PLATFORM - A Journal of Management & Humanities

Received: 8 March 2022, Accepted: 25 May 2022, Published: 30 June 2022, Publisher: UTP Press, Creative Commons: CC BY 4.0

THE ONOMATOPOEIA BLENDS: MORPHONOLOGICAL AND GRAPHIC OVERLAPPING

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ABSTRACT

This paper analyses onomatopoeia blends with fusion of a phonological or graphical overlap of the SWs (e.g., boom-bastic). The phonological parallel of part or whole SWs increases the fortune of the blend. Producing a word that phonetically imitates the sound pronounces is known as onomatopoeia. Phonological properties and overlapping are highly relevant in coining onomatopoeia blends. Modern linguistic theories hold that relationships between sounds and meanings are subjective. However, growing evidence suggests that sounds and meanings can have systematic relationships, known as 'sound symbolism'. Therefore, this study highlights the morphonological and graphic overlapping inspiration in the onomatopoeic blends found in journalism and advertising. This study aims to classify the types of morphonological and graphic overlapping onomatopoeia blends and explore its sound symbolism. This qualitative study used Mattiello's (2013) and Hinton et al.'s (2006) frameworks to analyse 40 onomatopoeic blends according to morphonological and graphic overlapping and sound symbolism. Onomatopoeia is the interpretation and reproduction of a sound within the framework of a language. The findings mostly revealed phonological and graphic overlapping with imitative sound symbolism in onomatopoeia blends. The semantic effect is noticeable in an onomatopoeia because of the phonetic structure of words that identify typically imitative sounds. Phonological overlapping symbolically highlights the interrelatedness of the SW's meanings in blending. The onomatopoeia blends effectively spread a message and attract attention to an idea or a product in advertising and journalism.

Keywords: *Blending, onomatopoeia, morphonological and graphic, overlapping, meanings*

INTRODUCTION

> *Twas brillig, and the **slithy** toves, Did gyre and gimble in the wabe: All **mimsy** were the borogoves, And the mome raths outgrabe.*
>
> (Carroll, 1865)

The extract above is from Carroll's well-known nonsense poem 'Jabberwocky' (1865). Although most of the words aren't in English, the reader can sense the stanza due to function words representing different portions of speech and the phonetic structure that creates hilarious animals. A portmanteau is a single morph representing two (or more) morphemes underlying it – two (or more) meanings are packed up into one word. For example, '*slithy*' and '*mimsy*' denotes active and prim (Table 1). The combination of two (or more) words called source words (SWs) and parts of the SWs referred to as splinters (e.g., *-licious* from delicious). Blending is a productive word-formation process (Gries, 2004) by combining parts (splinters) of at least two (or more) SWs. The initial part of the first source word (SW1) typically pairs with the second source word (SW2), and the SWs overlap phonemically or graphically. For instance, *burble* (**b**leat + murm**ur** + war**ble**) means making a bubbling sound or speaking excitedly or babbling. Despite its widespread translation and effective transfer of the original concepts in 174 languages, the translator's work was guided by pure imagination or sounds that may have a semantic significance.

Table 1 Examples of Portmanteau from Carroll's Poem (Jabberwocky)

Portmanteau/ Blends	Combination of Words/ SWs	Meanings
slithy	slim + lithe	active
mimsy	**mi**serable + fl**imsy**	prim

Onomatopoeia theory proposes potential solutions to the problems.

The onomatopoeia has always been enigmatic to linguists. It connects the isolated universe of human language to the rest of the world in various manifestations (Flaksman, 2018). The formation of blends has undergone many techniques and creativity. Onomatopoeia is the art of forming a word that sounds like the sound it describes (e.g., *meow* and *moo*). Onomatopoeia can differ between languages and conform to the broader linguistic system (Bredin, 1996). For example, a clock's *'tick-tock'* sound can be heard in English, *'tik-tik'* in Hindi, *'tic-tac'* in Spanish and Italian, *'dī dā'* in Mandarin, or *'katchin katchin'* in Japanese. In Greek, onomatopoeia is an imitation of a sound in English and the creation of a name for it. The term 'echo mimetic' refers to words that sound like echoing. The word ηχομιμητικό (ēchomimētico) derives from 'ηχώ', meaning sound, and 'μιμητικό' is imitating. Creators use language to its fullest, and they choose words not only for what they intended but also for how they sound. The onomatopoeia words describe the sounds of noises such as *crash*, *bang*, and *buzz*.

Onomatopoeia was established as a critical component in the origin of language and development. Onomatopoeia words that sound like action or thing are used to describe it. Language development needs to aid in linking sound to meaning in adulthood (Vella et al., 2021). However, as previous studies lack scope or phonetic granularity in sound symbolism, according to Johansson et al. (2020), this study investigates the onomatopoeia blends, sound symbolism, and meanings. Onomatopoeia is a practical approach to describing a sound, as they create the actual sound to spark the reader's interest. For illustration, '*the wind howled, hissed, and whooshed'* is more expressive than '*the wind blew*'. According to Ma (2018), as the first step of linguistic expression, onomatopoeia originates from onomatopoeia interjections such as sounds people make to lure animals. Thus, onomatopoeia is the first step of linguistic expression and signifies quasi-language evolution into natural language. Many studies are done separately in blends, onomatopoeia, and sound symbolism. This paper presents the morphonological and graphic overlapping, sound symbolism of onomatopoeia blends with their meanings. Onomatopoeia blends can provide a promotional phrase or tagline with sound imagery and rhythm that attract customers. When readers hear sounds while reading words, it enhances descriptions and creates a sense of reality. Onomatopoeia provides exciting, realistic, and evocative sound descriptions in advertisements. The researchers chose onomatopoeia because the sound can influence the morphonological and graphical overlapping in the blending process



Figure 1 Examples of the Onomatopoeia

Table 2 The Examples of Onomatopoeia Blends

Onomatopoeia Blends	Combination of Words / SWs	Meanings
oohsome	**ooh** + awe**some**	to exclaim in amazement or joy
make-oops	**make**up + **oops**	makeup which turns out to be a disaster
boolicious	**boo** + de**licious**	delicious Halloween party food

(Table 2). Onomatopoeia is a unique feature rarely seen in other media; the creator makes onomatopoeia blends to help readers read thoroughly or deeply with its sound. This study will be a valuable reference to the following researchers interested in conducting further research about onomatopoeia using the theory of Hinton et al. (2006).

LITERATURE REVIEW

Blending

Blending is one out of many word-formation processes in English. According to Mattiello (2019, 2021), linguists agree that blending is the combination of two (or more) SWs into one involving a partial loss of the phonological and/or graphic material of at least one of them (e.g., *smaze* – **sm**(oke) + (h)**aze**) with a partial drop of both SWs. Frequently, there is an overlap between the SWs, (*boatel* – boat + hotel) with an overlap of the phonemes /əʊt/, favouring the fusion. Connolly (2013, p.3) compatibly calls these two types 'substitution blends' and 'overlap blends'. The components are either clipped or partially overlapped (e.g., *brunch* – **br**eakfast + l**unch**) to form a blend. The parts of a blend overlap at phonologically or graphically identical segments as in *blizzaster* (**blizz**ard + dis**aster**). In some cases (e.g., *stoption* – stop + option), both parts retain their form due to overlap. The semantic level is reflected in the visual and audial unification in blends. Blends commonly describe a combination or product of two objects or phenomena (e.g., *zorse* – **z**ebra + h**orse**), an animal breed. Blends are composed of two (or more) carry words semantically hyponyms of one of their components (Beliaeva, 2019).

Morphonological and Graphic Overlapping Blends: Mattiello's Framework

Mattiello's framework (2013, 2017, 2019, 2021) is a comprehensive categorisation for blending. This paper highlights the morphonological and graphic overlapping in blends. There are two subtypes of morphonological and graphic: overlapping and non-overlapping blends. In Mattiello's framework (2013, p.121), this type shares sounds or letters of two or more SWs. Many researchers cite that this pattern highlights the phonological similarity of SWs (Gries 2004). According to Kemmer (2003, p.75), the primary motivating factor behind the creation of blends is the influence of shared phonological properties, such as similar syllables and rhythmic structure. The phonological properties are highly relevant to blending because the phonological similarity of the parts or whole SWs increases the felicity of the blend (Benczes, 2019). The significance of shared phonological features becomes evident in Table 3, which lists all the different types of blends that can come about due to the

Table 3 Morphological and Graphic Blending (adapted from Mattiello, 2013)

Types	Sub-types/ Descriptions	Patterns	Examples
Morphological and Graphic	overlapping blend (the SWs overlap phonologically or graphically)	phonology + graphic overlap without shortening	*slanguage* – slang + language
		phonology + graphic overlap with shortening	*californicate* – California + fornicate
		only phonology overlap	*cartune* – cartoon + tune
		only graphic overlap	*smog* – smoke + fog
	non-overlapping (the SWs do not overlap)	non-overlap with phonology or graphic	*Calexico* – California + Mexico

phonological and graphical similarity. Many researchers agree that blends are not easily analysable into morphemes (Bauer, 1983) but are phonological strings that activate meaning (Kemmer, 2003). The semantic influence is visible in onomatopoeia, the phonetic form of words that denote sounds that are conventionally imitative of the sound (Pharies, 2020).

Onomatopoeia

Onomatopoeia, pronounced *on-uh-mat-uh–pee–uh*, is a word that emulates the natural sounds of a thing. It produces a sound effect that mimics the description, making it more expressive and exciting. Human beings can imitate the sounds they hear in their environment, occasionally with astounding accuracy. Therefore, it is not surprising that language users sometimes build imitative features into their vocabularies, essentially approximating non-linguistic sounds through conventional linguistics. For example, users work within their own languages' phonemic inventories and phonotactic constraints to produce reasonable replicas of these sounds. Thus, onomatopoeia and its products are termed onomatopoeic, echoic, imitative, or iconic. In all languages, onomatopoeia is a universal phenomenon that describes the sound of things; it usually expresses the sound of nature and the environment. The onomatopoeia word is formed based on imitation because it makes a sound effect that mimics the thing described (Chaer, 1990, p.44-45). Onomatopoeia words are considered into word class categories such as nouns, verbs and interjections (Siddiq, 2019). For instance, *boom* (the sound of explosion) is a noun because a bomb produced the sound. The onomatopoeia word *crash* (the sound of collision) is a verb because an action from someone made the sound, and *aargh* (sound uttered by a person choking) is an interjection because the sound was produced by emotion from someone (Siddiq, 2019).

Types of Onomatopoeia

Onomatopoeia is the study of the direct relationship between sound and meaning (Siddiq, 2019). According to Hinton et al. (2006), onomatopoeia is divided into four concepts of sound symbolism: corporeal sound symbolism, conventional sound symbolism, imitative sound symbolism, and synesthetic sound symbolism. The **corporeal sound symbolism** uses certain sounds or intonation patterns to reveal the state of the internal speakers, physical and emotional form (e.g., *aaaaargh*, *brrr*). **Conventional sound symbolism** is associated with a certain cluster of phonemes and specific meanings. For example, *crump, cluster, glitter, glow, glisten* (a glimmer of light). **Imitative sound symbolism** comprises onomatopoeia words and phrases that represent the sounds of nature, an environment like *bang, knock*, *woof-woof*. The onomatopoeia sound of *clang* is a **synesthetic sound symbolism** that sounds to cause non-acoustic phenomena such as motion, size and shape. According to Bredin (1996), three types of onomatopoeia reflect the relationship between meaning and sound can be expressed and interpreted differently, such as direct, associative, and exemplary onomatopoeia. Firstly, the direct onomatopoeia is analogous to the actual sound of human observation (e.g., *bang*, *cluck*, *hiss*, *moan* and *zoom*). Then, associative onomatopoeia represents a sound that a group of people associates. In most cases, associative onomatopoeia means an animal sound or other associated sound (e.g., *bubble, cackle*, *cough*, *cuckoo* (birds), *scratch*, *splatter*, *whip*, *whisper*). Lastly, exemplary onomatopoeia signifies that the word is spoken, which becomes the meaning. For example, *sluggish* and *sloth* take time to say, while words like *nimble* and *dart* are quickly and abruptly.

MATERIALS AND METHODS

The study deals with onomatopoeia blends from advertising and journalism following Lehrer (2007, p.128), highlighting that the most popular areas for blends are ads, magazine headlines, newspapers, product names, and titles. Before the study, the researchers did a library study to gather information and sufficient references to execute this study with supporting materials. The researchers employed a descriptive qualitative method in this study. A qualitative approach seeks to comprehend certain facets of social life and the processes that generate words as data for analysis (Patton and Cochran, 2002, p.2). Therefore, the researchers discussed onomatopoeia blends (words) found in ads, magazine headlines, newspapers, product names, and titles taken through digital media. Furthermore, this study used document analysis to understand the phenomenon of blends in advertising and journalism. Document

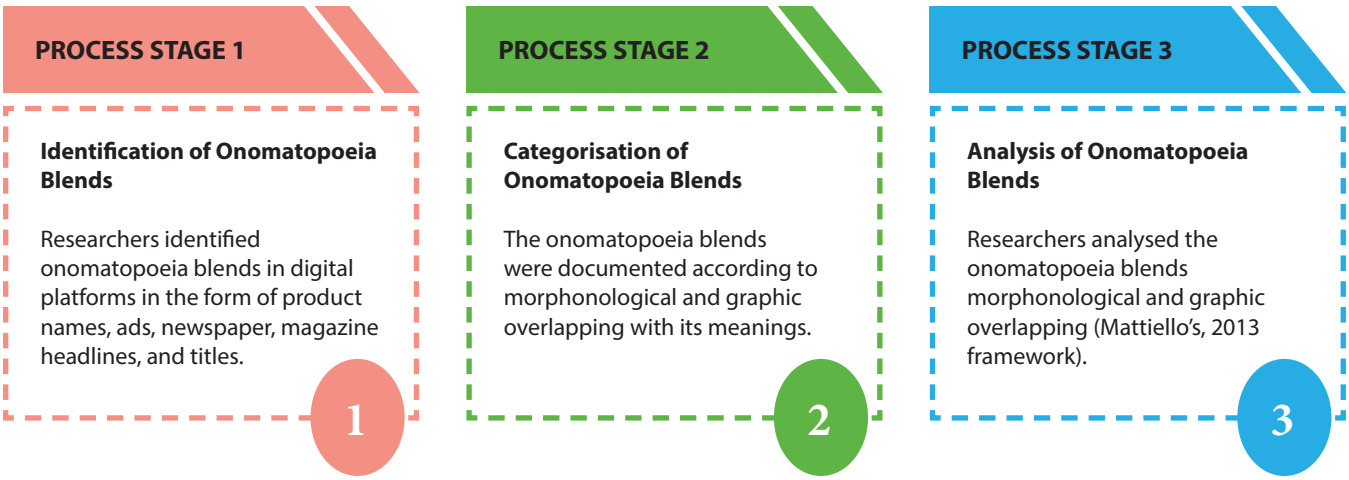
analysis reviews and evaluates printed documents and electronic materials (Bowen, 2009, p.17). This study used electronic materials to gather samples from across the countries to increase the generalisation of the study. In addition, digital media is a vast platform to get sufficient samples to support the study.

The researchers found the occurrences of onomatopoeia blends from various electronic platforms. The researchers use the purposive data collection method because this study focused specifically on onomatopoeia blends. According to Patton and Cochran (2002), purposive sampling is generally seen in qualitative studies to classify and select information-rich situations for the most effective use of inadequate resources. After the data collection, the researchers analysed and classified the samples based on Mattiello's (2013) classification. The blends analysis showed the SWs, and the types of morphonological and graphic onomatopoeia blends found on various digital platforms worldwide. The classification results showed that the most frequent blends occurred in advertisements and product names. The types of onomatopoeia blends were catalogued together with their meanings. The tabulation organised the data analysis process and produced a general conclusion using Mattiello's (2013) morphonological and graphic overlapping model. The processes are divided into three stages: identification, categorisation, and analysis of onomatopoeia blends (Flowchart 1). The researchers analysed to develop a new model with the latest onomatopoeia blends to strengthen and support the idea.

FINDINGS AND DISCUSSION

Introduction

This section presents onomatopoeia blends gathered from various digital platforms with their meanings to answer RQ1 and RQ2. In most cases, blends combine the same number of syllables, and the SWs align with the same number of syllables. The blends usually have the same number of syllables as the SW2 element if words with different syllables are combined. To some extent, in overlapping blends, component consonants, vowels, or even syllables overlap. There are different overlapping types, as mentioned in Mattiello (2013). These are also called haplologic blends. Bauer (1983) states a high degree of unpredictability inherent to blending. The more syllables the SWs have in common, the more possibilities for their combination (e.g., *oohsome* – ooh + awesome). Blends result from shortening at least one SWs through a simple clipping or haplologic shortening and concatenating the shortened SWs. Concatenation is a process of linking parts of the SWs together to form a blend. This study illustrates that the concatenation process is governed by the phonological overlapping of the parts of phonemes and graphemes. Bauer et al. (2013) intend to add studies on blending focusing on blends as brand names, identifying the underlying motivations (phonological, graphological) of the target blends and illustration evaluations with other related 'blend-a-sets'. Hence, this study will focuses on onomatopoeia blends.



Flowchart 1 The Data Analysis Processes

Onomatopoeia Blends

This section analyses the onomatopoeia blends found in journalism and advertising. Onomatopoeia words remain intact, followed by a SW part forms an onomatopoeia blend (*wow-derful* – **wow** + won**derful**). Onomatopoeia has its meaning as individuals, yet it expands when combined with another SW. Lehrer (2007, p.128) highlights that the most popular areas for blends are ads, magazine headlines, newspapers, product names, and titles to get the reader to remember the product name, buy it, and read the news item. The researchers gathered samples from these sources to generalise the findings. The discussion presents the rules of onomatopoeia blends formation, categories, meanings and sound symbolism. The meanings and origins of the SWs determine the semantic category. This study uses Mattiello's framework (2013) to classify blends according to morphonological and graphic overlapping and interpret the meaning of blend. The creator uses blends in advertising and journalism to express weird and contentious remarks in unconventional ways and engage with people to be memorable and catchy. Copywriters play with words and change their ordinary meanings by breaching language conventions for effectiveness, using words out of context, and even inventing new ones (Table 4).

Onomatopoeia Blends - *purrfect*



Figure 2 Advertisement (purr-fect)

Figure 2 is an advertisement promoting International Cat Day, which provides perfect treats for cats. The onomatopoeia word (*purr*) overlapped with the initial part of the first SW. The sound of the onomatopoeia /purr, pɜ/ and splinter /per, pɜː/ overlapped to produce a blend. This onomatopoeia blend is formed by phonological and graphical overlapping with shortening. A *purr* is a tonal fluttering sound made by cats. Purring is a soft buzzing sound, similar to a rolled 'r' with a fundamental frequency of around 25 Hz. *Purrfect* is an informal, humorous word instead of perfect in contexts relating to cats. *Purr* is an imitative sound symbolism that comprises an onomatopoeia blend that represents the sounds of a cat. An imitative sound symbolism encompasses a variety of utterances that employ sound patterns other than those found in everyday speech and are therefore challenging to convey in writing. Imitative sound symbolism is frequently highly ordered from a linguistic perspective.

Onomatopoeia Blends – *Brrrr…angkok*

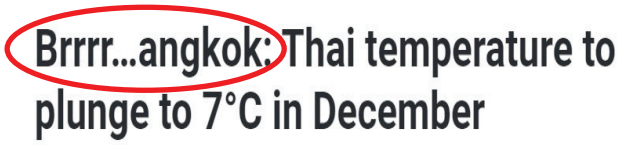


Figure 3 Headline (*Brrrr…angkok*)

The onomatopoeia *brrr* expresses someone's reaction to feeling cold; the R was rolled, sounding like shivering or teeth chattering from the cold. *Brrrr…angkok* in the newspaper headline (Figure 3) denotes freezing and shivering cold days in Bangkok due to the temperature plunge to 7° C. In reality, no one makes the '*brrrr*' sound naturally but for the written purpose of accentuating the cold weather to people around them. In its more complicated use, onomatopoeia transforms into phanopoeia, which describes the sense of things rather than the natural sound. The phoneme /*brrr*, bɜː(r)/ and the grapheme /b, biː/ overlapped phonologically and graphically to form *Brrrr…angkok*. The first SW, *brrrr*, remain intact to blend with the part of the second SW. *Brrrr* is a human sound symbolism because it includes involuntary sounds such as cough, voice the feelings, exclamation, and sounds closely related to a state of emotional and physical in intonation, feeling and sound quality.

Onomatopoeia Blends - *snaptastic*



Figure 4 Application Advertisement (*snaptastic*)

Onomatopoeia is a figure of speech (in words form) that evokes the actual sound of what they refer to or describe. Advertising, branding, and slogans often use onomatopoeia '*snap*'. The advertisement (Figure 4) shows the onomatopoeia blend, an amalgamation of **snap** and fan**tastic** forms *snaptastic*. The sound '*snap*' remains intact to combine with the splinter *-tastic*. Figure 4 is an example of a non-overlapping blend, the most common pattern involved fusing a full word (*snap*) and a final splinter (*-tastic*). This study gathered a sufficient number of non-overlapping onomatopoeia blends to support this statement. Non-overlapping blend happens when clashes between consonants, as seen in Figure 4, *snaptastic*. The *snaptastic* game reached its 1 million plays. This game offers the users an extraordinary (fantastic) chance to grasp something suddenly (snap) to get reward coins. *Snaptastic* blend is a synesthetic sound symbolism because it expresses non-acoustic (movements or tactile properties) information by speech sounds.

Onomatopoeia Blends – *fizz-a-licious*

Fizz-a-licious (**fizz** + **a** + de**licious**) is an onomatopoeia blend that refers to bath bombs (Figure 5). It is a great way to relax the body from the daily stress by dropping one bomb in a bath which produces bubbles of gas



Figure 5 Product Name (*fizz-a-licious*)

(of a liquid) and makes a hissing sound. Onomatopoeia refers to various referents with sounds, but most sound-meaning associations in basic vocabulary involve difficult concepts to mimic acoustically. *Fizz-a-licious* denotes the formation of words in imitation of the sounds made by things. The onomatopoeia word (*fizz*, shortening of the phrase fizzle) means to break wind and remains a complete word in the non-overlapping blend. This non-overlapping blend follows the pattern of a complete word (fizz) + thematic vowel (-a-) + final splinter (*-licious* from delicious). The thematic vowels (e.g., -a-, -e-, -o-) are placed in the middle of the two SWs to connect them. The thematic vowel -a- is substituted with a vowel -e- from the second SW. This example demonstrates the usage of hyphens to connect words, making it clear to readers that the words combine as a unit of meaning. Based on the observation, hyphenated blends show the link between two or more SWs to form a meaningful blend. Hyphenation and thematisation connect the SWs to compose a productive blend in the blending process. *Fizz-a-licious* is an imitative sound symbolism because it sounds like what it means. *Fizz-a-licious* represents movement with the same sorts of sound-symbolic forms that they use to signify sounds.

Onomatopoeia Blends – *WoWoW*

Figure 6 is an example of a double interjection onomatopoeia blend, *WoWoW* (wow + wow). The word 'wow' is an exclamation used to express amazement.



Figure 6 Advertisement (*WoWoW*)



Figure 7 Chinese New Year Promotional Advertisement (*pro-moo-tion)*

This advertisement promotes Chinese New Year's fantastic value and goods (double the 'wow' factor to celebrate) at Giant Hypermarket. This example is unique because it is a blend of palindrome and onomatopoeia. A palindrome is a number, sentence, verse or word that reads forward or backwards. In this example, the double onomatopoeia words 'wow' overlapped. The final grapheme /w/ of 'wow' coincided with the initial grapheme /w/ of 'wow'. Both SWs appear to be the same is another uniqueness of the finding; therefore, it is a perfect phonological and graphical overlapping blend. *WoWoW* is a corporeal sound symbolism that uses specific sound sequences to tell the speaker's emotional state. This category includes involuntary sounds such as cough, feelings, **interjection,** and sounds emotional and physical connections in intonation, feeling and sound quality. It is used for phonological features, phonemes, tones, clusters of phonemes, syllables, or complex sound structures that repeatedly activate associations to relate the aspects of meaning and feelings.

Onomatopoeia Blends – *pro-moo-tion*

Figure 7 shows a Chinese New Year seasonal advertisement with an onomatopoeia blend, *pro-moo-tion* (promotion, prəˈməʊʃən + moo, mu:). The meaning of the blend is to promote the dish in conjunction with Chinese New Year 2021. The horoscope year of 2021 is an ox or related to a cow or bull to signify the arrival of the ox year. The creator uses the sound symbolism or onomatopoeia word 'moo', making cattle's characteristic deep, resonant vocal sound. Graphically, it's just by adding a grapheme /o/ to /mo/ to form an onomatopoeia (*moo*), but phonologically the second SW, /mu:, moo/ overlapped with the part first SW, /məʊ, mo/ to form *pro-moo-tion* (prəˈ-mu:-ʃən). The overlapping process shows the transformation from short vowel /əʊ/ to long vowel /u:/; the /əʊ/ sound is made up of the short vowel sounds /ə/ and /ʊ/. It is a phonological and graphical overlapping blend. It is an intercalation blend with the full word (*moo*); it is a complete phonological and graphical blend without shortening. The onomatopoeia word, moo, is sandwiched or intercalated and overlapped with the grapheme /mo/. *Pro-moo-tion* is imitative sound symbolism that includes onomatopoeia words from the animals, environment or rhythmic movements. There is a direct connection between the names and the meaning of the words.

Onomatopoeia Blends – *taptastic*

TAPtastic (tap + fantastic) is an onomatopoeia blend to denote the rewards obtained by a tap on a balloon



Figure 8 MAE Application (*TAPtastic*)

to reveal a prize using MAE (Maybank) application. Maybank organises *TAPtastic* (campaign) to promote the new MAE app for customers to sign up for e-wallet transactions. The onomatopoeia word (*tap*) means to hit something lightly and quickly. *TAPtastic* offers a fantastic reward or prize obtained by tapping on the balloon (a few colourful balloons) will be moving, and the MAE app user has a chance to tap one balloon a day (Figure 8). The onomatopoeia word (tap) combined with splinter *-tastic* (fantastic) signifies the action while playing the game. *TAPtastic* is a non-overlapping because there is no overlapping of phoneme or grapheme—one of the conditions of a non-overlapping blend when the SWs collide with consonants. In non-overlapping blends, the most common pattern involved fusing a full word and a final splinter, as seen in *TAPtastic*. In addition, *TAPtastic* (/TAP/, /tas/ and /tic/) is seen as an alliteration onomatopoeia blend. The noticeable repetition of identical initial consonant sounds in closely connected syllables, even those spelt differently. Alliteration is also head rhyme or initial rhyme to link words for effect. *TAPtastic* is a chromesthesia (sound-to-colour), a synesthetic type because it expresses movement information by speech sounds. The sound involuntarily evokes an experience of colour, shape, and movement. Individuals with sound-colour synesthesia are consciously aware of their synesthetic colour associations in daily life. Chromesthesia is related to this onomatopoeia blend because the action of movement (tap) is quickly done on the smartphone screen using the MAE application by choosing one of the colourful balloons that kept on moving.

Morphological and Graphical Overlapping Onomatopoeia Blends

Mattiello (2013) subcategorised blends as overlapping and non-overlapping depending on without or

Table 4 Summary of the results

Onomatopoeia Blends	Onomatopoeia Words	Descriptions	Types of Overlapping	Sound symbolism
Figure 2: *purr-fect*	*purr*	cat's tonal fluttering sound	phonological and graphical overlapping without shortening	imitative
Figure 3: *brrrr…angkok*	*brrrr*	the reaction to cold	phonological and graphical overlapping without shortening	corporeal
Figure 4: *snaptastic*	*snap*	a sudden, sharp cracking sound or movement	non-overlapping	synesthetic
Figure 5: *fizz-a-licious*	*fizz*	a bubble of gas makes a hissing sound	non-overlapping	imitative
Figure 6: *wowow*	*wow*	amazement	phonological and graphical overlapping without shortening	corporeal
Figure 7: *pro-moo-tion*	*moo*	cow's sound	phonological and graphical overlapping without shortening	imitative
Figure 8: *taptastic*	*tap*	knocking sound	non-overlapping	synesthetic: chromesthesia (sound to colour)

without sharing morphonologically (sounds) or graphically (letters). An overlapping blend exhibits some degree of haplology, a phonological overlap of vowels (*boonanza* – boo + bonanza), consonants (*wowow* – wow + wow), syllables (*ha-happy* – haha + happy) or whole word (*moo-d* – moo + mood) between the components with or without a truncation. This paper recorded Carroll's rare type of intercalation or sandwich blend, for instance, *a-meow-zing* (amazing + meow) and *pro-moo-tion* (promotion + moo). In some cases, the overlap involves discontinuous parts, but the SWs are still recognisable (e.g., *boonanza* – boo + bonanza). The minor spelling or sound changes occur by dropping grapheme /e/ and substituting it with a thematic vowel (e.g., *cluckalicious* – cluck + delicious) or accepting two spellings (e.g., *bo(o)mbastic*). Mattiello (2013) categorises subtypes of overlapping blends; phonological and graphical overlap without shortening, phonological and graphical overlap with shortening, phonological overlap only and graphical overlap only (Table 3). Non-overlapping blends are substitution blends because they have no phonological or graphical overlap. This study highlighted non-overlapping subtypes such as non-overlapping with a thematic vowel, consonants, consonant + vowel and vowel + consonant (Table 5). The study reconstructed a new model by adding subtypes in non-overlapping onomatopoeia blends.

Based on the analysis, the onomatopoeia words remain intact without any changes in the blending process to stand as a unique onomatopoeia blend in advertising and journalism. In contrast, *ha-happy* (haha + happy) is a sample where the onomatopoeia word reduces its syllable. The creator uses onomatopoeia to create specific effects to convey and reinforce meaning without sound. The creator repetitively used the same splinters (*-licious* from delicious, and *-tastic* from fantastic) to blend with the onomatopoeia words to match the meaning of the situation and purpose (e.g., *boolicious*, *snap-licious* (splinter *-licious*), *bling-tastic*, *taptastic*, (splinter *-tastic*). In most cases, initial splinters can be the first or second, while final splinters only become the second part of blends. This study only found final splinters, as mentioned above. Splinters can increase the rise of new morphological units through the blending process. The creators use the splinters (e.g., *-licious*, *-tacular*, *-tastic*) to coin unique blends by substituting the main SW according to the concept in advertising and journalism.

Onomatopoeic Interjections

Interjections are words or phrases that are syntactically independent of their surroundings, and they occur as separate utterances. Interjections are subcategorised as emotive interjections (articulating an intuitive feeling or emotions), appellative interjections (managing social interaction and communication), and **onomatopoeic interjections.** Onomatopoeic interjections are words with sound denotation. For example, they imitate the natural sounds of humans and animals, sounds of nature, sounds produced by tools, mechanisms, machines and sounds created by humans while

Table 5 Morphological and Graphical Overlapping Onomatopoeia Blends (revised from Mattiello, 2013)

Types	Sub-types/ Descriptions	Patterns	Examples
Morphological and Graphic	overlapping blend (the SWs overlap phonologically or graphically)	phonology + graphic overlap without shortening	*wowow* (wow + wow)
		phonology + graphic overlap with shortening on	*wow-derful* (wow + wonderful)
		phonology or graphic intercalation	*a-meow-zing* (amazing + meow)
		only phonology overlap	*purr-fect* (perfect + purr)
		only graphic overlap	*make-oops* (makeup + oops)
	non-overlapping (the SWs do not overlap)	non-overlap with a thematic vowel	*fizz-a-licious* (fizz + delicious)
		non-overlap with consonants	*taptastic* (tap + fantastic)
		non-overlap with consonant and vowel	*cluckalicious* (cluck + delicious)
		non-overlap with vowel and consonant	*drive-boo* (drive-thru + boo)

using various tools (Nekula and Rusínová, 1995, p.356–357). This study records a few onomatopoeic interjections such as *wow-derful*, *wow-tastic* and *wowow*. Onomatopoeic interjections are typically represented by more than one variant of the headword. The variant forms of the headword change in consonant and vowel repetition: br / brr / brrr (brr); vowel quantity: čimčarara / čimčarára / čimčararará (chirp), syllable or word repetition: cililink / cilililink (ring); brum / brum brum (grrr), in variations of vocal composition bim / bim bam / bimbam (ding-dong). Sometimes, the headword of the interjection may be altered by a suffix (e.g., -y, -ky: dup / dupy / dupky, stomp), which modifies the meaning of the interjection in a specific way (Fidler, 2014, p.38). Onomatopoeic interjections are given the status of a lexeme (lexicalised), and users are still aware of the imitative origin of these words (Siddiq, 2019).

Sound Symbolism in Onomatopoeia Blends

Sound symbolism specifies that the degree of sound conveys information. Sound symbolism is used for clusters of phonemes, syllables or complex sound structures, phonological features, phonemes, and tones that repeatedly activate associations to relate to aspects of meaning (Kawahara, 2020). Sound symbolism consists of sound imitation or onomatopoeia (e.g., *bangtastic*), terms for feelings (e.g., *oohsome*) or synaesthesia, stimuli and additional response from different senses like hearing colours or letters triggering tastes (e.g., *snap-licious*). Hinton et al. (2006) distinguish types according to the degree of connection sandwiched between sound and meaning. Corporeal sound symbolism is based on an emotional or physical state and generally is not implied linguistically (e.g., *Brrrr-angkok*). Imitative sound symbolism denotes imitations of sounds. It is partly conventional (e.g., *whats-ssss*) for the hissing of snakes. In synesthetic symbolism, non-acoustic phenomena are signified linguistically. This study couldn't identify conventional sound symbolism in onomatopoeia blends.

The Practical Implication of Onomatopoeia Blends

Sound symbolism refers to the apparent association between particular sound sequences and particular meanings in speech. They are also known as sound-meaningfulness and phonetic symbolism. Onomatopoeia, the direct imitation of natural sounds, is generally regarded as just one type of sound symbolism. Sound symbolism is likely an essential part of brand name development due to its meaning to nonwords. It can be strongly associated with product or brand categories and more memorable than word brand names (Preziosi and Coane, 2017). Advertisements have unique features rarely seen in other media because the writer makes onomatopoeia to help the reading process more thoroughly or deeply. Onomatopoeia enhances language beyond literal words. The sensory effect of onomatopoeia is used to create vivid imagery as if the reader is in the text, hearing what the creator hears. Kawahara (2020) claims that studying sound symbolism can provide important insights into the architecture of phonological knowledge.

CONCLUSION AND RECOMMENDATION

This paper achieved the aims by revealing the onomatopoeia blends with its meaning and the sound symbolism in advertising and journalism. This study demonstrates the blending of onomatopoeia words with another SW to compose onomatopoeia blends. Onomatopoeia is a word that sounds as it describes *buzz*, *boom*, and *boo*. Onomatopoeia is a word that mimics the sound it represents. Unlike most words whose connection to the meanings they represent is abstract, onomatopoeias directly connect to their words. Onomatopoeia is used in advertising and journalism to add excitement, action, and interest by allowing readers to hear and remember the writing. Onomatopoeia blend is a word-formation process of combining onomatopoeia words as a primary SW in blending. This study highlights how onomatopoeia and phonology play a vital role in coining a new blend word.

Onomatopoeia blend is the coinage of a new word by blending parts of SWs; condition one of the SWs is an onomatopoeic word that imitates its sound with a phonological or graphical overlap of the SWs. When pronouncing an onomatopoeia word, the utterance itself is suggestive of the sound to which the phrase refers. Creators employ onomatopoeia to access the reader's acoustic sense and construct unique soundscapes. Many people confuse onomatopoeia with interjections; this study analyses onomatopoeia interjection in the blending process, which carries its meaning. An interjection, such as '*ooh*' or '*wow*',

is used as a spontaneous outburst of emotion or excitement, as seen in coining onomatopoeia blends (e.g., *oohsome* and *wow-derful*). The study recorded onomatopoeia blends using a morphonological and graphic overlapping framework (Mattiello, 2013). The findings showed that the phonological and graphic overlapping such as vowels, consonants, syllables or whole words between the SWs with or without a truncation play a vital role in coining onomatopoeia blends in advertising and journalism. The parts of SWs overlap in parts that are phonologically or graphically identical. In some blends, both parts retain their form due to overlap.

In all onomatopoeia blends, the onomatopoeia words remain intact except in *ha-happy* (haha + happy). The onomatopoeia word (*haha*) undergoes clipping of the syllable (*ha*). This study found onomatopoeia blends non-overlapping with a thematic vowel, consonants, consonant + vowel and vowel + consonant. Besides sound, words are employed to describe what is going on. Onomatopoeia helps readers hear the words they read because it is bound to elicit a response from the reader, even if it is not fully comprehended. The basic and straightforward language does not powerfully impact the reader conveying an idea but onomatopoeia words aid in emphasis. The semantic effect is most evident in the case of onomatopoeia, through which the phonetic structure of words that designate sounds is designed to be conventionally imitative of the sound. In blending, the overlapping symbolically highlights the interrelatedness of the SWs meanings.

Sound symbolism, or onomatopoeia, is the direct replication of natural sounds. In the context of language, sound symbolism refers to the apparent connection between sound sequences and specific meanings in the language. Phonetic symbolism and sound-meaningfulness are two other terms for it. This study applied Hinton et al.'s (2006) model of sound symbolism, which includes four categories of sound symbolism: corporeal, imitative, synesthetic, and conventional. Corporeal has involuntary sounds such as cough, voice the, feelings, interjection, and sounds connecting the state of emotive and bodily in intonation, feeling and sound quality. Imitative include many utterances that develop sound forms in daily conversation and are difficult to describe in writing, animal sounds, and imitations of sirens. Generally, imitative sound symbolism is structured linguistically. Synesthetic often accompany movement, and objects with specific sizes and shapes get distinctive sounds. Onomatopoeia words expanded on the use of non-acoustic. A particular sound represents objects' physical features, such as size, which tend to be structured. The researchers gathered data from digital platforms to meet the generalisation of the study. The data collection is limited to advertising and journal found on digital media. The study used purposive sampling to gather onomatopoeia blends found in advertising and journalism—the 40 onomatopoeia blends are small sample size. Since the size is small, finding significant relationships from the data will limit generalisation. The researchers intend to gather samples from digital platforms across the countries to strengthen the study's generalisation, validity, and reliability. The researchers recommend studying onomatopoeia blends in entertainment media such as movies, cartoons, and comic strips to gather interesting and unique onomatopoeia blends.

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