

**Ministry Of Education and Science of Ukraine**  
**Taras Shevchenko National University of Kyiv**  
**Educational and Scientific Institute of Philology**  
**Department of English Philology and Intercultural Communication**

**Bachelor's thesis**

**“Occasional coinages in Modern English”**

Iryna Sava,

4th year student of the Education Program

‘English Studies and Translation  
and Two Western European Languages’

Field of science: 03 “Humanities”

Specialty: 035 “Philology”

Supervised by:  
Anna Karaban, PhD

«Допущено до захисту»

Протокол засідання кафедри англійської філології  
та міжкультурної комунікації

Протокол № 10 від 27.05.2024

Зав. кафедри \_\_\_\_\_ д. філол. н., проф. Алла БЄЛОВА

**Kyiv – 2024**

## **Abstract**

This thesis delves into the wide world of occasional coinages or nonce-words, newly invented words used for specific contexts. The first part of the work establishes the theoretical foundation, defining and classifying these coinages (1.1). It explores the factors influencing their creation, such as social trends or creative expression (1.1). Further, it distinguishes occasionalisms from established words, examining their unique nature and how they are formed through morphological processes (1.2, 1.3). Finally, the first part concludes by exploring potential future trends in language development and the role occasional coinages might play in this evolution (1.4).

The second part focuses on the practical application of occasional coinages in various communication mediums. Chapter 2.1 analyzes their use in English advertising and localization, investigating their effectiveness in capturing attention and tailoring content for new markets. Chapter 2.2 examines the role of occasional coinages in literature, focusing on how authors like Lewis Carroll use them to build unique worlds and enhance creative expression. Chapter 2.3 investigates the use of occasional coinages in television series, analyzing their impact on character development, humor, and audience engagement.

By examining both the theoretical underpinnings and practical applications of occasional coinages, this thesis aims to contribute to a deeper understanding of their role in shaping and enriching modern language, its development and change.

**Key words:** occasionalisms, nonce-words, coinages, word-formation, blending, suffixation.

## **Анотація**

Ця робота заглиблюється у широкий світ okazіоналізмів, тобто новостворених слів, що використовуються лише для певних чи специфічних контекстів. Перша частина роботи закладає теоретичну основу, визначаючи та класифікуючи ці okazіоналізми та новотвори (1.1). Вона досліджує фактори, що впливають на їх створення, такі як соціальні тенденції або творче вираження (1.1). Крім того, вона проводить розмежування між okazіоналізмами та усталеними виразами, аналізуючи їхню унікальну природу та способи їх формування за допомогою морфологічних процесів (1.2, 1.3). Нарешті, перша частина завершується дослідженням потенційних майбутніх тенденцій у розвитку мови та ролі, яку okazіоналізми можуть відігравати в цій еволюції (1.4).

Друга частина роботи зосереджується на практичному застосуванні okazіоналізмів у різних засобах комунікації. Розділ 2.1 аналізує їх використання в англomовній рекламі та локалізації, досліджуючи їхню ефективність у залученні уваги та адаптації контенту для нових ринків. Розділ 2.2 досліджує роль okazіоналізмів у літературі, зосереджуючись на тому, як такі автори, як Льюїс Керролл, використовують їх для побудови унікальних світів і посилення творчого вираження. Розділ 2.3 досліджує використання okazіоналізмів у телесеріалах, аналізуючи їхній вплив на розвиток персонажа, гумор та залученість аудиторії.

Досліджуючи як теоретичні основи, так і практичне застосування okazіоналізмів, ця робота ставить за мету поглибити розуміння їхньої ролі у формуванні та збагаченні сучасної мови, її розвитку та змінах.

**Ключові слова:** okazіоналізми, новотвори, словотвір, блендинг, суфіксація.

## Table of contents

|                                                                                                                |    |
|----------------------------------------------------------------------------------------------------------------|----|
| Introduction .....                                                                                             | 5  |
| Chapter I. Word formation of new coinages and language change .....                                            | 8  |
| 1.1 Definition and classification of new coinages. Influential factors in occasional<br>coinage creation. .... | 8  |
| 1.2 Occasionalisms or nonce-words and their nature. ....                                                       | 9  |
| 1.3 Morphology. Word formation in English. ....                                                                | 11 |
| 1.4 Future trends in language development and change. ....                                                     | 17 |
| II. Occasional coinages in advertising, literature, TV programs .....                                          | 19 |
| 2.1 Occasionalisms in English advertising and localization. ....                                               | 19 |
| 2.2 Occasionalisms in literature. ....                                                                         | 26 |
| 2.3 Occasionalisms in TV series. ....                                                                          | 30 |
| Conclusions .....                                                                                              | 35 |
| References .....                                                                                               | 42 |
| Summary .....                                                                                                  | 46 |

## Introduction

Occasional coinages have long been a subject of interest within the field of linguistics, particularly in the study of lexical innovation and creativity. Historically, literature has been a rich source of nonce-words, with authors like Lewis Carroll and James Joyce famously coining new terms to enhance their narratives. In the contemporary context, advertising and media have become prolific domains for the creation of nonce-words, driven by the need to capture audience attention and convey complex ideas succinctly. The rise of digital media has further accelerated this trend, with social media platforms and popular television series becoming hotbeds for linguistic innovation.

The phenomenon of occasional coinages, or nonce-words, represents a fascinating and dynamic aspect of linguistic creativity. The **object** of the study is the sophisticated world of nonce-words in Modern English, their role in language development and change. Nonce-words are linguistic innovations coined for a specific purpose or context, often to capture unique concepts or to attract attention. They are not intended to become permanent additions to the lexicon but rather serve a temporary communicative function. The **subject** of this study is occasionalisms in advertising, literature and media programs and the work aims to analyze the formation, usage, and impact of these linguistic phenomena, providing a comprehensive understanding of their role in modern communication.

The primary **purpose** of this study is to explore the creation and function of nonce-words in Modern English, with an emphasis on their application in advertising, literature, and media. By examining specific examples from these domains, the study seeks to see the underlying mechanisms of nonce-word formation and their impact on audience perception and engagement. Additionally, the study aims to classify different types of nonce-words and analyze their semantic and morphological characteristics.

In terms of **scientific novelty**, his research contributes to the field of linguistics by providing a detailed analysis of occasionalisms within the context of modern communication media. While earlier studies have focused on literary nonce-words, this thesis expands the scope to include advertising and TV series, areas that have seen significant linguistic innovation in recent years. The study also introduces a novel classification system for occasionalisms based on their formation processes and functional roles, offering new insights into their linguistic properties and communicative effectiveness.

The study employs a combination of qualitative and quantitative **research methods**. A corpus of nonce-words is compiled from a diverse range of sources, including advertisements, literary texts, and scripts from contemporary television series such as "The Boys." Qualitative analysis is conducted to examine the morphological structures and semantic nuances of these words, while quantitative methods are used to assess their frequency and distribution across different fields.

Talking about **topicality**, the study of nonce-words is particularly relevant in today's rapidly evolving linguistic landscape. The prosperity of digital communication and multimedia content has led to an explosion of linguistic creativity, with nonce-words playing a crucial role in shaping modern discourse. Understanding how these words are formed and perceived can provide valuable insights into contemporary language use and its implications for communication strategies in various fields, including marketing, entertainment, and education.

The key **tasks** of this research are:

1. To compile and categorize occasional coinages from advertising, literature, and TV shows.
2. To analyze the morphological and semantic features of these words.
3. To discuss a classification system for nonce-words based on their formation processes.

4. To assess the communicative effectiveness and audience reception of occasionalisms.

5. To explore the implications of occasional coinage usage for language development and communication strategies.

The **materials** for this study include a diverse collection of advertisements, literary texts, and scripts from popular television series. Examples from advertisements are sourced mostly from digital media, reflecting various industries and target audiences. Literary texts are selected from works known for their linguistic creativity, while scripts are chosen from contemporary television series that feature innovative language use. These materials provide a rich and varied dataset for analyzing the formation and function of nonce-words.

The **findings** of this study have significant practical implications for several fields. In marketing, understanding the role of nonce-words can inform the development of more effective advertising campaigns that leverage linguistic creativity to capture consumer attention and convey messages memorably. In the field of education, insights into nonce-word formation can enhance language teaching methodologies by highlighting the importance of lexical innovation and creativity. Moreover, the study contributes to the broader field of linguistics by advancing knowledge on how new words are created and assimilated into contemporary discourse.

In conclusion, this thesis aims to provide a comprehensive exploration of nonce-words in Modern English, offering new insights into their formation, usage, and impact. By bridging the gap between theoretical analysis and practical application, the study seeks to enhance our understanding of linguistic creativity in the context of modern communication.

## Chapter I. Word formation of new coinages and language change

1.1 Definition and classification of new coinages. Influential factors in occasional coinage creation.

**Neologism**, a term originating from the Greek words "neo" (new) and "logos" (word), refers to the creation or adoption of new words or meanings within a language [3]. This linguistic phenomenon is dynamic and reflects the evolving nature of communication and human expression. Neologisms can take various forms and serve different purposes, contributing to lexical and semantic enrichment.[3]

One fundamental aspect of new coinages is their novelty. A neologism can be a completely new word introduced into a language, or it can involve assigning a new meaning to an existing word, expanding its semantic range in such a way. However, once a neologism gains widespread recognition and acceptance, often evidenced by its inclusion in dictionaries, it transitions from being new to becoming established within the lexicon of the language. [3, p.18]

Certain neologisms possess a temporary quality, coined and used in specific contexts or moments of speech. These words may serve as linguistic markers of contemporary trends, social phenomena, or cultural expressions. They capture the new concepts of their time, reflecting the dynamic nature of language and its responsiveness to changing societal dynamics. [40]

One category of neologisms is **terminological coinages**, which appear to denote newly conceptualized ideas or phenomena. These terminological neologisms often emerge from scientific advancements or the need to articulate complex concepts more precisely. For instance, in the realm of technology, words like "computer" were once neologisms that appeared to describe a revolutionary invention and are now integral parts of everyday language.

Another category of neologisms is **stylistic coinages**, created with the intent of enhancing expressive language. Stylistic neologisms may embody creativity,

innovation, and artistic flair, serving as vehicles for unique modes of communication. For example, the term "*thingism*" might be coined to convey a philosophical concept or aesthetic perspective, showcasing the inventiveness of language users in shaping discourse.

Furthermore, neologisms can extend beyond formal lexical boundaries to encompass **nonce-words** or **occasionalisms**, which are coined for specific occasions or contexts. These nonce-words often serve humoristic or satirical purposes, offering alternatives to conventional language use. [3, p.23-35] They may be coined spontaneously to capture a moment or emotion, as seen in expressions like "I'm wifed in taxes and mother-in-lawed, and uncled, and aunted, and cousened within the inch of my life..." (from John Steinbeck's book "Travels with Charley: In Search of America"), which creatively exaggerates and mocks the challenges of familial and financial burdens.

In essence, new coinages play a multifaceted role in language evolution, ranging from the introduction of entirely new lexical items to the adaptation and redefinition of existing words. They reflect human ingenuity, cultural shifts, and the ongoing processes of linguistic creativity and adaptation. As language continues to evolve, occasionalisms will remain integral to the dynamism of linguistic expression.

## 1.2 Occasionalisms or nonce-words and their nature.

Nonce-words, also known as occasionalisms or nonce forms, are words or expressions created or used for a specific occasion or purpose and are typically not intended for long-term or general use [21]. These words are coined spontaneously to serve a particular need or to convey a specific message in a given context. [21] The term "nonce" in this context refers to the phrase "for the nonce," meaning "for the particular purpose or occasion." [21]

Nonce-words can appear in various situations and fields, including literature, poetry, humor, slang, technical writing, and everyday conversation. They may be created for stylistic effect, to convey a unique issue or meaning, or simply for creative

expression. [22] Nonce words often reflect the inventiveness and adaptability of language users in adapting and creating vocabulary to suit their communicative needs.

In literature, occasionalisms often serve as creative linguistic devices to convey unique meanings or add poetic expression to the text. [14] In contemporary literature, nonce-words can be found in novels such as Andrew Clements' "Frindle." The title word "*frindle*" itself is a nonce-word coined by the protagonist, a schoolboy named Nick Allen, who invents the term as part of a playful experiment with language. The word "*frindle*" quickly gains popularity among his peers, illustrating how nonce-words can emerge spontaneously within fictional narratives to explore themes of creativity, language, and imagination.

Moving beyond literature, nonce-words also appear in everyday language, particularly in informal and colloquial contexts. For example, the term "*hangry*," a blend of "*hungry*" and "*angry*," used as a slang expression used to describe the irritable feeling caused by hunger. While "hangry" originated as a nonce word, it has since become widely recognized and used in informal speech, showcasing how nonce-words can sometimes transition into mainstream language.

Additionally, internet culture and social media platforms often give rise to nonce-words and memes. These expressions, such as internet slang terms or humorous neologisms, can quickly gain popularity within online communities before fading from common usage. Their quick nature reflects the rapid evolution and dynamic nature of language in digital environments.

Occasionalisms, whether used in literature, humor, technical fields, or online discourse, demonstrate the inventive and adaptable nature of language, with speakers continually creating and adopting new vocabulary to suit diverse communicative needs and cultural contexts. [27] While nonce-words can be inventive in language use, they often may not enter mainstream usage or persist beyond their initial context. Their nature highlights the dynamic and adaptive nature of language, where speakers

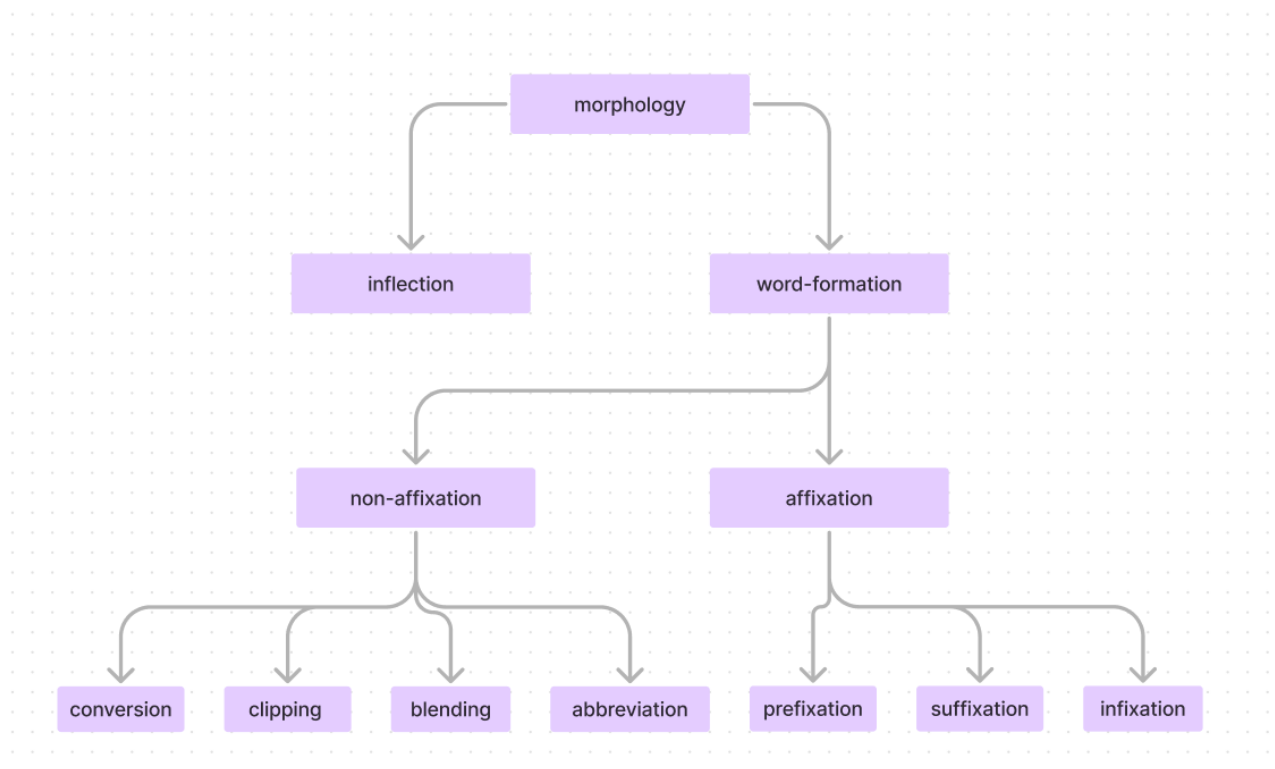
continually create and adapt vocabulary to meet evolving communication needs and cultural concepts.

### 1.3 Morphology. Word formation in English.

To begin with, **morphology** is a branch of linguistics that deals with the study of the structure and formation of words in a language. It focuses on how words are built from smaller meaningful units called morphemes. [18] **Morphemes** are the smallest units of language that carry meaning or grammatical information. Morphology examines how these morphemes combine to form words and how different word forms are created through different processes. These processes are **inflection**, **derivation** and **compounding**. [6] Let us pay attention to the scheme below (Table 1).

Exploring the most productive and the most principal ways of word building will give us the opportunity to see the picture on a much fuller scale. First of all, the notion of **productivity** means the capacity to form new words using existing patterns which are understood by the native speakers of a particular language.[2]

Table 1



Through the discourse of time the productivity of this or that way of word-formation may be modified. [24] Gradation or sound interchange was a productive way of word formation in old English and is still vital for a diachronic study of the English language. Nevertheless, it has lost its productivity in Modern English and no new word can be considered by means of sound gradation. [2]

Though, the means of **affixation** on the contrary was productive in Old English and is still one of the most principal ways of word formation in Modern English. Affixation is a morphological process in linguistics where affixes, which are bound morphemes, are added to a base word to create a new word or modify the meaning or grammatical function of the base word. [30] Affixes can be prefixes (added before the base), suffixes (added after the base), or infixes (inserted within the base, although this is less common in English). [4] In a nutshell, the process of affixation involves creating a new word by adding an affix or several of them to some root morpheme. **Suffixation** is a process in linguistics where a morpheme, known as a suffix, is added to the end of a base word to form a new word or alter the meaning, grammatical

category, or function of the base word. [30] Suffixes are a type of bound morpheme, meaning they cannot stand alone as words but must attach to a base or root. Suffixation is more productive than prefixation. **Prefixation** is a linguistic process where a morpheme, known as a prefix, is added to the beginning of a base word to create a new word or modify the meaning or grammatical function of the base word. Prefixes are a type of bound morpheme, meaning they cannot stand alone as words but must attach to a base or root. [37] In Modern English suffixation is a distinguishing feature of noun and adjective formation, while prefixation is a typical characteristic of verb formation. Affixes can also be derived into productive and non-productive types. By productive affixes we mean the ones, which take part in classifying new words in this certain period of language development. A great way to identify productive affixes is to look for them among nonce-words and neologisms, for example words coined and used only for this one certain occasion. [4] The latter is mostly formed on the level of live speech and it usually reflects the most progressive and productive patterns in the word formation process. For instance:

*suffixes: -en, -y, -less, -ify, -er – simplify, helpless, fasten etc.*

*prefixes: un-, dis-, im-, in-, a- – asleep, disrespect, impolite etc.*

In addition to this, there are a few roots in English which have developed an incredible ability to combine in the position of the second element of a word and a very general meaning similar to that of an affix. These are called semi-affixes. They possess this particular name because in many ways – semantically, functionally, structurally and statistically they have the features more like affixes than like roots. The meaning of semi-affixes is quite general, but their role is important – to determine the belonging of the word to various lexical and grammatical classes. For example:

*-worthy - trustworthy, praiseworthy*

*-land - motherland, wonderland, fatherland*

*-man - fisherman, salesman, policeman*

**Infixation** is a linguistic process where an affix, known as an infix, is inserted within a word to create a new form or modify its meaning. Unlike prefixation or suffixation, infixation occurs within the base word itself. [4] In English, infixation is relatively rare compared to other types of affixations, but it can be found in certain contexts, often for humorous or emphatic purposes. For instance:

*-frig- + freaking = frigging*

*-bloody- + absolutely = abso-bloody-lutely (British English, colloquial)*

*-freaking- + unbelievable = un-freaking-believable*

Moreover, there also exist some linguistic forms which are used as combined forms in modern languages, although in Latin and Greek from which they are borrowed they had functions of the independent words. They form a specific type of linguistic units that are called combining forms. Such forms are extremely often to meet in the specialized vocabularies and thesauruses about sciences, arts, especially ancient kinds. Long time ago, they became familiar within international scientific terminology all over the world. A great number of them are well-known and widely used nowadays.

For instance:

*tēle – far + phone – sound, voice → telephone*

*photos – light + graph – to write → photograph*

*geo – earth + logos – science → geology*

The next thing - **shortening or clipping or truncation** of words includes both the changing of words and word-groups. [5, p. 1-45] Clipping refers to the process of shortening a word or phrase by removing one or more syllables. [7] The examples are:

*condominium - condo*

*Aaron - Ron*

*demonstration - demo*

*Elizabeth - Liz*

*discoteque - disco*

*Michael - Mike*

*laboratory - lab*

*Patricia - Trish*

One more topic for the word-formation part is **abbreviation** or **acronym**. But one has to mind that distinction should be made between graphical abbreviation from the sphere of written texts and in the sphere of oral communication, which has got the name lexical abbreviation. [41] However, lexical abbreviations may be used both in written and in oral speech production. The definition of the notion lexical abbreviations is the process of forming a word out of the initial elements (letters, morphemes) of a word combination by simultaneous operation of shortening and compounding. [17] The abbreviation or acronym is a comparatively new type of word formation. Despite this fact, it has achieved a high level of productivity in Germanic languages, especially English. The bright example of abbreviations can be simply found in our everyday messages in social media:

BTW – By the way

FBO – Facebook official.

FOMO – Fear of missing out.

AFAIK – As far as I know.

AMA – Ask me anything.

Additionally, it is essential to mention the notion of **blending**, also called **fusion** or blends. It may have such a definition: a type of word building that combines parts of two words and uses the sounds or letters they have in common as an element of connection. [6, p. 1(4)] Depending upon the prototype phrases with which they can

be correlated there are two types of blends that can be distinguished. It usually depends on the prototype phrases which can correlate with them. [33] One may be named additive, while the second is restrictive. Both include the sliding together not only of some letters or sounds but of the meaning as well. [6, p. 147-154] Here are some examples of blending:

*Additive type:*

*Spanish + English → Spanglish*

*breakfast + lunch → brunch*

*smoke + fog → smog*

*smoke+haze → smaze*

*Restrictive type:*

*television broadcast → telecast*

*spiced ham → spam*

*motorists' hotel → motel*

**Conversion** or **transposition**, also known as zero derivation or zero affixation, is a linguistic process in which a word changes its grammatical category or part of speech without adding any overt affixes. This means that the word retains its original form but takes on a new grammatical function. Conversion is quite common in English and contributes to the flexibility and richness of the language. Some examples of conversion are:

Noun to Verb: *Noun - "hammer" - a tool used for hitting nails. Verb - "to hammer" - to hit something with a hammer.*

Verb to Noun: *Verb - "run" - to move swiftly on foot. Noun - "run" - a period of moving swiftly on foot.*

Adjective to Verb: *Adjective - "clear" - easy to understand. Verb - "to clear" - to remove obstructions.*

Adjective to Adverb: *Adjective - "fast" - quick or speedy. Adverb - "fast" - describing how something is done quickly.*

Noun to Adverb: *Noun - "home" - a place where someone lives. Adverb - "home" - describing the direction toward home.*

#### 1.4 Future trends in language development and change.

Predicting the future trends in language development and change involves considering plenty of factors that shape how languages evolve over time. One of the primary drivers of linguistic evolution is **technology**. [25] The internet and social media platforms have profoundly impacted language, introducing new vocabulary, abbreviations, emojis, and memes into everyday communication. As technology continues to advance, the integration of **artificial intelligence** (AI) and voice assistants like Siri, Alexa, Google Assistant is expected to further influence language use, particularly in areas such as voice search, natural language processing, and AI-generated content. [1] To continue the topic, **globalization** is another significant force that shapes language trends. English, as a global lingua franca, is undergoing changes, leading to the emergence of new English varieties influenced by regional accents, slang, and cultural nuances. [20]

Additionally, **multilingualism** is on the rise, driven by globalization and migration patterns, resulting in increased **code-switching** and language borrowing between different linguistic communities. Demographic changes also play a crucial role in language diversity and evolution. **Migration** patterns contribute to language

contact, leading to the borrowing of words, phrases, and linguistic features between languages. Efforts to revitalize indigenous and minority languages are gaining traction, fueled by cultural preservation movements and advocacy for linguistic diversity. Moreover, language **standardization** and **variation** coexist in dynamic ways. While standardized forms of language persist, regional dialects and linguistic variations also thrive and they definitely contribute to linguistic and cultural diversity. The digital age has implications for language standardization, especially in written and formal communication but also professional contexts, where online platforms influence language norms and its conventions. [21]

**Semantic shifts** and the creation of nonce-words continue to reflect evolving concepts and technological advancements. [13] Digital contexts, such as social media platforms, influence semantic evolution, giving rise to new meanings or connotations for existing words. Neologisms, including blends, acronyms are frequently coined to express novel ideas and phenomena. Social changes also influence language adaptation. The adoption of **gender-neutral language** and **inclusive terminology** reflects societal shifts towards diversity and inclusivity. Language remains a powerful tool for identity construction, with individuals using language to express their ethnicity, gender, cultural affiliations, and personal values.

Furthermore, the ways that language is taught and learned combine technology and education. With individualized learning experiences and access to a wide range of linguistic resources digital tools and online platforms are revolutionizing language education. Technology enabled language teaching methods that influence language learning and practice include gamification, virtual reality and online language communities [39].

Also advances in science and the environment lead to an increase in specialized vocabulary. As new discoveries are made and awareness increases, terms connected with sustainability, climate change, renewable energy biotechnology, artificial intelligence and space exploration are always changing.

In conclusion, to comprehend and adjust to future linguistic trends it is essential to engage with diverse linguistic communities, analyze language data and keep an eye on ongoing linguistic shifts. It is fascinating to research and observe language evolution because it is a dynamic process driven by a complex interaction of historical, social, cultural and technological factors.

## II. Occasional coinages in advertising, literature, TV programs

### 2.1 Occasionalisms in English advertising and localization.

Before we start talking about occasional coinages in English advertising, let us look closer at the definition of advertising in general given by Cambridge Online Dictionary:

Advertising is a communication and selling tool used to promote products, services, ideas, or brands to a target audience. Its main goals are to spread awareness, persuade consumers to take action (like buying a product or supporting a cause), and create brand identity. [38] Types include traditional (print, TV, radio, billboards) and digital (online, social media, email). Effective advertising considers the target audience, uses creativity to stand out, includes a clear call to action, and measures results for optimization. Ethically, it has to be truthful, transparent, and respectful of consumer privacy.

Indeed, in such an activity some new and creative words and coinages should be found to be able to persuade people to buy some particular product because only the correctly adjusted language could be a perfect tool for looking for the painful spots of clients and therefore increasing sales more and more. So let us dig deeper into the new coinages created in this sphere and analyze the word-formation structures or changes some linguistic units undergo and what happens to them after this process.

We already know that a form of communication that usually attempts to persuade potential customers to purchase something or to consume more of some product or a particular brand or service which is aimed at specific targets is

advertising. Advertising is the most prevalent cultural form of the twentieth century and will probably have the greatest longevity [20].

English-language advertising presents a wide variety of linguistic characteristics that are specific to its field and is an important means of idea transmission. Even though it's commonly believed that advertising deviates from accepted linguistic conventions, a qualified linguist might find that this assertion is not so convincing. [45] It is true that casual spoken language is frequently used in advertisements and Standard English conventions may not always be strictly followed. [34] But rather than defying conventions, advertising highlights languages' innate creativity which enables it to constantly change and adapt. The range of language techniques used in advertising from wordplay and memorable slogans to persuasive speech and emotive appeals demonstrates this creativity. [8] Additionally advertising embraces new vocabulary idioms and stylistic components that appeal to target audiences reflecting the dynamic nature of language. Because of this flexibility advertisers are able to successfully engage with consumers and grab their attention in a complex of competing messages.

In summary, advertisers have sought to respond to the problem of effectiveness by trying new creative treatments. Advertising highlights language adaptability making it a captivating medium for communication even though it may seem to stray from conventional linguistic conventions.

The presence of neologisms in advertising where it is important to keep up with new trends is highly remarkable. Trade workers create words through blends to name products, and then the specialists who carry out the advertising campaigns take advantage of the newness and exclusivity of the neologisms to sound innovative and to catch the consumers' attention. Amid all processes of creation of neologisms, Mostafa [26] affirms that blending is the most frequent one.

Advertising also employs lexical deviation as another source of nonce-words frequently. These occasionalisms attract the customer's attention and enhance creativity and originality in the field of advertising and this is because deviation aims

to break the phonological, grammatical and lexical rules of the language [9, 7(2)]. Frequently, the neologisms that are created through this process are used on one occasion only. These are the so-called “nonce-formations” [9, 85-89]. An example of nonce-formation provided by Tomáš Vörös [43] is “rock’n Rose” that takes advantage of the phrase “rock’n roll” and suggests that women will attract attention.

Nevertheless, in order to pique viewers' interest and present necessary concepts, different ways of word formation are frequently used in advertising. For instance, the word “Magnifisound” is used in the Marlboro advertisement (Table 2) to pique readers interest in a music event. Presenting the event as something unique and appealing will help it stand out from the competition and draw in customers. Such imaginative word combinations are frequently used in advertising as a tactic to arouse feelings, establish enduring brand associations and set goods and services apart from competitors. Advertisers can effectively pique curiosity and capture attention by experimenting with language creating new words or creatively combining already existing ones. [44] Ads frequently use unusual language because the advertising industry depends heavily on imagination and creativity.[29] These linguistic innovations help brands engage with their target audience and make a lasting impression which enhances the overall impact and effectiveness of advertising campaigns.

*Table 2*



Marlboro is a brand of cigarettes produced by Philip Morris International (previously part of Altria Group, Inc.). It is one of the world's best-known and most iconic cigarette brands, known for its distinctive red packaging and cowboy imagery, particularly in its advertising campaigns.

"Magnifisound" is the name of a specific grand party which name is used as a good example to illustrate word formation techniques commonly used in advertising. From the naming, it could be understood that the event specializes in presenting new DJ sets in an amazing atmosphere of celebration, enjoying high-quality music in a pleasant company and spending fantastic time in the world of joy and positive emotions.

In the context of the Marlboro advertisement promoting a music event, "**Magnifisound**" is a nonce-word that combines two linguistic units to suggest something impressive or spectacular related to music. It's a creative language technique often employed in advertising to evoke a sense of allure or uniqueness about the promoted event or product. [28]

Let us examine it in terms of lexicology and morphology in particular:

Magnificent -

- very good, beautiful, or deserving to be admired; [16]
- causing admiration esp. because of an unusual quality such as great size or beauty. [9]

E.g. This is a breathtaking vision of nature, magnificent and uplifting in its majestic sweep. This magnificent book should be mandatory reading for agri-food scholars across myriad disciplines. [9]

Thus, "magni-" as a prefix is consistently associated with greatness, largeness, or significance, stemming from its Latin origins.

Sound -

- something that you can hear or that can be heard; the volume or quality of the sound of a television or film; [16]
- the particular quality of the music that a musician or a group of musicians produce; [16]
- the activity of recording and broadcasting sound such as from a performance of music or for a film. [9]

E.g. She could hear the distant sound of fireworks exploding. The sound of the door closing deceived me into thinking they had gone out. [9]

Therefore, the meaning of "Magnifisound" can be inferred as something that is impressive, grand, or spectacular in terms of sound quality or auditory experience. Perhaps it can be an astounding description for a grand DJ party. It conveys a sense of excellence or magnificence associated with sound or music.

The initial factor that played a crucial role in creation of this new coinage "Magnifisound" is the similarity in sounding and pronunciation of a part of the original version of the word - magnificent: "-cent" - |sent| - "-sound" - |saʊnd|.

The word "Magnifisound" is composed of two morphemes: "magnificent" and "sound." Each of these is a minimal unit of meaning, with "magnificent" indicating something great or impressive and "sound" referring to auditory sensation. Both "magnificent" and "sound" are free morphemes, meaning they can stand alone as individual words.

In "Magnifisound":

- "Magnificent" is a free morpheme that functions as an adjective.

- "Sound" is a free morpheme that functions as a noun.

Combining these two morphemes through blending produces the new English nonce-word "Magnifisound." This type of word formation exemplifies blending, where elements from different word classes—an adjective and a noun—are merged to create a unique and innovative term. [32] This process of blending not only captures attention but also conveys some very specific sense making "Magnifisound" a good example of modern linguistic innovation in advertising.

The other findings are:

### **1. Richeese**

- Base words: Rich (Adj) + Cheese (N)
- Word formation type: Blending

### **2. Soundrenaline**

- Base words: Sound (N) + Adrenaline (N)
- Word formation type: Blending

### **3. Sureprice**

- Base words: Sure (Adj) + Price (N)
- Word formation type: Compounding

### **4. Soundsation**

- Base words: Sound (N) + Sensation (N)
- Word formation type: Blending

### **5. Soulnation**

- Base words: Soul (N) + Nation (N)
- Word formation type: Compounding

## **6. Fashiontastic**

- Base words: Fashion (N) + Fantastic (Adj)
- Word formation type: Blending

## **7. Ecommunity**

- Base words: Ecology (N) + Community (N)
- Word formation type: Blending

## **8. Flavalicious**

- Base words: Flavour (N) + Delicious (Adj)
- Word formation type: Blending

## **9. Extremedeology**

- Base words: Extreme (Adj) + Ideology (N)
- Word formation type: Blending

## **10. Ecomotive**

- Base words: Ecology (N) + Automotive (N)
- Word formation type: Blending

## **11. Dynamatic**

- Base words: Dynamic (Adj) + Automatic (Adj)
- Word formation type: Blending

## **12. Ultimatic**

- Base words: Ultimate (Adj) + Automatic (Adj)
- Word formation type: Blending

## **13. Salebration**

- Base words: Sale (N) + Celebration (N)
- Word formation type: Blending

## **14. Synchronoised**

- Base words: Synchronize (V) + Noise (N)
- Word formation type: Blending

To conclude, in this chapter we have explored and analyzed the productive ways of word formation in modern English-language advertising. Confirming the citations of Mostafa [26], it could be summarized that blending is indeed the most common type of word-building nowadays. Additionally, some cases of compounding were seen. Newly coined words usually serve for exaggeration, stylistic evaluation and strengthening the sense of some particular idea or concept, which helps to attract the clients and customers respectively.

### **2.2 Occasionalisms in literature.**

Hundreds of diverse sources could be explored to find examples of nonce-words, but literature is perhaps the best one in terms of interesting stylistics. So let us discuss Lewis Carroll, whose real name was Charles Lutwidge Dodgson, he was an English author, mathematician, logician, and photographer. He is best known for his works of children's literature, especially "Alice's Adventures in Wonderland" and its sequel, "Through the Looking-Glass." Carroll's writing style is characterized by its imaginative nature, often featuring wordplay, puzzles, and nonsensical language.

"Alice's Adventures in Wonderland" is one of the most iconic works in English literature, created by Lewis Carroll and published in 1865. It follows the story of a young girl named Alice who falls down a rabbit hole into a fantastical world filled with peculiar characters and even magical events. While "Alice's Adventures in Wonderland" is a whimsical tale, it also contains elements of satire and social criticism. Carroll laughs at Victorian societal norms, bureaucracy, and the rigidity of adult behavior through the absurdities of Wonderland. Thus, a big number of occasional coinages could be found through his books:

### 1. **boojum**

The made-up creature from Lewis Carroll's poem has a super dangerous relative called the boojum. This strange word, boojum, has had a real-world life of its own, even inspiring the naming of things in the real world. It's been used to name [11]:

- A prickly tree found in Baja California, Mexico.
- A super-fast missile project that never got built.
- A cool pattern seen in super cold, superfluid helium-3.

Word-formation type: blending.

Part of speech: adjective.

While the exact origin is unclear, it probably combines "*booby*" (meaning foolish or silly) and "*jumbo*." This would make sense considering the boojum is a fictional relative of the snark and might share some of its nonsensical qualities.

Example from the text: *But oh, beamish nephew, beware of the day, / If your Snark be a Boojum! For then / You will softly and suddenly vanish away, / And never be met with again!"*

— Lewis Carroll, *The Hunting of the Snark*, 1876

### 2. **chortle**

Chortle - to exclaim exultingly, with a noisy chuckle. This means a joyful outburst that combines a chuckle and a snort. The Oxford English Dictionary says Carroll made it up by blending "chuckle" and "snort" together.

Word-formation type: blending.

Part of speech: verb.

Example from the text: "*He chortled in his joy.*"

—Lewis Carroll, *Through the Looking-Glass*, 1871

### 3. **frabjous**

This amazing word means wonderful, fantastic, or fabulous. It's believed to be a mashup of either "fabulous" and "joyous" or "fair" and "joyous." In his poem "The Jabberwocky," the narrator excitedly shouts "O frabjous day! Callooh! Callay!" after defeating the monstrous Jabberwock. [10]

Word-formation: blending.

Part of speech: adjective.

Example: "*O frabjous day!*" rejoiced Emma Dean, using her bath towel as a scarf and performing a weird dance about the room."

— Jessie Graham Flower, *Grace Harlowe's Return to Overton Campus*, 1915

### 4. **jabberwocky**

"The Jabberwocky," features a terrifying monster called the Jabberwock, a creature with flaming eyes that inspires dread. According to Carroll himself, the word "Jabberwock" is a combination of two ideas. "Jabber" refers to excited, chattering talk, and "wocer" or "wocor" comes from an old English word meaning "offspring"

or "fruit." While the original meaning might seem strange, it fits with the fantastical nature of the poem. [12]

Interestingly, the word "Jabberwocky" has taken on a life of its own. By 1908, according to the Oxford English Dictionary, it had come to mean any kind of nonsensical language, just like the poem it originated from.

Word-formation type: blending.

Part of speech: noun.

Example from the text: *Beware the Jabberwock, my son!*

*The jaws that bite, the claws that catch!*

- Lewis Carroll, *Through the Looking-Glass and What Alice Found There* (1872)

## 5. **frumious**

Frumious means extremely angry. It's also a whimsical invention by Lewis Carroll, appearing in his famous poem "Jabberwocky" from the book *Through the Looking-Glass*. The exact origin of the word is up for debate, but it's believed to be a portmanteau, a blend of two existing words. The most likely candidates are fuming and furious, perfectly capturing the sense of intense anger. [31]

Word-formation type: blending.

Part of speech: adjective.

Example from the text: *Beware the Jubjub bird, and shun*

*The frumious Bandersnatch!*

- Lewis Carroll, *Through the Looking-Glass and What Alice Found There* (1872)

In conclusion, Lewis Carroll's literary works brim with occasionalisms. These are mostly coinages invented for a specific purpose or context, rather than existing within the established lexicon. However, Carroll's occasionalisms transcend rather playful additions. They function as strategic tools, meticulously crafted to add depth and detail to his fantastical worlds.

Carroll's work exemplifies language as a dynamic entity, constantly evolving. While not every invented word will achieve mainstream acceptance, their very existence serves to play with the imagination and enrich our understanding of the world. [31] They inspire us to appreciate the inherent creativity of language, fostering a willingness to experiment and push the boundaries of expression. In essence, Carroll's occasionalisms serve as a springboard for our own linguistic creativity, reminding us that the next "chortle" might just be waiting to be discovered.

### 2.3 Occasionalisms in TV series.

The usage of occasional coinages, or nonce-words, is increasing in modern TV shows and series every day. These words are usually created for specific contexts within the show, often to enhance the atmosphere, inject a little bit of humor, or reflect contemporary culture and modern slang. Various TV shows like "The Boys" use such terms to be ironic, to satirize and critique aspects of society, like the culture of superheroes. Occasional coinages add to the style of the conversation, give a unique flavor to the dialogue and help immerse viewers in the fictional universe. They also contribute to character development and plot progression by providing specific and memorable language that aligns with the show's tone and themes.

Other shows also use occasionalisms to add depth and creativity, making their narratives more engaging and reflective of modern language trends. This linguistic innovation allows shows to resonate with audiences and often leaves a lasting impact on popular culture.[35] Let us look at "Bazinga!" which is a fascinating example of a quirky phrase becoming a defining characteristic for a character. In "The Big Bang Theory," a character named Sheldon uses this invented word whenever he pulls a

prank or delivers a joke, often one that lands with a thud. It's his way of announcing his mischievousness, even if it comes across as a bit awkward. This catchphrase adds a layer of absolute social awkwardness to Sheldon. He clearly wants to connect and share humor, but his social inappropriateness makes "Bazinga!" a unique marker of his attempts. [23] Over time, "Bazinga!" became synonymous with the show itself. It's instantly recognizable to fans and has been used in merchandise and marketing. The show never explains the exact meaning of "Bazinga!" but fans have their theories, with some believing it's a nonsensical victory cry, others thinking it might be a mangled French "Voilà!". [23]

Nevertheless, I would like to pay reader's attention to a modern TV series called "The boys" and explore it linguistically in more detail. Originally a comic book series created by Garth Ennis and Darick Robertson, "The Boys" is a dark and satirical take on superheroes. The story revolves around a world where powerful individuals with superhuman abilities (called Supes) are managed by a powerful corporation, Vought International. These Supes are often arrogant and corrupt, and a group of vigilantes known as "The Boys" fight to expose them. Based on the comic book series, there is also a popular television show called "The Boys" developed by Eric Kripke for Amazon Prime Video. The show stays true to the dark and satirical tone of the comics, following the conflict between The Boys and the corrupt superheroes. We will dig deeper into the script of the TV show to find the occasional coinages and analyze them. [19] For instance:

1. **"Supes"** - This term is often used throughout the series to refer to superheroes. It's a shorthand, casual way to describe superpowered individuals, emphasizing their usual position and normalization in the show's universe.

Word-formation type: clipping (shortening).

Part of speech: noun (plural form).

*Superheroes* — *supes*.

Example from the script: "Supes lose over a hundred people a year to collateral damage." (Season 1, Episode 1)

2. “**Superterrorists**” - This term is introduced to describe villains with superpowers, creating a parallel to real-world terrorism but within the context of the series' superpowered individuals. It adds a layer of societal and political commentary to the narrative.

Word-formation type: compounding.

Part of speech: noun (plural form).

*Super-* (prefix) + *terrorists* (base word) = *superterrorists* (occasional coinage).

Example from the script: "We need to take down those superterrorists before more people get hurt." (Season 2, Episode 6)

3. “**Superabled**” - This term refers to individuals with superpowers, highlighting how these abilities are integrated into everyday life and emphasizing both the exceptional abilities and the normalcy of living with these powers in the show's universe.

Word-formation type: compounding.

Part of speech: adjective.

This word is a blend of "*super*" and "*abled*," merging the prefix "*super-*" (indicating extraordinary abilities) with "*abled*" (capable or having abilities).

Example from the script: "Hughie goes to a school for the superabled and pretends that he is infertile." (Season 3, Episode 2)

4. “**Supervillain**” - This term refers to individuals who possess superpowers and use them for bad purposes. This contrasts with the term "superhero," which is traditionally associated with using superpowers for good.

Word-formation type: compounding.

Part of speech: noun.

The term supervillain is an occasionalism created with the help of the prefix "super-" and "villain."

Example from the script: "There are more important things to deal with. Like how we have a Supervillain now." (Season 2, Episode 8)

These occasionalisms are specifically created to fit into the unique world of "The Boys," blending familiar concepts with the show's satirical and critical tone towards superhero culture and corporate manipulation.

The other, but not less bright examples of occasionalisms from "The Boys" TV show are the following:

5. "**Clinton-esque**" is a new occasional coinage formed by combining the surname "*Clinton*" with the suffix "-esque," which means "resembling" or "having qualities characteristic of."

Word-formation type: suffixation.

Part of speech: adjective.

Example from the script: "Mom swings open the door, revealing a VOUGHT LAWYER -- DOUG FRIEDMAN. All Clinton-esque, lip-biting sympathy." (Season 1, Episode 1)

It describes someone or something that resembles or has qualities similar to those associated with Bill Clinton, the former President of the United States. This could include traits like charisma, political savvy, or a particular style of communication and leadership. The term is often used in discussions or descriptions that draw parallels between an individual, their actions, or their characteristics and those of Bill Clinton.

6. Similarly, "**Wahlberg-esque**" is an occasionalism formed by combining the surname "*Wahlberg*" with the suffix "-esque."

Word-formation type: suffixation.

Part of speech: adjective.

Example from the script: "A shirtless, Wahlberg-esque HERO reclines in his Calvin Klein tighty-whites." (Season 1, Episode 1)

It describes someone or something that resembles or has qualities similar to those associated with Mark Wahlberg, an actor, producer, and former rapper known for roles that often involve action, toughness, and charisma. This term is used to highlight resemblances in behavior, style, or appearance to Mark Wahlberg or characters he has portrayed.

7. "**Homelander-esque**" is also a nonce-word formed by combining the character name "*Homelander*" with the suffix "-esque."

Word-formation type: suffixation.

Part of speech: adjective.

It describes someone or something that resembles or has qualities similar to those associated with the character Homelander. In the context of the show "The Boys," Homelander is a complex character with superhuman abilities, a charismatic persona, and a darker, morally ambiguous side. This term is used to describe individuals, behaviors, or situations reminiscent of Homelander's characteristics, such as power, charm, and unpredictability.

Overall, occasionalisms in "The Boys" and other TV shows play a crucial role in character development, and thematic expression. They make the narrative richer and more immersive, providing the audience with a deeper viewing experience.

## Conclusions

Language is a dynamic and ever-evolving entity, shaped by a list of factors ranging from technological advancements to social and cultural shifts. The study of new coinages, nonce-words, and word formation provides invaluable insights into the intricate processes through which languages grow, adapt, and transform over time.

Firstly, the definition and classification of new coinages highlight the creative and innovative nature of language. Occasionalisms, whether they are entirely new words or new meanings assigned to existing words, play a crucial role in expanding the lexical and semantic richness of a language. They reflect the evolving needs, concepts, and trends of communication or literature writing, acting as linguistic markers of contemporary ideas and expressions. Terminological coinages, arising from scientific progress and conceptual advancements, demonstrate how language evolves to accommodate complex concepts and technological innovations. On the other hand, stylistic coinages add flair and creativity to language, showcasing the artistic and expressive capabilities of language users. Meanwhile, nonce-words or occasionalisms, coined for specific occasions or contexts, contribute to humor, satire, and the dynamic nature of language use.

The nature of nonce-words, also known as occasionalisms, further emphasizes the adaptability and flexibility of language. These words, created or used for specific purposes or occasions, exemplify the inventiveness and adaptability of language users in shaping discourse and conveying unique meanings. Whether in literature, humor, slang, or technical fields, nonce-words demonstrate the ongoing processes of linguistic creativity and adaptation.

When delving into word formation, morphology becomes a central focus. Morphology, the study of word structure, learns how words are formed from smaller meaningful units called morphemes. Affixation, including prefixes and suffixes, is a fundamental process in word formation, contributing to the creation of new words and the modification of existing ones. The productivity of affixes and their role in

classifying new words showcase the dynamic nature of language evolution. Furthermore, non-affixation processes such as conversion, blending, clipping, and abbreviation add depth and complexity to word formation. Conversion, in particular, highlights the flexibility of English in changing grammatical categories without affixes, while blending combines elements from different words to create innovative vocabulary. Abbreviations and acronyms, especially prevalent in digital communication, reflect the fast pace of linguistic evolution in response to technological advancements.

Looking towards future trends in language development, several influential factors come into play. Technology, with its advancements in AI, voice assistants, and digital platforms, continues to shape language use and communication patterns. Globalization fosters linguistic diversity and the emergence of new English varieties influenced by regional accents and cultural nuances. Advances in science and environmental awareness lead to specialized vocabulary related to sustainability, climate change, biotechnology, and space exploration. As new discoveries and challenges arise, language adapts to accommodate these developments, showcasing the dynamic nature of linguistic evolution.

Multilingualism, driven by globalization and migration, leads to increased language contact, code-switching, and borrowing between linguistic communities. Demographic changes, including efforts to revitalize indigenous languages, contribute to linguistic diversity and cultural preservation. The digital age, while influencing language standardization in formal contexts, also fosters creativity and linguistic innovation in online discourse and social media platforms. Semantic shifts, reflected in neologisms and new coinages, capture evolving concepts, social changes, and technological advancements. Language adaptation to inclusivity and diversity mirrors societal shifts towards equity and representation. Language education, aided by technology, offers personalized learning experiences and access to diverse linguistic resources, shaping how languages are taught and learned.

In conclusion, the study of new coinages, word formation, and future trends in language development reveals a complex interplay of historical, social, cultural, technological, and environmental factors. Language remains a dynamic and adaptive system, continually evolving to meet the diverse communication needs of society. By engaging with linguistic communities, analyzing language data, and remaining attuned to ongoing linguistic shifts, we can gain deeper insights into language evolution and contribute to the rich tapestry of human communication.

In our extensive exploration of occasional coinages across diverse domains—namely advertising, literature with a focus on Lewis Carroll's works, and modern TV series like "The Boys"—we have uncovered linguistic creativity and innovation that profoundly impacts communication, storytelling, and audience engagement.

Beginning with advertising, we have delved into the sophisticated world of convincing language and marketing strategies. Advertising, as defined by the Cambridge Online Dictionary, is a multifaceted communication and selling tool aimed at promoting products, services, ideas, or brands to a target audience. It operates on the principles of spreading awareness, persuading consumers to take action, and establishing brand identity. Within this dynamic realm, the use of occasional coinages becomes not just a choice but a necessity to effectively engage and influence consumers. Word formation techniques such as blending, compounding, and lexical deviation are the lifeblood of innovative advertising. Through examples like "Magnifisound," "Richeese," and "Salebration," we witness how advertisers strategically employ these techniques to create catchy, memorable, and impactful messages. These neologisms and occasionalisms serve multiple purposes—they exaggerate, stylistically evaluate, and strengthen the message's impact, thereby capturing and retaining consumer attention in an increasingly competitive market.

Transitioning to literature, particularly the works of Lewis Carroll, we enter a new reality, full of imagination, and linguistic playfulness. Carroll's iconic creations, such as "Alice's Adventures in Wonderland" and "Through the Looking-Glass," are

veritable treasure troves of occasional coinages that add colour and enchantment to his fantastical worlds. Within these narratives, words like "boojum," "chortle," "frabjous," "jabberwocky," and "frumious" take on a life of their own, becoming integral parts of the lexicon for generations of readers. Carroll's mastery lies not just in inventing words but in strategically deploying them to enhance storytelling, engage readers, and reflect the nature of his narratives. Each occasionalism serves a purpose, whether to evoke laughter, convey mystery, or fill characters and settings with unique identities. Through these linguistic innovations, Carroll invites readers into a world where imagination knows no bounds and language becomes a playground of endless possibilities.

Lastly, we journey into the world of modern TV series, where shows like "The Boys" use occasional coinages to shape character dynamics and thematic expression. In "The Boys," terms like "Supes," "Superterrorists," "Superabled," and "Supervillain" not only add layers of meaning and humor but also contribute to the show's satirical critique of superhero culture and societal issues. These nonce-words create a unique linguistic environment within the series, offering insights into character motivations, power dynamics, and the complexities of a world governed by superhuman abilities.

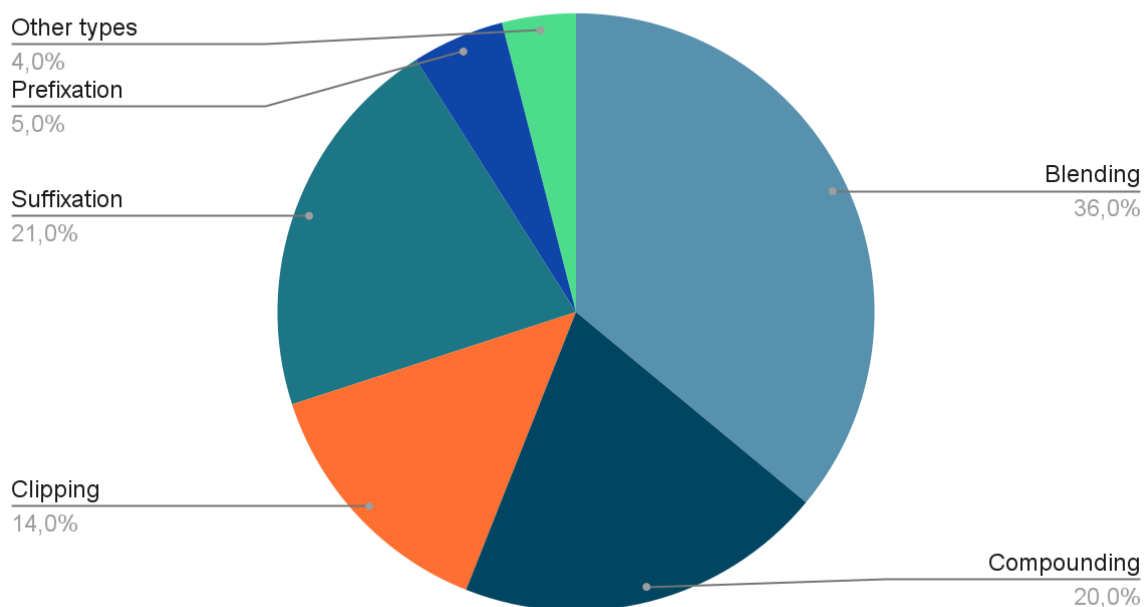
In our research, we also examined various types of word formation used in creating new occasional coinages. Word formation is a key aspect of linguistic creativity, enabling speakers and authors to generate new words to express novel or specialized meanings. The main types of word formation we analyzed are:

1. Blending - Combining parts of two words to create a new one. Examples include "brunch" (breakfast + lunch) and "smog" (smoke + fog).
2. Compounding - Joining two or more words to form a new unit, such as "toothpaste" (tooth + paste) and "notebook" (note + book).
3. Clipping - Shortening longer words into shorter forms, such as "ad" (advertisement) and "lab" (laboratory).

4. Suffixation - Adding suffixes to a word base to create new words, like "happiness" (from happy) and "modernize" (from modern).

*Table 3*

### Word-formation types of advertising occasionalisms



*Table 4*

### Word-formation types in literature occasionalisms

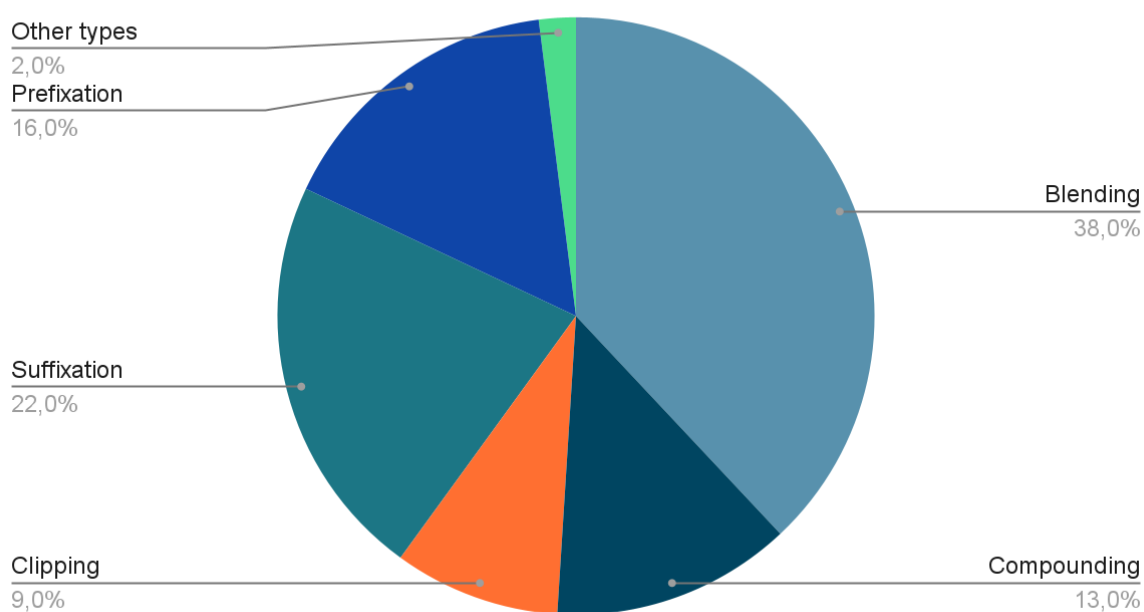
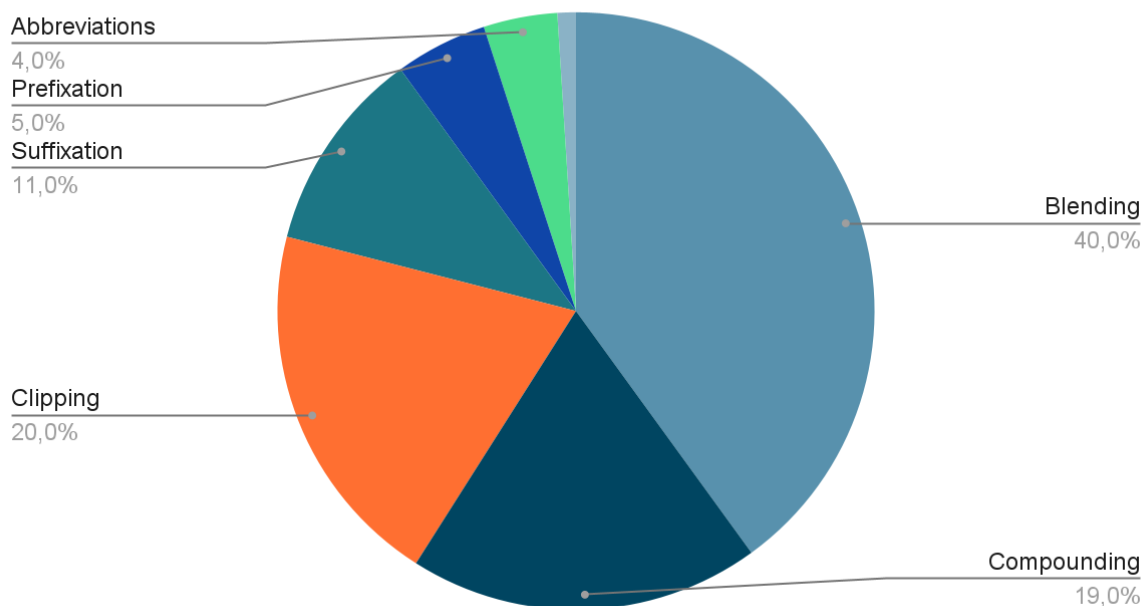


Table 5

### Word-formation types in TV shows and series



From the tables 3,4,5 it might be seen that the most productive types of word formation in new occasional coinages are blending and compounding. These techniques allow the creation of new words that are both comprehensible and effective in conveying new meanings. For instance, in the TV series "The Boys," complex words formed by blending are frequently used, such as "superabled" (super + abled), which enhance the unique nature and recognizability of characters. Nevertheless, suffixation also plays an important role in all three domains, while clipping or shortening definitely prevails only in various TV shows and programs.

Therefore, different word formation types are an essential tool in the creation of new occasional coinages, enabling speakers to effectively communicate new concepts and reinforcing communication in the contemporary linguistic environment. By examining occasional coinages across these diverse domains, we come to appreciate the dynamic nature of language as a tool for creativity, expression, and connection. Whether in the persuasive reality of advertising, the fantastical landscapes of literature, or the immersive narratives of TV series, occasionalisms serve as powerful tools for storytelling, cultural development, and audience engagement. They remind

us that language, with its infinite capacity for innovation, remains at the heart of human communication and imagination, shaping our perceptions, experiences, and interactions in vital ways.

## References

1. Abbas, J. (2009). The Impact of Technology on Modern English Language [Doctoral dissertation].
2. Adams, V. (1973). An Introduction to Modern English Word-Formation. Longman.
3. Baldwyn, R. (1998). Neologism and word creation in English: Language play and innovation (Vol. 14). Oxford University Press.
4. Bauer, L. (1983). English Word-Formation. New York, Cambridge University Press.
5. Behera, B., & Mishra, P. (2013). The Burgeoning Usage of Neologisms in Contemporary English. IOSR Journal of Humanities and Social Science (IOSR-JHSS), 18(3), 25-35.
6. Booij, G. (2012). The grammar of words: An introduction to linguistic morphology. Oxford University Press.
7. Borys, D. (2018). Clipping in English slang neologisms. Lege Artis, 3(1), 1-45.
8. Briggs, A., & Copley, P. (1998). The media: An Introduction. New York, Addison, Wesley Longman.
9. Cambridge Online Dictionary. <https://dictionary.cambridge.org/>
10. Carter, R. (2001). The language of literature: An introduction to stylistics (2nd ed.). Routledge.
11. Carroll, L. (1865). Alice's adventures in Wonderland. Macmillan.
12. Carroll, L. (1871). Through the looking-glass, and what Alice found there. Macmillan.
13. Crystal, D. (1999). English as a global language. Cambridge & New York, Cambridge University Press.
14. Crystal, D. (2006). Language and the Internet (2nd ed.). Cambridge University Press.
15. Dumbadze, S. (2017). Linguistic Neology and the Functioning of Occasionalisms in English and Georgian [Doctoral dissertation, Batumi Shota

- Rustaveli State University, Faculty of Humanities, Department of European Studies]. [https://www.bsu.edu.ge/text\\_files/ge\\_file\\_8319\\_1.pdf](https://www.bsu.edu.ge/text_files/ge_file_8319_1.pdf)
16. Etymonline: Online Etymology dictionary. <https://www.etymonline.com/>
  17. Goddard, A. (2002). *The Language of Advertising: Written Texts*. Routledge.
  18. Katamba, F. (1993). *Morphology*. London, The Macmillan press.
  19. Kripke, E. (2019-2023). *The Boys* [Television series script]. Sony Pictures Television.
  20. Leech, G. (1966). *English in Advertising: A Linguistic Study of Advertising in Great Britain*. Longman.
  21. Lehrer, A. (2003). Understanding Nonce Words. In E. F. Konrad (Ed.), *Studies in Lexical Semantics* (pp. 193-211). Gunter Narr Verlag.
  22. Lipka, L. (1985). *English Lexicology: Lexical Structure, Word Semantics and Word-formation*. Tübingen, Narr.
  23. Lorre, C., & Prady, B. (2007-2019). *The Big Bang Theory* [Television series script]. Warner Bros. Television.
  24. Marchand, H. (1969). *The Categories and Types of Present-Day English Word-Formation*. C. H. Beck.
  25. McMahon, A. M., & April, M. (1994). *Understanding language change*. Cambridge University Press.
  26. Mostafa, M. (2013). Trendy Blends: A New Addition to English Lexicon. *International Journal of Language and Linguistics*, 1(4), 147-154.
  27. Munat, J. (Ed.). (2007). *Lexical Creativity, Texts and Contexts*. John Benjamins Publishing Company.
  28. Murphy, J., Hill, C. A., & Dean, E. (2014). Social media, sociality and survey research, 1-33.
  29. Onyedum, A. (2012). *Social media neologisms: A Morpho-semantic Analysis*. [Master's Thesis, University of Lagos].
  30. Plag, I. (2003). *Word-Formation in English*, Cambridge University Press. 4-17.

31. Rackin, D. (2002). Lewis Carroll's wordplay: A fanciful exploration. McFarland & Company Incorporated.
32. Ren, C., & Yu, H. (2013, January). Language Deviation in English Advertising. *CSCanada*, 7(2), 85-89.
33. Renner, V. (2015). Lexical Blending as Wordplay. *Journal of Literary Semantics*, 44(1), 1-23.
34. Roth, E. (2020). Meaning through Context – The Case of Discourse Neologisms: A Lexicological Approach to the Semiotic Nature and Function of Discourse Neologisms as an Extension to the Lexicographical Approach of Discourse Glossaries for COVID-19 [Doctoral dissertation, University of California, Berkeley].
35. Saeed, John I. (1997). *Semantics*. London, Blackwell Publishing.
36. Schlücker, B. (2012). Creative Compounding in English: An Analysis of Blends and Compounds. *English Language and Linguistics*, 16(1), 33-56.
37. Shtekauer, P. (1998). *An Onomasiological Theory of English Word-Formation*. John Benjamin's Publishing Company.
38. Sino-US English Teaching. (2016). Zhou, L. Neologism in News English, 13(4), 292-295.
39. Social media, sociality and survey research (2014). Murphy, J., Hill, C. A., & Dean, E., 1-33.
40. Stump, G. T. (2005). Word-formation and inflectional morphology. In *Handbook of word-formation* Springer, Dordrecht, 49-71.
41. The Britannica Dictionary. <https://www.britannica.com/>
42. Turner, M. (1994). Jabberwocky and the limits of language. *The Literary Review*, 37(1), 4-18.
43. Vörös, T. (2010). Creativity in Advertising Slogans Based On Word-Formation [Bachelor Thesis, University of Pardubice: Faculty of Arts and Philosophy].
44. Yaroslav, L. (2002). Neologism in the Lexical System of Modern English, On the Mass Media Material. GRIN Verlag GmbH contemporain, Genève Publishing.

45. Zhou, L. (2016). Neologism in News English, *Sino-US English Teaching*, 13(4), 292-295.

## Summary

У нашому ґрунтовному дослідженні okazіональних новотворів у різних сферах – зокрема, у анґломовній рекламі, літературі з акцентом на твори Льюїса Керрола та сучасних телесеріалах, таких як «Хлопаки» – ми виявили багатий спектр мовної креативності та інновацій, які глибоко впливають на комунікацію та залучення аудиторії.

Починаючи з анґломовної реклами, ми заглибилися у складний світ переконливого мовлення та маркетингових стратегій. Реклама, як визначено Кембриджським онлайн словником, є багатофункціональним інструментом комунікації та продажу, спрямованим на просування продуктів, послуг, ідей або брендів до цільової аудиторії. Вона діє на принципах поширення обізнаності, переконання споживачів до дії та встановлення ідентичності бренду. У цьому динамічному середовищі використання okazіональних новотворів стає не лише вибором, але й необхідністю для ефективного залучення та впливу на споживачів.

Техніки словотворення, такі як блендинг, компаундинг, кліппінг є основою інноваційної реклами. Через приклади, такі як "Magnifisound," "Richeese," та "Salebration," ми бачимо, як рекламодавці стратегічно використовують ці техніки для створення яскравих, запам'ятовуваних і впливових повідомлень. Ці неологізми та okazіоналізми служать для багатьох цілей – часом вони перебільшують, стилістично оцінюють і підсилюють вплив повідомлення, тим самим захоплюючи та утримуючи увагу споживача на дедалі більш конкурентному ринку.

Перехід до літератури, зокрема до творів Льюїса Керрола, відкриває нам світ примхи, уяви та мовні ігри. Іконічні твори Керрола, такі як "Аліса в Країні Чудес" та "Аліса в Задзеркаллі," є справжніми скарбами okazіональних новотворів, які додають глибини, нюансів та чарівності його фантастичним світам. У цих оповіданнях слова на кшталт "boojum," "chortle," "frabjous,"

"jabberwocky," та "frumious" набувають власного життя, стаючи невід'ємною частиною лексикону багатьох поколінь читачів.

Майстерність Керрола полягає не лише у вигадуванні слів, але й у стратегічному їх використанні для підсилення оповідання, залучення читачів та відображення особливості його розповідей. Кожен оказіоналізм служить певній меті – викликати сміх, передати таємничість або надати персонажам та середовищам унікальні ідентичності. Через ці мовні інновації Керрол запрошує читачів у світ, де уява не знає меж, а мова стає майданчиком для безмежних можливостей.

Остання частина нашої подорожі – це сфера сучасних телесеріалів, де такі шоу, як "Хлопаки," використовують оказіональні новотвори для формування динаміки персонажів, створення світу та вираження різних тематик. У "Хлопаках" такі терміни, як "Supes," "Superterrorists," "Superabled," та "Supervillain" не лише додають шари значення та гумору, але й сприяють сатиричному аналізу культури супергероїв та суспільних проблем. Ці оказіональні слова створюють унікальне мовне середовище у серіалі, пропонуючи інсайти у мотивації персонажів, динаміку влади та складнощі світу, керованого надлюдськими здібностями.

У нашому дослідженні було розглянуто різні типи словотвору, що використовуються для створення нових оказіональних новотворів. Словотворення є ключовим аспектом мовної креативності, який дозволяє мовцям і авторам генерувати нові слова для вираження нових або спеціалізованих значень. Основними типами словотвору, що були проаналізовані, є:

1. Блендинг - об'єднання частин двох слів для створення нового слова. Наприклад, "brunch" (breakfast + lunch) і "smog" (smoke + fog).

2. Компаундинг - з'єднання двох або більше слів для створення нової одиниці, наприклад, "toothpaste" (tooth + paste) і "notebook" (note + book).

3. Кліппінг – скорочення довших слів до коротших форм, наприклад, "ad" (advertisement) і "lab" (laboratory).

4. Суфіксація - : додавання суфіксів до основи слова для створення нових слів, таких як "happiness" (від happy) і "modernize" (від modern).

Найбільш продуктивними типами словотвору в нових okazіональних новотворах є блендинг і компаундинг. Ці техніки дозволяють створювати нові слова, що є зрозумілими та водночас ефективними у передачі нових значень. Наприклад, у серіалі "Хлопаки" часто використовуються складні слова, створені шляхом блендингу, такі як "superabled" (super + abled), що підсилюють унікальність та впізнаваність персонажів.

Таким чином, словотвір є важливим елементом у формуванні нових okazіональних новотворів, що дозволяє мовцям ефективно передавати нові концепції та зміцнювати комунікацію в сучасному мовному середовищі. Досліджуючи okazіональні новотвори у цих різноманітних сферах, ми бачимо динамічну природу мови як інструменту креативності, вираження та зв'язку. Незалежно від того, чи це у сфері реклами, ландшафтах літератури, чи в оповідях телесеріалів, okazіоналізми служать потужними провідниками для оповідання та залучення аудиторії. Вони нагадують нам, що мова, з її безмежною здатністю до інновацій, залишається у центрі людської комунікації та уяви, формуючи наші сприйняття, досвід та взаємодії.