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**‘Word-Formation Patterns of Occasional Coinages in English Online
Advertising’**

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Abstract

The thesis "*Word-Formation Patterns in Occasional Coinages in English Online Advertising*" investigates the dynamic linguistic processes underlying the creation of non-standard, innovative expressions within online advertising discourse. Focusing on occasional coinages this study explores how such lexical innovations reflect the adaptability of English and serve persuasive functions in a fast-paced digital environment. By analyzing a corpus of 40 occasional coinages drawn from real advertising slogans, the research aims to identify and classify the word-formation patterns employed in their creation, such as affixation, conversion, compounding, and blending. This empirical approach enables a detailed examination of the communicative, stylistic, and cultural roles of occasional coinages, illustrating their capacity to enhance brand identity, evoke emotional responses, and mirror societal trends. The study adopts a multidisciplinary framework, integrating linguistic theory, discourse analysis, and elements of marketing communication to offer a comprehensive view of how creativity in language meets commercial intent. Both theoretical insights and practical data analysis contribute to a deeper understanding of linguistic innovation in online advertising and its broader cultural implications.

Keywords: occasional coinage, word-formation, online advertising, affixation, conversion, compounding, linguistic creativity, advertising language, discourse analysis, branding, digital communication.

Анотація

Кваліфікаційна робота «Словотвірні моделі okazіоналізмів в англomовній онлайн-рекламі» досліджує динамічні лінгвістичні процеси, що лежать в основі створення нестандартних, інноваційних виразів у рекламному дискурсі цифрового середовища. Зосереджуючись на okazіоналізмах, дослідження розкриває, як такі лексичні новотвори відображають гнучкість англійської мови та виконують переконливу функцію у швидкоплинному медіапросторі. На основі аналізу корпусу з 40 okazіоналізмів, взятих зі справжніх рекламних слоганів, робота має на меті виявити та класифікувати словотвірні моделі, що використовуються під час їхнього формування, зокрема афіксацію, конверсію, композицію та телескопію. Такий емпіричний підхід дозволяє здійснити детальний аналіз комунікативних, стилістичних і культурних функцій okazіоналізмів, демонструючи їхню здатність посилювати впізнаваність бренду, викликати емоційний відгук та відображати соціокультурні тенденції. Дослідження спирається на міждисциплінарний підхід, що поєднує лінгвістичну теорію, аналіз дискурсу та елементи маркетингових комунікацій, пропонуючи комплексне бачення взаємодії мовної креативності та комерційної мети. Як теоретичні узагальнення, так і практичний аналіз даних сприяють глибшому розумінню мовних інновацій в онлайн-рекламі та їхніх ширших культурних імплікацій.

Ключові слова: okazіоналізми, словотвір, онлайн-реклама, лінгвістична креативність, рекламний дискурс, словотвірні моделі, культурні імплікації

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INTRODUCTION

One of the defining features of modern English is its adaptability and creativity, particularly in response to cultural and technological changes. Nowhere is this more evident than in online advertising, where language is a powerful tool for capturing attention and influencing consumer behavior. A distinctive linguistic phenomenon within this realm is the use of occasional coinages, innovative and non-standard words or expressions created for specific purposes. These coinages reflect the dynamic nature of language and its ability to adapt to new communicative needs, making them a significant area of study in both linguistics and marketing.

The linguistic creativity inherent in online advertising often results in the deliberate formation of novel words or phrases, designed to resonate with audiences, enhance brand identity, or convey complex ideas in a concise and engaging manner. Occasional coinages, as temporary and context-dependent creations, play a central role in this process. They illustrate how language can be reshaped to serve pragmatic goals, offering insights into both linguistic mechanisms and advertising strategies.

The relevance of studying occasional coinages in online advertising lies in their dual significance as both linguistic and cultural artifacts. They showcase how word-formation patterns, such as affixation, conversion, and compounding, are employed to create impactful expressions. Additionally, these coinages highlight the interplay between language, technology, and consumer culture, revealing broader trends in communication and societal values.

This study focuses on occasional coinages found in 40 English-language online advertising slogans. These real-life examples form the core of the analysis, allowing for an empirical investigation of how linguistic creativity manifests through various word-formation processes in advertising discourse. Rather than

starting from theory and moving toward examples, the research builds its conclusions from the practical material collected, using it as a foundation for linguistic generalizations and theoretical insights.

The coinages analyzed in this paper are examined as reflections of broader communicative strategies and as linguistic responses to the need for novelty and memorability in advertising. By exploring how affixation, conversion, compounding, blending and other processes are employed to form these expressions, the research uncovers the patterns and functions behind their creation.

The **object** of this study is occasional coinages in English online advertising.

The **subject** of the research is the word-formation patterns and linguistic features of these coinages.

The **aim** of this research is to analyze the linguistic processes involved in the creation of occasional coinages and to explore their role in online advertising. To achieve this aim, the study addresses the following **objectives**:

1. To define and classify occasional coinages as a linguistic phenomenon.
2. To explore the characteristics and functional roles of occasional coinages in online advertising.
3. To examine the word-formation patterns involved in creating occasional coinages, focusing on affixation, conversion, and compounding.
4. To analyze how occasional coinages contribute to the linguistic and cultural appeal of online advertisements.

The methodological framework of this study incorporates both theoretical and practical approaches. The theoretical analysis draws on established linguistic

theories and frameworks for word formation, advertising language, and creativity in communication. The practical analysis involves collecting examples of occasional coinages from a range of online advertisements, categorizing them based on their formation patterns, and examining their communicative impact.

The **material** for this research includes a corpus of 40 occasional coinages collected from online advertisements across various industries. These examples were selected to represent diverse linguistic strategies and contexts, ensuring a comprehensive analysis of their formation and usage.

The **structure** of this study is organized as follows: an introduction, two main parts (the first part is theoretical, the second part is practical), conclusions to each chapter, general conclusion, references to the sources that were used in this work. summary and appendix.

1. OCCASIONAL COINAGES IN ONLINE ADVERTISING LANGUAGE

1.1 Advertising as a Linguistic Phenomenon

Advertising is a central feature of modern society, which has evolved into what is commonly referred to as an "information society" and a "society of consumption." The rapid development of information technology has transformed the way people engage with products, making consumption the dominant force shaping public life. In this context, advertising plays a pivotal role in promoting consumer goods and services, becoming the primary engine driving trade. Through advertising, individuals are introduced to new standards of living, and while it can inform, it can also at times impose or overwhelm consumers with messages. In such a society, advertising does not merely promote products; it acts as a vehicle for cultural and economic ideologies, shaping consumer desires and the very notion of what it means to live well in a modern world.

At its core, advertising is designed to convince potential buyers of the usefulness of goods, subtly guiding them to associate the acquisition of products with personal or societal benefits. This persuasion operates through a variety of linguistic and rhetorical strategies that cater to both rational and emotional responses. In simpler terms, advertising seeks to prompt consumers to believe that purchasing a product will bring them a distinct advantage or improve their life (Cook, 2001).

The language of advertising is a primary tool in achieving these goals, and it often works through various modes of persuasion such as ethos, pathos, and logos, each targeting different facets of human decision-making. Edgar Maron (cited by Deyyan, 1997) highlights the power of advertising by explaining that when executed optimally, it can turn a product into an object of desire, much like a drug that provides instant gratification. This transformation is facilitated through

well-crafted advertisements that blend emotional appeal with logical reasoning, creating a compelling need for the product. In this way, advertising becomes a cultural force, shaping not just individual behavior but societal values as a whole.

Moreover, the functions of advertising are multifaceted and serve several roles. Firstly, there is an economic function where advertisements stimulate the sales of goods and, by extension, contribute to economic growth (Vestergaard & Schröder, 1985). Secondly, advertising fulfills an informative function, providing potential consumers with information about products, services, or innovations. Additionally, advertising serves a communication function by facilitating interactions between producers and consumers, fostering brand identities, and influencing consumer behavior. Lastly, the aesthetic function of advertising has garnered increasing attention, especially given the art-like qualities advertisements can possess (Goddard, 1998). In some cases, advertising itself is even recognized as a form of art, with international festivals dedicated to its creative expression.

A key aspect of advertising is its manipulation of consumer psychology. Researchers have argued that advertising's influence depends on the internal readiness of the consumer to accept new information. If a consumer is not receptive to new ideas, the advertisement will either be ignored or rejected. Thus, the success of an advertisement is contingent upon its ability to tap into existing desires, needs, or cultural trends. This becomes even more complex when advertisers seek to create new needs or desires, which involves shaping the consumer's perception of what they want or need.

The linguistics of advertising plays a crucial role in the construction and reinforcement of ideologies. Advertisements are not merely tools for selling products; they serve as conduits for the dissemination of cultural values, social norms, and economic ideologies. Many advertisements subtly promote

consumerism, individualism, and socially constructed ideals of success, beauty, and happiness. Through strategic linguistic choices, advertisers craft messages that embed specific worldviews into the minds of consumers, aligning products with aspirations, desires, and identities. As Berger (2000) suggests, advertising does not simply reflect societal values but actively shapes them by framing consumption as the path to fulfillment.

The concept of advertising as a tool for manipulation has evolved significantly over time. Initially, advertisements were simply intended to inform the public about goods or services. However, as consumerism became more deeply embedded in the fabric of modern society, advertising shifted its focus. No longer content with merely providing information, advertisers began to craft messages that played on consumer emotions, aspirations, and cultural trends, aligning products with social status or desirable lifestyles.

This shift reflects a broader trend in the transition to a "society of consumption," where advertising increasingly controls and dictates the narrative of what is desirable or valuable. Advertisers aim not only to sell products but to shape societal norms and values, influencing individuals' perceptions of happiness, success, and personal identity.

The persuasive techniques used in advertising also evolved alongside these societal changes. Advertising language today is more sophisticated, relying on various forms of manipulation to create urgency, desirability, and emotional connection. For example, the use of emotional appeals, celebrity endorsements, and social proof (e.g., testimonials) is widespread, as these elements work to create a persuasive narrative that encourages the consumer to act.

One of the more recent developments in advertising, particularly in the globalized digital age, is the phenomenon of advertising as a site of language contact. As globalization accelerates, advertising increasingly incorporates

multiple languages and cultural references, blending elements from different linguistic traditions. English, as the dominant international language, plays a central role in many global advertising campaigns, even in non-English-speaking countries.

This multilingual nature of modern advertising not only reflects the global nature of contemporary consumer markets but also reveals the ways in which language can serve as a tool for cultural exchange and influence. Advertisements that incorporate elements of multiple languages or cultural symbols not only expand their reach but also appeal to diverse consumer bases by resonating with different linguistic and cultural sensibilities. The result is a hybrid advertising language that is increasingly complex and multifaceted, shaped by the forces of global communication and consumerism.

Pragmatic analysis of advertising has further revealed how advertisers employ implicatures, presuppositions, and speech acts to guide consumer interpretation. Grice's (1975) theory of implicature is particularly relevant in advertising discourse, where indirectness and suggestion play key roles in shaping consumer attitudes. Advertisements frequently rely on presuppositions (unstated assumptions embedded in the text) that influence consumer perception without requiring explicit statements. For example, linguistic studies have shown that advertising language often implies product superiority through comparative structures and syntactic ambiguity (Leech, 1966). This strategic manipulation of language underscores the role of advertising as a powerful communicative tool.

Additionally, semiotic analysis provides further insight into the multimodal nature of advertising language. Kress and van Leeuwen (1996) highlight the interplay between text, image, and symbolic meaning in advertising, demonstrating how linguistic and visual elements work in tandem to construct persuasive narratives. The increasing digitization of advertising has further

expanded the semiotic landscape, with researchers examining how advertising discourse adapts to interactive digital environments, such as social media and algorithm-driven content (Machin & Mayr, 2012). These developments necessitate a more nuanced understanding of advertising linguistics in the context of evolving media platforms.

Furthermore, global advertising has introduced new dimensions to linguistic research, particularly in relation to language contact and multilingualism. Piller (2001) explores how global brands incorporate multiple linguistic elements to appeal to diverse consumer bases, a phenomenon that reflects broader sociolinguistic trends in globalization. The dominance of English in international advertising has been widely documented, raising questions about linguistic imperialism and the homogenization of consumer discourse (Phillipson, 1992). Such inquiries position advertising as a site of linguistic power, where language functions not only as a communicative medium but also as an instrument of cultural influence.

Ultimately, the study of advertising as a linguistic phenomenon underscores its profound entanglement with discourse, ideology, and consumer psychology. Advertising language operates within a structured system of semiotic and rhetorical strategies that not only shape perception but also construct meaning and reinforce socio-economic hierarchies. As a discourse, advertising extends beyond its immediate commercial function, embedding itself within broader ideological frameworks that sustain consumerist values and neoliberal economic narratives (Goldman & Papsan, 1996; Jhally, 1987). The strategic use of language in advertising reflects the intersection of linguistic creativity and economic intent, positioning it as a pivotal force in shaping public consciousness.

Moreover, advertising linguistics must be understood as an evolving domain that continuously adapts to technological advancements and cultural

transformations. The transition from traditional print and broadcast media to digital and algorithm-driven advertising has necessitated new analytical approaches, particularly in relation to multimodal discourse and interactive consumer engagement (Machin & Mayr, 2012). As global advertising increasingly incorporates multilingual and transnational elements, linguistic research must critically examine the implications of linguistic imperialism and cultural homogenization within consumer discourse (Phillipson, 1992; Piller, 2001).

Advertising is not merely a business tool but a complex linguistic and cultural construct that plays a crucial role in both communication and social organization. The evolution of advertising from simple informational statements to intricate persuasive strategies reflects broader shifts in technological landscapes, media consumption, and ideological reproduction. As advertising continues to develop in response to globalization and digitalization, linguistic research must remain at the forefront of examining its structural, functional, and ideological dimensions. The language of advertising, with its strategic use of rhetorical devices and semiotic frameworks, serves as a mechanism for economic gain while simultaneously shaping cultural norms, individual aspirations, and collective identity in contemporary society.

1.2 Characteristics of Occasional Coinages

Occasional coinages are a dynamic and transient phenomenon in language, characterized by their spontaneous creation and limited circulation within specific communicative contexts. Unlike fully institutionalized neologisms, these words or expressions arise to fulfill an immediate linguistic need, often demonstrating high levels of creativity and contextual specificity (Hohenhaus, 2007). They play a crucial role in enriching language by providing temporary lexical solutions for novel concepts, social trends, or marketing strategies.

One of the primary characteristics of occasional coinages is their non-institutionalized status, meaning they do not become entrenched in mainstream vocabulary or lexicographic records. Unlike fully established neologisms, which gradually gain recognition and are often documented in dictionaries, occasional coinages remain ephemeral and restricted to specific communicative contexts (Plag, 2003). Their temporary existence is largely determined by their pragmatic function, with many disappearing after their immediate purpose has been fulfilled (Hohenhaus, 2007).

According to Bauer (2001), lexical institutionalization occurs when a word transitions from ad-hoc usage to conventional acceptance, often through repeated exposure in written and spoken discourse. In contrast, occasional coinages rarely undergo this process because they emerge in highly contextualized environments where their use is either stylistically motivated or constrained by a niche audience. Since these terms are not systematically recorded in linguistic corpora or dictionaries, they exemplify the non-institutionalized nature of occasional coinages.

The survival of occasional coinages is closely linked to the specific communicative situations in which they arise. Hohenhaus (2007) argues that their usage is highly contextual, often appearing in transient media such as social networks, memes, or digital advertisements. For instance, the term "doomscrolling" (excessively consuming negative news online) initially emerged informally on Twitter before gaining broader recognition. While some occasional coinages may transition into more established neologisms, most remain confined to their original discourse communities and do not enter mainstream language.

The non-institutionalized nature of occasional coinages also highlights their ephemerality, for many of these words disappear as quickly as they emerge. Research by Fischer (1998) on word formation in mass media shows that brands

and marketers frequently invent new words to generate consumer engagement, but these terms often lose relevance once their promotional cycle ends. For example, a brand-specific coinage like "McJob" (used to describe a low-paying, unskilled job at McDonald's) gained traction in the 1990s but has largely diminished in usage outside of economic and labor discussions.

A defining characteristic of occasional coinages is their high degree of context dependence. These coinages arise in response to a specific situational, cultural, or discourse-related need and often disappear once the context that necessitated their creation is no longer relevant (Bailey & Allot, 2018). Unlike conventional neologisms, which may gradually integrate into the broader lexicon, context-dependent coinages have a transient lifespan, typically constrained by the immediate communicative, cultural, or commercial setting in which they were coined (Hohenhaus, 2007).

Occasional coinages are frequently shaped by thematic or situational factors, making them highly dependent on the environment in which they are used. According to Fischer (1998), lexical innovations of this kind often surface in response to social, political, or technological shifts but remain confined to their originating discourse. For instance, terms that emerge during major world events, such as "lockdown fatigue" during the COVID-19 pandemic, may experience a surge in usage for a short period before declining as the societal context changes.

In the same way, political discourse has given rise to numerous ephemeral coinages that thrive in a specific ideological or media-driven context. Terms like "Brexit" (a proponent of Brexit) or "Trumpism" (referring to the political ideology surrounding Donald Trump) gained traction due to their relevance to ongoing political movements but may lose prominence once those movements subside (Tagliamonte & Denis, 2014). These words exemplify how occasional

coinages are often tied to temporal linguistic trends rather than long-term linguistic evolution.

One of the most prolific sources of highly context-dependent coinages is marketing and advertising, where lexical creativity is used to generate consumer interest (Bailey & Allot, 2018). Advertisers frequently coin new words to enhance brand identity, create buzz, or appeal to niche audiences. However, these coinages often lose significance once a marketing campaign concludes or the product they describe is no longer in demand.

For example, fast food companies have introduced temporary coinages such as "Frappuccino" (Starbucks' blended coffee drink) or "McNuggetry" (referring to the experience of eating McDonald's Chicken McNuggets). While some of these terms have become associated with specific brands, many others disappear from public discourse once they no longer serve a commercial purpose (Plag, 2003).

Another illustrative case is Coca-Cola's 2014 "Share a Coke" campaign, which featured personalized bottles with names and phrases like "BFF" (best friend forever) or "Gamechanger." These coinages were highly effective in engaging consumers at the time but largely faded after the campaign ended. As Fischer (1998) notes, marketing-driven occasional coinages exhibit extreme context dependency, as their relevance is directly tied to advertising objectives.

Social media platforms and online communities also serve as fertile ground for highly context-dependent coinages. These words often originate as inside jokes, memes, or internet slang, spreading rapidly within specific discourse communities before fading into obscurity (Crystal, 2019).

For instance, the term "cheugy" (used to describe out-of-date millennial trends) gained popularity on TikTok in 2021 but quickly lost relevance as online

discourse shifted. In the same way, Twitter-originated phrases like "it's giving..." (used to describe a particular aesthetic or vibe) have a lifespan largely dictated by the platform's cultural trends (Tagliamonte & Denis, 2014).

Occasional coinages are also common in professional and technical fields, where they emerge in response to highly specific communicative needs. However, their usage is typically confined to domain-specific discourse and does not extend to general language (Bauer, 2001).

Another key feature is morphological innovation. Occasional coinages frequently utilize creative word-formation processes such as blending, affixation, and compounding to produce novel and attention-grabbing expressions. These formations do not necessarily follow conventional word-formation rules but rather prioritize communicative efficiency and expressiveness (Lehrer, 2003).

Lastly, occasional coinages demonstrate limited lexicalization potential. Unlike standard neologisms, which may undergo gradual acceptance and integration into the lexicon, occasional coinages typically remain ephemeral. They may experience brief popularity within niche communities or media platforms but rarely become entrenched in everyday vocabulary unless their usage extends beyond their original purpose (Hohenhaus, 2007).

Despite their temporary nature, occasional coinages serve important linguistic functions. In advertising and branding, they contribute to market differentiation by creating unique and memorable product names or slogans (Bailey & Allot, 2018). In social media and informal communication, they facilitate expressive creativity, allowing speakers to convey complex emotions, trends, or cultural references concisely. Additionally, occasional coinages play a role in identity formation, helping specific communities establish distinctive linguistic markers that reinforce group cohesion (Crystal, 2011).

Overall, occasional coinages illustrate the fluid and adaptive nature of language. They highlight the continuous interplay between linguistic creativity and societal change, providing valuable insights into how new words emerge, function, and eventually fade from usage. While their lifespan is often short-lived, their impact on linguistic innovation remains significant, especially in fields that rely on novelty and engagement, such as advertising and digital communication.

1.2.1 Occasional Coinages Identification

The identification of occasional coinages has been extensively explored in linguistic research, with scholars proposing various methodologies to differentiate them from neologisms and established lexical items. One approach involves analyzing their structural properties, such as their morphological irregularity and low frequency in corpora (Baayen, 2009). Studies utilizing corpus linguistics have demonstrated that occasional coinages exhibit significantly lower token frequency compared to neologisms, indicating their transient nature (Renouf, 2013). Additionally, research in computational linguistics has applied machine learning techniques to identify occasional coinages based on their unique morphological patterns and contextual limitations (Kilgarriff, 2004).

Another criterion for identifying occasional coinages is their contextual restriction. Research has shown that these formations appear predominantly in specific communicative settings, such as advertising, social media, or literary discourse, rather than across diverse linguistic domains (Zhang, 2017). This contextual specificity is a key factor in distinguishing them from more widely adopted neologisms. For instance, in the realm of advertising, brands often create ephemeral words tailored to a single marketing campaign, such as "snackable" content to describe brief and engaging media (Johnson & Myles, 2020).

Additionally, occasional coinages tend to display a high degree of semantic transparency, allowing readers or listeners to infer their meaning despite their

novelty (Lieber & Štekauer, 2009). Scholars argue that the ease of semantic interpretation is crucial in their communicative effectiveness, as it ensures that their intended message is understood within the given context (Benczes, 2019). For example, in political discourse, the term "truthiness" was coined to describe statements that feel true without necessarily being factually accurate (Colbert, 2005). Such formations maintain transparency while introducing nuanced connotations.

Past studies have also emphasized the importance of speaker intention in identifying occasional coinages. Research in cognitive linguistics suggests that speakers create these formations with the expectation that they will not persist beyond the immediate discourse (Evans & Green, 2006). This aligns with the concept of pragmatic creativity, which underlies the formation and reception of nonce words (Bergen, 2012). For instance, during live sports commentary, commentators frequently generate fleeting expressions such as "goalacious" to emphasize spectacular plays, knowing these terms are unlikely to gain long-term traction (Halliday & Hasan, 1989).

Overall, the identification of occasional coinages relies on a combination of structural, contextual, and pragmatic factors. The integration of corpus-based analysis, semantic transparency, and discourse analysis provides a comprehensive framework for distinguishing occasional coinages from other lexical innovations (Hohenhaus, 2016). Further studies have suggested that employing big data analytics and sentiment analysis could enhance our understanding of how these words function in contemporary discourse and why some occasional coinages transition into permanent neologisms while others fade into obscurity (Gries, 2021).

1.2.2 Classification of Occasional Coinages

The phenomenon of occasionalisms in linguistics has been explored through various theoretical frameworks. One comprehensive perspective is the integrated approach, which classifies occasionalisms into different levels based on their adherence to morphological and derivational norms.

The first degree consists of occasionalisms that closely align with standard derivational rules and structures of the contemporary language. These words are potential formations, meaning they could be assimilated into the standard lexicon over time. They frequently emerge in colloquial speech and everyday contexts, adhering strictly to established morphological patterns. Examples include *deskfast* (a blend of *desk* and *breakfast*, referring to eating breakfast at one's desk) and *snoozeaholic* (describing someone who habitually oversleeps). A comparable example in advertising would be *snackable*, which describes content designed to be consumed quickly and easily.

The second degree comprises occasionalisms that, while still understandable, exhibit some deviation from conventional derivational norms. These words introduce innovative elements that might challenge the standard structure of the language but remain interpretable within their context. Examples include *hangry* (a combination of *hungry* and *angry*, describing irritability due to hunger) and *workaholiday* (referring to a trip where someone continues working remotely). Another example from advertising is *clickbaitery*, describing exaggerated or misleading online headlines designed to attract clicks.

The third degree encompasses purely unconventional, highly experimental occasional formations that lack clear derivational patterns and are often incomprehensible outside of specific contexts. These words typically require significant interpretative effort and have no direct analogues even among occasionalisms. A classical example is *grok*, a term from Robert Heinlein's

Stranger in a Strange Land (1961), meaning to deeply and intuitively understand something. Another instance from modern digital culture could be *zump*, a blend of *Zoom* and *dump*, referring to breaking up with someone via a video call.

This classification underscores the varying degrees of linguistic creativity in occasional word formation, highlighting how some innovations remain within understandable limits while others push the boundaries of semantic and morphological norms. Such an analysis provides valuable insights into language evolution, particularly in contexts like digital communication and advertising, where new lexical items emerge rapidly.

An in-depth examination of scholarly literature and theoretical frameworks concerning the typology of occasional words reveals that contemporary linguistic studies categorize occasionalisms into several types. These include phonetic, lexical, grammatical, semantic, graphic occasionalisms, and non-standard word combinations. This classification is supported by the research of linguists such as Rebriy (2014), and Buzarov (2017), who analyze the formation and function of these linguistic phenomena within various communicative contexts.

1. **Phonetic Occasionalisms:** These neologisms emerge through the creative combination of phonemes that do not conform to established linguistic norms. Writers and speakers coin such words based on their perception of sound symbolism, wherein phonetic elements contribute to the perceived meaning of the term. Unlike conventional phonemic structures, phonetic occasionalisms introduce novel auditory experiences into language use (Crystal, 2008, p. 147). Examples include *snergle*, *blorf*, and *yimbly*, which demonstrate how unconventional phoneme clusters can convey particular emotions or states of being through their sound alone.

2. Lexical (Word-Formation) Occasionalisms: These words arise through modifications of standard word-formation processes, either by adhering to or slightly deviating from traditional morphological rules. The existing morphemes of a language are recombined in innovative ways, generating lexemes with unique semantic connotations (Plag, 2003, p. 89). Instances include *trendify* (formed by suffixation) and *de-gadgetize* (prefixation). Such words highlight the flexibility of derivational morphology and its role in linguistic creativity.

3. Grammatical (Morphological) Occasionalisms: These formations involve unconventional grammatical structures, where standard lexical semantics appear incongruent with traditional grammatical rules. Authors may deliberately manipulate grammatical categories to generate new meanings, thereby challenging conventional syntactic structures (Bauer, 2012, p. 102).

4. Semantic Occasionalisms: These words develop through a significant semantic shift, where a pre-existing lexeme acquires an additional or transformed meaning in a specific communicative context. Semantic occasionalisms rely on contextual clues for their interpretation, often blurring the boundary between metaphorical and literal usage (Traugott & Dasher, 2005, p. 64). For example, in contemporary digital discourse, *ghosting* originally referred to spectral apparitions but now metaphorically describes the act of abruptly ceasing communication with someone. Likewise, *doomscrolling* has emerged to signify compulsive engagement with negative online content.

5. Non-Standard (Unusual) Word Combinations: These consist of phrases where lexical elements that typically do not co-occur are

intentionally juxtaposed, creating striking semantic effects. Such combinations defy conventional collocational norms and generate novel conceptual associations (Jackendoff, 1997, p. 78). Examples include *whisper-loud*, where conflicting auditory attributes are merged, and *sun-drunk*, which metaphorically conveys an overwhelming exposure to sunlight akin to intoxication.

6. Graphic Occasionalisms: These involve the visual alteration of lexical items through typography, capitalization, spacing, or stylistic formatting. Graphic occasionalisms are often found in advertising, journalism, and digital communication, where textual presentation influences interpretation (Van Leeuwen, 2005, p. 113). Examples include *SHOCKtastic* (capitalization for emphasis), *space out* (spacing to mimic the concept of distraction), and **BIGly** (boldface to reinforce exaggeration).

Occasionalisms can also be classified based on the interpretative knowledge required for comprehension:

1. Nonce words that breach the laws governing systematic productivity: These words are created by employing morphological patterns that deviate from the established norms of productive word formation. For instance, the English suffix *-ness* is highly productive in deriving nouns from adjectives (e.g., *happiness*), whereas a construction such as *bluishness* (although understandable) may be seen as an occasionalism if it does not align with conventional linguistic productivity.

2. Nonce words modeled on non-productive or underproductive types: These formations violate empirical productivity laws by utilizing morphemes or derivational patterns that are no longer actively used in word formation. An example is *forsoothly*, which extends the archaic adverbial suffix *-ly* to *forsooth*, a term no longer in common usage. Such words

demonstrate an intentional revival or modification of outdated morphological structures for stylistic or humorous effects.

3. Nonce words created by occasional methods or modeled after unanalyzable words: These formations emerge through entirely novel or idiosyncratic methods that do not conform to traditional word-formation processes. A contemporary example is *memeify*, derived from *meme*, a term that originally had no verb form but has been adapted to fit the verb paradigm of English.

In addition to morphological classification, occasionalisms can be categorized based on their interpretability, specifically whether their meaning can be derived solely from linguistic knowledge or whether additional contextual or cultural information is required.

1. Explicit occasionalisms: These words possess a transparent structure, making their lexical meaning evident regardless of context. Their constituent morphemes allow for an intuitive understanding of the word. For example, *selfie-stick* is immediately comprehensible due to its clear morphological composition and the well-established meaning of *selfie* and *stick*.

2. Contextual occasionalisms: The meaning of these words cannot be determined solely from their structure; instead, it relies heavily on context. For instance, in social media discourse, the term *doomscrolling* gains meaning through its usage in digital culture, rather than through morphological analysis alone.

3. Culturally conditioned occasionalisms: These words require extra-linguistic knowledge to be understood. For example, the term *Brexit* (a blend of *Britain* and *exit*) can only be fully comprehended in the context of the United Kingdom's political history and its decision to leave the European Union.

1.3 Word Formation as a Linguistic Phenomenon

Word formation is a central aspect of linguistic evolution and development. It encompasses the processes by which new words enter a language, either through systematic morphological transformations or spontaneous lexical innovations. These processes not only reflect the structural dynamics of language but also provide insights into cognitive, cultural, and social influences on linguistic change.

One of the defining characteristics of word formation is linguistic productivity, which refers to the ability of speakers to generate new words based on existing morphological patterns. Bauer (2001) emphasizes that word formation is not a random process but is governed by systematic rules that dictate the structure and acceptability of new lexical items. Productivity varies among different word-formation processes; for instance, affixation remains highly productive in English, while other processes, such as reduplication, are less common.

Creativity in word formation is another key aspect that allows language users to adapt to new communicative needs. As noted by Crystal (2019), novel words frequently emerge in response to technological advancements, cultural shifts, or societal changes. From a formal perspective, word formation encompasses several processes that linguists classify in various ways, each contributing to the creation of new lexemes from existing linguistic elements. According to Spencer (2015), these processes include affixation (prefixation, suffixation, infixation, circumfixation), compounding, blending, conversion, reduplication, stem alternation, and subtractive morphology (such as back-formation and clipping). These mechanisms enable speakers to form new words by combining, modifying, or truncating existing morphemes, thus expanding the lexicon and facilitating the expression of novel concepts.

Word-formation research aims to identify the regularities and patterns that govern how complex words are created, structured, and understood. This field is intricately tied to debates over the boundaries between word formation and inflectional morphology. As discussed by Bybee (1985), Scalise (1988), and Booij (2000), the distinction between word formation and inflection is often fluid, with overlapping features complicating the classification. Inflectional morphology, for example, deals with the creation of different forms of a lexeme, such as “runs,” “ran,” and “running” from the base form “run.” In contrast, word formation creates entirely new lexemes, as seen in the transformation of "run" into "runner" or "team" into "teammate." The ambiguity surrounding this boundary has led to debates, particularly over morphemes like the adverbial suffix “-ly” in words like “really” and “elegantly,” with some researchers categorizing it as derivational and others as inflectional (Giegerich 2012).

Moreover, word formation encompasses not only morphologically structured words but also the semantic relationships these words express. Complex lexemes, such as “headteacher” or “trivialize,” emerge from a combination of existing building blocks, and these lexemes are motivated by their components. For instance, “headteacher” combines “head,” meaning leader or chief, with “teacher,” referring to an educator, to create a new meaning: the person who leads other teachers. The term “trivialize” combines “trivial” (signifying something of little importance) and the suffix “-ize” (which forms verbs that mean "to make" or "to turn into"), producing the verb that refers to making something seem insignificant. The relationships between the components of such lexemes are not arbitrary but follow systematic patterns, reflecting cognitive mechanisms that speakers of a language use to structure and generate meaning (Booij 2000). As Scalise and Bisetto (2009) emphasize, these regularities in word formation are crucial for understanding not only how words are created but also how speakers

tap into cognitive processes to form new words that maintain consistency and meaning.

The scope of word formation varies across languages, and while many processes are universal, they differ in how they manifest across linguistic families. For instance, while English often favors affixation and blending as primary mechanisms for generating new words, Chinese uses compounding more extensively. In Chinese, compounds are often formed by combining two or more morphemes to create a new meaning. A well-known example is “手机” (shǒujī), which combines “手” (hand) and “机” (machine), literally meaning "hand machine" and functioning as the word for “mobile phone.” German is particularly famous for its long compounds, as exemplified by the term “Rechtsschutzversicherungsgesellschaften” (insurance companies providing legal protection), which demonstrates the use of compounding in a highly productive way. German's penchant for endocentric compounds (e.g., "Kraftfahrzeug" – motor vehicle, where "Fahrzeug" is the head) stands in contrast to English, where compounding typically involves more flexible or even exocentric constructions (such as “pickpocket”) (Scalise & Bisetto 2009; Booij 2000).

In addition to its morphological dimensions, word formation also encompasses a range of processes that allow language to be flexible and adaptive to different contexts. Conversion (or zero derivation) is one such process, and it allows words to shift grammatical categories without the addition of affixes. For example, the noun email can be converted into a verb (“to email”), or the adjective fast can become a noun (“a fast”). This adaptability makes language more efficient, allowing speakers to quickly coin new terms based on existing lexemes without adding morphological elements. Conversion is especially prominent in informal contexts, where speakers frequently adjust word classes to reflect shifts in communicative needs or technological advancements. For instance, the verb

“google” (as in “I will google it”) demonstrates how conversion from a noun (the search engine brand) to a verb has become entrenched in daily language usage (Bauer 2013).

Moreover, the productive nature of word formation is heavily influenced by social and cultural factors. As society evolves, so too does the vocabulary, reflecting shifts in technology, culture, and global communication. A prime example of this is the widespread use of social media terms such as “hashtag” and “meme,” which represent entirely new phenomena that did not exist in the lexicon just a few decades ago. These new words often emerge through blending (e.g., “selfie,” from “self” + the diminutive suffix “-ie”) or conversion (e.g., “tweet,” from the noun to a verb meaning “to post on Twitter”). Clipping, a process where longer words are shortened, also plays a significant role in contemporary language. For example, “bro” is a clipped form of “brother,” and “app” is a shortened version of “application.” These processes are highly influenced by the rapid pace of technological and social change, as speakers adopt new forms of communication that reflect these shifts (Bauer 2013; Bagasheva 2017).

The dynamic interplay between morphology, syntax, and semantics is a key feature of word formation. From a syntactic perspective, processes such as nominalization (e.g., creating nouns from verbs, as in “runner” from “run”) and adjectivalization (e.g., “beautiful” from “beauty”) demonstrate how affixation allows a single lexeme to fulfill multiple grammatical roles. These processes enable speakers to adapt language to express various nuances in meaning, reflecting the rich potential of word formation. On a deeper cognitive level, these processes suggest that word formation reflects not only the structure of a given language but also the cognitive abilities of its speakers to conceptualize and categorize the world around them (Beard 1995).

Furthermore, there is an increasing recognition of the role of psycholinguistics and cognitive linguistics in word formation. These fields focus on how speakers mentally process and produce new words, emphasizing the mental representations of words and how they are formed, stored, and retrieved in the brain. Cognitive linguistics, for example, examines how word formation processes like compounding and blending reflect conceptual metaphors that structure our thinking. For instance, the compound “brainstorm” metaphorically conveys the idea of a sudden, intense exchange of ideas, and its creation can be understood in terms of how concepts from different domains (thinking and weather) are linked together in the mind. Cognitive linguistics posits that meaning is not just a matter of formal structures but is deeply rooted in human experience and conceptualization (Lakoff & Johnson 1980).

In addition to category-changing processes, non-category-changing processes further contribute to word formation. These include processes such as negation, which can be achieved through the use of prefixes like “un-” (e.g., “unhappy”) or spatio-temporal modification, such as the use of adverbs to indicate when or where something occurs (e.g., “yesterday” or “here”). Furthermore, processes such as aspectual alternation (changing the aspect of a verb, e.g., from “run” to “running”) and valency alternation (adjusting the argument structure of verbs) further expand the semantic potential of words (Bagasheva 2017).

Finally, the relationship between word formation and inflectional morphology continues to be a topic of debate in linguistic theory. While word formation generally deals with the creation of new lexemes (e.g., creating a new noun from a verb), inflection modifies an existing lexeme to indicate grammatical features like tense, number, or case (e.g., “walk” vs. “walked,” or “dog” vs. “dogs”). The distinction between these processes, however, is not always clear-cut. Some linguists, such as Giegerich (2012), have argued that there is significant overlap between word formation and inflection, as some derivational processes

(e.g., turning a noun into an adjective) can exhibit characteristics of inflection in certain languages.

Conclusion to Chapter 1

The phenomenon of occasional coinages in language, particularly in the context of online advertising and digital communication, demonstrates the dynamic nature of linguistic innovation. Through a comprehensive exploration of various approaches to identifying and classifying occasional coinages, it is evident that these fleeting lexical items play a significant role in shaping contemporary language use. Occasional coinages are distinguished by their morphological irregularity, low frequency, and contextual specificity. Their transient nature allows them to capture unique communicative moments, such as marketing campaigns, social media trends, or literary devices, while maintaining a high degree of semantic transparency. The ability to infer meaning from these novel formations is essential to their success in communication, allowing them to convey novel concepts with clarity despite their brevity.

Unlike standard words or established neologisms, these coinages exhibit high levels of creativity and adaptability, driven by the need to engage audiences in digital spaces. They often deviate from conventional morphological rules through processes like blending, clipping, compounding, and affixation, resulting in context-dependent and transparent forms. This reflects a broader shift toward a playful, informal, and expressive language style prevalent in digital media.

Linguistically, occasional coinages vary in morphological complexity, some aligning more closely with conventional structures, others pushing the boundaries with unique formations that may defy traditional patterns yet remain intelligible within their contexts. Their morpho-phonological traits are shaped by the need for brevity and memorability, illustrating the intersection of cognitive processing and commercial intent.

Syntactically, these words frequently function as nouns or verbs but can also appear as adjectives or adverbs. Their transparent meanings and flexible

usage make them versatile tools for communication. They often mirror social and cultural trends, encapsulating the context in which they emerge.

A defining feature of occasional coinages is their transience. Unlike neologisms that gradually integrate into the lexicon, these words are often short-lived, tied to specific campaigns or moments. However, some may persist and evolve into more widely accepted terms.

The study of occasional coinages is increasingly supported by computational tools such as machine learning and corpus linguistics, which help identify patterns in word formation and enhance our understanding of language innovation in digital and marketing contexts.

In sum, occasional coinages reflect the creative, adaptable, and ever-evolving nature of language, particularly in commercial and online discourse. Their irregular structures, flexible syntax, and contextual clarity underscore their relevance as markers of linguistic change.

2. WORD-FORMATION PATTERNS IN OCCASIONAL COINAGES

2.1 Word-Formation in Online Advertising

This research draws on a sample of 40 advertising slogans, which were gathered from various online sources, including the official websites and social media pages of selected brands. These slogans were then examined and analyzed as the foundation of the study.

The lexical creativity of online advertising is a defining feature of its persuasive power in contemporary consumer culture. With the rise of digital communication, advertisements have increasingly relied on compact, visually striking, and semantically inventive language. This trend is largely driven by the constraints and opportunities of digital media, where space is limited, user attention is fragmented, and competition for engagement is intense. In this environment, linguistic innovation and particularly through the strategic formation of novel lexical items, emerges not merely as stylistic embellishment but as a core communicative strategy. These occasional coinages, which are context-specific neologisms created for immediate impact, play a vital role in shaping brand identity and audience perception. While such coinages may not become institutionalized within the broader lexicon, they function effectively within the temporal and cultural bounds of the advertisement, leveraging novelty and creativity to prompt recognition and recall.

According to Cook (2001), the language of advertising is “designed to draw attention to itself” (p. 3), often relying on a deliberate manipulation of form to maximize expressive force. This self-referential quality is especially evident in online advertising, where visual, verbal, and interactive components intersect. The convergence of these modes encourages the proliferation of playful and imaginative word formations that blend information with affect. As Fairclough

(1995) notes, advertising discourse reflects the “conversationalisation” of public communication, borrowing informality, intimacy, and colloquial linguistic features to construct a sense of personal engagement (p. 89). Word-formation strategies, therefore, are not only stylistic but also ideological tools that project friendliness, wit, and innovation which is often associated with modern brands.

Scholars have argued that online advertising adapts language to fit the demands of immediacy, digital readability, and emotional resonance (Crystal, 2006; Goddard, 2002). Neologisms in this context are often marked by high semiotic density, packing multiple meanings, cultural references, and brand associations into short lexical units. The coined terms are crafted to operate simultaneously at lexical, phonological, and visual levels, producing multimodal affordances that resonate with digital audiences. As such, occasional coinages exemplify the intersection of linguistic economy and rhetorical power; they compress complex brand messages into a few syllables, enhancing both communicative efficiency and persuasive effect.

Furthermore, the proliferation of these formations reflects broader social and technological changes. In a media ecosystem increasingly shaped by algorithms and virality, linguistic innovation becomes a tactic for visibility and shareability. As Geeraerts (2010) explains, lexical creativity in such contexts is a response to the cognitive and cultural preferences of the audience, who are drawn to patterns that are novel, surprising, and semantically rich. Online advertising thus becomes a laboratory of lexical experimentation, where nonstandard formations gain legitimacy through usage and resonance rather than conformity to traditional norms.

2.1.1 Affixation

Among the various methods of creating new words in English, affixation stands out as the most productive and widely used (Voros, 2010). It encompasses

three main types: adding elements to the beginning (prefixation), inserting them within a word (infixation), and attaching them to the end (suffixation). Of these, infixation is the least common in English usage.

Numerous coinages from the analyzed slogans illustrate the effective use of **prefixation**. For instance, in “*AGE RE-PERFECT. Intensive Re-Nourish*” (L’Oréal Paris), the prefix **re-**, typically signaling repetition or restoration, transforms the base words *perfect* and *nourish* into re-perfect and re-nourish. These neologisms imply rejuvenation and revitalization, core themes in cosmetic advertising. In the same way, the compound *super-blendable*, from “*True Match Super-Blendable Makeup*” (L’Oréal Paris), features the prefix **super-**, a common intensifier denoting superiority or excellence. This affix suggests a product that exceeds standard expectations in performance and quality.

The term *multi-benefits* from “*BB 8 IN 1 MULTI-BENEFITS. Does it all for you, instantly!*” (Marcelle) demonstrates the prefix **multi-**, which implies abundance or versatility. It illustrates the multifunctionality of the product, appealing to consumers seeking efficient, all-in-one solutions.

In the same vein, **ultra-** is frequently used to intensify adjectives, as seen in “*Ultra-Sheer Spray Sunscreen*” (Neutrogena), where **ultra-** emphasizes the extraordinary efficiency or superior protection offered by the product compared to conventional sunscreens.

The prefix **un-** is a common morphological device in advertising, frequently employed to convey negation or reversal. An illustrative example can be found in the Samsung slogan “*Plan the unplannable.*” Here, the coined term *unplannable* suggests something inherently unpredictable or beyond the scope of organization. This creates a paradoxical yet compelling message: the product enables users to manage even the most unforeseen circumstances. In “*Unjunk your food*” (UNREAL Candy), the prefix **un-** is used to negate or reverse the

notion of *junk*, repositioning the product as a healthier alternative to traditional candy. This same negating strategy appears in the iconic slogan “*The Uncola*” (7-Up), where **un-** is used to differentiate the beverage from traditional colas. The coined term *Uncola* constructs a unique identity by emphasizing what the product is not, leveraging contrast as a tool of branding.

In a more playful use of affixation, the slogan “*No One OutPizzas the Hut*” (Pizza Hut) employs the verb ‘**out**’ as a prefix. Here, the use of **out-** implies that no competitor can surpass or outdo Pizza Hut in terms of pizza quality or performance. The result is an aggressive and memorable statement that captures the brand’s confidence and market superiority.

Suffixation, although generally considered less semantically prominent than prefixation, remains a highly productive process in English advertising. Advertisers often rely on suffixes to create adjectives and nouns that describe products in novel, playful, or emotionally engaging ways. This strategy helps form brand-specific language that is both attention-grabbing and memorable.

One of the most versatile suffixes found in advertising language is **-able**, which typically conveys the meaning of “capable of being” or “suitable for.” For example, in “*Yarn may be the least deep-fryable of the string crafts, but it is the most scarf-able*” (KFC) both **deep-fryable** and **scarf-able** are occasionalisms. **Deep-fryable**, formed from the compound *deep-fry*, suggests something that can be cooked in hot oil, while **scarf-able**, based on the noun *scarf*, humorously implies something desirable enough to be “scarfed down.” This use of **-able** illustrates the suffix’s flexibility in extending the meaning of both verbs and nouns, allowing for creative wordplay. Another creative use of **-able** can be found in a campaign from Heat Electric: “*Turn on and offable.*” This coined adjective transforms the entire verbal phrase *turn on and off* into **turn-on-and-offable**, making the concept of operational flexibility grammatically compact and

semantically transparent. Despite its grammatical complexity, the coined form remains easily interpretable, showing how suffixation enables advertisers to repurpose complex ideas into a single playful unit.

This pattern continues in the British Gas commercial featuring Noel Edmonds, which introduced the coined term *cookability* in the slogan “Cookability – That’s the beauty of gas.” Here, *cookability* blends the verb *cook* with the suffix **-ability**, suggesting not only the capacity to cook but also the ease, efficiency, and comfort associated with using gas for cooking. The term implies functional excellence while maintaining a sense of homeliness and practicality. As a branding strategy, this neologism enhances memorability and endows the product with a unique linguistic identity, one that equates domestic warmth with technological convenience.

An additional example of suffixation appears in Cadbury’s long-running slogan for its Flake chocolate bar: “*The crumbliest, flakiest milk chocolate.*” In this case, the adjectives *crumbliest* and *flakiest* are formed by adding the superlative suffix *-est* to the base adjectives *crumbly* and *flaky*. The repeated use of these marked superlatives emphasizes the product's unique texture and indulgent quality. This lexical strategy enhances sensory appeal and brand differentiation, positioning the chocolate as an unparalleled experience. The suffixation here is not only descriptive but also effective, contributing to the luxurious and delicate brand image Cadbury aims to project.

Occasionally, suffixation also draws on rarer or more expressive forms such as **-alicious**, which combines the suffix **-alicious** (a clipped form of *delicious*) with brand names or desirable attributes. For example, *MAXalicious* (MAX Factor) is a portmanteau combining the brand name *MAX* with **-alicious**, evoking indulgence and glamour. Other similar constructions, though informal and rare,

include coined terms like *snackalicious* or *curlalicious*, which appear in food and haircare advertising respectively to reinforce product enjoyment.

Additionally, suffixes like **-ism** and **-ie** contribute to brand identity and emotional resonance. The slogan “*Between socialism and capitalism lies beerism*” (Henry’s Pizza on the Flame Grill) employs **beerism**, a humorous **-ism** derivative that satirizes socio-political terminology to elevate beer consumption to an ideological practice. Likewise, affectionate suffixes like **-ie** are found in slogans such as “*Yorkie. It’s not for girls*” (Yorkie chocolate). In branding, the product name *Yorkie* (chocolate bar) uses the same diminutive form to create a casual and bold identity.

2.1.2 Conversion

Conversion, also known as zero-derivation, is a word-formation process in which a word changes its grammatical category without any alteration in form. For instance, a noun may be used as a verb, or an adjective may become a noun, with no accompanying affixation. This process is characteristic of English due to its relatively minimal inflectional morphology and flexible syntactic structure. However, while conversion is well-documented in the general vocabulary of English, my research into advertising language suggests that it is comparatively unsuccessful in the formation of occasional coinages within contemporary advertising slogans.

Among the limited examples identified, the slogan “*Don’t just book it, Thomas Cook it*” (Thomas Cook) illustrates a creative application of conversion. Here, the proper noun **Thomas Cook**, originally a brand name, is converted into a verb. This conversion subtly encourages the consumer not merely to make travel arrangements, but to do so specifically through the brand, using the brand name as an action. While effective in its branding strategy, this use of conversion is relatively rare and relies heavily on the recognizability of the brand itself.

A more straightforward example is found in the slogan “*Let’s movie*” (TCM), where the noun **movie** is converted into a verb. The slogan uses this unexpected grammatical shift to create an informal, playful tone, encouraging audiences to think of “movie” not just as a product (i.e., a film) but as an activity. Despite its novelty, this use is exceptional rather than indicative of a trend, and its semantic clarity depends on context and cultural familiarity with cinematic experiences.

Another instance appears in the advertisement “*Now you won’t have to wait until you get home to google your date*” (LG), where **Google**, a proper noun and brand name, is used as a verb. While this usage is widely accepted in colloquial and even formal contexts today, it originated as an occasional coinage through conversion. In advertising, however, this kind of usage is more reflective of broader linguistic trends than a uniquely advertising-driven innovation.

A particularly interesting example of conversion comes from the British Tango soft drink campaign, most famously in the slogan “*You know when you’ve been Tango’d.*” In this instance, *Tango*, a brand name and noun, is converted into a passive verb form *Tango’d*. This conversion implies that the product has such a powerful sensory effect that it can act upon the consumer as a verb, similar to being hit or overwhelmed. The slogan gained notoriety due to the accompanying advert, in which a character is dramatically slapped after drinking Tango, reinforcing the physicality and intensity associated with the brand. The coinage *Tango’d* is notable for its vividness and emotional impact. It encapsulates an entire sensory experience in a single, brand-based verb, thus illustrating the potential for conversion to contribute memorably to brand identity.

While conversion can produce occasional coinages that are creative and memorable, it appears only marginally productive in the specific context of online advertising slogans. The small number of examples and the reliance on well-

established proper nouns or familiar concepts suggest that advertisers more frequently turn to other word-formation strategies such as blending, affixation, or compounding, especially when crafting neologisms. Conversion thus plays a minor, though occasionally impactful, role in the linguistic creativity of modern advertising.

2.1.3 Compounding

Compounding is a highly productive and historically significant word-formation process in English, involving the combination of two or more root morphemes to create a new lexical item, referred to as a compound word or simply a compound. These root morphemes are typically free morphemes, meaning they can function independently as words. In compounding, however, they are brought together to express a new, unified semantic concept. Compounds may be native, formed from English morphemes (e.g. mailman, doghouse, fireplace), or borrowed, created using bound roots from Latin or Greek (e.g. photograph, iatrogenic), which do not normally exist as standalone words in English.

A compound word may be written in one of three primary formats: closed (e.g. cupcake, fireplug), hyphenated (e.g. pick-up truck, e-ticket), or open, with a space separating the elements (e.g. mail carrier, dog house). The orthographic form does not influence the status of the word as a compound, although changes in spelling conventions may occur over time. For example, email was originally written as e-mail, and clockwork evolved from clock work via clock-work. Historical usage thus reveals that the visual representation of compounds is often fluid and responsive to language trends.

Compounding allows for flexibility in combining different parts of speech. While the most common structure is noun + noun (e.g. mailman, cup holder), compounds may also involve adjective + noun (e.g. dry run), verb + noun (e.g. pick-pocket), and verb + particle combinations (e.g. run-through, hold-over),

where particles function as prepositions or spatial markers. Importantly, the syntactic category of a compound may differ from that of its constituent parts; for instance, talking-to is a noun, although it originates from a verb phrase.

Compounding is also capable of forming multi-word structures, where several roots are compounded incrementally. Examples such as pick-up truck, ice-cream cone, or top-rack dishwasher safe demonstrate how complex, hierarchically structured compounds can emerge to convey detailed or nuanced meanings.

This formation process is particularly valuable in the domain of advertising, where creativity and semantic density are essential. Advertisers often rely on compounding to produce neologisms that are catchy, memorable, and semantically loaded which makes it an effective way of communicating a brand's message while evoking emotional or sensory associations.

Numerous advertising coinages illustrate the strategic application of compounding. A prime example is the slogan "*Finger Lickin' Good*" (KFC), where the compound **finger-lickin'** merges a noun and a clipped form of a verb (licking) into a hyphenated adjective, connoting a pleasurable, indulgent eating experience. In the same way, "*The Quicker-Picker-Upper*" (Bounty) is a tri-lexemic compound incorporating adjective and noun elements to underscore product efficiency, while retaining rhyme and rhythm for memorability.

Other compounds showcase more playful or imaginative constructions. The coined slogan "*Drinkapinkamilka day*" (Milk Advertising) represents an innovative use of compounding where multiple morphemes such are fused into a single, stylized nonce-word. This compound not only communicates the idea of consuming strawberry milk but does so in a way that mimics childlike speech, reinforcing a sense of fun and light-heartedness.

A further example of compact and stylistic compounding is McDonald's slogan "*crispyjuicytender*." This compound consists of three adjectives merged without spaces or punctuation into a closed compound that emphasizes texture and flavor. The seamless fusion of the words mimics the sensory experience of tasting the product and enhances recall through rhythmic repetition. It exemplifies how advertisers manipulate structure and form to create dense, multisensory associations within a single lexical unit.

Compounding also lends itself to puns and visual imagery, as seen in "*Hope Your Holidays Are Fin-tastic!*" (Birch Aquarium at Scripps), where **fin-tastic** combines fin (an aquatic reference) and fantastic into a portmanteau-style compound that reinforces the brand's marine theme.

Compounding is also used to express product characteristics in an efficient, aesthetic form. In "*New Dream Wonder. Fluid-Touch Foundation*" (Maybelline), the compound Fluid-Touch uses a hyphenated adjective structure to suggest the product's light, smooth application. In "*Now Reveal Layers for the Sensational Full-Fan Effect*" (Maybelline), the compound full-fan merges an adjective and noun to indicate a wide, fanned-out lash effect, a clear appeal to visual transformation through cosmetics.

Compounds may also contain rhyming or reduplicative structures, evoking rhythm, sound symbolism, or affective tone. For example, "*Smooch-Pooch Dog Rescue*" (Animal Rescue Organization) uses a rhyming compound (**smooch-pooch**) to portray rescued dogs as lovable and affectionate. The rhyme contributes to an emotionally resonant, easily recallable brand identity.

The advertisement "*The Moment You've Been Waiting For: Kentucky Fried Chicken x @Crocs Classic Clogs Available Now. Complete with Chicken-Scented Jibbitz!*" (KFC) contains multiple compounds. Of particular interest is **chicken-scented**, which is a hyphenated adjective compound, and chicken-

scented Jibbitz, a noun phrase where the compound serves as a modifier. Here, compounding enhances novelty and humor by linking food-related sensory experience with fashion accessories, exemplifying how marketing language pushes the boundaries of traditional compounding.

Overall, compounding remains an essential tool in the creation of occasional coinages in English-language advertising. Through the strategic fusion of morphemes, whether traditional or newly coined, advertisers craft expressions that are not only informative but also memorable, emotive, and contextually resonant. The flexibility of compounding permits a wide range of syntactic, morphological, and phonological combinations, enabling the construction of vivid imagery, humorous wordplay, and strong brand identity. Despite the rise of newer formation processes such as blending and affixation, compounding continues to play a foundational role in the shaping of innovative advertising discourse.

2.1.4 Blending

Blending is a highly productive and creative word-formation process in English, particularly prominent in advertising discourse. It involves the fusion of two (or more) words or morphemes to form a new lexical item that inherits semantic components from each source. Unlike compounds, where the boundaries between constituents are typically preserved, blends often merge elements in a condensed and innovative way, contributing to novelty, playfulness, and memorability which are all crucial features of effective advertising language.

Advertisers use blending to coin brand-specific terms that are catchy and semantically dense, often aiming to convey multiple layers of meaning within a single unit. Blended forms can name products, describe qualities, or evoke associations that resonate emotionally or functionally with consumers.

One clear example of blending in advertising comes from Covergirl's slogan "*New liquiline blast*," where the coined term **liquiline** merges *liquid* and *line*. This blend cleverly conveys the product's dual nature: the smooth, fluid application of a liquid and the sharp, precise definition of an eyeliner line. By condensing these two qualities into a single, compact term, the brand not only showcases product innovation but also crafts a name that is both memorable and distinctive in a crowded cosmetics market.

Another effective use of blending is found in the word **Skintimate**, as seen in the slogan "*Get Skintimate with your legs*." This blend combines *skin* and *intimate*, evoking the idea of a close, sensual relationship with one's skin. The coined term enhances emotional resonance by suggesting that the product promotes self-care and personal comfort.

Burger King's "*Satisfries*" is another interesting example. This word fuses *satisfy* and *fries*, suggesting that the fries being advertised are not just tasty, but uniquely satisfying. The blend plays on both semantic and phonetic levels: it is easy to pronounce, catchy, and communicates both emotional gratification and the product category in a single word. Such economy of language is a key advantage in advertising, where attention spans are short and impressions must be immediate.

McDonald's "*Rock'n'Fries*" presents a culturally loaded blend of *rock'n'roll* and *fries*. This blend infuses the product with a sense of rhythm, rebellion, and youthfulness. It uses cultural references to connect with consumers on a symbolic level, showing how blends can function beyond simple description and act as cultural signifiers. A similar cultural and stylistic blending strategy is employed in "*Rock 'n Rose*" (Valentino), which fuses *rock'n'roll* which is a symbol of rebellious, youthful energy and *rose*, an emblem of classic femininity and romantic elegance. The blend is deliberately paradoxical, positioning the

fragrance as both edgy and delicate. It encapsulates a dual identity that appeals to modern consumers seeking complexity and contrast in their personal style. Linguistically, this blend draws on cultural semantics and emotional resonance, blending not only lexical elements but also ideologies such as rebellion meets refinement. Such blends are highly effective in branding, as they invite interpretation and allow consumers to see themselves reflected in multifaceted identities.

Some blends take on more abstract or conceptual roles, as in “*Multilocalism*” (used by Adobe Stock), a fusion of *multi-* and *localism*. This coinage is particularly effective in encapsulating the idea of simultaneously addressing multiple local markets or identities. Though more conceptual than others, this blend is an excellent example of how advertisers can create new terminology to capture complex marketing strategies in a single, easily digestible term.

2.2 Onomatopoeia

Although not traditionally grouped among the core processes of word formation such as affixation, compounding, conversion, or blending, onomatopoeia remains a linguistically significant phenomenon. It involves the creation of words that phonetically mimic or suggest the sound they describe. For instance, English terms like *buzz*, *meow*, *crash*, and *splash* are intuitively linked to the noises they represent (Oxford English Dictionary, 2023). Such words challenge Ferdinand de Saussure’s foundational claim that the relationship between signifier and signified is fundamentally arbitrary (Saussure, 1916).

Saussure and subsequent structuralist linguists have often relegated onomatopoeia to the periphery of linguistic theory, arguing that it does not represent a productive or systematic means of word creation. However, this view has been increasingly contested in contemporary linguistic studies. Scholars such

as Dingemanse (2012) and Nuckolls (1999) have argued that onomatopoeic expressions can be both productive and semantically rich, serving as valuable tools in various communicative contexts. These include narrative prose, advertising, children's literature, and even technical discourse when sensory perception must be conveyed vividly.

The frequency and range of onomatopoeia vary significantly across languages and genres. Japanese, for example, is known for its extensive and nuanced system of sound-symbolic words referred to as *giongo* (imitative sounds) and *gitaigo* (mimetic words), which permeate both colloquial and literary usage (Akita, 2009; Kita, 1997). Dedicated dictionaries cataloging these expressions highlight their linguistic productivity and cultural embeddedness. In English, although the inventory of onomatopoeic expressions is more limited, their use in literary and commercial contexts is widespread. They are particularly favored in advertising and brand language, where evoking sensory impressions and emotional responses is critical (López Rúa, 2010).

Consider the literary neologism *galumphing*, coined by Lewis Carroll in *Through the Looking-Glass* (1871), and the evocative *crackety-crack*, often found in children's books or playful writing. While these examples resist precise semantic definition, they convey a particular rhythm, mood, or sensation which allows for affective, rather than strictly denotative, interpretation. Such forms exemplify the communicative potential of onomatopoeia, particularly in domains where suggestion and impression are valued over explicit meaning.

This communicative dimension is essential for understanding the role of onomatopoeia. It is often employed in contexts where linguistic expressiveness must mirror auditory, tactile, or kinetic experience. The dominant theoretical framework for studying onomatopoeia is sound symbolism, which posits that certain phonetic forms are inherently associated with particular meanings or

sensations (Hinton, Nichols, & Ohala, 1994). Within this tradition, scholars have explored how cross-linguistic patterns reflect common perceptual mappings as an example, the frequent use of high front vowels in words denoting smallness. Onomatopoeia has also attracted interest in cognitive linguistics and psycholinguistics, especially in relation to synaesthesia and multimodal perception (Ward & Simner, 2003; Imai & Kita, 2014).

To fully appreciate onomatopoeia as a linguistic device, one must move beyond structuralist boundaries and consider it as a strategy of expressive communication. In this sense, it aligns more closely with pragmatic and stylistic concerns, offering insight into how speakers and writers navigate the interface between language and sensory experience.

A classic and widely studied example of this phenomenon in advertising is the Kellogg's Rice Krispies slogan: "*Snap, Crackle, Pop.*" Each of the three terms imitates a specific auditory event associated with pouring milk over the cereal. Phonetically, these words are marked by plosive consonants ([s]nap, [k]rackle, [p]op), which imitate the sharp, staccato sounds produced by the cereal. Their sequencing, short, rhythmical, and escalating in intensity, creates a prosodic triplet that reinforces product identity. As Hinton, Nichols, and Ohala (1994) emphasize, sound-symbolic expressions often reinforce associative memory, especially when tied to multisensory experiences like taste and sound. The iconicity of *snap, crackle, pop* has been so effective that it has transcended its original context, becoming part of broader cultural discourse.

A similarly effective example is the slogan of Alka-Seltzer: "*Plop, Plop, Fizz, Fizz, Oh what a relief it is.*" Here, onomatopoeia is embedded in a rhythmic, almost musical structure, with *plop* and *fizz* directly referencing the effervescent action of the tablets dissolving in water. The repetition of *plop* and *fizz* not only adds poetic structure, but also creates a phonological loop that enhances the

memorability of the phrase (Leech, 1966). The use of onomatopoeia serves a dual function: it mimics the sensory reality of the product in action and also establishes an emotional narrative arc that culminates in *relief*, the core promise of the brand. This combination of sound symbolism and affective payoff makes the slogan remarkably persuasive.

The slogan “*M’m! M’m! Good!*” by Campbell’s Soup adopts a different strategy by deploying vocal gestures that imitate satisfied eating sounds rather than referential words. The reduplicated *m’m!* is not a lexical item in the traditional sense but an ideophonic expression, which is a type of sound-gesture that communicates a feeling or action directly. According to Akita and Tsujimura (2016), such expressions are crucial for conveying subjective and emotive content, particularly in informal or intimate registers. In this context, the sound evokes the pleasure of warm, nourishing food, emphasizing the brand’s homely and comforting image. The simplicity and intimacy of the sound mimic real human responses to enjoyable flavors, strengthening the emotive alignment between product and consumer.

Mazda’s use of “*Zoom Zoom*” is an example of onomatopoeia evoking speed and agility. Unlike the previous examples, this phrase leans heavily on repetition and rhythm, both of which contribute to a sense of motion and energy. The phonetic structure of *zoom* is a voiced fricative followed by a high back rounded vowel and suggests rapid movement and aerodynamic sleekness. According to Magnus (2001), words with high back vowels often symbolize speed and largeness due to cross-modal associations between articulation and perception. The repetition reinforces brand identity and transforms a single onomatopoeic element into a brand mnemonic, one that has been repeatedly employed in Mazda’s global marketing campaigns to evoke a sense of dynamic performance.

Finally, the expression “*I’m cuckoo for Cocoa Puffs*” by General Mills employs a hybrid strategy that combines onomatopoeia (*cuckoo*) with a colloquial idiom (*crazy for*). The term *cuckoo* operates both as a reference to the sound of the cuckoo bird and a playful euphemism for eccentric behavior. This double function increases the semantic density of the slogan. It not only references the brand’s mascot (a hyperactive cartoon bird), but also conveys an exaggerated emotional attachment to the product, using the semantic ambiguity of *cuckoo* to link irrationality with brand enthusiasm. This layering of meanings is phonetic, behavioral, and symbolic and exemplifies the marketing power of onomatopoeic elements when they are embedded within a narrative frame.

Conclusion to Chapter 2

The second chapter explored the dynamic role of lexical innovation in online advertising, with a focus on the creation of occasional coinages through various word-formation processes. By analyzing a sample of 45 advertising slogans, the study has highlighted how these novel lexical items serve as powerful communicative tools, crafted to capture consumer attention, foster brand identity, and enhance memorability. The rise of digital media, with its constraints on space and heightened competition for consumer engagement, has prompted a greater reliance on concise, inventive language that merges visual, verbal, and interactive components. This convergence facilitates the creation of neologisms that are not only linguistically creative but also ideologically charged, projecting qualities such as innovation, wit, and intimacy that resonate with modern audiences.

Among the word-formation strategies, affixation emerges as the most prevalent, enabling the creation of flexible and impactful coinages. While compounding and conversion also feature prominently, the latter is less successful in advertising contexts due to its reliance on context-specific interpretation. Compounding, on the other hand, offers a versatile approach to neologism formation, enabling advertisers to craft memorable terms that convey rich meanings through the combination of morphemes. Blending, as the most creative of these processes, stands out for its ability to condense multiple semantic elements into catchy, brand-specific expressions, contributing significantly to the playful and innovative character of advertising language.

The semantic analysis of 40 occasional coinages reveals that English speakers are generally able to comprehend these creative advertising formations with relative ease, as their existing lexical and semantic competence enables them to interpret even unusual or novel expressions used in catchy promotional contexts.

Overall, the study confirms that lexical creativity in online advertising is not merely a stylistic choice but a strategic response to the demands of digital communication. Through the generation of novel lexical items, advertisers tap into the cognitive and cultural preferences of their audience, enhancing both communicative efficiency and persuasive power. The proliferation of occasional coinages reflects broader social and technological shifts, positioning advertising as a space for ongoing linguistic experimentation. As such, the findings of this chapter underscore the significance of linguistic innovation in shaping brand perceptions and consumer behavior in the digital age.

CONCLUSION

This bachelor's paper has explored the linguistic phenomenon of occasional coinages in English online advertising, with an emphasis on their structural, semantic, and communicative characteristics. The research aimed to uncover how these transient, inventive lexical items function within digital marketing discourse and how their unique formations contribute to brand messaging, consumer engagement, and linguistic creativity.

The theoretical framework established in the first chapter examined occasional coinages as context-bound, irregular, and short-lived word formations that arise in response to specific communicative needs. These formations often deviate from standard morphological conventions, relying instead on playful and imaginative constructions that remain semantically accessible to target audiences. Coinages of this kind formed through processes such as blending, affixation, compounding, and conversion show the flexible, evolving nature of language, especially within media-driven environments. Their effectiveness lies in their ability to condense complex ideas into brief, memorable forms, often infused with cultural or emotional resonance.

The practical analysis conducted in the second chapter centered on 40 advertising slogans, offering insights into the strategic deployment of occasional coinages in contemporary marketing. Among the various word-formation methods, affixation emerged as the most frequently used, with compounding and blending following closely. While conversion was represented less often, it nevertheless illustrated the context-sensitive nature of advertising language. Notably, blending proved especially productive in crafting brand-specific terms that merged form and function with creativity and memorability.

The semantic dimension of the study demonstrated that most occasional coinages are readily interpretable by English-speaking audiences, due to their

intuitive internal structure and the audience's pre-existing lexical competence. This clarity, combined with expressive novelty, allows advertisers to embed persuasive messages within the very form of the words they use.

Overall, the study affirms that occasional coinages in online advertising are not accidental or peripheral elements, but rather intentional linguistic tools crafted to meet the demands of the digital era. They respond to the constraints of attention economy, the need for immediacy, and the desire for personalization in brand communication. As such, they serve both pragmatic and aesthetic functions, capturing attention, evoking emotion, and reinforcing brand identity through lexical ingenuity. The research underscores the broader role of advertising as a testing ground for linguistic innovation, where language adapts rapidly to new social, technological, and communicative contexts.

Although this paper has focused on a limited dataset, it opens avenues for further exploration of occasional coinages across different media formats and cultural settings. Further research may benefit from larger corpora and more advanced computational tools to uncover deeper patterns in word-formation and reception. In conclusion, occasional coinages stand as compelling evidence of how language continues to evolve in real-time, shaped by creativity, commerce, and cultural trends in equal measure.

SUMMARY

Ця бакалаврська робота присвячена вивченню способів творення okazіоналізмів, які вживаються в англomовних рекламних текстах. Утворення таких слів є безперервним процесом, що потребує ретельного лінгвістичного осмислення. Оскільки поява нових okazіоналізмів не припиняється, постає необхідність у їх поглибленому вивченні з мовознавчого погляду.

Основна мета дослідження полягає у виявленні випадків вживання okazіональних слів у рекламному англomовному дискурсі (на основі друкованих та онлайн-джерел) і в аналізі їхніх особливостей, включаючи фонетичні, семантичні характеристики та способи словотворення.

Для реалізації поставленої мети необхідно вирішити такі завдання:

- дати визначення поняття «okazіональні новотвори» у контексті сучасного мовознавства;
- проаналізувати типологію okazіональних слів;
- визначити функціональне значення таких лексичних одиниць у рекламних текстах;
- дослідити принципи функціонування okazіоналізмів у рекламі;
- описати основні механізми їх творення;
- зібрати приклади okazіоналізмів із англomовної реклами;
- здійснити комплексний фонетичний, словотвірний і семантичний аналіз виявлених лексем та способів їх утворення.

Об'єктом дослідження є okazіональні новотвори в англomовній рекламній комунікації. Предметом аналізу виступають їхні лінгвістичні особливості.

Матеріалом для аналізу стали 40 okazіональних новотворів дібраних з рекламних слоганів різних компаній. Джерелами слоганів слугували офіційні сайти брендів (зокрема фаст-фуд, косметика, автомобілі), інтернет-

пошук за ключовими словами на зразок “creative slogans”, “unusual advertising”, “cosmetics/automotive/food slogans” тощо.

Під час дослідження було застосовано комплекс методів: компонентний, контекстуальний та інтерпретаційний аналіз, семантичний і словотвірний аналіз, описово-аналітичний підхід, а також метод спостереження з подальшим узагальненням результатів.

Наукова новизна роботи полягає в тому, що переважна більшість зібраних лексичних одиниць раніше не були предметом лінгвістичного аналізу.

Робота структурована наступним чином: вступ, два основних розділи, підрозділи з висновками, загальні підсумки, список використаних джерел та додатки.

У вступі подано коротку характеристику дослідження, обґрунтовано актуальність обраної теми, окреслено об'єкт і предмет дослідження, сформульовано мету, завдання та методологічну базу роботи.

Перший розділ теоретичний. У ньому розглядаються загальні риси okazіональних слів, їх функції, а також типові моделі творення. Вивчення різних точок зору дозволяє дійти висновку, що okazіоналізми - це індивідуальні мовні утворення, що виникають у межах конкретного мовленнєвого контексту, не входять до загальноновживаного словника й зберігають елемент новизни навіть з часом.

За структурними ознаками okazіоналізми поділяються на фонетичні, лексичні, граматичні, семантичні, графічні, а також на словосполучення з незвичною побудовою. Деякі автори також виділяють фразеологічні й синтаксичні okazіоналізми. Основними функціями таких лексем у рекламі є номінативна та прагматична - зокрема, експресивна й оцінна.

До найпоширеніших способів творення належать: афіксація, словоскладання, конверсія, змішування та мовні запозичення.

Другий розділ має практичний характер і присвячений аналізу конкретних рекламних прикладів. У ньому розглянуто мовні риси okazіоналізмів на фонетичному, морфологічному та семантичному рівнях. Було встановлено, що такі утворення найчастіше зустрічаються в рекламі мереж фаст-фуду, косметичних засобів та автомобілів.

Фонетичний аналіз виявив активне використання омонімів, штучних омонімів, навмисно зміненого правопису, рими та заміни букв графічними символами. Ці засоби підвищують впізнаваність слогану серед цільової аудиторії. Наголос у таких словах, як правило, відповідає звичайним моделям англійської акцентуації.

Семантичний аналіз засвідчив, що носіям англійської мови зазвичай не складно інтерпретувати подібні слова завдяки широкій мовній компетенції й контекстуальним підказкам.

У загальних висновках стисло подано підсумки проведеної роботи.

Список літератури охоплює джерела, що були використані під час аналізу.

Результати цього дослідження не розкривають усіх аспектів теми. У подальшому перспективним є розширене вивчення як уже наявних, так і нових okazіоналізмів, що з'являтимуться у майбутньому в межах англомовної реклами.

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RESEARCH MATERIAL

List of analyzed advertising slogans:

1. **AGE RE-PERFECT. Intensive Re-Nourish** – L'Oréal Paris
(<https://www.loreal-paris.co.uk/face-care/age-perfect/intensive-renourish>)
2. **BB 8 IN 1 MULTI-BENEFITS** – Marcelle
(<https://thenotice.net/2012/01/excited-for-marcelle-bb-cream/>)
3. **Between socialism and capitalism lies beerism** – Henry's Pizza on the Flame Grill
(<https://www.facebook.com/watch/?v=569071383936624>)
4. **Cookability, That's The Beauty Of Gas** – British Gas
(https://www.youtube.com/watch?v=upml_E1Jrug)
5. **crispyjuicytender** – McDonald's
(<https://www.kffb.com/its-a-chicken-sandwich-showdown-mcdonalds-introduces-the-crispyjuicytender/>)
6. **Don't just book it, Thomas Cook it** – Thomas Cook
(<https://www.mccanncentral.com/work/dont-just-book-it-thomas-cook-it>)
7. **Drinkapinkamilka day** – Milk Advertising
(https://www.thewychwood.co.uk/wpress/drinka-pinta-milka-day?doing_wp_cron=1749128750.2974350452423095703125)
8. **Finger Lickin' Good** – KFC
(<https://www.youtube.com/watch?v=Ze1SqM2Y8bQ>)
9. **Get Skintimate with your legs** – Skintimate
(<https://www.facebook.com/Skintimate/>)
10. **Hope Your Holidays Are Fin-tastic!** – Birch Aquarium at Scripps
(https://www.facebook.com/story.php?story_fbid=998348895656269&id=100064435044170&_rdr)

11. **I'm cuckoo for Cocoa Puffs** – Cocoa Puffs
(<https://www.youtube.com/watch?v=cVBNjFGF1AU>)
12. **Kentucky Fried Chicken x Crocs (Chicken-Scented Jibbitz!)** – KFC
(<https://www.instagram.com/p/CDMRMzPH0lt/>)
13. **Let's movie** – TCM (<https://www.ajc.com/blog/radiotvtalk/tcm-promotes-new-brand-slogan-let-movie/lo1xmp8EFMHZ2yoMa9w87M/>)
14. **Liquiline** – Covergirl
(<https://kr.pinterest.com/pin/486318459736249176/>)
15. **MAXalicious glosscollection** – MAX Factor
16. **Multilocalism** – Adobe Stock
(<https://www.itsnicethat.com/articles/adobe-stock-visual-trends-multilocalism-photography-sponsored-210618>)
17. **M'm! M'm! Good!** – Campbell's Soup
(https://www.youtube.com/watch?v=06UaRaIJ_m8)
18. **New Dream Wonder. Fluid-Touch Foundation** – Maybelline
(<https://www.ispot.tv/ad/7jCK/maybelline-new-york-dream-wonder-foundation-song-by-ed-sheeran>)
19. **No One OutPizzas the Hut** – Pizza Hut
(<https://www.facebook.com/pizzahutus/videos/1159240355397973/>)
20. **Now you won't have to wait until you get home to google your date** – LG
(<https://www.adsoftheworld.com/campaigns/save-the-trees-3ca36dac-2a44-419c-b012-47f0e1e2897f>)
21. **Plan the unplannable** – Samsung
(<https://www.youtube.com/watch?v=8Rc2q-hXEDE>)

22. **Plop, Plop, Fizz, Fizz, oh what a relief it is** – Alka-Seltzer
(<https://www.youtube.com/watch?v=iENQXIQ8wH0>)
23. **Pumpkin-Chunkin** – Seasonal Festival Campaign
(<https://www.youtube.com/watch?v=dmSyrGsqmg8>)
24. **Reveal Layers for the Sensational Full-Fan Effect** – Maybelline
(<https://www.youtube.com/watch?v=xV5PBzgHThQ>)
25. **Rock 'n Rose** – Valentino
(<https://www.youtube.com/watch?v=N1tELUFbDaU>)
26. **Rock'n'Fries** – McDonald's
(<https://www.youtube.com/watch?v=Qyt2xVqvTnk>)
27. **Satisfries** – Burger King
(<https://www.youtube.com/watch?v=4MaLavxk5nI>)
28. **Smooch-Pooch** – Smooch-Pooch Dog Rescue
(<https://www.facebook.com/smoochrescue/>)
29. **Snap, Crackle, Pop** – Rice Krispies
(<https://www.youtube.com/watch?v=Ujqf1N4ISl8>)
30. **The crumbliest, flakiest milk chocolate** – Cadbury Flake
(<https://www.youtube.com/watch?v=7aUTdYsZda8>)
31. **The Quicker-Picker-Upper** – Bounty
(https://www.youtube.com/watch?v=_bpBSeekSAA)
32. **The Uncola** – 7-Up (<https://www.youtube.com/watch?v=tFGPahsAjJI>)
33. **True Match Super-Blendable Makeup** – L'Oréal Paris
(<https://www.youtube.com/watch?v=wooutb4EaIY>)
34. **Turn on and offable** – Heat Electric
(<https://www.youtube.com/watch?v=fBJ6pixLHtc&pp=0gcJCdgAo7VqN>)

5tD)

35. **Ultra-Sheer Spray Sunscreen** – Neutrogena
(<https://www.youtube.com/watch?v=Cyzz4tgLJXE&pp=0gcJCdgAo7VqN5tD>)
36. **Unjunk your food** – UNREAL Candy
(<https://www.youtube.com/watch?v=YOOeNvls7qc>)
37. **Yarn May Be the Least Deep-Fryable... But It Is the Most Scarf-Able**
– KFC (<https://www.facebook.com/KFC/posts/yarn-may-be-the-least-deep-fryable-of-the-string-crafts-but-it-is-the-most-scarf/10157398277161560/>)
38. **You Know When You've Been Tango'd** – Tango
(<https://www.youtube.com/watch?v=P7kBeURA1sg>)
39. **Your skincare routine starts with Pre-Cleanse** – Dermalogica
(https://m.media-amazon.com/images/S/aplus-media-library-service-media/254a9e1b-f7d4-4370-bd85-e2dfb90dfd86.__CR0,0,600,450_PT0_SX600_V1____.jpg)
40. **Zoom Zoom** – Mazda
(https://www.youtube.com/watch?v=_yF3fCWfmEk)

