

AN ANALYSIS OF BLENDS IN LOCAL ENGLISH NEWSPAPERS

Komalata Manokaran, Ong Shyi Nian

Faculty of Language and Linguistics, University Malaya, Malaysia

Email: ongsn@um.edu.my

ABSTRACT

*There are many blends found in the newspapers such as a-meow-zing (**amazing** + **meow**) and purr-sible (**purr** + **possible**). The blend is a type of word-formation technique combining two or more source words (SWs) to become one compact new word. This qualitative study aims to classify the types of blends and analyse the semantic relationships between paradigmatic and syntagmatic blends found in local English newspapers (The Star, NST, The Malay Mail, and The Borneo Post). This study uses two theories dealing with the types and semantic relationship of blends. The classifications of blends are recorded based on Mattiello's framework: morphotactic (total and partial), morphological and graphic (overlapping and non-overlapping), and morphosemantic (attributive and coordinative). The semantic relationship between paradigmatic and syntagmatic in blends are studied based on the headedness and meanings of the blend using Bauer's framework. A total of 168 blends were analysed to classify the types of blends and semantic categories using a descriptive qualitative research design. The findings show that local English newspapers used total type blends and syntagmatic blends. The paradigmatic blends share the same lexical class, while syntagmatic blends share different lexical categories. The syntagmatic blends have two types, termed as right-headed (modifier + **head**) and left-headed (**head** + modifier). The findings of this study can help to identify semantic relations regarding the headedness in word-formation, especially in blends. The paper concludes that the headedness determines the semantic types and function of blends.*

Keywords: blends, source word, splinter, syntagmatic blends, paradigmatic blends, headedness

INTRODUCTION

Blends nowadays often occur in newspaper headlines to catch our attention (Stephanie, 2015). According to Danks (2003), blends are commonly used in mass media such as newspapers, and they are intentionally formed (Lehrer, 1996). Blends are a type of word-formation consisting of two or more words, which are termed source words (SWs), which carry a specific meaning (Table 1). SWs are the ingredients of the composition of blends. Kreidler (1994, p.5029f) defines blends as occasional clipping of two or more SWs instantaneously to form a blend and the SWs possibly syntagmatically related or paradigmatically related. Saussure (1974) introduces **syntagmatic relation** and **paradigmatic relation** to distinguish two kinds of signifiers; the syntagmatic relation

concerns about positioning while paradigmatic relation concerns on the substitution of the SWs. Many blends are consciously composed to attract the readers; therefore, those blends are universal (Gries, 2004).

Generally, blends are defined as the combining of two or more SWs into one involving partial loss of the phonological and/or graphic material of at least one of them (1f), with a partial drop of both SWs. Frequently, there is an overlap between the SWs (1d), with an overlay of the phonemes, which favours the fusion. Connolly (2013, p.3) correspondingly terms two types of blends; **substitution blends** and **overlap blends**. Ronneberger-Sibold (2006, p.155), provided a different terminological distinction classification of blends according to their degree of transparency,

from very transparent ‘telescope blends’ (e.g. *Amtsschimmelpilz* ‘red tape fungus’ – **Amtsschimmel** + **Schimmelpilz**) to completely opaque ‘fragment blends’ (e.g. *Cujasuma* ‘a brand of tobacco’ – **Cuba** + **Java** + **Sumatra**). Blends can be classified according to a semantic criterion, differentiating the ‘coordinate’ type (e.g. *brunch* is both meals ‘breakfast’ and ‘lunch’) from the ‘headed’ or ‘attributive’ type (e.g. *motel*, is a type of hotel). For instance, *egg-straordinary* is ‘extraordinarily designed eggs’ where SW1 acts as the head and the SW2 functions as a modifier, therefore SW1 carries a higher semantic weight than the SW2. Through blending, the sounds and meanings of two or more SWs are combined; thus, a blend forms with a new expression of the two or more individual terms. The segmental structure of *brunch* is based on both of its SWs, whereas its prosodic properties such as word length and stress pattern are usually identical, or at least similar, to only one of the two SWs, which is often called the ‘head’ of the blend (Gries, 2004; Bat-el, 2006).

The morpheme boundary, which is represented by ‘+’ is found between the SWs that form the blends. A free stem and a suffix are joined by a morpheme boundary in some cases, though in most cases such stems are bound. Algeo (1977) categorises blends into structural categories, dealing with how blends are formed and systemic categories dealing with the relationship of the SWs. The structural categories consist of blends with overlapping, blends with clipping, clipping at morpheme boundaries, blends with clipping and overlapping. It will be easier to discover the SWs of blends when there is a semantic relationship between them (Lehrer, 2003). Blends are formed of two semantically similar words, duplicating combinations of their concepts (1c), but not all blends demonstrate this semantic similarity. The reduction of the SW into the splinter as it contributes to blend and the rest of the word occurs at a morpheme boundary (Kubozono, 1990). This study aims to classify types of blends and analyse the semantic differences between

Table 1 Examples of Blends with Source Words (SWs)

(1)	Blends		Source Words (SWs)	Semantic Types
a.	<i>bītcoin</i>	←	bī nary + digit + coin	syntagmatic
b.	<i>Brexit</i>	←	Br itish + exit	syntagmatic
c.	<i>brunch</i>	←	br eakfast + lunch	paradigmatic
d.	<i>motel</i>	←	mo tor + hotel	syntagmatic
e.	<i>egg-straordinary</i>	←	egg + extraordinary	syntagmatic
f.	<i>smog</i>	←	sm oke + fo g	paradigmatic

Blends can be formed by combining parts of two or more SWs to create one compact new word. Blends are coined by combining a full word with a part of another word called a splinter (1b). A splinter is defined as a fragment of a word (Berman, 1961), such as *egg-*, *-tarian*, and *-holic*. As in *Brexit*, blends can be coined with a splinter and full word. The SWs of blends undergo a clipping to form splinters, and the rest of the SWs remain as a complete word. Blends can be formed by overlapping of phonemes that have phonological similarity (1d). Kelly (1998) mentioned that the morpheme boundaries of the SWs and the phonemes are often phonologically similar (1e).

paradigmatic and syntagmatic blends.

Research Problem

According to Quinion (2014), blending is a new phenomenon in the English language. Today, in the English lexicon, a large number of blends can be found, which are no longer documented as such since they have been in everyday use for quite a long time (Katamba, 1994, p.184). This phenomenon can be explained by the fact that blends tend to be abbreviations in the beginning and, due to their word-like appearance, are lexicalised over time (Hadžiahmetović-Jurida, 2006, p.283). Blending

plays a significant role in terms of word-formation; hence, many are focusing on this particular aspect of morphology. Many studies attempted to classify and categorise types of blends (Cannon, 1986; Gries, 2006; Fandrych, 2008), which formed an essential structural background for the study of blends. However, they have often met significant problems in regards to taxonomy and terminology (Cannon, 1986; Bauer, 2006) since individually has different definitions. Several studies state that their structure is not developed (Lehrer, 1996; Kelly, 1998; Kemmer, 2003; Plag, 2003; Rúa, 2004; Gries, 2004, 2006; Fandrych, 2008; Beliaeva, 2014). Therefore, linguists focused on the study of blends with the combination of broader interpretive frames including semantic (Lehrer, 1996), pragmatic (Fandrych, 2008) and cognitive perspectives (Kelly, 1998; Kemmer, 2003; Gries, 2006; Beliaeva, 2014) which offers new prospects to describe blends comprehensively. The semantic analysis is central in the development of morphology study even though structural and morphological perspectives are essential. Although Algeo (1977) includes systematic categories and Mattiello (2013) adds morphosemantic types referring to the semantic relations of the SWs, the study of headedness of the SWs in blends need more attention to determine either *right-headed* or *left-headed* blends. In every element of a language, there is a paradigmatic relationship with every other part which can be replaced for it and a syntagmatic relationship with elements that occur within the same structure (Saussure, 1974). This study focuses on the semantic differences between paradigmatic and syntagmatic in the blends.

Research Objectives

1. To formally classify types of blends that are found in local English newspapers.
2. To analyse the relationship between paradigmatic blends and syntagmatic blends.

Research Questions

1. What types of blends in their formal structure are found in local English newspapers?
2. How are the blends found in local English newspapers differentiated according to the paradigmatic and syntagmatic relationship?

Significance of the Study

This study contributes to the field of morphology to investigate types of blends found in the local English newspapers and word-formation processes influenced by local language context. Furthermore, this study will analyse the formation of blends and the headedness of the semantic types. This study can broaden a scholar's knowledge of the types of blends and the technicality of the creation. It is not always easy to understand the meaning of a blend, especially when it appears to be impossible to figure out the components. Most of the time, the reader or listener needs to figure out the meaning on their own because there is no instruction to it (Lehrer, 2007, p.115). So, there is a need to clarify the purpose of blends. The most useful blends are those that fill in a lexical gap which supplies names for new concepts. Lehrer (2007, p.116) explains that the relatively high occurrence of blends in advertisement and the media to attract the reader's attention.

LITERATURE REVIEW

The Source Words, and Formation of Splinters

The formation of blends can involve clipping of one or more SWs (Algeo, 1977; Bauer, 1983; Plag, 2003; Gries, 2004; Bat-El, 2006; Bauer, 2012). The splinters remaining after the clipping of SWs can be either initial or final fragments of the SWs. Potentially, the combination of splinters into blends can be achieved in many different ways. Cook & Stevenson (2010) define most of the blends are coined by combining first parts and end parts of SWs, which can be overlapped as *fantabulous*. Hosseinzadeh (2014) names the **parts** clipped or overlapped as **bits**. The new blend formed by using the first bit of the first word and the last bit of the second one. However, some other linguists label them as **splinters** (Berman, 1961; Adams, 1973; and Bauer, 2006), a **combining form** (Warren, 1990), a **bound morpheme** (Lehrer, 1998), and **bound splinter** (Fandrych, 2008). Berman (1961) introduces the term **splinters** to address the clipped or overlapped parts. Blends are essential compounds that are constructed of one SW and part of another SW, or parts of two or more SWs, mentioning that each

word part is called splinter (Lehrer, 2007, p.116). Bauer (2006, p.503) defines splinters (e.g. *-holic*) as parts of the SWs that have been used in creating blends with the circumstance that they are not full words and not bound morphs or morphemes (Beliaeva, 2014).

The Classification of Blends

Mattiello (2013) provided a comprehensive classification of blends based on three perspectives, such as **morphotactic, morphonological, and graphic and morphosemantic**, as shown in Table 2. The morphotactic type can be classified into **total blends**, where both of the SWs are shortened (e.g. *ballute* ← **ball**(oon) + (parach)**ute**) and **partial blends** as in *floordrobe* (**floor** + (war)**drobe**) which only one SW is reduced to form a blend. In morphonological and graphically type, blends were categorised into **overlapping** and **non-overlapping**. There are overlapping of graphemes or phonemes of the SWs involved in forming a pronounceable blend. The graphemes or phonemes overlap to create a blend; the overlap of both graphical and phonological (e.g. *mousewife* ← mouse + housewife) and only graphical (e.g. *smog* ← **smoke** + **fog**) or only phonological (e.g. *cartune* ← cartoon + tune). In the non-overlapping blends, the SWs do not overlap (e.g. *Calxico* ← **California** + **Mexico**). Mattiello (2013) differentiates the semantic relationships between attributive blends (e.g. *Fruitopia* ← **fruit** + **utopia**) and coordinative blends (e.g. *chemagination* ← **chem**istry + **imag**ination) with the placement of headedness of SWs. Attributive blends also termed as telescope blends (Algeo, 1977) or syntagmatic origin blends (Bauer, 2012). In syntagmatic origin blends (Bauer, 2012) or attributive blends (Mattiello, 2013), one of the SWs, usually the second or the right one is the head, and the first is the modifier. However, in *brunch*, when the SWs are shortened, it denotes the referents of both SWs considered as the paradigmatic origin (Bauer, 2012) or coordinative blends by Mattiello (2013): both words are heads. Mattiello (2013) states that in an attributive blend, the SW2 functions as head, and the SW1 acts as a modifier. In contrast, in a coordinate blend, the two SWs are related to syntactically and

semantically. Syntactically, the SWs paradigmatically belong to the same syntactic category. Semantically, the SWs are usually co-hyponyms of a more general term or combination of synonyms.

The Paradigmatic Blends and Syntagmatic Blends

There are two semantic types, such as **paradigmatic blends** and **syntagmatic origin blends** (Bauer, 2006). The semantics relationships aid in distinguishing and classify blends. The semantic properties of blends create a classification of blends according to the relations between their SWs (Kemmer, 2003; Lehrer, 2007; Böhmerová, 2010; Gries, 2012). Specific semantic properties are used to differentiate the features of blends. The semantic relationship between paradigmatic and syntagmatic components determines the categorisations of blends (Downing, 1977; Bauer, 1983; Benczes, 2006; Renner, 2008). The paradigmatic blend is synonymous with a coordinative blend because it shares the same lexical class as in *chofa* ← **chair** + **sofa**, a type of furniture. In contrast, the syntagmatic blend is compatible with a subordinative blend (e.g. *briet* ← **bridal** + **diet**, a kind of diet), shares different lexical class because syntagmatic blend has only one arrangement of word order which was determined by the meaning of the blend. Bauer (2006) adds that the classifications of paradigmatic and syntagmatic origin blends also require the origin of the blends. The SWs which bring similar meanings will be classified as paradigmatic blends. In contrast, in syntagmatic blends, one SW will bring the content or head, and another SW brings the explanation or modifier to the blend. Paradigmatic origin blends are those where the SWs are in a paradigmatic relationship with each other (e.g. *smog*). In syntagmatic blends, the SWs are considered by being in a syntagmatic relationship to each other as in *motel*. The meaning of a syntagmatic blend (e.g. *motel*) depends on the understanding of the hotel as its semantic head. Since syntagmatic blends are syntactically determined, the order of SW determines the sequential of the elements. Bauer (2006, 2012) terms these blends as **paradigmatic blends** (e.g. *chofa*) and **syntagmatic blends** (e.g. *briet*).

Table 2 Types and Examples of Blends (adopted from Mattiello, 2013)

Types / Description	Patterns	Examples
Total Blend (all SWs are reduced to splinters)	beginning + end	<i>ginormous</i> ← <u>g</u> igantic + <u>e</u> normous
	beginning + beginning	<i>agitprop</i> ← agitation + propaganda
	end + end	<i>Bullgarita</i> ← Red <u>Bull</u> + marg <u>arita</u>
	beginning/ end intercalated into a splinter	<i>entreporneur</i> ← <u>ent</u> repreneur + <u>p</u> ornography
Partial Blend (only one SW is reduced to a splinter)	word + splinter	<i>gaydio</i> ← <u>gay</u> + <u>radio</u>
	splinter + word	<i>narcoma</i> ← <u>nar</u> cotic + <u>coma</u>
	word intercalated into a discontinuous splinter	<i>ambisextrous</i> ← <u>ambi</u> dextrous + <u>sex</u>
Overlapping Blend (the SWs overlap)	phonological + graphic overlap with no shortening	<i>slanguage</i> ← slang + language
	phonological + graphic overlap with shortening	<i>Californicate</i> ← California + fornicate
	only phonological overlap	<i>cartune</i> ← cartoon + tune
	only graphic overlap	<i>smog</i> ← <u>sm</u> oke + <u>fo</u> g
Non-overlapping Blend (the SWs do not overlap)		<i>Calexico</i> ← <u>Cal</u> ifornia + <u>Mex</u> ico
Attributive Blend (the first SW is modifier and second one is head)	modifier + head	<i>porta-play</i> ← <u>portable</u> + <u>player</u>
Coordinative Blend (both SWs are head)	head + head	<i>broccoflower</i> ← <u>broccoli</u> + caulif <u>lower</u>

Table 3 Classification of Semantic Types (adopted from Bauer, 2006, 2012)

Semantic Types	Examples	Explanations
Paradigmatic blends	<i>chofa</i> ← <u>ch</u> air + <u>so</u> fa	both are a type of furniture; both are heads
Syntagmatic blends	<i>briet</i> ← <u>br</u> idal + <u>di</u> et	it is a type of diet; one is the head, and another is a modifier

METHODOLOGY

Research Design

This study uses a descriptive qualitative method to obtain a better understanding of the aims and motivations. This approach helps to study specific issues in-depth without being controlled by pre-determined classifications of exploration. This design is more applicable to provide holistic and

subjective results because this study is concerned with understanding words. This research method values openness and flexibility to describe categories of information such as the classification of blends and the semantic relationship of blends. According to, the process discovers that there will be no numeric data or quantitative data established (Silverman, 2004; Bell, 2005; Sarantakos, 2013).

Samples

The samples were extracted from the online version and/or hardcopy of the local English newspapers such as *The Star*, *New Straits Times*, *Malay Mail*, and *The Borneo Post*. Most newspapers today have a website with current news, and most make it possible to search their archives of older issues. The data collection processes covered those newspapers published from January 2019 to January 2020. These newspapers consist of the latest news nationwide and worldwide. The primary samples of this study were blends. The newly coined words were given more consideration, including first-time usage.

The Procedure of the Study

Firstly, a library study helped to find information about blends and appropriate theories for analysis. The samples were collected by listing blends from the headlines of the newspapers; therefore, the samples were collected using purposive sampling. After reading headlines, the researchers read the articles to collect samples. The selected blends were listed manually, and the types of blends were catalogued together with the meanings and SWs. Next, the definitions and SWs were used to identify the semantic types of blends. Later, all samples were compiled according to their blend types (Mattiello, 2013) and semantic types (Bauer, 2006, 2012) through tabulation, as shown in Table 4. This table gives a better understanding for the readers to identify the SWs involved to form blends. The meanings of SWs determine the **semantic types** of blends; if both of the SWs have similar meanings, it lies under paradigmatic blends, whereas the meanings of the SWs in syntagmatic blends are a sequential chain.

FINDINGS AND DISCUSSION

Findings: Types of Blends - Morphotactic Blends

Morphotactic blends can be defined as a reduction of one or both SWs. This type can be subcategorised into two, namely **total blends** and **partial blends**. In total blends, all SWs are reduced to splinters to form a blend, whereas, in partial blends, only one SW is diminished. There are four sub-groups of total blends a) beginning of SW1 and end of SW2, b) beginning of both SWs, c) end of both SWs, and d) beginning/ end intercalated into a splinter as in Table 5.

In the first sub-group of total blends, the beginning of SW1 is followed by the end of SW2. Both SWs undergo processes of reduction to form splinter. For instance, *agropreneur* is created by reducing parts of SW1 and SW2, producing a splinter *-preneur*, which then motivated to build *technopreneur*. In *mum-preneur*, SW1 undergoes a modification, perhaps a shortening of **mommy** where vowel /u/ infixed by dropping vowel /o/ and called as *mompreneur* in some cases. This pattern is the most common in creating blends by combining initial SW1, followed by the end of SW2. There are also blends with abbreviations as in *APAzine*, where SW1 (APA) is an initialism of the **A**mateur **P**ress **A**ssociation.

In the second sub-group, the blend is formed by combining both splinters from the beginning of words. There are blends composed by combining the beginning of both SWs (e.g. *Internet*) is a blend of two SWs of the beginning of both SWs. The blend word *Internet* undergoes clipping, stated as net as a short-form of a **net**work, and it can stand-alone. The

Table 4 Table of Blends Analysis (using Bauer, 2006, 2012 and Mattiello, 2012)

New Words	Division of the New Word	Blended 1 st Part	Blended 2 nd Part	Meaning	Types of Blends	Semantic Types	Sources

SW1 in *pixel* undergoes multiple processes where **pix** (from pictures, shortened to *pics*) and added with grapheme /x/ and **element**. The word *karaoke* is a combination of two different Japanese words named **karappo** (empty) and **okesutura** (orchestra) to form a blend that denotes empty music with lyrics.

The beginning or the end of the splinter is embedded in a discontinuous splinter with some reduction in the SWs as in *a-meow-zing*. *Lon999evity* is a new type of blend formed by combining the alphabet and numerical. In this type, grapheme /g/ is substituted with triple 999 to present the rebate offered by

Table 5 Examples of Morphotactic - Total Blends

(1)	Total blends	SWs and processes
i. beginning of SW1 and end of SW2		
a.	<i>agropreneur</i>	← ag riculture + entre preneur
b.	<i>mum-preneur</i>	← mother + entre preneur
c.	<i>technopreneurs</i>	← techn ology + entre preneurs
ii. beginning of both SWs		
a.	<i>Britpop</i>	← British + pop music,
b.	<i>capex</i>	← capital + ex change,
c.	<i>FedEx</i>	← federal + ex change,
d.	<i>karaoke</i>	← karappo + okesutura
iii. end of both SWs		
a.	<i>gerrymandering</i>	← Elbridge Gerry + sala mander
b.	<i>Netpreneur</i>	← Intern et + entre preneur
c.	<i>Padukone-Singh</i>	← Deepika Padukone + Ranveer Singh
d.	<i>podcast</i>	← iPod + broad cast
iv. beginning/ end intercalated into a splinter		
a.	<i>a-meow-zing</i>	← amaz ing + meow
b.	<i>Tigger</i>	← Tiger + 88
c.	<i>lon999evity</i>	← longevity + 999
d.	<i>Pande-May-nium</i>	← pandemonium + May

The third sub-group is formed from both splinters at the end of words. *Padukone-Singh* is the coinage of celebrity couple using their surnames. The blending of **iPod**, a brand of the media player and broad**cast**, forms *Podcast* or *POD*, is an acronym of **portable on demand**. *Gerrymander* is a system introduced for politically forced redistricting by Massachusetts Governor Elbridge **Gerry**, and the boundary of one of the districts thereby forms a very curvy sala**mander** in outline.

the Honda Company, RM 999. A new blend *Tig er* symbolise the promotion price RM 88 offered for mah-jong set if purchase any three cartoons of Tiger beer in conjunction with Chinese New Year. The grapheme /g/ is substituted with number eight because it looks similar after combining. It is evident that this blend intercalated with alphanumerical properties, not phonological properties.

Table 6 Examples of Morphotactic - Partial Blends

(2)	Partial blends	SWs and processes
i. full word followed by a splinter		
a.	<i>Anwarnomics</i>	← <u>Anwar</u> + econ <u>omics</u> ,
b.	<i>fruitarian</i>	← <u>fruit</u> + veget <u>arian</u> ,
c.	<i>Jazzercise</i>	← <u>Jazz</u> + exer <u>cise</u> ,
d.	<i>mindscape</i>	← <u>mind</u> + landsc <u>ape</u> ,
e.	<i>pescetarian</i>	← <u>pesce</u> + veget <u>arian</u> ,
f.	<i>Rendangate</i>	← <u>Rendang</u> + Waterg <u>ate</u> ,
g.	<i>spook-tacular</i>	← <u>spook</u> + spect <u>acular</u> ,
h.	<i>wirathon</i>	← <u>wira</u> + marath <u>on</u>
ii. splinter followed by the full word		
a.	<i>cosplay</i>	← <u>cos</u> metic + <u>play</u> ,
b.	<i>e-commerce</i>	← <u>e</u> lectronic + <u>com</u> merce,
c.	<i>eco-political</i>	← <u>eco</u> logy + <u>pol</u> itical,
d.	<i>quake-tsunami</i>	← earth <u>quake</u> + <u>tsunami</u> ,
e.	<i>tsunametre</i>	← <u>Tsunami</u> + <u>metre</u>
iii. full word intercalated into a discontinuous splinter		
a.	<i>fituristic</i>	← fit + futuristic,
b.	<i>Marvel-ous</i>	← Marvel + marvelous,
c.	<i>Nespresso</i>	← Nescafe + Espresso

In morphotactic type, partial blends are those in which only one SW is reduced. The SW is reduced to form a splinter. There are three sub-groups of this type, such as a) full word followed by splinter, b) splinter followed by the full word, and c) full word intercalated within a discontinuous splinter.

The first sub-group blends are formed by combining the full word of SW1 and splinter from SW2. In the below-mentioned data, the SW2 are adjective (-licious), noun (-thon), and verb (-ercise). Here are some examples of blends combinations in this type: noun + noun (e.g. *Anwarnomic*), noun + adjective (e.g. *brick-tacular*), noun + verb (e.g. *Jazzercise*), verb + noun (e.g. *walkathon*), verb + adjective (e.g. *Travelicious*)

and adjective + noun (e.g. *free-rari*). Final splinters are amongst common splinters such as *-thon*, *-scape*, *-tacular*, *-licious*, in terms of duplicating blends with similar splinters. *Rendangate* is a term used to address the controversy over the judging of a dish during an episode of MasterChef UK when the judge stated that the *rendang* prepared with nasi lemak for the competition was not crispy. Usually, x-gate is formed where x is a noun like *Spy gate* (spy + Watergate), the spy is a noun.

Pescetarians (Pesce (fish) + vegetarian) and *fruitarian* (fruit + vegetarian) are not a type of vegetarian but a type of diet. *Pescetarian* is a type of diet that consumes only fish, while *fruitarian* is a diet consists

chiefly of fruit. Besides, *flexitarian* is an eating habit that encourages mostly plant-based foods while consuming meats in moderation. Not all blends with *-tarian* will bring the connotation of vegetarianism.

In 2018, the word *mansplaining* that combines **man** and **explaining** by adding epenthesis of /x/ replacing grapheme /s/ was coined to define the nature of few men who were explaining matters by showing an attitude of patronising superiority. The grapheme /x/ has changed to /s/ to avoid a non-English sound sequence of n + ex + s + p + l which would be quite mouthful. Then, *Anwarnomics* was formed by correlation with *Reaganomics* (**Reagan** + **economics**) to pronounce the economic strategies followed by a Malaysian politician, Anwar Ibrahim. Mostly, SW1 is clipped to add with full words of SW2 except in *quake-tsunami* and *Netflix*. These two blends clipped from the end of SW1, followed by full word of SW2. This pattern also has many initial splinters such as *e-*, *Insta-*, and *socio-*.

Next, the full word is intercalated within a discontinuous splinter, as shown below. The second SWs in this subclass are interleaved in the beginning with or without clipping in the SW1. An *emoticon*, there is no clipping in the first or second SWs, but overlapped vowel /i/. One blend that sounds unusual in this pattern is *E-xcellent*, where vowel /e/ overlapped from both SWs, but clipping of initial of SW1 happened. In *hangry*, the vowel /u/ is dropped by substituting vowel /a/. The word *marvel* inserted in initial SW by dropping grapheme /l/ and adding hyphen in *Marvel-ous*.

Findings: Types of Blends - Morphological and Graphic Blends

In this category, blends can be subcategorised into **overlapping and non-overlapping blends**. Blends are formed by combining phonemes, which are parts of two SWs that have the same sound system sometimes where overlap both graphically and phonologically with or without shortening as in Table 7. In this subtype, almost all blends are noun + noun combinations. It can be seen that the range of components overlapped varies from a single phoneme: /d/ in *soun(d)ance* to two phonemes /et/

in *netiquette* and /es/ in *guesstimate*. A syllable /cat/ in *cat-tastrophe* that sounds similar to the overlapped component of /cat/.

Next, the component overlaps both graphically and phonologically with shortening at least one of them. Commonly, the parts overlapped are single similar graphemes and also with different graphemes overlaps /t/ and /tw/ as in *tween* formed by combining **between** + **teen**. Still, phonetically there are almost observed as the same. Nevertheless, /fan/ in '**fan**atic' and '**fan**tastic' is the same syllable. *Robotel* overlapped with grapheme /ot/; however, the final syllable of **robot** /bɒt/ and initial syllable of **hotel** /hɒt/ overlapped grapheme sounds similar in pronunciation. The initial SW of *purr-fect* gives onomatopoeic emphasis on the most common sound cats make. Likewise, *boombastic* is formed out of onomatopoeic sound (boom), where initial syllables of both SWs are pronounced similarly. In *Brrrr...angkok*, the SW1 /brrrr/ signifies the cold climate that hit Bangkok in December.

Furthermore, blends are also formed of the components overlap phonologically but not orthographically. Even though the overlap is not phonologically the same, they are adjacent and considered similar, for example, /purr/®/pɜː/ and /per/®/pɜː/ in *Purr-fect*. In *Lee-thal*, the first syllable is probably pronounced like the first fragment of the SW2 as /liː/ rather than /liː/.

The non-overlapping classified as in *app-trepreneur*, *fanzine*, and usually can be seen incompatibility with two consonants in between SWs. In some cases, there is no phonological or orthographical overlap, as in *adex*.

Findings: Types of Blends - Morphosemantic Blends

Morphosemantic blends are the semantic relations between syntagmatic and paradigmatic blends.

Syntagmatic Blends

The study shows that syntagmatic blends were mostly used in local English newspapers. Blends are formed from contracted syntactic patterns that are usually referred to as syntagmatic. The blend is called

syntagmatic because of the first one as a modifier, and second, SW functions as a semantic head. Bauer (2012) and Mattiello (2013) agree that syntagmatic blends are formed of the pattern (modifier + head) where the SW2 functions like head and SW1 as a modifier, which is termed **right-headed syntagmatic blends** and **left-headed syntagmatic blends** in which the SW1 acts as the head while SW2 as the modifier.

Understandably, most of the blends are left-headed due to the semantic heads are deliberated from SW1, as observed in the *screamboat* where *scream* denotes the reaction of a pregnant woman after seeing a baby rat in the steamboat. There are blends with the combination of noun + noun as in *Movember*, whose first noun functions as head and the second noun, as the modifier. Furthermore, there is an adjective

Table 7 Examples of Morphonological and Graphic – Overlapping and Non-overlapping Blends

(3)	Overlapping blends	SWs and processes
i. phonological and graphic overlap without shortening		
a.	<i>Brrrr...angkok</i>	← Brrrr + Bangkok,
b.	<i>cat-astrophe</i>	← cat + catastrophe,
c.	<i>fan-tastic</i>	← fan + fantastic
ii. phonological and graphic overlap with shortening		
a.	<i>car-astrophe</i>	← car + catastrophe,
b.	<i>Marvel-ous</i>	← Marvel + marvellous
iii. phonological overlap		
a.	<i>boombastic</i>	← boom + bombastic,
b.	<i>purr-sible</i>	← purr + possible,
iv. graphic overlap		
a.	<i>soun(d)ance</i>	← sound + dance
(3)	Non-overlapping blends	SWs and processes
a.	<i>adex</i>	← advertising + expenditure,
b.	<i>fanzine</i>	← fan + magazine

Left-headed Syntagmatic Blends

Syntagmatic blends are combinations of SWs that occur sequentially in the speech chain. Syntagmatic blends are **haplologic**; the SW1 ends with the same sound system or sequence of sounds as the SW2 begins as can be seen in the underlined examples of *sextortion*. This pattern is related to the endocentric blend in which the SW2 is the head, and its relationship is straightforward. In the endocentric blend, there are head and modifier (A + B) where A indicates distinctive kinds of B. the word *free* in *Free-rari*, is the **head** because it refers to a person who affords luxury **Ferrari** but not the road tax.

type of blends (e.g. *babelicious*) where delicious is an adjective. Conversely, there are adjective blends where SW1 as adjectives and the heads are nouns in SW2 (e.g. *high-tech*). In some cases, adjective blends are a combination of both adjective SWs as in *fituristic* (**fit** + **futuristic**) where SW1 functions as head and SW2 as a modifier. There is also a verb-like blend (e.g. *screamboat*) and an adverb-like blend (e.g. *slow-Lee*).

The characteristic of this subtype of blends is endocentric as an illustration in *cosplay* (**cosmetic** + play), which is a practice of dressing up as a character from a film, book, video games, etc. Nonetheless, *Pande-May-nium* (Pandemonium + **May**)

demonstrates exocentric relation whose semantic head means 'theatre plays' is freestanding. In the Sanskrit grammar, the exocentric blend is termed as **bahuvrihi**, where it does not have a head (A + B) and denotes an unstated semantic head.

Jia, and Malay word *wira* assimilated into *wirathon* (running for bravery cause). The data also have proper nouns of people as in **Obamacare** and **Lee-thal** and proper nouns of building Batu Caves.

Table 8 Examples of Left-headed Syntagmatic Blends

(4)	Blends	SWs and headedness
a.	<i>babelicious</i>	← babe + delicious,
b.	<i>cosplay</i>	← cosmetic + play,
c.	<i>E-xcellent</i>	← Vitamin E + excellent,
d.	<i>futuristic</i>	← fit + futuristic,
e.	<i>Free-rari</i>	← free + Ferrari,
f.	<i>Movember</i>	← moustache + November,
g.	<i>screamboat</i>	← scream + steamboat,
h.	<i>shopaholic</i>	← shop + alcoholic,
i.	<i>Travelicious</i>	← Travel + delicious

Table 9 Examples of Right-headed Syntagmatic Blends

(5)	Blends	SWs and headedness
a.	<i>Batu-iful</i>	← Batu Caves + beautiful ,
b.	<i>egg-cident</i>	← egg + accident ,
c.	<i>Jazzercise</i>	← Jazz + exercise ,
d.	<i>Lee-thal</i>	← Lee Zia Jia + lethal ,
e.	<i>medicare</i>	← medical + care ,
f.	<i>Obamacare</i>	← Obama + healthcare ,
g.	<i>pawsitive</i>	← paw + positive ,
h.	<i>wirathon</i>	← wira + marathon

Right-headed Syntagmatic Blends

There are more right-headed blends compared to the left-headed blends. In this type, mostly blends are formed with noun + noun combinations. Contrastively, the amalgamation of noun + adjective semantically means the same in this subclass (e.g. *Lee-thal*). It is evident that the right-headed splinter syntactically governs the word class of the blends. Blends are formed using Malaysian athlete, Lee Zia

Semantically, all blends are attributive or syntagmatic, for example, *Batu-iful*; Batu Caves is a temple whose flights of the staircase are adorned in rainbow colours. Most of the attributive right-headed blends display the endocentric association between the SWs of which the SW1 operates as the modifier and SW2 as a semantic head. The conceivable meaning of these blends indicates the word creator's purpose of playing with words to form eye-catching, creative, fun, and

outstanding blends. Similarly, developing words such as 'delicious', 'entrepreneur' and 'marathon' either as semantic head or as a modifier in creating new words even though its lack of creativeness.

Paradigmatic Blends

Paradigmatic blends share the same lexical class, and both function as head in blends. The significance of paradigmatic blends was highlighted because paradigmatic relation is more or less a necessary condition in the definitions of blend formation. Other than that, both paradigmatic and syntagmatic blends are related to syntactically and semantically. In the composition of a blend, two SWs that are phonetically and semantically associated are combined as in *fantabulous*. Blends also can be termed **dvandva blends** since they belong to the same paradigmatic relations but not synonyms. Dvandva and synonymic blends are the same since the words can replace each other. For example, *clap* or *clang* can be used to replace a word with a similar connotation (e.g. *clash*). The coordinate blend is identical to a coordinative compound where both of their SWs are heads, and equal importance is given.

blends are mostly used in the headlines as a strategy to draw the reader's attention, the main reason for the relatively high occurrence of blends in the media (Stephanie, 2015). Recently, a blend (e.g. *Thor-baik* ← **Thor** + **terbaik**) is coined to a tag in the news feed (Figure 1). The *NST* has coined blends (e.g. *make-oops* ← **make** up + **oops**) to register the viral Instagram video post (Figure 1). The readers who encounter difficulty in identifying the meaning of blends need to read the article. The *Malay Mail (MM)* newspaper contributed rare type of blends (Kemmer 2003) such as *Gong Sea Fa Cai* (Gong Xi Fa Cai + sea), where the SW2 is sandwiched in between the SW1. There were very few blends (e.g. *babelicious*) gathered from *Borneo Post (BP)* newspaper. There some blends are coined intentionally for certain people, occasion, or society, and they are used only to a certain extent, esoterically by that demographic. If the newly invented words failed to reach readers, then they may disappear and fade off. If the blends aptly meet a linguistic need, it will gain credibility, stability and become established into a general term of a dictionary (Mostafa, 2013). (Quinion 1996) states that blends are accessible in advertising, the media, and politics due

Table 10 Examples of Paradigmatic Blends

(6)	Blends		SWs and headedness
a.	<i>brunch</i>	←	breakfast + lunch,
b.	<i>chillax</i>	←	chill + relax,
c.	<i>clash</i>	←	clang + crash,
d.	<i>edutainment</i>	←	education + entertainment,
e.	<i>fantabulous</i>	←	fantastic + fabulous,
f.	<i>flare</i>	←	flame + glare,
g.	<i>guesstimate</i>	←	guess + estimate,
h.	<i>hangry</i>	←	hungry + angry,
i.	<i>meld</i>	←	melt + weld,
j.	<i>staycation</i>	←	stay + vacation

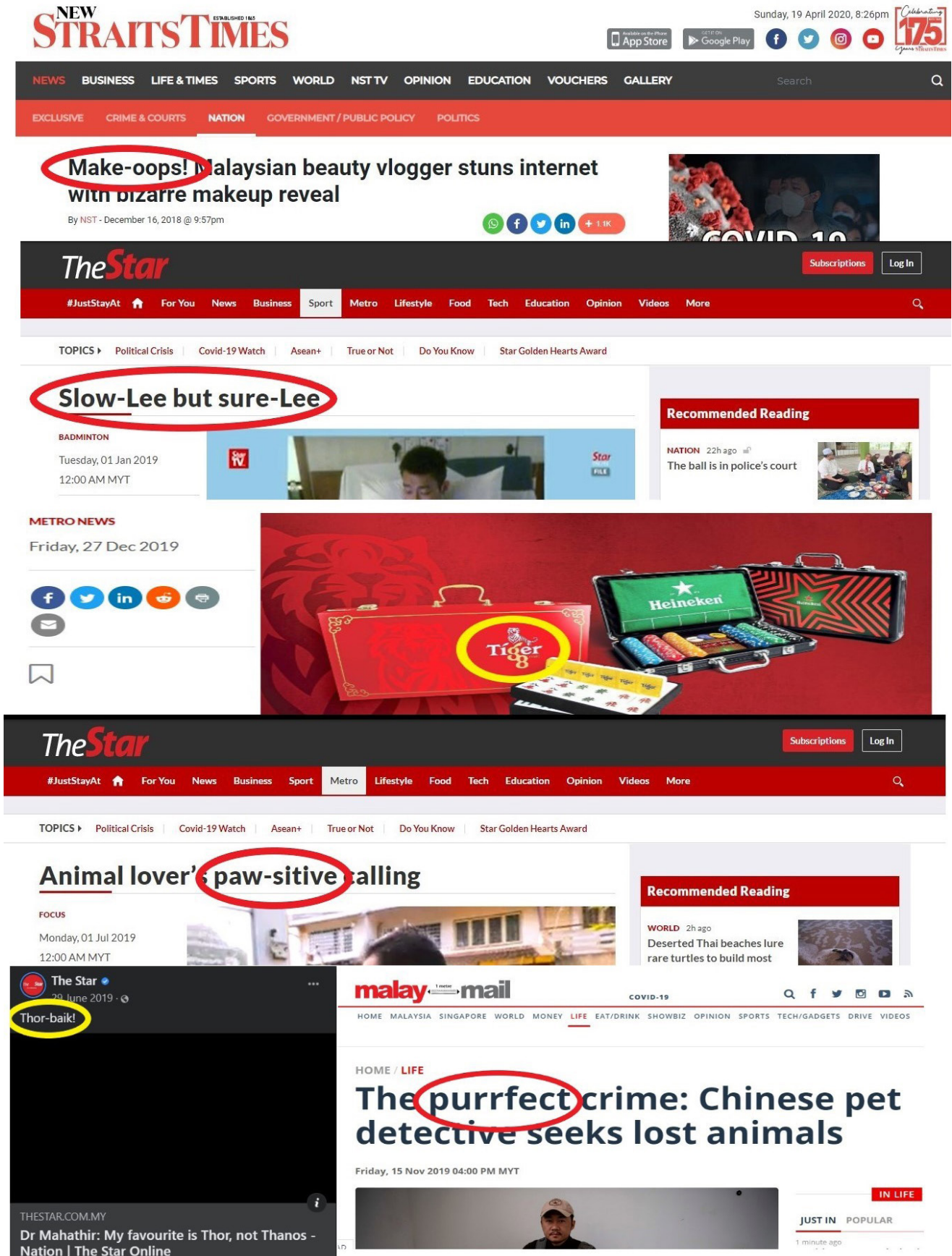
DISCUSSION

The Newspapers

Based on the analysis, most of the blends gathered from *The Star (TS)* newspaper. It is observed that

to their unconventionality and attention-catching quality. Many blends are consciously composed, and formations like these are now much favoured in advertising and the popular press (Kreidler, 1994, p. 5029f).

Figure 1 Examples of Blends from Newspapers Cutting



Morphotactic Blends

The **morphotactic** is the most typical type of blends, which can be subcategorised into **total** and **partial**. Total blends are those in which all SWs are shortened to splinters (e.g. *fantabulous*) while in partial blends, only one SWs is reduced to splinter to form a new word (e.g. *bikeisable* ← **bike** + **disable**). In total morphotactic, blends can be divided into four subcategories, as mentioned in *Findings*. Many linguists indicated that the first category (beginning + end) as the rule to form a blend (e.g. *vlogger* ← **v**ideo + **l**ogger). *Velcro* (**vel**vet + **cro**chet) is an example of a second sub-type blend from total blends where both beginnings of SWs are reduced. Then, the combination of both ends of SWs (e.g. *Netscape*) said to be the fewest ones (Mattiello, 2013). Some blends are rare, as in Carroll's famous blend (e.g. *chortle*) where part of one SW replace a middle portion of another SW (David, 2013). Partial blends are formed by combining either one of the SWs being reduced. The local English newspapers used mostly partial blends type. Partial blends can be divided into three subtypes, such as (word + splinter), (splinter + word) and (word intercalated into a discontinuous splinter). In this type, either SW1 or SW2 will be reduced, and another SW will be maintained as full word as in *eggcellent* (**egg** + **excellent**).

Morphonological and Graphic Blends

In morphonological and graphic type, blends can be coined into two main categories, namely overlapping and non-overlapping. Overlapping blends are coined when two SWs are phonologically overlapped resultant in less reducing in between the two SWs that are being blended. This type of blends can be classified into four subcategories; **phonological and graphic overlap without shortening** (e.g. *sextortion*), **phonological and graphic overlap with shortening** (e.g. *mocktail*), **only phonological overlap** (e.g. *slow-Lee* ← **slowly** + **Lee** Chong Wei) and **only graphic overlap** (e.g. *smog*). It is noted that overlapping patterns are often based on the phonological similarity of both SWs. Phonological properties are highly relevant in blends; phonological similarity SWs increases the possibility or felicity of the blend (Kemmer, 2003). The effect of shared

phonological properties such as rhythmic structure and similar syllable is the main factor in coining blends. This phenomenon can be termed 'haplology', which means that parts of the SWs of a blend overlap either by vowels, consonants, or even whole syllables (Adams, 1973, p.150).

In some cases, one SW sounds completely the same as a part of the second SW; such blends can only be recognised in spelling (Enarsson, 2006). The onomatopoeia of animal-like *purr* and *meow* are being used as a full word followed by splinter to coin many exciting blends such as *purr-fect*, *a-meow-zing* and used a *paw* to invent blends like *paw-sitive*, and *pawsperty*. There are non-overlapping blends recorded in local English newspapers. Although many types of blends exist today, it hard to decide which type becomes the creator's strategies to form blends; the only natural condition is a combination of two or more SWs involved in the blend that has to be reduced or overlapped graphically or phonologically. In the prolongation, blends are formed by such factors as ease of pronunciation and catchiness (Fandrych, 2008). The writers use many techniques such as *homophones*, *homonyms*, and *polysemes* in headlines, the use of sound patterns, and assonance to the formation of sensational phrases to draw readers' attention (Reah, 1998).

Morphosemantic Blends

In the study, syntagmatic blends are subcategorised into right-headed and left-headed. The SWs play their roles as head and modifier to be placed under the right-headed (modifier + head) or left-headed (head + modifier) blends. The SW that acts as the **head** will contribute the main idea for meaning, whereas the other SW, which works as the **modifier**, will give further explanation of the newly blended word. In some cases, the SWs are fused metonymically to denote for something else as in *babelicious* (**baby** + **delicious**) where 'baby' does not stand for a kid. The word 'delicious' is denoting hotness and sexiness rather than delightful food in which the SW1 plays as head followed by SW2 as a modifier. However, in *yummilicious* (**yummy** + **delicious**), both SWs functions as head hence produce a paradigmatic

blend to denote tasty food. In atypical case (e.g. *bit* ← **b**inary + **dig**it) formed by involving both syntagmatic and paradigmatic combination, the word *bit* probably prejudiced its formation.

Syntagmatic blends are created by combining two or more SWs in a syntagmatic relation to each other as in *flexitarian*; one of the SWs acts as the head and another as a modifier. In contrast, paradigmatic blends are formed by amalgamation two or more SWs in paradigmatic relation with each other as in *burkini* (**bur**ka + **bi**kini), which are general co-hyponyms of attire and both SWs function as heads. The SWs determine the type of semantic properties of blends either to be labelled as syntagmatic or paradigmatic blends.

The **syntagmatic blends** are mostly **endocentric**, in which either one of the SWs functions as **the head**. The semantic relation of two SWs can be either endocentric or exocentric. The main difference between endocentric and exocentric ties is the existence of a semantic head. To put it simply, if one of the SWs acts as a modifier and the other as a semantic head, the relation is **endocentric**. Based on the analysis, endocentric blends are much more common than exocentric ones. In English blends, most semantic heads occupy the right side, namely **right-headed**, which plays an essential role in determining the word order of the two SWs in a blend. The head of the SWs in blends discover the meaning of a blend. For example, *egg-cident* (**egg** + **accident**, SW2 is the head), which is **right-headed** blends means an accident that happened with a lorry full of eggs. On the contrary, *Movember* (**moustache** + **November**, SW1 is the head) is **left-headed** blends in which SW1 acts as head as in to grow a moustache in November. However, the finding also found **exocentric** blends in which denotes an unstated semantic head (e.g. *Fazbulous* ← **Fazura** + **fabulous**) whose semantic head 'hijab' is freestanding. Based on the finding, it can be established that most of the blends are syntagmatic because it is easy to fix either one of the SWs as the semantic head and another as a modifier to explain the head.

Furthermore, most of the paradigmatic blends are endocentric. In paradigmatic blends, both SWs are head and share the same lexical class. The phonology amalgamation between two SWs intentionally is taken into consideration by the creators in the formation of blends. Therefore, creators mostly coin syntagmatic blends in which either one of SWs functions as the head. In the creation of paradigmatic blends, the creator has to be more conscious and deliberate in placing SWs of similar semantic status since both SWs contribute equally to the meaning of the final blend. In some cases, paradigmatic blends can also be endocentric (e.g. *Marvel-ous* ← **Marvel** + **marvellous**, both **head** bring same meaning) as an astonishing or unusual thing. Conversely, the semantic head is 'movies' that produced by a freestanding company.

CONCLUSION

Briefly, this research achieved the objectives of the study. This study concluded that blends could be classified into three main types with the help of Bauer's (2006, 2012) and Mattiello's (2013) frameworks such as morphotactic, morphonological, and graphic and morphosemantic. However, there are subcategories within these categories that were attached with some modifications, such as two types of syntagmatic blends (right-headed and left-headed) and alphanumeric blends (Table 11). More often, however, one or both SWs of blends are cut to what is commonly referred to as splinters. In the study, many **splinters** (e.g., **-holic**, **-tastic**, **-athon**) were identified, which inspire other blends formation (e.g. **shopaholic**, **fun-tastic**, **wirathon**). The creation of blends also involves some processes, which helped to categorise and study blends systematically, as in Table 11. This study displays the structure of blends and differentiates the semantic types of blends. Blends can be classified as syntagmatic or paradigmatic, depending on the meanings of the SWs and placement of the head. The SWs play an essential role in defining the semantic type of blends. This study identifies two subcategories of syntagmatic blends termed **right-headed syntagmatic** in which the SW1 acts as a modifier and SW2 functions as head

and in **left-headed syntagmatic**, the SW1 acts as the head and SW2 functions as a modifier. Syntagmatic blends are the most common type of coinage of new words; this is because of the relations of both SWs are sequential or chain to compress two or three SWs to become one. In syntagmatic blends, most of them are faithful to the prosodic structure of the semantic head.

This study nurtures potentials for further studies, and the nature of the overlapping of similar parts in the formation of blends could be considered in detail with phonetics approaches. This study gave straightforward results of the composition of blends and other linguistic features of the creation of new words.

Table 11 The Classifications of Blends with Examples (adopted from Mattiello) with Some Changes

Types	Sub-types/ Description	Patterns	Examples	Meaning	Sources
Morphotactic	total blend (all SWs are reduced to splinters)	beginning + end	<i>burkini</i> (bur ka + bi kini)	Islamic swimsuit	TS, 30/4/19
		beginning + beginning	<i>adex</i> (ad vertising + ex penditure)	advertise information to estimate expenditure	TS, 12/5/18
		end + end	<i>Netizen</i> (Inter net + citizen)	a habitual user of the Internet	TS, 6/3/18
		beginning/ end intercalated into a splinter	<i>chortle</i> (chuckle + snort)	a noisy, gleeful laugh	NST, 14/1/18
	partial blend (only one SW is reduced to a splinter)	word + splinter	<i>guesstimate</i> (guess estimate)	an estimate based on guess and calculation	TS, 2/6/18
		splinter + word	<i>Insta-story</i> (Insta gram + story)	information uploaded in Instagram	NST, 15/8/18
		full word intercalated into a discontinuous splinter	<i>sexting</i> (sex + texting)	sending, receiving or forwarding sexually explicit messages or images	TS, 5/3/18
		number intercalated into a discontinues splinter	<i>lon999evity</i> (longevity + 999)	rebate of RM999 given by Honda as a reward for CNY	TS, 7/2/19
Morphological and graphic	overlapping blend (the SWs overlap graphically or phonologically)	phonology (sound) + graphic (letter) overlap with no shortening	<i>sextortion</i> (sex + extortion)	blackmail by using sexual info or image to extort sexual favours from the victim	TS, 20/8/18
		phonology (sound) + numeric (number) overlap with no shortening	<i>4sure</i> (4, four, + for sure)	without doubt	TS, 23/2/19
		phonology + graphic overlap with shortening	<i>mocktail</i> (mock cocktail)	non-alcoholic drinks consist of a mixture of fruit juices	MM, 8/7/18
		only phonology overlap	<i>slow-Lee</i> (slowly + Lee Chong Wei)	Lee Chong Wei slowly started on his training	NST, 1/1/19
		only graphic overlap	<i>smog</i> (sm oke + og)	fog or haze intensified by smoke	TS, 29/8/18
	non-overlapping (the SWs do not overlap)		<i>fanzine</i> (fan + magazine)	a magazine for fans	MM, 9/3/18

Table 11 The Classifications of Blends with Examples (adopted from Mattiello) with Some Changes (Cont.)

Types	Sub-types/ Description		Patterns	Examples	Meaning	Sources
Morphosemantic	attributive blend/ syntagmatic origin blend	the SW1 is modifier and SW2 is head (modifier + head)	right-headed blend	<i>egg-cident</i> (egg + accident), accident is the head	an accident of lorry which filled with eggs	TS, 3/4/18
		the SW1 is head, and SW2 is a modifier (head + modifier)	left-headed blend	<i>screamboat</i> (scream + steamboat), scream is the head	a pregnant woman screams when she found a rat in the steamboat	TS, 5/9/18
	coordinative blend/ origin blend (both SWs are head)	paradigmatic head + head	<i>pineberry</i> (pineapple + straw berry), both SWs are heads	hybrid of pineapple and strawberry	TS, 8/7/18	

REFERENCES

- Adams, V. (1973). *An Introduction to Modern English Word-formation*. London: Longman.
- Algeo, J. (1977). Blends, a Structural and Systemic View. *American Speech*, 52, 1-2, pp. 47-64.
- Bauer, L. (1983). *English Word-formation*. Cambridge: Cambridge University Press.
- Bauer, L. (2006). Compounds and Minor Word-formation Types. *The Handbook of English Linguistics*, pp. 483-506. Oxford: Blackwell.
- Bat-el Outi. (2006). Blend. *Encyclopedia of Language and Linguistics*, Second Edition, Volume 2, 66-70. Oxford: Elsevier.
- Bauer, L. (2012). Blends: Core and Periphery. *Cross-Disciplinary Perspectives on Lexical Blending*, pp. 11-22. Doi: 10.1515/9783110289572.11
- Beliaeva, N. (2014). A Study of English Blends: From Structure to Meaning and Back Again. *Word Structure*, 11, 1, pp. 29-54.
- Bell, J. (2005). *Doing your Research Project: A Guide for First-time Researchers in Education and Social Science*. Fourth Edition. Buckingham: Oxford University Press.
- Benczes, R. (2006). *Creative Compounding in English: The Semantics of Metaphorical and Metonymical Noun-Noun Combinations*. Amsterdam and Philadelphia: John Benjamins Publishing.
- Berman, J. M. (1961). Contribution on Blending. *Zeitschrift für Anglistik und Amerikanistik*, 9, pp. 287-281.
- Böhmerová, A. (2010). *Blending as Lexical Amalgamation and its Onomatological and Lexicographical Status in English and Slovak*. Bratislava: ŠEVT.
- Cannon, G. (1986). Blends in English Word-formation. *Linguistics*, 24, pp. 725-753.
- Connolly, P. (2013). The innovation and adoption of English lexical blends. *Journa LIPP* 2, pp. 1-14.
- Cook, P. & Stevenson, S. (2010). *Automatically Identifying the Source Words of Lexical Blends in English*. University of Toronto, Canada.
- Danks, D. (2003). Separating Blends: A Formal Investigation of the Blending Process in English and its Relationship to Associated Word-formation Processes. Unpublished Thesis. University of Liverpool.
- David, L., F. (2013). *Analogy and morphology in Change*. Edinburgh: Edinburgh University Press.
- Downing, P. A. (1977). On the Creation and Use of English Compound Nouns. *Language*, 53, pp. 810-842.
- Enarsson, A. (2006). New Blends in the English Language, Karlstads Universitet. [Online] <http://www.diva-portal.org/smash/get/diva2:6368/FULLTEXT01.pdf>
- Fandrych, I. (2008). Pagad, Chillax, and Jozi: A Multi-level Approach to Acronyms, Blends, and Clippings. *Nawa Journal of Language and Communication*, 2, 2, pp. 71-88.

- Gries, S. Th. (2004). Shouldn't It Be Breakfunch? A Quantitative Analysis of Blend Structure in English. *Linguistics*, 42, 3, pp. 639-667.
- Gries, S. Th. (2006). Cognitive Determinants of Subtractive Word-formation Processes: A Corpus-based Perspective. *Linguistics*, 17, 4, pp. 535-558.
- Gries, S. Th. (2012). Quantitative Corpus Data on Blend Formation: Psycho- and Cognitive Linguistic Perspectives, pp. 145-167.
- Hadžiahmetović-Jurida, S. (2006) On Blending and Clipping in English. *Pedagoškog Fakulteta U Zenici*, p. 279.
- Hosseinzadeh, N. M. (2014). New Blends in the English Language. *International Journal of English Language and Linguistics Research*, 2(2), pp. 15 – 26.
- Katamba, F. (1994). *English Words*. London: Routledge
- Kelly, M. H. (1998). To 'brunch' or to 'brench': Some Aspects of Blend Structure. *Linguistics*, 36, 3, pp. 579-590.
- Kemmer, S. (2003). Schemas and Lexical Blends. *Motivation in Language: Studies in honor of Günter Radden*, Hubert Cuyckens, Thomas Berg, René Dirven & Klaus-Uwe Pantherdoi (eds). Amsterdam: John Benjamins Publishing Company, pp. 69-97, Doi:10.1075/cilt.243.08kem
- Kreidler, C. W. (1994). *Word-formation: Shortening*. Volume 9, 5029-5031.
- Kubozono, H. (1990). Phonological Constraints on Blending in English as a Case for Phonology-Morphology Interface. *Yearbook of Morphology*, 3, pp. 1-20.
- Lehrer, A. (1996). Identifying and Interpreting Blends: An Experimental Approach. *Cognitive Linguistics*, 7(4), pp. 359-390.
- Lehrer, A. (2003). Understanding Trendy Neologisms. *Italian Journal of Linguistics/Rivista di Linguistica*, 15(2), pp. 369-382.
- Lehrer, A. (2007). Blendalicious. *Lexical Creativity, Texts, and Contexts*, Judith Munat (ed). Amsterdam: John Benjamins Publishing Company, pp. 115-133.
- Mattiello, E. (2013). Extra-grammatical Morphology in English. Abbreviations, Blends, Reduplicative, and Related Phenomena. Berlin/Boston: Mouton de Gruyter.
- Mostafa, M. (2013). Trendy Blends: A New Addition to English Lexicon. *International Journal of Language and Linguistics*. 1, 4, pp. 147-154. Doi: 10.11648/j.ijll.20130104.18.
- Plag, I. (2003). *Word-formation in English*. London: Cambridge University Press.
- Quinion, M. (1996). Through the Blender. <http://www.worldwidewords.org/articles/blend.htm>
- Quinion, M. (2014). Worldwide worlds; investigating the English language across the globe. Retrieved from <http://www.worldwidewords.org/qa/qa-abr1.htm>.
- Reah, D. (1998). *The Language of Newspapers*. London: Psychology Press.
- Renner, V. (2008). On the Semantics of English Coordinate Compounds. *English Studies*.
- Rua, L. P. (2004). The Categorial Continuum of English Blends. *English Studies*, 86 (1), pp. 63-76.
- Saussure, F. (1974). Course in General Linguistics. In Gottdiener, M., Boklund-Lagopoulou, K. & Lagopoulos, A.P. (2003). Semiotics. London: Sage Publications.
- Sarantakos, S. (2005). Social Research. Third Edition, Palgrave Mac-Millan, New York. Saxena, S. (2006). Headline Writing. Sage Publications, London.
- Silverman, D. (2004). Qualitative Research Theory, Method, and Practice. London Sage Publications.
- Stephanie, E. (2015). Red Media, Blue Media, and Purple Media: News Repertoires in the Colorful Media Landscape. <https://doi.org/10.1080/08838151.2014.998220>
- Warren, B. (1990). The Importance of Combining Form. *Contemporary Morphology*. Berlin: Mouton de Gruyter, pp. 111-132.