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AN ANALYSIS OF BLENDS IN THE MANHATTAN FISH MARKET ADVERTISEMENTS

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ABSTRACT

Blending presents unique and unusual attractive words in mass media because of its creativity (Beliaeva, 2019). The study aims to: 1) identify types of blends, 2) investigate the semantic relationships of blends, and 3) examine the contribution of splinters in the formation of blends in The Manhattan Fish Market advertisements. Mattiello (2013, 2017) comprehensively classified blends into morphotactic (total and partial), morphological and graphic (overlapping and non-overlapping), and morphosemantic (attributive and coordinative). This study uses Bauer's (2006, 2012) model to study the semantic relationship between paradigmatic and syntagmatic based on the headedness and meanings of the blend. The Manhattan Fish Market (MFM) contributes many blends inspired by other splinters (e.g., sea-, -licious, -tastic). This study analyses 142 blends to classify the syntactic and semantic categories using a descriptive qualitative research design. The findings show that MFM uses overlapping blends and syntagmatic blends to attract readers. The paradigmatic blends share the same lexical class, while syntagmatic blends share different lexical categories. The subtypes of syntagmatic blends are right-headed (modifier + head) and left-headed (head + modifier). The findings help identify the semantic relations based on the headedness in blends and the contribution of splinters in the formation of blends. The paper concludes that headedness determines the semantic types and function of blends.

Keywords: *blends, Manhattan Fish Market, headedness, syntagmatic, paradigmatic, splinter*

INTRODUCTION

Background of The Study

Advertising is a form of communication to persuade listeners, viewers, readers, or listeners to take specific measures related to products, ideas, or services. Advertising aims to spread public awareness and persuasive advertising (Stebbing & Bini, 2004, p.18). Publicity advertisements provide information about health or safety or decisions made by the government in community plans. Persuasive advertisements are to convince people to buy products or services. The language used in advertisements is very significant to promote their products so that the reader can recognise and remember the product. This paper focuses on blends in the Manhattan Fish Market (MFM) advertisements (Figures 1 and 2).

Blending reaches popularity due to the increasing impact of advertising and its creativeness (Somanova, 2017). According to Frank (2008), blends play essential roles in many situations, such as cartoons, jokes, poems, or advertisements. Blending is an effective form of the word-formation process to convey information and attract people's attention to ideas or products. Gries (2004b, 2004c, 2006) defines blends as combining two or more SWs into one, involving at least one of the parts of the phonological and/or graphic material reduce (1f), while the two SWs undergo partial dropping. The coinage of blends by phonemes overlapping has phonological similarity (1d).

The blend composition combines two or more words as source words (SWs) and has a specific meaning (Table 1). Typically, the formation of a blend is by

clipping two or more SWs, and Kreidler (1994, p.5029f) terms blends as syntagmatic or paradigmatic. The syntagmatic relationship denotes positioning, and the paradigmatic relationship represents the substitution of the SWs. The classification of blends is according to a semantic criterion, distinguishing the coordinate type (e.g., *brunch* is both meals; breakfast and lunch) from the '*headed*' or attributive type (e.g., motor + hotel = *motel*, is a type of hotel). The two SWs are the segment structure of '*brunch*', and its word length and stress patterns (prosodic characteristics) are usually similar to one of the SWs, which refers to the '*head*' of the blend (Gries, 2004a; Bat-el, 2006). For instance, *shrimp-licious* is 'deliciously cooked shrimp' where SW1 performs as the head and the SW2 works as a modifier; therefore, SW1 carries a higher semantic weight than the SW2.

In some cases, a whole word combines with a splinter, which is part of another SW (1d). Berman (1961) introduces the term splinter as a part of an SW (e.g., *sea-*, and *-licious*). In a blend, combining a splinter and a whole word (1c) happens where the SWs undergo a shortening process to form a splinter and the rest of the SWs intact as a whole word. Blends are an amalgamation of an SW and part of another SW or parts of two or more SWs (Lehrer, 2007, p.116). This study uses the term splinter to refer to each part of the word. Bauer (2006, p.503) states splinters are not full words and not bound morphemes (Beliaeva, 2014a, p.49-50).

Algeo (1977, p.49-61) classifies blends into structural categories (dealing with the formation of blends) and systemic categories (dealing with the relationship of

Table 1 Examples of blends with source words (SWs) and semantic types

Blends		Source word (SWs)	Sematic Types
a.	*clam-ing*	claming + clam	syntagmatic
b.	*high tea-licious*	high + tea + delicious	syntagmatic
c.	*Lob-Star*	Lobstar + Star	syntagmatic
d.	*sea-mazing*	seafood + amazing	syntagmatic
e.	*see food*	see + seafood	syntagmatic
f.	*shrimp-licious*	shrimp + delicious	syntagmatic
g.	*sea-lebration*	seafood + celebration	syntagmatic
h.	*sea-weet*	seafood + sweet	syntagmatic
i.	*tartar-hu*	tartar + tak tahu	syntagmatic
j.	*yummilicious*	yummy + delicious	paradigmatic



Figure 1 The MFM Advertisement

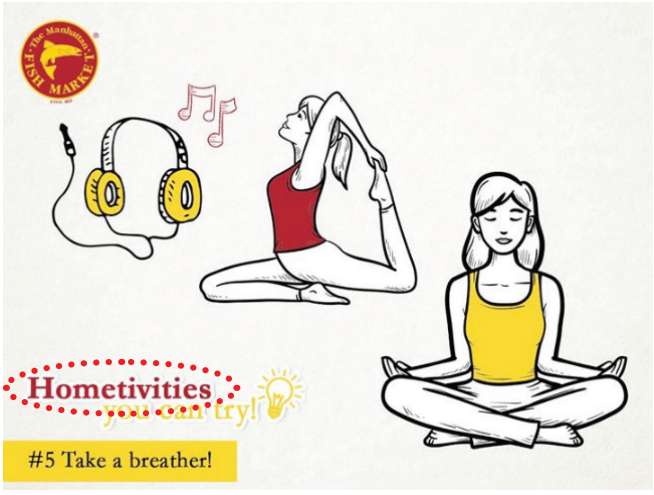

Figure 2 The MFM Advertisement

the SWs). The structural categories consist of blends with overlapping (1c), blends with clipping (1g), clipping at morpheme boundaries (1a), blends with clipping and overlapping (1e). According to Lehrer (2003), it will be straightforward to determine the SWs of blends if there is a semantic relationship. In the blending, the SWs are semantically identical, replicating a combination of their ideas (1c), although all blends do not show this semantic similarity. The construction of blends reduces the SW (into splinter) and remaining words at a morpheme boundary (Bauer et al., 2019). The morpheme boundary represents by ('+') between the word's morphemes (Kubozono, 1990). Therefore, this study aims to classify, identify, and analyse the blends from the MFM advertisements.

Research Objectives

The objectives of this study are:

1. To classify types of blends found in the Manhattan Fish Market advertisements.
2. To investigate the semantic relationships of blends found in the Manhattan Fish Market advertisements.
3. To analyse the function of splinters in the formation of blends in the Manhattan Fish Market advertisements.

Research Questions

This research will embed two research questions to attain the study's objectives, as shown below:

1. What are the types of blends found in the Manhattan Fish Market advertisements?
2. How to determine the syntagmatic and paradigmatic relationship of blends found in the Manhattan Fish Market advertisements?
3. How splinter inspires the formation of blends in the Manhattan Fish Market advertisements?

LITERATURE REVIEW

Introduction

Advertising itself is communication designed to persuade someone to participate in something (Kenechukwu et al., 2013). Producers use advertisements to promote their products so that consumers can accept them. Advertising is significant for conveying information; if advertisers use provocative language in advertisements, people will know the info. Advertisers try to make the language as appealing as possible to reach the goal itself, meaning and curiosity about the invitation itself, and it must be persuasive to them. English advertising has become an essential tool to convey ideas through its language features.

Advertising infringes upon the rules of standard language and language use (Chugh and Sharma, 2012). At each level, the language has a certain level of creativity and continues to expand and change. Advertisers attempt to deal with performance problems by trying new creative methods. There are several studies in Western culture to determine the characteristics of the advertising language but seldom touches Asian culture (Wong, 2017). Language represents communication means, and it is so effective in every human activity, especially in the advertisement. Language has magical energy that will hypnotise the audience if it strings up nicely (Widyahening and Hum, 2015). So, language use in advertising is essential, and MFM uses it to reach customers in many countries. This study uses the MFM advertisements from several countries worldwide to explore its language, morphology, and semantic elements.

Blends in Advertisements

There are many entertainment options such as television channels, radio channels, newspapers and magazines, and websites in this digital era. Advertisers use every penny promoting products to the right customers, which is challenging. Advertisers are mindful to ensure that they target the right audience, relevance, and coverage of advertising maps and target audiences (Camilleri, 2018). This effort improves the advertisement's effectiveness, but placements in the correct position do not assure several things. First, the target audience may be overseeing the promotions. The customers may change television and radio channels, while the advertisements are not attractive for media such as newspapers and magazines. Second, the products are unconvincing the audience to purchase the product or service.

Blending in advertising can overcome these issues where the customers can notice the advertisements and considers purchasing the product. An advertisement can look attractive if related to the customer's action and situation. According to Camilleri (2018), there

are five categories of marketing segmentation: demographic, geographic, psychographic, behaviour, and product-related. There are a few specifications to coin a blend word in the advertisement. The blend *should be seasonal* to connect well with the season that the customer is celebrating (Figure 3). It *should be geo-targeted,* fall in line with the region where the customer lives (Figure 4), and *be well-versed when* the message is delivered (Figure 5). The advertisement should also blend well with the content the customer is getting through the medium.

Advertisers need to deliver many variations of advertising to customers to integrate advertising. The central message, slogan, and advertisement have variations of blends by not losing their brand identity. The implementation of blends on any media makes advertising more effective. The monogram helps convey the message to the audience, making them believe that this is the correct product to get at this time. When the right content reaches the right target audience at the right time, it is no longer an annoying advertisement. Still, the customers are waiting for the correct information to make a purchase decision.

Creativity In Blends

The trend of blending has been documented for a long time, going back to the Renaissance (e.g., *niniversity,* resonating university), showing English people start wordplay in the language, including the exploitation of phonological similarity between words (Adams, 1973, p.148). Some blends sound strange because the resonances of those 'new' words are not familiar to the readers. Blending shows an innovative way of creating new words creatively and having their purpose (Harley, 2006, p.101). A few blends become lexical words in English (e.g., *brunch*), advertisers and the media use the technique frequently for coining words precisely because such words are noticeable. Advertisers coin blends to catch customers' eyes or ears and attract their attention to the pitch (Lieber, 2009, p.70).

Blending becomes a tool of entertainment by its creativity (Minkova, 2002, p.14). The *Washington Post Style Invitational* often pits readers against one another in forming the hilarious blend. The challenge is to do it by adding, deleting, or changing only one letter of an existing word (Harley, 2006, p.101). Thus, the construction of blends plays a vital role in its playful language. Blending has excellent word construction and incredible sound combination in mass media and their appearances from a surrounding natural environment as in our daily communication (Minkova, 2002, p.12). Although most word-creation patterns are subject to the usual constraints on sound-sequencing in the language, they are phonetically well-formed (Beliaeva, 2014a). Blending creates a new vocabulary, such as information technology and mass media is an exact medium to expose the trend of blending. Many advertisers and creators coin blends in English advertising, product naming, and playful language (Bauer et al., 2019).

The Classification of Blends

Mattiello (2013, 2017) comprehensively classifies blends based on three perspectives: morphotactic, morphonological, and graphic and morphosemantic (Table 2). In morphotactic type, there are total and partial blends. Both SWs undergo shortening in the total blend, while in the partial blend, only one SW accepts reduction to form a blend. Mattiello (2013) sorts overlapping and non-overlapping blends into morphonological and graphically type. There are overlapping graphemes or phonemes



Figure 3 MFM Ads



Figure 4 MFM Ads



Figure 5 MFM Ads

Table 2 Types and examples of English blends (revised from Mattiello, 2013)

Types	Descriptions	Patterns	Examples
Total Blends	all SWs are reduced to splinters	beginning + end	*ginormous* ← gigantic + enormous
		beginning + beginning	*agitprop* ← agitation + propaganda
		end + end	*Bullgarita* ← Red Bull + margarita
		beginning/end intercalated into a splinter	*entreporneur* ← entrepreneur + pronography
Partial Blends	only one SW is reduced to a splinter	word + splinter	*gaydio* ← gay + radio
		splinter + word	*norcoma* ← narcotic + coma
		full word intercalated ito a discontinuous splinter	*ambisextrous* ← ambidextrous + sex
Overlapping Blends	the SW overlap	phonological (sound) + graphic (letter) overlaps with no shortening	*slanguage* ← slang + language
		phonological + graphic overlap with shortening	*californicate* ← California + fornicate
		only phonological overlap	*cartune* ← cartoon + tune
		only graphic overlap	*smog* ← smoke + fog
Non-overlapping	the SW do not overlap		*Calexico* ← Californa + Mexico
Attributive Blends	the SW1 is modifier and SW2 is head	modifier + head	*porta-play* ← portable + player
Coordinative Blends	both SWs are head	head + head	*broccoflower* ← broccoli + cauliflower

of the SWs involved in developing a blend. In the non-overlapping blends, the SWs do not overlap. Attributive and coordinative blends are subtypes of the morphosemantic.

Mattiello (2013) differentiates the semantic relationships between attributive blends and coordinative blends with the placement of headedness of SWs. Bauer (2012) labels attributive blends as syntagmatic origin blends. In syntagmatic origin blends or attributive blends, the SW2 is the head, and the SW1 is the modifier (Bauer, 2012; Mattiello, 2013). The SWs are referents of both SWs, and both SWs are headedness in the paradigmatic or coordinative blends (Bauer, 2012; Mattiello, 2013). In a coordinate blend, the two SWs are syntactically and semantically related. The SWs paradigmatically belong to the same syntactic category, while the SWs are usually co-hyponyms of a general term of synonyms semantically (Mattiello, 2013, p.123-125).

The Paradigmatic Blends and Syntagmatic Blends

There are two semantic types (paradigmatic and syntagmatic) to classify blends (Bauer, 2006, Beliaeva, 2014b). The semantic properties of blends produce a categorisation according to the relationships between their SWs (Kemmer, 2003; Lehrer, 2007; Gries, 2012). The semantic relationship between paradigmatic and syntagmatic components determines the blend's categorisation. The paradigmatic blend or coordinative blend shares the same lexical class as *brunch* = breakfast + lunch, a type of meal. In contrast, the syntagmatic blend or subordinative blend (e.g., *briet* = bridal + diet, a kind of diet) shares a different lexical class. The syntagmatic blend has only one-word arrangement order, determined by a blend's meaning. Bauer (2006) adds that paradigmatic and syntagmatic blend classifications require the origin of its SWs. The SWs with the same meaning are paradigmatic blends. One SW carries the headedness, and another SW is a modifier in a syntagmatic blend. In the paradigmatic blend, the SWs share a paradigmatic relationship. In the syntagmatic blend, the SWs share a syntagmatic relationship (Moehkardi, 2019). The meaning of a syntagmatic blend depends on the understanding of the headedness. Kjellander (2015) states the order of SWs set on the order of syntagmatic blends' elements because of the syntactic figure.

Conceptual Blending

Conceptual blending (CB) is a set of cognitive operations to combine (or blend) words, images, and ideas in a mental space network to create meaning. Fauconnier and Turner (2002) define it as a profound cognitive activity to make a new meaning. According to Murphy and Koskela (2010), CB is a structure in selecting conceptual components and applying the conceptual integration network's theoretical idea. CB happens at the moment of perception and created new meanings out of existing ways of thinking. Blend words aid consumers in making sense of advertisements (Joy et al., 2009). CB is one of the simplest ways to design new concepts by blending two ideas. For instance, *glamping* (glamour + camping) contradicts both notions.

Conceptual Blending in Advertising

The prime drive of advertising is to convince clients to purchase products. The contemporary industrial society understands that advertising is to sell products. The conative components such as '*buy our products* or '*we recommend that*' are realised by default after the advertisement is recognised (Cook, 2001, p. 172). Advertisers encounter space and time restrictions in advertising methods to make their advertisements valuable and attractive in the highly competitive advertising world. Many advertisers use creativity to attract consumers and have a strong understanding of persuading them to act. A complete analysis of advertisements using CB theory describes the text's meaning and image advertisements.



Figure 6 Raiffeisen Bank advertisement (revised from Džanić and Žerić, 2016)

The advertisement forms a single-scope network of Raiffeisen bank (Figure 6). The first input space involves Darwin's knowledge of evolution. The theory projects that all species evolve from simple life forms, which gradually change with geological time. The central idea of the theory is to eliminate inferior species through natural selection evolution gradually. The second input space (Raiffeisen lease) is a financial agreement of charges for an individual or corporation for using a vehicle for a specific time. The relationship of the two different processes to the two inputs' mental space and reflect the salient aspects of each approach: the selection process, membership chains with different complexity. There is a simple form in the begging position and a complex structure at the end of the chain.

Blending balances two input spaces and expands selectively into the blended space from these two

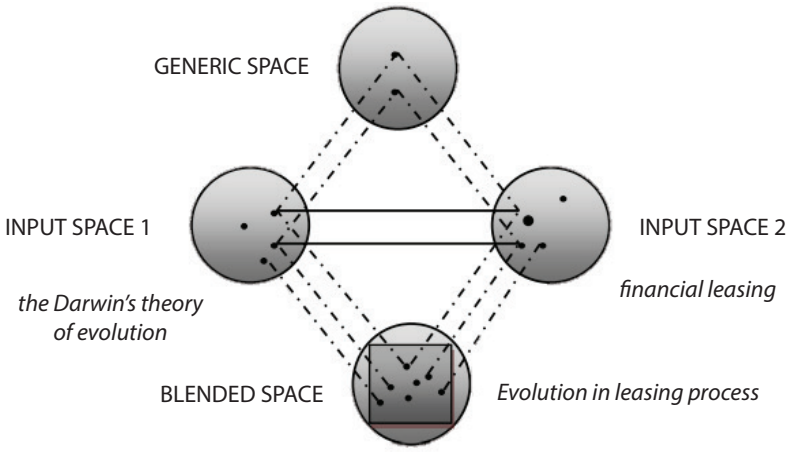

Figure 7 The conceptual integration network for Raiffeisen Bank advertisement

inputs (Figure 7). The blend inherits the first input space's framework structure since the blending of financial leasing shows an evolutionary process. This particular sport's slogan is '*rental evolution*,' which plays an essential role in upgrading small vehicles such as Vespa to large buses. The analogous vertical relationship connects the input space, and the graphical representation shows that using the bank's financial lease is similar to evolution. The first motor vehicle production is the small Vespa. Instead, the last one on this route is a large bus, just like the conceptualisation of Darwin's theory of evolution (1859). There have been the smallest, simplest creatures at the commencement of the chain for a long time, replace by superior species. A blending process is an excellent tool for compressing solid relationships. The phase of evolution that takes centuries is crushed in a short time, necessary to select an appropriate leasing choice, the critical consideration is compressed (Džanić and Žerić, 2016).

METHODOLOGY

Research Design

This paper uses a descriptive qualitative method to achieve the goals and motivations of the study. It is a suitable method to provide overall and subjective results because the research investigates words. Zohrabi (2013) states qualitative research is a form of social action that stresses the way people interpret and make sense of their experiences to understand the social reality of individuals. It uses interviews, diaries, journals, observations, involvements, and open-ended questionnaires to obtain, analyse, and interpret the data content analysis of visual and textual materials and oral history. The data can be in the form of images, objects, or videos in the empirical approach. The researchers need to observe and analyse; hence the results must be in a descriptive form. Qualitative results will be descriptive rather than predictive (Booker, 2017). It enables the researchers to build or support theories. In such a situation, the qualitative research method helps to conclude the aims of the study. Nowadays, advertising penetrates every nook and corner of one's life. Advertising not only offers information but also has a vital element of persuasion. The researchers use MFM advertisements to unveil advertising mechanisms: the linguistic dimension of the message, wordplay, image, the process of blending.

Samples

The researchers extract the samples from the MFM advertisements from thirteen countries: Malaysia, Singapore, Bangladesh, Brunei, Jordan, Myanmar, Maldives, Oman, Qatar, Sri Lanka, Japan, Thailand, and UAE. This study analyses 142 samples of blends from many countries to study the classification, semantic, language use, and style in blending advertisements. The MFM publishes its promotions on websites and social media with sufficient information about the products and services. The data collection process covers those advertisements from their respective official Facebook and websites. The promotions consist of product details and some catchy words. The study focuses only on blends in the advertisements; therefore, the researchers collect words from the publicity and facts posted on the wall of social media.

The Procedure of The Study

The researchers conduct a library study to gather information about blends and apt concepts for the study. The researchers collect samples from official websites and Facebook. The data collection process uses the purposive sampling method to gather ads containing blends. After viewing the advertisements, the researchers read the descriptions to collect the samples. The researchers record the samples according to their types with the SWs and meanings (Appendix A). To classify the semantic types of blends, the researchers use the definitions and SWs. Tabulation of the samples is according to their syntactic and semantic types in the documentation process (Table 3). The table gives a clear view for the readers to categorise the SWs of the blends. The

Table 3 Table of blends analysis (modified from Bauer, 2006, 2012 and Mattiello, 2013)

New words	Division of the words	SW1	SW2	Meaning	Types of Blends	Semantic Types	Sources
flame-brication	flame + fabrication	**flame**	fa**brication**	restaurant under renovation	partial blend (full word + splinter)	syntagmatic	MFM Singapore

meanings of SWs determine the semantic types of blends; if both of the SWs have similar meanings, it is paradigmatic blends, but the definitions of the SWs in syntagmatic blends are sequential.

FINDINGS AND DISCUSSION

Blends in The MFM Advertisements

Many linguists highlight the presence or absence of phonemes (sound) or graphemic (letter) overlaps of two or more SWs (Algeo, 1997; Kemmer, 2003; Gries, 2004b, 2004c). The current paper encloses the presence and overlapping of numeric (number) in forming blends. Bauer (2006, p. 502-503) states a difference according to their origin in classifying semantic relationships between syntagmatic or paradigmatic. The researchers highlight the meanings of the SWs produce a new concept by blending two or more information. This process ponders the weightage of the headedness to categorise the semantic relationship of blends. This study discusses the structural, semantic, stylistic aspects of blends, conceptual blending, and splinter influenced in coining blends in the MFM advertisements. The researchers demonstrate the new types of blends in the tables (grey colour).

STRUCTURAL ASPECTS OF BLENDS

Morphotactic Blends

The most typical type of blend is morphotactic: total and partial (Table 4). All SWs undergo shortening processes to form splinters in total blends, but only one SW goes through the process in partial blends to create a blend. There are four subcategories in the total morphotactic blends (Table 5). Many linguists indicate that the first category (beginning + end) is the rule to form a blend (e.g., *sea-licious* = seafood + delicious). *Cra-sea* (crab + seafood) is an example of a second sub-type where SWs of both beginnings undergo shortening. Mattiello (2013) mentions that combining both ends of SWs in the fewest ones, where part of one SW replaces a middle portion of another SW (e.g., *Nutri-fishful*). The combination of a complete and reduction of either one of the SWs forms partial blends. There are three subtypes of partial blends; (word + splinter), (splinter + word), and reduction either SW1 or SW2 (word intercalated into a discontinuous splinter), and another SW is intact as a whole word as *ha-happy* (haha + happy).

Table 4 Examples of morphotactic blends

Types of Blends	Examples of Blends
Total	*sea-liciously, sea-lution, sea-tified*
Partial	*Aiyah-olio, fin-credible, fish-tacular*

Morphonological and Graphics Blends

Some linguists claim that no overlap happens between the SWs in blends (Bauer, 2003; Enarsson, 2006). The following findings suggest blends are phonological and/or graphological overlapping. These findings indicate that the integration of advertising language

Table 5 Structural patterns of morphotactic blends (modified from Mattiello, 2013)

Types	Subtypes/ Descriptions	Patterns	Examples
Morphotactic	*total blends (all SWs are reduce to splinters)*	*beginning + end*	*sea-prise, sea-tisfy*
		beginning + beginning	*chee-sea, cra-sea*
		beginning + beginning + end	*COVID-19*
		end + end	–
		beginning/end intercalated into a splinter	*deli-sea-ous, hAPPening, irre-seas-tible, magni-fish-ent, nutri-fishful*
	Partial blends (only one SW is reduced to a splinter)	*word + end*	*squid-licious*
		beginning + word	*sea-worthy*
		word + beginning + end	*finger-lickin-tastic, pasta-sea-licious*
		word + word + end	*high-tea-licious*
		full word intercalated into a discontinuous splinter	*reel-ly*

differs from inclusive language in some ways, including structural complexity. The data shows that most blends emerge due to the combination of the two SWs that overlapped both phonologically and graphologically. The degree of overlap ranges from single components to strings larger than syllables (Table 6). The parts overlap phonologically but not orthographically or vice versa (e.g., *fishy tales* = fishy + fairy tales, *Santa claws* = Santa clause + claws) are less frequent. More importantly, the dominant pattern concerns the overlap of full words (telescope blends), merging the hind part of the SW1 with the forepart of the SW2. Table 7 records a few patterns of overlapping blends using Mattiello's (2013) framework.

All advertisements usually consist of two SWs that seamlessly fuse into one when the whole word overlapped without material loss. This fact shows that semantic transparency plays a vital role in its formation. It appears that advertisers deliberately choose novel blends, which require little recognition in the ads. These blends prove the oppressive nature of visual stimulants on consumer psychology because it is transparent and understandable immediately.

The researchers record infrequent overlapping blends (e.g., *10 you* = RM 10, ten + thank you) in Table 7. Many linguists define blends as a composition of an initial splinter of the SW1 and the final splinter of the SW2 (Beliaeva, 2019; Bauer et al., 2019); the findings propose contradictory with commercial blends. The most typical pattern is an initial splinter and a full word (e.g., *Satur-date*). In some cases, a full word combines with a final splinter, as in *prawn-fection*. The phonemes of both SWs are fully preserved in some blends, but there is a loss of graphemes (e.g., *fla-mazing*).

Table 6 Examples of overlapping blends – phonological or graphic similarity of the SWs

Types of Blends	Examples of Blends
Overlapping	*codfather, sec-ret, lobsterrific, fry-day, together, purr-fect*
Non-overlapping	*islandwide, octo-getti, sea-board*

The above-mentioned typical pattern (initial splinter + final splinter) frequently occurs in the MFM advertisements (e.g., *sea-licious, sea-tastic, sea-esta, sea-sational*). The combinations of a full word and an initial splinter (e.g., *pasta-sea-licious*) are practically fanciful. In contrast, other possibilities, such as the fusion of a final splinter and an initial splinter (*chee-sea*), two initial splinters (*cra-sea*), or two final splinters, remain undeveloped (Mattiello, 2013). However, this study explains the unsolved claims with the findings. Intercalative blends infrequently happen; the SWs are sandwiched within a discontinuous splinter (Jeremic & Josijevic, 2019). Still, the results record some fascinating intercalated blends such as *FriendChips' Day*, *hAPPening,* and *Nutri-fish-ful.* This study documents a rare blend with the combination of a whole word and two splinters (e.g., *pasta-sea-licious* = pasta + seafood + delicious). Kemmer (2003, p.75) states that the morpheme structure of SWs does not play an essential role in the formation of blends. This study proves it is wrong; the morpheme structure of SWs is a significant component to form a blend. Plag (2003, p.123-125) describes two restrictions that specify shortening the part of the original word. First, there will be no cuts in the components of the syllable. The monosyllabic blends take the onset of the first element and the end of the second element. Even polysyllabic blends follow the same pattern, but more components combine to form a blend. The blend materialises with the same number

Table 7 Structural patterns in overlapping blends (modified from Mattiello, 2013)

Types of Blends	Subtypes/ Descriptions	Patterns	Examples
Morphonoloical and Graphic	overlapping blends (SWs overlap phonologically or graphically)	phonological + graphical overlap with no shortening	*fin-al, lobsterrific, lobster-rific, rooster-rific*
		phonological + graphical overlap with shortening	*mocktail, sea-perb, sea-sonal*
		phonology + numeric overlap with no shortening	*10 you*
		only phonological overlap	*oohsome, reel-ly, purr-fect*
		only graphical overlap	*Satur-date*
	non-overlapping blends (SWs do not overlap)		*islandwide, octo-getti, sea-board*

Table 8 Structural patterns and examples of non-overlapping blends

Types of Blends	Examples of Blends
Full word + final splinter	*twosome, fryday, prawn-gasmic*
Initial splinter + full word	*sea-worthy*
Initial splinter + final splinter	*sea-cret, sea-weet, sea-perb*
Full word + thematic vowel + final splinter	*shrimp-a-licious*

of syllables and has the same number of syllables as the SWs. If words with different syllables are combined, the blends usually have the same number of syllables as the SW2 element. Non-overlapping blends show a narrower choice of structural patterns (Table 8).

The non-overlapping blends are the most common pattern involved in the fusion of a full word and a final splinter (Table 8). The combinations of an initial splinter and a whole word are less frequent. The same goes for the merging of an initial and a final splinter. The analysis also records a single occurrence of a full word with a thematic vowel -a- and a final splinter (*shrimp-a-licious*). These findings demonstrate that the whole word overlap gain popularity as in advertising compared with other relevant data sets about blends in advertisements. The hyphenated blends are quite common in advertising. Blends with hyphens and thematic vowels are quite famous and show the separation of two SWs combined in blends. The hyphenation increases with blending becoming common in advertising. Blends in advertising are perhaps most easily noticeable in many advertisements, such as Nestlé's products (e.g., *aromalicious, Nescafé, Nespresso*), the mark of their identity quality, and goodwill. Almost all blends are clipped form in the sinistral position in the advertisements.

Semantic Aspects of Blends

Morphosemantic Blends

Syntagmatic blends are sub-classified into right-headed and left-headed. The SWs play their roles as head and modifiers placed under the right-headed (modifier + head) or left-headed (head + modifier). The SW that acts as the head explains the new blend's main idea, whereas the other SW works as the modifier. *Bellicious* (belly + delicious) is a syntagmatic blend because SW2 acts as head and SW1 as a modifier, which denotes the tasty food for the tummy. In *yummilicious* (yummy + delicious), both SWs function as heads producing a paradigmatic blend to indicate a tasty meal. Atypical cases (e.g., *Satur-date* = Saturday + date) are formed by involving both syntagmatic and paradigmatic combinations, and the word *date* prejudice its formation. The SWs determine the type of semantic properties of blends.

Most of the syntagmatic blends are endocentric, in which either of the SWs acts as the head. The SWs either endocentric or exocentric in their semantic relationship. The presence of a semantic head is the principal distinction between endocentric and exocentric. In the endocentric blends, one of the SWs functions as a modifier and the other as a semantic head. There are more popular endocentric blends than exocentric ones. Most semantic heads occupy the right side, namely right-headed, in English blends, which plays a vital role in deciding the word order of the two SWs in a blend. In blends, the head of the SWs figures out the definition of a blend. For example, *sea-lebration* (seafood + celebration, SW2 is the head), which means a celebration with seafood is a right-headed blend. On the contrary, *Nutri-fishful* (nutriful + fish, SW1 is the head) is left-headed blends denoting the nutritional value. Most of the blends are syntagmatic because either one of the SWs functions as head and modifier. In addition, most paradigmatic blends are endocentric. Both SWs are headed and share the same lexical class. In blends, the phonological unification between two SWs is deliberately taken into account by the makers. Therefore, creators often coin syntagmatic blends in which either of the SWs acts as the head. The makers intentionally place SWs of similar semantic status in the development of paradigmatic blends; both SWs contribute equally to the sense of the final blend (e.g.,

Table 9 Morphosemantic types with examples

Types of Blends	Examples of Blends
Paradigmatic blends	*yummilicious*
Syntagmatic blends	*bellicious*

Table 10 The semantic types of blends (modified from Mattiello, 2013)

Types of Blends	Subtypes/Descriptions		Patterns	Examples
Morphosemantic	syntagmatic blends (either one of the SW is the head and modifier)	the SW1 is the modifier, and SW2 is the head (modifier + head)	right-headed	*sea-esta* (seafood + fiesta), SW2 is the head
		the SW1 is the head, and SW2 is the modifier (head + modifier)	left-headed	*fish-tacular* (fish + spactacular), SW1 is the head
	paradigmatic blends (both SWs are head)		head + head	*yummilicious* (yummy + delicious)

yummilicious). The blending process distinctly meets all of these criteria, giving advertising designers the rare chance to exploit full words. Besides acting as attention-grabbers, the study maintains that the innovation and ingenuity of the creators coining blends in advertising (Bauer et al., 2019).

Stylistic Aspects of Blends

Advertising brings creativity in word-formation as highly artificial forms of designation for commercial purposes. Many blends in the advertisements show the brilliance, novelty, and attractiveness of jokey names. Some of them make use of homophones such as *sea-cret, sea-lection, and tankful*. Many more craftily merge similar-sounding words such as *codfather, fin-tastic*. The analysis finds the usage of descriptive words with important meanings in the Malay or Chinese language. The study also records the non-standard spelling and local words to form blends (e.g., *Aiyah Olio, Huat-tastic, Lob-Xi Fatt Cai, oohsome, tartar-hu*). As shown in Figure 8, the advertiser uses the word 'fish' differently to deliver the art of blending in MFM ads.

Conceptual Blending in MFM Advertisements

CB is a set of cognitive operations used to blend words, images, and ideas in a mental space network to create a new meaning and make sense of the concept.

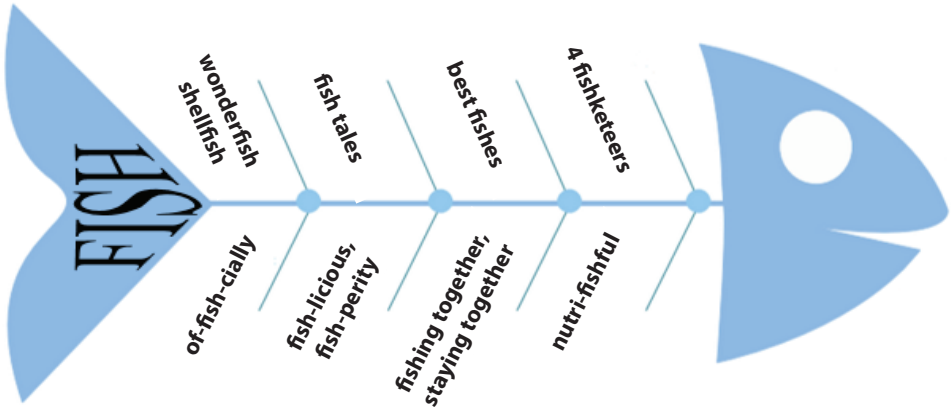

Figure 8 The examples of stylistic blending processes (fish)

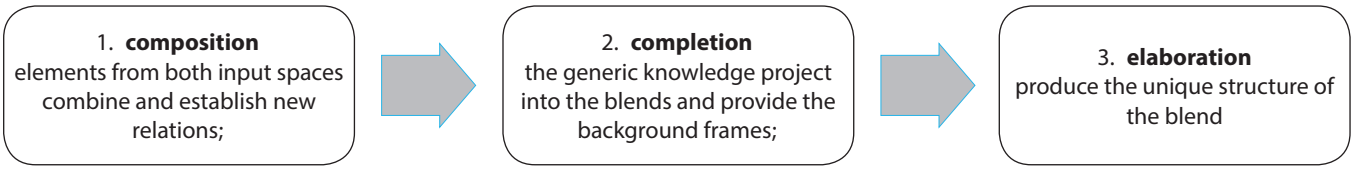

Figure 9 Process of generating a blend



Figure 10 MFM advertisement

Blending is a stylish way for creative word-formation processes. It demonstrates the close connection between language and cognition. Blends help to convey a message and attract attention and curiosity towards an idea or a product. There are three general steps to generating: composition, completion, and elaboration (Figure 9).

It illustrates that any space in the integration network can undergo modification. In a backward projection, the blend alters the input spaces by projecting back into them. However, blends become conventionalise within a speech or cultural community. The is no language restriction in blending; it is prevalent in visual representation as cartoons and advertisements. Conceptual blending aids advertisements by blending texts, images, digital media, and interactive elements. The following example (Figure 10) is the MFM advertisement that demonstrates a blend of *Santa claws* (Santa Claus + claws). The combination of two SWs (language) and two ideas (cognitive) formed a blend (composition). The new blend has a new meaning. *Santa claws* with the image of claws handed Santa Claus convey lobster dishes during Christmas in MFM outlets (completion). Figure 10 is promoting a lobster dish from MFM. The phonological overlapping occurs by substituting 'claus' with 'claws' since both sound and syllables match the blend (elaboration).

Splinters in Blends

Bauer (2006) and Bauer et al. (2019) mention that splinters are parts of SWs in the blends which belong to paradigmatic morphology. Splinters also have some significance and similarity in creating novel words with a specific new meaning. Combining two parts of the splinter (e.g., *sea-lebrate* = seafood + celebrate) can form a blend. Only one part is a splinter, and the other part is a full word (e.g., *fish-tacular* = fish + spectacular and *wonderfish* = wonderful + fish). When one component repeats and the substitution of the word creates punning effects as in *Vitamin Sea* resounding Vitamin C or *sea-cret*, resounding secret. Some examples of splinters related to food and beverages include *-tarian* (from vegetarian, as in the coinages *dessertarian*) and *-holic* (e.g., *foodaholic*) from an alcoholic. The creators commonly use the splinter (*-licious*, from delicious) in coining blends to describe the deliciousness of a dish (Table 10) which motivates other related blends such as *beaulicious* and *bootylicious*.

In blends, the groups that involve a recurring SW, usually the SW2, cause difficulty—for instance, using a splinter from *awesome* to form blends such as *clawsome* and *twosome*. The popularity of Frankenwords polishes the use of splinter in the formation of blends. Thus, blends are a significant source of forming new splinters (Bauer et al., 2019). As a rule, blends combine two SWs, but sometimes they can comprise three SWs (e.g., *pasta-sea-licious*). In some cases, the coining of blends is to name new hybrids to give more emotive connotations and expressions to the idea they denote. In the composition of blends, the creators use semantic and phonetic similarities to ensure the SWs remain recognisable. This paper displays two main classifications of splinters: initial splinters and final splinters (Table 11). Although splinter is a residue of SWs, it keeps inspiring the formation of blends. Sometimes, the coining of other blends uses trendy splinters. In the MFM advertisements, the splinter *-licious* is very accessible and is the most common splinter to coin blends (e.g., *chicki-licious, cookie-licious, sea-licious, tea-licious, yummilicious*). This trend continues when another splinter takes a turn in the formation of blends (e.g., *sea-*). Splinters are also playing a significant role in the construction of blends to reach readers easily.

Difficulty in figuring out the original SWs of a new word among readers can lead to diverse interpretations that may be context-dependent; the process of determining the meanings of a blend begins with identifying the two SWs. Many blends in English

Table 11 The splinters and examples

Splinters	Examples
Initial Splinters	
lob-	*Lob-Xi Fatt Cai, Lob-Star, lob-session*
sea-	*sea-board, sea-cret, sea-esta, sea-fection, sea-freshing, sea-lebrate, sea-it, sea-lection, sea-le, brity, sea-licious, sea-lightful, sea-lution, sea-mazing, sea-mazingly, sea-nfully, sea-soned, sea-riffic, sea-perb, sea-pecial, sea-pecially, sea-riously, sea-plendid, sea-prise, sea-sational, sea-tastic, sea-tisfy, sea-tified, sea-weed, sea-world, sea-worthy, sea you, sea-ing*
Satur-	*Satur-date, Satur-YAY*
Final Splinters	
-licious	*bellicious, cheesy-licious, chicki-licious, cookie-licious, crab-licious, fish-licious, pastalicious, sea-licious, sea-liciously, sea-liciousness, shrimp-a-licious, shrimp-licious, squid-licious, tea-licious, yummilicious*
-tastic	*chickentastic, crab-tastic, fin-tastic, fishtastic, fri-tastic, huat-tastic, sea-tastic, shrimp-tastic*
-day	*fry-day, funday*
-mazing	*Ema-zzzing, fla-mazing, sea-mazing*
-some	*flavoursome, oohsome, twosome*
-rific	*lobsterrific, lobster-rific, oyster-rific, rooster-rific, sea-rific*
-fection	*prawn-fection, sea-fection*
-prise	*sea-prise, soup-prise*

continue to form slang or informal or colloquial words, but some blends have different functions in their daily use. The regional blends are only familiar to the native readers; its meaning is their dependence on the SWs. Furthermore, it is not easy to decode these words without further explanations in editions. The advertisers give descriptions before advertising the newly coined blends for readers to understand the meaning.

Most importantly is to fill in a linguistic gap that supplies names for new ideas. Finally, blends draw the reader's attention resulting in the relatively high usage of blends in advertisements. Splinters contribute to the entire meaning of the SWs to the new word mixtures of blends (Bauer et al., 2019). The splinters combine with eccentric blending methods result in innovative and unusual new words that are often funny, and attention-catching qualities enrich advertising and journalism.

CONCLUSION

The researchers successfully investigated and explored blends in the MFM to achieve the aims of the study. The formation of blends is predictable to a large extent. Moreover, it gives rise to productive composition where splinters inspire the creation of other blends. However, not all blends demonstrate such potential, and factors that can influence the productivity of blend splinters are worth investigating (Bauer et al., 2019). This paper argues that blending can drive by either factor enhancing the playful character of the formation. Similarly, this study gathers many splinters subject to food and beverages to inspire other blends in advertising. Many blends use the splinters such as *sea-*, and *-licious* in the MFM advertising to promote the food and beverages.

The researchers use Mattiello's (2013, 2017) model to categorise three types of blends morphotactic (total and partial), morphonological and graphic (overlapping and non-overlapping), and morphosemantic (attributive and coordinative). In the classification of the total blend, the data seems to combine with the initial splinter SW1 and final splinter of SW2 with a new finding (Table 5). There are two blends with Malaysian noun SW in this subcategory in each, 'huat' the SW1 of *Huat-tastic* and 'tak tahu' the SW2 of *tartar-hu*. This different order of Malaysian word combinations seems intentional: fantastic with 'huat' (prosperity) and tartar with 'tak tahu' (don't know). Another subcategory is either the initial or the end of the splinter is embedded in a discontinuous splinter. It is notable that more blends whose SW1 are

intact and combine splinter of SW2 (e.g., *fish-licious*) in partial blends. In morphotactic, splinters play a vital role to coin prototypes of blends (Table 11). In morphonological and graphical formation, there are many phonological overlapping blends. The finds a new overlapping blend with numeric (e.g., *10 you*). The researchers give a systematic categorisation of the non-overlapping blend (Table 8). Although this type is noticeable, there is no proper categorisation for the combination of full word + thematic vowel + final splinter (e.g., *shrimp-a-licious*).

There are graphically and phonologically overlapping blends with no shortening and that with shortening. The components overlap happens from a single phoneme to a syllable. There is a blend with alphabetical order as *ABCDEFish* and abbreviations that turn into acronyms in the blends: *COVID-19*. Phonological, but not orthographical, overlap also occurs, especially in syllables whose English and Malaysian sounds are similar; for example, /aiyah/ and /aglio/. Therefore, the phonological overlap is possible. Other than that, many phonological overlapping blends occur in advertising (e.g., *twogether*, /two - tu:/ and /to - tə/). Morphosemantically, attributive blends, or syntagmatic are more frequent than the coordinative or paradigmatic ones. Although understandably, there are more right-headed blends, some left-headed blends are in the MFM advertisements. The semantic relations of these right-headed blends are endocentric. There are more popular endocentric blends than exocentric ones. The coordinate blends whose SWs are equal in importance as heads are also endocentric.

This paper gathers blends from different countries which use foreign languages as well. However, the advertisers and creators of the MFM set English as the standard language to promote their products. There is a colloquial language in coining blends to reach the attention of their region customers. The Malay language is the national language of Malaysia; the creator uses English with the Malay and other local languages in the blending of words (e.g., *tartar-hu* = tartar + tak tahu, meaning don't know). In some contexts, the local words combine with the English word in coining blends. The creators use words like '*huat*' (prosperity) and '*Gong Xi Fatt Chai*' to create new blends which carry different meanings (*Huat-tastic* and *Lob-Xi Fatt Chai*). The MFM branches use similar blending templates following the headquarter (in Malaysia) and standardised English usage as an international language to convey the message. The creators use wordplays to design creative advertisements (*crab-a-bite* = grab a bite + crab, the phonological play and overlay) in the coining of blends (Renner, 2015; Bauer et al., 2019). Also, the proverb style of promotion in blending is the creator's idea to use the language to promote the products (e.g., *fishing together, staying together*). The study witnesses the creativeness of using blending in the English language in advertising.

However, the study encounters a few limitations to reach the goals. The study analyses the blends found in MFM advertisements. This study records and analyses the types and language characteristics of those advertisements. Although the researchers collected data from various countries, unfortunately, they dismiss promotions from some countries (Thailand and Myanmar) because of the language barrier. In Thailand, MFM websites and official FB pages are available only in the Thai language. The researchers did not use advertisements from the Japan MFM branch because it is closed. The collection process was sometimes a problem because the collection process takes place from various sources through different websites and official FB pages.

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APPENDIX

Appendix A A Complete Categorisation of Blends

Types	Sub-types/ Descriptions		Patterns	Examples	Meanings
Morphotactic	total blend (all SWs are reduced to splinters)		beginning + end	*tealicious* (**tea**time + de**licious**)	an enjoyable teatime serving at MFM
			beginning + beginning + end	*hi-tealicious* (**hi**gh + **tea**time + de**licious**)	a meal is eaten in the late afternoon or early evening, consisting of a delicious cooked dish (bread, butter, and tea)
			end + beginning + beginning	*Netflix-ing* (Inter**net** + **flicks** + **-ing**)	is eating a lot of food when meant to eat much less, often starts with good intentions but then turns into a gorge-fest when self-control is lost
			beginning + beginning	*cra-sea* (**cra**b + **sea**food)	figuratively (cra-sea) crazy of the crab (seafood) platter
			end + end	discovered but not examples from these findings *netizen* (Inter**net** + cit**izen**)	
			beginning/end intercalated into a splinter	*irre-sea-tible* (irresistible + seafood)	tempting seafood platters in MFM
			full word intercalated into a splinter	*in-fin-ite* (infinite + fin)	the love and desire for customers towards fish platters in MFM is endless or impossible to measure
	partial blend (only one SW is reduced to a splinter)		full word + beginning + end	*pasta-sea-licious* (**pasta** + **sea**food de**licious**)	pasta in the seafood (a special MFM platter), which is a delicious menu
			full word + middle + end	*Fish' N Tastic* (**fish** + a**n**d + fan**tastic**)	the fish platter is fantastically cooked and served by MFM
			numeric + full word + end	*4 fishketeers* (**4** + **fish** + mus**keteers**)	choices of the 4 types of fishes (Spanish mackerel, John's snapper, Jade perch, and grouper) served with garlic herb sauce or MFM sweet & spicy sauce
			full word + end	*prawn-fection* (**prawn** + per**fection**)	prawn is cooked to perfection with balanced ingredients in MFM
			beginning + full word	*Satur-date* (**Satur**day + **date**)	Saturday dating or courting at MFM
			end + full word	yet to discover	
			full word intercalated into a discontinuous splinter	*best fishes* (best wishes + fishes)	an expression of hope for someone's happiness before leaving the place (MFM) where is the paradise of fishes
			number intercalated into a discontinues splinter	discovered but not examples from these findings *long999evity* (longevity + 999)	
Morphological and Graphic	overlapping blend (the SWs overlap graphically or phonologically)		phonology (sound) + graphic (letter) overlaps with no shortening	*lobsterrific* (lobster + terrific)	a premium Canadian lobster platter which is terrific
			phonology + numeric (number) overlap with shortening	*4ever* (4, four, + forever)	often used to emphasis a declaration of love
			phonology + graphic + metaphorical overlap with shortening	*Ema-ZZZing* (MTV **Ema** + **ZZZ,** music + amazing)	an amazing MTV EMA 2017 merchandise worth USD 275 – MFM advertising * ZZZ (music) – Empire of the Sun
			phonology + graphic overlap with shortening	*mocktail* (**mock** + cock**tail**)	non-alcoholic drinks consist of a mixture of fruit juices
			only phonology overlap	*sea-riously* (**sea**food + se**riously**)	seriously expressing love on Valentine with seafood
			only graphic overlap	*sea-nfully* (**sea**food + si**nfully**)	extremely pleasing to the sense, sensuously enjoyable with MFM seafood
	non-overlapping (the SWs do not overlap)		non-overlap with consonants	*crab-tastic* (**crab** + fan**tastic**)	the crab platter is fantastically cooked and served by MFM
Morphosemantic	attributive blend/ syntagmatic origin blend	the SW1 is the modifier, and SW2 is head (modifier + head)	right-headed blend	*egg-cite* (**egg** + ac**cident**), excite is the **head**	excite, when referring to MFM egg platters
		the SW1 is the head, and SW2 is a modifier (head + modifier)	left-headed blend	fun-tastic (fun + fantastic), fun is the **head**	something/someone entertaining
	coordinative blend/ paradigmatic origin blend (both SWs are head)		head + head	*yummilicious* (**yumm**y + de**licious**), both SWs are **heads**	denotes the taste of the meal