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“Occasional coinages as lexical innovation in Modern English”



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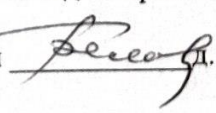
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ABSTRACT

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The present research is devoted to the analysis of occasional coinages as lexical innovation in Modern English. The relevance of the study lies in the increasing interest in language creativity and the ongoing creation of new lexical units in today's English communication. The object of the research is occasional coinages in Modern English, while the subject is their functional, semantic, stylistic and structural features. The aim of the thesis is to explore how occasional coinages are formed and their functions in contemporary English. The objectives of the study include defining the concept of occasional coinages and their main word-formation processes, identifying their functions, examining their usage in different types of discourse. The study is structured into theoretical and practical chapters. The theoretical part delves into the linguistic aspects of occasional coinages, the principal word-formation processes and explores the main stylistic and communicative functions of occasionalisms. The practical part investigates their usage in online journalism, particularly in music reviews, contemporary English literature and television and film dialogue. Based on the research findings, it can be concluded that occasional coinages represent a key aspect of lexical innovation in Modern English. The analysis reveals that compounding, derivation, blending, conversion and analogy are among the most common mechanisms of occasional word formation. The study also shows that occasionalisms perform expressive, evaluative, humorous functions and contribute to vivid imagery and stylistic originality.

Key words: occasional coinage, lexical innovation, word-formation, language creativity, blending, compounding, derivation, conversion

АНОТАЦІЯ

Мусорова М. С. Оказіональні новотвори як засіб лексичної інновації у сучасній англійській мові. – Бакалаврська робота.

Дослідження присвячене аналізу okazіональних новотворів як засобу лексичної інновації в сучасній англійській мові. Актуальність дослідження полягає у зростанні інтересу до мовної креативності та постійному виникненні нових лексичних одиниць у сучасній англійській комунікації. Об'єктом дослідження є okazіональні новотвори в сучасній англійській мові, а предметом є їхні функціональні, семантичні, стилістичні та структурні особливості. Метою роботи є дослідження способів творення okazіональних новотворів та їхніх функцій у сучасній англійській мові. Завданнями дослідження є визначення поняття okazіональних новотворів та основних словотвірних процесів, виявлення їхніх функцій, а також аналіз їхнього використання в різних типах дискурсу. Робота складається з теоретичного та практичного розділів. Теоретична частина висвітлює лінгвістичні аспекти okazіональних новотворів, основні словотвірні процеси та розглядає головні стилістичні та комунікативні функції okazіоналізмів. Практична частина досліджує їхнє використання в онлайн-журналістиці, зокрема в музичних рецензіях, сучасній англійській літературі, а також у діалогах серіалів та фільмів. За результатами дослідження було встановлено, що okazіональні новотвори є важливим складником лексичної інновації в сучасній англійській мові. Аналіз показав, що словоскладання, деривація, блендинг, конверсія та аналогія належать до найпоширеніших способів творення okazіональних слів. Дослідження також демонструє, що okazіоналізми виконують експресивну, оцінну, гумористичну функції, а також сприяють створенню яскравої образності та стилістичної оригінальності.

Ключові слова: okazіоналізм, лексична інновація, словотворення, мовна креативність, блендинг, словоскладання, деривація, конверсія

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INTRODUCTION

Language is an always changing and evolving system that reflects the social, cultural, technological and communicative transformations in society. A prominent example of such changes is lexical innovation, which enriches the vocabulary and increases the expressive potential of language. Occasional coinages are one of the key examples of lexical creativity found in Modern English. These new terms play a significant role as unique, context-dependent lexical creations made for specific communicative purposes.

The **object** of this research is occasional coinages in Modern English and their role in lexical innovation. The **subject** of the research is the structural, semantic, stylistic and functional peculiarities of occasional coinages in online music journalism, contemporary English literature and audiovisual media discourse.

The main **purpose** of the research is to investigate occasional coinages as a means of lexical innovation in Modern English and to determine their main word-formation mechanisms and functions.

To achieve this purpose, the following tasks have been formulated:

1. To define the concept of occasional coinages in modern linguistics;
2. To identify the main word-formation processes used in the creation of occasionalisms;
3. To determine the principal functions of occasional coinages;
4. To analyse the use of occasional coinages in contemporary English literature;
5. To investigate lexical innovations in online music journalism;
6. To examine occasional coinages in audiovisual media;
7. To determine the stylistic and communicative functions of occasionalisms in different types of discourse;

In terms of **scientific novelty**, the present research contributes to the study of lexical innovation in Modern English by providing a comprehensive analysis of occasional coinages in several types of contemporary discourse. While many previous linguistic studies focused mainly on advertising language or occasionalisms in classical literature, this paper expands the scope of research to include online music journalism,

contemporary literature and audiovisual media discourse. The paper also organises occasional coinages based on how they are formed and their function, showing how lexical creativity plays a role in modern communication.

In terms of **topicality**, the study of occasional coinages is especially relevant in the context of contemporary English communication, which is characterised by constant lexical innovation and rapid linguistic change. Contemporary literature, journalism, television series, films and social media frequently use creative language to attract attention, express emotions, enhance stylistic effects and reflect social and cultural trends. Therefore, the exploration of occasional coinages provides valuable insights into the mechanisms of language creativity and Modern English vocabulary.

The **materials** for this research include selected contemporary English literary texts, online journalistic articles and scripts from television series and films that demonstrate lexical creativity. Altogether, 73 occasional coinages were selected for this research. The literary material includes ‘Lockwood & Co.: The Screaming Staircase’ by Jonathan Stroud, ‘A Good Girl’s Guide to Murder’ and ‘Good Girl, Bad Blood’ by Holly Jackson. In total, approximately 904 pages of literary material were analysed. The journalistic material consists of selected music reviews published on Pitchfork. The audiovisual material includes screenplay excerpts from the film ‘Spider-Man: No Way Home’ and two seasons of the TV series ‘Wednesday’.

The **methods of the research** include descriptive analysis, contextual analysis, structural analysis, stylistic analysis, semantic analysis and elements of comparative analysis.

The **structure of the research** consists of an introduction, two chapters, conclusions, a list of scientific references and illustrative materials. The total length of the work is 53 pages.

1. THEORETICAL FOUNDATIONS OF OCCASIONAL COINAGES IN MODERN ENGLISH

1.1. The concept of occasional coinages

Newly coined words continuously enrich the English vocabulary and are one of the main elements that drive language development. Some of them have been coined for a single occasion and tend to disappear as quickly as they have been created, while others gain popularity and become accepted into mainstream vocabulary [Mattiello 2016, p. 27]. These new words include both ‘neologisms’, which are new words recognised by language speakers and intended to expand the language lexicon and ‘nonce words’ (or ‘occasionalisms’), which are created for a particular occasion and are not established as part of everyday vocabulary yet.

According to ‘The Oxford Reference Guide to English Morphology’ [Bauer, Lieber, Plag 2013, p. 30], it is not evident from a morphological standpoint that the two processes are distinct, as both neologisms and nonce words involve the creation of a new word using the available language resources. The only difference is if speakers choose to use the newly created word. The number of occasional coinages in English keeps growing and is an ongoing process, as every day numerous English speakers have specific communication needs or try to make their expressions simple, which results in the formation of new, context-dependent lexical units [Gasparyan 2018, p. 9].

Occasional coinages are marked by their low frequency and limited usage. In many cases they remain one-time usages. Understanding that nonce-formations are highly context-dependent and created “on the spur of the moment to cover some immediate need” [Bauer 1983, p. 45], it is much more common for them to be used just once and not progress to the next level of becoming neologisms or lexically listed units of the lexicon [Rabrenović 2020, p. 161].

When talking about “lexicalization”, which is when a word becomes part of the vocabulary, Laurie Bauer [1983, p. 48] also mentions that every new word initially experiences a phase of being used occasionally and after that, it might progress to

“institutionalization”, which means that the community recognises it. Therefore, words that are used occasionally often serve as a transitory stage, with some of them possibly advancing to the next stage and becoming commonly used new words. Whether a specific occasionalism has the potential to become a neologism relies on the repeated use of the word by speakers as it determines its acceptance and survival. Consequently, some words are sure to be used more frequently than others [Ryker 2025, p. 200].

The concept of novelty is crucial in distinguishing occasionalisms from neologisms. Hohenhaus [2005, p. 364] suggests that neologisms are not entirely new in the way that occasional formations are, but they represent a later stage in a word's existence, where it starts to be recognized and used by more people. With repeated usage, the novelty of neologisms decreases over time, while the unique and unusual nature of occasional coinages continues to be what defines them [Nykytchenko 2015, p. 183]. Occasionalisms are, therefore, understood as words created for a particular context and typically used once within a text or a specific act of communication, whereas neologisms are used to denote more stable lexical innovations that have the potential to become part of the language system [Dumbadze 2017, p. 11].

There also exist other points of view regarding the spontaneous usage of occasionalisms, which are often used to fill lexical gaps in vocabulary that happen during communication. It is suggested by some scholars that they can be purposefully created by writers and poets. For example, S. Dumbadze [2017, p. 2] mentions that in literary or poetic texts, occasionalisms are often used to increase the expressiveness of the text, achieve communicative precision and stylistic effect or to share personal views. C. Poix [2018 p. 2] stresses that the invention of new words in fiction is not comparable to the spontaneous formation of words in speech, as writers introduce new words or phrases with clear intent, closely connected to the context and artistic goals of their works. In literary texts, new word formations are not primarily meant to expand the vocabulary of a language, but rather to enrich the narrative [Poix 2018, p. 2]. The author intentionally creates nonce words to achieve stylistic effects rather than to solve a temporary communication problem, since it is unlikely that such coinages arise impulsively without careful thought and planning [Poix 2018, p. 2].

If a literary work becomes widely successful, especially when adapted into other media such as film or TV series, these occasional creations can persist and spread beyond their original context. In such cases, an occasionalism can actually evolve into a neologism once it begins to be used more broadly outside the text in which it first appeared.

Occasional coinages also serve as a major way for people to express their creativity. The more creative individuals are with their language, the more nonce words will come into existence, as the ability of language users to create new concepts and modify existing ones is a frequent cause of occasional word formation [Gasparyan 2018, p.6]. Individuals often turn to lexical creativity when the available lexicon lacks words that can adequately meet their specific communicative needs [Ryker 2025, p. 202]. The creativity found in occasionalisms allows for the creation of a word that fits various situations, which contrasts them with conventional word-formation rules and contributes to their distinctiveness [Dumbadze 2017, p. 12].

One of the main defining features of occasional coinages is their context-dependance. Their meaning is usually clear within a specific communicative context in which they are used. Occasional words can be quite ambiguous or difficult to interpret outside the context. Due to this reliance on context, occasionalisms are especially important in creative discourse, which provides a rich setting for a lot of lexical innovations.

Non-standardness is also a characteristic feature. Occasional word formation involves both adhering and deliberately departing from established linguistic norms [Levchenko, Lychuk 2024, p.220]. Often, such coinages rely on productive word-formation patterns, which makes them possible to interpret, but intentional deviations from those patterns are frequently used for stylistic effect [Saliyeva 2026, p. 13].

Occasional coinages represent a dynamic and expressive layer of vocabulary that demonstrates the creativity of language users. Such formations reveal the flexibility of language and the capacity of speakers to expand its expressive function and adapt it to new communicative needs and contexts. In contrast to neologisms, which often become incorporated into the broader language system, occasional coinages typically remain

closely linked to individual authors and particular contexts of use. Their defining features highlight their unique role in both everyday communication and specialised discourses. Understanding their features is essential for analysing how language functions dynamically in real life.

1.2. Word-formation processes of occasional coinages

Word formation plays a particularly important role in the process of lexical innovation and the development of the English vocabulary. It functions as a means of creativity that allows speakers to construct new words and expressions from already existing elements of the language. It is defined as the branch of the science of language which studies the patterns a language uses to form new lexical units [Andreichuk, Babeliuk 2019, p. 234]. Certain word-formation processes are considered productive, as they are actively used to generate a wide range of new lexical items. Others, by contrast, show lower productivity, as they contribute relatively few new formations [Khalid, Mohammed 2025, p. 675]. L. Bauer [1983, p. 62-199], building on the distinction proposed by Lyons [1977, p. 549], differentiates between productivity and creativity in language. Productivity refers to processes within the linguistic system that enable speakers to generate new forms based on established rules, whereas creativity involves unpredictable innovations that do not often follow the established word formation rules [Bauer 1983, p. 62-199]. Although both processes contribute to the formation of neologisms, Bauer primarily focuses on productivity as it allows for systematic analysis [Lipka 1992, p. 92].

The study of word-formation is rooted in morphology [Faradisa, Aziz, Yasin 2019, p. 52]. Various morphological processes allow the creation of new words [Booij 2012, p. 13]. According to Plag [2003, p. 84], word formation is not random, as it is also regulated by certain restrictions in terms of morphology and syntax. They dictate which morphemes can come together, the order they should follow, as well as the semantic and phonological aspects that are relevant [Nuri 2025, p. 2-3].

While productive morphological processes ensure the steady expansion of vocabulary, less productive ones mainly serve expressive and creative purposes [Nuri

2025, p. 1]. The mechanisms responsible for lexical expansion can be classified into four main types. The first one is word coining, which involves the creation of entirely new lexical items that are not derived from existing words or established patterns. The second mechanism is borrowing, in which words are adopted from other languages and incorporated into English. The third category is semantic change, in which existing words acquire new meanings without undergoing any syntactic or morphological changes. Finally, word-building that covers both functional and structural processes, including the formation of new words through established linguistic patterns as well as functional shift, where a word changes its grammatical category without any modification in form [Smyk-Bhattacharjee 2009, p. 10]. Word-building refers to a broad idea that includes all the processes typically associated with the more specific notion of word-formation. This covers morphological, productive, rule-based processes as well as non-morphological word-formation [Smyk-Bhattacharjee 2009, p. 17]. Occasionalisms are also formed by not following the grammatical, word-forming and lexical semantic rules of the language, which is acceptable because they are seen as original and new regardless of when they were created [Kotenko, Shtanhret 2021, p. 30].

According to George Yule in ‘The Study of Language’ [2010, p. 58], derivation is considered the most productive and widespread process of word formation in Modern English. This process involves the addition of affixes, or small linguistic elements, to existing words in order to create new lexical items. These affixes are typically not listed independently in dictionaries. Examples of derivation can be observed in words such as *unhappy*, *misrepresent*, *prejudge*, *joyful*, *careless*, *boyish*, *terrorism*, *sadness*. Affixation is the process of adding prefixes or suffixes to a root or base form. The creation of new lexical items through this process is closely associated with semantic changes affecting the original word [Karlygash, Auyelbekova, Shomanova, Dutbayeva, Zhapanova 2023, p. 157].

In affixation, there are two types: suffixation and prefixation. Suffixation adds affixes to the end of words, while prefixation adds them to the start of words [Trigás Perreira 2021, p. 3]. A third type of affix, which is not typically used in English, is

known as an infix, which is a morpheme inserted within the base of a word rather than attached to its beginning or end [Yule 2020, p. 65]. A similar principle can occasionally be observed in English in emotionally charged expressions, where speakers insert expletives into words for emphasis, such as *Hallebloodylujah*, *Absogoddamlutely* [Yule 2020, p. 65].

Compounding is among the most productive and significant types of word-formation in Modern English. The widespread use of such terms highlights the tendency of language users to simplify and express complex ideas through concise and easily comprehensible expressions [Melnik, Kyselova 2025, p. 190]. Examples include: *toothbrush*, *airport*, *notebook*, *rainfall*, *football*, *greenhouse*. According to Yule [2010, p. 55], compounding is a word-formation process that involves combining two independent words to create a single form. By joining two or more morphemes or simple lexemes, new meanings can be expressed, often depending on the context in which the compound is used [Taqiyyudin, Moehkardi 2023, p. 95].

Compounding can be examined from three perspectives: structural, semantic and theoretical [Behera 2013, p. 29]. Structurally, compounds may be neutral, formed without linking elements (e.g., *blackboard*, *spaceship*), morphological, containing linking sounds (e.g., *sportsman*, *statesman*), or syntactic, formed by combining units from different parts of speech (e.g., *check-in*, *forget-me-not*) [Behera 2013, p. 29]. From a semantic perspective, compounds can be divided into three main types. Firstly, there are compounds whose meanings are transparent and can be easily derived from the meanings of their components (e.g., *bookshop*, *raincoat*, *postbox*). Secondly, some compounds display partial semantic shift, where one or both elements have meanings that differ from their original sense (e.g., *greenhouse*, *highway*, *lazybones*). Thirdly, there are fully idiomatic compounds whose meanings cannot be inferred from their individual parts (e.g., *honeymoon*, *deadline*, *butterfly*) [Behera 2013, p. 29]. Theoretically, compounds differ from free word combinations in that they function as single lexical units [Behera 2013, p. 30].

Compounds can also be classified according to their semantic structure, with two widely recognised types being endocentric and exocentric compounds. Endocentric

compounds have a transparent meaning, as their interpretation can be derived from one or both of their components (e.g., *raincoat*, *toothpaste*, *smartwatch*). In contrast, exocentric compounds are semantically non-transparent: their meaning cannot be directly inferred from their elements and they typically refer to something outside the literal combination of their parts (e.g., *madhouse* ‘a place of chaos or confusion’) [Smyk-Bhattacharjee 2009, p. 23].

Structurally, English compounds may also be categorised according to the syntactic relationship between their components [Nuri 2025, p. 4]. The most frequent type is the noun + pattern (e.g., *toothbrush*, *notebook*, *airport*). Adjective + noun compounds express descriptive relations (e.g., *bluebird*, *blacksmith*, *fast-food restaurant*). Verb + noun compounds typically indicate purpose (e.g., *pickpocket*, *watchdog*, *washing machine*). Less common are noun + verb formations such as *sky-dive*, *daydream*, *handwash* [Nuri 2025, p. 4].

The versatility of compounding makes it a key process in the ongoing growth of the English lexicon. As Bauer [2001, p. 118] observes, compounding is especially productive in English, largely due to its analytical structure and relatively limited restrictions. This makes the creation of new lexical combinations easy, particularly in everyday communication.

Conversion, also referred to as zero derivation, is another productive word-formation process used in the creation of occasionalisms. It involves changing the grammatical category of a word without any alteration in its spelling or pronunciation, which results in a shift from one part of speech to another [Behera 2013, p. 30]. In terms of types, three main patterns are typically identified: noun – verb (e.g., *water* – *to water*), verb – noun (e.g., *to jump* – *a jump*) and adjective – verb (e.g., *empty* – *to empty*) [Smyk-Bhattacharjee 2009, p. 32]. From a semantic perspective, there are several types of conversion. Deverbal nouns, denoting an action or result, denominal verbs, expressing actions related to the function of the noun, de-adjectival forms, which reflect a change of state or a certain quality [Nuri 2025, p. 6].

Depending on the syntactic context, in conversion one lexical item can function as different parts of speech, such as a noun, verb, adjective or adverb. This mechanism

enables the formation of new meanings and grammatical roles without the addition of affixes, which illustrates the efficiency of this word formation process. Some other examples of conversion include: *email* (noun – verb), *native* (adjective – noun). In all such cases, the form of the word remains unchanged, while its syntactic function and grammatical category are reassigned. Semantically, conversion is a motivated process rather than a random one, as it is based on clear conceptual links between actions, their outcomes and inherent qualities [Nuri 2025, p. 6].

Blending, as described by Yule [2010, p. 55] is a word-formation process in which parts of two separate words are combined to create a new lexical item. Typically, the initial segment of one word is joined with the final part of another. Common examples include *brunch* (breakfast + lunch), *smog* (smoke + fog), *motel* (motor + hotel), *infotainment* (information + entertainment). Blending is not completely random because it follows certain sound patterns and semantic principles, which contributes to its productivity. The parts of the words are combined in a way that makes the new word sound natural and preserve a clear meaning [Nuri 2025, p. 8].

From a semantic point of view, blends typically fall into two main types. In additive blends, both source words contribute equally to the overall meaning (e.g., *chillax* – chill + relax, *motel* – motor + hotel), whereas in restrictive blends, one element specifies or limits the meaning of the other (e.g., *Brexit* – Britain + exit) [Nuri 2025, p. 8]. Examples such as *docudrama* (documentary + drama), *mockumentary* (mock + documentary) illustrate the influence of popular culture on the creation of new lexical items. The frequent use of blending and compounding demonstrates the dynamic and complex aspect of contemporary life, in which emerging experiences and technological developments require concise yet expressive vocabulary [Melnyk, Kyselova 2025, p. 188].

Closely associated with blending is the process of clipping. It involves shortening a longer, typically polysyllabic word while preserving its original meaning and general function [Smyk-Bhattacharjee 2009, p. 25]. Clipped forms can originate from adjectives, nouns, verbs, or even entire phrases, while retaining the original syntactic category of the base word [Bauer 2013, p. 402].

Clipping can be classified into four main structural types: back-clipping, fore-clipping, mid-clipping and complex clipping [Fangyu 2026, p. 54]. The most common pattern, back-clipping, involves removing the final part of a word while preserving its initial stressed syllable (e.g., *ad* from *advertisement*). In contrast, fore-clipping eliminates the initial segment and retains the final part of the word (e.g., *plane* from *airplane*). Mid-clipping consists of keeping the central segment of the word. This type is relatively uncommon due to structural constraints that ensure the word remains recognisable [Fangyu 2026, p. 54]. Finally, complex clipping combines different types of shortening or interacts with other word-formation processes [Fangyu 2026, p. 54].

The increase of digital communication has brought about the tendency of speakers to shorten or modify words for quicker expression [Crystal 2019, p. 130]. Today, people use shortened words more often because communication has become faster and more time-efficient. Character limits on platforms like Instagram or X also encourage users to keep messages brief, which leads to more shortening. As a result, social media plays an important role in language change, especially in the increasing use of clippings [Trigás Perreira 2021, p. 35].

Another word formation process that involves shortening is the use of acronyms and abbreviations. Acronyms are lexical units created by combining the initial letters of several words into a new term [Yule 2010, p. 58]. Acronyms allow speakers to convey complex ideas in a concise form, particularly those connected with modern social tendencies and online communication [Melnyk, Kyselova 2025, p. 190]. However, their potential to cause ambiguity or confusion may limit their usage and cause speakers to rely more on traditional word-formation processes [Trigás Perreira 2021, p. 42].

Another method of enlarging the vocabulary is through back-formation. Back-formation is a word-building process of making new words by subtracting parts. In many cases, the element removed is not a true affix but is interpreted as one through reanalysis [Smyk-Bhattacharjee 2009, p. 26]. Back-formation is generally regarded as a less prominent word-formation process. Unlike affixation, which adds elements, it involves the subtraction of an affix (or a segment interpreted as one) which results in a

shorter and morphologically simpler lexical item [Stašková 2013, p. 31]. For example, *edit* is formed from *editor*, *babysit* from *babysitter*, *emote* from *emotion*, *resurrect* from *resurrection*. Due to its opposite way of typical word formation, back-formation is often perceived as unusual or less natural. In many cases, such forms function only as nonce words, intentionally coined for stylistic, ironic or expressive purposes and often lacking long-term usage, while some may remain limited to specific stylistic contexts or regional varieties [Stašková 2013, p. 31].

Semantic shift is also an important mechanism in the formation of occasionalisms. It does not involve the creation of new lexical forms, but it assigns new meanings to already existing words to expand their semantic range [Kartikasari, Roselani 2018, p. 182]. Words that previously possessed fixed meanings in standard English are increasingly acquiring new interpretations that correspond to modern social or cultural realities. For instance, the word *tea*, which refers to a beverage, has been reinterpreted by Generation Z as a term, which refers to gossip. Such semantic redefinition allows language to become more flexible and creative and adapt rapidly to the constantly changing nature of online communication [Jabeen, Nawaz 2025, p.88].

Reduplication is a word-formation process that involves the repetition of a root element or part of it, typically at the beginning of a word and is often accompanied by changes in vowels or consonants [Plauc, Čilić 2021, p. 120]. Examples include *bye-bye*, where the whole morpheme is repeated, as well as forms such as *chit-chat* or *knick-knack*, in which the repeated element undergoes phonetic variation.

Coinage refers to the creation of entirely new lexical items that have not previously existed in the language [Kartikasari, Roselani 2018, p. 182]. Many coined words originate as brand names that later become generalised terms, often losing capitalisation over time (e.g., *kleenex*, *aspirin*, *nylon*) [Yule 2020, p. 64]. A notable modern example is *to google*, which evolved from a proper name into a common verb that refers to searching for information online.

In addition to these processes, occasional coinage formation may involve analogy. In word formation, analogy refers to the creation of new lexical items based on existing words or patterns sharing similar structural features. The newly formed item is known

as the target, while the existing word or pattern that serves as its basis is referred to as the model or trigger [Mattiello 2016, p. 104]. Such analogical formations typically follow recognisable patterns, which ensures that they are comprehensible despite their novelty [Mattiello 2016, p. 104]. Many innovative lexical items are built on the basis of already existing words or expressions, which are reinterpreted and assigned new meanings, often for the sake of playful or creative language use. This tendency can be explained by the fact that deriving new formations from familiar linguistic patterns makes them easier to understand [Ryker 2025, p. 206]. Speakers often create analogical formations because they sound appealing, can be humorous, are linked to familiar words, which makes them easier to remember. These formations appear in different areas of language use. They can function as specialised terms for naming new discoveries or phenomena, as part of creative youth slang used within specific groups, as journalistic occasionalisms aimed at attracting readers through wordplay, or as creative devices in literature, where writers use them to achieve particular stylistic effects [Mattiello 2017, p. 24].

1.3. Functions of occasional coinages

The functional aspects of occasional word formations are quite varied. This is caused by the fact that the authors of the occasional coinages often want to express themselves, evaluate an event, provide an emotional impact, draw attention to the meaning of the word due to its unusual quality or overcome the automatic nature of perceiving the text [Levchenko, Lychuk 2024, p. 209]. The spheres where occasionalisms perform their functions are becoming diverse because of the novelty, evaluative features and irony of such lexical innovations [Levchenko, Lychuk 2024, p. 220]. Some of the most common functions are to grab the reader's attention towards the information, to provoke the desired emotional response, to articulate something concisely, to minimise language efforts and to create a humorous effect [Ovsiannikov, Kassem 2024, p. 400].

The most important function of occasionalisms is the impact they have on a reader or a listener [Dumbadze 2017, p.15]. The originality and unique form of an

occasionalism catch their attention, spark their curiosity and engage them in the interpretation process that the author implies [Dumbadze 2017, p. 29]. Journalists and advertisers often create new words to engage their audiences, make a memorable impact on them and increase their interest in the content. For instance, the brevity and memorability of blending, as well as their playful and creative nature are especially helpful in branding and media [Nuri 2025, p. 9]. Journalistic and advertising occasionalisms often tend to have a playful or light-hearted quality [Mattiello 2016, p. 116].

Closely related to this is the expressive and emotional function. As a source of lexical innovation, occasional words are used for artistic and expressive purposes, as they carry not only semantic but also stylistic significance [Турчак 2015, p. 166]. The reason for the fact that occasionalisms are highly expressive is because the reader perceives them as unusual [Dumbadze 2015, p. 4]. Occasionalisms can also convey a significant amount of meaning within a single lexical unit. They are created to convey particular emotions and nuances, while also adding variety and freshness to the information [Турчак 2015, p. 166]. Occasional coinages also function as tools to influence the reader's emotions, as they make the author's voice more expressive, make the imagery more vivid and develop the concept of the literary text [Зубрик 2016, p. 306]. Successful occasional formations showcase the expressive potential of the language, introduce fresh meanings, new stylistic effects and provide names for things, people or concepts that lack precise terms [Зубрик 2016, p. 306]. Therefore, the role of occasionalisms significantly impacts how the reader perceives the text.

Stylistic nature is among the main reasons that motivates the authors to create occasional formations. Also, the information found in articles or books is crafted to appeal to the emotions of readers and, as a result, the creation of new words allows the authors to explore unique ways of expressing their ideas. The success of the expressive function also relies on how new and different these occasional words are. They often depend on instinctive responses, where the reader's reaction to the expressive influence of a new word plays a crucial role in encouraging more attention [Турчак 2015, p. 166].

Another reason for the emergence of certain occasionalisms is the nominative function, which focuses on naming new objects, phenomena or concepts. These occasionalisms are mostly about conveying information, while the emotional aspects in them are felt rather weakly [Турчак 2015, p. 166]. The process of naming a new phenomenon or concept always reflects the creativity of the author, since, having searched for an appropriate word and not found the necessary term, the speaker can create it independently, using known word-formation models or lexical patterns [Турчак 2015, p. 166]. If the occasional formation becomes widespread among speakers, it can evolve into a neologism. The introduction of new concepts requires effective communication and media plays a significant role in this process. For example, mass media such as television programmes, films and news sources contribute to the creation and spreading of new words, which allows them to become part of everyday language [Khan, Jelveh 2013, p. 376]. The informative function is seen when the creator of an occasional coinage conveys new and surprising information about objects and phenomena with the reader or listener, while the expressive function is seen when the creator of an occasional word expresses their personal attitude towards what the occasionalism conveys [Худолій 2021, p. 19].

Closely related to the informative and expressive function is the persuasive function. Usually, the use of an occasionalism influences the reader or listener, since they need to engage their imagination to be able to understand what the speaker implies. However, to achieve the desired effect and influence the recipient's perception and values, the addresser must consider their social and cultural background, as the understanding of occasionalisms depends on linguacultural knowledge [Dumbadze 2019, p. 2]. Every communicative act assumes that both participants share a certain level of mutual awareness of each other's vocabulary and background knowledge [Dumbadze 2019, p. 2].

When trying to understand occasionalisms, a reader or listener gets to see how flexible language is and how it can be reshaped in countless ways [Poix 2018, p. 19]. Language users actively modify familiar forms to create new ideas. It captures the

inventive and flexible nature of English morphology. Sometimes occasional formations arise organically during social interactions.

There are several reasons why occasional units are used in creative writing. They help authors clearly convey their thoughts, express their views concisely, emphasise their attitude to the subject, assess it and avoid repetition [Levchenko, Lychuk 2024, p. 212]. Occasionalisms also make the reading experience more engaging. In journalistic texts, occasionalisms are used to create a stronger bond with the audience because their freshness makes the text less formal [Levchenko, Lychuk 2024, p. 212]. Journalists also perform the function of influence to make their language sharp, provoke shock and grab the reader's attention [Levchenko, Lychuk 2024, p. 212].

Many linguistic changes often originate among teenagers and young adults [Dumbadze 2015, p. 2]. As they interact with their peers, their language evolves through the use of new words, expressions and shortened forms that differ from those used by older generations. While some of these forms are short-lived, others become widely adopted and eventually influence the language [Dumbadze 2015, p. 2]. The language used by young people often involves the creation of new words used within peer groups. These linguistic innovations allow them to communicate in ways that are not easily understood by parents, teachers or adults in general. Such lexical innovations are mainly used to express group identity and closeness, to exclude outsiders, or sometimes to simply demonstrate lexical creativity and originality [Mattiello 2016, p. 116].

The use of occasional expressions that feature purposeful deviation and variation in media has the goal of influencing the society [Dumbadze 2017, p. 15]. Formations that arise through deviations from established word-formation patterns are usually more expressive. The expressiveness of occasionalisms that follow standard word-formation patterns and are created by common methods depends on several factors. These include the meaning and stylistic features of the base word, the nature of the concept being named, the evaluative meaning of affixes and the expressive potential of the word-formation pattern itself [Levchenko, Lychuk 2024, p. 220].

Conclusion to Chapter 1

The theoretical analysis presented in Chapter 1 shows that occasional coinages are a crucial and dynamic element of lexical innovation in Modern English. These formations reflect the creativity of language users and show how flexible the English language can be. In contrast to neologisms, which may gradually become accepted as part of the standard vocabulary, occasionalisms are typically created for a particular communicative situation and remain strongly connected to a specific context, author or style. Their temporary and context-dependent nature distinguishes them from stable lexical units.

The chapter illustrates that occasional coinages arise from the continuous need for creativity in language and precise communication. Speakers and writers may create these lexical innovations either spontaneously while communicating or deliberately for stylistic, humorous, expressive or stylistic reasons. The analysis of theoretical sources also shows that occasional new terms are closely related to how language evolves and the process of lexicalisation. A lot of lexical innovations initially appear as occasional formations and, with time and frequent usage, they can evolve into neologisms and eventually become part of the everyday vocabulary. Therefore, occasionalisms can be seen as a transitional stage in the creation of new lexical units.

Particular attention in the chapter was paid to the processes of word-formation involved in creating occasional coinages. The research indicated that Modern English features a wide range of productive and creative word-formation mechanisms that contribute to lexical innovation. Some of the most common methods include affixation, compounding, conversion, blending, clipping, acronym formation, back-formation, semantic shift and analogy. These processes allow language users to effectively produce new lexical items, as well as make sure that they remain understandable through recognisable patterns. Compounding and affixation were noted for being particularly useful in the creation of occasionalisms because of their flexibility and expressive functions. Conversion and blending are also significant because they allow speakers to form concise and semantically rich formations without much complexity in structure. Additionally, the chapter also illustrated that occasionalisms frequently

feature intentional deviations from standard linguistic norms, which improves their stylistic and emotional impact

The functional analysis of occasional coinages revealed their diverse functions. One of their primary functions is expressive, as occasional coinages often attract attention with their novelty, originality and unusual structure. Their stylistic function is particularly important in literary and media discourse, where authors or journalists use lexical innovations to increase imagery, avoid repetition and increase their impact on the audience. In literary contexts, occasional coinages are important as they enable authors to enrich their narratives, make the text more engaging, make the imagery more vivid and express individual style. In journalism, they are used to attract attention, express personal views and create an emotional connection with the audience. Another function discussed in the chapter is the nominative function, which allows speakers to name new concepts, objects or phenomena when the existing words are not sufficient. Occasionalisms also perform informative and persuasive functions, especially in journalism and media discourse, where they help shape the reader's perception and increase audience engagement.

The theoretical foundations discussed in this chapter provide the basis for the practical analysis of occasional coinages in online music journalism, contemporary English literature, television and film dialogue presented in Chapter 2.

2. OCCASIONAL COINAGES IN DIFFERENT TYPES OF DISCOURSE

2.1. Occasional coinages in online music journalism

In online journalism, it is quite common to encounter occasional coinages because they can effectively condense information and leave an expressive impact. In the context of online journalism and social media, where the importance of grabbing reader's attention is really high, these new phrases and words become an important stylistic device. A prominent area where occasionalisms frequently emerge is music journalism. Given the evaluative nature of music reviews, reviewers often use creative lexical formations as means to enhance their praise or criticism [Ryker 2025, p. 216]. This results in a review that is more emotionally engaging. If it captivates the reader, it might even encourage them to read more reviews. Moreover, discourse related to art also has a greater level of lexical creativity compared to discourse that does not focus on art [Ryker 2025, p. 199]. The following analysis is based on selected excerpts from contemporary English music reviews published on Pitchfork website, which is an American webpage devoted to music criticism.

One of the most productive word-formation methods observed in the analysed material is hyphenated compounding, which allows entire phrases to act as single descriptive units. A prominent example of this appears in Pitchfork's review of the band Portishead's 1994 album 'Dummy', where the author states:

1) "*Despite its reputation as dinner-party music, it is straight-up discomfort food: **curl-up-and-die** music, **head-under-the-covers** music*" [Sherburne 2017, April 23].

The occasional formations used in the given fragment 'curl-up-and-die', 'head-under-the-covers' can be categorised as information-condensing hyphenated phrasal compounds because they compress entire phrases into concise adjectival units. Structurally, both compounds originate from verb-based phrases: to curl up and die and put one's head under the covers. From a semantic perspective, they condense the notion of music being so depressing that it makes someone want to escape or lose motivation into brief, expressive forms. Compressing information in such a way gives the text a more striking effect.

In a similar way, some other compounds were observed like in phrases ‘after-hours vibe’, ‘spy-movie twang’, and ‘cranky-genius-doctor’ which are used in the following fragments from two Pitchfork’s reviews. These occasional formations demonstrate the use of compounding and hyphenation to blend sensory, cultural and technical elements:

2) “By 1994, *Dummy*’s **after-hours vibe** was already familiar from dozens of albums...” [Sherburne 2017, April 23].

3) “Its obsessions are too specific, and too doggedly pursued: **the spy-movie twang** of the guitars, the ripple of ...” [Sherburne 2017, April 23].

4) “Still, it’s hard not to feel the album’s legacy... and not just in ‘Teardrop’ becoming the cue for millions of TV viewers to brace themselves for Hugh Laurie’s **cranky-genius-doctor schtick**” [Patrin 2017, January 8].

In terms of word formation, ‘after-hours’ in example 2 represents a noun + noun compound that indicates a specific time, while ‘spy-movie’ in example 3 is a hyphenated compound (noun + noun) that was created by analogy to genre labels. The occasionalism ‘cranky-genius-doctor’ in example 4 is a multi-part hyphenated compound, which consists of three nouns and merges several character traits into a single term. These formations contribute to the expressive and descriptive function of occasional coinages, which allows the author to illustrate complex associations in a clear, concise and imaginative way.

Some other examples of creative compounding can be found in the reviews by A.Gaca and N.Patrin:

5) “As a faintly grandiose **electronic-groove-rock** album... we might think of *Imaginal Disk* as something like the candyflipped L.A. version of Bowie’s *Black Tie White Noise*” [Gaca 2024, August 23].

6) “The Steve Lacy **whisper-funk** vibe on ‘Love is Everywhere’ circles outer-ring cantina band territory” [Gaca 2024, August 23].

7) “All their acknowledged samples... the opulent ache of Isaac Hayes’ **celestial-soul** take on ‘Our Day Will Come’...” [Patrin 2017, January 8].

The term ‘electronic-groove-rock’ used by the reviewer in example 5 brings together three different genres of music into one descriptive form, which summarises the album’s mix of styles. Likewise, the compound ‘whisper-funk’ in example 6 combines two different concepts to describe music that is soft and has funky rhythms. Similarly, the occasional formation ‘celestial-soul’ in example 7 combines a cosmic word with the music genre ‘soul’, which captures the ethereal quality of the music style.

Another common structural type found in the analysed reviews is the participial compound (noun + past participle) occasional formations, which can be seen in the examples such as ‘tremolo-soaked guitar licks’, ‘grief-haunted lyrics’, ‘stress-fractured voice’. The given fragments feature album reviews by J. Greene and N. Patrin, P. Sherburne:

8) “*The **grief-haunted** lyrics mingled tenderness and dread*” [Greene 2021, November 5].

9) “*And Portishead’s ’97 self-titled saw the **stress-fractured** voice of Beth Gibbons...*” [Patrin 2017, January 8].

10) “*In the midst of an all-pervasive gloom, key details – **tremolo-soaked** guitar licks... glisten like peacock feathers under a blacklight*” [Sherburne 2017, April 23].

These occasional formations are created by combining a noun with a past participle, which metaphorically indicates that the thing being referred to is affected by the element denoted by the noun. For example, ‘tremolo-soaked’ in example 10 implies a guitar sound rich with tremolo effects, while ‘grief-haunted’ in example 8 and ‘stress-fractured’ in example 9 reflect emotional experiences onto abstract concepts like lyrics or voice.

Some other examples of occasional coinages of this type can be illustrated in the following fragments from reviews by N. Patrin and J. Mapes:

11) “*You can hear flashes of that mournful romantic alienation..., the graceful **bass-riddled** emotional abrasion in ...*” [Patrin 2017, January 8].

12) “*It sure sounds like the product of **bloody-knuckled** labor...*” [Patrin 2017, January 8].

13) “*The **falsetto-led** melody... feels incessant and cloistered until the song opens up a bit...*” [Mapes 2020, February 14].

Similarly, ‘bass-riddled’ in example 11 fits the noun + past participle structure and implies that the music is filled with bass sounds. The compound ‘falsetto-led’ illustrates the same pattern and captures the notion that falsetto vocals are prominent in the song in a brief way. In example 12, ‘bloody-knuckled’ follows the adjective + past participle noun, but still performs a descriptive and expressive function. The function of these creative compounds is to add more emotional depth to the review, changing plain or technical descriptions into vivid imagery.

Further examples of occasionalisms used in music reviews demonstrate derivational processes, particularly suffixation:

14) “*In the midst of an all-pervasive gloom, key details...an unexpected sample of **jazz fusioners** Weather Report glisten like peacock feathers under a blacklight*” [Sherburne 2017, April 23].

The term ‘fusioners’ (as in ‘jazz fusioners’) used by the reviewer P. Sherburne in example 14 is created by adding the suffix *-er* to the genre name ‘fusion’, which results in a noun that refers to performers or practitioners. This shows how suffixation can extend categories and functions to create informal and insider language, which is characteristic of music criticism.

A similar derivational pattern can be observed in this fragment of the review by J. Mapes of the Tame Impala’s album ‘The Slow Rush’:

15) “*The fastidious Tame Impala mastermind often copes with his self-isolation and doubt through **stonerisms**, highly portable mantras like ‘let it happen’...*” [Mapes 2020, February 14].

The occasional term ‘stonerism’ in the given fragment is created by adding the suffix *-ism* to the word ‘stoner’, which makes a plural noun that represents unique expressions, attitudes, or sayings linked to a specific subculture. The structure follows the model (noun + *-ism*), which is often used to form abstract nouns that relate to belief systems or habitual actions. In this context, however, the term is used in a creative way to describe mantra-like lyrical phrases used in the songs.

Another noteworthy example is ‘head-nodders’, which exemplifies a compound with derivational suffixation (noun + verb + *-er*). The fragment is from the review by P. Sherburne:

16) “*Gibbon’s voice is the center of the music; she elevates the recordings from... mere **head-nodders** to forlorn lullabies*” [Sherburne 2017, April 23].

The term ‘head-nodders’ in example 16 comes from the verb phrase ‘to nod one’s head’. The reviewer changes it into a noun and makes it plural to represent songs that encourage rhythmic movement. This transformation includes both conversion and suffixation. It serves as an informal way to categorise music, which is common in music discourse that aims to group songs based on their physical or emotional impact on listeners.

The following fragment of the review by A.Gaca shows another use of suffixation to form a creative lexical unit to describe the song:

17) “*La-la-la-laser **skronker** ‘That’s My Floor’ asks...*” [Gaca 2024, August 23].

The word ‘skronker’ comes from the musical slang word ‘skronk’, which, according to ‘The Collins English Dictionary’ [58], refers to “grating, dissonant style of music”, and adds the suffix *-er* to it. This makes the term more expressive and describes music that features harsh, loud and experimental sounds. Functionally, it creates a vivid auditory image and reflects the reviewer’s subjective perception of music.

Another productive pattern can be observed in formations such as ‘post-genre outfit’ and ‘pre-filessharing monomania’ which can be found in the review by N.Patrin:

18) “*The best of it has aged far more gracefully... in the waning days of the record industry’s **pre-filessharing** monomania...*” [Patrin 2017, January 8].

19) “*Despite their rifts, they were a **post-genre** outfit...*” [Patrin 2017, January 8].

The occasional formations in examples 18 and 19 rely on the productive prefixes *post-* and *pre-*, which are widely found in academic and journalistic contexts (e.g., *postmodern*, *pre-industrial*). By adding new lexical bases, the author forms meanings that are specific to the context.

A variety of the occasional coinages examined are formed through analogy, which involves modelling new expressions on already existing lexical patterns or common phrases. A clear example of this is ‘discomfort food’, which was used in the review by P. Sherburne:

20) “*Despite its reputation as dinner-party music, it is straight-up **discomfort food**...*” [Sherburne 2017, April 23].

The occasional coinage ‘discomfort food’ in example 20 is clearly modelled on the conventional expression ‘comfort food’, which, as widely known, refers to food that provides emotional relief. By substituting ‘comfort’ with its antonym ‘discomfort’, the reviewer creates an analogical opposite expression. In this context, the phrase describes music not as soothing or pleasant, but as emotionally overwhelming, dark and intense.

The occasional term ‘thiswordly’ used by S. M. Deusner in the review of the Cocteau Twins’ albums ‘Blue Bell Knoll’ and ‘Heaven or Las Vegas’ is also illustrative of analogy:

21) “*Their fantastical music would seem to brook nothing quite so earthly, so garish, so **thiswordly** as...*” [Deusner 2014, July 16].

The occasional formation ‘thiswordly’ found in the fragment 21 is clearly modelled on ‘otherworldly’, with the prefix replaced to create an ironic contrast. This type of pattern-based analogy allows for quick understanding while also introducing novelty.

In a similar way, compounds such as ‘speaker-rattling’, ‘reputation-shedding’, ‘concrete-crumbling’ demonstrate analogy based on established patterns such as ‘earth-shattering’ or ‘trend-setting’. These occasionalisms can be found in the N. Patrin’s review of the Massive Attack’s album ‘Mezzanine’:

22) “*Her voice serves as an ethereal counterpoint to **speaker-rattling** production around it*” [Patrin 2017, January 8].

23) “*A late ’98 interview...saw him optimistic about its **reputation-shedding** style*”

24) “...and the most **concrete-crumbling** throwdown of the *Led Zep*... were sourced from 1968 and 1978...” [Patrin 2017, January 8].

All the compounds in the given fragments adhere to the noun + present participle structure and serve an attributive purpose. The terms ‘concrete-crumbling’ and ‘speaker-rattling’ metaphorically connect physical force to the intensity of the sound, which results in a striking descriptive effect, whereas ‘reputation-shedding’ condenses the idea of a complex artistic transition into one compact adjective.

2.2. Occasional coinages in contemporary English literature

Occasional coinages perform several important stylistic narrative functions in contemporary literature. Writers frequently make use of lexical innovations to build fictional worlds, develop characters, enhance the atmosphere of the story, introduce humour or reflect current conversational styles.

One of the most important functions of occasional coinages in contemporary fantasy or science fiction is world-building. Authors create new lexical units that help shape realistic fictional worlds and specialised terminological systems. For instance, in a young adult supernatural series ‘Lockwood & Co.’, written by Jonathan Stroud, the narrative is set in an alternative Britain affected by a supernatural epidemic known as ‘the Problem’, where ghosts are real and dangerous. It follows three specially trained teenage agents (Anthony Lockwood, Lucy Carlyle and George Cubbins) as they fight ghosts and investigate paranormal activity. In order to make this fictional world convincing and believable, the author uses a lot of unique and made-up technical phrases and terms related to ghost-hunting, investigation methods and supernatural phenomena.

A particularly productive mechanism is compound formation, which is frequently used for world-building in the series. The following example is from the first book of the series called ‘The Screaming Staircase’:

25) “*We’re too busy trying to avoid being **ghost-touched** to worry about philosophy*” [Stroud 2013, p.29].

The lexical innovation ‘ghost-touched’ is formed through hyphenated compounding by combining a noun and a past participle. It is not part of standard English and was specifically created for the supernatural setting of the book. Semantically, it refers to a harmful contact with ghosts. This compound term makes a complex paranormal event easier to grasp. Its key role is to provide a sense of authenticity within the fictional world and to introduce specialised ghost-hunting vocabulary.

Some other examples of compound formations used for world-building include ‘ghost-lock’, ‘ghost-fog’, ‘death-glow’, ‘ghost-lamp’ and ‘sound-memory’:

26) “*In other words, I was experiencing **ghost-lock**, which is the effect Type Twos have when they choose to direct their power on you*” [Stroud 2013, p.22].

27) “*The carpet was covered with a faint luminosity... **ghost-fog**, an occasional side-product of a manifestation*” [Stroud 2013, p.93].

28) “*Well, there’s a tremendous residual **death-glow** right here, still lingering three months after he died*” [Stroud 2013, p.12].

29) “*Finally, the government itself took action, issuing curfews at night, and rolling out production of **ghost-lamps** in major cities*” [Stroud 2013, p.40].

30) “*The **sound-memory** of Mr Hope falling down the stairs*” [Stroud 2013, p.31].

In the example 26 of illustrative material, ‘ghost-lock’ refers to harmful psychic effects that certain ghosts can cause. Structurally, the compound consists of the nouns ‘ghost’ and ‘lock’. The second part metaphorically indicates restriction, paralysis, lack of control, which illustrates the victim’s inability to move or think freely. This compound effectively expresses both the supernatural source of the effect and its consequences and functions similarly to technical terminology but within the series’ context. Similarly, ‘ghost-fog’ used in example 27 brings together the nouns ‘ghost’ and ‘fog’, which forms a clear image of a ghostly mist that occurs during supernatural manifestations. In the example 29, ‘ghost-lamp’ functions as the name of a technological device created specifically to protect against ghosts. The combination of the supernatural concept of a ghost with the common object lamp illustrates how the paranormal has been integrated into society in this fictional setting. This serves the

function of world-building perfectly, as the presence of such terms indicates a wider social adaptation to supernatural threats, which includes government regulations, curfews and dedicated infrastructure. ‘Death-glow’ in example 28 combines the ideas of death and light, which creates a powerful supernatural image. This concept adds to the dark atmosphere of the story while also expanding the fictional terminology with new paranormal phenomena. ‘Sound-memory’ in example 30 illustrates yet another creative compound formation. The noun combines sensory perception (sound) with memory to depict a repeated auditory echo linked to traumatic events, which again describes a phenomenon unique to the fictional universe.

Contextual lexical innovations that imitate professional jargon were also observed in the series:

31) “We call this our **thinking cloth**, Lockwood said. The cloth lets us jot down memos, theories, follow interesting trains of thought... It’s a very useful tool.” [Stroud 2013, p.61].

The phrase ‘thinking cloth’ in example 31 combines the present participle ‘thinking’ with the noun ‘cloth’, which creates a unique expression. While both words are commonly used, their combination gives a special meaning in the fictional setting. In the series, it refers to a tablecloth that characters use to write down their thoughts, theories and notes during discussions. This innovative concept playfully turns a simple object into an important investigative tool, similar to how professionals often use informal technical terms for specific items.

32) “It would be the place we’d assemble for **pre-expedition tea and sandwiches**” [Stroud 2013, p.60].

Similarly, ‘pre-expedition tea and sandwiches’ is a contextual phrase formed through prefixation, where the prefix *pre-* is attached to the noun *expedition*, followed by the nouns ‘tea’ and ‘sandwiches’. The phrase gains contextual novelty because it treats dangerous supernatural investigations as routine professional operations with their own rituals and language.

Another key aspect of lexical innovation in the series is the use of acronymic formations that imitate the language of official institutions:

33) “*That party there was thrown last week by **DEPRAC**, the Department of Psychical Research and Control*” [Stroud 2013, p.73].

The acronym ‘DEPRAC’ in example 33 is derived from the first letters of the fictional institutional name, ‘Department of Psychical Research and Control’. This kind of lexical innovation reflects the naming patterns of actual government and bureaucratic bodies. Additionally, the creation of ‘DEPRAC’ plays a major role in world-building. The presence of a named government agency focused specifically on ghost-related issues suggests a well-structured society that has adapted institutionally to the supernatural epidemic.

Another important function of lexical innovation in fiction is character depiction. Occasional coinages frequently reflect the emotional state, worldview, humour, or social identity of the characters. In the Lockwood & Co. series, lexical innovations also serve as a means of character depiction, revealing the characters’ personalities and attitudes. For example, expressive derivation contributes to this function in the first book of the series:

34) “*Take his appearance. There was something about it that acted as a trigger to one’s worst instincts. His face was uniquely **slappable**...*” [Stroud 2013, p.64].

The adjective ‘slappable’ in example 34 is formed through the productive suffixation pattern *verb* + *-able*, deriving from the verb ‘to slap’. Although it is grammatically understandable, the term is very informal and expressive, which gives it a strong evaluative and humorous effect. The protagonist of the book Lucy describes her teammate George as having a uniquely ‘slappable’ face, which instantly shows her annoyance and bad first impression of him. Therefore, this occasionalism functions as a means of character portrayal as it reveals George’s untidy and socially irritating image.

Creative adjectival derivation is also evident in this description:

35) “*He seemed even taller and thinner and more **mantis-like** than I remembered...*” [Stroud 2013, p.167].

The adjective ‘mantis-like’ in example 35 is formed by attaching the suffix *-like* to the word ‘mantis’. Such occasional formations allow the narrator to share personal feelings through striking metaphorical imagery.

Some lexical innovations also serve humorous functions:

36) “‘**DFD?**’ *I said. ‘Door-Fixing Device. Just a bit of the latest tech. Got it from Satchell’s. Pricey, yes, but worth it’* [Stroud 2013, p.186].

The expression used in the example 36 imitates formal scientific or technological terminology, which makes it seem like a sophisticated invention. However, the humorous effect arises from the contrast between the complicated name and the actual object, which is implied to be something extremely simple and ordinary. As a result, the occasional coinage contributes to the comic tone of the dialogue, as well as the world-building of the series.

37) “*I secured it fine. ‘No, you just nudged it in with your **BFF!** That’s **Big Fat Foot**, by the way*” [Stroud 2013, p.190].

The contextual formation ‘BFF (Big Fat Foot)’ in example 37 creates humour, since Lucy invents it in frustration to tease George about his mistake with the device he calls ‘DFD’. It makes the dialogue sound more playful because it contrasts with the occasionalism ‘Door-Fixing Device’, which sounds more serious. This occasionalism also contributes to character depiction, as it reflects Lucy’s sarcastic wit and the informal, teasing relationship between the characters.

A comparable use of occasional coinages is also evident in ‘A Good Girl’s Guide to Murder’, young adult crime mystery series by Holly Jackson, which follows a high-school student Pippa Fitz-Amobi as she reopens and investigates a closed murder case in her town. Unlike ‘Lockwood & Co.’, where lexical innovation often creates a supernatural investigative world, this series is grounded in contemporary realistic settings and focuses on the everyday life of young adults. However, it also uses occasional new formations for humour, character development and the enrichment of the text.

Humour in ‘A Good Girl’s Guide to Murder’ is created through playful word formations and unusual combinations of words:

38) “*I’m irrationally serious, Pip smiled, holding the Tupperware box out to him. And I made muffins*”

“*Like **bribery muffins**?*”

“*That’s what the recipe said, yeah*” [Jackson 2019, p.44].

The word combination ‘bribery muffins’ in example 38 humorously transforms typical baked goods into effective means of persuasion. This expression creates light-hearted humour in conversation and highlights the socially awkward communicative style.

39) “*I **pacifically** think you’re better off without him, said Pip*”

“*I **atlantically** think so too, added Cara*” [Jackson 2019, p.35].

The adverbs ‘pacifically’ and ‘atlantically’ in example 39 are deliberate substitutions for ‘specifically’. These formations parody incorrect speech patterns and function as inside jokes between the characters. It creates a humorous effect, because the characters replace the correct word ‘specifically’ with words that sound similar but are unrelated.

In ‘A Good Girl’s Guide to Murder’, character development is often achieved through creative naming and derivation:

40) “*Was it rude to ask probing questions about murdered students, or was it an entirely forgivable **Pippism**?*” [Jackson 2019, p.110].

41) “*Typical **Pippism**, getting ahead of herself*” [Jackson 2019, p.159].

The nonce formation ‘Pippism’ in examples 40 and 41 is created through suffixation by adding the productive suffix *-ism* to the protagonist’s name Pip. In this instance, the author creatively uses the suffix *-ism* with a personal name to transform Pip’s behaviour into a recognisable concept, as it refers to Pip’s tendency to be overly curious, analytical and emotionally involved in her investigations. In the example 40, the occasionalism humorously presents her intrusive questioning as a predictable personality trait. Likewise, in example 41 it is used to describe Pip’s habit of overthinking and jumping to conclusions.

Another example of affixation can be found in the second book of the series ‘Good Girl, Bad Blood’:

42) “*Lack? She spun her hair to face him. I lack something?*”

“Yes, he said, meeting her attempt at stony eyes. *Pizazz. You are almost entirely **pizazzless**, Pip*”

“*I am not **pizazzless***” [Jackson 2020, p.14].

The adjective ‘pizazzless’ in example 42 is made by adding the suffix *-less* to the noun ‘pizazz’ (or pizzazz), which, according to ‘The Cambridge Dictionary’ [57] refers to “energy, excitement”. The suffix *-less* usually indicates the lack of a certain quality, like in ‘hopeless’ or ‘careless’. This formation is created spontaneously in conversation and reflects the playful interaction between the characters.

43) “*Dog-lover. And above all other things: Keen **Breakfaster***”

[Jackson 2020, p.135].

The term ‘Breakfaster’ in example 43 is formed by adding the productive suffix *-er* to the noun ‘breakfast’, which creates a funny term that refers to a person who enjoys breakfast. Although it is quite unusual, the formation is immediately understandable because it follows familiar word-formation patterns such as ‘runner’ or ‘reader’.

Another really noticeable stylistic element in the books is how the author uses long hyphenated phrases that pack whole clauses into single words:

44) “*Pip slipped on her **not-allowed-to-be-left-in-the-kitchen** trainers that were left in the kitchen...*” [Jackson 2019, p.71].

45) “*One was from Max-y Boy at 7:19 p.m., probably a **when-are-you-coming-over** call from Max*” [Jackson 2019, p.76].

46) “*Another two girls from her year on a children’s swing having what looked like a very serious conversation, punctuated by **hands-slapped-to-mouths** gasps*” [Jackson 2019, p.152].

The occasional formations in the given fragments represent multi-element hyphenated compounds in which entire clauses or ideas act as single lexical units. This means that they help to reduce the amount of description needed while still capturing the characters’ emotions, thoughts, observations in a concise and clear way. They also reflect the author’s individual writing style and demonstrate the tendency towards

conversational compression. Furthermore, such lexical innovations often attract readers due to their novelty and unique usage. The presence of hyphens alone makes these formations visually distinctive in terms of spelling.

In a similar way, the author uses such creative compounds for evaluation and character portrayal:

47) “*Pippa! Victor’s **jokey-but-serious** voice sailed up the stairs. No boys in bedrooms*” [Jackson 2019, p.76].

The hyphenated compound ‘jokey-but-serious’ in example 47 combines two seemingly opposite evaluations within one lexical structure. The occasionalism reflects the character Victor’s warm and humorous personality as well as his role as a caring parent.

48) “*Beside them...were Ant and Lauren, who were now always **Ant-and-Lauren** said in one quick breath, because one was never seen without the other*” [Jackson 2020, p.33].

In the example 48, the formation ‘Ant-and-Lauren’ represents a creative hyphenated compound created through lexical blending of two personal names into a single unit. Structurally, the two names are connected with conjunction and hyphenation. The narrator clearly states that the names are said “in one quick breath”, which highlights how naturally the two are seen as inseparable. This creative formation also creates a humorous effect by exaggerating how close the characters are as well as helps with character development.

49) “*If those **apparentlys** were true, Pip wondered how much choice Dawn had had in that decision*” [Jackson 2020, p.34].

The word ‘apparentlys’ in example 49 represents an occasional formation that comes from changing the adverb into a plural form. The adverb ‘apparently’ normally functions as a discourse marker that shows uncertainty and shares information that is not directly known, but here it is transformed into a countable noun and given the plural ending -s. This formation lets the author group together multiple rumours, assumptions, or uncertain claims as if they were real items. Instead of saying things like ‘all the things people apparently said’, the narrator simplifies it into one single expressive term.

This makes the text feel more natural and conversational, because it imitates spontaneous thought processes and informal teenage speech.

2.3. Occasional coinages in audiovisual media

Occasional coinages are not limited to written discourse, but are also widely represented in audiovisual media, particularly in television series and films. In this context, being creative with language not only serves an expressive function, but also contributes to character development, humour and world-building. Scriptwriters frequently make use of nonce formations, neologisms, creative vocabulary to show authentic speech, create fictional realities or to improve the distinctive style of the dialogue. As a result, film and television dialogue provides a productive space for the emergence of occasionalisms.

In contrast to the occasional formations found in online journalism that usually condense information or create a specific style, the occasional new words in audiovisual media mainly focus on expressing humour and developing the individual speech patterns of characters. The following analysis will look at chosen examples from the scripts of modern English TV shows and films, highlighting the key processes and purposes behind the used occasional new words.

One of the films chosen for analysis is ‘Spider-Man: No Way Home’, a well-known superhero film made by Marvel Studios in 2021. The film blends action, humour and multiverse storytelling, with dialogue that reflects modern colloquial speech and innovative vocabulary.

One of the clearest examples of creative word formation and contextual lexical innovation in the film appears in this excerpt from the film’s script written by C. McKenna and E. Sommers:

50) “No, let’s just focus on the bad news: as of now, you have detected zero multiversal trespassers, so... get on your phones, scour the Internet, and **Scooby-Doo** this s***” [McKenna, Sommers 2021].

The expression ‘to Scooby-Doo something’ in example 50 illustrates the way the proper noun ‘Scooby-Doo’ is transformed into a verb through conversion.

Semantically, the phrase means ‘to investigate or resolve a mystery in the style of Scooby-Doo characters’. Structurally speaking, the proper noun loses its initial reference and gains a verbal meaning through how it is understood in context. This process is heavily influenced by cultural knowledge, as the audience has to recognise the reference to the animated detective series. Functionally, this occasional coinage creates humour, informality, intertextuality, while also portraying the speaker as someone who is familiar with pop culture.

A similar example of conversion and contextual verbing can be found in this excerpt:

51) *“MIT’s obviously the dream, but if we match up our backup schools, then either way we’ll all be together in Boston. New school. New town. I can **Spider-Man** there”* [McKenna, Sommers 2021].

In this case, the proper noun ‘Spider-Man’ is changed into a verb through conversion, just like in the previous example. Rather than being just the name of a superhero, ‘Spider-Man’ is used as a verb to describe actions related to the character, especially web-swinging and moving around with superhero powers. This meaning is not explicitly stated, but it is easily understood through cultural context and the audience familiarity with Spider-Man’s powers.

Another mechanism of lexical creativity that can be observed in the film’s script is compounding:

52) *“A.k.a Peter Parker! A.k.a. **The Web-Headed War Criminal**”*
[McKenna, Sommers 2021].

53) *“The headline reads: “PETER PARKER & HIS **SPIDER-MINIONS**”*
[McKenna, Sommers 2021].

54) MJ: *“Some suggest that Parker’s powers include the male spider’s ability to ‘hypnotize’ females, which he used to seduce Jones-Watson into his cult of personality”*

PETER: “Oh come on... stop. Stop!”

*MJ: “Yes, my **Spider-Lord**”* [McKenna, Sommers 2021].

From the point of view of word-formation, in ‘Web-Headed War Criminal’ in the example 52 ‘web-headed’ is a hyphenated compound, which modifies the noun phrase ‘war criminal’. ‘Spider-minions’ in example 53 is created by merging ‘Spider’ with ‘minions’, which implies blind followers or manipulated supporters. Similarly, ‘Spider-Lord’ in example 54 represents a playful title created through analogy with fantasy and superhero naming patterns. These occasional formations primarily serve humorous or expressive functions.

Creative deviation from standard morphological rules can also be observed in this excerpt of the script:

55) “*Do you think there are other **Ned Leeds-es**?*” [McKenna, Sommers 2021].

The plural form ‘Leeds-es’ is constructed by playfully pluralising a proper noun. The speaker applies the common English plural suffix *-es* to a surname, even though proper names are not pluralised in this way. This case of occasionalism illustrates how productive grammatical models may be creatively altered for a comic effect. The formation sounds intentionally awkward, which adds to the humorous tone of the dialogue.

Another expressive mechanism is reduplication, which can be seen in this excerpt:

56) “*How you like the **new-new**?*” [McKenna, Sommers 2021].

In this example, the reduplicated adjective ‘new-new’ increases the meaning of ‘new’, suggesting that something has been upgraded or significantly improved. From a structural perspective, this is an example of emphatic reduplication, which is typical in casual spoken English. Functionally, this expression adds a rhythmic quality and boosts the speaker’s confident tone.

Moving from films to modern television series, one of the TV shows that demonstrates a notably rich use of occasionalisms and stylistic creativity is ‘Wednesday’. Created in 2022 by Alfred Gough and Miles Millar for Netflix, the show blends gothic visuals, dark humour and supernatural elements. A lot of its inventive word choices play a key role in establishing the gothic and comic identity of the series,

particularly in depicting Wednesday Addams' unique way of speaking, which is often sarcastic and emotionally distant.

One productive word-formation method observed in the TV series is informal derivation, which can be found in this excerpt of the screenplay:

57) *"I give my mom 30 seconds before her **judge-y** claws come out"* [Millar, Gough 2022].

The occasionalism 'judge-y' in the example 57 is created by adding the suffix -y to the verb 'to judge'. The resulting adjective means 'overly judgemental'. Combined with the noun 'claws', the phrase creates a humorous image that matches the gothic tone of the series.

Similarly expressive is the use of compounding to combine semantically different elements into one lexical unit. For example, it is used in this excerpt:

58) *"Fret not, my **plum-lipped** cupid. I'm sure she's dying to see us"* [Millar, Gough 2022].

The adjective 'plum-lipped' in the example 58 is a creative hyphenated compound that modifies the noun 'cupid'. It looks more like a poetic phrase rather than everyday vocabulary. Functionally, this expression contributes to the unique, dramatically dark atmosphere of the show.

Hyphenated compounds can also be observed in the following excerpts of the script:

59) *"So, if I asked you out to a **non-birthday, song-free** dinner... would that be something you're interested in?"* [Millar, Gough 2022].

60) *"I'm not friend material, let alone **more-than-friend** material"* [Millar, Gough 2022].

In example 59, the compound 'song-free' is built on the common English pattern seen in words like 'sugar-free' or 'gluten-free'. In this context, the occasionalism functions as a humorous and context-dependent lexical innovation that describes a dinner free from any singing, which is common during celebrations. The lexical unit 'non-birthday' is formed through prefixation with the negative prefix *non-* attached to the noun 'birthday'. The resulting compound-like formation refers to an occasion that

is explicitly not connected with a birthday celebration. The expression ‘more-than-friend material’ in example 60 represents a creative multi-word compound built around the established colloquial phrase ‘friend material’. The speaker expands the original structure and creates an emotionally expressive and context-specific lexical innovation.

Another example of conversational lexical creativity can be observed in this excerpt of the script:

60) “*I’ve explained to Dr. Kinbott that you’ve recently been taking small but meaningful steps towards embracing your new Nevermore family. - Yes. I think I’ve actually reached **the half-hug stage***” [Millar, Gough 2022].

The phrase ‘half-hug stage’ in example 60 functions as an improvised expression that describes emotional closeness. Structurally, the formation combines a quantitative modifier with an action noun to represent an emotional state. Even though it is structurally simple, the expression functions as an occasionalism because it is highly context-dependent and is creatively coined for a particular moment of communication.

Additional examples of creative compounding can be found in the following excerpts:

61) “*I can also help on **non-case-related** issues too. - Like a **boundary-challenged** mother?*” [Millar, Gough 2025].

62) “*I know you’re a chronic **under-sharer**, but after last year, I figured we’d be closer*” [Millar, Gough 2025].

The occasional formation ‘non-case-related’ in example 61 is formed through prefixation and compounding: the negative prefix *non-* is attached to the noun ‘case’, followed by the participial adjective ‘related’. The resulting compound functions as a compact descriptive unit that means ‘not related to the investigation’. The compound ‘boundary-challenged’ is constructed by analogy with such expressions as ‘physically challenged’. The compound combines the noun ‘boundary’ with the participial adjective ‘challenged’ to describe a person who ignores personal limits or intrudes into the lives of others. The expression contributes to the playful and sarcastic tone typical of the series’ dialogue. Similarly, the noun ‘under-sharer’ in example 62 is formed through derivation by attaching the prefix *under-* to the noun ‘sharer’. The formation

is created analogically to the more common term ‘oversharer’, which describes a person who shares or reveals too much personal information. In contrast, ‘under-sharer’ describes someone who shares too little. The occasionalism functions as a means of character portrayal. All these examples illustrate productive analogy-based derivation in modern dialogue.

Blending appeared to be another productive word-formation method observed in the TV series. One of the most striking examples can be found in this excerpt:

63) “*I did get you a gift at **Lupinpalooza** in Golden Gate Park*” [Millar, Gough 2025].

The occasional coinage ‘Lupinpalooza’ in example 63 blends ‘lupin’, which is tied to werewolves, and ‘Lollapalooza’, the name of a famous music festival. The resulting formation creates a fictional cultural event that exists in the supernatural world of the series. Therefore, the blend performs a world-building function by adapting recognisable real-world cultural events into a fictional setting.

64) “*This is merely a cover for my ongoing murder investigation. A Wednesday **slay-cation***” [Millar, Gough 2025].

The blend in example 64 merges ‘slay’ with ‘vacation’, forming ‘slaycation’. Based on the context, the term refers to a gothic or murder-themed vacation. Functionally, it adds to the dark humour and ironic tone of the series.

A really effective kind of occasional words seen in the series is the creation of words influenced by the digital age and the Internet. One such example can be found in this excerpt of the script:

65) “*I know that being popular goes against everything **Wednesday-core**...*” [Millar, Gough 2025].

The occasional formation combines the proper name Wednesday with the suffix-like element *-core*, which is often used productively in modern online discourse to denote a recognisable lifestyle, mood, or identity associated with a particular person, subculture (*cottagecore*, *weirdcore*, *normcore* etc.) [Jabeen, Nawaz 2025, p.88]. Semantically, it refers to a style or behaviour associated with Wednesday Addams. This occasional word illustrates how TV dialogue integrates contemporary Internet

language trends to reflect modern patterns of communication. A related modern social-media construction appears in this excerpt:

66) “*If you could leave me out of this, that would be great. This is my **fun and freedom era***” [Millar, Gough 2025].

The expression ‘fun and freedom era’ in example 66 is a great example of how social media has influenced contemporary vocabulary, especially with the widespread use of the word ‘era’ in online discourse and popular culture. In modern social media communication, the noun ‘era’ has developed an additional figurative meaning. It refers not only to a historical period, but also to a temporary stage of a person’s life, identity or behaviour. Expressions such as ‘villain era’ or ‘healing era’ have become widely popular in digital communication. The example phrase functions as an occasional coinage because it applies a productive semantic model to a specific situational context.

Another type of occasional formations found in the TV series is acronymic wordplay based on analogy with already existing abbreviations or acronyms. A clear example appears in this fragment of the dialogue:

67) “*Most people would have FOMO. Fear of missing out. - I have **FOBI**. Fear of being included*” [Millar, Gough 2025].

The occasional acronym FOBI in example 67 is modelled after the widely known acronym FOMO (‘fear of missing out’). However, instead of expressing anxiety about exclusion from social events or experiences, the expected meaning is inverted for a humorous impact. The phrase describes the uneasy feeling when a person would rather not be invited to or involved in a particular social event. Structurally, the acronym is formed from the initial letters of the phrase ‘fear of being included’, following the same morphological patterns as many modern abbreviations and acronyms. In this context, Wednesday Addams, when asked by her new principal of the school to join the festivities, spontaneously creates the acronym FOBI by analogical reference to the previously mentioned acronym. The humorous effect arises from the audience knowing the original expression, while Wednesday creatively adapts it to show her anti-social character.

68) “*I just ask myself, **W.W.W.D.** What would Wednesday do?*” [Millar, Gough 2022].

The formation ‘W.W.W.D’ in example 68 is modelled after the well-known Christian abbreviation W.W.J.D, which stands for ‘What Would Jesus Do?’. In this case, the occasionalism is formed through substitution, where the component ‘Jesus’ is replaced with the proper name Wednesday. This new abbreviation keeps the familiar structure of the original phrase but changes it to fit the fictional world of the series.

Several examples demonstrate creative modification of existing idiomatic patterns, which can be found in the following excerpts:

69) “*Oh, I know Professor Orloff would want us to **keep calm and Outcast on.***” [Millar, Gough 2025].

70) “*It’s you! I recognize that **fudge-curdling** glare*” [Millar, Gough 2025].

The occasional formation ‘Keep calm and Outcast on’ in example 69 models the wide-known slogan ‘Keep Calm and Carry On’ by substituting the final lexical element. The compound ‘fudge-curdling’ is modelled after the expression ‘blood-curdling’, replacing the expected lexical element with the word ‘fudge’.

Conclusion to Chapter 2

The practical analysis of occasional coinages in Modern English has demonstrated that lexical innovation is an active and productive feature of contemporary communication in various types of discourse. The analysed material from online music journalism, contemporary literature, television series and films demonstrates that occasionalisms perform not only nominative but also expressive, humorous, evaluative functions.

The analysis of online journalism has shown that occasional coinages are especially common in music journalism, where authors of the reviews frequently use lexical creativity to enhance emotional evaluation and create a memorable stylistic effect. The most common word-formation mechanisms observed in the analysed reviews were hyphenated compounding, participial compounds, suffixation, prefixation and analogy-based formations. Such lexical innovations as ‘*grief-haunted*’,

'stress-fractured', *'speaker-rattling'* or *'discomfort food'* compress complex meanings into concise and expressive single lexical units. These formations condense information, create vivid images, have an emotional impact and create an engaging journalistic style of writing.

The analysis of selected works of contemporary fiction demonstrated that occasionalisms play an important role in world-building, character portrayal, humour and narrative expressiveness. In the genres of fantasy, writers develop their own fictional terminology to make their imaginary worlds feel more authentic. Compound formations such as *'ghost-lock'*, *'ghost-fog'*, *'death-glow'* and *'ghost-lamp'* in *'Lockwood & Co'* illustrate how lexical innovation contributes to the construction of supernatural realities. At the same time, occasionalisms like *'slappable'*, *'pizazzless'*, *'Pippism'* or *'bribery muffins'* perform expressive and humorous functions, reveal character traits, relationships and conversational dynamics. The analysis also confirmed the productivity of multi-element hyphenated compounds, playful derivation and contextual analogy in modern literary discourse.

The examination of television and film dialogue from selected scripts revealed that audiovisual media provide a highly productive space for the emergence of occasional coinages. The analysed examples demonstrated the productivity of conversion, compounding, blending, acronymic wordplay, analogy-based formations. Expressions such as *'to Scooby-Doo'*, *'to Spider-Man'* used as a verb *'Wednesday-core'*, *'slaycation'* or *'FOBI'* illustrate how modern audiovisual discourse incorporates pop culture and internet influences, colloquial speech into the dialogue. These new formations add to humour, emotional expression and the creation of unique character speech patterns.

CONCLUSION

The present study has examined occasional coinages as a means of lexical innovation in Modern English. The research shows that occasionalisms represent a significant and highly productive aspect of modern language development, which reflects the creative and dynamic nature of English vocabulary. The study combined both theoretical and practical approaches to investigate the main features, word-formation processes and functions of occasional coinages across different types of modern discourse.

The theoretical part of the research demonstrated that occasional coinages hold a special place within the system of lexical innovation. Unlike neologisms, which can slowly integrate into the language, occasionalisms are usually dependent on context, are expressive and often limited to specific situations or the author's purpose. Their novelty, individuality, unusual quality, as well as a close connection to context distinguish them from standard lexical units. At the same time, the study indicated that occasionalisms might serve as a transitional stage in the process of lexicalisation, since some of them eventually become more widely used and develop into neologisms.

The examination of word-formation processes confirmed that occasional coinages are created through a wide variety of productive and creative mechanisms. Among the most notable processes recognised were compounding, affixation, conversion, blending, clipping, acronym formation, back-formation, semantic shift and analogy. The analysis revealed that compounding and analogy-based formations are especially productive in Modern English due to their flexibility, expressive potential and the ability to condense complex meanings into concise lexical units.

The investigation of the functions of occasional coinages revealed their important communicative and stylistic role in modern discourse. Occasionalisms are used to attract attention, enhance the emotional impact, create humour, express evaluation, enrich imagery and strengthen the author's individual style. Their ability to combine novelty with contextual understanding makes them especially impactful in media, literature and audiovisual discourse.

The practical analysis showed that occasional coinages are widely represented in online journalism, contemporary literature and audiovisual media. In online journalism, particularly in music reviews, lexical innovations help create vivid images and emotionally engaging descriptions. In contemporary literature, they contribute significantly to world-building, character development, add humour and showcase stylistic originality. In the dialogue of TV shows and films, creative language reflects real conversations, humour, helps create memorable character speech patterns and fictional worlds.

The analysed material confirmed that Modern English shows a strong tendency for experimenting with words and creating new ones. Modern communication encourages the rise of expressive, concise and contextually relevant lexical innovations. Therefore, occasional coinages function not only as temporary linguistic phenomena but also indicators of broader cultural, technological and social changes influencing the English language today. The study of occasional coinage contributes to a deeper understanding of lexical innovation, language creativity and the dynamic processes of Modern English today.

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