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**‘Occasional coinages in English advertising’**

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## INTRODUCTION

The emergence of occasional coinages in any language is an ongoing process that requires a lot of attention and a deep linguistic analysis and research. The emergence of new occasionalisms never stops, and there is a constant need to study them in order to measure the creative potential of a particular language. Occasionalisms are extraordinary, individual, creative words that easily attract people's attention.

Advertising has become one of the most powerful communication tools used by marketers. In order to influence customer's imagination, advertising text should be filled with some interesting adjectives to describe the service, and contain catchy and concise phrases to make customers read the advertising.

Advertising is of special interest for our research, because its language actively uses occasional coinages that convey brightness and originality of the advertising text and affect the target audience. Occasionalisms make the advertising text unusual and more interesting.

During our research we found out that advertising and occasional coinages are not frequently studied, although new occasional words appear in advertising every year and they are always open for further research. Thus, **the topicality** of the topic is determined by the need for a deeper linguistic study of occasional coinages in the field of English advertising and their lack of study.

**The aim of the bachelor's paper** is to identify occasional words in English advertising in magazines and Internet sources and investigate them from a linguistic point of view: to study their phonetic, semantic characteristics and methods of their formation.

In order to achieve the aim, it is necessary to fulfil the following **tasks**:

- to determine the concept of 'occasional coinage' in linguistics;
- to define advertising as a linguistic phenomenon;
- to study the question of occasional words classification in linguistics;
- to outline the role of occasionalisms in advertising and its functions;

- to analyse peculiarities of occasional coinages usage in advertising text;
- to describe the ways of occasional words formation;
- to identify occasional words in English advertising;
- to provide the phonetic, word-formation and semantic analysis of the identified occasional coinages in English advertising.

- to identify word-formation models by which occasionalisms are formed in English advertising;

**The object** of the paper is occasional coinages in English advertising.

**The subject** of this paper is the main linguistic characteristics of occasional words in the advertising slogans selected from various Internet sources.

In the bachelor's paper presented we have used **the theoretical background** that makes up the essence of the problem of studying occasionalisms. The most significant works are of such foreign linguists as O. A. Zemska, A. H. Lykov, R. Ju. Namitokova, E. V. Pozdeeva, N. I. Feldman, Je. I. Hanpira etc. Among the Ukrainian linguists, occasional words have been under the analysis of the following scientists as A. R. Zubryk, O. V. Rebrii, V. I. Holtvian, K. P. Nykytchenko and many others.

**The research material** of the paper is a body of **87** advertising slogans of different brands in which **110** occasional coinages were found. The slogans were sampled for the analysis on the random basis from the Internet sources (by different brand names and keywords 'advertising slogans', 'extraordinary slogans', 'car advertising', 'cosmetics ads' etc.) and the official pages of certain brands (mainly fast food, cosmetics and car advertising), English newspapers and magazines, namely *The Sun* (2018-2019), *Cosmetics* (2013), *Vogue Australia* (2015).

During the research, the following **methods** of the analysis were used: the method of component analysis, the method of contextual and interpretative analysis, semantic analysis, word-formation analysis, quantitative analysis, descriptive-analytical method, as well as the method of direct observation followed by the generalization of the results.

**The novelty** of the research lies in the fact that most of the selected occasionalisms have not been previously analyzed.

**The theoretical value of this paper** lies in an integrated approach to the study of the chosen vocabulary layer, its role and functioning in advertising. The main characteristics of occasional words are studied and generalized on the theoretical material of domestic and foreign scientific literature. An attempt was made to investigate occasional coinages in advertising slogans on phonetic, word-formation and semantic levels.

**The practical value of this paper** is determined by the fact that numerous examples of occasional words may be used for further studies devoted to the analysis of advertising discourse. The results of the analysis can be useful to Ukrainian students who study English, educational institutions, and the results also may benefit advertisers' practices to improve effectiveness and impact on the target audience.

The bachelor's paper consists of introduction, two chapters, after each chapter conclusions, conclusions and the list of references.

The first chapter includes the theory of occasional words, their main characteristics, the ways of formation and functions from a linguistic point of view.

In the second chapter, the examples of occasional words in English advertisements are analysed in order to demonstrate their peculiarities on the level of phonetics, word-formation and semantics.

In the conclusion, the results of the scientific investigations have been summarized.

In the list of references, the sources which have been used while conducting the research are listed.

# 1. OCCASIONAL COINAGES AS EFFECTIVE DEVICES FOR ADVERTISING MESSAGES

## 1.1 Advertising as a linguistic phenomenon

The end of the 20<sup>th</sup> century is characterized by the significant historical changes in the social life of the world. Advertising has deeply entered people's consciousness and become a part of everyday life of people. The total expansion of advertising into all spheres of social, political, cultural and private life attracts increasing attention of researchers from various points of view. Linguists also do not stand aside from this powerful phenomenon, which requires a detailed consideration, analysis and classification. All processes in the society are in close connection and interdependence from the language. Knowing the language laws gives the possibility to detect a certain pattern of social dynamics and cultural life, as well as the tendency for future development. As a consequence, linguistic studies go beyond the theoretical and descriptive knowledge and acquire a wide practical application in the modern society.

Nowadays, the notion of advertising and its definition undergo permanent modifications. There are many approaches to the understanding of advertising as a result a variety of criteria of this phenomenon are taken into account. *Cambridge Dictionary* defines an advertising as "the business of trying to persuade people to buy products or services". According to the definition of G. Belch, advertising is any paid form of impersonal message about an organization, a product, service or idea presented by the specific advertiser [30, p.11]. A drawback of this definition, however, is that the main focus is on the channels of transmission and the chain of distribution of advertisements, but the object and function of this phenomenon are omitted.

Taking into consideration the advertising language, it is worth mentioning that the written part of the advertisement is not the only element of the message and works in connection with the visual and acoustic representation in order to touch people and have some influence on their consciousness. A. Bakanauskas declares

that usually, a promotional text consists of a slogan, a title, the main advertising text and additional phrases [29, p.132]. The above-mentioned components are not always present, although the advertising headline is almost mandatory. The presence of other parts is determined by the type of goods or services and depends on some other characteristics. All parts of an advertisement are united, interrelated and they interact with each other, thereby, the omission of one element can cause changes in the whole advertisement.

A slogan is a short, attention-catching, easy to remember and to keep in mind phrase which encourages and promotes the audience to use the company's service or buy its production during a special advertising campaign [41, p.12]. Such a slogan is expected to be an independent linguistic unit, succinct, accurate and memorable, which is able to express the competitive privilege of the product or service.

According to G. Cook, advertisement is not as an immovable object, but it is a "dynamic synthesis" of many components which comes into being through them [31, p.3]. That means that any element used in the advertising message is aimed at the same result: each component is performing its specific function, but at the same time they all are interacting, working together in order to catch the consumer's eye. On the other hand, A. Bakanauskas outlines that the most essential element of an advertisement is its text message [29, p.132]. Text is recognized as a linguistic symbol representing some condition, operations and feelings, consequently touching the recipient to react in one way or another.

This text message is intended to inform the current and potential customers about a particular product, service; to influence the consciousness of the recipient of the advertising text, to urge them to buy. To make the advertising message to influence the recipient, a variety of expressive means are used: phonetic, lexical, grammatical and stylistic. In advertising texts, a customer's attention is drawn in all possible ways: phonetic, graphic, morphological, word-formation etc. Obviously, advertising should be considered not only in terms of marketing, but as a linguistic phenomenon that performs informative and pragmatic functions and has a certain object, purpose and properties.

One of the primary tasks of advertising, alongside with providing information, is to influence the recipient. The concept of influence is diverse and ambiguous; this means that it carries some psychological impact, mainly verbal influence that in the broadest sense of the term indicates verbal communication.

Some advertisers prefer the unsustainable use of words, when their meaning varies from case to case or they introduce deliberate confusion through the use of words in unusual ways, or ambiguous terms, unconventional combination of words etc. Excessive figurativeness of speech and the use of words to describe what they basically cannot signify may be considered as one of the most popular techniques of advertising language. Besides, the usage of occasional words may cause a real confusion in people's minds.

Advertising language is full of occasional words as they can signify various things to different people. The most popular way to create the advertisement is by blending specific and nonce words, their denotative and connotative meanings. This advertising technique is considered to be extremely useful, since it is possible for the advertising company to mean one thing by a word, knowing all the while that the average customer will guess the meaning that is something completely different.

Advertisements, as a tool of communication, have the deliberate influence of convincing the people and encouraging them to act. In fact, an advertisement must be created in a way which manipulates the customer's behaviour, encourages him/her and accordingly, results in buying. To get this goal, advertisers should be extremely persuasive in order to convince other people to change their attitudes in relation to some specific product through the perception of a message. The stronger the persuasive element in the text, the more the addressee is likely to stretch his imagination, to make his choice.

Advertising has its specific language that focuses on the recipients 'attention with the objective to impact them positively. G. Cook claims that advertising texts use a play on word, story-telling technique, photography, animated cartoons, puns, and rhythms in ways to be mindful, pleasant, interesting and entertaining [31, p. 3]. Concerning lexical peculiarities of advertisements, Kress and Leeuwen outlines a

few specific elements, which play the key role in advertising texts. One of them is a coinage defined by *Longman Dictionary* as a word or a phrase that has been recently created. Advertisement should consist of such words which are bright, catchy and memorable. What is more, adjectives are of great importance in order to persuade buyers that these vice or goods advertised are of the best quality. Sometimes, compound words can be useful as well, especially when they provide more opportunities to build a kind of ridiculous and memorable effect. Occasional words are powerful and seductive which match the intention of the advertising companies. Customers are manipulated and convinced to purchase the advertised product immediately. The important element of lexical peculiarity of advertisements is the disjunctive clause that is an exceptional element of the commercial language. It is used in print advertisements, as newspapers and magazines. A disjunctive clause cuts the utterance into separate elements with the binding device of a full stop, dash, hyphen, semi-colon etc. By doing it in this way, the advertisement captures the customers' attention.

First of all, among attention catching tools startling images [41, p.5] such as colourful themes with a famous celebrity or with shocking episodes of an earthquake is able to capture human's attention: people instinctively pay attention to bright images. After their attention has been caught, customers do not just read an image in isolation, they pay attention to the verbal text that accompanies images. It is the second attention seeking device which is vitally important for the verbal text of advertising, it may use handwriting or typed print, different fonts and styles, different sizes, shadow or emboldened typeface. It is obvious that advertising language plays a meaningful role and the more unusual, original and exceptional advertising is, the bigger the chance it has to attract audience attention.

On the whole, the primary aim of advertising companies is to make use of associations that could increase comprehension, recognition, as well as perception, establish strong mental picture and encourage a customer by different linguistic means, used in advertising texts.

## 1.2. General characteristics of occasional coinages

### 1.2.1. The concept of occasional coinages

In today's fast-paced world, the vocabulary of a language is constantly changing: new words enter and obsolete ones disappear. The appearance of new words is an uncontrollable process. Most of them people create out of necessity, as new phenomena and concepts appear in the world, but also some creative and even bizarre words are coined for a specific occasion. Some of the new words are fixed in dictionaries and acquire the status of neologisms, and others are rejected, remaining as occasionalisms. To determine the significance of occasional words and interpret them correctly, it is important to study their structure, reveal the meaning of its constituents and present different points of view on this problem.

Such a notion as occasional coinages refers to emotional expressive vocabulary. Occasionalism helps to convey feelings, emotions; it is a means of expressive influence on the reader. This is one of the main reasons why linguists are interested in this problem. N. Kryukova says that 'language experts began to consider the problem of nonce words as a separate topic quite recently, probably, because of its anomaly and contradictory nature, although different authors' innovations have always been of great interest to many researchers' [14, p. 175].

Quite a lot of works have been devoted to occasional words (the studies of N.I. Feldman, H. Paul, E.V. Pozdeeva, O.A. Zemska, V.V. Lopatin, A.G. Lykov, E.I. Khanpira, O.I. Aleksandrova etc.), but still the problem of occasional words is not fully investigated.

In the linguistic literature, the term 'occasionalism' is widely used, but there are also a number of terms that replace it, for example, an occasional word, a nonce word, an occasional coinage. Sometimes occasionalisms are called the 'author's neologisms'. The name of the word 'occasionalism' comes from Latin *occasionalis* which means accidental. It is worth noting that every speech unit that appears for the first time is occasional, that's why it is difficult to single out occasional words from similar linguistic units, for example, neologisms [40, p. 532].

Let's analyze the study of the phenomenon of occasionalism in modern linguistics. The term "Occasional" is used to refer to a speech phenomenon that arises under the influence of the context. [15, p. 55]. Linguistic dictionaries give the following definitions:

Occasional word, meaning or phrase means "non-usual", such that does not correspond to the conventional usage, characterised by an individual sense of style, conditioned by the specific context of use" [1, p. 284].

Occasionalism is a word formed from a non-productive model, used only in a given context [24, p. 174].

N. Feldman in his article 'Occasional words and lexicography' (1957) was the first to define the term 'occasionalism' as a word formed according to a linguistic low-productive or non-productive model, as well as according to an occasional (speech) model and created for a specific occasion either for the purpose of ordinary communication or for an artistic purpose [25, p. 65]. He also underlined that there is a close connection between short-lived words and the context which makes them appear, they are also relevant and especially emphatic, but at the same time they cannot exist independently from this very context [14, p. 175].

According to the 'Linguistic Terms Dictionary' by T. Zherybylo, occasionalisms are coinages associated with violation of word derivation laws, violation of word-forming norms. They are individual-stylistic neologisms of a particular author, which are created to add imagery to the literary text. Occasionalisms are "attached" to the context and have an author; they can be created according to unusual patterns [7, p. 232].

L.P. Krysin rather briefly defines occasionalism as a kind of neologisms: a word formed in relation to a given occasion, to a given context [13, p. 34].

Similarly to a potential word, an occasional word is a fact of speech and is not included into the language. It is opposed to usual words. This position is clarified in the research of T.V. Popova, where an occasional word is regarded as a "disposable" lexical unit, deprived of reproducibility and hence absence of historical duration of

its existence, it is not capable of obsolescence, whereas the notion of neologism is contrasted with archaism [21].

A.G. Lykov in his article "Occasional word as a lexical unit of speech" noted that the fact of creating and using occasionalism is a fact of speech and reflects the combination of existing morphemes into words that "have no precedent in the speech experience of native speakers of this language" [16, p. 70].

O. A. Zemska specifies that unlike neologisms, occasionalisms retain their novelty, irrespective of the actual time of their creation [9, p. 228]. It is also worth noting that unlike neologisms, which give names to a new reality or a new phenomenon, occasionalisms 'reaffirm the semantics of a personal attitude towards language and freedom from its power' [23, p. 306]. They do not become stationary words and do not remain in the memory of native speakers.

Another widespread definition of this phenomenon is the following: authorial (individual-authorial) occasionalism is a word or word meaning created by a writer, poet, publicist to denote new or invented phenomena of reality, new or invented objects or concepts [9, p. 67].

D. Crystal defines occasional words as lexemes, created for a short period of time to solve a certain communicative task [32, p. 198].

Such criteria for distinguishing occasional words from other lexical innovations have been used as: lexicographic, which is based on the fact that occasional words are characterized by the irregular use, absence in the dictionary; word-building, which is based on the usage of non-productive or semi-productive models, that are in violation of the general laws of word-formation; expressive-stylistic, the essence of which lies in the fact that occasionalisms are characterized by the highest degree of expressiveness.

The concept of 'occasional words' is associated with the frequency of their usage. Occasionalisms do not live long because they were coined for a temporary use. The given word or meaning is used only in a certain context and is meant only to 'serve this particular occasion'. For comparison, neologisms are new-coined

words that are constantly being introduced into language, often for the purpose of denoting a new concept [28, p. 269].

According to Zyrka, occasional words (in contrast to neologisms), even those formed a long time ago, do not become obsolete, retaining their uniqueness and freshness regardless of the time of their occurrence [3, p. 369].

These words contribute to the vocabulary of any language as they can produce a persuasive effect on readers. That is why we can see occasional words not only in fiction and newspaper essays, but also in advertising. Sometimes advertisers create the whole chains of these nonce words that draw the reader's attention to the key points of the message. They enable copywriters to express a large semantic content in the shortest possible space.

The attention of scientists to the reasons for the emergence of occasional words is explained by the fact that in the modern language there is an active replenishment of its lexical stock. The most characteristic and at the same time distinctive process which can be seen in modern vocabulary is the process of incorporating new units into it [26, p. 321].

The reasons for the emergence of occasionalisms are the following:

1) the need to accurately express a thought (existing words may be insufficient for that);

2) an author's wish to briefly express a thought (a new formation may replace a word-combination or even a sentence);

3) a need to underline the attitude to the object of speech, to give it certain characteristics, evaluation;

4) an attempt to draw attention to the meaning of a word in a peculiar way (E.G. Kovalevskaya) [12];

5) a desire to avoid tautology in language and speech;

6) to keep the rhythm of the verse, to secure the rhyme and the right instrumentation.

7) a desire to give a word or word combination a stylistic shade (G.O. Vinokur) [4];

8) the writer's dissatisfaction with the power of the emotional and expressive side of the word (A.G. Lykov) [15]; an urge to fully exploit the expressive possibilities of a word, an urge to an unusual;

9) a desire to create a subtle play of colours in the text (R.Y. Namitokova)[18];

10) the creation of the effect of colloquialism and overcoming the automatism perception.

The first three reasons are the main ones. Often, the emergence of a new formation is caused by more than one reason [2, p. 121].

The need for this process is determined by the needs of society, which are interpreted in the broadest sense of the word. Occasional words appear not only because of the need to nominate a new reality, phenomenon, occurrence, widespread and significant to the whole of a particular society, but also to reflect the subtle connotations of individual experiences, moods, to give an assessment certain phenomena of the surrounding reality [5, p. 61].

Naturally, there is a disagreement over the interpretation of an occasional word and singling out of its characteristic features. Scholars look at the occasional word from two points of view:

1) an occasional word is understood in a broad sense, i.e. potential words are regarded as a kind of occasional words;

2) an occasional word is understood in a narrow sense.

Potential words are words created according to the productive models of word formation without violating its laws. Potential words are the least dependent on context and, as a rule, are understandable even when used alone [10, p. 25]. They potentially already exist in the language, and only an external stimulus is needed due to the speech situation so that they are used. Potential words, unlike individual-author's words, subsequently easily enter the language [21].

According to the integrated approach (broad sense), the proponents of which are N. G. Babenko, I. Degtyar, V. V. Lopatin, O. H. Lykov, G. Stepanov, occasional and potential words are not distinguished. G. Stepanov believes that potential words

are a part of occasionalisms because they completely coincide. V. V. Lopatin and O. H. Lykov under the general title “occasionalism” understand two groups of words – potential and individual-author’s words [38, p. 182].

A differentiated approach (narrow sense) to understanding the terms ‘occasional and potential words’ is suggested by O. A. Zemska, E. I. Khanpira, R. Hohenhaus etc., saying that the potential word and occasionalism are opposed to each other, but they also may converge. According to O. A. Zemska, a potential word is the realization of word-formation rules and an occasional word is a violation of these rules. Both notions are capable of entering into the active vocabulary, although this possibility is not the same [38, p. 183].

Nowadays, researchers have identified a whole set of characteristics for an occasional lexicon, the totality of which serves as a reliable criterion for singling out occasionalisms from the entire corpus of the language lexicon. According to L.G. Lykov, unlike usual (ordinary) words, occasionalisms are characterised by the following features [15, p.11-35]:

- belonging to speech. Since occasional words are a violation of the lexical norm, the occasional word contains a contradiction between the fact of speech and the norm of the language.

- creation (non-reproducibility). The creation of a new word occurs in the process of the speech act itself. The occasional word is not reproduced, but is created for each specific case, in contrast to the usual.

- word-formation derivability, i.e. an occasionalism is always a derivative unit;

- functional disposability, as an occasional word is created by the speaker (writer) to be used in speech only once;

- expressiveness is a characteristic feature of occasionalisms, while the expressiveness of canonical words is optional.

- context-dependence. As a rule, the occasional word is completely dependent on the context.

- nominative facultativity (optionality), as an occasional word is usually not assigned to any of the 'fragments' of the surrounding reality;

- synchronic-diachronic diffusivity, because the moment of the creation of an occasionalism (diachronic moment) and the moment of its functional coexistence with other occasionals, first of all with canonical words (synchronic moment) are simultaneous;

- individual affiliation (belonging); Belonging to a specific author is one of the main features of occasionalism, that is why they are often called individual-author's neologisms.

- non-normativity is a characteristic feature of occasional words. Deliberate incorrectness, deviation from the norm acts can vary from barely noticeable to obvious.

So, occasional words are individual authorial neologisms, created on the basis of unusual or uncommon or unproductive word-formation models. They are always expressive, exist only in a certain context, and are not reproducible.

Occasional units are also characterized by the features peculiar to for customary words:

- phonetic formality;
- semantic valency;
- non-doubtfulness;
- lexical and grammatical belonging [6, pp. 22-25].

The similar criteria for distinguishing an occasional unit are the following:

- by the sphere of functioning: occasionalisms function in speech;
- by the ways and means of formation: occasional words are characterized by an unusual form or a regular form, in which there are certain irregularities;
- congruence with the norm: occasionals are characterized by deliberate incorrectness;
- by meaning: occasional units are characterized by nominative optionality;
- contextuality: in most cases, an occasionalism is related to the context in which and for which it is created.

- According to reproducibility: an occasional word is non-reproducible, created for a particular case;
- by sphere of use: creation / speech of the author-creator (as opposed to common words);
- by emotional-expressive load: occasionalism acts as a bright expressive means;
- in relation to time: an occasional word is characterised by the preservation of a constant, unchanging novelty of the plans of content and expression;
- in the purpose of creation: the desire of the author of an occasionalism to avoid formulae, the desire to preserve singularity; occasionalisms are often unpredictable [6, p. 29].

Occasionalisms often do not become units of the dictionary, but the most successful and communicatively meaningful or irreplaceable words are borrowed by the linguistic community and end up in the vocabulary of the language.

To sum up, we can highlight several features that distinguish occasional words from neologisms. They are as follows: 1) occasional words are created directly for a particular situation (specific context) and are not used outside of that context; 2) occasionalisms don't have their permanent position in a language, they are absent in the dictionary; 3) the novelty of nonce-words does not disappear in the course of time and they remain extraordinary and unfamiliar to most of people; 4) the appearance of occasional words in the language is always unpredictable; 5) occasional elements are very expressive because of unaccustomed perception and because of special concentration on the content [36, p. 87]; 6) their formation violates grammatical, word-forming or lexical-semantic norms of the language [14, p. 176].

### **1.2.2. The classification of occasional words**

There are many approaches to the discussion of occasionalisms as a linguistic phenomenon. According to the integrated approach, linguists suggest distinguishing

different **degrees of occasionality** of words. The following degrees have been established by N. G. Babenko [2] and R. Yu. Namitokova [18]:

1) First degree. The occasionalisms of this group are standard, potential formations that have been created and used in full compliance with the derivational norms and rules of modern language correlation, for example, *monday*, *cat-Napper*. Often such occasionalisms are formed in everyday life and they are features of colloquial speech;

2) Second degree. Such occasionalisms linguists consider unusual and innovative to a certain extent. Second-degree occasionalisms are not exactly standard formations that have deviations from the derivational norm, which occurred during the formation of an occasionalism, while not creating any difficulty of semantic interpretation: *monomyth* (*the hero's adventure journey, in which he wins and returns home transformed*), *offworlder* (*an alien from another planet*).

3) Third degree. This group of words are completely non-standard, unusual, purely occasional formations whose semantic interpretation is quite difficult and time-consuming and impossible out of context, and the deviation from the derivational norm is significant: *Jabberwock*. Such formations often have no analogues in formation even among occasionalisms.

The analysis of the reference literature and approaches to the typology of occasional words allows us to say that in the modern theory of occasionality the following **types of occasionalisms** and occasional word combinations are distinguished (for both integrated and differentiated approaches): phonetic, lexical, grammatical, semantic, graphic occasionalisms (according to the classifications of N. G. Babenko, E. I. Khanpira, A. V. Rebriy, V. V. Buzarov):

1) phonetic occasional words are absolutely newly-coined words that represent combinations of phonemes that are not fixed in the language. Phonetic occasionalisms are created when a writer presents a sound combination as, believing that this combination conveys and contains a certain semantics that depends on phonetic meanings of sounds the word consists of [40, p. 534].

Such occasionalisms in English are created from individual sounds or unique combinations of sounds, for example: *fnord*, *hippy-dippy*, *slan*. Often the meaning of such words can only be understood from the context;

2) lexical (word-formation) occasionalisms are often created by means of combination of various usual conventional stems and affixes in conformity with the word-building rules or in slight contradiction with them.

The historically established mechanism of word-formation is applied to the formation of lexical occasionalisms, where the new formation is formed out of morphemes that already exist in the language, and it is the crossing of these morphemes that is new: *spanishy*, *horseness*, formed by suffixation, *outsmile*, formed by prefixation and *supermanence*, formed by the prefix-suffixal type.

3) grammatical (morphological) occasional words are new formations in which lexical semantics and the grammatical form contradict each other from the traditional point of view.

This type of words is characterized by a non-standard use of grammatical forms, constructions or parts of speech. Due to the creative development of the lexical meaning of a word, the impossible is made possible in the author's context: *so many if onlys*.

4) semantic occasional words are the result of the emergence of the semantic increment (new meanings) that considerably transform the semantics of an initially-used lexeme, used in an artistic context: *half-blood*. It is worth noting that it is very difficult to identify this type of occasionalisms in a text, because the meaning of a word is conditioned by a semantic increment. Some affixes, such as -ista, -pia, -ism, -pic, -phobia, -pia, -pop, -poid significantly speeds up the process of interpreting the occasionalisms: Oprahphobia, McCainiac [17, p. 82].

5) occasional (unusual) combinations of words are represented by the confluence of lexemes compatibility of which is impossible since it contradicts the law of semantic agreement in consequence of the absence of common semes in their lexical meanings [40, p. 534].

6) graphic occasionalisms are characterised by the highlighting of the whole word combination, a word or some part of it in a larger font. Examples of this type of occasionalism can often be found in journalistic style: in the headlines of newspapers, articles, etc.

Russian linguist E. I. Khanpira also singles out the so-called phraseological and syntactical occasionalisms.

Phraseological occasionalisms is a special group of occasional phrases, which are motivated by a stable combination of words and are built on playing around the ratio of phraseological productive stem and derivative occasional phrases, and connection with the original unit is saved [34]. If an author substitutes lexical components the structure and a part of a lexical composition remain the same, for example, we will wait and hear (L. Lench) - cf. "wait and see".

Syntactical occasionalisms refer to this type of new formations that are created breaking the rules of forming and using syntactical units [40, p. 534], i.e. formations with occasional word order, stylistic occasional words and metaphorical occasional words. As we can understand, these word combinations are hardly possible in English language: *Russian* - «Рабочего громады класса враг» (V. Mayakovskiy).

O. A. Zemska distinguishes 3 types of nonce words according to the aspect of breaching the law of word-formation:

1) nonce words made with breaching laws of system productiveness of word-formative types.

2) nonce words modelled after non-productive and underproductive types, with the breaching of laws of empiric productiveness.

3) nonce words, created by an occasional method or modelled by a not divided into parts word [37, p. 590].

Occasionalisms can be divided into groups on the basis of interpretation, i.e. whether knowledge of purely linguistic material is sufficient to understand the meaning of an occasional coinage or whether knowledge of contextual material and background knowledge is necessary.

From this point of view, a distinction is made between [33, p. 71]:

1) explicit occasionalisms. Their structure is clear regardless of the context, their constituent parts make it possible to understand the lexical meaning, and the semantic relations between the separate parts are intuitively clear;

2) contextual occasionalisms, the lexical meaning of which can only be understood from the context;

3) culturally conditioned occasionalisms. They can only be understood with the help of extra-linguistic factors, i.e. with extra-linguistic background knowledge.

### **1.3. The purpose, usage and functions of occasional coinages in advertising text**

Nowadays, advertisers work hard to create such advertising texts that are bright, catchy, memorable and persuasive in order to convince the current and potential customers to buy a specific product. Advertising language plays a meaningful role and the more unusual, original and exceptional advertising is, the bigger the chance to draw customer's attention. Here come occasional words and phrases which are powerful and match the intention and needs of the advertising companies.

Being a vivid means of expressiveness that draws attention to the subject of advertising, occasionalism has great power of influence due to both its structural non-standard and layering of semantic shades.

The purpose of using occasionalisms is the following:

- 1) to accurately express a thought, to select the most precise expression;
- 2) to briefly express a thought (a new formation may replace an entire sentence with a single word);
- 3) to make it easier for consumers to recognize the brand;
- 4) to underline the attitude to the object of speech, to give it certain characteristics, evaluation;
- 5) to draw attention to the meaning of a word in a peculiar way;
- 6) to avoid tautology;

- 7) artistic and expressive purpose, an urge to an unusual;
- 8) to create a subtle play of colours in the text;
- 9) to create positive emotions.

A.Rebriy in the attempt to analyse the factors that determine appearance of occasional coinages in language distinguishes between extralingual and intralingual ones. The extralingual are:

- objective nominative deficiency — when a new object, phenomenon has appeared and does not have any denotation in the language or when a notion exists however it designated descriptively by a word combination;

- subjective nominative deficiency — when a particular meaning, form or construction is absent in the individual set of language means used by a certain author;

- expressive and emotional deficiency — when the author considers the existing language means expressively and emotionally insufficient for the characteristics of a certain situation or when the author wants to add a certain stylistic shade of meaning to a word or phrase.

The intralingual factors, which include the mechanisms of a language system that when combined together ensure the generic function of a language, according to A.Rebriy are:

- the law of language economy according to which a person applies only the amount of efforts that is sufficient enough for being understood;

- language analogy – new units are coined on the basis of already existing words and word combinations [35, p. 214].

Studies of the occasional word show that it differs from the usual word by some functions performed in the text. Still, linguists do not have a single view on functions of occasional words. The native linguist O. V. Rebriy believes that the nominative and the pragmatic are the main functions of an occasional word because words always act as a means of nomination and pragmatic influence on the addressee. Due to the most typical elements of the pragmatic component there are two sub-functions – expressive and evaluative. According to O.V. Rebriy, the

pragmatic function is dominant because occasional words with their creative potential serve rather as a means of pragmatic influence on the intellectual and emotional fields of the addressee, and not as a means of nomination [22, p. 13].

O.I. Khanpira describes three functions: nominative-artistic, expressive and a 'comic and grotesque' function [27, p. 154].

In the works Y. N. Patsula outlined four main functions of occasional words, such as nominative, stylistic, evaluative, speech economy:

1. Nominative occasionalisms. They appear in a fiction text as the names of new concepts that do not exist in extra-linguistic reality. They never go beyond the author's text.

2. Stylistic occasionalisms. They are created as figurative names of already known objects and phenomena. They have synonyms, which are inferior to them in the intensity of expressive colouring.

3. Evaluative occasionalisms. They are able to characterise the situation, give the author's opinion about the characters and events, i.e. these occasionalisms are used for characterisation, characteristic function.

4. The author's occasionalisms of speech economy are often used to briefly express a thought (a function of saving time and linguistic means). These occasionalisms allow us to concisely name an object, without resorting to descriptive constructions [19, p. 78].

A.R. Zubryk outlines nominative, stylistic and expressive functions. Nominative function of occasionalisms lies in naming something that do not have a direct definition and is difficult to convey. The process of nomination can be also affected by pragmatic factors. In this case, occasional words perform a nominative-evaluative function. The occasional word performs stylistic function when it creates grotesque or comic versification. Occasional words that are used with artistic and expressive purpose perform expressive function [11, p. 306].

E.V. Pozdeeva distinguishes the following functions of occasionalisms:

- 1) occasional units act as a means of expressing expressiveness;
- 2) occasional words are used to express the author's certain intentions.

At the same time, the researcher points out, occasional words may have nominative function, but it is facultative [20, p. 47].

According to E.V. Pozdeeva, intention is one of the productive ways of expressing occasionalisms. E.V. Pozdeeva distinguishes several ways of expressing intention [20, p.131]:

- the intention of expressing emotional evaluation (negative or positive);
- the intention of emotional release (a verbal way of relieving the author's emotional tension);
- the intention of expressing a value judgement/opinion;
- the intention of creating a new linguistic code/language of a small social group;
- the intention of saving/economy of linguistic means (the choice of a flexible, brief, but capacious word form of an occasionalism to denote an entire situation);
- the intention to create one's own image (and to play with the meaning of words through the use of an occasional formation).

The active use of occasional vocabulary in advertising can be explained by the desire of creators of advertising to experiment in word creation, the search for linguistic means to enhance the expressiveness of the text.

The creation of occasional words in an advertisement text proceeds according to the main functions of word formation:

- nominative, where the aim of the occasional word is to give a name to a phenomenon or person;
- constructive, associated with facilitating the process of utterance generation; in this case, the content of an entire syntactic unit is often conveyed with the help of a single occasional word;
- compressive, which consists in forming a secondary nominative unit that is shorter than the primary nomination. Compression is an indispensable attribute of advertising, because the advertising genre itself requires a forced concentration of meaning in succinct words and the shortest possible phrases.

- Expressive, when an occasional word becomes particularly evocative.

Thus, it can be summarised that the authors of an advertisement include occasional words in the advertising text, because their unusual form, sound and meaning attracts the attention of the potential consumer. The active use in advertising discourse of occasional words, distinguished by their original structure, expressiveness and semantic capacity, ensures the successful realisation of the influential function of advertising. Occasional words are mostly used for artistic and expressive purposes and also to briefly express a thought, to make it easier for consumers to recognize the brand, and to give the advertised product certain characteristics, evaluation. Occasional words are able to perform two main functions – nominative and pragmatic: being a means of nomination and having a pragmatic influence on the customers. However, the pragmatic function of nonce words is more significant because from a pragmatic point of view these words can perform expressive, evaluative, descriptive and emotional functions. The pragmatic effect of newly-coined words is achieved by means of arousing the interest in the given information.

#### **1.4. Ways of formation of occasional coinages in English advertising**

Occasionalisms can be found at all levels of the language system, but most of all in the field of vocabulary and word formation. In general, ways of formation of occasional coinages can be divided into two groups:

1) by means of the usual word formation and ways by violation of word derivation laws;

2) specific ways.

The first group is morphological (affixation, composition, abbreviation) and non-morphological (lexicosemantic, morphological-syntactic, lexico-syntactic) methods of word composition.

O.A. Zemska says that we can form occasional derivative units by creating word-formation analogies (that is another name of morphological and non-morphological methods) as a result of a relatively free combination of morphemes.

O.A. Zemska underlines that "in this case analogy also acts as a factor of regularity and uniformity, and as a factor of breach of regularity [9, p.241].

The law of analogy is the fundamental law in occasional word formation. The novelty of occasionalisms is achieved by creating a new word synonymous to a common word used in the language, which has the same root, but differs from it by the means of word formation that are used in this new word. The formation of new words occurs according to long-established laws of word-creation in the language, using already existing words and a developed system of prefix-suffixation means.

Scholars distinguish the following ways of formation of occasionalisms: affixation (or derivation), composition (compounding), conversion, reduction (abbreviation), blending (telescoping), borrowing from other languages. Let us consider each of these ways.

1. Affixation is probably one of the most productive ways of forming new lexical units and it is the most common way to form the occasionalisms in English together with composition. Occasionalism is formed by adding a suffix or prefix to the stem of a word. A lot of new words in advertisements are invented with the help of such prefixes as super-, ultra-, auto-, non-, -re-, anti-, and suffixes as -able, -ity, -tion, for example, ultra-concentrated mascara, super-slim, blendability, auto-complete, googlers.

2. Composition is a productive way of forming occasionalisms. It is also one of the most ancient and widespread types of word formation.

Compounding is formed by combining two or more stems, usually, homonymic word forms, for example, office-dweller. There are two models of occasional formations:

- The formation of compound words from word combinations;
- Formation of compound words by models.

3. Conversion is a characteristic feature of the English word-building system. It manifests itself in the functional transition of a word from one part of speech to another, for instance, 'fashion you hair' - the usual noun *fashion* is converted into verb.

4. The formation of occasionalisms by abbreviations allows the author to expend a small amount of linguistic effort.

There are two most common types of abbreviations:

- initial abbreviations, which are represented by the initial letters of abbreviated words;

- acronyms, which are pronounced as complete words.

5. Blending is one of the most productive ways of coining news words in any sphere of life and in advertising too. This is the process by which usually the beginning of one word comes together with the ending of another one but sometimes any parts of a word can occur with also any parts of another word, e.g. digiverse - digital universe, burgenomics – burger + economics. ‘Watch her *travelog* about a visit to Maldives which took place between the 17th June and the 1th August’. In this example, the occasionalism *travelog* is used to name a promotional video by combining the words *travel* and *blog*, where the first letter of the word *blog* is omitted.

6. Borrowing from other languages is not a popular way of forming occasional words in advertising, but we can find such nonce words in fiction, usually authors borrow from Latin language.

7. Special attention should be paid to such a way of formation of occasionalisms as a language game, which is quite popular nowadays, especially when writing fantasy novels.

8. It is also important to mention reduplication which is a sub-standard way of English word formation. Reduplication is a morphological process in which the root or stem of a word (or part of it) or even the whole word is repeated exactly or with a slight change: musipusi, hipi-hipi. These occasional coinages have rhythm and rhyme.

9. Another one is a sound interchange: “wunk”, “smole” — (past forms of wink and smile) [37, p. 591].

Occasionalisms can also be created by using an archaic word or an archaic meaning of a word. For example, an occasionalism called *wayfarers* is formed by

combining the modern word "way" and the word "fare" with its obsolete meaning "to travel".

Often occasionalisms are modeled on an existing word, but with the opposite ironic meaning: *divorce-moon* - antonym to the word "*honeymoon*".

Another way of creating language play in advertising is through contamination. A contamination is the interaction of linguistic units that come into contact, either in an associative or syntagmatic series, resulting in a semantic or formal change or in the formation of a new linguistic unit, e.g.:

"I am *powerfuel* MACACCINO roasted maca blend, long lasting energy without the caffeine" (advertisement).

Y.N. Patsula singles out 3 main standard ways of creating occasional units:

- lexical and semantic;
- lexical and syntactic;
- morphological [19, p.42].

1. The lexical and semantic method. Nowadays one can observe a process of rethinking old words that already exist in a language and enriching them with new meanings. This model is very often used in the formation of nouns, but the formation of occasionalisms by this method can also affect verbs.

2. The lexical and syntactic method. The formation of new words is the result of fusion of two or more lexical units into one word. The whole phrase can act as one word, most often in the role of a noun, separated from each other by a hyphen.

3. The morphological way. It is considered to be the main method of creating speech formation. It is an actual word formation, which takes place on the basis of existing stems. It is derived from existing foundations and word-forming affixes, i.e. they are built from known linguistic material and on a known pattern-model, by analogy. In the new word, we can guess the old form and parts of already familiar words, which helps to understand occasionalism, make sense of it.

To sum up, in our study of the ways of formation of occasional words and word combinations we have identified the main ways of formation of occasional words. We found out that the main ways are affixation, composition, conversion,

telescoping and conversion. The process of creation of occasional words is creative, is not always aimed at obeying the rules and norms of the language, but at testing its possibilities. It has to be kept in mind that occasional words have no equivalents in other languages and that in order to understand them we should know how to analyse their word formation and semantics.

## Chapter 1 CONCLUSION

Advertising is used to increase company recognition and perception, and encourage a customer to buy a particular product. Hence, advertising slogans should consist of such words which are creative, catchy and memorable.

Advertising language is full of occasional coinages because their unusual form, sound and meaning attract target audience attention.

Occasionalisms (nonce words) are speech phenomena which are formed according to a low-productive or non-productive model, coined for a specific occasion, and are not fixed in dictionaries. Some linguists consider possible use of the terms 'author's neologisms', 'individual-stylistic neologisms' or 'individual-authorial neologisms'.

Researchers emphasise that occasional words are short-lived words which are used only in a given context because they cannot exist independently. They are very expressive, their novelty does not disappear in the course of time, and their formation violates grammatical, word-forming or lexical-semantic norms of the language.

Occasionalisms are characterized by the following features: belonging to speech, creation (non-reproducibility), word-formation derivability, functional disposability, expressiveness, context-dependence, nominative facultativity (optionality), synchronic-diachronic diffusivity, individual affiliation (belonging), non-normativity.

There are many approaches to the discussion of occasionalisms as a linguistic phenomenon and various classifications of occasionalisms are distinguished: the degree of occasionality, the aspect of breaching the law of word-formation, the basis of interpretation (explicit, contextual, culturally conditioned occasionalisms), structural classification: phonetic, lexical, grammatical, semantic, graphic occasionalisms; occasional (unusual) combinations of words; less often phraseological and syntactical occasionalisms.

The purpose of using occasionalisms is the following: to accurately express a thought, to select the most precise expression; to briefly express a thought; to make it easier for consumers to recognize the brand; to underline the attitude to the object of speech, to give it certain characteristics, evaluation; to draw attention to the meaning of a word in a peculiar way; to avoid tautology; artistic and expressive purpose, an urge to an unusual; to create a subtle play of colours in the text; to create positive emotions.

Speaking of functions of occasional words, researchers do not have a single view on this. Some linguists believe that the nominative and the pragmatic (expressive and evaluative) are the main functions of an occasional word. Others outline nominative, stylistic, evaluative, speech economy functions or nominative-artistic, expressive and 'comic and grotesque' functions.

Scholars distinguish the following ways of occasional words formation: affixation (or derivation), composition (compounding), conversion, reduction (abbreviation), blending (telescoping), and borrowing from other languages. The main standard ways of creating occasional units are lexical and semantic, lexical and syntactic, morphological.

Occasional word-creation is found at all levels of the language system, but most of all in the field of lexis, word formation and semantics.

## 2. THE LINGUO-PRAGMATIC ANALYSIS OF OCCASIONAL COINAGES IN ENGLISH ADVERTISING

### 2.1. The phonetic analysis of occasional words

To begin with, as a basis for phonetic analysis 46 advertising slogans were randomly found on the Internet and selected from the official pages of certain brands, and 80 occasional coinages were analysed.

In English advertising, authors often come up with extraordinary slogans, where homophones, pseudo-homophones, words with spelling mistakes, and sensational words are used. The difference between the first two is that pseudo-homophones are pseudowords that are phonetically identical to a word, e.g. crane → crain (*crain* doesn't exist in English), whereas homophones, e.g. plane → plain are both recognised words.

‘**Chick-Fil-A** – Eat **Mor Chikin**’. This slogan has a lot of deliberate orthographic mistakes in words in bold but words are understandable for addressees because they have almost identical pronunciation as ‘chicken fillet’, ‘more chicken’: Chick-Fil-A /tʃɪkfiˈleɪ/ – chicken fillet /ˈtʃɪkɪn ˈfɪlɪt/; Mor Chikin /mɔːr ˈtʃɪkɪn/ – more chicken /mɔːr ˈtʃɪkɪn/ (the last example phrase may be considered a pseudo-homophone).

‘U wanna **peece** of me?’ (Chick-Fil-A). There is a spelling mistake in the word ‘peece’ that has an identical pronunciation as ‘piece’ because, according to the rules -ee- in the word will be pronounced as /i:/, and that is why it is a pseudo-homophone: peece / pi:s/ – piece / pi:s/. The author also uses sensational spelling, e.g. ‘U’ instead of ‘you’.

‘Eat **chickin** or I’ll **De-frend** U’ (Chick-Fil-A). In this example there are also orthographic mistakes in words written in bold, but the pronunciation is the same as in correctly spelled words because -i- in the closed syllable is pronounced as /ɪ/: chickin /tʃɪkɪn/ – chicken /ˈtʃɪkɪn/; de-frend /ˌdiːˈfrend/ – defriend /ˌdiːˈfrend/. As in the previous slogan, the author uses sensational spelling —‘U’ instead of ‘you’.

‘**Nu Spicee Chikin**’ (Chick-Fil-A): -u- in this case and -i- in the open syllable are pronounced as in the alphabet, and -ee- in the word will be pronounced as /i:/: nu /nju:/: – new /nju:/:; spicee /'spai.si/ – spicy /'spai.si/.

‘**Way 2 talentd 2 B Burgerz**’ (Chick-Fil-A). This advertising slogan consists of homophonic numbers ‘2’, homophonic letter ‘B’ and misspelled words. The first ‘2’ substitutes the ‘too’ word and the second ‘2’ — the preposition ‘to’, and we can see that their pronunciation is identical — 2 /tu:/:, too /tu:/:, to /tu:/:. The letter ‘B’ is homonymous to the verb ‘be’ /bi:/:. The word ‘talentd’ is similar to ‘talented’ /'tæləntɪd/ and will be read as /'tæləntɪd/ or /'tæləntəd/ depending on whether the reader decides to pronounce the letter ‘t’ as in the alphabet – /ti:/: or as a sound /t/. In the word ‘burgerz’ the letter ‘s’ is changed to ‘z’ to draw more attention to a particular slogan (the -s plural ending is pronounced like /z/ after voiced sounds – /'bɜ:gəz/). So, if we make all the spelling changes, we will get a slogan ‘Way too talented to be burgers’.

‘Tucking these **lil**' crunchy **bois** in’ (Burger King): lil' /li?l/ – little /'lɪtl/. This word is written in a short form, and it has a glottal stop because in some English accents the glottal stop as an allophone of /t/ is present. The letter -y- is changed to -i- but the pronunciation is still the same because -i- in the closed syllable will be pronounced as /ɪ/: bois /bɔɪz/ – boys /bɔɪz/.

‘A delicious way to help **'eez'** (soothe and comfort) your kiddo's sore throat’. (Momeez Choice organic products store). The word ‘eez’ is a pseudo-homophone with the letters ee- and -z pronounced as /i:/: and /z/: eezier /'i:ziə/ – easier /'i:ziə/.

‘Make life a little **'eezier'** with organic remedy pops! A fun way to feel better’. (Momeez Choice organic products store). Another pseudo-homophone is the word ‘eezier’ where the letters ee- are pronounced as /i:/:, and -z- is pronounced as /z/ (an -s is usually pronounced like /z/ between vowels): eezier /'i:ziə/ – easier /'i:ziə/.

‘Organic soothing pops. **Momeez** choice for kids’. (Momeez Choice organic products store). The word ‘momeez’ is the same as the word ‘eezier’ analyzed

above because here the original letters are also changed to homophonous *-eez*:  
mommies /'mɒmiz/ → momeez /'mɒmiz/.

‘Pssst...Did you hear? We also make a throat soothing pop, **Lolleez**, and a tummy soothing pop, **Tumeez!**’ (Momeez Choice organic products store). This slogan has two occasional words which are product names. When creating them the author made some spelling changes combining the following ideas: 1) substitution of original letters *-ies* to their homophonous variant *-eez*: lollies /'ləliz/ – Lolleez /'ləliz/; tummies /'tʌmiz/ – Tumeez /'tʌmiz/. In addition, we can see that in the word ‘tumeez’ the letter ‘m’ is omitted, which makes the spelling of the word more like its transcription. 2) changing the word ‘ease’ /i:z/ to a same-sounding ‘eez’/ i:z/.

‘Old? You **muz** be joking’. The word ‘must’ is shortened to ‘muz’ in this slogan (this is the way people pronounce this word when talking fast).

‘**OH DEER. ITS HARD TO SPEL WHEN YOUR HUNGRY.** If you **keap** making typing mistakes grab yourself a snickers fast. **SNICKERS!**’ (Snickers advertising). This slogan has a lot of deliberate orthographic mistakes in words in bold, and that is why it is easy to remember. The word ‘deer’ /diə/ is a homophone for a word ‘dear’ /diə/ and the latter one is meant in this slogan. The next one is ‘its’ where the apostrophe is omitted but the pronunciation is the same: its → it’s (it is). There is a letter ‘-l’ omitted in the word ‘spel’ → ‘spell’. ‘Your hungry’ → ‘you’re hungry’, ‘keap’ is pseudo-homophone for a word ‘keep’, both pronounced with a sound /i:/, and the last occasional word is ‘Snickers’ — a brand name written with the wrong letter, the first letter ‘k’ have to be written with ‘c’.

‘**Eggsplain** that egg label, please’ (FoodInsight). Here ‘eggsplain’ is built on phonetic similarities with ‘explain’/ɪks'pleɪn/.

As in the previous example, in the slogan ‘Hope your holidays are **fin-tastic!**’ (Bluetangmarine) the occasional word ‘fin-tastic’ has a similar sounding with a lexeme ‘fantastic’.

In advertising readers can also find examples of interjections, which is typical of English advertising texts, for example:

**M’ m, m’ m, m’ m, m’ m,...**toasty. (Quiznos, fast food chain);

**Pssst...**Did you hear? We also make a throat soothing pop, Lolliez, and a tummy soothing pop, Tumeez! (Momeez Choice organic products store);

The phonetic analysis of occasional words in advertising is often carried out along with the graphical. Copywriters often use graphic-phonetic techniques when creating a slogan, for example they add extra letters to the word, and thus some interesting occasionalisms appear:

Unleash your **roooar**. (The Body Shop). In this word the author added two extra letters –o to attract readers’ attention.

Get two **freeee sea** life tickets (SEA LIFE Aquariums – *The Sun* advert). Here we can see the same – two extra –e letters are used in the word ‘freeee’ to give it an emphasis.

There are such advertisements which draw consumers’ attention with the help of various symbols instead of letters. Here are some examples:

**Oops...** Divorce attorneys (double -o are replaced with marriage rings).

The Sun **Sav£rs** Raffle (*The Sun* advertising; the author replaced the letter -e- with the pound sign).

Sometimes, graphic occasionalisms are found in commercials, e.g. certain letters within a word are capitalized. For example, in the MAX factor slogan ‘Color me naughty. Color me nice. Introducing the **MAX**alicious gloss collection’ the product name is inserted into the word, which gives the speech a connotative shade.

There are phonetic occasional words which are absolutely newly-coined and represent combinations of phonemes that are not fixed in the language. We can consider a lot of brand names to be a phonetic occasional word, for example: **Reddit, Infiniti, Dodge, Buick, Hooters, Gatorade, and Sunkist**.

Copywriters often create such occasional words and phrases which have a rhyme (it refers to the way the word is pronounced, not spelled). The rhyme makes slogans appear striking and easier to remember, as they sound as a rhythmic combination, and that can be illustrated briefly by the following slogans:

**Pumpkin-Chunkin**. Don't let your pumpkin go to waste.

**Fin-tastic Fun** (Walt Disney Company)

Get two **freeee sea** life tickets (SEA LIFE Aquariums – *The Sun* advert)

**Drinkapinkamilka day** (a poster of advertising milk)

**Smooch Pooch** Dog Rescue (non-profit animal rescue organization advert)

In terms of word stress, phonetic analysis can also be performed on compound and blend words. Both parts of compound nouns and adjectives are usually stressed (primary and secondary stress). In compound nouns, primary stress generally falls on the first component or word, and the secondary stress on the second component (word), for example: **DREAMwonder**, **giRAFFic Jam**, **BIScuit sandwiches**.

For compound adjectives, the stronger stress is usually on the second part of the compound, but if one of the components is a noun, then primary stress may fall on the noun, no matter whether it is the first or the second part:

**full-FAN**, **second-SKIN** (because the first element is a number), **BETTer-for-you**, **FINger-lickin'** good, **CHICKen dippin'** good, **CHICKen-scented**, **CHICKen-themed**, **FLUID-touch**, **LANDsick**, **crispyjuicyTENDER**.

In most cases, the stressed syllable in the blend words corresponds to the stressed syllable in one of the base words. Stress pattern of blend words tends to follow that of the rightward base word.

1) In cases in which only one stressed syllable survives from the base words, stress falls on this syllable, for instance: [39, p. 195]

**croissán'wich** ← croissant + sándwich

**chómpion** ← chócolate + chámption

**Snácklish** ← snack + Ěnglish

**ecolúxury** ← ecológical + lúxury

**chócodote** ← chócolate + ántidote

**rock'n'Fríes** ← rock'n'róll + fríes

In other cases things are more complex.

a) both stressed syllables from the bass survive: chocollege.

b) one of the base words is monosyllabic: nutvana.

c) neither stressed syllable from the basis survives (but such an example was not found in advertising).

2) If the blend is equal in size (the number of syllables) to both base words, then the stressed syllable in the blend corresponds to the stressed syllable in the rightward base words: [39, p. 195]

**frúice** ← frúit + júice

3) If the base words are not the same in size, and the number of syllables in the blend is identical to the size of one of the base words, then we expect the stress pattern of the blend to be identical to that word: [39, p. 195]

**Choclántic** Ocean ← chócolate + Atlántic

**fin-tástic** ← fin + fantástic

**sénsiskin** ← sénsitive + skin

**snackonómics** ← snack + económics

**Chewnivérsity** ← chew + univérsity

**nutvána** ← nut + nirvána

**snáxi** ← snack + táxi

**boopuccíno** ← Betty Boop (cartoon character) + cappuccíno

**Chéwpíter** ← chew + Júpíter (although this occasional blend word also fits to the Rule 1, we suppose Rule 3 suits it better)

**chócodote** ← chócolate + ántidote

**rock'n'Fríes** ← rock'n'róll + fríes

The last two words correspond to both the above rules, and regardless of which rules we refer them to, their blend stress will remain the same.

4) When the blend differs in size from base words and is longer, the stressed syllable of the blend generally corresponds to the stressed syllable of the rightward base word:

**fabuttráctive** ← fábulous + attráctive

**Chocóllege** ← chócolate + cóllege

**supérfect** ← súper + pérfect

**Hummercédes** ← Húmmer + Mercédes

**Volvolkswágen** ← Vólvo + Volkswágen

**longergévity** ← lónger + longévity

There are words which don't correspond to any of the rules, such as **Lolleez** (lollipop + the combination of éase (changed to the same-sounding letters 'eez') and a suffix -ies) and **Tumeez** (tummy + the combination of éase (changed to the same-sounding letters 'eez') and a suffix -ies), but the only correct stress is definitely on the first syllable: **Lólleez, Túmeez**.

When the blend word consists of three and more bases, the most logical is to put the primary and secondary stress, with the main stress in the middle, i.e. as if in the second base word:

**H&Shoulderssénsicare** ← H&Shóuldern + sénsitive + cáre

Some words can take double stress, and we believe that the blend **sátisfríes** ← *sátisfy* (or *satisfáction*) + *fríes* belongs to this category.

We can sum up that in English advertising it is common to use pseudo-homophones especially with letters 'ee' and 'z', graphic symbols instead of letters, and create a rhyme in occasional words to make the slogans extraordinary and distinctive. The stress of occasional compound and blend words that were found in advertising generally complies with the existing stress rules for compounds and blends.

## 2.2. The analysis of word-formation of occasional coinages

To begin with, as a basis for word-formation analysis 43 advertising slogans for 2009-2021 years were taken, in which 67 occasional coinages were found.

There are four main word-formation processes in the English language: *affixation*, *conversion*, *compounding* and *blending*. *Affixation* is arguably the most productive word-formation process in the English language which can be divided into three subcategories: *prefixation*, *infixation* and *suffixation*. Infixation is a fairly rare process for the English language. [41, p. 7].

### Prefixation

There are a variety of *prefixes* that can be added to the words. Most of the prefixes are attached to adjectives and verbs.

The prefix *out-* which means “exceed” is usually combined with an adjective, e. g.:

‘Nothing tastes better than a freshly **outsmarted** fish’ (Wellcraft Marine): the prefix *out-* + an adjective *smart* + a suffix *-ed* → *outsmarted* (adjective).

The prefix *re-* (meaning “again”) added to the adjectives, nouns or verbs, also occurs in advertising, e. g.:

In the print advertising slogan ‘Because rehabs are more fun than **reruns**’ created by Planet 3, United States for TMZ on TV an occasionalism ‘reruns’ is used: a prefix *re-* + a verb *run* → *reruns* (noun).

L'Oréal Paris in its cosmetic advertising created occasional words with the help of *re-* prefix: ‘AGE **RE-PERFECT**. Intensive **Re-Nourish**’: a prefix *re-* + an adjective *perfect* → *re-perfect* (it is a noun in this slogan); a prefix *re-* + a verb *nourish* → *re-nourish* (noun).

Prefixes *in-* and *un-* (expressing negation) are usually appended to adjectives:

‘Real life is **unretouched**, just like this ad’ (Make Up Forever Cosmetics Advertising): a prefix *un-* + an adjective *retouched* → *unretouched* (adjective).

The prefix *super-* (meaning above, more than normal, or excessive) was also found in English advertising:

‘True match **super-blendable** makeup’ (L'Oréal Paris Cosmetic Advertising): a prefix *super-* + an adjective *blendable* → *super-blendable* (adjective).

The prefix *multi-* has the meaning ‘having a lot of’:

‘BB 8 IN 1 **MULTI-BENEFITS**. Does it all for you, instantly!’ (Marcelle advertising): a prefix *multi-* + a noun *benefit* → *multi-benefits* (noun).

In English advertising there could be found some unusual prefixes which are borrowed from other languages, e.g. LG Company in their phone advertising campaign used a prefix *über-* which means ‘extreme’ or ‘extremely good or successful’ and comes from the German language:

‘Save the trees. In an **über-stylish**, cutting-edge kind of way’ (LG Dare touch phone): a prefix *über-* + an adjective *stylish* → *über-stylish* (adjective).

So, by the method of prefixation, occasionalisms are mainly adjectives, and the prefix *re-* can be considered a productive prefix in English advertising.

### Suffixation

Unlike prefixes, *suffixes* are less semantically important. In English advertising we can find a lot of occasional words formed by *suffixation*.

Some linguists state that the most productive suffix in advertising is *-ing*:

‘No **flaking**, no **caking**, no drying’ (Maybelline New York): a verb *flake* + a suffix *-ing* → flaking (Part. 1); a verb *cake* + a suffix *-ing* → caking (Part. 1).

Copywriters are constantly trying to describe their products or services, feelings and emotions, and that is why they always need new adjectives, and adjectival suffixes help them a lot in creation. Almost all the adjectives of this derivational type have emotional colouring [8, p. 28].

Adjectival suffix *-ed* is usually added to the verbs or adjectives:

‘Nothing tastes better than a freshly **outsmarted** fish’ (Wellcraft Marine): a verb *outsmart* + a suffix *-ed* → outsmarted (adjective).

‘Join us! Join **beer-bellied!**’: a noun *beer* + a noun *belly* + a suffix *-ed* → beer-bellied (adjectival noun; depending on the context it can be an adjective or a noun).

Adjectival suffix *-able* (“that can or must be; having the quality of”) and the suffix *-al* (“connected with”) are used less frequently, but still we have found some examples with the suffix *-able* in KFC and L'Oréal Paris advertising campaigns:

‘Yarn may be the least **deep-fryable** of the string crafts, but it is the most **scarf-able**. Protect your neck and the next of your loved ones from the cold with this elegant, delicate poultry scarf’ (KFC): an adjective *deep* + a verb *fry* + suffix *-able* (instead of *-ed*) → deep-fryable (adjective); a noun *scarf* + suffix *-able* → scarf-able (adjective). The word scarf-able is unusual because it is written with a hyphen, although as a rule the word and suffix must be written together.

‘True match **super-blandable** makeup’ (L'Oréal Paris Cosmetic Advertising): a prefix *super-* + an adjective *bland* + a suffix *-able* → super-blandable (noun).

The suffix *-alicious* with the sense ‘embodying the qualities denoted or implied by the first element to a delightful or attractive degree’ can be seen only in isolated uses:

‘Color me naughty. Color me nice. Introducing the **MAXalicious** gloss collection’ (MAX factor): a noun *MAX* (a part of a brand name) + a suffix *-alicious* → **MAXalicious** (adjective).

The suffix *-ism* has the meaning “doctrine of” or “practice of”:

Between socialism and capitalism is **beerism**. (Brew Corner at Sahara Casino): a noun *beer* + a suffix *-ism* → **beerism** (noun).

The suffix *-friendly*, which we can see in Chevrolet advertising, means ‘not harmful’ or ‘suitable for’, and the suffix *-free* is used with many nouns to make adjectives meaning ‘not containing something, without a particular thing’:

‘Looking for a **fuel-friendly** car? Chevy™ offers the most choices. For technologies that go from **gas-friendly** to **gas-free**’ (Chevrolet): a noun *fuel* + a suffix *-friendly* → **fuel-friendly** (an adjective, hyphenated); a noun *gas* + a suffix *-friendly* → **gas-friendly** (an adjective, hyphenated); a noun *gas* + a suffix *-free* → **gas-free** (an adjective, hyphenated).

The suffix *-ie* is often used in order to show some kind of affection or familiarity:

‘Yay my new flatmate! We’re going to be **besties** forever!’ (Unwired advertising). ‘**Yorkie**. It’s not for girls’ (chocolate bar advert).

By the method of suffixation, occasionalisms are mainly adjectives. The suffix *-able* in English is a productive suffix. The *pie chart 1* (see Appendix 2) shows that suffixation is a more productive way of derivation in advertising (64%) than prefixation (36%).

### **Blending (contamination)**

*Blending* is a word-formation process that combines two bases/words of which at least one is reduced. It is probably the most productive among other word-formation processes in advertising. For instance:

‘It’s a **Giraffic Jam!**’ (African Safari Wildlife Park): a noun *giraffe* + a noun *traffic* → giraffic (adjective).

‘Hope your holidays are **fin-tastic!**’ (Bluetangmarine): a noun *fin* + an adjective *fantastic* → fin-tastic (adjective).

‘Get two **Croissan'wich** or Biscuit sandwiches with choice of sausage, bacon, or ham’ (Burger King): a noun *croissant* + a noun *sandwich* → croissan’wich (noun).

‘Breaking news: the new zodiac sign for Aquarius is a Spicy Chicken **McNugget**’ (McDonald’s): a noun *McDonald’s* + a noun *Nugget* → McNugget (noun).

‘**McFries**. Grab yours’ (McDonald’s): a noun *McDonald’s* + a noun *Fries* → McFries (noun).

‘Pssst...Did you hear? We also make a throat soothing pop, **Lolleez**, and a tummy soothing pop, **Tumeez!**’ (Momeez Choice organic products store): a noun *lollipop* + a noun *ease* changed to the same-sounding letters ‘*eez*’ → Lolleez (noun). A noun *tummy* + a noun *ease* changed to the same-sounding letters ‘*eez*’ → Tumeez (noun).

Another example of contamination we can see in the name of a premium Irish juice brand, Fruice: ‘**Fruice**. No awkward bits’ (Fruice): a noun *fruit* + a noun *juice* → fruice (noun).

American brand of anti-dandruff shampoo Head & Shoulders created some interesting occasional blend words: ‘Dandruff? **Sensiskin?** Let the new **H&Shoulderssensicare** of your scalp!’ (Head & Shoulders): an adjective *sensitive* + a noun *skin* → sensiskin (noun); a noun (brand name) *H&Shoulders* + an adjective *sensitive* + a noun *care* → H&Shoulderssensicare (noun).

‘**Hummercedes. Volvolkswagen**. Old enough to drive them is too old to play with them’ (Drive up Safety): a noun (brand name) *Hummer* + a noun (brand name) *Mercedes* → Hummercedes (noun); a noun (brand name) *Volvo* + a noun (brand name) *Volkswagen* → Volvolkswagen (noun).

‘**Fabuttractive**. The E-Class Coupé. It deserves a whole language’. (Mercedes-Benz): an adjective *fabulous* + an adjective *attractive* → fabuttractive (adjective).

‘**Longergevity**’ (Toyota): an adverb *longer* + a noun *longevity* → longergevity (noun).

‘**Superfect**. The E-Class Coupé. It deserves a whole new language’ (Mercedes-Benz): an adjective *super* + an adjective *perfect* → superfect (adjective).

‘**Ecoluxury**. When something doesn’t exist, you invent it’ (Mercedes-Benz): an adjective *ecological* + a noun *luxury* → ecoluxury (noun).

In 2009, an American company Mars run a distinctive advertising campaign for their product — a Snickers chocolate bar — using mainly blending:

‘Get a degree in **Snackonomics**’ (Snickers): a noun *snack* + a noun *economics* → Snackonomics (noun).

‘**Snaxi**’: a noun *Snack* (less possibly *Snickers*) + a noun *taxi* → Snaxi (noun).

‘Take night glasses at the **Chewniversity**’: a verb *chew* + a noun *university* → Chewniversity (noun).

‘Learn to speak **Snacklish**’: a noun *snack* + noun *English* → Snacklish (noun).

‘Enroll at city **Chocollege**’: a noun *chocolate* + a noun *college* → chocollege (noun).

‘Take a dip in the **Choclantic** Ocean’: a noun *chocolate* + an adjective *Atlantic* → choclantic (adjective).

‘Explore the planet **Chewpiter**’: a verb *chew* + a noun *Jupiter* → Chewpiter (noun).

‘Experience **nutvana**’: a noun *nut* + a noun *nirvana* → nutvana (noun).

‘Be a **chompion**’: a noun *chocolate* + a noun *champion* → chompion (noun).

‘Administer the **chocodote**’: a noun *chocolate* + a noun *antidote* → chocodote (noun).

‘**Rock’n’Fries**. McFries. Grab yours’ (McDonald’s): a noun *rock’n’roll* + a noun *Fries* → Rock’n’Fries (noun).

‘**Satisfries**. Big taste. Less fat’ (Burger King). Another example of blending where the base of the first component is reduced is ‘satisfries’: a verb *satisfy* + a noun *fries* → satisfries (noun).

‘**Boopuccino**. Good to the last boop’ (Coffee Shop Stuff Advert): a noun Betty *Boop* (cartoon character) + a noun *cappuccino* → Boopuccino (noun).

Summing up the above word-formative method, we can conclude that blending is the most productive way of forming occasionalisms in advertising. We have identified contamination formed by word-formation models  $N + N \rightarrow N$  (17 examples),  $Adj. + N \rightarrow N$  (2 examples),  $V + N \rightarrow N$  (3 examples),  $N + Adj. \rightarrow Adj.$  (2 examples),  $Adj. + Adj. \rightarrow Adj.$  (2 examples),  $N + N \rightarrow Adj.$  (1 example), and even  $Adv. + N \rightarrow N$  (1 example) and  $N + Adj. + N \rightarrow N$  (1 example). See Appendix 2 → pie chart 2.

### Compounding

*Compounding* is one of the most ancient methods of word-formation in the English language and it is still relevant to the present days. Adjectival compounds and nominal compounds are particularly frequent in advertising. While compound adjectives enlarge and add more emotions to the slogan, compound nouns have the ability of shortening the slogan and making the advertisement much more efficient and economical [41, p. 13]. Compound words can be open, closed and hyphenated. The most common compounds are without a linking element.

A vast variety of compound words are found in KFC advertisements (KFC is an American fast food restaurant chain). For instance:

‘It’s **finger-lickin’ good**’ (KFC): a noun *finger* + *licking* (present participle form of a verb *to lick*) → finger-licking (hyphenated compound word).

‘It’s **chicken dippin’ good**’ (KFC): a noun *chicken* + *dipping* (present participle form of a verb *to dip*) → chicken dipping (open compound word).

‘The holidays are meant to be **chicken-scented**’ (KFC): a noun *chicken* + an adjective *scented* (noun + -ed) → chicken-scented (an adjective, hyphenated compound word).

‘Let's test your crochet competency with the mother of all **chicken-themed** yarncraft: the KFC bucket hat!’ (KFC): a noun *chicken* + an adjective *themed* (noun + -ed) → chicken-scented (an adjective, hyphenated compound word).

Another American fast food company, McDonald's, came up with an interesting compound word: ‘**Crispyjuicytender** adj. New Crispy Chicken Sandwich n.’ (McDonalds). The adjective *crispyjuicytender* is created by compounding: an adj. *crispy* + and adj. *juicy* + an adj. *tender* → crispyjuicytender (an adjective, closed compound word).

Get two Croissan'wich or **Biscuit sandwiches** with choice of sausage, bacon, or ham. (Burger King): a noun *biscuit* + a noun *sandwich* → Biscuit sandwich (a noun, open compound word).

‘It's a **Giraffic Jam!**’ (African Safari Wildlife Park): a blend adjective *giraffic* + a noun *jam* → giraffic jam (noun, open compound word).

‘You've never been seasick. Bet you've been **landsick** a few times though’ (Wellcraft Marine): a noun *land* + an adjective *sick* → landsick (an adjective, closed compound word).

Maybelline New York, American multinational cosmetics company, in its advertising campaigns prefers compounding, e.g.:

‘Now reveal layers for the sensational **full-fan** effect’ (Maybelline cosmetics): an adjective *full* + a noun *fan* → full-fan (an adjective, hyphenated compound word).

‘New **Dreamwonder. Fluid-touch** foundation. Experience 100 % **second-skin** perfection’ (Maybelline New York): a noun *dream* + a noun *wonder* → dreamwonder (a noun, closed compound word); a noun *fluid* + a verb *touch* → fluid-touch (an adjective, hyphenated compound word); a numeral *second* + a noun *skin* → second-skin (an adjective, hyphenated compound word).

There also exist occasional compounds with a preposition linking stem, but in our research only one such example was found:

‘We are committed to creating products that are fun, effective and **better-for-you.**’ (Momeez Choice organic products store): comparative for of adjective *good*

+ a preposition *for* + a pronoun *you* → better-for-you (an adjective, hyphenated compound word).

Thus, as we can see, the *pie chart 3* (see Appendix 2) shows that the most productive word-formation models for compounding are N + Adj. → Adj. (3 examples – 23%), N + N → N (2 examples – 15%), N + Part. 1 → Adj. (2 examples – 15%).

### Conversion

*Conversion* (sometimes referred to as *zero-derivation*) is a kind of word formation that involves creating a word from an existing word without any change in form. Here are a few examples:

‘Now you won’t have to wait until you get home to **google** your **date**’ (LG): a noun *google* → a verb *google*; a verb *date* → a noun *date*.

‘Unleash your **roooar**’ (The Body Shop): a verb *roar* → a noun *roar*.

In regard to advertising, this word-formation process is often used, but in our research it proved non-productive.

We can sum up that the advertisers use word-formation processes to achieve a certain degree of expressiveness of the message, to make a product noticeable and attract the customers’ attention. It was traced that most of these word-formation processes of occasional words are used in fast food chains, cosmetics and car advertisements.

It was found out that the most common ways of word-formation of occasional words in advertising are the following (*see Appendix 2, pie chart 4*): blending (44% - 29 examples of words), affixation (34% - 22 examples), compounding (20% - 13 examples) and conversion (2% - 3 examples). We can see that blending is the most productive way of forming occasional words in advertising.

### **2.3. The semantic analysis of English occasional coinages**

In this section of our work, we have carried out semantic analysis of 45 occasional coinages that were randomly found on the Internet by brand names and

keywords ‘advertising slogans’, ‘extraordinary slogans’, ‘car advertising’, ‘cosmetics ads’ etc., and selected from the official pages of certain brands.

‘It’s a **Giraffic Jam!**’ (African Safari Wildlife Park). The occasional combination giraffic jam is similar to *traffic jam* and has a semantics ‘a large number of giraffes close together and moving very slowly’.

‘It’s **finger-lickin’ good**’ (KFC). This catchphrase means ‘very delicious (food); so good that you will lick your fingers’.

‘It’s **chicken dippin’ good**’ (KFC). This occasional phrase has a semantics ‘delicious if you dip chicken in it; chicken will be delicious if you dip it there’.

‘The holidays are meant to be **chicken-scented**’ (KFC). A compound word *chicken-scented* has a semantics ‘something that has the scent of chicken’.

‘Let’s test your crochet competency with the mother of all **chicken-themed yarncraft**: the KFC bucket hat!’ A compound word *chicken-themed* has a semantics ‘something that deals with a subject of chicken’ and a phrase *chicken-themed yarncraft* means ‘yarn craft that deals with a subject of chicken’.

‘Kentucky **fried-chicken candles**’ (KFC). The occasional noun phrase *fried-chicken candles* has the meaning ‘candles with the scent of fried chicken’.

‘Yarn may be the least **deep-fryable** of the string crafts, but it is the most **scarf-able**. Protect your neck and the next of your loved ones from the cold with this elegant, delicate **poultry scarf**.’ (KFC) The occasional word *deep-fryable* has the same meaning as *deep-fried* (cooked in deep fat), but the author deliberately changed the suffix to attract the reader’s attention to an incorrectly formed adjective. The word *scarf-able* may have two meanings: 1) ‘can be woven from yarn in a form of a scarf’; 2) ‘can be eaten quickly (a verb *to scarf* means *to eat a lot of food quickly* in US English)’. The noun phrase *poultry scarf* has the meaning ‘a scarf made from poultry’.

‘Get two **Croissan’wich** or **Biscuit sandwiches** with choice of sausage, bacon, or ham.’ (Burger King). ‘Croissan’wich’ is an occasional word that means ‘a sandwich which consists of a croissant cut in half instead of two pieces of bread,

and it has some filling’; ‘Biscuit sandwiches’ is a compound that means ‘sandwiches which are made of biscuit dough’.

‘Pssst...Did you hear? We also make a throat soothing pop, **Lolleez**, and a tummy soothing pop, **Tumeez!**’ (Momeez Choice organic products store). ‘Lolleez’ is a combination of words ‘lollipop’ + ‘ease’, and that is why it has a semantics ‘a lozenge in the form of a lollipop which relieves (eases) a sore throat pain’. ‘Tumeez’ is similar to the previous word, but its combination is ‘tummy’ + ‘ease’, meaning ‘a lozenge in the form of a pop which relieves (eases) a stomach (tummy) pain’.

‘**Hi-C orange lavaburst**’ (McDonald’s). The whole slogan is an example of an occasional phrase which means ‘an orange drink with a high content of vitamin C’.

‘**Eating healthy today, keeps the Doctor away!**’ (MyGreenMart). The occasional sentence is similar to a common English-language proverb "An apple a day keeps the doctor away" This advertising slogan has such a meaning ‘if one buys and eats MyGreenMart healthy foods, one will remain healthy and will not need to see the doctor often’.

‘Hope your holidays are **fin-tastic!**’ (Bluetangmarine). Bluetangmarine is a brand that sells different products for inhabitants of the aquarium, and their occasional word ‘fin-tastic’ is related to fish because it was formed from words ‘fin’ and ‘fantastic’ which can have the meaning ‘fantastic for fish’.

‘Because rehabs are more fun than **reruns**’ (TMZ). In this slogan ‘rerun’ means ‘the drug relapse, that is, when a person becomes addicted again’.

‘**Fruice**. No awkward bits’ (Fruice). ‘Fruice’ is the composition of the words fruit + juice and means ‘a juice made from fruit’.

The words ‘**McNugget**’ and ‘**McFries**’ (McDonald’s) are created specifically for the McDonald’s menu: ‘fried chicken in breadcrumbs and fried potatoes sold at McDonald’s’.

We can find the occasional word '**fabuttractive**' in the advertising of the E-class car Mercedes Benz. The blending of fabulous + attractive suggests that the word 'fabuttractive' means 'extraordinary, high-quality car with a modern design'.

Another word created for Mercedes-Benz advertising is '**Superfect**' (super + perfect), which means 'It is more than super or perfect. It is both'.

In Toyota car advertising, copywriters coined the word '**Longergevity**' (longer + longevity) emphasizing features such as longevity and reliability → 'longer durability'.

In Chevrolet car advertising, we can find coined words such as '**fuel-friendly**', '**gas-friendly**' and '**gas-free**'. 'Fuel-friendly' means 'consumes as little fuel as possible'; 'gas-friendly' — 'consumes as little gas (petrol) as possible'; 'gas-free' — 'works without the use of gas (petrol)'.

'**Ecoluxury**. When something doesn't exist, you invent it' (Mercedes-Benz). The occasional word means 'it is ecological and luxurious'.

'**Snacklish**' is a fictional language created by Mars Company for the Snickers chocolate bar with the wide range of vocabulary: '**chompion**'— a chocolate champion; 'Administer the **chocodote**' — a chocolate snack which serves as a remedy in particular situations'. '**Chewniversity**' and '**Chocollege**' are fictional higher education institutions. 'Experience **nutvana**'— the state of feeling perfect after eating Snickers, which consists of nuts.

'Transfer to the **ate train**' (Snickers). Mars Company came up with this interesting collocation which has the meaning 'a train where you can enjoy eating Snickers snacks'.

'**Rock'n'Fries**. McFries. Grab yours' (McDonald's). This effective occasionalism is based on the replacement of the word 'Roll' from the original phrase "Rock'n'Roll" with the word 'Fries', and suggests that people with rock 'n' roll attitude will definitely like McFries.

McDonald's occasional adjective '**Crispyjuicytender**' is based on three adjectives which in combination mean 'equally crispy, and juice, and tender'.

‘You’ve never been seasick. Bet you’ve been **landsick** a few times though’ A boat manufacturer Wellcraft Marine Corp. suggests in its slogan that its boats are so good that we will never be seasick, although we could be ‘landsick’ — to miss, or want being out on open water and desire to sail.

‘Now reveal layers for the sensational **full-fan** effect’ (Maybelline cosmetics). Knowing that in this ad Maybelline cosmetics company advertises lash mascara, we can understand the meaning of the word ‘full-fan’ — ‘reveals layers of *lashes*, *winds* and increases each of them for enhanced volume’.

‘New **Dreamwonder. Fluid-touch** foundation. Experience 100 % **second-skin** perfection’ (Maybelline New York): ‘dreamwonder’ means ‘so wonderful that one could only dream of it’; ‘fluid-touch’ — ‘the type of foundation that is lightweight but not heavy cream’; ‘second-skin perfection’ means ‘something you apply on your skin adapts so well as if it were your skin’.

L'Oréal Paris in its cosmetic advertising coined occasional nouns ‘**Re-Perfect**’ and ‘**Re-Nourish**’ which have a semantics ‘to make it perfect again and moisturised again’.

The slogan ‘True match **super-blendable** makeup’ (L'Oréal Paris Cosmetic Advertising) also contains an occasional word ‘super-blendable’ that means ‘something that is extremely suitable and mixes with something else’.

The word ‘**multi-benefits**’ in Marcelle advertising is a blend word and it has the meaning ‘multiple benefits’.

‘**Satisfries**. Big taste. Less fat’ (Burger King). Another example of blending where the base of the first component is reduced is ‘satisfries’. Obviously, we are talking about fried potatoes, which bring satisfaction to those who consume it.

To sum up, the semantics of occasional words and phrases that occur in advertising can be recognised by English speakers quite easily because they have enough original vocabulary and semantic knowledge to understand the strange but catchy advertisements.

## Chapter 2 CONCLUSION

The second chapter of this paper is devoted to the practical study of the issue of occasional coinages. The body of 87 advertising slogans were randomly found on the Internet and selected from the official pages of certain brands, and 110 occasionalisms were subjected to phonetic, word-formation and semantic analysis. It was traced that most of these occasional words are created for fast food chains, cosmetics and car advertisements.

The phonetic analysis of occasional words has shown that in English advertising it is common to use homophones, pseudo-homophones especially with letters 'ee' (instead of 'ie', 'y' 'ea' which are pronounced as /i:/ in the analysed occasional words) and 'z' instead of -s plural ending, words with spelling mistakes, and sensational words. In addition, the use of graphic symbols instead of certain letters, and the creation of rhyme in occasional words make the slogans extraordinary and distinctive.

The phonetic analysis has also demonstrated that the stress of occasional compound and blend words that were found in advertising generally complies with the existing stress rules for compounds and blends.

The word-formation analysis has shown that blending (29 examples of words were found) is the most productive way of forming occasional words in English advertising. We have identified blending (*see pie chart 2*) formed by word-formation models  $N + N \rightarrow N$ ,  $Adj. + N \rightarrow N$ ,  $V + N \rightarrow N$ ,  $N + Adj. \rightarrow Adj.$ ,  $Adj. + Adj. \rightarrow Adj.$ ,  $N + N \rightarrow Adj.$ , and even  $Adv. + N \rightarrow N$  and  $N + Adj. + N \rightarrow N$ . A quantitative analysis has shown that 59% of blend occasional words are formed according to the model  $N + N \rightarrow N$ , i.e. nouns form new nouns.

The second most productive way of word formation is affixation (22 examples). The prefix *re-* and suffix *-able* are used more frequently. By the method of prefixation and suffixation, occasionalisms are mainly adjectives. The *pie chart 1* shows that 64% of the analysed occasional coinages are formed by suffixation and 36% by prefixation.

The third most productive way of word formation is compounding (13 examples). Compound words can be formed from two or more stems of one part of speech or different parts of speech without any changes. The *pie chart 3* (see Appendix 2) has shown that the most productive word-formation models for compounding are N + Adj. → Adj. (3 examples – 23%), N + N → N (2 examples – 15%), N + Part. 1 → Adj. (2 examples – 15%). The rest of the word-formation models are less used (for each 1 example only).

Conversion in general in English is also a productive way of forming words, but in our study of occasional coinages it turned out to be less productive (only 3 examples were found).

Hence, the statistics of word-formation processes of occasional words in English advertising are the following (*see Appendix 2, pie chart 4*): blending (44%), affixation (34%), compounding (20%), and conversion (2%).

The semantic analysis of 45 occasional coinages has demonstrated that occasional words that occur in advertising can be recognised by English speakers quite easily because people have enough original vocabulary and semantic knowledge to understand the strange but catchy advertisements.

## CONCLUSION

In the bachelor's paper the attempt has been made to reveal the peculiarities of occasional words in the advertising slogans and investigate their phonetic, semantic characteristics and methods of their formation.

Based on the definitions of the concept 'occasional coinage', it can be concluded that, according to some researchers occasionalisms (nonce words) are individual-author's expressive words which are formed according to a low-productive or non-productive model, coined for a specific occasion, they are not fixed in dictionaries and their novelty does not disappear in the course of time. Researchers emphasise that occasional words are short-lived words which are used only in a given context because they cannot exist independently.

Structural classification of occasional words includes: phonetic, lexical, grammatical, semantic, graphic occasionalisms; occasional (unusual) combinations of words; less often phraseological and syntactical occasionalisms.

Speaking of functions of occasional words, they perform mostly nominative and pragmatic (expressive and evaluative) functions.

The main ways of occasional words formation are affixation, composition (compounding), conversion, reduction (abbreviation), blending, and borrowing from other languages.

One of the most common areas of occasional words use is advertising. To make the advertising message influence the recipient, copywriters come up with a lot of occasional coinages. To the analysed occasional words phonetic, word-formational and semantic means have been widely applied.

The analysis of the chosen occasional words in the advertising slogans shows that the majority of them are short, attention-catching, easy to remember and to keep in mind phrases which encourage and promote the audience to use the company's service or buy its product during a special advertising campaign. Such slogans are independent linguistic units, succinct, accurate and memorable, which are able to express the competitive privilege of the advertised product or service.

In general, 87 advertising slogans were randomly found on the Internet, selected from the official pages of certain brands and magazines and as a result 110 occasional words were subjected to phonetic, word-formation and semantic analysis. It was traced that most of these occasional words are created for fast food chains, cosmetics and car advertisements.

The analysis of occasional words at phonetic level has shown that in English advertising it is common to use homophones, pseudo-homophones especially with letters 'ee' and 'z', as well as words with spelling mistakes, and sensational words. Moreover, rhyme is widely applicable in occasional words. Such devices have the mnemonic influence on possible buyers that allow them to keep in mind and remember the original slogan. The phonetic analysis of occasional words in advertising is often carried out along with the graphical, e.g. copywriters can use the graphic symbols instead of certain letters.

The phonetic analysis has also demonstrated that the stress of occasional compound and blend words that were found in advertising generally complies with the existing stress rules for compounds and blends. In the analysed compound nouns, the main stress falls on the first component; regarding compound adjectives, 7 examples were found with stress on the first part of the compound and 3 examples on the second. The stress pattern for analysed blend words mostly follows that of the rightward base word.

The word-formation analysis has shown that the most productive way of forming occasional words in English advertising is by blending specific words. This advertising technique is considered to be extremely useful since the advertising company gives the average customer a chance to guess the meaning of a word. We have identified blending formed by word-formation models  $N + N \rightarrow N$ ,  $Adj. + N \rightarrow N$ ,  $V + N \rightarrow N$ ,  $N + Adj. \rightarrow Adj.$  etc. A quantitative analysis has shown that 59% of blend occasional words are formed according to the model  $N + N \rightarrow N$ .

According to the analysis, the second most productive way of word formation is affixation. By the method of prefixation and suffixation, occasionalisms are mainly adjectives. The most common prefix and suffix are *re-* and *-able*. It was

calculated that suffixation is a more productive way of derivation in advertising (64%) than prefixation (36%).

Compounding is also used for occasional words formation (13 examples were found). The most productive word-formation models for compounding are N + Adj. → Adj. (23%), N + N → N (15%), N + Part. 1 → Adj. (15%). Conversion in general is also a productive way of forming English words, but in our research the number of occasional coinages formed by this method is relatively low (only 3 examples were found).

As a result, the statistics of word-formation processes of occasional words in English advertising are the following: blending (44%), affixation (34%), compounding (20%), and conversion (2%). The analysed occasional words are mostly nouns (58%) and adjectives (40%), rarely verbs (1%). Adverbs were not found.

The linguistic analysis of the chosen examples of occasional words on the level of semantics has demonstrated that occasional words that occur in advertising can be recognised by English speakers quite easily, especially compound words. In case of blend words, more semantic knowledge is required, as some of these coinages may seem ambiguous at first glance.

Thus, within the framework of the bachelor's paper, we achieved the aim of our research, having solved all the tasks. The results obtained in this paper do not exhaust all the possibilities of phonetic, word-formational and semantic study of occasional words in advertising. Prospects for further research consist in exploring other occasional coinages in the field of English advertising and conducting a more detailed linguistic analysis of them.

## SUMMARY

Бакалаврську роботу присвячено дослідженню теми «Оказіональні новотвори в англомовній рекламі». Поява okazіональних слів — це постійний процес, який вимагає глибокого лінгвістичного аналізу та досліджень. Враховуючи те, що виникнення нових okazіоналізмів ніколи не припиняється, існує постійна потреба у глибшому лінгвістичному вивченні цих слів.

Мета бакалаврської роботи полягає у виявленні okazіоналізмів в англомовному рекламному дискурсі на основі журналів та Інтернет-джерел та їхньому дослідженні з лінгвістичної точки зору: вивченні їх фонетичних, семантичних особливостей та способів okazіонального словотворення.

Для досягнення мети необхідно виконати такі завдання:

- визначити поняття «оказіональні новотвори» у лінгвістиці;
- вивчити питання класифікації okazіональних слів у лінгвістиці;
- окреслити роль okazіональних одиниць в рекламі та їхні функції;
- проаналізувати особливості використання okazіоналізмів у рекламному тексті;
- описати способи творення okazіональних слів;
- виявити okazіональні слова в англомовній рекламі;
- здійснити фонетичний, словотвірний та семантичний аналіз виявлених okazіоналізмів в англомовній рекламі;
- виявити моделі словотворення, за допомогою яких формуються okazіональні одиниці в англомовній рекламі.

Об'єктом дослідження бакалаврської роботи є okazіональні новотвори в англомовній рекламі.

Предмет даної роботи — основні мовні особливості okazіональних слів у рекламних слоганах, вибраних з різних Інтернет-джерел.

Матеріалом дослідження стали 110 okazіональних новотворів, які було знайдено у 87 рекламних слоганах різних брендів. Рекламні слогани були вилучені вибірковою методом з Інтернет-джерел (пошук за різними назвами

брендів та ключовими словами "рекламні слогани", "неординарні слогани", "реклама автомобілів", "реклама косметики" тощо), офіційних сторінок певних брендів (переважно реклама ресторани швидкого харчування, косметики та автомобілів), англomовних газет і журналів, а саме The Sun (2018-2019), Cosmetics (2013), Vogue Australia (2015).

Під час дослідження використовувались такі методи аналізу: метод компонентного аналізу, метод контекстного та інтерпретаційного аналізу, семантичний аналіз, словотвірний аналіз, кількісний аналіз, описово-аналітичний метод, а також метод спостереження та узагальнення результатів.

Новизна дослідження полягає в тому, що більшість обраних okazіональних новотворів раніше ніким не аналізувалися.

Бакалаврська робота складається із вступу, двох розділів, висновків після кожного розділу, загальних висновків, списку використаної літератури та додатків.

У вступі дається загальна характеристика роботи, обґрунтовується вибір теми, об'єкт дослідження, визначається мета, завдання і методи дослідження, вказується актуальність роботи.

Перший розділ включає теорію okazіональних слів, їх загальні характеристики, способи утворення та функції з лінгвістичної точки зору. Проаналізувавши різноманітні визначення поняття «okazіональне слово», можна зробити висновок, що, на думку деяких дослідників, okazіоналізми — це індивідуально-авторські новоутворення, створені для конкретної ситуації; вони не закріплені в словниках і з часом не втрачають своєї новизни.

Структурна класифікація okazіональних слів включає: фонетичні, лексичні, граматичні, семантичні, графічні okazіоналізми; okazіональні (незвичні) сполучення слів; рідше фразеологічні та синтаксичні okazіоналізми.

Okazіональні слова виконують переважно номінативну та прагматичну (експресивну та оцінну) функції.

Виділяють такі головні способи okazіонального словотворення: афіксація, складання слів, конверсія, абрєвіація, контамінація та запозичення з інших мов.

У другому розділі аналізуються приклади okazіональних слів в англomовній рекламі, демонструються їх особливості на рівні фонетики, словотворення та семантики. Було простежено, що більшість проаналізованих okazіональних слів створено для реклами мереж швидкого харчування, косметики та автомобілів.

Аналіз okazіоналізмів на фонетичному рівні показав, що в англomовній рекламі часто використовуються омофони, псевдо-омофони та слова з навмисними орфографічними помилками. Крім того, використання рими та графічних символів замість певних букв широко застосовується при створенні okazіональних слів. Такі засоби дозволяють цільовій аудиторії краще запам'ятати оригінальний слоган. Фонетичний аналіз також продемонстрував, що наголос, який припадає на проаналізовані okazіоналізми, як правило, відповідає відомим правилам наголошення.

Аналіз способів словотворення продемонстрував, що найбільш продуктивним серед них є утворення okazіональних слів в англomовній рекламі шляхом контамінації. Кількісний аналіз показав, що 59% цих okazіональних одиниць утворені відповідно до моделі  $N + N \rightarrow N$ . Статистика процесів словотворення okazіоналізмів така: контамінація (44%), афіксація (34%), складання слів (20%) та конверсія (2%). Проаналізовані okazіоналізми — це переважно іменники (58%) та прикметники (40%), рідше дієслова (1%). Прислівники не виявлені.

Лінгвістичний аналіз обраних okazіональних слів на рівні семантики показав, що okazіоналізми, що трапляються в рекламі, досить легко розпізнати, оскільки люди, рідна мова яких англійська, мають достатньо семантичних знань та широкий діапазон словникового запасу, щоб зрозуміти неординарні рекламні слогани.

У висновках в узагальненій формі викладено результати проведеного нами дослідження.

Список літератури містить джерела, які були використані під час проведення дослідження. У додатках подано список проаналізованих слоганів, 4 діаграми та 1 таблицю.

Отримані результати даної бакалаврської роботи не вичерпують усіх можливостей вивчення оказіональних утворень у рекламі. Перспективи подальших досліджень полягають в більш детальному лінгвістичному аналізі оказіоналізмів, які вже існують, і тих, що виникнуть у майбутньому в англomовній рекламі.

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## APPENDIX 1

### List of analyzed advertising slogans

1. It's a **Giraffic** Jam! (African Safari Wildlife Park)
2. **Chick-Fil-A** – Eat **Mor Chikin** (Chick-Fil-A)
3. U wanna **peece** of me? (Chick-Fil-A)
4. Eat chikin or I'll **De-frend** U (Chick-Fil-A)
5. **Nu Spicee** Chikin (Chick-Fil-A)
6. Way **2 talentd 2 B Burgerz** (Chick-Fil-A)
7. Tucking these **lil'** crunchy **bois** in (Burger King)
8. Get two **Croissan'wich** or **Biscuit sandwiches** with choice of sausage, bacon, or ham. (Burger King)
9. Yarn may be the least **deep-fryable** of the string crafts, but it is the most **scarf-able**. Protect your neck and the neck of your loved ones from the cold with this elegant, delicate **poultry scarf**. (KFC)
10. It's **finger-lickin' good** – KFC
11. It's **chicken dippin' good** – KFC
12. The holidays are meant to be **chicken-scented** (KFC)
13. Let's test your crochet competency with the mother of all **chicken-themed yarncraft**: the KFC bucket hat! (KFC)
14. Kentucky **fried-chicken candles** (KFC)
15. The moment you've been waiting for: Kentucky Fried Chicken x @Crocs Classic Clogs available now. Complete with **chicken-scented** Jibbitz! (KFC)
16. Breaking news: the new zodiac sign for Aquarius is a Spicy Chicken **McNugget** (McDonald's)
17. **McFries**. Grab yours (McDonald's)
18. **crispyjuicytender** adj. New Crispy Chicken Sandwich n. (McDonald's)
19. Dandruff? **Sensiskin?** Let the new **H&Shoulderssensicare** of your scalp! (Head & Shoulders)

20. **Hummercedes. Volvolkswagen.** Old enough to drive them is too old to play with them. (Drive up Safety)
21. **Fabuttractive.** The E-Class Coupé. It deserves a whole language. (Mercedes-Benz)
22. **Longergevity** (Toyota)
23. **Superfect.** The E-Class Coupé. It deserves a whole new language (Mercedes-Benz)
24. Throat lozenges in the form of a Lollipop! A delicious way to help 'eez' (soothe and comfort) your kiddo's sore throat. (Momeez Choice organic products store)
25. Make life a little 'eezier' with organic remedy pops! A fun way to feel better. (Momeez Choice organic products store)
26. Organic soothing pops. **Momeez** choice for kids. (Momeez Choice organic products store)
27. **Pssst...**Did you hear? We also make a throat soothing pop, **Lolleez**, and a tummy soothing pop, **Tumeez!** (Momeez Choice organic products store)
28. We are committed to creating products that are fun, effective and **better-for-you.** (Momeez Choice organic products store)
29. Old? You **muz** be joking.
30. **OH DEER. ITS HARD TO SPEL WHEN YOUR HUNGRY.** If you **keap** making typing mistakes grab yourself a snickers fast. **SNIKKERS** (Snickers advertising)
31. **Eggsplain** that egg label, please (FoodInsight)
32. Hope your holidays are **fin-tastic!** (Bluetangmarine)
33. Eating healthy today, keeps the Doctor away! (MyGreenMart)
34. **Fruice.** No awkward bits (Fruice)
35. Nothing tastes better than a freshly **outsmarted** fish. (Wellcraft Marine)
36. Because rehabs are more fun than **reruns** (TMZ)
37. AGE **RE-PERFECT.** Intensive **Re-Nourish** (L'Oréal Paris Cosmetic Advertising)

38. Real life is **unretouched**, just like this ad (Make Up Forever Cosmetics Advertising)
39. True match **super-blandable** makeup (L'Oréal Paris Cosmetic Advertising)
40. BB 8 IN 1 **MULTI-BENEFITS**. Does it all for you, instantly! (Marcelle advertising in COSMETICS magazine Jan-Feb 2013)
41. Save the trees. In an **über-stylish**, cutting-edge kind of way (LG Dare touch phone)
42. No **flaking**, no **caking**, no drying (Maybelline New York)
43. Join us! Join **beer-bellied!**
44. Color me naughty. Color me nice. Introducing the **MAXalicious** gloss collection. (MAX factor)
45. Between socialism and capitalism is **beerism**. (Brew Corner at Sahara Casino)
46. Looking for a **fuel-friendly** car? Chevy™ offers the most choices. For technologies that go from **gas-friendly** to **gas-free** (Chevrolet)
47. Yay my new flatmate! We're going to be **besties** forever! (Unwired)
48. **Yorkie**. It's not for girls (chocolate bar advert)
49. **Ecoluxury**. When something doesn't exist, you invent it (Mercedes-Benz)
50. Get a degree in **Snackonomics** (Snickers)
51. **Snaxi** (Snickers)
52. Take night glasses at the **Chewniversity** (Snickers)
53. Learn to speak **Snacklish** (Snickers)
54. Enroll at city **Chocollege** (Snickers)
55. Take a dip in the **Choclantic** Ocean (Snickers)
56. Explore the planet **Chewpiter** (Snickers)
57. Experience **nutvana** (Snickers)
58. Be a **chompion** (Snickers)
59. Administer the **chocodote** (Snickers)
60. You've never been seasick. Bet you've been **landsick** a few times though (Wellcraft Marine)

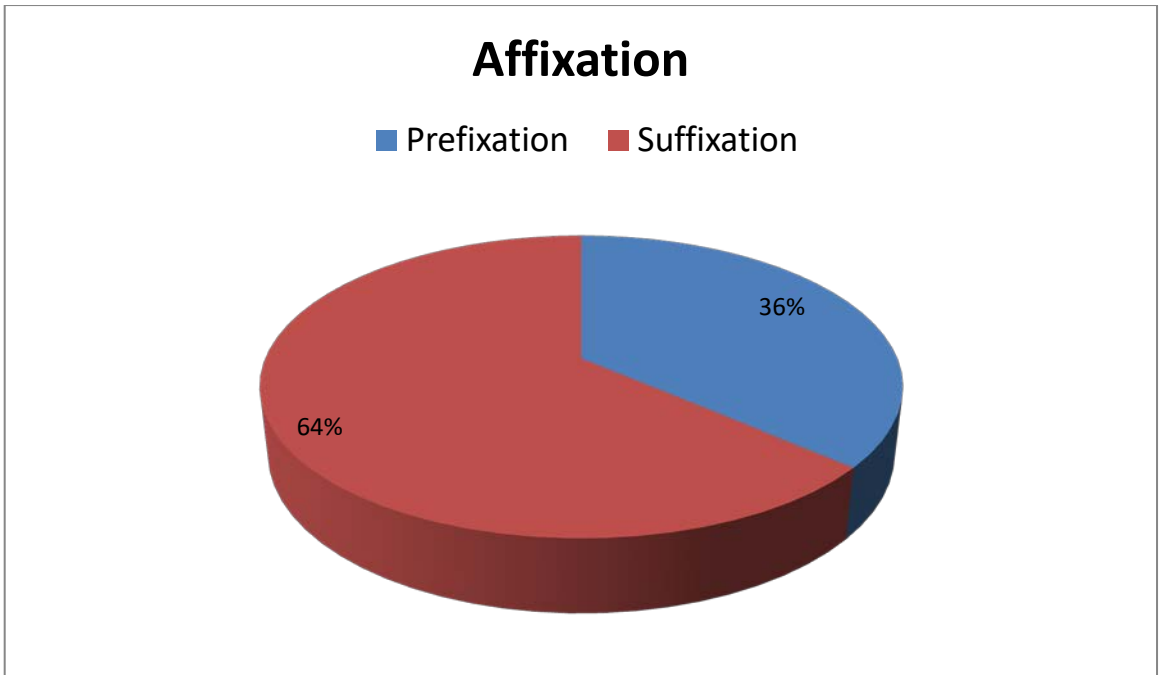
61. Now reveal layers for the sensational **full-fan** effect (Maybelline cosmetics)
62. New **Dreamwonder. Fluid-touch** foundation. Experience 100 % **second-skin** perfection (Maybelline New York)
63. **Ladymatic**. Nicole Kidman's choice (OMEGA, Vogue, Australia, Sep 2015)
64. Modern Love. Whether you're a serious collector, occasional buyer or **gallery-hopper...** (Vogue magazine, Australia, Sep 2015)
65. Now you won't have to wait until you get home to **google** your **date**. (LG Dare touch phone)
66. The future will be written by her. Or, at least, **tweeted** (Centennial College)
67. **Rock 'n Rose**. (Valentino)
68. **Rock'n'Fries. McFries**. Grab yours. (McDonald's)
69. **Satisfries**. Big taste. Less fat (Burger King)
70. **Boopuccino**. Good to the last boop (Coffee Shop Stuff Advert)
71. **M' m, m'm, m'm, m'm,...**toasty. (Quiznos, fast food chain)
72. Unleash your **roooar**. (The Body Shop)
73. Get two **freeee sea** life tickets (SEA LIFE Aquariums – *The Sun* advert)
74. **Oops...** Divorce attorneys (double -o are replaced with marriage rings)
75. The Sun **Sav&rs** Raffle (*The Sun* advertising)
76. **Pumpkin-Chunkin**. Don't let your pumpkin go to waste.
77. **Fin-tastic Fun!** (Walt Disney Company)
78. **Drinkapinkamilka day** (a poster of advertising milk)
79. **Smooch Pooch** Dog Rescue (non-profit animal rescue organization advert)
80. **Hi-C orange lavaburst** (McDonald's)
81. **Eating healthy today, keeps the Doctor away!** (MyGreenMart)
82. **LifeIsntUniform** (M&S school uniform advert)
83. Alexa, open **CBeebies** (Alexa voice assistant advertising)
84. **H-U-G-O** is trend, **H-U-G-O** is different, **H-U-G-O** is urban (Hugo Boss perfume)
85. **Multilocalism**. Adobe Stock.

86. Discover bliss. Discover **Blistex** (Blistex advertising in COSMETICS magazine Jan-Feb 2013)

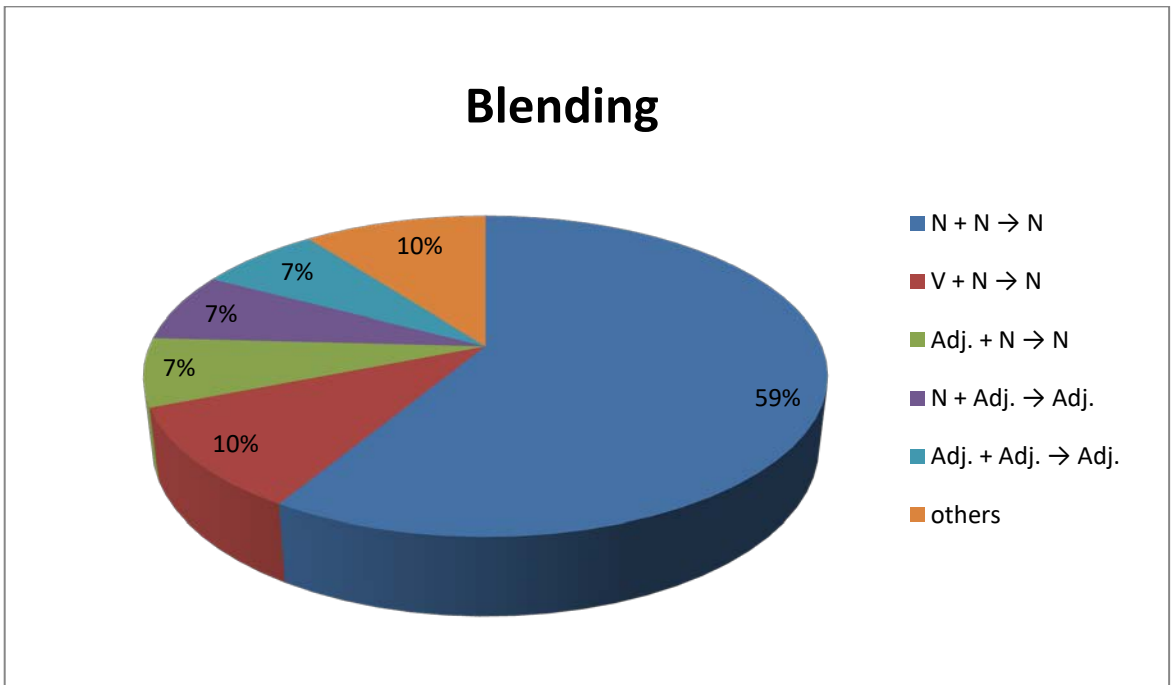
87. Hope your holidays are **fin-tastic!** (Bluetangmarine)

### APPENDIX 2

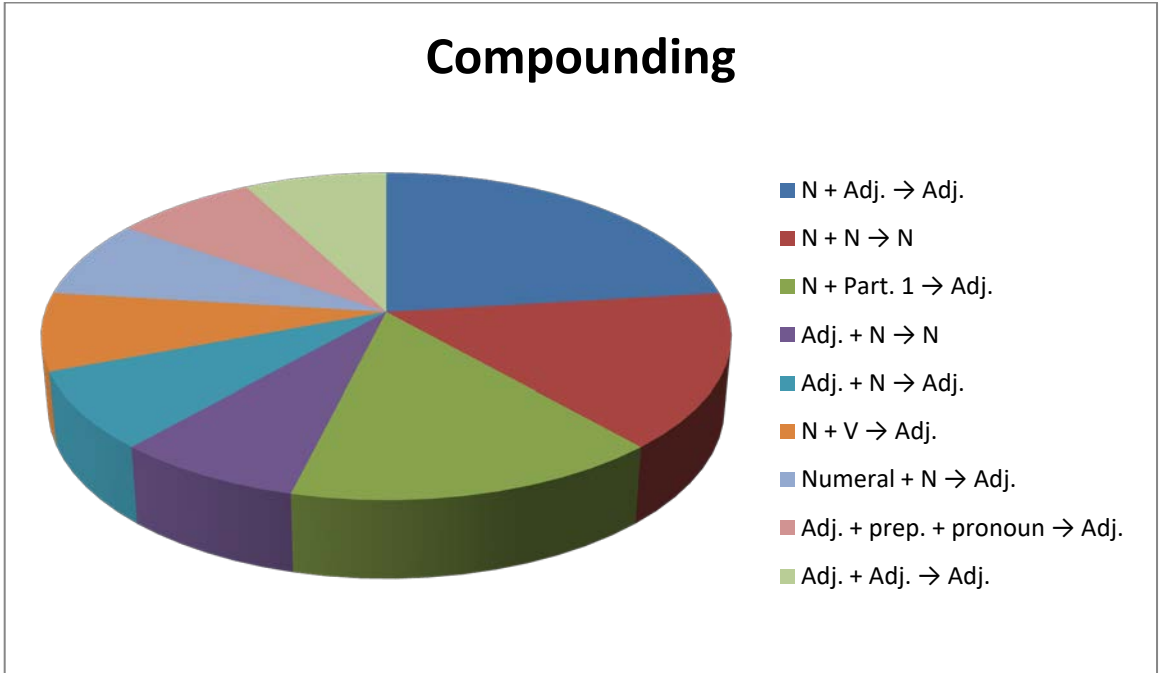
*Pie chart 1*



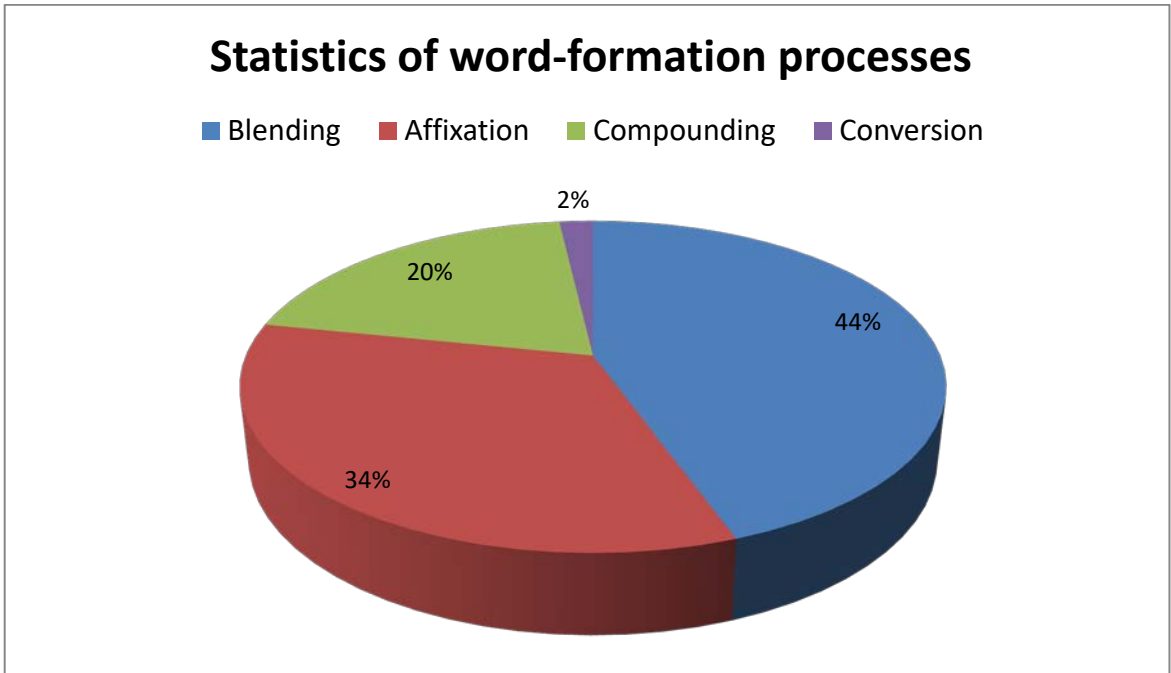
*Pie chart 2*



*Pie chart 3*



*Pie chart 4*



## APPENDIX 3

*Table 1***Statistics of word classes**

WORD CLASSES	ADJECTIVES	NOUNS	VERBS
Prefixation	4	4	-
Suffixation	7	5	-
Blends	5	24	-
Compounds	10	3	-
Conversion	-	2	1
<b>TOTAL</b>	<b>26</b>	<b>38</b>	<b>1</b>