for their particular context.

Repetition of a creative cpd within the same poem is not so remarkable, and there are several examples, e.g.:

ensamfågel (FU108ff)	Eroshärd (No85)
isorgelkust (CB5-6)	talmängdsfilosof (A102)
folksagehimmel (V15)	drömkök, drömstad (DLM25)
helgonläger (D41)	

Repeated occurrences in different poems, though in the same collection and therefore possibly linked, are somewhat rarer, but there are a number of examples:

parkvalv (FU99, FU102)	höstsyrsa (F45, F59)
gjutjärnsvisa (A56, A110)	ljusårsgrav (A178, A187)
tundreklot (A7, A81)	fenixfågel (DLM48, DLM122)
goldonderkung (D18, D21)	

More interestingly, there are also a few examples of creative cpds seemingly having been freshly created for different contexts (see Table 53U). Sometimes, the meaning remains essentially the same, sometimes the new context makes for a different meaning.

Stjärnhay is a fairly transparent metaphor, and borders on being a latent formation. HM uses it twice. Both times, it is also a verbally contextual cpd. In the first poem, the metaphoric hay is also used punningly: the poem describes a 'turistresa', and we travel through tunnels and round a bend to come upon a stunning view - 'of the sea' would not be an unexpected continuation:

Och kurvan var livet själv, upplyste guiden.
Där hade vi en lysande utsikt genom stjärnhaven.
Där såg vi det trestjärniga stället i Orion. (C42)

The second time the word appears, both stjärna and hav are also found in other cpds, and again there is allusion to the actual meaning of hav (ö and kontinent):

Klädd med en oerhörd stjärnskog
är galaxen en ö som vrider sig i evighetshavet.
Var lever vi där på denna stjärnhavens kontinent.
(V94)

Stjärndiup can have a similar meaning to stjärnhav. Notice stjärnhaven's link with evighetshav above, and stjärndiupen's link with evighetssal in the following poem:

Jag letar i stjärneröken
som lyser i rymdernas öken
i stjärndiupens evighetssal. (DLM124)

However, in other poems, we are dealing with a different kind of stjärndiup:

Drömma att sjunka i stjärndiup och klara tjärnar
begå den tonande döden i sångens vattenringar. (V37)

Here, the meaning seems to be approximately 'still water reflecting the light of the stars', and we are reminded of other reflections in HM's poetry, such as 'skenbara himmelsdiup' (LES38, see p393 for the text) and, more particularly of other reflected stars, e.g. 'En stjärna lyser sönder-spillrad / till en tråd i bäcken' (C81), or:

Bøj dig och se. Det finns stjärnor i källan.
Mellan ormbunkars speglade blad
tyst den glimmande Venus lyser.
Det är en grönskande jordisk natt.
Stjärna vid stjärna tittar fram
klart som genom ett fönster i jorden. (DLM82)

In an archive poem, stjärndiup appears for a third time, again with the meaning 'stars reflected in water'. In this poem, we are rowing among the stars in the same way as the

girl rows among the clouds and fir-trees ('i sin skenbarhets djup / tog den molnen ...') in the poem from Längs ekots stigar (LES60) quoted above (p393).

Så djupt blir allt när vi sakta rör.
Som himlens evighet klara.
Vi ser i stjärndjup som spegla sig,
vi rör bland stjärnornas skara.

Sjustjärnan speglar sig i vår vik.
Två åror tar dem på bladen.
De fångar glansen från himmelrik
och från den himmelska staden.

("Till Jonas Love")

Among HM's repeated creative cpds are two metaphoric formations with a textile vehicle. Snökåpa appears in three poems, always in connection with gran. The first time the word occurs, it is in the shape of a Ku Klux Klan hood:

Drömde mig vara en neger.
Jag fångades in
av allt det mäktiga vitas
fientliga vinterskog:
de snötyngda granarnas
ridande klan.
Tusenden kom de i toppiga snökåpor,
trängde sig närmare, tyngre och vitare,
knepp mig i gläntan. (C24)

The image must have remained in HM's mind, though the other appearances of the word are not as threatening:

En ljusning blev synlig i hårdvinterns skog.
En skiftning av ljus över himmelen drog.
En vind som var bättre bland stammarna kom.
Och granen i snökåpan vände sig om. (GT90)

Stjärnfjärran i höghet
är köldnattens himmel.
Högt lyser vältrande evigheter.
Tider i virvelgång.
Granar med snökåporna halvlyftade
som till tigande stjärntjänst i kölden.
O, maning till övning i litenhet
jag följer dig gärna.
Genast känns stigen tryggare. ("Stjärnfjärran")

In the archive poem particularly, it seems to be rather the priest's or monk's cowl that is behind the formation. There

are other instances of spruce-trees appearing in human attire in HM's poetry: "Gamla tjänarinnegranar komma fram i schalar och buga" (N30), and:

Gran står tätt invid gran.
De schalar sig samman
håller ett barrbrätte över linneornas klockor. (T9)

In Vägen till Klockrike, the shawl metaphor is elaborated (and an opportunity of a pun is not missed):

Med kvistyxan klädde de av granen den schal varmed den omfablade sin stock med sus och stämningar och mörka löften om någonting bortom. De avslöjade skogen. (VTK51)

The other example of a textile metaphor, vattenslöja, is not associated with any one particular experience. It might seem an obvious metaphor to use about a waterfall, but in fact - though similar words (åkslöja, N84, slöjlekar, N86, and imslöja, RUM118) are used in descriptions of waterfalls - vattenslöja is not, at least not in the poetry. The first time HM uses the word is in Nomad 1943:

En morgon stod den gråa hägern här;
den rastade och stod som tranan står
strax under dimmans lätta vattenslöjor. (Nm84)

It does not reappear until Tuvor. This time it has nothing to do with a morning mist:

Kvarnhjul som längesen multnat
välver sig friska i drömmar.
Minnet ser än sina kvarnhjul
klädda i vattenslöjor. (T31)

In an archive poem, the talk is neither of mist nor of a water-mill, but of rain:

Torkan avslutas med ett åkslag
och regnet störtar.
Skogen tar på sig vattenslöjan.
Den är inte till för skydd
men för hushållning med vätan
om torkan snart skulle komma igen.
("Väderskifte")

Månsång has five occurrences in two poems in the main data. It is also found in an archive poem. Its meaning fluctuates. In the first poem, "Månen" in Cikada, it appears to stand for creative writing in general, for poetry:

Andra som yvs för att de står med benen på jord
medan var drömvärld förfaller omkring dem till grus
känner ej skaldernas kamp för ett månskensord,
aldrig det plågånde stinget av stjärnornas ljus.

Därför tag nymånens skära, tag den i din hand.
Den som försummar en månskörd hör inte till månens land.
Om slitet och släpet med månsång berättar varje väg.
Tusen dagsverken kostar dig detta drömlivs råg.

Vassa klor av stjärnglans dig djupt i hjärtat rev.
Allt slit och släp med månsång dig ofta till vanvett drev.
Men varje natt när månens nyvassa skära brann
ven dina snitt av månsång genom kvinna och man. (C18-19)

In the archive poem, the word may not represent poetry itself, but something very much akin to it: tradition, legend, old values - the stuff that dreams and poems are made of:

I fjärran syns tornhöga granar i måndimmans ström.
Där lever som flyktingar bortom vår räckvidd och makt
de väsen och andar som lever i människans dröm.
Där sker bara det som i barndomens sagor blev sagt.

Hur härligt att vandra i natten och se denna vy,
att lämna vår verklighets tyngande kedja och tro.
Där kvällssolen löst sig från påbjuden dag finns en by
där sägnerna lever av månsång, där feerna bo.
("I fjärran syns")

In Vagnen, in a poem with the title "Månsång", the word seems to have two meanings. The title can be seen as a straight-forward latent 'song of the moon', but later it seems to stand for cheap, commercialised art:

Fast brukad till mycket i mänskornas land på sin färd,
som kallhamrad penning på saftsöta månsångens väg,
som måltavla träffad av skott från en dödsrustad värld
förblir den en skyns astrakan i vårt minne, vår håg. (V45)

The contrast could hardly be greater: 'saftsöt månsång' is not the kind that cost the poet 'tusen dagsverken' or that 'ven ... genom kvinna och man'.

The creative cpd that appears in the greatest number of different poems is soleld. It is almost invariably used about sunshine breaking into a forest, sunlight among trees:

Ett lövverk ruskar soleld in
mot stammens kalla hud (N51)

Similarly in "Saga", the poem dedicated to the painter John

Bauer:
Nu föll från träden kottarna,
nu ropte trollen: stena'na!
med slumpens svamp och sten.
Men striden blev förstås ej strid
solelden är så genomblid,
troll kan ej slåss
med dessa bloss
som inga nävar ha. (N125)

Also in the later collections, soleld is found among the trees: 'Ett spel av soleld går från stam till stam' (DLM100),

and: ---
Oväntad soleld slår in i gläntorna och förlöser
tankar som vintrat sig fast
i tungsinnets dal. (T30)

Here, the sunlight serves the same purpose as the rainbow in other poems, as a relief from tungsinne, and we are reminded of the significance of sol in HM's poetry: it has a central place in his world of sinnebilder and plays a major role in Li Kan's philosophy:

Sanningen är i solen, inte i de tillfälliga stormarna.
Sanningen inträder i sinnena när sinnesändringen sker,
den dag då mänskan fattar solens självklarhet som
uppenbarelse,
inte som en slentrianens lampa över struntsjälar och
struntbegär. (P132)

Men morgonsolen som går upp är alltid mer än kärlek,
alltid mer än hat, löje, sorg eller förakt,
alltid mer än skönhet.
Den är sanningen bortom det plock vi kalla fakta

Solen, vår gemensamma kärlek går upp
och livgivandet går från henne genom världen
----- (P139)

There is an archive poem in which soleld clearly picks up these symbolic overtones. Here the sun is not found in among the trees but in the open meadows:

Ofta när jag blundar
ser jag Solens länder,
ser hur i dess landskap
undret jämnt sig tänder.
Över fälten vandrar
solens gyllne drängar
meja milslångt höga
gräs på gula ängar.

Jungfrur evigt glada
le i solens hagar
där en soleld skapar
alla somrars dagar.

("Ofta när jag blundar")

If soleld can be life-giving, there is also a recurring creative cpd representing death. Dödsflod appears in three different poems (and also in Vägen till Klockrike). Twice it has obvious reference to Styx, the mythological river of death, but both times also to one of the mightiest rivers of the world, the Amazon:

Overkligare än något flöt Amasona

Styx flöt in från alla håll
på alla regnvägar,
överallt oundflyeliga
stakades karonstammar, karonstockar
i virvlar av dödsfloders sammanflöden. (DLM12)

Stundom föreföll den vilda floden
vara Styx och han såg Karons båt
komma mot sig och han flydde undan.

I en indianby dit han smög
för att lyssnaut det språk som taltes
hörde han den första gång vid namn:
Amazonas. Ännu återstod
dock för Orellanas själ att fatta
att han upptäckt världens största flod.
Alla floders drottning här på jorden.
Nära vanvett, sårad av en pil,
såg han så den Nya världens Nil
flyta bred och väldig utan slut,
stundom dödsflod, stundom livets flod
outhärdligt tung för hjärtats mod.
Men i feber hetare än glöd
följde han dess lopp trots orm och flåt.
Orellana följde floden åt. (V103-4)

South America had made a profound impression on the young HM, and in his memory its rivers lived on as a mysterious source of life, as a last hope. "Den döende matrosen" claims:

Jag hör Orinoco! Den bringar ett bud
om grenverk, om bifloder rakt in i Gud.' (C22)

No wonder then that Bolle, in Vägen till Klockrike, after dying, is reborn into a tribe called 'den bäckvandrande stam-men', in a Brazilian village 'väster om Rio Purus', a tributary of the Amazon. We recognise the name of the river and its deathly waters from one of the early prose books:

...far dit Rio Purus dödande feberfloder dyka in i Matto Grossos urskog och där de med svarta blänkande medicinbeska vattenarmar bilda gröna hundramilatunnlar. (RUM120)

Before Bolle could be reborn, he had to face death. And this is where, again, we meet the word dödsflod:

...Sent på kvällen...klev luffaren Bolle över i den svarta trånga ekan och roddes bort från hälsans ö och ut på dödens hav. Men när Karon och han hade hunnit tillräckligt långt ut från land så att ingen såg dem, lade de upp årorna, reste den ena åran till mast och tog svepningen till segel. Först seglade de med västlig kurs en lång distans, och sedan med sydlig kurs en lika lång eller längre. Dödsfloden var oerhört bred, större än något jordiskt hav. (VTK360)

Dödens hav and dödsfloden seem to be equated. It is obviously Styx, for Charon is there - but it is not the route to Hades but to a new life in the paradise west of Rio Purus.

Bolle's rebirth has a cautious counterpart at the end of Längs ekots stigar. There is now no certainty of an after-life, but it is not ruled out:

Till att avveckla sig skall man alltid vara beredd.
Att tackla av sin rigg, att packa in seglen.
Vara inställd på vågornas sömnsång och på att huggas upp av havet.
Skeppets själ skall en gång lämna skeppet i en liten båt i passaden.
Då skall matrosen vara med,
skrämd och blottställd, men beredd
för en längre och mörkare färd.
Ingenting har sagts och ingen har vågat fråga.
Kompassen en annan.
Havet ovisshet.
Kanske finnes en okänd ö. (LES75)

Neither 'dödens hav' nor dödsflod are mentioned, but dying is again seen as crossing the water. This classical image

is given a personal touch by the inclusion of the favourite HM words matrosen and passaden.

The poem is strongly reminiscent of D.H. Lawrence's much longer poem "The Ship of Death"¹. Probably coincidentally, Lawrence in this poem uses the word death-flood:

We are dying, we are dying, we are all of us dying
and nothing will stay the death-flood rising within us
and soon it will rise on the world, on the outside world.

The last time dödsflod appears in HM's poetry, it does not refer to Styx or the Amazon but is used more in Lawrence's sense, and seems to stand for the human condition: life itself and the inevitability of death²:

Vi trampar alltid vatten
den ene efter den andre,
till dess vi...
Hela livet en vattentrampning
i alla tider trampas de dånande vattnen.

Vad drömmer vi om medan vi så trampar?
Kanske någon gång om själens lyftning upp ur dödsfloden.
Detta att man till slut inte kan hjälpas därur av
vanliga händer
om än aldrig så hjälpsamma.

(V36)

When Orellana describes the Amazon as 'stundom dödsflod, stundom livets flod' (V104), it can obviously be understood literally: the great river being both a lethal danger and a provider and communications link. But it can also be read with a more symbolic meaning: life and death overlap and merge, as they do in the poem that gave rise to the paradoxical dödsliv:

vem levde väl ännu, och vilken var död?

I vassvikens dy dit vår vana ej ser
och godhetens vilja ej tränger sig ner,
där ändrades intet i dödslivets text;
i urtida banor gick rovlivets växt.

(P50)

¹ Selected poems, Penguin 1972 p253 (originally in Last poems, 1929)

² Cf also dödsforsen in "Bullerprov" (7.3.3)

The paradox can also apply to human beings:

Lövsuset är som ljudet av oräkneliga vingar
ur tidens flykt.
Varje nu har ett eget vingpar.
Lyssnar du djupt in under
talar i höstträdens kronor
vårar och somrar i blandning.
Vintrarna kommer dig frysande nära.
Livsvind och dödsvind blandas,
talar i tungsint molnkväll
med tidens vågor.

(T67)

Whether we believe in a transmigration of souls, in a Christian afterlife or in a more Darwinian continuation of life on earth, HM seems to be saying, life and death are perhaps not the absolutes we normally assume them to be.

The fact that several creative cpds do recur in HM's poetry is an unexpected finding in itself:

Betecknande för de utpräglat litterära komposita är att de mestadels har tillkommit för att tillgodose uttrycksbehovet i en alldeles bestämd situation. Mycket ofta förblir de också momentana och återkommer aldrig, varken hos upphovsmannen själv eller andra.
(Hallberg 1970 p134)

It is even more interesting to find that the discussion of these repeated creative cpd formations has taken us from outer space (stjärnhav, stjärndjup), via nature (stjärndjup, snökåpa, vattenslöja, soleld) and poetry itself (månsång) to metaphysical contemplations on life and death (dödsflod). It has, in fact, given us cause to consider some of HM's major themes and concerns, which lends support to Hallberg's statement (1970 p135): 'Just i valet av sammansättningar röjer en litterär riktning eller en enskild diktare ofta mycket av sitt poetiska ideal och sin livssyn'.

7.3 Compounds as a conscious poetic tool

What justification is there for isolating the cpds, as I have done, and analysing them and their use? What evidence is there for believing that HM regarded cpds as in any way special words? How conscious was he himself of the cpd as a powerful poetic tool?

7.3.1 Foregrounding and prominence

Some features of poetic language that the reader, critic, literary historian and linguist pick out in their appreciation or analysis are poetic devices deliberately employed by the poet (e.g. rhymes, assonances, formal metre), while others will have been produced more intuitively. The borderline between poetic intuition and craftsmanship is of course a blurred one. When I suggest that HM's creative cpds are 'foregrounded' and 'prominent', I do not by that wish to maintain that foregrounding cpds was a definite strategy on his part, or that he deliberately placed them in key positions. On the contrary, I think that the cpd usage I have observed is much more likely to be the result of his intuitive gift for expression, and of his strong urge to use the language generally in fresh ways.

After the previous section, in which we tried to penetrate the meaning and significance of some creative cpd formations, it is important to remind ourselves that, in poetry, words are not only chosen in order to 'mean': they also have an esthetic value of their own.

Creative cpd formations, by the very fact that they deviate from standard cpd formations, are 'foregrounded' in the

Prague School sense of the term. Foregrounding could perhaps be translated into modern media jargon as 'featuring', i.e. holding up for special notice. It is 'the esthetically intentional ... violation of the norm' (Mukarovsky 1964 p18). In poetic language, foregrounding 'is not used in the services of communication, but in order to place in the foreground the act of expression, the act of speech itself' (ibid. p19).

Syntactic foregrounding is achieved by bending or breaking the syntactic rules of the standard language. As discussed in 2.1.2, the formation of a latent or creative cpd is part of the transformational apparatus, it is a syntactic choice available among others (e.g. a genitive phrase, a prepositional phrase or an adjective+noun phrase). The choice of a cpd in preference to any other noun phrase is therefore a syntactic choice. The syntactic rules to be broken in foregrounding are, in this case, the normal rules for cpd formation. The creative cpds are different from latent formations chiefly in that they exploit seldom, or never before, used semantic cpd-forming rules (see 4.2.3).

There is a clear distinction between foregrounding, as discussed above, and prominence. 'A poet often bends the laws of ordinary language where his design most asks us to notice' (Freeman 1975 p21). There are some obvious places in a poem in which words are especially noticed. This is connected with the 'skeleton' of the poem, its rhythm and line structure. As shown in 1.2.2, line-ends in HM tend to coincide with syntactic group boundaries, often major ones like clause or sentence ends. Syntactic constituents are rarely broken up by line divisions. This means that the slight break always implied by the line-end is emphasised, and the final word of

the line, which always has a certain amount of prominence, tends to be particularly emphatic in HM's poetry.

When a foregrounded unit is placed in a prominent position, it has maximum effect. There are at least six possible degrees of line-end prominence. They are, from the weakest to the strongest:

- 1) line (but not constituent) final position
- 2) line and constituent final position
- 3) line and clause final position
- 4) line and sentence final position
- 5) line, sentence and stanza final position
- 6) line, sentence and poem final position

Examples:

- 1) de som sammanlagda visar samhällsvarelsens
abstrakta fotspår (T22)
- 2) ...innan dess stämningssdöd
gått förlorad i kalla ögon. (TDB83)
- 3) Tankarna vandra på maskrosors klotmoln
och över ängar...
....spelar spindeln (V66)
Träden har tappat den rika frostfångst
de nyss hade kvar i risen. (TDB43)
- 4) Dessa blåa berg är stoft och solrök.
Sträck dig ut från dig själv, glid bort en stund. (GT39)
- 5) En morgon stod den gråa hägern här!
den rastade och stod som tranan står
strax under dimmans lätta vattenslöjor. (Nm84)
- 6) I Vagnen färdas vi mot bad och månfröjd,
mot lövad midsommarlycka
eller träflisig död genom fällda bommar och
evighetsgrindar. (V114)

A creative cpd used in a prominent position is given the necessary time for it to sink in with the reader and take effect. The more adventurous the formations - particularly TGD and 'träffande uttryck' cpds - the more space they need, i.e. the more effective they are if they occur in the strongly prominent positions. This partly explains why the TGD cpds in

Natur, often crowded together in the same line, are less effective than similar cpds in the later poetry. These are of course not all line-final, but the space that such cpds need can also be provided by putting the new formations into simple contexts so that they do not have to compete with other poetic effects or with each other.

My impression is, however, that many of HM's striking, i.e. foregrounded, cpds occur in prominent positions. To test this subjective notion, but without wishing to make a complete statistical investigation, I have looked at the complete lines of HM poetry quoted in Chapter Six (for reasons that have nothing to do with the position of the cpd within the line). In each case, the position of the creative cpd (initial, final or medial) and the length of the line (in number of words) have been recorded.

I have noted a total of 194 cpds in 188 lines comprising 967 words. The mean line length is therefore just over five words. If it is assumed that, in a random distribution, a Ncpd may appear in any position in the line with equal probability, one in five of the recorded cpds (i.e. 39) could be expected to occur finally. However, as a singular indefinite noun in Swedish is normally preceded by an article or other determiner, line-initial position of Ncpds may be unusual. In my examples it actually only occurs eight times, and I have decided to disregard the initial Ncpds. That leaves four possible positions for the remaining 186 cpds, and one could expect a quarter of them (i.e. 47) to occur in the line-final position. In fact, 60% (112) are line-final. For examples, see Chapter Six, e.g. the silver-cpds in 6.2.3.

A word's position in the line is not the only measure of prominence. Commas, full-stops and other punctuation marks, as well as rhymes, will further emphasise the pause at the end of a line. Extra prominence is also achieved if a word is given a line to itself, or almost to itself, particularly the final line. There are many examples of 'punch-lines' consisting of just a noun phrase, with a creative cpd as the head:

Jag önskar att vi kunde på nytt börja med vagnen.
Att vi hade ännu ett liv
att fara vidare med i vår gränslösa lyckas rike
på bröllopsfärd
genom kärleksportarna. (V121)

Rätt gestalt valde Psyke,
fjärilsdräkt, nuets kappa ändå evig.
Den rätta lätthetens seger över tyngd och tid.
Omtagbar varje stund på denna sidan döden,
som en solblinkning. (T33)

Thus, several factors can work together to produce a heightened effect of prominence. To demonstrate this, I want to analyse in detail two poems in which creatively formed, i.e. foregrounded, cpds are made prominent both by their positioning in the line and by linking up with each other and with other words in the poem.

Line
1 Allt det lågväxande finställer sig
2 för sitt och de sina
3 i sin finurliga lågvärld
4 mellan skogsmäktig gran.
5 Det ljust vänliga blåbärsriset
6 väl besatt med riktiga små löv
7 de buktiga lingonbladens mörka läderglans
8 och över dem i klasar
9 lingonklockorna.
10 Där marken sluttar ner
11 mot upptorkat sommarkärr
12 växer odon.
13 Där ordnar en spindel
14 sitt fångarsilke. (LES18)

If the poem is reduced to a simple cpd matrix, the relevant structure shows up clearly. All cpds (including adjec-

tives and verbs) are recorded, creative Ncpds (bearing in mind the subjective nature of the identification of these) in capitals. Simplex words are represented by dashes.

Line	Cpd matrix for LES18	Line final	Degree of prominence
1	- - lågväxande finställer -	-	
2	- - - - -	-	
3	- - - LAGVÄRLD	NCPD	2
4	- skogsmäktig -	-	
5	- - - blåbärsriset	Ncpd	2
6	- - - - -	-	
7	- - lingonbladens - LÄDERGLANS,	NCPD,	3
8	- - - - -	-	
9	LINGONKLOCKORNA.	NCPD.	4
10	- - - - -	-	
11	- - SOMMARKÄRR	NCPD	3
12	- - - - -	-	
13	- - - - -	-	
14	- FÅNGARSILKE.	NCPD.	6

The matrix shows that the majority of the Ncpds occur at the end of the lines (only lingonbladens does not). The five creative cpds are all line final, and occur in roughly alternate lines, providing plenty of space for them to 'breathe'. The two most interesting formations, lingonklockor and fångarsilke, are both sentence final and are both given extra prominence, the former by being given a line to itself, the latter by being poem final. In addition to the assonances in lines 1-3, there are also phonetic links between the cpds: lågväxande / lågvärld / blåbär; lingonbladens ... läderglans; sommar- / fångar-.

The repeated låg- and lingon- are examples of another common way for HM to give cpds prominence: repetition of elements. In the same collection, there is a poem about the continually changing sky, momentarily seen as a map*:

*Cf, many years earlier, HM's reference to 'ett frankrike stort tak av ... ballongmoln (KF31).

Line
 1 Molntäcket drogs sakta isär
 2 av lyftande högvindar.
 3 De himmelsblå hålen i molnen blev tydliga
 4 och låg där som sjöar
 5 öppna och utspridda på molnkartan.
 6 Ständigt omtecknade av vindstötar
 7 och av dragningar utåt i molnväven.
 8 Kartans konturer fördes
 9 till nya och avlägsnare orter av himlen.
 10 De lämnade i mitten ett hav,
 11 Blå havet kallat.
 12 Stundens hav. (LES16)

A matrix highlighting the cpds and key words/elements shows the structure, with the repeated elements forming a clear pattern:

Cpd matrix for LES16		Degree		Key elements and words	
Line	Line of pro-	final	minence!		
1	Molntäcket - - -	-		moln-	
2	- - HÖGVINDAR.	NCPD.	4	-vind	
3	-himmelsblå- - - - -	-			himmel-
4	- - - - (sjöar)	-			sjö!
5	- - - - MOLNKARTAN.	NCPD.	4	moln-	-karta
6	- - - vindstötar	Ncpd	2	vind-	
7	- - - - - MOLNVÄVEN.	NCPD.	4	moln-	
8	(Kartans) - -	-			karta
9	- - - - - (himlen).	-			himmel
10	- - - - - (hav),	-			hav!
11	- (havet) -.	-			hav!
12	- (hav).	-			hav!

Again, we find the poem weighted towards the end of the lines, both as far as cpds and key words are concerned. Only one of the five Ncpds - molntäcket - does not appear in line final position but, as it is the opening word of the poem, it is not without prominence. The three creative cpds are spaced out, and are all strongly prominent, being sentence final as well as line final. The elements moln and vind alternate in the first half of the poem, and every line contains one key element/word, and only one, except line 5 where molnkartan combines two key elements. The 'ungrammatical' full stop which isolates the last phrase Stundens hav picks it out as

a concluding punch line. The phrase does not come as a great surprise as it has been carefully led up to by the many mentions of the changing map and by the repeated word hav. The concluding word fångarsilke in the previous poem, on the other hand, works by its surprise element.

It is not at all unusual for a HM poem to conclude on this type of pithy line, a phrase or word that forms a climax, or that is a synthesis or summary of the ideas in the poem, and towards which the whole poem seems to point (cf 1.2.1). The phrase 'Nässlorna blomma', for example, first appears as the last line of a poem (N72). The most well-known of these punch-lines is perhaps 'Giv Doft i Blomma' (No72), quoted for instance by Kerstin Ekman in her inaugural speech to the Swedish Academy: 'Det var den berömda dikten "Giv Doft i Blomma" som gav mig den första aningen om vad ett språk är - annat än en självklarhet' (Ekman 1978 p6). The poem is actually simply called "Dikt", and the phrase Ekman remembers is the final line.

HM had a certain weakness for foreign-sounding names, and exotic names or phrases are sometimes left to ring in the ear at the end of poems - to mention just a few examples:

- 'du - oändliga Vox humana?' (No129)
- 'Vid Ftjom Banna!/Vid Djam Bvabamu!/Vid Njamkan ganza! (N81)
- 'sitt vassrika fjärrträsk vid Jenisej' (P23)
- 'en ny passad, ett nytt Gondwanaland' (P24)

In Aniara, almost a third of the Songs conclude with a name, sometimes as part of a final noun phrase, e.g. 'Doris dal(ar)' (A10, 160, 210, 217) and 'Mimas sal(ar)' (A50, 201), but mostly as the final word of the poem:

- | | | |
|--|---------------|---------------------|
| Gond (A101, 140) | Rind (A105) | Xinombra (A87, 155) |
| Isagel (A69) | Chebaba (A74) | Libidel (A76) |
| Dorisburg (A30, 54, 121) | | |
| Aniara (A13, 33, 42, 48, 56, 161, 195, 214, 215) | | |

In the later poetry, it is often a Ncpd that is placed in this key position, as a culmination of an idea developed in the poem. It is especially common in short poems, e.g. the nature vignettes.

Sometimes it is a latent or established cpd used as a striking metaphor that concludes a poem, e.g. 'och insjön håller till alla munnar / sin jättesked' (P70), 'Rovsländorna ... / överlämnar för en minut / en stilla bild / åt vatten-spegeln (LES14), 'Korsspindeln.../ fångar... uppehålle direkt i sin levnads cirkusnät (TDB100), 'där åskan ... / äntligen kommer skramlande / med sin regntunna' (TDB71).

But more often it is a creative contextual formation - 'ett träffande uttryck' - that is given this prominent position.

Sometimes they pick up elements from earlier lines:

Igelkotten ...
... visade
hur man tar solstrålar
och håller dem stilla, stilla
på igelkottsstrålar. (N123)

I sommarens mitt var blomman sig själv,
hennes vingslag var sommar.
Från grodd till frö var hon på flykt
med röda vallmoringar. (C66)

Äkta sanning
försenar sig inte.
Den är hänsynsrik,
har grynings kraft och morgonögon.
Den vet sin väg och har färska kartor.
Med nytimrat roder styr den ut
ur morgonhamnen. (V78)

Gökrop och vågkluck guppar, doppar sig i speglingar
medan sommarljuset är
upp och ner hela nattdagen och dagnatten
som en sommarens ljuspump,
dess ljushiärta. ("Gökrop")

As the last example shows, several creative cpds can work together very effectively. If they are not obviously connected, however, they tend to clash:

kastade sig evigheten tung och krossande
mot dessa några unga sommarvargfolk
i nystulen glädjekärra. ("Sommartidtabellens")

Here, before there has been time to 'digest' it, sommarvarg-
folk has to be abandoned for glädjekärra.

The most effective formations are probably those that take
the reader by complete surprise - provided they are given
enough space. For these, the pause afforded by the poem-final
position is particularly welcome, perhaps necessary, for the
new formation to be fully appreciated:

En axelryckning ärvd från forna dar
är allt han kan: ett isigt andens flin
av bitter ödslighet, en världsgrimas. (A99)

Att minnas ännu medan tiden svinner som små streck
alla ögonblicken tätt intill
nuens närhållsliv.
Solstrålens morgonsting i tuvan,
harkrankens spinkbensafton. (T44)

Med brännvinsångans stråk om pannan skrek skogarnas bärsärk
bland granarna i knytnävskvällen.
("Allt tröttare...dog undan")

Gå ut och låt ögonen leva fria och rika,
och öronen samla in av livsångarnas surr.
Ännu går din bölja ända ut till ön.
Ännu brummar i gräset din levnads närhetshumla.
("Gå ut")

HM's creative cpd formations are, of course, not all
placed in prominent positions in the way I have described,
and I have not attempted a full statistical investigation to
find out exactly what proportion of them are. However, there
are enough examples to indicate that, intuitively at least,
HM treated them as special words which can succinctly put
across a feeling or an idea, and he gradually - intuitively
or consciously - developed an understanding for the fact
that, in order to work, they need a certain amount of space.

7.3.2 Evidence of syntactic choice

There is no doubt about HM generally being a linguistically highly aware writer. The manuscripts in the archive show how poems have been worked and reworked, lines and sections interchanged, words and phrases added and rejected, cpds formed and dissolved. Not even published poems were finished, as far as he was concerned. Almost every sentence he wrote bears witness to his urge to express himself freshly.

If the use of cpds is a syntactic choice, what indications are there in HM's writings that it was a conscious choice on his part?

Split compounds

There are a few examples of HM experimenting with the normal formal patterns of cpd-formation. The first constituent in a (determinative) cpd is always indefinite, whereas in other combinations of two singular nouns, the first noun is in the genitive case and normally appears either in the definite form or with some indefinite determiner, i.e. sommarnatt, sommarens natt, en/min sommars natt are all felt to be grammatical, but *sommar natt and *sommars natt are not.

HM, in a very few cases, actually chooses these latter, 'ungrammatical', types of noun phrase, which can be regarded as a kind of split cpd formation. (Similar formations in English would be seen as cpds.) The main reason for this syntactic choice may well be rhythmical. The cpd sommarnatt has a grave tonal accent with one main stress. The combination sommar natt has two equal stresses, one on each word.

In the poem entitled "Juninatten", the last stanza begins 'Juni natt blir aldrig av'. The split cpd is a way of maintaining the pattern of a natural stress falling on the third syllable of the line, which is evident in all but two lines of the poem ('Skymningsbård...' and 'glidande...'), and certainly in the first and last lines of each stanza:

Nu går solen knappast ner,
bländar bara av sitt sken.
Skymningsbård blir gryningstimme
varken tidig eller sen.

Insjön håller kvällens ljus
glidande på vattenspeglen
eller vacklande på vågor
som långt innan de ha mörknat
spegla morgonsolens lågor.

Juni natt blir aldrig av,
liknar mest en daggig dag.
Slöjligt lyfter sig dess skymning
och bärs bort på ljusa hav. (C67)

"Färdebrev" has a much less regular metre:

Äkta sanning
försenar sig inte.
Den är hänsynsrik,
har gryningskraft och morgonögon.
Den vet sin väg och har färska kartor.
Med nytimrat roder styr den ut
ur morgonhamnen.

(V78)

Nevertheless, the reason for gryningskraft instead of *gryningskraft (which would have been analogous with morgonögon in the same line) must be rhythmical: 'har gryningskraft' matches exactly the rhythmic pattern of 'Den vet sin väg' in the following line. The split form also slows up the pace: the first three lines have two main stresses and, if both noun phrases in the fourth line had been cpds, the tendency would have been to read that line also with two stresses, hurrying over a number of unstressed syllables and not giving the creative cpds the necessary breathing-room.

Two similar formations are strongly prominent in "Avlägset" - they form its punch-line. Here, the reasons and the effect are more subtle. It is a nostalgic poem about unspoilt nature as a source of inspiration:

I skydd av en obrukbar myr
fann jag en sång,
ej sångbar med främmande inifrånklanger
talade den till mitt hjärta
som till en i hemlighet invigd och förlupen.
Sammansusad av granar
och med fågelropet till tornur
kallade den alla skogens ting
till deras egna tider och möten:
till lingone morgon och tranbärs afton. (DLM17)

Tranbärs could be a plural form and the last noun phrase perfectly normal. However, the evocative formation lingone with its overtones of an archaic case ending (cf. på sistone and åtminstone) favours a split cpd (or possibly adjective + noun) interpretation of lingone morgon and, by analogy, also of tranbärs afton. Because of the split, morgon and afton receive extra stress and are contrasted much more strongly than they would have been as final constituents in cpds. The slight touch of archaic language, and the slowing down of the pace caused by a larger number of fully stressed syllables, are both well in tune with the general theme of the poem.

Genitive phrase versus compound

A very similar poem to the one quoted above is found in the archive:

Den sångmö han inte kan undvara
går fram emot honom på minnesstigen.
Det är i hans ödslighets skog
i den sanna ensamhetens snö.
Så trång är stigen
att de två genast uppgå i varandra
i en sång om tranbärsröda läppar och snö.
("Den sångmö")

This poem contains two genitive phrases of a kind that is particularly common in poetry (see 1.3.2). Some alterations in the manuscripts show that HM often faced the choice between a genitive phrase and a cpd. Below is what appears to be the final version of an unpublished poem on a familiar theme - a lake with a water boatman:

- # Närmast intill det skenbara
lätt stretande på sin egen skugga
befar vattenskräddaren **den speglade daghimplens sken.** (1)
Rör sig med rastlösa stötar
på ljusningsstrimmor och **lugnvattnets slätor.** (2)
Alltid tätt på **spegelytan** (3)
van vid **ljusförvillensens spel** (4)
hos himmel och sjö.
- ("Närmast intill")

The elements in the emphasised cpds and phrases have been picked up from other phrases in an earlier, heavily amended, version of the poem (# "Vattenskräddaren"):

- (1) dagens sken
vattenspegeln ... himlens sken
det speglade himmelsskenet
den speglade daghimplens sken
- (2) lugnvattenslätor
lugnvattnets slätor
- (3) på vikens sakta svängande spegel
på spegelgränsen
på spegelytan
- (4) hemma hos ljusförvillensens
van vid **ljusförvillensens spel**

The final choice is sometimes a cpd, sometimes a genitive phrase including a cpd, but in every case there is evidence of HM trying out different syntactic possibilities.

In another archive poem, he tried a straightforward choice between a genitive phrase and a cpd, using the same elements, and came down in favour of the cpd:

See Appendix C for facsimiles of the manuscripts of all poems marked with this sign.

- # Runt omkring inklämt i åkerrösen
växer det slån och nyponrosor.
Stackmolnen ångas mot blåhimmelsfonden,
tillfällesfjärilen }
tillfällets fjäril(ar) } rastar på stenen.

("Högt i backlidens")

In the published poetry, one can find examples of the same two elements sometimes being combined into a cpd, sometimes into a genitive phrase, with no appreciable difference in meaning. In Gräsen i Thule there is a poem called "Granskogarna" (GT50) and another that ends 'Månen... / slog i sitt tornur i granens skog' (GT73). A cpd has the advantage that it can, in turn, be used in a genitive phrase: 'Runtomkring oss rågens gula havsvik / famnande en granskogs långa udde' (No29). Compare also sommardörr (C32 and V121) with sommarns dörr (TB53), and bräkensskog (T71) with formations like vassens skog (Nm67) and natens skog (C71), aftonvass (No53) with kvällens gräs (No117). One unpublished poem has bladport ("Gärna flyr"), another gläntans port (fragment on reverse of "Gammal spånkorg").

Twice, a cpd is contrasted with a parallel genitive phrase in the same line. The reasons may be rhythmical, but the fact that an unexpected structure draws attention to itself may have been a contributory factor: the semantic contrast is underpinned by the syntactic difference:

bladet i hjärtform glimmar i förgängelse
förgyllt av soluppgången eller solens nedgång.
(P12)

Nära vanvett, sårad av en pil,
såg han så den Nya världens Nil
flyta bred och väldig utan slut,
stundom dödsflod, stundom livets flod
outhärdligt tung för hjärtats mod.

(V104)

See Appendix C for a facsimile of the manuscript

7.3.3 Manuscript evidence of the evolution of noun compounds

Published poetry

The HM archive contains manuscripts not only of unpublished poetry, but also of different versions of published poems and amended versions of proof copies. Changes and alternative formulations in other versions can throw light on how particular cpds might have come about, and can indicate HM's attitude to the retention, rejection or positioning of creative cpds.

The inventive formation solspjälör is found in a poem in Tuvor about a cornfield: 'Man tittar dit in som genom solspjälör' (T62). This cpd may be a concentrated version of a phrase found in an archive poem: the same image has occurred to HM looking into a forest 'där solljusets liggande spjälverk glider' ("Bergduntrav").

Another poem in Tuvor has the playful lines 'Sommaren vaggade undan ankvis / på avhuggna lönnlövsfötter' (T66) - a much more striking image than the version in the archive poem below. Again, the creative cpd may well be the result of concentrating earlier, more explicit phrasing:

I stilla dagar
samlar lönnen släpphänt runt sin stam
sina gula och lättlyfta skatter
av ankfotslika löv. ("I stilla dagar")

The manuscript of a poem that contains the intriguing cpd månspindeln goes some way to explaining the formation. The published version reads:

Höstkvällen ryser våt,
våtluddar sina stjärnor.
De sitter inbitna som fästingar i himmelen.
Lågt i sänkan ligger dimmorna tätvävda
av den gula månspindeln.

Again, an explicit comparison has been made implicit. In an earlier draft it was:

Höstkvällen är fylld av ett svagt vått dis.
Alla ting blir disludna, även stjärnorna.
De rör sig som lysande insekter
krypande över himmelen på små gyllene ben.
Lågt i dalsänkan ligger dimmorna.

("Höstkvällen ryser")

"Den är vildrökelsen" in the same collection contains the word trollos, referring to skvattram, a type of heather with a strong smell: 'Ånvis drar sig dess stötar av trollos / ut över myrarna' (TDB95). The manuscript shows that two other cpds with troll- (trolltiärn and trollräv) have been rejected before trollos was decided on.

For HM, the publication of a poem did not mean that it was in its final form. The archive copy of Tuvor has the author's amendments on almost every page. Some of the suggested changes involve cpds, sometimes, but not always, resulting in a more creative formation: klippblocket (T77) > gråblocket and himmelsdånet (T39) > åskdånet. 'Här sträcker sig emellan granarna / ett papper utan slut' (T22) is changed to 'ett exportpapper utan slut'. In one case a cpd is dissolved: 'som en urtidsdröm' (T77) > 'så som vaka och dröm', and 'tidens ström' (T77) is first changed into 'tidsflödets ström' but that is then amended to 'timmarnas ström'. The most interesting change is that suggested in a poem on one of HM's favourite themes, a summer's night. The first stanza, as published, reads:

All den stjärnsådd vintern gav
bleks när midnattssolen blommar.
Ljusa ligger Nordens hav
övervälvda av sin sommar. (T60)

In his annotated copy, HM suggests changing the established midnattssolen to midnattsdagen, a (paradoxical) creative formation (6.4.3). Cf nattdagen below.

The posthumous collection Längs ekots stigar consists of poems that had reached the proof stage in HM's life-time. In the archive, there is a typed copy of "Gyllenvår" as published (LES33), where the whole of the original text has eventually been crossed out, and all that remains is the name of the flower and the association with 'smearing' and 'butter':

# Efter vinterns torftighet med liv sväljer man hungrigt vid tanken på solen. Då kommer ens väntans lön: I det sjaskiga kärret fetmar <u>lysiqt</u> kabbelekan <u>smörklimpsblomman</u> .	Gyllenvår Kabbelekans oljiga <u>quidlyse</u> smetar sitt sken på blad och i luft, skiner med smulten glans som prima bondsmör i källans tina.
Både på blad och i luft smetar den allt rikligare sitt <u>guldsmoriga</u> sken. ("Efter vinterns")	(LES33)

It is virtually a new poem. As regards the vocabulary, one creative cpd, quidlyse, has been lost, but the new version has several other creative formations: the Ncpd smörklimpsblomman (earlier guldklimpsblomman) and the adjective cpd guldsmorig, as well as the derivative lysiqt.

The poem "Ödemark" (LES7) has been given the new title "Nordlig ödemark" in a typed copy, and has been heavily amended. The cpd riksröster has been dissolved into rikets röster, and a new ending, finishing on the cpd solnedgångsskogarna, has been written and then later rejected again. In "Rovsländorna" (LES14) 'en stilla bild' has been contracted to 'sin stillbild' in a proof copy.

Two changes result in a creative cpd being given more prominence by being made poem-final. "Det föll" in Tuvor contains a line in the middle ending with the cpd sommar-

See Appendix C for a facsimile of the manuscript

hornet. The suggested change moves the last five lines to the beginning of the poem, making it end on the creative cpd:

På verandan hade vi dukat.
Vi åt med tyst lyssnande glädje,
nickade tyst till varandra
om livets nykomna skimmer,
regnets sus.
Det föll
ett äntligt och efterlängtat regn.
Det kom med friskt sköljande svalka.
På rutorna rann
lekande och grenade floder.
Stupröret spelade glatt
med vattenstötter i sommarhornet.

(Cf T63)

The poem "Den är vildrökelsen", mentioned above, printed in Ur de tusen dikternas bok, originally ended:

Hit drog sig strövare
mot hjordronpunkten.
Här drog sig sjöar tillbaka
krympte till tjärnar och kärr.

The last two lines are rejected, and the final version ends with the cpd:

Amvis drar sig dess stötter av trollos
ut över myrarna
mot hjordronpunkten.

(TDB95)

Unpublished poetry

Adding an element to a simplex may seem an obvious way for a creative cpd to come about, and the evidence from the HM archive indicates that many of HM's cpds began as simplex words.

As Birger Sjöberg's cpds have also attracted attention, I have, for comparison, gone through the manuscripts included in an appendix in C.J. Lawton's thesis (1975) on Kriser och kransar, looking for alterations affecting cpds. In around 80

manuscripts, only seven amendments concern cpds. To judge from this data, at least, it looks as if cpds usually came to Sjöberg 'in one piece'. Most of his amendments change one constituent in what was already a cpd. One genitive phrase, 'ondskans fader' is changed to a cpd, but with different elements: svartkonstruktören (SA.299:19). In one case two words suggest a cpd: Händer, Stoftet > Stofthand (SA.275.2). Only in one case is an original simplex word turned into a cpd by the addition of a modifier: Firman > Jordfirman > Världsfirma (SA.299.20).

Among the alterations in HM's manuscripts are a large number of cases where a simplex has been made into a cpd by an addition, usually of a first constituent. As the examples show, it is often a line-final word that is affected.

dagen > nattdagen

Gökrop och vågkluck guppar,
doppar sig i speglingar
medan sommarljuset är
upp och ner hela nattdagen och dagnatten
som en sommarens ljuspump,
dess ljushjärta. ("Gökrop")

dagen > människodagen > människodagen

- # Ett enkelt språk har vintermorgonen,
mot rymdens nakna kvistar,

Därutanför kommer människodagen
dränkande sig själv
i sina viljors mängder. ("Ett enkelt språk")

dimman > insjödimman

holmen > lövträdsholmen

Ute i insjödimman som gulnar av soluppgången
öppnar vinden klara rum och solen glittrar redan.
Envar som vakar i juni
minns då myten om Aino.
Knappt hann hon bli till ljus bortom lövträdsholmen
förrn kantelespelarens båtstäv skar efter henne i vägen.
("Ute i")

See Appendix C for a facsimile of the manuscript

fågels > snöfågels

Staden vars namn är en snöfågels.

("Norrskensnets krona")

humla > närhetshumla (in one variant of the poem)

Gå ut och låt ögonen leva fria och rika,
och öronen samla in av livsångarnas surr.
Ännu går din bölja ända ut till ön.
Ännu brummar i gräset din levnads närhetshumla.
("Gå ut")

rökelse > rökelsekalkar

blommornas dallrande rökelsekalkar

("Krökt som en")

skuggor > slagskuggan > skuggan > skogsskuggan

Skogsskuggan* drar sig undan
och lämnar ljusöppen äng.
("Skogsskuggan")

skägget > qlödskägget

--- tuppen.
Han står vänd utåt
med regn i qlödskägget
och ser med fast och storringad eldblick
ut mot de fallande vattnen. ("Molnet")

steg > himlasteg

Om saknad och vemod förbjudes på jorden
då måste vi ta detta himplasteg
("Ja, bygden")

strömmarna i larmhålan > larmströmmarna

Niagara > dödsforsen

De känsligaste dö först i världslarmets virvlar
de därefter känsliga avtrubbas sakta men förvisso
sövas ner, förtröttas och sjunka sedan i larmströmmarna
kringförda utan styrsel av bullerprovets spiraler.
Endast förhårdade
står ut och livas av det eviga larmet.
De är de glada laxarna i dödsforsen.
("Bullerprov")

* The typed version has 'Skogshuggarn' (probably a misreading).

See Appendix C for a facsimile of the manuscript.

symbolen > ursymbolen

Ursymbolen stirrar hårt från klippan
som en skrämmande och artlös fågel
byggd för tankens alla oceaner. ("Ursymbolen")

timme > tonträffstimme

Det är skimrets tonträffstimme
när man överlämnar
sina besegrade ögon åt
mirakeldagrar. ("Höstnyponen")

vilja > solstirr och honungsvilja > solstirr och pollen-
brödsnäsa

Naturen ---
I ängsbiet reser den runt
med surrande solstirr och pollenbrödsnäsa.
("Överallt allestädes")

virrvarr > ljuddyningsvirrvarr

...allt som är syn blir ett lyssnande
tecknat i vågen,
allt blir ett tyst ljuddyningsvirrvarr speglat,
vågslingertecknad säv.
("Sommarnattslända")

vita skaror > björkarnas skaror > pladdrande fågelskaror

Vita liknelser trängs kring björkarnas stammar
orosvita björkar få minnena att irra och blandas
nävervita stammar är på ljusvandring i spegelbucklig våg

en sommar av rikaste oro
hos pladdrande fågelskaror. ("Vita liknelser")

The origin of the intriguing word ljusvandring can be traced
to an earlier: 'den vagnar på spegelbucklig våg / raden av
linnevita pelarlius / som kvinnoben i sjön' - reminiscent of
a phrase in the youthful poetry: 'Lårens kolonner - de heliga
lysen' (Nol19).

Two cpds can be seen to have their origin in longer meta-
phorical expressions. The phrase 'lyser solen som en evig
maskros' has been changed into 'lyser härlig solen, maskros-
lyktan' ("Skogens hjärta"). 'Språket kommer / spänner ut ett

See Appendix C for a facsimile of the manuscript

språknät' began as 'Språket kommer som en spindel' ("Ångens livsbild").

In some cases, it appears as if the creation of a cpd has clearly resolved problems of phrasing. Several lines can sometimes be rejected in favour of one creative cpd. An original

Hösten kommer med avfärd, färger, rus och död.
Färgglädjen regnar sönder sorgen.

has been replaced by one line: 'Hösten faller sin avskedseld' ("Hösten faller"). An earlier version of "I mildgläntan" has two reconciliatory stanzas (nine lines) replaced by the angry:

I mildgläntan svor du till
över sol och glitterjävelskap.

In one unpublished poem HM makes a large number of abortive attempts at finding satisfactory metaphors for a hailstorm:

(Tung (hård)) åska och syrener
kolsvarta moln och ärenpris,
Emaljhårt slog mot rutan
det vita haglets ris.
Kulkärven lik (som loppor i-) från himlen
det smattrade mot (hoppade på) plåt (sten) och håll.

Finally, he rejects all these ideas for the much simpler

Ett hagelvräk från himlen
nedstörtade mot plåt och håll ("Ett hagelvräk")

The word hagelvräk is surrounded by a strongly drawn pencil frame, which might well indicate a feeling of relief at having found a solution at last. Similarly framed is the word insiösidan in a line from an unpublished version of "Insjösommar" (V98). It is as if HM wants to draw attention to the word - perhaps for use elsewhere. I have not found it anywhere else, although there is a version in the archive of "Den mätande vattenskräddaren" (T42) which has been given the title "Insiöspegel och vattensiden".

See Appendix C for a facsimile of the manuscript

7.3.4 'Att måla med ord'

When discussing a certain kind of contextual cpd (6.3.2) I used the term 'word-painting'. I chose the term advisedly. There is a poem in HM's archive that can be seen as a kind of credo:

Jag sätter en ära i att måla med ord.
Att med språket teckna linjer som fly inåt
i sinnen och tanke,
till en djupare laterna magica.
Språkets kamera
med egna bländare och slutare.
Snabbt arbetande i inre synrum
såsom det alltid sker när något rör sig,
i de fyra rummen hos språket,
i tankens hjärta. ("Jag sätter en ära")

It is not the first time HM makes pronouncements in his poetry on his own art (cf 1.1.2), and not the first time he connects writing with painting: 'Det besvärliga och förtvivlade med skriftspråket då man målar därmed...', he writes in Midsommardalen (M30).

There is evidence in the manuscript alterations that sometimes it occurred to HM to use cpd elements rather like a painter uses primary colours, and a composer individual notes or instruments, able to create exciting new shades and harmonies by combining them in different ways. One way is to experiment with the ordering of the elements in genitive phrases containing cpds:

jag rastar tyst
på mo och ren
och lyssnar ut det val
av ord som än kan drömmas in
i trastens aftontal. ("Sångares tvivelkväll")

One 'choice of words' that he has in mind is obvious from an alteration to the last line: 'i aftontrastens tal'.

See Appendix C for a facsimile of the manuscript

Sometimes, perhaps for reasons of rhythm, the reordering of elements involve the dissolution of a creative cpd:

Ursymbolen stirrar hårt från klippan
som en skrämmande och artlös fågel
byggd för alltets tankeoceaner

is changed to

byggd för tankens alla oceaner ("Ursymbolen").

Similarly:

På vilket sätt förhåller vi oss här
när mognad maj slår ut
i juni-himmelriket på jorden

is changed to:

i jordens himmelrike juni ("Vem kan lyfta").

Sometimes the elements come and go during several attempts at finding the best combination. In "Högt i backlidens" (see Appendix C), for instance, a creative cpd is tried and then rejected again: 'sluttnings grova ekar' > 'sluttnings åldersekar' > 'åldrarnas tunga ekar' > 'backlidens tunga ekar'.

The final version of a poem about an aspen tree reads:

Aspen har stillnat ner tusen blad
och vilar en stund
sin skallra.
Skälver åter med löven och slår
tecken till alla att dallra igen
i lövrysningsvinden,
i lövfladderspelet.
("Visa")

Before the two cpds received their final form, lövfladderspelet had already been crossed out once, lövdallringsspel had been tried and rejected twice, and lövrysningssspelet once. This is not the only time that there is manuscript evidence of HM trying out several different permutations of the same cpd elements.

See Appendix C for a facsimile of the manuscript

The ultimate proof, if such is needed, that HM consciously worked on his creative cpd formations, and used the elements 'to paint with', is found in a poem that appears in at least seven, only slightly different, versions in the archive. All, except the final version, have the initial phrase "För varje år".

The poem seems to have begun as a simple four-line piece of nostalgia, not unlike "Sångares tvivelkväll" (quoted above), and appears in a clean, type-written version:

```
#      För varje år
      lyssnar sig hjärtat
      allt längre in
      i aftonfåglarnas flyktingsland.
```

The two cpds in the last line then seem to have given the idea for further development for, in what I consider to be the second version (see Appendix C), there are an additional two lines at the end:

```
#      I fågelsomrarnas aftonskogar.
      I aftonsomrarnas fågelskogar.
```

This and the third version begin to question the original cpd flyktingsland, and try replacing it by sommarskogar, and then flyktingskogar. The third version also shows some reshuffling of the elements in the four new cpds. In the next two versions (4 and 5), flyktingskogar is in turn rejected and is replaced by either the new combination skymningsskogar or the previously rejected sommarskogar.

There is a long handwritten manuscript which I regard as version 6 (see Appendix C), the first in which the element flykting never appears at all. It seems to have begun as a different poem on a similar theme: a thrush or blackbird singing in the wood in the evening. However, every line of the

See Appendix C for a facsimile of the manuscript

original poem gets crossed out and "För varje år", with seemingly endless trial permutations of the three cpd-lines, gradually takes over the sheet. It is not only the elements that change places, the internal order of the cpds within the genitive phrases, and the order of the phrases themselves, offer further possibilities of permutation. In subtly different ways each new combination suggests a new idea.

Eventually, through much trial and error, the four elements afton, fågel, skog and sommar establish themselves in six different combinations, rejecting along the way all cpds that are not made up of those elements (flyktingsland, flyktingsskogar, skymningsskogar and sommarkvällar). The original aftonfåglar survives all the changes, and is among the finally selected combinations.

In what I feel must be the final version, the poem is, as it began, a simple four-liner, though with an amended first line:

```
# Med åren lyssnar du dig inåt
    till aftonsomrarnas fågelskogar
    till sommarskogarnas aftonfåglar
    till fågelsomrarnas aftonskogar
```

It is now dominated by the cpd-formations. It tells us about an ageing man's (escapist? suggested by the rejected flykting-) dreams and memories of 'evening bird-woods' of summers past - a late echo perhaps of the journey planned in 1945 'på nomadiska kuster inåt' (P24).

The sceptic will object that this concentration of cpds cannot have been meant as a serious poem but is more likely to be a mere experiment or doodle. That this is not the case is proved by the fact that the poem has been type-set (see versions 4 and 5). The type-face is that which was first used in Dikter om ljus och mörker (1971) and then in Tuvor (1973).

See Appendix C for a facsimile of the manuscript

"För varje år" could either be one of the poems dropped from one of those collections, or a later poem intended for the planned book 'Vågor' or 'Ekon', which was proof-set in 1974 and formed the bulk of the posthumous Längs ekots stigar (cf Georg Svensson's postscript to this, 1978). As was his habit, HM continued working on the poem. By a stroke of luck, the final version can be given a fairly precise dating. It is written in neat hand-writing on the back of an envelope post-marked 6 June 1977, eight months before his death.

HM's numerous manuscript changes involving creative cpds suggest that he consciously manipulated them and experimented with them, and that he was well aware of their importance:

Kanske hittar själen sällhetsord
i sin nektarskål vid änglabord.
Ord som aldrig funnits,
ord som aldrig hunnits,
födas plötsligt, bli förklaringsord. ("Paradisdikter VII")

This poem has the subheading "Birger Sjöberg" (and the metre is certainly reminiscent of Sjöberg), but what HM says about words applies at least as much to himself. Whether sällhetsord is taken to mean 'felicitous words' or 'words conveying bliss', it is an appropriate description of many of his creative cpds. Even if these were not always 'born suddenly' but were sometimes the result of a long and painful period of labour, förklaringsord they certainly are - in both senses: words that clarify and transfigure.

Med ordens hjälp försöker han få oss att i en
upplevelse både förstå och känslomässigt tolka
den värld vi lever i.

(Wrede in Harry Martinssons landskap 1985 p47)

I have tried to show that, among the words HM uses, the creative cpds stand out as words with remarkable suggestive power, uniquely suited to his life-long search for fresh and apt expression.

FINAL SUMMARY AND CONCLUSION

Whereas HM's language has previously been discussed in general terms in broader-based studies of his development as a poet, in terms of individual works, or as exemplifying particular stylistic features, no major systematic study of HM's language, even less his vocabulary, or particularly his compounds, has been undertaken since Hallberg's Studier i Harry Martinsons språk (1941). The bulk of HM's poetry has appeared since then. A more comprehensive and detailed study seemed due.

The first chapter briefly outlines various aspects of HM's poetic language. His syntax is judged to be in line with normal practice, with a few colloquial and idiosyncratic features - an area of his language that would deserve further study, as would the relationship between syntactic boundaries and poem line structure. The innovations in HM's language are largely on the level of collocation and vocabulary. Noun compounds could be said to straddle those categories, as they are undoubtedly words, but also have much in common with noun phrases, e.g. genitive and prepositional phrases.

My investigation of compounds in HM's writing begins as a linguistic study with the collection and analysis of data, and concludes as a stylistic study of usage. The methods and terminology are explained in Chapter 2, as is the extent of the corpus and data used. Initially (Chapters 3 and 4), HM's cpds are treated simply as instances of the Swedish language.

It is shown that HM makes use of flexibility in the rules for compound linking for poetic effect but, on the whole, his compound formations are found to conform with the rules of the standard language in all but one respect, namely the semantic relationship between the constituents. Here, a difference is found between those cpds that are at the lexicalised/latent end of the establishment scale - which conform - and those towards the creative end - which do not. Even though it is doubtful whether it is possible to classify cpds according to the semantic relationships between their constituents, many attempts have been made to do so, and the fact remains that the reader perceives some compounds as conforming to and others as rebelling against standard patterns. It is this 'rebellion', this deviance from standard usage that enables the creative compounds to command the reader's attention and trigger active, conscious interpretation.

In the fifth chapter it is found that, although literary language - including HM's, taken overall - has a lower compound density than non-literary language, there are statistically significant differences between HM and other creative writers of Swedish in several areas, with HM consistently showing an excess over other writers: in overall noun compound frequency, in creative noun compound frequency, in frequencies of certain elements and of certain individual noun compounds. Within HM's production, the creative compounds are particularly frequent in the nature poetry of the post-war collections. All that the statistical tables can do, however, is to suggest that the compounds are worth investigating. 'In stylistics we have both to count things and to look at them one by one' (Ullman quoted by Halliday 1971 p346).

In Chapter 6 the compounds are looked at one by one, and an attempt is made to classify the different ways in which a compound can be creative, e.g. by being or containing a metaphor, by juxtaposing seemingly incompatible elements, or by exploiting various features (e.g. phonetic) of the participating elements. A number of subclasses of three main categories, metaphoric, contextual and complicational, are established. Metaphoric cpds are found to be more frequent in the early poetry than in the post-war poetry, in which contextual cpds, particularly of the type 'det träffande uttrycket', are the most frequent category. Overall, contextual cpds account for about three quarters of all the creative formations.

In the final chapter, I investigate the role of the compounds within the poetry for which they were created, and consider whether HM consciously used compounds as a poetic tool. By definition, HM's creative compounds are 'foregrounded'. They are also often found to be - and usually work best when - placed in prominent positions, such as line-final or as the 'punch-word' or climax of the whole poem. A more detailed study of the positioning of creative compounds in HM and in other poets would merit consideration.

In HM's language, the creative compounds occupy a major place and, in his work as a whole, they are in my view more important than the novel derivatives or the morphological idiosyncracies or the futuristic inventions of Aniara. HM experimented with the order of elements of compounds, and exploited the different meanings latent in any compound, lexicalised as well as novel. Changes in his manuscripts make it clear that the new compounds often evolved out of other

types of expression, simplex nouns, genitive noun phrases or more elaborate formulations, and sometimes underwent several metamorphoses. They have much in common with two other important features of his language - not always easy to tell apart - where incongruent elements are also juxtaposed to great effect, namely original metaphors and unusual collocations, e.g.

'orkanen ... skruvar vågorna till pelare som rycka fram mot träön' (KF32); 'en dag när sommaren abdikerar i vinden' (C31); 'den yta som rasar i Hades' (P147).

But it is the creative compounds that make up the very special ordvärld of sommarord and vinterord, solord and mån-skensord, iordord and livsord, with which HM phrased and re-phrased his one major message about the beauty of the planet we inhabit, and about our responsibilities towards it.

To my mind, there can be no doubt that HM was himself keenly aware of the compound and all its inherent possibilities as a very special type of word eminently suited to his wish 'att måla med ord'. In his own phrase 'det enkla ordets stjärnljud', the word enkla means 'simple' in the sense 'true', 'making a direct impact'. It does not, of course, refer to 'simplex word'. In fact, HM's life-long search for 'det träffande uttrycket' often ended not in a simplex but in a compound word. Paraphrasing slightly, one might say that Harry Martinson was a master at creating 'det sammansatta ordets stjärnljud'.

BIBLIOGRAPHY

The bibliography is in three parts:

1. Works by Harry Martinson referred to in the thesis.
2. Literary works by other writers sampled for comparison.
3. References: secondary works.

1. WORKS BY HARRY MARTINSON

(including only those referred to in the thesis,
with abbreviations used)

- 1929 S Spökskepp, Stockholm.
1931 No Nomad, Stockholm.
1932 RUM Resor utan mål, Stockholm.
1933 KF Kap Farväl!, Stockholm.
1934 N Natur, Stockholm.
1935 NB Nässlorna blomma, Stockholm.
1936 VU Vägen ut, Stockholm.
1937 SOH Svärmare och harkrank, Stockholm.
1938 M Midsommardalen, Stockholm.
1939 DES Det enkla och det svåra, Stockholm.
1940 VTD Verklighet till döds, Stockholm.
1941 DFJ Den förlorade jaguaren, Stockholm.
1943 Nm Nomad (new edition), Stockholm.
1945 P Passad, Stockholm.
1948 VTK Vägen till Klockrike, Stockholm.
1953 C Cikada, Stockholm.
1956 A Aniara, Stockholm.
1958 GT Gräsen i Thule, Stockholm.
1960 V Vagnen, Stockholm.
1963 UFG Utsikt från en grästuva, Stockholm.
1964 VPM Vinden på marken, Stockholm.
1971 DLM Dikter om ljus och mörker, Stockholm.
1973 T Tuvor, Stockholm.
1978 LES Längs ekots stigar (posthumous), Stockholm.
1980 D Doriderna (posthumous), Stockholm.
1983 B Bollesagor (posthumous), Stockholm.
1984 KPA Käserier på allvar (posthumous), Stockholm.
1986 TDB Ur de tusen dikternas bok (posthumous), Lund.

HM's contributions to anthologies and periodicals (referred to in the thesis)

- 1929 FU Fem unga. Unqlitterär antologi. Stockholm.
1930 Siömannen nr 12, årgång 16. Göteborg.
1931 ML Modern lyrik. En antologi utgiven av Erik Asklund. Stockholm.

2. LITERARY WORKS BY OTHER WRITERS SAMPLED FOR COMPARISON

Prose:

- Aspenström, W. (1973), Bäcken, Stockholm.
Ekström, M. (1979), Om naturen på Stora Skuggan, Stockholm.
Fridegård, J. (1935), Lars Hård, Stockholm.
Johnson, E. (1934), Nu var det 1914, Stockholm.
Lagerkvist, P. (1925), Gäst hos verkligheten, Stockholm.
Lidman, S. (1960), Bära mistel, Stockholm.
Lo-Johansson, I. (1939), Bara en mor, Stockholm.
Martinson, M. (1933), Kvinnor och äppelträd, Stockholm.
Moberg, V. (1949), Utvandrarna, Stockholm.
von Rosen, B. (1966), Samtal med en nötväcka, Stockholm.

Poetry:

- Selander, S. [ed.] (1951), Den unga lyriken, Stockholm.
Sjöberg, B. (1922), Fridas bok, Stockholm.
(1926), Kriser och kransar, Stockholm.
(1929), Fridas andra bok, Stockholm.
(1940), Minnen från jorden, Stockholm.
(1955), Syntaxupproret, Stockholm.
Tideström, G. [ed.] (1956), Lyrik från vår egen tid,
2 uppl., Lund.

3. REFERENCES: SECONDARY WORKS

- Adams, V. (1973), An introduction to Modern English word-formation. London: Longman.
Aitchison, J. (1987), Words in the mind. An introduction to the mental lexicon. Oxford: Basil Blackwell.
Allén, S. (1970-80), Nusvensk frekvensordbok baserad på tidningstext. Stockholm: Almqvist & Wiksell.
Anderson, J.M. (1983), Case grammar and the lexicon. Occasional papers in linguistics and language learning. No 10. University of Ulster.
Anward, J. & P. Linell (1976), "Om lexikaliserade fraser i svenskan" in Nysvenska studier 55-56 (p77-119). Uppsala.
Bauer, L. (1978), The grammar of nominal compounding with special reference to Danish, English and French. Odense University studies in linguistics. Odense University Press.
Belfrage S. (1916), "Indelning av komposita från stilistisk synpunkt" in Språk och stil 16 (p46-63). Uppsala.
Belfrage S. (1920), Stilistiska studier över sammansättningar-na i sjuttonhundralets svenska litteratur. Lund: Gleerup.

- Bergmann, S.A. (1954), "Harry Martinson och ordens leende. Estetisk begreppsbestämning med exempel" in Göteborgs- studier i litteraturhistoria tillägnade Sverker Ek. Göteborg: Wettergren & Kerbers förlag.
- Bloomfield, L. (1933, repr. 1957), Language. London: George Allen & Unwin.
- Brodda, B. (1973), (K)överta kasus i svenskan. Papers from the Institute of Linguistics, University of Stockholm. Publication 18. Stockholm.
- Brodda, B. (1982), "Yttre kriterier för igenkänning av sammansättningar" in Svenskans beskrivning 13. Meddelanden från Institutionen för nordiska språk och nordisk litteratur vid Helsingfors universitet. Serie B nr 6.
- Crossley-Holland, K. (1980), The Norse myths. Harmondsworth, Middlesex: Penguin.
- Downing, P. (1977), "On the creation and use of English compound nouns" in Language 53 (p810-42). Baltimore: Linguistic Society of America.
- Ekman K. (1978), Harry Martinson: inträdestal i Svenska akademien. Stockholm: Norstedt.
- Elert, C.-C. (1970), Ljud och ord i svenskan. Stockholm: Almqvist & Wiksell.
- Enkvist, N.E. (1973), Linguistic stylistics. Janua linguarum. Series critica 5. The Hague & Paris: Mouton.
- Enkvist, N.E. (1974), Stilforskning och stilteori. Lund: Gleerup.
- Erfurth, S. (1980), Harry Martinsons barndomsvärld. Stockholm: Bonnier.
- Espmark, K. (1970), Harry Martinson erövrar sitt språk. En studie i hans lyriska metod 1927-1934. Stockholm: Bonnier.
- Everitt, B.S. (1977), The analysis of contingency tables. London: Chapman and Hall.
- Ewerth, S. (1988), "Vad uttrycks med genitiv?" in Språkvård. Nr 1 (p26-27). Stockholm: Svenska språknämnden.
- Fillmore, C.J. (1968), "The case for case" in E. Bach and R.T. Harms (eds), Universals in linguistic theory. New York: Holt Rinehart and Winston.
- Freeman, D.C. (1975), "The strategy of fusion: Dylan Thomas' syntax" in R. Fowler (ed), Style and structure in literature: essays in the new stylistics. Oxford: Basil Blackwell.
- Fries, S. (1971), "Harry Martinson och språket" in Språkvård. Nr 1. Also (1974) in B. Molde (ed.), Språkvärdsstudier. Skrifter utgivna av Svenska språknämnden 53. Stockholm: Norstedt & Söner.

- Gleitman, H. and Gleitman, L. (1979), "Language use and language judgement" in C.J. Fillmore, D. Kempler and W.S.-Y. Wang (eds), Individual differences in language ability and language behaviour. New York: Academic Press.
- Green, B. (1984), "Compounds in Swedish. Latent and creative formations in Harry Martinson's language" in Proceedings of the conference of teachers of Scandinavian Studies in Great Britain and Northern Ireland held at the University of Surrey, Guildford, April 1983 (p172-83).
- Green, B. (1985), "Nominalsammansättningar i Harry Martinsons poesi" in Nysvenska studier 63, 1983 (p193-201). Uppsala.
- Green, B. (1986), "The Harry Martinson archive in Uppsala University Library" in Proceedings of the conference of British Scandinavists held at Saint David's University College, Lampeter, April 1985 (p 260-70).
- Gruber, J.S. (1967), Functions of the lexicon in formal descriptive grammars. Technical memorandum 3776/000/000. SDC, Santa Monica (Cal.).
- Hall, T. (1961), Vår tids stjärnsång. En naturvetenskaplig studie omkring Harry Martinsons Aniara. 2. omarb. uppl. Stockholm: Bonnier.
- Hallberg, P. (1941), Studier i Harry Martinsons språk. Skrifter utgivna av samfundet för stilforskning IX. Uppsala: Almqvist & Wiksell.
- Hallberg, P. (1951), Natursymboler i svensk lyrik. Göteborg: Wettergren & Kerbers förlag.
- Hallberg, P. (1970), Litterär teori och stilistik. Göteborg: Akademiförlaget.
- Hallberg, P. (1975), "Om bildspråket i Nässlorna blomma" in Nordisk tidskrift, Arg. 51 (p81-109). Stockholm.
- Hallberg, P. (1982), Diktens bildspråk. Teori, metodik, historik. Göteborg: Esselte Studium.
- Halliday, M. (1971), "Linguistic function and literary style: an inquiry into the language of William Golding's *The Inheritors*" in S. Chatman (ed.), Literary style: a symposium. London & New York: Oxford University Press.
- Harry Martinsons landskap (1985). Dokumentation av ett symposium. Stockholm: Brevskolan.
- Hassler-Göransson, C. (1966), Ordfräkvenser i nusvenskt skriftspråk. Stockholm: Språkförlaget Skriptor.
- Hast, S. (1981), "Något om SAOB:s material" (duplicated).
- Helén, G. (1946), Birger Sjöbergs Kriser och kransar i stilhistorisk belysning. Nordiska texter och undersökningar 16. Stockholm: Hugo Gebers förlag.
- Hellquist, E. (1922), "Svensk ordbildningslära från historisk synpunkt" in Svensk etymologisk ordbok. Lund: Gleerup.

- Holm, G. (1967), Epoker och prosastilar. Några linjer och punkter i den svenska prosans stilhistoria. Lundastudier i nordisk språkvetenskap. Serie A, 17. Lund: Studentlitteratur.
- Holm, I. (1960), Harry Martinson. Myter, målningar, motiv. Stockholm: Bonnier. Ny reviderad utgåva 1965. Stockholm: Aldus/Bonnier.
- Holmes, P. & I. Hinchcliffe (1986), Essentials of Swedish Grammar. University of Hull.
- Jespersen, O. (1942, repr. 1961), A Modern English grammar on historical principles. Part 6: Morphology. London: Allen & Unwin and Copenhagen: Munksgaard.
- Kenny, A. (1982), The computation of style. An introduction to statistics for students of literature and humanities. Oxford: Pergamon Press.
- Lawton, C.J. (1975), Birger Sjöbergs Kriser och kransar. University of Hull: Dissertation.
- Lees, R.B. (1960, repr. 1963), The grammar of English nominalisations. The Hague: Mouton.
- Lees, R.B. (1970), "Problems in the grammatical analysis of English compounds" in M. Bierwisch & K.E. Heidolph (eds), Progress in linguistics: a collection of papers. The Hague: Mouton.
- Leonard, R. (1984), The interpretation of English noun sequences on the computer. North Holland Linguistic Studies. Amsterdam: Elsevier Science Publishers.
- Liljestränd, B. (1975), Så bildas orden. Lund: Studentlitteratur.
- Linder, E.H. (1952), Fyra decennier av nittonhundratalet. H. Schück & K. Warburg, Illustrerad svensk litteraturhistoria. Attonde delen. 2 uppl. Uppsala: Almqvist & Wiksell.
- Loman, B. & N. Jörgensen (1971), Manual för beskrivning och analys av makrosyntagmer. Lundastudier i nordisk språkvetenskap. Serie C.1. Lund: Institutionen för nordiska språk.
- Lång, H. (1984), De litterära nobelprisen 1901-1983. Höganäs: Bra böcker.
- Marchand, H. (1960), The categories and types of present-day English word-formation. A synchronic-diachronic approach. Wiesbaden: Harrassowitz. 2nd and revised edition 1969. München: Beck.
- Meys, W.J. (1975), Compound adjectives in English and the ideal speaker-listener. A study of compounding in a transformational-generative framework. Amsterdam & Oxford: North Holland Publishing Company.
- Molde, B. (1964), Illustrerad svensk ordbok. Stockholm: Natur och kultur.

- Mukarovsky, J. (1964), "Standard language and poetic language" and "The esthetics of language" in F.L. Garvin, A Prague School reader on esthetics, literary structure and style. Washington DC: Georgetown University Press.
- Mukarovsky, J. (1977), Structure, sign, and function: selected essays, translated and edited by J. Burbank and F. Steiner, New Haven & London: Yale University Press.
- Munck, I.-L. (1952), "Klockbojen och koltrampen. Harry Martinsons lyriska genombrott" in Bonniers litterära magasin nr 2 (p102-109). Stockholm.
- Noreen, A. (1904, 1906), Vårt språk V, VII. Lund: Gleerup.
- Ruin, H. (1978), Poesiens mystik. 2. uppl. Med en efterskrift. Stockholm: Natur och kultur.
- Sandelin, S. (1986), "Inledning" in H. Martinson, Ur de tusen dikternas bok. Lund: ellerströms förlag.
- Sandelin, S. (1987), Harry Martinson talar om liv och diktande. Kommentarer till radiointervjuer utgivna av Harry Martinson-sällskapet och Radio Blekinge. Malmö.
- Sears, D.A. (1972), "The noun adjuncts of Modern English" in Linguistics 72 (p31-60). The Hague etc: Mouton.
- Selkirk, E. (1982), The syntax of words. Cambridge, Mass. & London: The MIT Press.
- Sigurd, B. (1965), Phonotactic structures in Swedish. Lund: Uniskol.
- Sigurd, B. (1975), "Understanding compounds and Salvador Dali" in Proceedings of the second Scandinavian conference of linguistics. Oslo. Also: Papers from the Institute of linguistics, University of Stockholm, 30.
- Sigurd, B. (1983), "Om jätte-, kalas- och andra förstärkningsprefix" in Språkvård 2 (p7-16). Stockholm: Svenska språknämnden.
- Svenska akademiens ordbok över svenska språket (1893-). Lund: Gleerup.
- Svenska akademiens ordlista över svenska språket. (1973) 10 upplagan. Stockholm: Norstedt. 11 upplagan 1986.
- Svensson, G. (1978), "Efterskrift" in H. Martinson, Längs ekots stigar. Stockholm: Bonnier.
- Söderbergh, R. (1968), Svensk ordbildning. Skrifter utgivna av Nämnden för svensk språkvård. 34. Stockholm: Svenska bokförlaget.
- Tamm, F. (1900), Sammansatta ord i nutida svenskan undersökta med hänsyn till bildning av förleder. Uppsala: Almqvist & Wiksell.
- Teleman, U. (1970), Om svenska ord. Lund: Gleerup.

- Teleman, U. (1971), Manual för meningsbyggnadsanalys. Lund: Avdelningen för tillämpad nordisk språkvetenskap vid Lunds universitet.
- Teleman, U. (1974), Manual för grammatisk beskrivning av talad och skriven svenska. Lundastudier i nordisk språkvetenskap. Ser.C.6. Lund: Studentlitteratur.
- Thavenius, J. (1971), Konkordans till Hjalmar Gullbergs lyrik. Data linguistica.3. Stockholm: Almqvist & Wiksell.
- Thorell, O. (1981), Svensk ordbildningslära. Solna: Esselte Studium.
- Thorell, O. (1984), Att bilda ord. Stockholm: Skriptor.
- Ullman, S. (1973), Meaning and style. Collected papers. Oxford: Basil Blackwell.
- Ulvenstam, L. (1950), Harry Martinson, ett utkast. Stockholm: Bonnier.
- Warren, B. (1978), Semantic patterns of noun-noun compounds. Gothenburg Studies in English 41. Göteborg: Acta Universitatis Gothoburgensis.
- Weinreich, U. (1966), "Explorations in semantic theory" in T.A. Sebeok (ed.), Current trends in linguistics. Vol. III. Theoretical foundations. The Hague & Paris: Mouton & Co.
- Wennerberg, J. (1962), "De dubbelt sammansatta orden i svenskan" in Nysvenska studier 41 (p5-54). Uppsala.
- Westman, M. (1974), Bruksprosa. Lund: Liber Läromedel/Gleerup.
- Whorf, B.L. (1967), Language, thought, and reality. Selected writings. Ed. and with an introduction by J.B. Carroll. New ed. Cambridge, Mass: MIT paperback series 5.
- Widdowson, H.G. (1983), "Significance in conventional and literary discourse" (lecture delivered at the University of York).
- Wrede, J. (1965), Sången om Aniara. Studier i Harry Martinsons tankevärld. Skrifter utgivna av Svenska litteratursällskapet i Finland. 410. Stockholm: Bonnier.
- Wrede, J. (1985), "Visionen i Aniara" in Harry Martinsons landskap. Stockholm: Brevskolan.
- Zandvoort, R.W. (1953), A handbook of English grammar. Fifth edition. Groningen, Djakarta: J.B. Wolters.
- Åkermalm, A. (1965), Rubriksvenska och andra studier. Skrifter utgivna av modersmålslärares förening. 100. Lund: Gleerup.
- Östergren, O. (1919-72), Nusvensk ordbok. Stockholm: Wahlström & Widstrand.

APPENDIX A: PRINTOUT SAMPLES

- A1** **Alphabetical listing of all Ncpds**
(korkskruvshorn - kramsfågel)
- A2** **Frequency listing of all Ncpds**
(f:5 tensorlära - f:4 bondkvinna)
- A3** **Chronological listing**
(Spökskepp: östanorkan - Nomad: björkskog)
- A4** **Separate listings of established (s)
and potentially new (m) Ncpds**
(s: Kochinkina - kälhuvud)
(m: kopparkvinna - känslostrid)
- A5** **Frequency listing of all elements**
(f:7 tyngd - f:6 bi)
- A6** **Listing according to word-class of first element**
(1=noun: dans - djungel)
(3=adjective: grå - inre)
(8=probable coinage: Jender - Yedis)
- A7** **Separate listing of multiple Ncpds**
(skådebrödsfrukt - solskenshistoria)
- A8** **Listing according to linking device**
(/-der/ - /-e+s/)

APPENDIX A1: Alphabetical listing of all Nopds
(korkskruvshorn - kramsfågel)

A1

korkskruvshorn 1

p m N80 (0) (+s) korkskruvshorn borrar sitt korkskruvshorn i jorden

korngrot 1

p m DLM56 (0) korngrot De bjöd honom saltfisk och korngrot

korsspindel 1

p s N129 (0) korsspindel återvände...=med en korsspindel väldig i sin art

korsstyng 1

p s GT28 (0) korsstyng ordet Tidningar i korsstyng

korsstyngduk 1

p m GT28 (-s) (+s) korsstyngduk med en korstyngsduk för byrån

korsväg 3

p s T76 (0) korsväg med korsvägarnas fyra ansikten lysande bleka

p s DLM60 (0) korsväg snöplogen...=låg vilande vid korsvägen hela sommaren

p s V30 (0) korsväg Vid månens korsväg satt en grönskans gnom

korthus 2

p s D61 (0) korthus Hans korthus sjunker hop, men snart vid disken

p s DLM14 (0) korthus som man bygger ett korthus

kottebjällra 1

p m N27 (-e) kottebjällra Jättepagod med kott--bjällror i mörka Nordingrå

krabbaklo 1

p m S51 (-a) krabbaklo Jag sitter och plockar med krabbklor och skal

krabbasaltarekar 1

p m C22 (-a) (-e) krabbasaltarekar Då kravlar jag upp ur det krabbasaltarkar

kraftkandens 1

p m A173 (+s) kraftkandens då man i serier av kraftskandenser

kraftverk 1

p s N16 (0) kraftverk Kraftverket mumlar inåtvänt i turbinerna

kragetag 1

p m T39 (-e) kragetag Blixten tar allt hårdare kragtag

kramsfågel 1

p s Nm45 (0) kramsfågel Din blick smyger...=till kramsfågeln's fläck i gräset

APPENDIX A2: Frequency listing of all Ncpds
(f:5 tensorlära - f:4 bondkvinna)

A2

tensorlära 5

- p m A63 (0) tensorlära alla grenar=som svarade mot fjärde tensorläran
- p m A58 (0) tensorlära den dialekt=ur högre avancerad tensorlära
- p m A209 (0) tensorlära i formier ur vår femte tensorlära
- p m D23 (0) tensorlära och fjärde tensorläran fullt förklara
- p m A144 (0) tensorlära och nya vidgningar av tensorläran

vinddrag 5

- p s LES44 (0) vinddrag ett vinddrag bär bort=bromsens kitindelar
- p s V21 (0) vinddrag Fjärilen fladdrade bort=på slumpartade vinddrag
- p s No25 (0) vinddrag känner man en vår eller en sommar bara som ett vinddrag
- p s Nm57 (0) vinddrag sänder vålnader med varje vinddrag
- p s N97 (0) vinddrag sänder vålnader med varje vinddrag

yrasnö 5

- p s DLM85 (-a) yrasnö Den är ramad av yrasnö=som av ojämnt rivet papper
- p s LES53 (-a) yrasnö fallande yrasnö och sand
- p s LES53 (-a) yrasnö Stormen piskar med yrasnöns kätting
- p s V71 (-a) yrasnö Yrasnö dansar sina turer
- p s V71 (-a) yrasnö YRSNÖN DANSAR

ödemark 5

- p s P52 (0) ödemark HEMLIG ÖDEMARK
- p s C45 (0) ödemark Här är allt befriat och ödemarken glad
- p s DLM98 (0) ödemark Öva vinden=att tala granspråk i ödemarken
- p s LES7 (0) ödemark ödemark talar till ödemark
- p s LES7 (0) ödemark ödemark talar till ödemark

aftonsol 4

- p m C58 (0) aftonsol Aftonsolen skall snart finna oss gamla nog
- n m FU110 (0) aftonsol En röd aftonsol gick ned i havet
- p m No67 (0) aftonsol och en spillkråka flyger in i aftonsolen
- p m P92 (0) aftonsol sländornas eskadrar leda jakten=mot aftonsolen

alpland 4

- p m N7 (+ten) alpland dolt sig i Alpenland
- p m N5 (+ten) alpland Finns väl ett berg dolt i Alpenland
- p m N9 (+ten) alpland ned genom skogar i Alpenland
- p m N10 (+ten) alpland Så står det till där i Alpenland

bojstjälk 4

- n m FU108 (0) bojstjälk Giri satt kvar i bojstjälken
- n m FU110 (0) bojstjälk Hon satte sig i bojstjälken
- n m FU106 (0) bojstjälk när hon sitter där i bojstjälken
- n m FU106 (0) bojstjälk sätter sig på bojstjälken

bondekvinna 4

- p s V16 (-e) bondekvinna drogs bakåt av bondkvinnan
- n s FU99 (-e) bondekvinna en skiss: havande bondkvinna
- p s V47 (-e) bondekvinna och lät sig fångas av en bondkvinna
- p s V47 (-e) bondekvinna omfamnade bondkvinnan och sade

- p m XS20 I/Östan /orkan Den andre for bort i en Östanorkan
 p m XS5 O/Saipang /tyfon befrielsens stora-och Saipangtyfonernas brak
 p m XS9 U/Saipang /tyfon små pibende kugler-där spyttats ur Saipangtyfonerna ud
 p m XS9 O/Saipang /tyfon Där sejlte et skib ud av Saipangtyfonen
 p m XS5 U/Samoa /bränning glada sång-till Samoabränningsens brus
 p m XS18 O/Svan /flod Vid Swanflodens märka flöden
 p m XS5 U/Newfoundland /dimma vi gå bort...-i Newfoundlandimmornas grå
 p m XS42 U/Pan /sång PANSANG

ZML 52

- p m ZML164 I/al /löv Det veka i kvisten-och allövet's nerver
 p m ZML171 I/ankare /klocka pinglade i sina ankarklockor och grät som ett...bara
 p m ZML165 I/april /vind Den i aprilvinden fladdrande skutan
 p m ZML169 I/bomull /krut och bomullskrutet, varnad man dödade dem
 p m ZML167 2/borra /slägga Med händer som ...-svängde borralågorna över bergen
 p m ZML171 I/dimma /gardin DIMGARDINER
 p m ZML166 I/död /ur bara dödsur som knäpps: tui-tui
 p m ZML167 I/far /bror Då skall det sova tryggt...-och minnas en farbror
 p m ZML165 I/frakt /fart råg som går-över slätten i böljor-ut på fraktfart
 p m ZML164 I/fågel /skrämma de regn som skola falla över åkerns fågelströmma
 p m ZML166 I/fält /tåg krypa myror ut på sommarens första fälttåg
 p m ZML164 I/gran /dunge Jag går böjd som en tjäna in genom grundungens kök
 p m ZML164 I/hare /myra och smakar där tytt och tacksamt på hareyrans blad
 p m ZML168 I/hem /by HEMBYN
 p m ZML168 I/hem /by I hembyns dagmasklucrader trädgård
 p m ZML168 I/hora /gata och Barcelonas horgator
 p m ZML167 I/huligan /kalufs Min huligankalufs skulle du se över en källa
 p m ZML166 I/hälsning /våg Nu blåsa skogarna-och smånda hälsningvågor
 p m ZML169 O/Jesus /anaikte frälsta av Booths jesusansikte i alla världshannar
 p m ZML170 I/kabel /fiskare vi taliga kabelfiskare
 p m ZML169 I/kabel /skepp KABELSKEPP
 p m ZML171 I/kol /ångare Långt borta...-låg en kolångare
 p m ZML166 I/koppar /port Min väg till gud går inte genom kopparportar
 p m ZML170 O/Kuba /socker som tala-om priset på kubsockret och sänkningen av-våra hyror
 p m ZML164 I/kål /soppa smakar...på hareyrans blad-om på en kålsoppa
 p m ZML165 I/mat /doft O, att andas din matdoft, du land
 p m ZML167 I/mjök /get toner...-som från en mjölkgets källa i skogen
 p m ZML168 I/offor /pelare Rökarna stiga som offerpelare rakt upp från kojorna
 p m ZML171 7/pint /boj Vid Guinea låg en pintsoj och tjust till uppbrott
 p m ZML165 I/regn I/droppe /öga regntung råg...-ut på fraktfart med regndroppögonen
 p m ZML166 I/ris /hög och i rishögens skugg krypa myror ut
 p m ZML164 3/röd /myra fågelströmma-i vara paltor rödmyror leva
 p m ZML165 I/skönhet /törst bortför i sin skönhetstörst-bitar av en glä spottflaska
 p m ZML169 I/snö /fall Bomull, bomull, ditt snöfall
 p m ZML169 I/snö /fall Bomull, bomull, ditt snöfall över jorden
 p m ZML170 I/snö /fok och förlora sig i det regnblandade snöfoket
 p m ZML165 I/sopor /hög Hon sliter medaljerna av sophögarnas bröst
 p m ZML165 7/spill /kråka en klocka...-över skogarna miltals: en spillkråkas skande ljud
 p m ZML165 2/spotta /flaska bitar av en blå spottflaska-om tillhört en lungstiktig
 p m ZML163 I/stjärna /vimmel vi vill förnya nötta stjärnevimmeln
 p m ZML164 I/sång /tal och jag är ett sångtal på mullens bekostnad
 p m ZML167 I/tak I/dropp /tapp jag - som bara ville ha vatten från dina takdroppatappar
 p m ZML163 I/talare /stol I kärret bygger vipan sin talarstol
 p m ZML168 I/träd /gård I hembyns dagmasklucrader trädgård växer...sklejan
 p m ZML171 I/val I/fisk /bukt långt borta i den dimmiga Valfiskbukten
 p m ZML164 I/väder /sibylla Hårifrån skall hon i tre månader vara kärrets vädersibylla
 p m ZML169 I/värid /hann frälsta av Booths jesusansikte i alla världshannar
 p m ZML168 I/värid /hav från världshavens hårda arbeten och Barcelonas horgator
 p m ZML169 I/värid /skeende Du faller som världsskeendets konfetti kring maskinerna
 p m ZML165 I/ödis /glisat men solens ödeglint ses klättra uppåt aspens stam
 p m ZML169 O/Atlanten /kabel Vi fiskade upp atlantkabeln mellan Barbados och Tortuga

ZNo 384

- p m ZNo118 I/afton /land skriva till fjärran...-aftonländer min källas syn
 p m ZNo126 I/afton /rodnad Djupt i en sjö gick aftonrodnaden ner
 p m ZNo123 I/afton /sjö glödande aftonjubar-lyste i solnedgången
 p m ZNo67 I/afton /sol och en spillkråka flyger in i aftonsolen
 n m ZNo53 I/afton /vass Nattskrärens...bönkvarn talade...till dimhöjd aftonvass
 p m ZNo27 I/albatross /jakt Gods Hopps-ändlöss albatrossjakter
 p m ZNo18 3/algir /stybb när den djävulska algirstybben pyr i våra ugnar
 p m ZNo64 5/av /väg Från stad till stad, på krokiga smala avvägar
 p m ZNo93 2/bada /strand BADSTRAND
 n m ZNo51 I/berack /trappa den spelar på en tresig beracktrappa
 p m ZNo20 I/barr /gyttja Indalsälvens barrgyttja är som Nilens
 n m ZNo49 I/berg /klyfta och skriket ökade som i en bergsklyfta
 p m ZNo47 I/berg /sida som slingra sig högt på gröna bergsidor
 p m ZNo114 I/berg /stup kallvattades bergastupet
 n m ZNo11 I/bete /fält Driver dem runt på himmelens betesfält
 n m ZNo11 I/bete /mark Vita ulliga hördar drivas ut till horisonternas luftiga betesmarker
 p m ZNo115 I/björk /skog har björkskogen här skjutit ut sine gröna uddar
 p m ZNo97 I/björk /skog Da bösterna ha björkskogerna guldglänsa här

APPENDIX A4: Separate listings of established (s)
and potentially new (m) Ncpds

(s: Kochinkina - kålhuvud)

- 1705 p s 7/kochin /kina Nu gå Kochinkinas peppartradare
 1706 p s 1/kol /trast Koltrasten håller ett vackert tal
 1712 p s 1/kol /ångare en kolångares rök=eller en fenicisk beckelds rök
 1711 p s 1/kol /ångare en kolångares rök=eller en fenicisk beckelds rök
 1714 p s 1/kol /ångare Långt borta...=låg en kolångare
 1717 n s 1/kompass /skiva gör en pejlande handrörelse över kompasskivan
 1716 n s 1/kompass /skiva gör en pejlande handrörelse över kompasskivan -sic-
 1718 p s 0/Kongo /flod och kröp uppåt Kongofloden
 1719 p s 1/konkurs /bo göken håller bara auktion=på sitt eget konkursbo
 1720 n s 1/konserv /burk Där kommer en konservburk kastad från ett fartyg
 1721 n s 1/konserv /burk Han nickar åt konservburken
 1723 p s 1/konst /art Många gjorde visdomsordet till enbart en konstart
 1725 n s 5/kontra /band Fentiosex fartyg - kontraband - säga under
 1736 p s 1/koppar /port Min väg till gud går inte genom kopparportar
 1743 p s 1/kors /spindel återvände...=med en korsspindel väldig i sin art
 1742 p s 1/kors /styg ordet Tidningar i korsstyg
 1739 p s 1/kors /väg med korsvägarnas fyra ansikten lysande bleka
 1740 p s 1/kors /väg snöplögen...=låg vilande vid korsvägen hela sommaren
 1741 p s 1/kors /väg Vid månens korsväg satt en grönskans gnom
 1746 p s 1/kort /hus Hans korthus sjunker hop, men snart vid disken
 1745 p s 1/kort /hus som man bygger ett korthus
 1751 p s 1/kraft /verk Kraftverket sumlar inåtvänt i turbinerna
 1753 p s 1/krams /fågel Din blick säger...=till kramsfågeln fläck i gräset
 1759 p s 1/krets /lopp bäcken=ett uträknat kretslopp beskrev inom paradishäcken
 1760 p s 1/krets /lopp ett djupt förstelnat kretslopps hexagoner
 1757 p s 1/krets /lopp Kretsloppets väldiga kristallratt
 1758 p s 1/krets /lopp Sedan härskar åter sol och kretslopp
 1765 p s 1/krig /vagn vagnens namn i den eldsprutande krigsvagnens tid
 1772 p s 0/Kristus /bild dräpte kristusbilden och beslöt mig=för att aldrig dö
 1773 p s 1/krog /värd han blev krogvärd i Aderslev
 1776 p s 1/krut /horn haremets molnfåla av pärlemor och kruthornet åt=Parsien
 1775 p s 1/krut /rök stormar...så=sin krutrök i fryssande hagar
 1782 p s 1/kubik /fot Minst tre kubikfot skall av mig förseglas
 1783 p s 1/kula /kärve Såsom genom kulkärvar av falskt vete
 1784 p s 1/kula /spruta dödens lie i kulsprutans tid
 1787 p s 1/kultur /krets ej ens den väldiga kulturkrets=som födde henne
 1789 p s 1/kung /väg Tron på det goda - =en solighetens kungsväg mellan vete
 1791 p s 2/kurra /gömma i ett politiskt spökspeles kurrageömma
 1796 p s 1/kvarn /hjul att mossa på ett kvarnhjul av trä
 1795 p s 1/kvarn /hjul för mossan på hans kvarnhjul
 1798 p s 1/kvarn /hjul Kvarnhjul som längesen multnat
 1797 p s 1/kvarn /hjul KVARNHJULEN
 1799 p s 1/kvarn /hjul Minnet ser än sina kvarnhjul
 1801 p s 1/kvarn /sten kvarnstenar lärde sig tala
 1805 p s 1/kvinna /bröst eller ett kvinnobröst sällsynt blottat
 1808 p s 1/kvist /håll med skurkar, hjältar, draken i sitt kvisthåll
 1810 p s 1/kväll /dimma Kvällsdimman kryper i gräset
 1816 n s 1/kväll /himmel Mot en röd kvällshimmel liknar hon en...rödlök
 1814 p s 1/kväll /tåg För den som for förbi i rasslande kvällståget
 1817 p s 2/kyla /rum till slut ändå skall bli den skönas kylrum
 1825 p s 1/kyrka /gård Breda stormar...=sopa på kyrkogården
 1818 p s 1/kyrka /gård Cikadan spelar upp på någon klassisk kyrkogård
 1821 p s 1/kyrka /gård en svartklädd sol på rymdens kyrkogård
 1822 p s 1/kyrka /gård en ändlös natt på rymdens kyrkogårdar
 1826 p s 1/kyrka /gård Genvägen tar hon över kyrkogården
 1819 p s 1/kyrka /gård KYRKOGRÄDEN
 1820 p s 1/kyrka /gård Lövlundarna kringstänga kyrkogården
 1828 n s 1/kyrka /gård Min hustru ligger på Norra kyrkogården
 1827 p s 1/kyrka /klocka Mot slutet lät den som en kyrkklocka
 1829 p s 1/kål /huvud Kålhuvuden i rader=knubbar sig

- p m 1/koppar /kvinna Den stora kopparkvinnan som dör låg
p m 1/koppar /kvinna och kopparkvinnan reste sig, ett skrik
p m 1/koppar /regn falla=för blyregn, för stålregn, för kopparregn
p m 1/koppar /rot på krökta kopparrötters rötter
p m 1/koppar /sken sågo vi Jupiters kopparsken
p m 1/kork /skruv /horn borrar sitt korkskruvshorn i jorden
p m 1/korn /gröt De bjöd honom saltfisk och korngröt
p m 1/kors /styg /duk med en korstyngsduk för byrån
p m 1/kotte /bjällra Jättepagod med kott=bjällror i mörka Nordingrå
p m 1/krabba /klo Jag sitter och plockar med krabbsklor och skal
p m 1/krabba /saltare /kar Då kravlar jag upp ur det krabbsalttårter
p m 1/kraft /kandens då man i serier av kraftskandenser
p m 1/krage /tag Blixten tar allt hårdare kragtag
p m 1/krav /morgon från tidig kravmorgon=till proppmättnadstimmen
p m 1/kreatur /färja Dör Karons båt förr väntat=låg en kreatursfärja
p m 1/kremering /hall som gråvit aska i kremeringshallen
p m 1/krets 1/lopp /styvare vad rör det väl den stora kretsloppstyvaren
p m 1/krets 1/lopp /timme några sekler, några kretsloppstimmar
n m 1/krets /rörelse De ha gjort kretsörelse omkring henne
p m 1/krig /gud Öde och tomt på den som fick=krigsgudens namn
p m 1/kristall /berg Utför himmelens kristallberg störtade de alla
p m 1/kristall /prisma med sju hektoliter kristallprismor i varje
p m 1/kristall /ratt Kretsloppets väldiga kristallratt svänger
p m 1/kristall /spiral Den friska källan porlar runt=med kristallspiralen
p m 1/kristall /spiral Den friska källan porlar runt=med kristallspiralen
p m 1/kris /bild KRISBILD
p m 1/kropp /byte De rultiga gummorna i sina kroppsbylten
p m 1/krydda /kapten Älsklingsdjuren=som kryddkaptenen håller
p m 2/krypa /en en kryp-en på havsheden
p m 2/krypa /gräs Stigens låga krypgräs
p m 1/krökning /kraft från krökningskrafterna och böjningsfältet
p m 0/Kuba /socker som tala=om priset på kubasocket och sänkningen av=våra hyror
p m 1/kuli /hatt så att kulihattarna rulla i frostgula backar
p m 1/kult /gudinna och deras kultgudinna är en låga
p m 1/kummin /pipa Vinden visslar på vinterständerna kumminpipa i uttergrottan
p m 1/kunskap /trängsel Kunskapsträngselns skola, exposeer
p m 1/kust /bård i kustbårderna längs jurahavet
p m 1/kvarn /fors rör sig=friska kring kvarnforsens rännor
p m 1/kvarn /gubbe Folk hetsade mot kvarngubben
p m 1/kvarn /gubbe Kvarngubben lät dem hållas
p m 3/kvick /by skynda så stela till Kvickby och Käckby och Gråtarlid
p m 3/kvick 1/silver /snok Månstrimmans bleka kvicksilversnok
p m 1/kvinna /hår fladdrande kvinnohår i blåst
p m 1/kvinna /lem Kommen ej med...=kvinnolemmar, bröd -
p m 1/kvinna /närhet och ändå värmen från en kvinno närhet
n m 1/kväll /dynning lättjefullt nynnande för sig själv på kvällsdynningarna
p m 1/kväll /groda Från mossig sten hoppar kvällsgrodan ner
p m 1/kväll /ljus fångar kvällsljus, kastar återsken
p m 1/kväll /rymd De sjörika skogarna såg upp mot kvällsrymden
p m 1/kväll /vind skogsången blir rörd av kvällsvinden
p m 1/kyrka /ljus likt höga och glänsande spjällverk av kyrkljus och dödsljus
p m 1/kyrka /ljus och vid tända kyrkljus som du köpt hem
p m 3/käck /by skynda så stela till Kvickby och Käckby och Gråtarlid
p m 1/källare /hall på oviss tid till lägsta källarhallen
p m 1/källa /värde Den sanna åstrån bevarar med öppen blick sitt källvärde
p m 1/känga 1/snöre /bunt En kängsnörebunt hänger på hans höft
p m 1/känsla /död det andra med sitt stöd i känslodöd
p m 1/känsla /död sin kalla stiltjevärld av känslodöd
p m 1/känsla /fäste Utklädd till dröm men utan känslöfäste
p m 1/känsla /strid Oresonlig längtan går till känslöstrid

(f:7 tyngd - f:5 bi)

/tyngd 7

- 2/falla /tyngd lyfte fasans...=...falltyngd ifrån deras bröst
 1/kilo /tyngd uppnår de kilotyngd och torgpris
 1/tyngd 1/kraft /gold att tyngdkraftsgoldens jämnvikt kom i fara -sic-
 1/tyngd 1/kraft /rubbing Tyngdkraftsrubningen=som grep omkring sig
 1/tyngd 1/kraft /verk Ett svårbestämbart fel i tyngdkraftverket=gav nedåtkänsla
 1/tyngd 1/kraft /verk var tyngdkraftverket inte ur funktion
 1/tyngd /lag Tungsinnets egen tyngdlag berörde alla sinnen

/värde 7

- 1/källa /värde Den sanna åtrån bevarar med öppen blick sitt källvärde
 1/kött /värde Endast på ord med köttvärde riktar de in sig
 1/fokus /värde förändrar tredje veven mimans fokusvärden
 1/människa /värde utformas inte...någon nyanserad mening om människovärdet
 1/värde /båge Där möter rummens=värdebågar tidens
 1/värde /sinne Svärmod och vemod är värdesinnen
 1/värde /väg Smaksinnet är en värdeväg för människan

/värme 7

- 1/schal /värme Deras schalvärme, deras närvaro
 1/lycka /värme i ett lyckovärmets optimum
 1/liv /värme Livsvärmet ångade ännu=som från ett offeraltare
 1/lycka /värme LYCKOVÄRMET
 1/lycka /värme Mellan var gång åskorna slår...=härskar lyckovärmet
 1/vår 1/värme /fläkt där värvärme fläktarna=rusar till
 1/värme /ledning och även värmeledningen och ljuset=var utan störningar

/växt 7

- 1/år /växt Bondens gud som ger årsväxt, har vi följt
 2/klänga /växt En klängväxt som slingrar sig på luften
 1/gräs /växt Gräsväxten liknar ett sprött hår
 1/växt /hus Ibland komma unga flickor in i mitt växthus
 1/växt /hus Innan det stora kriget kom ågde jag ett växthus
 1/växt /vårdare ty jag var en växtvårdare
 1/växt /vårdare ute på slagfältet dog jag - jag växtvårdaren

/barr 6

- 2/sticka /barr Bland stickbarren=sitta bären sväravis
 1/barr /brätte håller ett barrbrätte över linneornas klockor
 1/barr /gyttja Indalsälvens barrgyttja är som Nilens
 1/barr 1/skog /stig En afton på en barrskogsstig
 1/barr /smule en panna, hjässa och huva. Barrsmulets kupol
 1/barr /smule förvaltade upplöset barrsmule

/bi 6

- 1/honung /bi Han spelade sig som ett honungsbi=in till hennes...hjärta
 1/sälg /bi lyssnar till sälgbinas körer
 3/vild /bi Se vildbit ut kalkarna höjer=sin flykt
 1/honung /bi som om soarrarna blir lindelöv och honungsbin i lindkronan
 1/bi 1/kupa /himmel goldondrer=till ett slags bikupshimmel sammansatt
 1/bi /odlare Biodlaren minns vi

(l=noun: dans - djungel)

l/dans 10

l/dans /bana ett slagsmål på dansbanorna vid Bomhus
l/dans /bana Om dansbanornas sexkantiga pannkakor
l/dans /bana som avhuggna solrosskivor ligga...dansbanor
l/dans /hall i Aniaras danshall säger hon rent ut
l/dans /konst Vår egen roll i alla-världars danskonst
l/dans /salong flyr jag...-...-till danssalongen, finner Daisy där
l/dans /salong Och danssalongen här i Mndlösheten
l/dans /teater i andra världar...-på andra dansteatrar
l/dans /yrael uppstigna till dansyrseln under en egen tro
l/dans l/bana /längterska Den slarviga dansbanalängterskan fanns

l/deg 1

l/deg /ställa degställena i brödet och falkarnas dun

l/delfin 1

l/delfin /vakt vara delfinvakt åt Afrodite

l/delta 1

l/delta /landskap och i deltalandskap vars grenar

l/demon 2

l/demon /balans Full demonbalans mellan blodytorna och köttsnitten
l/demon /tro den överbelastning=som leder till demonstro

l/di 1

l/di l/givning /stund Mellan digivningsstunderna låg han i en...trövagga

l/diamant 1

l/diamant /korn likt diamantkorn i en bergkristall

l/dill 1

l/dill /kött Man kokar dillkött i ett hus

l/dimma 2

l/dimma /flock En gyllne dimflock tyckte vi oss se
l/dimma /gardin DIMGARDINER

l/disciplin 1

l/disciplin /stål ansiktsskyddet av kallhamrat disciplinstål

l/djungel 6

l/djungel /dal går ett rop=genom djungeldalen
l/djungel /källa en sprattlande sökarlykta över djungelkällans mörker
l/djungel /ljud Våldiga urkraftsväsen,=anad i djungelljud
l/djungel /råtta ett djur röt, en djungelråtta plumsade i floden
l/djungel /tempel bland snårdolda djungeltempel=stirra gudarna M
l/djungel /vår från Venus gröna=och ständigt högfertila djungelvår

(3=adjective: grå - inre)

3/grå 5

3/grå /berg Gråberget låg tyst och mäktigt
3/grå /berg i mödans gråberg av vardag
3/grå /berg såpbubbellätt på ett gråberg
3/grå /sten Det hårda lugnet hos gnejs och gråsten
3/grå 1/sten /häll över gråstenshällar

3/grön 2

3/grön 1/sak /måne och grönsaksmånen uppgår redobogen
3/grön 1/sak /stad av vilka en benämndes Grönsaksstaden

3/gul 2

3/gul /sparv Som en segrare på dess topp sitter en gulsparv
3/gul /strunt Asch sånt=gulstrunt. Åt helsike ungar

3/gyllene 1

3/gyllene /vår GYLLENVAR

3/heden 1

3/heden /mission vid hednamissionen i Kina

3/hel 1

3/hel /figur Där kan hon i förbifarten spegla sig i helfigur

3/hård 3

3/hård /sträng tvättar fram kvistar, hårdsträngar
3/hård /ställe Snart är stubbens hårdställen gömda
3/hård /vinter En ljusning blev synlig i hårdvinterns skog

3/hög 18

3/hög /flod Det skulle vara som högflodens skepp
3/hög /frisyr i högfrisyrrens skönt uppdrivna hårvalk
3/hög /komiker högkomikern uppgav sin blårra och avgick med döden
3/hög /komiker Högkomiker Sandon försvann i de kosmiska haven
3/hög /komiker Högkomiker Sandon i rynderna levde och gladda
3/hög /komiker högkomiker Sandon stod upp mot förlamningens mara
3/hög /komiker högkomiker Sandon upphävde ett skri kallat Blårran
3/hög /komiker HÖGKOMIKERN SANDON
3/hög /land en liten sjukstad i Doraimas högland
3/hög /land i cirrusmolnens frostiga högland
3/hög /mod en telegrafator utan högmod, flitig, redbar
3/hög /mod uthärdar andras lidanden=med hjälp av ett högmod
3/hög /platå upp emot högplatåns lyktbesållade slätter
3/hög /slätt Brödbaket hålls på en högslätt
3/hög /tid och blånst hunger även efter högtiden
3/hög /vind av lyftande högvindar
3/hög 1/tid /glans Med gula fanor svängde de=i solens högtidsglans
3/hög 1/tryck /panna de sjunka i havet, högtryckspannorna skräna

3/inre 1

3/inre /ugn där vi själv vid innerugnar sletto

APPENDIX A6: Listing according to word-class
of first element

A6
(8)

(8=probable coinage: Jender - Yedis)

8/Jender 2

8/Jender /bord bad mig komma=till Jenderbordet där hon...fångat
8/Jender /kurva där hon var sysselsatt med Jenderkurvor

8/mima 15

8/mima /dyrkan en sekt till mimadyrkan slår sig neder
8/mima /grav tyst förstärktes=av mimagravens ljus, de snart förbrunna
8/mima /hall från mimahallen till de röda ljusen
8/mima /hall helst ville fly i skräck ur mimahallen
8/mima /hall i alla gånger in mot mimahallen
8/mima /hall i Mimahallen dit det onda sände
8/mima /hall och mimahallen blir en trängselns håla
8/mima /pall som glimmade och dog vid mima-pallen
8/mima /rum Den kvinnliga piloten kommer in=i mimarummet
8/mima /sal allt folk som trängde på mot mimasalen
8/mima /sal Uti sin sminkloge bakom mimasalen
8/mima /skärva en dag då jag sorterar mimaskärvor
8/mima /skärva MIMASKÄRVOR
8/mima /skötare bad mimaskötaren att koppla om=och byta synfält
8/mima /skötare och mimaskötaren i Anisars

8/nokta 1

8/nokta /stam sjöjungfrurna av noktastammen

8/rindel 1

8/rindel /slant och rindel-slanten tonar än sin gondi

8/saba 1

8/saba /aggregat för Saba-aggregatet som fick träff av rymdsten

8/Sari 1

8/Sari /sexton Vid fältet Sari-sexton uppgav vi försöken=att vända om

8/Sesi 1

8/Sesi /Yedis på Tany-linjen, Yibb och Sesi-Yedis

8/Tany 1

8/Tany /linje kan man...föra över=på Tany-linjen, Yibb och Sesi-Yedis

8/Tebe 1

8/Tebe /stråle med hjälp av gammosal och Tebe-strålar

8/tyrsos 1

8/tyrsos /lampa beräknad vxl för tyrsoslampors sken

8/Yedis 1

8/Yedis /adel på en förfinad gren av Yedis-adeln

/skåda /bröd /frukt 1

P m P24 (-ate) (+s) 2/skåda 1/bröd /frukt var den en gren av skådebrödsfrukter

/skälla /ord /gud 1

P m DLM120 (-ats) (+s) 2/skälla 1/ord /gud vi båda såsom de skällsordsgudar vi är

/sköld /padda /kam 1

P m N103 (0) (-ats) 1/sköld 1/padda /kam en kvinnas sköldpaddskam i akterbågen

/slänga /kysst /rop 1

P m GT64 (-a) (0+) 2/slänga 1/kysst /rop då göken kastar sina slängkysstrop

/små /barn /skola 1

P m No64 (0) (+s) 3/små 1/barn /skola Då hör han en dag en småbarnsskola skratta till

/snö /storm /vinge 1

P m DLM94 (0) (+s) 1/snö 1/storm /vinge Dit kommer vinterkölden...=på snöstormsvingar

/sol /fjäder /spel 1

P m DLM113 (0) (0+) 1/sol 1/fjäder /spel Det var som ett solfjäderspel

/sol /grav /vård 1

P m A175 (0) (0) 1/sol 1/grav /vård svartklädd sol...=på en gång svartnat lik och solgravvård

/sol /ned /gång 15

P s GT75 (0) (0) 1/sol 4/ned /gång Allt låg samlat i en enda syn: solnedgången

P s V39 (0) (0) 1/sol 4/ned /gång denna väg till sin solnedgång

P s DLM80 (0) (0) 1/sol 4/ned /gång En flicka drev hem solnedgångens aftonko

P s A199 (0) (0) 1/sol 4/ned /gång en solnedgång i Aniaras stad

P s No123 (0) (0) 1/sol 4/ned /gång glödande aftonsjör=lyste i solnedgången

P s LES35 (0) (0) 1/sol 4/ned /gång Kvällens himlavärld är...samlad till solnedgång

P s C91 (0) (0) 1/sol 4/ned /gång Men solnedgångarna le

P s LES57 (0) (0) 1/sol 4/ned /gång Men solnedgången återkom till myren

P s V39 (0) (0) 1/sol 4/ned /gång när man slutligen närmar sig graven i solnedgången

P s A106 (0) (0) 1/sol 4/ned /gång och solnedgången i en närbelägen dal

P s No67 (0) (0) 1/sol 4/ned /gång SOLNEDGÅNG

P s V34 (0) (0) 1/sol 4/ned /gång Solnedgången icke ens påtänkt

P s P36 (0) (0) 1/sol 4/ned /gång Solnedgången i väster är för långtaren=den solens...resa

P s T27 (0) (0) 1/sol 4/ned /gång Striden...och friden...=mötas i solnedgången

P s A19 (0) (0) 1/sol 4/ned /gång vi låtsas gryning, skymning, solnedgång

/sol /ros /skiva 1

n m No52 (0) (0+) 1/sol 1/ros /skiva som avhuggna solrosskivor ligga grangula dansbanor

/sol /rök /hage 1

P m V65 (0) (+s) 1/sol 1/rök /hage bort från rötternas klor=i solrökshagar

/sol /sken /blyxt 1

P m DLM40 (0) (+s) 1/sol 1/sken /blyxt Axen kastar solskensblyxtar

/sol /sken /historia 1

P s T21 (0) (+s) 1/sol 1/sken /historia berättas denna solskenshistoria

(/-der/ - /-e+s/)

(-der) 1

p m A68 (-der) 8/goldonder /deva den ed jag svurit kallas goldondevan

(-d+t) 3

p s P75 (-d+t) 1/land /gård ett vin som just nu tappas ur fatet på en lantgård utanför Funchal
 n s No51 (-d+t) 1/land /man Han är urdriftens lantman redan
 n m FU110 (-d+t) (-ato) 1/land 1/kyrka /gård den irländska lantkyrkogården hemma i Donegal

(-el+la) 2

p m DLM86 (-el+la) 1/ängel /hår Molnlandskapet för dagen=ett milslångt Änglahår
 p s A186 (-el+la) 1/ängel /kör Och sång av Änglakörer=och tal av goldondörer

(-entna) 1

p s S22 (-entna) 3/heden /mission vid hednamissionen i Kina

(-en) 13

p s GT97 (-en) 1/vatten /gröt hem till kvällens vattgröt
 p s DLM51 (-en) 1/vatten /gröt men åt tyst sin vattgröt
 p s GT28 (-en) 1/vatten /gröt sedan han sin vattgröt njutit
 p s V11 (-en) 1/vatten /gröt elever i fattigmansrodd genom år av vattgröt

p m LES38 (-en) (0+) 0/Näcken 1/ros /vatten Näckrosvattnet skärper sin spegel
 n m No53 (-en) (0+) 0/Näcken 1/ros /vik I lugnets näckrosvik
 p m No20 (-en) 0/Atlanten /dyning Den mörka Atlantdyningen speglar Norrlands trä
 p m ML069 (-en) 0/Atlanten /kabel Vi fiskade upp atlantkabeln mellan Barbados och Tortuga
 p m P23 (-en) 0/Nilen /flod likt fåglar som mistat sin nilflod i Afrikas hjärta
 p s V7 (-en) 0/Näcken /ros att näckrosen ruttar till höst
 p s GT72 (-en) 0/Näcken /ros Då lyser vit en näckros=som Ängel i sin vik
 p s V98 (-en) 0/Näcken /ros Gyttjans Ängel näckrosen=kom upp ur djupen
 p s N43 (-en) 0/Näcken /ros Skamsna näckrosor göra sitt bästa

(-er) 3

p s Nol27 (-er) 1/kläder /hängare och hänger sitt dödsrep på klädhängarna i skrubben
 p m A120 (-er) 1/kläder /uppviserska går hylsad=som kläduppviserska
 p s N121 (-er) 1/mörker /rödsla Bara mörkrädsla, sotvägg, sorgflor

(-e+s) 17

p s A14 (-e+s) 1/anlete /drag av mig som läser deras anletsdrag
 p s A74 (-e+s) 1/anlete /drag och vilken frid i hennes anletsdrag
 p s A44 (-e+s) 1/anlete /drag väntar=hur anletsdragen om en stund ska lysa
 p s A44 (-e+s) 1/ansikte /färg Den skönas ansiktsfärg blir strax en annan
 p s P117 (-e+s) 1/ansikte /skydd ansiktsskyddet av kallhamrat disciplinstål
 p s LES56 (-e+s) 1/arbete /vagn höll bonden in med arbetsvagnen
 p m A90 (0) (-e+s) 1/arm 1/båge /buffel vi fick slåss med...=armbågsbufflar vid goldondens grind
 p s N120 (-e+s) 1/gärde /gård Gärdsgården solknakar=lutfisktorr och skev
 p m No24 (0) (-e+s) 1/regn 1/båge /skimmer Och regnbågsskimret av vår oljedunst
 p m Nm80 (0) (-e+s) 1/regn 1/droppe /öga regntung råg...=...ut på fraktfart med regndroppsgögen
 p m ML165 (0) (-e+s) 1/regn 1/droppe /öga regntung råg...=...ut på fraktfart med regndroppsgögen
 p m LES7 (-e+s) 1/rika /röst att myggen kan höras som riksröster
 p m GT66 (-e+s) 1/rika /träd Hur mycket mera kräver inte då ett riksträd
 p s V17 (-e+s) 1/rika /väg Riksvägen med milstenen rakt under mina grenar
 p s T22 (-e+s) 1/samhälle /varelse samhällsvarelscens=abstrakta fotspår
 p m A97 (-e+s) 1/samvete /tvång för att få rysa av sig samvetstvånget
 p m V92 (0) (-e+s) 1/skal 1/bagge /samling när den våkända skalbaggsamlingen rinner ut

APPENDIX B: QUESTIONNAIRE

- B1** **Enkät rörande sammansatta substantiv: del 1**
 (Creative - latent formations)
- B2** **Enkät rörande sammansatta substantiv: del 2**
 (himmel-, himmels- or himla-?)
- B3** **Enkät rörande sammansatta substantiv: del 3**
 (multiple formations)

ENKAT RÖRANDE SAMMANSATTA SUBSTANTIV

DEL 1.

Det anses allmänt att sammansatta substantiv i svenskan kan bildas så gott som hur som helst, men det kan inte förnekas att somliga nya eller tillfälliga bildningar verkar mycket mera "normala" än andra. Här är några sammansättningar, tagna från Harry Martinsons poesi, uppdelade i vad jag anser vara normala och mindre normala bildningar.

NORMALA (fast kanske tillfälliga)	MINDRE NORMALA (på något sätt slående)
aftonsol	aftonko
aprilvind	aprilbro
aspskog	akvariedrabant
balsalsgolv	allesteg
bambugren	barrbrätte
baracktrappa	ansvarshus
artillerigosse	armbågsbuffel
atlantkabel	badsultan
barnvagga	bergkropp
bergsflod	evighetsvagga

Håller du med mig, på ett ungefär? För att ta reda på om min intuition får stöd av andra, skulle jag vara tacksam om du ville ta ställning till listan på nästa sida.

Var snäll och ge följande uppgifter om dig själv:

31 (b)

Alder:

Kön: M / K

Bocka för i lämplig kolumn.

Om du är tveksam kan du låta din bock följas av ett frågetecken.

Om du verkligen inte alls kan bestämma dig finns det en tredje kolumn!

	NORMALT	MINDRE NORMALT	KAN EJ BESTÄMMA MIG
bergkulle			
beröringsglans			
betesfält			
betongdamm			
bikupshimmel			
expressmatvarutåg			
fågelhäpnad			
fågelklippa			
glasyrtegel			
glömskehål			
gnejsnos			
gnisselljus			
granskogsås			
grönsaksmåne			
guldspenat			
gummineger			
gyttjetunga			
hageldriva			
hundlokshav			

(forts. på nästa sida)

	NORMALT	MINNRE	KAN EJ BE-
		NORMALT	STÄMMA MIG
kvicksilversnok			
ljusandning			
ljusspel			
läderbladsschal			
maskrosdike			
matvarubehov			
mjölkhumla			
månandning			
månluta			
månskörd			
orgelbas			
pastellsaft			
rymdstad			
solbjälke			
sommardröm			
spinkbensafton			
spillkråksrop			
stenkamel			
stjärndikt			
stjärnsädd			
torpruin			
tärningsblick			
vattenpärla			
vattenskuldra			
vintermyra			
världsdörr			
världsgrimas			
världsresa			
älsklingsängel			
ödleglimt			
ökenhetta			

10. himmelland
 Så sitter Basil i sitt himmelsland
 himlaland
11. himmelmoln
 ...gläntans kolsvarta mun vänd mot himmelsmoln
 himlamoln
12. (Diktrubrik:) HIMMELMALNING
 HIMMELSMALNING
 HIMLAMALNING
13. himmelmått
 ...då den mått med himmelsmått var liten
 himlamått
14. himmelpiga
 Där fanns gitarrens klagande himmelpiga
 himlapiga
15. himmelruset
 ...hon fylls av himmelsruset
 himlaruset
16. himmelrymdens
 Ur himmelsrymdens hav jag...såg vår gamla skuta
 himlarymdens
17. himmelstrebrar
 ...för alla klättrare och himmelsstrebrar
 himlastrebrar
18. himmeltavlas
 ...ifrån en nytänd himmelstavlas fond
 himlatavlas
19. himmeltrakt
 ...återvände till den ofattliga himmelstrakt...
 himlatrakt
20. himmelvärld
 Kvällens himmelvärld av skyar...
 himlavärld

ENKAT RÖRANDE SAMMANSATTA SUBSTANTIV

DEL 3.

Samansättningar, även nybildade, kan i allmänhet, oberoende av längd, lätt delas upp i TVÅ huvuddelar, t.ex. balsals/golv, bladlus/olja, bond/spelman, fält/piplärka, trädgårdsmästar/skämt.

I följande sammansättningar, också hämtade ur Harry Martinsons poesi, är det kanske inte alltid så självklart var gränsen ska dras, men försök att dra ett vertikalt streck där du intuitivt tycker att den går. Sätt ett frågetecken i "VET EJ"-kolumnen om du inte kan bestämma dig.

	VET EJ
bikupshimmel	
bössinsamlingsmedel	
expressmatvarutåg	
farttestfält	
fågeltungomål	
hösthagelstorm	
höstäppleplockerska	
jungfrudunkel	
tyngdkraftverk	
vattenbambuskott	
vitpälstak	
värmorgonhimmel	
värmevärmefläkt	

Var snäll och VÄND INTE på sidan förrän du tagit ställning till alla sammansättningarna ovan.

Här får du nu samma sammansättningar i deras sammanhang.

b3 (b)

Dela åter upp dem i två delar genom att dra ett streck på lämpligt ställe. Jämför gärna med dina beslut på föregående sida (men ÄNDRA INGENTING där). I vissa fall kanske sammanhanget får dig att ändra åsikt eller klargör en förut osäker gränsdragning.

	VET EJ
Goldonderkungen kände sig som Gud och fast besluten leva upp till gudar han byggde sig en stad i himmelen. Det var en globisk världsstad av goldondrer till ett slags bikupshimmel sammansatt. (D18)	
bikupshimmel	
Jag reser nu allt oftare i tanken till denna trakt där Samariterna för bössinsamlingsmedel har köpt sig in och byggt sig ner. (A162)	
bössinsamlingsmedel	
På framrusande expressmatvarutåg vila konserverna. Sardinernas oljiga mumier skynda så stela till Kvickby och Käckby och Gråtarlid där bara en del få del. (N12)	
expressmatvarutåg	
En gång på resa till farttestfälten kastade jag i inkörskurvan plötsligt upp en vagn av okänt märke. (V107)	
farttestfält	
Gryningsljuset öppnar sig över daggen. Snåren strålar och tonar på fågeltungomål, med hårda anslag och långa flöjtsting tävlrar de i att höras. (T38)	
fågeltungomål	
Och dagarna gingo i lidande, med tynande hjärnorna kvidande tills hösthagelstormen kom ridande med ro eller vinternöd. (S55)	
hösthagelstorm	

Äpplen som boknat på kvisten
minns genom savsägner höstäppleplockerskan.
Hon som i hundra år
nedsänkt i graven vilat.
(V19)

höstäppleplockerska

Där fanns pigor med jungfrudunkel,
med legenden i schalen
och digra frågor i hindklara ögon.
(N61)

jungfrudunkel

Ett svårbestämbart fel i tyngdkraftverket
gav nedåtkänsla och den illusionen
att vi hur än vi gjorde bara föll
(A202)

tyngdkraftverk

Jag åt färskgräs, vattenbambuskott
och flodmusslor.
Rusade mot alla som kom,
som ett lokomotiv.
(N79)

vattenbambuskott

Spröda hermelinspår
saxas lätt
i åttor på vintersnön
bort dit en bäck slingrar fram
med vitpälstak.
(N49)

vitpälstak

När blodet i vårarna trånade
och vårmorgonhimlarna blånade,
då gingo vi slagna och hånade
till kamp för en beta bröd.
(S55)

vårmorgonhimmel

När snöfriden åldras
och de sista drivorna brister
är snön grov som salt.
...
Vi sprider ut den till solskensställen
där värvärme-fläktarna
rusar till som en flock hundar
kring avgnagda vinterben och rester.
(LES25)

värvärme-fläkt

APPENDIX C: MANUSCRIPTS

		Reference in text Page no
C1	Efter vandringen	389
C2	Närmast intill	423
C3	Vattenskräddaren	423
C4	Högt i backlidens	424, 434
C5	Efter vinterns	427
C6	Ett enkelt språk	429
C7	Skogsskuggan	430
C8	<u>Bullerprov</u>	430
C9	Överallt allestädes	431
C10	Vita liknelser	431
C11	Hösten faller	432
C12	I mildgläntan	432
C13	Ett hagelvräk	432
C14	<u>Sångares tvivelkväll</u>	433
C15	<u>Visa</u>	434
C16	För varje år (versions 1-3)	435
C17	För varje år (versions 4-5)	435
C18	För varje år (version 6)	435
C19	Med åren	436

Efter vandringen i stigdunklet
bräcker ljuskvistar in genom grönväggarna.

Efter vandringen i stigdunklet

inman för ~~bräcker~~ ~~ljuskvistar~~ in genom grönväggarna
bräcker ~~ljuskvistar~~ ~~in~~ genom grönväggarna
genom ~~ljuskvistar~~ ~~in~~ genom grönväggarna
~~bräcker~~ ~~ljuskvistar~~ ~~in~~ genom grönväggarna

Åkerslätten öppnar sig

med plötslighet

en gulmit ~~st~~ ~~slätt~~

~~bräcker~~

Efter vandringen i stigdunklet
bräcker ljuskvistar in genom grönväggarna.
Åkerslätten öppnar sig med plötslighet..

/a? BG
/5

~~ett stort ständigt på sin egen väg~~

När man ~~möter~~

~~står och~~

intill

alltid ~~ett~~ och ~~ett~~ ^{invid} det skenbara
(ständigt)

ett gittande på sin egen väg

den himlen sken

befor vatten skändaren ~~det speglar~~ speglar ~~sin med ståt~~

med lustlösa stötter

På sin på lys sin skummen och lugn vatten stötter

~~ett och på vägslutan~~

nu

alltid på ~~speglarna~~ ~~hemma~~ ~~hos~~ lys för vatten och mer

hos himmel och sjö

|||

~~... för ni ...~~
~~... för ni ...~~
 Här vatten skeddaren strömmar
 och för ni sin egen slugga ^{king} ut ni job
 ← midlyttningen av och till
 med lätta stöten för den ni ~~hinnestrigen~~
~~Svens vintern i gäst beserl den dagens~~
~~den ... ändring och den~~ sken
 Vassen sluggbildar ~~denas~~ med lätta ~~dag~~

alltid fält och fält
 trycker
 fält in till de
 skenbara

~~när~~
 där vatten spegeln gungar med himlens stän

Sittande ni
 sin egen slugga
 beför ~~vatten spegeln~~ em dan i ~~vatten~~ ~~liten~~ ~~sig~~

~~med~~ ~~merit till~~ ~~slutan~~
 beför ~~den~~
~~at~~ ~~spegel~~
 vatten skeddaren

omkring ni viken. Hon är för närm och lugn

~~dagens~~
 det speglade
 himnels sken och rymer king vassen i sluggbild
 lever i ljussinstrymmor och himlens moln
 och lugn vatten slår

alltid ^{gäst} ni spegelgrynaff hemma
~~an~~ ~~himmel~~ ~~och~~ ~~vatten~~ ~~men~~
~~hopsett~~ ~~under~~

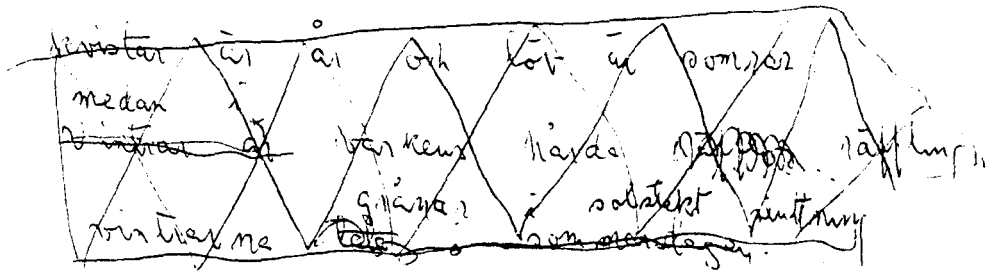
ni ~~sin~~ ~~skatte~~ ~~svänjande~~ ~~spegel~~

~~med~~ ~~en~~ ~~svan~~
~~...~~ ~~...~~ ~~...~~ ~~...~~ ~~... all~~ ~~ni~~

himlens moln
 himmel med vatten ...

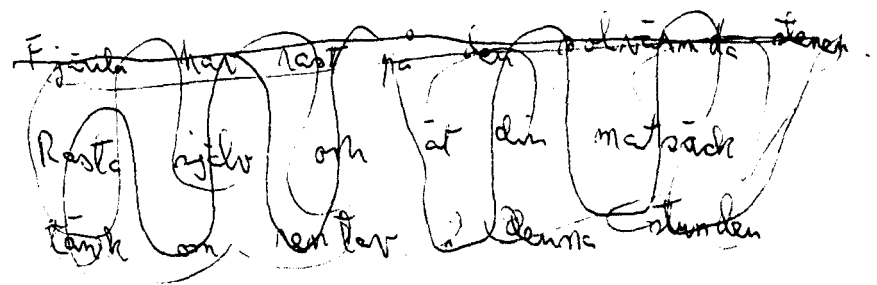
backliderna
 äldst
 Högst : ~~stättningens~~ ~~grotta~~ ~~stätt~~
 unga
 äldst ~~eker~~

växa sekterna fram som stener.



~~den~~
~~den~~ ~~inklämt~~
 Runt omkring ~~den~~ ~~stätt~~ ~~äker~~ ~~stener~~

växer ~~den~~ det stén och mynnor
 Står molnen änges mot blå himmelsfonden
 till fjällets fjärlan raster på stenen.
 till fjällets fjärlan



Gyllenvår

Kabellekans oljiga guldalyse

Smetar sitt sken

på blad och i luft,

skinner med smulten-grens

som på en bondsmör

i kättans tina.

~~sitt sken på blad och i luft~~

det rjaskige
fettigt karri

fetmar lyngigt kabellekan

smörklings skon man

~~Guldköttens blomman~~

Både på blad och i luft

smetar den ~~sitt~~ sitt

alt ~~rikligare~~
rikligare

guldsmoliga sken

~~(ev) smetar den ~~sitt~~ rikaste~~
~~sitt sken~~

stygger trädens ridor
mycket skåde smör till skåde smör

Eller vinter us

triften med ler

stegen man kunglig

vig tavelen på

men

Ja kommer ens

väntans linn:

~~stekt sken~~

~~sken~~

Et enkelt språk har vintermors, som,
mot rygg och nedre bröst,
vid fötternas ^{namn} ~~en~~ ^{hinnor} förmild

klar sig
för arbetet som väntar.

~~Men allmänheten sträcker för dem barm~~

~~längre än ~~de~~ ~~de~~~~
Bär utan tvivel ^{människa} ~~en~~ ^{människa} ~~en~~
~~och dagen ~~kommer~~~~

dränkande sig själv
i sina vilors mängder
~~stilla, heta, gyllene, heliga~~

På förmedlingen redan är varje mygga
gammal, varse ^{minne} ~~de~~ solhet.

~~och~~ tunga ordless växter i

hildens ström

som smutts om.

det strålar
veta
högmosens
(stilla)
Dagens
förste

~~varje äff och tur~~

~~väts om städje~~

1 skogs kuffsum

idnat

skuggan drar sig undan
och lämnar ljusstöper äng

~~Önskningsarnas juni-
Även i slagskyggen upplöser sig morgonkyllan~~

3 A

~~Vinden andas stänkiga~~ ^{fair} parken har en solig lukt.
~~kyddad av örter~~

~~slätafog.~~

~~Pass på med ett jubel i dag.~~

~~Det har varit en sårt~~
Någon vädrar fram en bild och berättar

~~XXXXXXXXXXXXXXXXXXXXXXXXXXXX~~
~~XXXXXXXX~~

~~XXXXXXXXXXXXXXXXXXXXXXXXXXXX~~

Sinnena de lekna frö i luften
en korta över årtens strick

I en dunge hor sommarens xjit väsen klappar
Hon väntar vid medan
~~XXXXXXXX~~ näverhjärtats port ~~XXXXXX~~ gökroket på.
Hon ~~de~~ säger dig att detta är timmen i gläntan
utdelas till alla själar
då nuen ~~de~~ förvänderde ~~XXXXXX~~ ~~XXXXXXXXXXXXXXXXXXXX~~
Hon ~~de~~ säger dig att det är din smala lycka
att sådana dagar ~~XXXXXX~~ kan ~~XXXXXX~~ mogna och surra
med konungsläkt
överst på härrtistelns tinnar.

version 2.

Bullerprov.

De känsligaste dö först i världslarmets virvlar
de därefter känsliga avtrubbas sakta men förvisso
sövas ner, förtröttas och ~~HÄLSJUNKA~~ sedan i

kringförda utan styrsel av ~~ÄRBJÄRNENS - KÄRREHÄLAN~~
^{hörkärda de}
Endast de ~~döivaste och trögaste~~

~~de levande söda~~

st^ä ut och livas av det eviga larmet.

De är de glada laxarna i ~~Niagara~~

dödsfocuser.

bullerprovets spiraler

larmströmmarna

Över M

Här alle stöds nymtar
 naturens väsen.

Här luktar arter och egenheter.

Naturen

~~Det~~ smakar gran inne i granen

och talar dvaligt i skogsduvan.

I ängsflugan reser ~~det~~ runt

med surrande vilja

Med hemvana koljeögon

betraktar ~~det~~ ^{den} algtapeterna

i vattensalen.

rotstäm
 och korning
 natten till söndags
 naturens väsen

Vita liljor länga kring björkens stam
 gröv vita björken för minnen att irra
 maver vita stammar och ~~bländ~~ blandas
~~linn vit melarör är en busvandra i spegelbrätt~~
 liljelserna trängas kring björkens stam
 den servisklingande
 vit som skärgårdsångaren vit som månen
 på kyrkan i sommarens oro då alla fjärdar locka
 och ändå äron stäv
 där den vagnar
~~skakar~~ på spegelbucklig våg
 raden av lina vita pelarljus
 som kvinnoben i ~~sjön~~ sjön.

men hit kom jag en sommar för att leva
 förskingrade mina tankar
 bland dessa ~~lockerskor~~ lockerskor
 vita
 som lovade mer än jag bätt att få drömma
 som drogo i var sitt tåg i äggvita båtar
 spelade på svarta och vita klaviaturen
 när blank dyning gungade juni ~~och juli~~

~~och som i skivorna~~
~~och som i skivorna~~
 i höst och vintern ~~hörde~~

Allt gled förbi, blev plågan och tvånget
 att skymta allting i allt
 att ingenting kunna förena
~~xxxxxxx~~ Schild från

men mäktigare än all enhet
 stod ^{gävan} ~~och~~ kvar att bevittna
 ljusförskingringens bölja
 undanglidandets våg
 en sommar ~~xxxxxx~~ av rikaste oro
 hos vita skaror.

~~Hande~~
 Himmel
~~och~~

~~Vita björken~~
 mitt hjärta
~~och~~

i pladdrande fågelskaror

fälla sin evighetslida.

Hösten kommer med avfärd, färger, rus och död.

Färgglädjen regnar sönder sorgen. ^{var sin}

De glödande lönnbladen falla som höstens trumfess

~~och dagligen brusa strykvågelflockar tvärs genom trädens~~

~~och fram över sig, ett tungt kronor~~

~~likt arämnor av bortkastade och färgrika språkbollar.~~

Bland markens blad som blossa ²

fnittrar en gräshoppa åt de närliga myrorna ^{kommer}

gravallvarliga karavaner.

De släpa ~~six~~ sitt bröd hemåt som ~~bara~~ de på döda.

~~Men glänsande röd visar den mognade röd vilurosen~~

~~sin glänsande nygömskällighet.~~

ter

3) Mycket pipor och fjäder på passera de

med anklagan de byst med

De dröffe alltid ^(invid)

1) Här myllrar det i gräs av städsläsa
skara.

~~Det märkliga ordet i, li~~
~~ljuder för mig som ett har av handloket.~~
 Den mörka granen har Sverklätt sin märknad
 med frskottens ljusa lenhet.

Denna mildhetens till
 får du försöka ta som den är
 och utan att skaklas den lara
 några dagar läri,
~~...~~

7 mildhetens till
 du till:
 Jag försöker
 men jag vill
 att du ska
 bli glad
 och
 glattgjord
 mig.

Men ~~...~~

~~...~~ du längre och längre
 finner du skuggor nog.
~~Förstarens visning hade sedan den~~
~~en klagen fastän ljus.~~

Snart märknar skogen åter
 och uvens rop bland hållningslöst hårda gräbergsblock
 hoar emot dig vid branter
 där milda stigar sluta.

~~Granens~~
~~Granernas dystra styvnad~~
~~är då åter sig själv~~
~~och åter mörk.~~

och åter står du mörk
 och känner igen dig
 i mörket granens dystra
 styvnad.

Där luras ~~...~~ på ordet.

Döden med sin dolk.

~~...~~

... skogarna också som fönn.

i gläven med ~~vindjulet~~ ~~der~~

der med klot
ess hand emoch

~~Eng åska~~
~~och syrener~~
kol svarta moln och årenpris
~~smal hjärt slog mot rustad~~
det vita haglets rix

(medstortade
not

Et# hagelväk

~~xxxxxxx~~ från himlen |
och ~~spakade~~ mot plåt och håll |
~~xxxxxxx~~ |
och vallmon knäckte ryggen sin |
~~xxxxxxx~~

| 1 ~~ex~~ blixvit sommarkväll. |

~~xxxxxxxxxxxxxxxxxxxxxxxx~~

Det vänliga om vecka |

Det vecka och det väna
~~har byckat liksom påstid~~
Det påstid och det väna
tar alltmer ofta väna

son många har så ont
utar |
fick sig en slag på
- nosen |
så att det föll
i gläven.

mer

En gård brann upp på heden
och åskor skrattade omkring i ring
Det var en bild av freden
med krigen runt omkring.

1

Sångare. Kvinnor kväll

I lund och kjusa

hult och ~~dag~~ skog

på väg till aftontid

jag rastar tyst

på mo och ren

och skiljer ~~av sig~~ ^{hoppas} ~~sig~~ ^{med} ~~sig~~

av ord som än kan drömmas in

~~av ord som än kan smygas in~~

~~i trädens artotast.~~

Ur läsebokens pelarskog

jag flitigt sammanspar

den morgonynd som ännu drog

när ~~morgon~~ ^{nysht} ~~lystade~~ ^{än} ~~br~~

när åren på sin stolte väg

drog fram som pojke bland fur och gran

och hoppets fågel slog sin drill

i vårens ljus därtill.

~~Förändrad~~
~~aftontid~~ ~~aftontid~~
mot ~~stuss~~ ~~stuss~~ skuggs mörke del

och lysningar ut
det val

drömmas in
aften ~~trastens~~ ~~tal~~
aften ~~trastens~~ ~~tal~~

[Handwritten signature]

Till sagobokens skog ~~is~~ med skäl

~~jag drar med~~

med sagans håg ~~jag drar~~

och ^{om} jag låter där förvånade ~~sig~~ väl

av allt som ~~fordon~~ ~~var~~ ^{max} sag

ur sagor -- 10

En bild därav i sjö och tjärn

när istidsblockets trygga värn

tungt speglades i sjö och dråg,

jag full av häpnad såg.

Visa

Somrarna leka med böljor.
 Vassen kommer och går.
 Molnet stannar en timme
 vitt likt ett segel det står
 speglat i vikens glättnad
 där ingen källa rör.
 Aspen ^{kan} som stillnat ^{med} ~~vad~~ ~~skallra~~ ~~och~~ ~~blod~~

och vilar en stund

sin skallra ~~i isen~~,

Suaret ~~no~~ den skälra rör.

skälver ~~och~~ åter ~~och~~ ~~der~~

med löven och

~~lövdelningspelet~~

lövflodder spelet

~~lövdelningspelet~~

~~lövdelningspelet~~

~~lövdelningspelet~~

tecken

till alla att ~~skälver~~ åter ~~delar~~ ~~is~~ isen
 i lövsminns vinder,
 i lövflodder spelet,

För varje år
 lyssnar sig hjärtat
 allt längre in
 i aftonfåglarnas flyktingsland.

För varje år *hjärte-* *den* *om* *de* *kunde* *här*
 lyssnar sig ~~hjärtat~~ *den* *närmare* *leden* *från* *skogen*
 allt längre in *flyktingsland*
 i aftonfåglarnas flyktingsland
 I fågelsomrarnas aftonskogar.
 I aftonsomrarnas fågelskogar.

För varje år

lyssnar sig hjärtat

allt längre bort

i aftonfåglarnas flyktingsland *skogen*
 i fågelsomrarnas aftonskogar *fågel-*
 i aftonsomrarnas fågelskogar *afton-*

För varje år
 lyssnar sig hjärtat
 allt längre bort
 i aftonfåglarnas flyttingskogar
 i aftonsomrarnas fågelskogar
 i fågelsomrarnas aftonskogar.

skogen många skogar

För varje år
 lyssnar sig hjärtat
 allt längre bort
 i aftonfåglarnas flyttingskogar
 i aftonsomrarnas fågelskogar
 i fågelsomrarnas aftonskogar.

som ni se skogarna

Kultresten
 Fattresten höjer sällan visten
 men mördaren se att tonerna för höjd
 men vet när vinden vill
 Han tvärl när vinden vill
 hela skogen föra
 bli

Vat - ande
 när vinden
 vill

För varje lysaren i hjärtat allt längre bort

~~För varje lever ännu i de vita svarta~~

~~eller flästen och kvistiga puppa~~

~~och efter fjärlernas sommar skogen~~

~~och moter i skogen vilja~~

~~och efter skogens fågel som ser~~

~~Sommar kvällen i skogen~~

Fågel som ser i skogen

~~och efter fjärlernas sommar skogen~~

~~och efter skogens~~

~~och efter skogens fågel som ser~~

~~och efter skogens~~

och efter skogens fågel skogen

~~och sommar skogens efter fågel~~

affon som ser
 fågel skogen

fågel skogen
 efter som ser

Jfr. "För varje år" 1969

PER WÄSTBERG
Chefredaktör
DAGENS NYHETER

med ären	lyssnar du dig	in i
til	after somras	fjelstogor
til	sommarstogarna	after fjelst
til	fjelstogarna	afterstogor

APPENDIX D: INDEX OF COMPOUNDS

The index contains some one thousand one hundred cpds in (Swedish) alphabetical order. It chiefly consists of the creative HM cpds mentioned in the body of the thesis, whether actually discussed or simply appearing in quotations illustrating other features. Latent and lexicalised cpds discussed in the thesis are also included.

The HM reference is to book (see abbreviations of titles on pVIII or p442) and page number (first edition). In the case of archive manuscripts, the abbreviation Ark is used. The reference titles of archive poems quoted will be found in the text. Some fifty cpds from archive poems have been quoted out of context. Their reference is Ark*. These cpds are listed in Appendix E, with their immediate contexts and archive reference titles.

The page numbers in the third column refer to mentions in the thesis. Emphasised references are to cpds quoted with a context. This may vary from a complete poem to only a word or two. Generally, if a cpd is discussed in several different places with varying amounts of surrounding text, only the fuller contexts are given emphasised page references.

	HM	Page numbers in thesis
aftondimma	DLM25	114 190 196 325 342
aftondöd	A96	158 159 345
aftonfågel	LES28, Ark	187 342 343 435 436
aftonglans	T21	326
aftonko	DLM80	17 187 196 342 343 344 348 392
aftonsjö	No123	341 391
aftonskog	Ark, Ark	342 435 436
aftonsommar	Ark	435 436
aftonsång	N143, LES63	136 196 324
aftontal	Ark	433
aftontrast	Ark, Ark	342 433
aftonvass	No53	187 341 424
akvariedrabant	D19	115 187 239
algtapet	Ark*	303
allésteg	T57	186 187 239
allvarsdröm	T58	114 187 331 332
allvarslek	C17	187 334
allvarsmin	T58	331
ammfe	N23	127
andeland	N20	187 307 308 316 355 356 357
ankarklocka	ML171	175
ansvarshus	N38	120 187
aprilbro	N140	187 239 312
arena-troll	A96	137 138 187 343
armbågsbuffel	A90	187 309 310
arvdel	A124	117 145
asfaltsuck	GT103	362
askstod	A148, A149	114 190 258
avskedseld	Ark	432
avstegsväg	F127	102

badsultan	C92	101	187	367		
ballongmoln	KF31	415				
bandskala	FU109	187				
barnavårds-						
uppsynings-						
tjänsteman	VU290	154				
barnavårds-						
uppsynings-						
tjänstemans-						
depeschförare-						
vikarie	VU291	154	155			
barndoms-						
landskap	F79	187				
barrbrätte	T9	187	196	303	403	
barrsmule	N25	190	196	353	354	
bekvämlighets-						
välling	DLM95	122	191	292	298	
bergdörr	N121	187	296	388		
bergkropp	T37	187				
bergvägg	N121	388				
beröringsglans	DLM41	193				
betydelseord	D83	337				
biflodsträd	DLM12	268	287	365		
bikupshimmel	D18	158	159	160	162	193 271
billighets-						
goldonder	A35	237				
bladport	Ark	387	388	424		
bladspegel	N51	302				
blodgud	N21	308	316	355	356	
blodsång	N21	316	355	356		
blodyta	GT84	200	359			
blomduk	DLM96	114	303			
blomfackla	No112	302				
blomflor	C40	302	390			
blomgardin	Ark	295	302	390		
blomguldsflor	N127	160	163	267		
blomsjäl	Ark	289	385			
blomsterbrand	S64	302				
blåhimmel	DLM14	365				
blåhimmelsfond	Ark	424				
blåklints-						
klänning	Nm82	160				
bojstjälk	FU109	258	268	319		
bottenskog	KF7	233				
bourgognernäsa	Ark*	298				
bronsman	N45	11	12			
bronsprästinna	GT67	309				
bräkenskog	T71, Ark	268	340	424		
bränningsåska	S19	120	351			
brösttjusning	RUM25	199				
bullermassa	Ark	377				
bullerprov	Ark	372	430			
buskhöft	RUM144	352				
böljedrag	N99	115				
böljeljus	V74	343	359	360		
böneställning	A204	114				

cantorverk	A57	347								
cementhimmel	Ark*	303								
central-										
sommarmkväll	UFG9	235								
cesisgruva	A89	51	104	376						
chefsgoldondör	A186, A187	237								
cirkusnät	TDB100	418								
daghimmel	Ark	423								
dagnatt	Ark	418	429							
dagsken	V93, V98	258	363							
dagyta	LES38	393								
dammcyklon	C28	320								
dammkorridor	C28	320								
dammland	C28	320								
dammspindel	LES8	268	298	340						
dansmygga	Ark	306								
demonbalans	GT84	200	359							
dimflock	P148	339								
dingardin	ML171	114	265	267	268	275	295	301	339	389
djävulsglöd	GT99	121								
djävulstjärna	A28	376								
domedagsskynke	KF31	352								
domsherr	A167	122								
Dorisdal	A29, 30, 52, 54, 55, 56, 57, 72, 97, 121	110	256	257	417					
Dorisdal	A130	110								
Doristjärna	A45	110								
drive-in-krypta	V115	70	103	137	329					
dropphopp	T36	333								
drömkök	DLM25	325	400							
drömliv	C19	404								
drömnejd	N110	309								
drömstad	DLM25	325	400							
drömvärld	C18	341	404							
drömmareland	N93	118	142	379						
dunstputtring	N86	306	333	397						
dyma-mynt	A100	51	104	138						
dyningabång	S16	125	142	333						
dödrymd	A12	100	101							
dödsbrant	Ark	372								
dödsdel	GT84	200	359							
dödsflod	V36, V103-4, DLM12, VTK 360	258	406	407	408	409	424			
dödsfors	Ark	372	408	430						
dödsharpa	DFJ42	357								
dödsliv	P50	335	408							
döds Madrass	A28	376								
dödsvind	T67	254	409							

ebenholtsdröm	RUM73	352						
efterglans	A199	102						
efterjagare	V78	102						
eldagat	A118	271	297					
eldblick	Ark	297	430					
eldblomma	FU98	269						
elddolk	KF32	352						
eldhand	N140	263	306					
eldkabel	KF31	352						
eldkappa	Ark*, Ark*	297						
eldlina	KF31	352						
eldlöv	Ark*	297	302					
eldmal	N20	308	316	355	356			
eldny	N45	11	12					
eldpeppar	P31	297						
eldskri	N140	306						
eldsky	S57	267	271	297				
eldskörd	V92	265	267	289	297			
eldsto	N34	285						
eldteater	N38	269						
eldtåga	N21	308	316	348	355	356		
eldvimpel	DLM45	276						
elefantblock	N103	271	298					
elementarande	S67	114						
elfbensande	RUM95	352						
elfensko	N34	285						
ensamfågel	FU108, FU110	319	400					
eroshjärta	No85	110						
eroshärd	No85	110	400					
evighetsflyg	C22	120						
evighetsfågel	FU106	319						
evighetsgrind	V74	412						
evighetshav	V94	280	297	401				
evighetshed	V30	280						
evighetssal	DLM124	132	303	306	401			
evighetsvalv	N21	316	355	356				
exportpapper	Ark	426						
expressmatvaru- tåg	N12	133	158	159	162	193	194	309
falskharpa	DFJ41	357						
farttestfält	V107	161	162	164				
fattiggrotta	NB297	317						
feberflod	RUM120	407						
fenixfågel	DLM48, DLM122	18	19	110	390	400		
Fenixklocka	DLM114	110	281	315	365			
fetstilstidning	GT84	200	359	370				
Fingersångare	A100	258	309	311				
finregn	V20	101	309					
fiskord	Ark	6						
fjärilsdräkt	T33	414						
fjällmo	LES7	114						
fjällrsken	T50	20						
fjällrträsk	P23	417						
flackland	P145	276	292					
flaggspele	A180	332						

flimmerskede	A24	101	115		
flyktingskog	Ark	435			
flyktingsland	Ark	435			
flytblad	LES38	101	393		
fläckmatta	FU99	302			
flöjtsting	T38	341			
fokusverk	A16, A24	258	347		
folkhushållnings-					
kommissions-					
uppsynings-					
man	VU121	154	155		
folksagehimmel	V15	400			
fonoglob	A58, A61	47	237		
fontänsjud	KF32	199	352		
formelcykel	A66	347			
forsmjölk	N84	298	305	397	398
forsrök	Ark	297	399		
fosterland	DLM22	327			
fotofag	A175	47	237		
fototurb	A52, 55, 57, 84				
	A153, D24	47	237	256	257
friluftsländ	N37	292			
frostfångst	TDB43	412			
frostgardin	TDB69, Ark,				
	Ark	275	276	295	389 390
frosthjärta	N46	11	12	369	
froströk	Ark*	297			
frostslöja	Ark*	295			
fulländnings-					
krets	DFJ7	233			
fågelhjälpnad	FU108	193	340		
fågelrop	DLM17	422			
fågelskog	Ark	435	436		
fågelsommar	Ark	435	436		
fågeltungomål	T38	161	162	340	341
fångarsilke	LES18	414	415	417	
färdebrev	V78	123			
färgspråks-					
fjäder	M30	346			
färskgräs	N79	101			
förbitåg	DLM49	102			
förgångenhets-					
park	V92	289			
förklaringsord	Ark	437			
gasellkälla	RUM73	352			
gasolv	Ark*	301			
gaskammarfjäll	V31	128	160	268	
geléboj	GT101	276	296	322	
gemensamhets-					
skugga	No115	309	310		
Ghazilnut	A70	51	52	362	
gjutjärnstid	A38	106			
gjutjärnsvisa	A56, A110	106	400		
glasklarinett	N95	293	379	381	

glasklocka	DLM91	279					
glaspärlospel	Ark	325					
glasvinge	Ark	346					
glid-och-passa- på-språk	Ark	4					
glimmergud	N98	379	380				
glitterdräkt	Ark	282					
glitterfällning	N98	99	379	380			
glitterjängel- skap	Ark	432					
glitterorm	P53, Ark	99	101	115	277	282	283 298
glittersilver	P35	282					
glitterslav	DLM70	99	283				
glädjekärra	Ark	419					
glödbasun	N45	11	12				
glödhög	Ark*, Ark*	302					
glödritarång	C37	128	254				
glödskegg	Ark	430					
glömskehål	V92	193					
gnejsnos	DLM69	193	268				
gnisselljus	Nm82	193					
goldonderbygge	A145	51	103	104	129		
goldonder- hälsning	A130	104	237				
goldonderkung	D18, D21	104	129	258	400		
goldonderlära	A177	104	237				
goldondersluss	A109	104					
goldondeva	A68	104	114	129			
gonda-bo	A128	51	104	115	125	138	
Gondiflod	GT64, GT65	104	114	126	138	145	
goptabord	A69, A102	51	104	138	240	258	347
goptafråga	A144	104	138				
goptakalkyl	A182	104	138				
gopta(-)lära	A78, 144, 202	104	138	237	258		
Goptarum	A77	104	138				
gopta-sal	A130	104	138				
goptavagn	A102	104	138				
goptavalv	A201	104	138				
goptaverk	A102	104	138				
gosterslant	A100	51	104	138			
granfot	N24	353					
granhav	Ark*	297	302				
granitkittel	N84	268	305	340	397	398	
granitkvinna	V38	271					
granskogsblänka	DLM87	105	289	393			
granskogsfolk	T12	105					
granskogs- trygghet	No21	105	117				
granskogsås	DLM94	105					
granskuldra	Ark	302					
gransvärta	C60	289					
granvägg	TDB109, Ark,	296	303	388	389		
	Ark						
grensnö	T53	292					
grenvägg	TDB65	268	296	388	389		
grusharpa	LES23	326					
gryningasång	S68	126	142	145	254	369	
grynings kraft	V78	418	421				
gryningstimme	C67	421					

gråblock	Ark	426			
Gråtarlid	N12	128			
gräddögon	N30	304	305		
gräsdörr	Ark	296	387	388	
gräskonsert	V66	364			
gräskrängel	TDB70	309			
grässkymning	C72	336	343		
grönkärr	SOH(9)	27			
grönsaksmåne	D19	106	193		
grönsaksstad	D19	106			
gudadans	D55	124			
gudafåfänglighet	S66	124			
gudahalm	D33	124	125		
gudavakt	A168	124			
guldblåd	A118, Ark	271	274	297	
guldbunke	N123	273	297		
guldgas	N76	271	278	297	
guldgolv	T18	271	297		
guldhår	N124	271	297		
guldklimps-					
blomma	Ark	427			
guldluft	Ark	274	297		
guldyse	LES33	68	427		
guldmoln	P41	297			
guldmun	Ark	274	297		
guldspegel	Ark	274	297		
guldspenat	N122	193	271	274	297 303
gulddull	No98	271	297		
guldvagga	RUM144	352			
gummimunk	GT103	276	362		
gummineger	Nm32	30	192	194	
gyllenvår	LES33	427			
gyrospiner	A10	47	347		
gyttjetunga	C60	192	268		
gätsådd	Ark	288			
gärsgårdsorm	Ark*	298			
hagelvräk	Ark	432			
hallonsång	V12	254	368		
hambodunge	V43	238	309	348	
harpobåge	N76	38	115		
harposlag	T47	287	357		
havskarusell	Ark	371			
havsmyra	Ark*	298			
havsskog	N20	307	308	355	356 357
havsspegel	N100	379			
havsöga	N140	306			
hejareslav	VTD11	233			
helgonläger	D41	400			
hembygdsgran	S5	350			
himlabläelse	DLMB6	115	135	390	
himlabomull	Ark*	301			
himlagäck	UFG9	233	235		
himlaharpa	N76	135	266	267	278 303
himlamoln	No90	135			
himlapanna	Ark	389			

himlapiga	N61	135			
himlasteg	Ark	430			
himlastreber	D19	134	135		
himlatavla	A140	135			
himlavärld	LES35	392			
himmelbloss	S58	135			
himmelsande	D67	134	135		
himmelsdjup	LES38	135	393	401	
himmelsdrama	D18	135			
himmelsdån	T39	135	280	426	
himmelsklyfta	D66	135			
himmelsland	D19	134	135		
himmelsmålning	DLMB6	135	390		
himmelserus	A44	135			
himmelssken	Ark	423			
himmelstrakt	D67	135			
hinnbark	T16	182	267	271	287
hjordtröppunkt	TDB95	428			
hjälptrudelutt	GT46	322			
hjärteord	Ark	8			
hjärthus	N37	130			
honungshägring	Ark	298	394		
honungsvilja	Ark	431			
horngunga	N64	181	182	183	
hundlokegardin	Ark	295	390		
hundlokshav	No101	192	194	268	297
husbehovssjäl	Ark	373			
hårdställe	T17	101			
hårdvinter	GT90	402			
härrevolution	RUM63	352			
hårrufserier	KF32	352			
hängväv	Ark*	301			
höfttjusning	RUM25	199			
högfrisyr	A118	101			
högkomiker	A117	101			
högvind	LES16	101	389	416	
höstguld	Ark*	297	302	303	
hösthagelstorm	S55	161	162	164	
höstlön	GT97	344			
höströst	Ark	332			
höstsyrsa	P45, P59	400			
höstträd	T67	344	409		
höstäpple-					
plockerska	V19	161	162	363	
hövdingefader	P84	142			
ICE-tolv	A11	51	98	136	137
igelkottspose	No62	106			
igelkottsstråle	N123	106	418		
imslöja	RUM118	403			
inflod	DLM91	102			
inifrånklang	DLM17	102	284	309	422
insjö	P70, C67, V83,				
DLMB7, T36, LES38, LES60		102	256	257	391 392 393 394
insjödimm	Ark	429			
insjösidan	Ark*	432			
insjösommar	V98	102	363	394	432
insjöspegel	Ark	303	432		
irrstjärna	DLM106	101			

isfrans	N88	301			
isgissel	V97	24	25	275	276
isgolv	V71	301	303	394	
islie	Ark*	301	303		
isman	N46	11	12	369	
ismun	T51	20	21		
isorgelkust	C85	268	301	378	400
isplåt	V83	301			
isrigel	Ark*	301			
issköld	A138	301	377		
isslott	LES54	301			
istand	N141	301			
istidshand	A137	292			
istunga	V64	271			

jassåskog	Ark	322	331		
Jenderbord	A77	51	104		
Jenderkurva	A77	104	347		
jordesång	No34	123			
jordord	Ark	6	441		
jordskymning	V13	336	343		
jungfrudunkel	N61	105	160	162	
jungfruhjärta	DLM52	105			
jungfruhår	N118	105			
jungfrulem	N34	105			
junihimmelrike	Ark	434			
junilid	GT38	344			
juni natt	C67	421			
juniskrik	DLM87	344			
junivatten	A165	385			
järnkropp	GT51	276	277		
järnris	KF31	352			
järnträd	No46	258	271	303	
jätteande	S34	263			
jättedjur	DLM104	374			
jättedroppe	Ark	374			
jättefjäril	Ark*	374			
jätteflod	A88	376			
jättegam	S57	263			
jättegran	N27	306	354	375	
jättegransgata	N27	354	375		
jättegryta	Ark	372	376		
jättehand	C26	375			
jättehund	Ark	377			
jättehylsa	A213	377			
jättekaka	A138	377			
jättekista	A213	377			
jättelur	DLM16	377			
jättemakt	A88	376			
jättemantel	KF32	263			
jättepagod	N27	279	354	375	
jättepuppa	A10	376	377		
jättesax	KF32	263			
jättesked	P70	392	418		
jätteslott	A89	376			

jättespegel	A191	377							
jättestjärna	A28	376							
jättesvin	N79	375							
jättetorn	N27	354	375						
jätteträd	Ark	373							
jättetub	D57	280	377						
jätteångare	DLM67	377	378						
jätteöra	LES12	276	281	377					
lingon-sorgon	LES17	522							
lingonkittellim	DLM90	17	302	303	377				
lingonklocka	LES18	202	303	413	427				
kakel-hades	DLM14	139	365						
kallsjud	Ark	399							
kalvskinns- slammer	N11	322							
kaprifolium- fönster	N39	20							
Karlahjul	N36	110	309						
karonstam	DLM12	110	406						
karonstock	DLM12	110	406						
katrinplommons- rock	T26	271	304						
kiselhöft	N45	11	12						
kitteldal	No47	59	397						
kittlarsekt	A70	128							
klipptunna	No47	268	340	397					
klockdam	NB104	16							
klotmoln	V66	269	364	412					
klutboll	C38	280							
klöverdocka	Ark*	303							
knytnävskväll	Ark	419							
kokarsjö	Ark	372							
konstnatur	Ark	367							
kopparrot	N126	263	270	271					
kopparstam	Ark	303	392						
korkskruvshorn	N80	58	181	182	265	267	270	271	284
							284	348	
kottbjällra	N27	24	25	268	279	303	353		
krabbsaltarkar	C22	329							
kraxmakare	Ark	331							
kretslopps- styrare	LES71	106	281						
kretsloppstimme	LES71	106							
kristallspiral	N32	271							
kråkvår	Ark	331							
kulkärve	Ark	432							
kustbård	DLM104	268							
kvicksilversnok	DLM69	193	267	283	298	304	365		
kvällsgröda	DLM99	343	344						
kärleksfågel	S25	309	310						
kärleksport	V121	120	387	414					
kärnhaus	Ark	180	327						
köldfönster	LES6	344							
köldhimmel	DLM45	306							
köldklimat	A137	292							
köldnatt	Ark	402							
köldrök	Ark*	297							
köttsnitt	GT84	200	359						

laguntråg	DLM104	303			
landspringa	UFG9	235			
larmström	Ark	430			
leksaksbröd	V99	105			
leksaksgud	V113	105			
levnadsstämning	Ark	392			
lillvärld	T64	101			
lindegren	Nm41	123	124		
lindelöv	DLM52	123	124		
lingone morgon	DLM17	422			
lingonkittelton	DLM80	17	309	342	392
lingonklocka	LES18	268	303	414	415
lingonkvinna	LES57	321			
linnegump	N147	278	309		
livsbekanting	LES41	309			
livsbild	Ark	6			
livsdel	GT84	200	359		
livsord	Ark	8	441		
livsspråk	T79	290			
livstidsok	DLM68	106	160		
livstidsresa	A28	106			
livsvind	T67	254	409		
livsvärme	V123	388			
livsång	Ark	419			
ljudmynt	A100	309	311		
ljugtak	N30	101			
ljungragg	NB64	30			
ljusandning	DLM113	193	312	315	365
ljusdrake	Ark	282	298		
ljusdröm	V66	289	364		
ljusdynings- virrvarr	Ark	431			
ljusfest	LES64	324	337		
ljusfjäder	DLM114	281	315	365	
ljusförvillelse	Ark	423			
ljusgyckel	UFG9	233	235		
ljushjärta	Ark	418	429		
ljuskväst	TDB65, Ark	268	389		
ljuslek	N84	291	305	397	398
ljusnings- strimma	Ark	423			
ljuspump	Ark	418	429		
ljusros	P66	285			
ljusvandring	Ark	431			
ljusårsgrav	A178, A187	105	106	400	
ljusårsnatt	N7	105	106		
ljusårspondus	D35	105			
ljusårssal	A185, A186	105			
ljusårsväg	D57	105			
locktapet	VTK10	233			
luftslott	LES42	326	396		
luftspeglings- glädje	V74	359	360		
lugnvattnensläta	Ark	423			
lustregn	Ark	367			
lusttåga	UFG9	233	235		
luttringsvalv	N84	397	398		
lyckflätning	P88	318	329		
lyckovärme	DLM79	258			
lyckosken	TDB109	389			

lysmärke	DLM99	101					
lågvärld	LES18	101	414	415			
långdag	C55	101	309	310			
läckerglans	N30	101					
läderbladsschal	T17	193	304				
läderglans	LES18	336	414	415			
läkestråle	D39	124					
länstolsutsikt	D40	309	311				
lätthetskrävare	GT46	322					
lättpipare	GT46	322	323				
lögnregn	P49	291	297				
lönnlövsfot	T66	268	269	287	366	386	425
lövdager	UFG9	233	235				
lövdallrings- spel	Ark	434					
lövdörr	T66	296	302	303	366	386	388
lovfladderspel	Ark	434					
lovkyrka	Ark*	302	303				
lovmarknad	T66	366					
lovmoln	T72	268	302				
lovrysningsspel	Ark	434					
lovrysningssvind	Ark	434					
lovsegel	LES64	296	302	324	337		
lovskara	GT13	336	339				
lovskogsglädje	TDB109	389					
lovspelsguld	N51	304					
lovsvärm	TDB35	338	339				
lovträdsholme	Ark	429					
lovviskning	P95	340					

Magdalenafält	A11	110					
manetkisel	KF7	233					
manöveråska	N58	288					
mark-mossa	DLM64	115	139				
marsslakan	Ark*	301					
maskroslykta	Ark	303	431				
massmöte	DLM28	324					
Midgårdskorv	N14	71	370				
midnattsdag	Ark	335	426				
mildglänta	Ark	431					
mildgård	DLM56	101	309				
millionmyller	N25	102	353				
mimadyrkan	A18	51	104	138			
mimagrav	A209	104	138				
mimahall	A22, 33, 59, 61, A199	103	104	138	258	347	
mima-pall	A67	104	138				
mimarum	A43	104	138				
mimasal	A59, 75	104	138	240	258		
mimaskärva	A118, 120	104	138	258			
mimaskötare	A25, 96	104	138	258	343		
minnesblomma	V92	142					
minnessten	LES66	324					
minnesstig	Ark	422					
mirakeldager	Ark	431					
mirakelschal	Ark	289					

mjölkhumla	N131	193	267	276	287	298	299
modersrad	N45	11	12	15	258		
molnfåle	N99	275	298				
molnkarta	LES16	303	416				
molnkväll	T67	409					
molnlandskap	DLM86	303	390				
molnmjök	UFG9	233	235				
molnport	LES34	387					
molnsigel	Ark*, Ark*	298					
molnstod	No40	279					
molntäcke	LES16	416					
molnvägg	N110	268	296	303	304	388	
molnväv	LES16	268	303	416			
monsunjul	Ark	371					
morgongry	A96	343					
morgonhamn	V78	418	421				
morgonsork	TDB97	343	344				
morgonsting	T44, LES17	200	419				
morgonvåg	V74	343	359	360			
morgonöga	V78	418	421				
muskelman	Ark	368					
myggmoln	C72	268					
myggörk	Ark*	297					
myrfolk	N25	353	354				
myrmyller	N25	353					
månandning	LES65	55	56	58	60	193	275 288
måndimma	Ark	404					
månfröjd	V114	55	56	58	60	412	
mångatsgrus	Ark	380					
månglans	Ark	380					
månglittersvinn	Ark	380					
månluta	A169	55	56	58	60	193	316
månlangtan	N95	55	56	58	60	293	379 381
månsilverkedja	Ark	272	303				
månskensord	C18	334	341	404	441		
månskörd	C19	55	56	58	60	193	404
månsläp	N96	55	56	58	60	267	268 283
					303	306	207 379
månspindel	TDB38	425					
månstig	P35	58	60	268	282	299	
månsång	C18, 19, V45, Ark	258	334	404	409		
människohind	C61	133					
månskodag	Ark	429					
månkokvarn	A158	133					
mörkersol	A175	335	348	361			
nattdag	Ark	418	426	429			
nattglitter	N93	283	379	380			
nattklenod	FU113	278					
nedertillskratt	NB(49)	312	313				
Nockebybanan	No39	110					
noktastam	DLM90	51	104	138			
novembersorl	Ark	332					
nupunkt	LES22	102					
nyckelblomster	C74, Ark	325					
nyfrostvitt	A107	98					
nysilvervana	NB132	30					

nyttobetyg	C22	309			
nyttoråg	No101	238	309		
nålstingsstrid	N73	271	288		
näckroskapten	NB10	30			
närhetshumla	Ark	419	430		
närhållsliv	T44, LES17	102	200	419	
näringsfång	Ark	325			
näversiden	C77	267	268	284	287 303
regnridd					
regntunga					
regnvåg					
odlaremöda	No31	117	142		
offerpelare	ML168	351			
olycksjärn	Ark	329			
orange-					
scharlakan	N89	98	136		
ordbetydelse	D83	337			
ordflinga	Ark	8			
ordleksvagn	Ark	9			
ordliv	TDB82	6	8		
ordporl	TDB84	309	311	334	
ordvaskning	Ark	4			
ordvärld	NB308	441			
orientalmatt-					
knytareförbunds-					
ordförande-					
klubbskafts-					
knappspricks-					
molekylen	Ark*	155	157		
ormväg	Ark	282			
samtal i Arvidsjö					
samtal i Arvidsjö					
samtal i Arvidsjö					
pannhjäl	N81	336			
pansarfetma	N81	336	348		
pansarläder	N79	271	335		
pansarrädsla	N80	336			
pansarskräck	N80	336			
paradisgräs	DLM81	18			
paradiskropp	N47	278	305		
parasolldag	F108, Ark	360	367		
parkvalv	FU99, 102	267	268	400	
passadvind	S6	351			
pastellsaft	C53	193	361		
pelarljus	Ark	431			
pelarskog	No128	293			
pepparblick	Ark*	298			
polartak	N49	101	312	313	314 317
pollenbrödsnäsa	Ark	431			
poppelklaviatur	RUM25	199			
proppmättnads-					
timme	T25	309			
prosabox	TDB69	276	290		
puthjul	GT103	101	362		
pyramidberg	N37	271	302	306	

silversopor	N100	239	263	273	297	379	380
silverspringa	VU8	233					
silverstrimma	No47	397					
silvervind	GT19	70	109	273	381	388	
sinnesfjun	TDB93	366					
sinnesord	DLM101	142					
sjöspegel	TDB59	393					
skaparesjäl	S49	118	142	145			
skaparlåga	C12	145					
skaparsken	C12	145					
skeppareljug	N66	118	142				
skimmerben	TDB105	395					
skimmerfäste	LES20	99	395				
skimmertimme	Ark	332	348				
skogsskugga	Ark	430					
skorstensfejare-							
viske-							
tillverkare-							
förbunds-							
kongress-							
presidie-							
kateder-							
virkesflisa	Ark*	155	157				
skovelhand	LES72	267	271	339			
skratthus	N84	276	397	398			
skrattjusning	RUM25	199					
skrämnel-							
katedral	D16	323					
skränkör	P138	99					
skumpatakt	DLM88	101	119	145			
skymningsblomma	No35	343					
skymningsbård	C67	280	421				
skymningskvinna	No35	343					
skymningsskog	Ark	435					
slaghagel	V97	24	25	276			
slagridå	V102	24	25	275			
slantregn	N51	268	297				
slingerstig	LES57	101	321				
slängkyssrop	GT64	362					
slöjlek	N86	306	397	398	403		
småkonst	LES40	101	281				
smållillkryp	DFJ37	101					
smårum	D64	101					
småskimmer	V85	101					
smållmarg	N38	99					
smörklimps-							
blomma	Ark	298	427				
snusadel	VTK59	318					
snusbal	VTK59	318					
snushus	VTK59	319					
snuskedja	VTK59	318					
snuskonung	VTK59	318					
snusmillionär	VTK59	318					
snusskymning	NB295	317	318	348			
snussläkt	VTK59	318					
snustempel	NB297	317					
snustunnel	NB297	317	323				
snöfågel	Ark	430					
snögrus	LES25	303					
snökrage	Ark	302					

snökåpa	C24, GT90, Ark	258	301	402	409			
snömadrass	Ark*	301						
snöridå	Ark*	301						
snörök	DLM60	297	301					
snötanke	T53	292						
solbjälke	DLM25	108	193	239	268	269	302	303 325
solblinkning	T33	108	414					
solbok	V94	108						
solbro	N140	108	312	348				
solbugning	N89	108						
soldag	V21	108						
soldån	AB6	108						
soleker	LES34	108	268	302	387			
soleld	N51, N125, DLM100, T30, Ark	108	258	268	297	302	405	406 409
solfjäderspel	DLM113	108	315	365	396			
solfäll	T18	108						
solgardin	Ark	295	303	390				
solglasyr	Ark	365						
solglimsslant	Ark	302						
solgravvård	A175	108	158	160	161	335	361	
solhjul	V130	108						
solkraft	P124	108						
solkropp	LES13	108						
solluft	GT44	108						
solnamn	V94	108						
solnedgång	No123, P36, C90, C91, A19, A199, GT75, V39, DLM80, T27, LES35, LES57, Ark, Ark	17	255	256	257	342	391	392
solnedgångsskog	Ark*	427						
solord	DLM102	108	289	441				
solrök	No112, V65	268	297	302	412			
solrökshage	V65	108						
solrött	No52	108						
solsilver	Ark	273						
solskensblix	DLM40	108	302	365				
solskens-								
historia	T21	326						
solspegel	V12	108						
solspjåla	T62	108	158	268	302	425		
solstirr	Ark	431						
solstorm	S34	108						
solställe	LES19	108						
solsötma	Ark	298	394					
solvind	C55, V65	108	254	336				
sommaral	T58	331	344	384				
sommarande	UFG9	233	235					
sommarbacke	DLM60	108	344	384				
somnardrott	N140	312	383					
somnardröm	P66	108	285	384				
somnardörr	C32, V121	108	258	386	387	388	424	
sommargnom	Ark	384						
sommargräs	Ark*	384						
sommarhorn	T63	181	428					
sommarinsjö	Ark	384	394					
sommarkärr	LES18	108	344	384	414	415		
sommarmark	C30, C39, T64	70	384					
sommarminne	DLM44	384						
(sommar människa	-	383	- used about HM, not by him)					

sommarnatt-									
slända	Ark	431							
sommarord	DLM101	384	441						
sommarrop	Ark*	384							
sommarsekkel	V21	384							
sommarsjäl	DLM24	385							
sommarskog	DLM100, Ark	344	384	435	436				
sommarspråk	LES7	384							
sommarstig	Ark*	384							
sommarstjärna	A181	278	385						
sommarsång	V90	384							
sommarvalv	Ark	384							
sommarvargfolk	Ark	419							
sommarvatten	A165	384	385						
sommarvimpel	Ark	384							
sommarviskning	T15	384							
sommaräng	DLM79	344	384						
sorgesammet	Ark	367							
sotnatt	N121	271							
spegelben	A73	320							
spegeldal	A73	320							
spegeldans	A73	320							
spegelgräns	Ark	423							
spegelgrönska	UFG9	233	235						
spegelklyfta	A73	320							
spegelsken	LES60	393							
spegelyta	Ark	423							
spektralvinge	DLM114	101	315	365					
spelepipa	P44	130	131						
spindelslöja	Ark*	295							
spinkbensafton	T44, LES17	193	200	323	419				
spjutregn	No62	268	297						
spjälverk	T66, Ark	366	425						
spjärngrund	A173	99							
språknät	Ark	6	432						
spänststuvning	Ark	368							
spöknatt	S68	126	369						
stendörr	V123, DLM50	388							
stenveck	LES31	339	340						
stickbarr	P58	99	101						
stiltjerum	GT24	362							
stiltjevärld	A23	362							
stjälkkäpp	Ark	269	346						
stjälkpipa	Ark	390							
stjärndjup	V37, DLM124, Ark	130	131	132	258	306	401	402	409
stjärnebarn	S19	130							
stjärnemängd	DLM124	130	132						
stjärn(e)rök	DLM124	130	132	145	297	401			
stjärnevimmel	ML163	130	339						
stjärnglans	C19	130	131	404					
stjärnhav	C42, V94	130	258	268	280	297	400	401	409
stjärnhaus	Ark*	303							
stjärnljud	Sjömannen 1930 nr12	31	441						
stjärnljusläp	GT71	303							
stjärnsil	Ark	306							
stjärnskog	V94	130	280	401					
stjärnsting	D15	130	341						
stjärnsvärm	D15	130	339	341					

stjärnsyntax	A161	130	288	362		
stjärnsådd	T60	130	192	194	268	288 335 426
stjärntjänst	Ark	402				
stormfjäder	N27	279	280	299	354	
stormhatt	T69	323				
stormsång	T11	254				
stormsömn	KF32	199	352			
stormvind	S48	14				
stormväg	FU106	238				
straffdoms-ur	A137	115	137			
struntbegär	P132	311	405			
struntsjäl	P132	309	311	405		
stråmiljon	T62	309				
stupdöd	N29	99	101			
stålhynda	No40	279	298			
stämningsdöd	TDB83	412				
stänkväg	T36	99	333			
sugarfot	N125	128				
svepräg	No111	99				
svirrhopp	N128	99				
svältsekel	LES48	99				
svärdsskam	N22	355				
synrum	Ark	433				
sällhetsord	Ark	437				
sällskapsmoln	Ark	306				
sömnssång	LES75	407				
talmängds-						
filosof	A102	105	106	400		
talmängdsslass	A102	105	106			
talmängdsman	A103	105	106			
talmängds-						
universum	A103	105	106			
tankegröt	Ark*	298				
tankeocean	Ark	434				
tankekrift	DLM48	18	19	390		
Tany-linje	A121	51	104	138		
Tebe-stråle	A35	51	138			
tempelskog	P92	271				
tensorlära	A58, 63, 144, 209					
	D23	138	258	347		
tidregn	Ark*	297				
tidspiska	DLM58	365				
tillfälles-						
fjäril	Ark	424				
tillfällighets-						
valv	V115	70				
tjugonedags-						
knut	GT95	102	330	348		
tjänarinnegrän	N30	298	302	403		
tonträffstimme	Ark	431				
tork-ria	LES21	115	137			
tornhjälm	N76	269				
tornvärld	GT50	279				
torvupptagnings-						
över-						
uppsyningsman	VU123	154	155			
tottmolnshjul	Nm89	267	268	304		

tranbärs afton	DLM17	422						
trafikbårhus	V115	70	329					
trasfröken	LES49	284						
trastrop	V12	368						
trollhjässä	N24	353	354					
trollos	TDB95	426	428					
trollräv	Ark	426						
trolltjärn	Ark	426						
trollvision	N24	353	375					
trutmun	V64	101						
trygghetsvadd	V61	268	292					
träkmånskråka	Ark	331						
trädgårdsmästar- skämt	FU96	38	158	159	161			
träindustri- arbetare- federations- förhandlings- metodiks- lärobokspärms- utsmucknings- detalj	Ark*	155	157					
träö	KF32	441						
träsprits-Janne	No53	115	139					
tröstareörngott	N88	117	142					
tundreklot	A7, AB1	400						
tunnelrot	N25	268	269	270	353	354		
turkosis	Ark	389						
turkosvalv	Ark	365						
tusenflykt	GT45	102						
tuvefly	No118	130	131					
tuvkrets	T45	130						
tuvull	P99	130						
tvivelkväll	Ark	433	435					
tvättsvampsnäsa	KF7	233						
tyfongata	KF32	352						
tyngdkraftsgold	A201	105	122	347				
tyngdkrafts- rubbning	A158	105	122					
tyngdkrafts(s)- verk	A12, A202	106	121	122	159	161	162	163
						164	166	330
tyrsoslampa	A75	51	104					
tåreflod	DLM18	327						
tärningsblick	DLM34	193	321					
tärningsfall	DLM34	321						
tärningshagel	DLM34	321						
tärningsöga	DLM34	321						
töckenfot	Ark, Ark	302						
Universalhut	N15	71	101					
uppbrottshingst	RUM7	233						
urfrö	No86	109						
urkraftslopp	LES13	106	109	280				
urkraftsväsen	S65	106						
ursprungs- gestaltning	DLM126	15						
ursymbol	Ark	431	434					

ursång	No121	109			
urtidsblock	T18	105			
urtidsdimma	V67	105	109		
urtidsdröm	T77	105	106	426	
urtidsgrund	GT59	105			
urtidslåga	A87	105	109		
urtidsport	V51	105			
urtidsvilde	S65	105			
urvatten	No26	109	357		
utebyrå	Ark	276	277		
utflod	DLM91	102			
utplåningsdunkel	NB297	317			
utsiktskorg	T12	105			
utsiktsrum	A146	105			
utsiktsruta	P100	105			
vildråk					
vinseltur					
vinsörp					
vaggsyn	GT 101	326	331		
vagnsgladiator	V198	280			
vallmoklut	A180	106	303		
vallmovinge	C66	106	361	418	
vampyrsmmet	GT84	200	359		
vanefana	Ark	332			
vanefras	NB265	4			
vaneord	NB264	4	5	244	
vattenarm	RUM120	407			
vattenbacke	Ark*	303			
vattenbambu-					
skott	N79	108	161	162	
vattenberg	Ark*	303			
vattenbild	UFG9	235			
vattenbrand	N84	108	301	334	397 398
vattenfall	No47, NB6, C62, T34, Ark	256	257	391	397 398 399
vattenfradga	LES15	108			
vattenglim	A165	108	385		
vatten-himalaya	RUM47	352			
vattenhimmel	UFG9, T42	108	233	235	394
vattenkammare	Ark*	303			
vattenkavel	Ark	301	303		
vattenmoln	No107	108			
vattenpärla	DLM99	108	194		
vattenros	T40	108			
vattenrädsla	N86	108	397		
vattenrök	T34	108	268	297	399
vattensal	Ark*, Ark*	303			
vattensiden	Ark	303	432		
vattensilver	Ark	272	297		
vattenskog	P95	24	25	108	276 299
vattenskugga	V98	108			
vattenskuldra	N32	108	193	268	301
vattenslutning	P126	108			
vattenslöja	Nm84, T31, Ark	108	258	275	276 295 303 403
		409	412		
vattensnö	V41	108			
vattensommar	LES64	108	324	337	
vattenspegel	C67, LES14, LES60, Ark	393	418	421	423

vattenspegling	V74	108	199	359		
vattensten	Nm67	108				
vattenstillnad	T36	108	250	394		
vattenstöt	T63	108	428			
vattensång	C93	108	254	261		
vattentundra	No21	108	263	275	303	
vattentyg	V98	108	268	269	303	394
vattenvecka	T58	108	331	337		
vattenvidd	A27	108				
vattenvägg	Ark	296	303	389	399	
vattenängel	A149	108				
Weibullsdräng	N110	110				
Venusbuss	A80	110	332			
venusfolk	A35	110				
Vensträsk	A81	110				
vildhalm	Ark	394				
vildrökelse	TDB95	426	428			
vimpeltur	Ark	381				
vindbro	N140	312				
vindklocka	S25	310				
vindrum	D65	383				
vingsång	Ark*, Ark*, Ark*	299				
vinterblåelse	Ark	389				
vinterhäst	P63	344				
vinterkröning	DLM88	119				
vinterlakan	VPM7	233				
vinterord	DLM101	441				
vinterplåt	Ark*	301				
vinterskog	C24	402				
vinterspik	TDB41	368				
vinterstycke	N49, DLM60	265	280	314		
vinterträd	DLM92	344				
vinterås	LES6	344				
virvelgång	Ark	402				
virvelyrsel	Ark	372				
vitpälstak	N49	101	161	162	164	271 314 317
vittnesrop	A83	142				
vresgran	T10	129				
vråherre	N41	370				
vrålsjö	KF149	263				
vågspel	GT101	326	331			
våtrök	TDB60	280	297	301		
väljarcell	A16, A24	347				
välljudsfågel	D43	333				
väntansläge	V115	70				
världsblixt	Ark*	372				
världsbläst	DLM20, DLM49	258	369	370	371	
världsbal	Ark	372				
världsdröm	N46	11	12	369		
världsöd	C81, DLM43	68	258	369	370	371
världsörr	V121	193	387			
världs-eldsvåda	Ark*	372				
världsfrost	DLM9, Ark*	369	370	371		
världsfrukost	GT84	200	359	370		
världsfyr	DLM121	369				
världsfönster	Ark	373				
världsförvand- ling	D41	371				
världs- gestaltare	Ark	373				

världsglädje	V121	387			
världsgrimas	A99	193	370	419	
världsgrotare	Ark	373			
världsklocka	DLM7, Ark*	365	369	371	
världskrans	Ark	371			
världskropp	N41	370			
världskänsla	N10	370			
världsliarm	Ark	372	430		
Världselimpa	N14	71	109	370	
världsmörker	P133	370			
världsnatt	GT104, Ark*	370	371		
världsnomad	RUM7	109	233	369	
världspuls	DLM30	369			
världsrum	DLM126	369			
världssjäl	S68	126	369		
världsskyffel	No18	109	370	371	
världssorg	DLM128	15	258	329	369 370
världssäll	Ark	373			
världstarm	Ark	372			
världsvind	Ark	371			
världsvrå	Ark	374			
världsvadis	Ark	372			
världsåska	Ark*	372			
världsöde	Ark	374			
västermantel	N47	278	304	305	
vävkonstnär	VTK357	318	323	325	
Yedis-adel	A118	138			
yessertub	A177	51	104	347	
Yko-nio	A11	51	98	104	136 137
Zeusplanet	D57	110			
åldersek	Ark	434			
ångermässa	A135	333			
ångersång	A135	333			
ångestflöjt	Ark	372			
ånggolv	C76	278			
ångkar	N86	281	305	306	333 397
ångkind	N137	278	284		
åskmolnsbär	LES46	271			
åskslöja	N84	281	284	295	304 305 397 398 403
åskvägg	C54	296	388		
änlabord	Ark	437			
änkdok	A139	127	145		
äppelvind	Ark	368			
ödeskurva	VU8	233			
ödesskimmer	N21	142	355		
ödleglimt	ML165	30	193	276	277 282 351
ögonabryn	A125	125	126	142	145

APPENDIX E:

REFERENCES OF ARCHIVE POEM COMPOUNDS QUOTED OUT OF CONTEXT "Ark*" in Index of compounds (Appendix D)

- algtapet** Naturen.../---
med hemvana koljeögon
betraktar den algtapeterna
i vattensalen.
("Överallt allestädes"; see also Appendix C)
- bourgognernäsa** Naket utställda med bourgognernäsor och
ballongrunda
nakenmagar på prinsesstuvan.
("Ivar Arosenius")
- cementhimmel** Marsvintermånad utan vändpunkt
grå cementhimmel och snöslaskets virvlande
tombola.
("Marsvintermånad")
- eldkappa** Lönnen är höstens träd
Den skakar sin eldkappa runt taken.
("Lönnen är höstens träd")
Nu tar den lysande förgängelsen fram sin färg-
låda.
Hösten har börjat blåsa.
lönnen skakar sin eldkappa över taken.
("Nu tar den lysande")
- eldlöv** Runtom en källa som regnet skapat
blossa dess eldlöv i kranslika högar.
("Höst")
- froströk** Björkens grenverk blir en vinterhäv
som i luften över insjöns is
tättnar till en slöja, fångar froströk.
("Vintervassen")
- frostslöja** De isblå molnen fälla lätt sin last
svänger i alla rymder sina frostslöjor.
("De isblå molnen")
- gasgolv** ...breddas kvällens dimmor
svänger in i tranbärsviken som de långsamt
överhöljer
med ett gasgolv.
("Långsamt töjda")

- glödhög** Lönnen... / ---
fäller sina sällsamt utspärrade blad...
De ligger som glödhögar under träden.
("Lönnen är höstens träd")
- De oräkneliga bladen hopas som glödhögar.
("Nu tar den lysande")
- granhav** --- / när en sångare sjunger
från en topp i granhavet
rakt under flygmaskinen.
("Skogsdalen söker")
- gärsgårdsorm** Gammal gärsgårdsorm av gråsten utåt heden.
Enar i blåst och kattfotshällar.
("Gammal gärsgårdsorm")
- havsmyra** Den stora vågen...
...med skummet vindupprivet som en korallgren
störtar den dånande samman i sitt salt.
I fallet snubblade den på en gammal tramp
en djupt nedlastad havsmyra
som låg där tungt på kurs.
("Ur stormen")
- himlabomull** Snöstormen pressar sina raserier.
Hårdpackad himlabomull stänger passet.
("Snöstormen")
- hängväv** ...Dimman bara tättnar. / ---
Dess enorma hängväv tynger sinnet,
släpar som en gråvit säck längs jorden.
("November")
- höstguld** Barnen pulsa förtjust i de blossande
lövdrivorna,
det lättfångna höstguldet.
("Lönnen är höstens träd")
- insjösidan** Här levde vi en sommar,
såg vattenstarren växa upp och insjösidan
brista.
("Brev om en insjösommar")
- islie** Kölden smyger nyskäppt in islien
i skörfrusna vassar.
("Hela julkortet")
- isrigel** Bäckens försök att porla tystnar av,
stänger för natten med isriqlar i suckande
frostkärr.
("Förvärskvällen återtar")

- jättejärl** Ljusa vackra segelbåt, / ---
Skrovets underbara käril
obeskrivligt skönt i form
och däröver bildar seglen
oceanens starka jättejärl.
("Ljusa vackra")
- klöverdocka** Nu kommer bina, surret stiger
ängen sjunger, klöverdockan svänger
med kumarinets rökelse.
("Jag ser en fjärl")
- köldrök** Strandgranar reser sig
vinterkåpade ur snön.
De kringdunstas alla av köldrök
som kryper fram och åter
natten lång,
på den isbelagda insjöns snögolv.
- lövkyrka** Sommarens klockor ringer in bejakelsen
i sina lövkyrkor.
("Den opålitliga våren")
- marsslakan** Var och en gömmer rester av vintern instoppade
under solkiga marsslakan
/changed to snömadrasser/ ("Marsvår")
- molnsnigel** Ljudets hastighet nämner man i dag
som medelfart för molnsniqlar.
("Hastigheter" and "Fartkurvan")
- myggrök** In mot kaffemörka granspegelskuggor
virvlar myggröken bort.
("Morgonsolen tindrar")
- orientalmattknytareförbundsordförande-
klubbsskaftsknappspricksmolekyl** (See p519)
- pepparblick** Reumatismen kommer ur gränderna, men
humöret skall man hålla uppe,
skrattar gumman med ett sillfjällsglim i
pepparblicken.
("Himmelen är blå")
- sidenroder** Fladdrande framleds och sidleds,
vrider de sina sidenroder
och försvinner över ängarna.
("Fjärlarna")

vrider sina sidenroder
och försvinna som blinkningar bland snären
in i sommaren.
("Med sina lätta")

skorstensfejarevisketillverkareförbunds-
kongresspresidiekatedervirkesflisa

(See p519)

snömadrass (See marsslakan in "Marsvär" above)

snöridå Sparvar som fallit från grenar vid snöridåernas
fall
pepo på minnets beställning att vintern var
gnistrande kall.
("Juldiktsförsöket")

**solnedgångs-
skog** Inte ens längtan riktar sig hit.
Skog och myr förvillar bort allt,
med avsikt låter den spillkråkan
med blödande nacke och i sorgdräkt ropa ut
att här är de frånvända solnedgångsskogarna.
("Nordlig ödemark")

sommargräs Gräshoppans stråke är glatt.
Så liten hon är
känner hon hela sommaren dö i sitt hjärta
och ingen förstår henne bättre
än solen
som nu kommer för dåligt till på himmelen.
Hit men inte längre gick det att klara
sommargräsen.
("Gräshoppans stråke")

sommarrop Den gör sig en göksocken nära intill,
slungar klart ut sina sommarrop i ringar.
("Gökarna gal")

sommarstig Vintern samlar snö.
Där sommarstigen har gömt sin ringling
finns en hemlig åder hän mot sommarens hjärta.
("Träden är nakna")

spindelslöja Över gräset ligger en spindelslöja
nät vid nät, den håller vätan bunden.
("Över gräset")

stjärnhus Allt som hände då sker både jämnt och sällan.
Kvällen hängde stjärnhus över källan.
("Daggen föll och skymningen blev tät")

- tankegröt** ...de ordrika skenupptäckterna i berömda tankegrötar med deras förmenta mandelfynd.
("Det finns i enkelhetens sätt"; see also p VII)
- tidregn** En snart avskuren soltimme
tickar sig fram genom gräset...

världsbiljet delar ut och sprider sig
som ett sista tidregn av
sommarens sekunder.
("En snart avskuren")
- träindustriarbetarefederationsförhandlings-
metodikslärobokspärmutsmyckningsdetalj** (See p519)
- vattenbacke** Längst ut från alla land går bara havet själv,

Där rulla tunnorna
för vattenbacken ner i sjömansärens dal.
("Storm")
- vattenberg** Då såg vi...

att vi alla var både i skummet och i skeppet,
att vi var bergtagna av vattenbergen.
("Det är")
- vattenkammare** Kom till dem ibland,
till de levande i havets vattenkamrar.
("Havet flyger")
- vattensal** På mörkögda källställen
dyker doppingen, smidig
akrobat i vattensalar.
("Ur sitt gyttjebad")

(See also algtapet in "Överallt allestädes"
above)
- vingsång** Myggens vingsång besjunger i närstrid
vandrar som välkommen blodmat
och kärret som älskat hem.
("Granskuggan och tjärnens ljusspegling")

... myggornas vingsång besjunger
skogssagans vattenhem.
("Granskuggorna och tjärnens spegling")

Svanen styr skön fram på sina vatten
Den flyger dessutom på ett skönt sätt däröver
ännu idag med en vingsång som i svansagorna.
("Hur man än vrider")

- vinterplåt** Men när vinterplåtarna lossnar
och solen kysst dem till allenast vatten
då skall vårt löfte få bredare plats, var det
lovat.
("Kobrokig")
- världsblixt** Nödvändigt är.../---
att dagligen gå ut och samla ihop
sina skingrade delar,
att hitta dem i snåren
där de kastats åt alla håll
av världsblixten.
("Nödvändigt")
- världs-
eldsvåda** Världsåskan bullrar ständigt,
dess grymma vagnar bullra
i alltid något fjärran.
Tidningen kommer. Du läser om land efter land.
Världs-eldsvådan flyttar sig, byter ställe
irrigt som i pyromanens virriga eldspel.
("Världsåskan")
- världsfrost** Hur länge skall du i orubbat rike
undgå den världsfrost som tecknen bebådar.
("Krökt som en"; lines later crossed out)
- världsklocka** Timvinkeln ändrar sig punktligt,
världsklockan går och går.
("Längdgraden")
- världsnatt** Skrämmande för tanken
är också de solar som plötsligt bryter samman
och sedan slungar ut sig
i alla riktningar i världsnatten.
("Det sköna och det svåra")
- världsåska** (See världs-eldsvåda in "Världsåskan" above)

Oriental mattknytare för bunds ord för andra klubb
skafts knuffar prickar om de kylen

Skorstensfejare viske till verkare för bunds kongress
presidie kateder viskes flisan.

Träindustri arbetare federations förhandling, 2 melo-
dikskära boken påms ut smycknings detaljen

(On reverse of "Bildlekar")