BLENDING AS OCCASIONAL WORD-FORMATION IN CHICK LIT GENRE: COGNITIVE ASPECT

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Abstract

The present study deals with the language creativity as a specific feature of both everyday language and fiction works, which helps to express speaker's thoughts, feelings, intentions and ideas, convey implicit preferences. The base for the research is chick-lit novels of Irish author Marian Keyes, as they present genuinely innovative mixture of forms, which is displayed in different types of occasional word-formation processes. Particular attention is paid to blending as one of the ways of creating occasionalisms and cognitive mechanisms and procedures underlying it.

Key words: *blending, occasional word-formation, chick lit, cognitive linguistics, integration*

1. PREFACE

1.1. The power of slanguage

Blends such as *banoffee (banana + toffee), brunch (breakfast + lunch), smog (smoke + fog)* and *hustle (bustle +hurry)* have long been a usual and useful part of everyday language. "Coined not alone for their usefulness, but partly, and in some cases principally, for their cleverness" (Algeo 1977, p. 61), blends can also be regarded as fashionable, "the attention grabbing" (Danks 2003, p. 3) words.

For example, when screen stars Brad Pitt and Angelina Jolie emerged as a prominent supercouple in 2006, it triggered media obsession and as a result the celebrity phenomenon was dubbed 'Brangelina'. The mania that followed was described as having "reached the point of insanity, far overshadowing the hoopla that attended such couples as 'Bennifer' and 'TomKat'" [Reuters 2006], that is the coupling of Ben Affleck and Jennifer Lopez and Tom Cruise with Katie Holmes. Consequently, often new notions or things, events, inventions or even people, as previously demonstrated, are the very things that give impetus to new blended words. Along with that, blends are commonly used by writers in literary texts.

The desire of authors for finding their own stylistic devices in order to express their feelings and emotions, intentions and ideas or just attract attention causes the appearance of one of the neologic notions – individual author's formations: occasionalisms or nonce words.

Simply put, occasionalism is a newly created word. It can be either spontaneous or the result of a lot of thought; but it is always unique as made up for a particular occasion and once a time. Occasionalisms are the result of development and progress of language, which in its "present state can never recapture all the immensity of human experience, the immensity of the world" (Zhluktenko 1974, p.126).

The problem of word-formation remains actual in modern linguistics (Levytskyy & Sheludko 2009), among which occasional word-formation which has its own set of ways and means of creating nominations holds an important place. Traditionally, word-formation is interpreted as an individual author's process of creating new words with new lexical meaning. From the standpoint of this approach the enumerated studies on word-formation (based mainly on the morphemic and derivational analysis) concern largely semantic and structural descriptions of occasionalisms (Hohenhaus 2007; Świątek 2014), singling out derivational types and models, refining the classification of ways of word-formation (Ahmad 2000; Babenko 1997; Koloyiz 2015) together with the nature of the notion and its main features.

The goal of this study came from the growing popularity of cognitive linguistics among other branches of linguistics. Over the last few decades cognition researches have expanded and resulted in multiple disciplines, including psychology, philosophy, neuroscience, artificial intelligence and, of course, linguistics. With the appearance of cognitive paradigm of linguistic studies, which considers functioning of language to be a kind of cognitive activity and explores cognitive mechanisms and structures of

human mind through language phenomenon and aims to "acquire knowledge about knowledge" (Kubryakova 2004, p. 41), the issue of occasional word-formation acquires modern vision, interpretation and understanding through this cognitive prism. This causes the relevance of this study.

Surprisingly little research has been done on the burning deeply-seated problem of cognitive nature of occasionalisms, which comes up in cognitive linguistics. Due to the development of cognitive semantics some researchers (Batalov 2004; Byalyk 2012; Kubryakova 2004; Onysko & Michel 2010; Štekauer 2005) took up in their papers the problems of cognitive word-formation. However, it is difficult to find an experimental set which results in a new kind of non-described cognitive potential of occasionalisms in modern English. Consequently, this study seeks to address the issue under scrutiny constituting a new integrative approach to the generalized analysis of cognitive nature of occasionalisms by describing cognitive mechanisms and procedures underlying occasional word-formation together with blending as an occasional but enduring part of English word-formation. The study of this phenomenon in the light of chick lit as a representative of postmodernism gives the opportunity to examine what is special about occasional blends of chick lit fiction and what differs them from others created by other authors.

2. THEORETICAL BASES

Cognitive approach to language brings to the fore the idea emphasised by Potapenko that "language is an integral part of cognition and therefore it should be understood in the context of conceptualization and mental processing" (2013, p. 9). Nowadays cognitive linguistics is constantly shifting focus from systems aspects on the human factor in language, in other words, on how a person perceives and interprets phenomena of the world. Within the framework of cognitive linguistics, which explores the cognition and related to it processes and structures, the cognition itself serves as a knowledge going beyond the limits of the observed, displaying the world not "as it is", but the world "projected" in our consciousness (Jackendoff 1984, p. 62). The results of cognition and understanding of objects and subjects of reality are reproduced by different language means and means of word-formation as well.

Of particular note is individual / occasional word-formation. Probably the most important issue to be settled is that occasionalisms *transfer individual knowledge*; they are produced in order to share the speaker's experience, thoughts and feelings importing tacit knowledge into explicit one. Thus, the form of the occasionalism serves as a shell for knowledge. At this point the speaker acts like a generator of the meanings of occasionalisms, he chooses his own way of interpreting reality and his own way of presenting the results of cognition, that is manifested in the ways of occasional word-formation, which is a means of access to the mental processes that occur in the human brain.

Shepard expanded on the theory of cognitive semantics claiming that it can be defined as a science of general principles which control mental processes (1988, p. 45), and it studies the ways of world cognition and the role of language in their application (Polyuzhyn 1999, p. 109).

The significance of a cognitive perspective on processes of word-formation has been implied in Plag's discussion on the role of mental lexicon in the word storage and productivity (2003). The study of the academic literature and researches on the problem shows that the purpose of cognitive processes of word-formation can be characterized as "connection of our previous experience with the new one" (Batalov 2004, p. 45) or as "the way of categorizing reality and practical human activity" (Byalyk 2012, p. 228), or as cognitive outcomes of understanding the world which are reflected in derivational terms. Furthermore, mainly on the basis of previous experience and knowledge of the world the process of categorization happens, where, for example, affixes, according to M. Polyuzhyn, serve as "categorizators" (1999).

To sum it up, the central in cognitive approach is the idea that the derived word is "the unit of storage, extracting, obtaining and systematization of new knowledge" (Kubryakova 2004, p. 56). In the context of cognitive approach to the ways of occasional word-formation the meaning of the derived occasional word is not always possible to deduce from the primary one. Transparency of the internal form of occasionalisms in most cases does not lead directly to its understanding, and therefore, we can state that

the use of the traditional approach to word formation is not sufficiently effective and requires a search for new solutions of the problem.

3. RESEARCH METHOD

3.1. Materials of the study

The data presented herein were obtained from 12 novels of Irish chick-lit author Marian Keyes: *Angels, Anybody Out There, Last Chance Saloon, Lucy Sullivan is Getting Married, Rachel' Holiday, Suchi for Beginners, The Brightest Star in the Sky, The Mystery of Mercy Close, The Other Side of the Story, The Woman who Stole my Life, This Charming Man, Watermelon*. The selection of fiction novels was influenced by the extreme popularity of 'chick-lit' genre as much as its representative – Marian Keyes (over 22 million copies of her novels have been sold worldwide and her books have been translated into 32 languages), who is regarded as a pioneer of the genre.

3.2. Target vocabulary

All in all 2346 occasionalisms of different types of word-formation are targeted. In the selection of data, 8 criteria were applied. The lexicographic criterion plays a major role due to the absence of occasionalisms in dictionaries. The second criteria is functional and arises from the fact that a new word denotes a new phenomenon, thing or notion. Expressive and stylistic, derivational, comparative, intertextual and contextual criteria also count for much. The last one is closely linked to the dominant function of the word: nominative or expressive. In addition, it should be noted that only multiple-criteria approach allows us to ensure the reliability of the research. A brief comment should probably be made concerning the fact that none of these criteria is enough by itself to arrange the practical material. For example, checking the words lexicographically while segregating them off as occasionalisms, a scholar cannot use dictionaries of new words, as they may include coinages, remained in occasional use. It is obvious that old dictionaries also fail to meet the targets, as they do not contain all existing neologisms. In this case a confusion can occur between occasionalisms and neologisms.

3.3. Methods

In order to achieve the goal I have continuously gone through Marian Keyes' novels selecting the occasionalisms guided by 8 criteria mentioned above. To identify the meanings of these words I had to consult various types of dictionaries, namely ABBYY Lingvo (2007), Concise Oxford English Dictionary (2006), Dictionary of Contemporary Slang (Thorne 2007), Longman Dictionary of Contemporary English (2009) and others.

In the interpretation of the selected words we can attribute singularity of usage and dependence on a context as the lead features of occasionalisms. Thus functional method (employing contextually-interpretive analyses together with pragmatic and discourse analyses) was applied in the study, with the help of which we established pragmatic features of occasionalisms functioning in postmodern literary text. Information-seeking method (internet resources and encyclopedias) was also of a great help providing all the necessary background knowledge.

While disclosing cognitive mechanisms and procedures involved in the creation of occasionalisms *conceptual blending theory* (Fauconnier & Turner 1998, 2002) has been approbated. Although we study word-formation in the light of cognitive linguistics, the methods of structural paradigm are relevant too. Using component, word-building and morphological analysis we are able to highlight structural and semantic models of the creation of occasionalisms. Quantitative research methodology for a complete enumeration of occasional word-formation takes place. Moreover, it helps to determine the degree of productivity of one or another affix or word-building pattern.

So, we follow the principle of systemic approach which implies the gradual analysis of linguistic material and therefore ensures the data and results are accurate.

4. RESULTS

4.1. Cognitive occasional word-formation

Extrapolating to the cognitive nature of occasional word-formation I take the same stance as O. Kubryakova and V. Byalyk do, who tinker with the idea that cognitive word-formation operates knowledge or its part – "quantum of knowledge" (Kubryakova 2004; Byalyk 2012) eclipsing the semantics of linguistic units (in the light of traditional understanding of word-formation). So occasionalism turns out to be a carrier of *quantum* of relevant *information* resulting from taxonomy of human knowledge through categorization and conceptualization; it is the quintessence of emotions and impressions. It is *a source of knowledge*; it performs artistic and nominative functions and is the key to the author's culture, which open the essence of its values, traditions, customs and thus gives the reader some hidden information (Denisova 2014). It is created in the author's consciousness and gets its linguistic representation through new words which are individual author's formations.

Therefore, it is important to dwell on the basic types of knowledge (aggregated, condensed and modified), pointed out by V. Byalyk (2012). According to this typology we distinguish three types of occasional word-formation: aggregated, condensed and modified, and corresponding cognitive mechanisms underlying them: combination, compression and modification.

Condensed word-formation represents occasionalisms transmitting condensed knowledge which is perceived as the "concentration of meanings in the folding process of theword-building structure" (Byalyk, 2012), as implicit representation of some information or experience by means of word-formation.

4.2. Blending

The results show that occasionalisms created by clipping or shortening turn out to be reduced language signs representing condensed language knowledge. The replacement of the lexical unit for more economical code is not only about the rationalization of the speech of native speakers, but also the optimizing of the word-building processes. But the numbers (21%) provide grounds for the claim that in the overall condensed occasional word-formation applied in chick lit fiction (compared to 31% of modified and 48% of aggregated types) is the least popular. We are prone to think it is the desire to avoid misunderstanding that makes the author curtail the amount of newly shortened words. A new word can not only puzzle the reader but mislead or cheat, so the author resort to its explication (e.g. *Mulchie is hybrid word. Conflation of 'culchie' and 'mucker'*) (Keyes 2009, p. 882).

The most creative (although not prevalent (only 5%) type of condensed word-formation is *blending*. Upon the current view blending is instance of compounding (Renner 2006), in the process of which lexemes (more often two) are abridged and merged to form a new word basing not on morpheme but sound structure. The study of blends started within the framework of occasional word-formation, so different terms to name this notion abound in linguistics. The most frequently used are 'blends', 'coalesced words', 'fusions' 'telescopic' and 'portmanteau words'.

In this research we follow the conceptual integration theory which provides a model of how meaning is constructed. The tenets of the theory were launched by Gilles Fauconnier and Mark Turner in the following findings: "the basic operation that leads to new meaning, global insight, and conceptual compressions" is conceptual blending (2004, p. 57). According to them the aim of this operation is to project selectively from two *input mental spaces* into a new *blended space* constructing a partial match between them (Fauconnier & Turner 1998).

In order to describe and systematize the occasional blends used in English postmodern literary texts let's consider different classifications of blend words, where the one done by Kemmer (2003) holds a prominent position. She proposes that there should be distinguished *overlap blends, substitution blends* and *rare blend types* (including 3-course blends, intercalative blends and orphographic blends). Despite the systemic nature of described classification the occurrence of occasional blends in a non-rule-based

model is possible. Creative and unique as an individual is, the author manifests the ideas in the creation of completely new words.

With regard to the findings, half of all blends encountered in my data are formed from two lexical items that "provide what is often thought as "input" to a morphological process of blending" (Kemmer 2003, p.71). Modified knowledge is realized through a variety of language means that include substitution blends: occasionalisms in which a substitution of part of one source lexeme with another whole lexeme takes place (ibid). The results demonstrate that this definition undergoes some changes as occasional blends contain two parts of two source lexemes, not a part of one lexeme and a whole one. The word-formation pattern ab + cd → ad is commonly used. In accordance with the pattern blends are created by combining the apocope of the first source word with the aphaeresis of the second one. This type of word-formation is illustrated in the following example (1):

(1) *'I love you, Lola Daly.' This short – frankly stunning – admission accompanied by explosion of raucous laughter and catcalls from – can only conclude – local skangers. Disembodied skangful voice shrieked, 'The mulchie with the crap car thinks he's in with a shout with Lola.' ... 'Yeh! The mulchie's car IS crap!' (Mulchie is hybrid word. Conflation of 'culchie' and 'mucker')'* (Keyes 2009, p. 882).

Occasionalism *mulchie*, formed by adding the words *mucker* and *culchie*, can be translated as 'uneducated, uncultured, primitive men, a simpleton looking like a redneck'. Postulating cognitive approach we can notice that *mulchie* is cognitively linked to preexisting words, which schematically can be represented as follows (Figure 1):

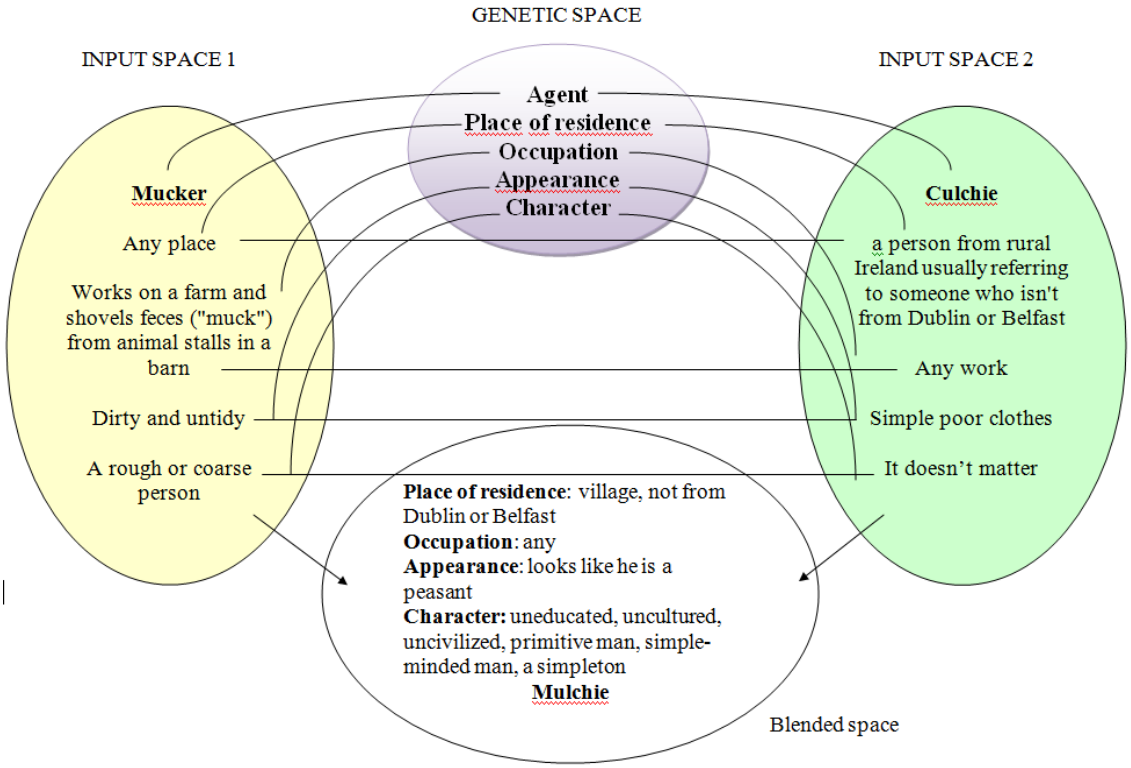


Figure 1. Conceptual integration networks for blend 'mulchie'

In our diagram, there are two input mental spaces corresponding to words *mucker* and *culchie*. The generic space contains what the inputs have in common: an individual (agent) and his position, place of residence, appearance and character. The blended space (*mulchie*) remains connected to the inputs by a cross-space mapping.

The creative use of the occasionalism indicating the author's understanding of feminine dominance in today's society demonstrates the following type of word-formation:

(2) *'In no time, Mum …was the one who was filling people's glasses, checking they were OK, acting in every sense the Irish matriarch. The Mickriarch'* (Keyes 2002, p. 369).

In this example the creation of the occasionalism is based on language game, namely on the opposition of words *matriarch* (matriarch is a woman who dominates men in society) and *mickriarch*, the latter formed similar to the first. Occasionalism *mickriarch* represents the same pattern as in (1) ab + cd → ad: *mick* (short for verbs *mickey* – 'tease or make fun of someone') and *riarch* (from *matriarch*). Projected selectively into a fourth mental space, the blended space, the inputs allow to construe the blend with the meaning 'a woman who thinks that dominates'.

(3) *'For those who don't know the Candy Grrrl story – and because I've lived and breathed it for so long, I sometimes forget there are people who don't – Candy Grrrl originated with the make-up artist Candace Biggly'* (Keyes 2007, p. 30).

This textual fragment presents a proper noun *Candy Grrrl* (the name of cosmetic company), where occasionalism *Candy* is created by means of complex cognitive operation of integration. A blend of anthroponyms *Candace* and *Biggly* brings to mind a commonly used word *candy* 'sugar candy'. Interestingly, the second part of the name of the company (*Grrrl*) is also a blended word. It is known that a widely accepted word *grrrl*, which appeared in the 1990s, is an alternation to two words: *grrr* (onomatopoeia for a growling sound) and *girl* meaning *riot girl* (a rebellious girl, a representative of feminist movement associating with aggressive hardcore punk). As a result, the name of cosmetic company itself suggests that the cosmetics is intended and designed for young, bold, strong and independent women who look like 'sweetie'.

It is clear that the blended space may contain additional elements that can include new elements retrieved from long-term memory as well as resulting from comparison of elements drawn from the inputs 1 and 2, or from elaboration on the elements in the blended space (Ritchie 2004).

In addition, emphasizing the popularity and prestige of cosmetics (*one of the hottest cosmetic brands on the planet; went mainstream*) the author invents a range of occasionalisms based on the so-called 'double blending'. Among them is abbreviation *CG* (*picked up a CG brochure*) and occasional converted adjective (*very wow! Very Candy Grrrl*).

One occasionalism is observed to be created by means of both blending and affixation, given in (4):

(4) *'There was also an email from Helen.*

Subject: Tediarseity.

Break in routine! Detta drove to Donnybrook in personality-free Beemer and went to warcrime dress shop' (Keyes 2007, p. 336).

So, following the word-building pattern ab + cd → acd, two inputs (*tedious* + *arse*) are intergated in the blended word and new 'emergent' structure of the blend is complicated by a nominative suffix *-ity*. With the help of mental models it becomes rather clear that *tediarseity* transmits the knowledge 'routine that exhausts, tires and makes smb pine away'.

Although two source lexemes is a norm for a blend, I encountered 4 cases with three source lexemes. A striking example of the realization of author's potential is occasionalism *mattresses*, which indicates the cumulative notion of a separate social group of models, actresses and waitresses (5).

(5) *'Maws?''Model-actress-whatevers. Another word is "mattresses" – model-actors-waitresses. Now, get a load of this!*' (Keyes 2002, p. 230).

The blend *Mattresses* is the result of an analogical derivation as a surface means to produce occasionalisms via "defaults of individual words" (Ladányi 2000, p. 75). Concerning the context, a concrete existing word *maws* served as a model for the newly derived occasionalism. The occasionalism is formed of letters derived from the initial phoneme of the first word (*m* from *model*), two letters of the

second (*at* from *actors*) and apheresis of the third word (*tresses* from *waitresses*) while *maws* is the result of initial clipping.

The poetic occasionalism in (6) is an example of a 5-course blend. Such individual-author's words are of rare type. The infrequency and lack of multicomponent examples, suggest that in the case of blending of three and more source lexemes, intercalation and overlapping is a minimally productive pattern, although the creative resources of the language certainly allow it. But it goes without saying that it is much harder to combine, for example, 5 components into one blend word. The same applies to perception, decoding and understanding complex blends.

(6) '*Having fun?' he half-smiled. ''sabankoliday,' glared Mrs Morley, an infrequent tippler, who in the last hour and a half had passed through suspicion, mellowness well-being, maudlin regret, and had now arrived, as expected, at aggression*' (Keyes 2001, p. 245).

In example (6) the occasionalism *'sabankoliday* is used instead of the normative syntactic structure *it is a bank holiday.* In this case condensed semantics is presented within a single lexical unit, the first part of which is both clipping and merging of three components (*'sa <it + is + a*), and the second part presents the pattern ab + cd → abd (*bankoliday < bank + holiday*). The creative blend corresponds to the following situation 'today is an official day off'.

Some of Marian Keyes's original blends in *This Charming Man* illustrate what we might call overlap blends: when the "incursion" of one word into another takes place (Zemskaya 2009, p. 191), i.e. the two source words share some phonological material. Hence all overlap blends have one general pattern of word-building ab + bc → abc.

Producing new words by this strategy can be illustrated in (7), in which two input spaces *slap* (spoken for a thick layer of makeup) and *application* (carefulness, thoroughness, application) get linked by a cross-space mapping and projected to a blended space. The projection allows the emergent structure to develop on the basis of composition, pattern completion and elaboration (Fauconnier & Turner 2004) and manifests the meaning 'the style of makeup, when there is too much cosmetics on the face'. In an attempt to convey surprise and admiration *cognitive mechanism of intensification* is applied.

(7) *'Trix – that's what her namebadge said she was called – had the glittery, luscious-sticky look of a devotee of the more-is-more school of slapplication. Her eyebrows were plucked almost into non-existence, her lipliner was so thick and dark she looked as if she had a moustache, and her entire head of blonde hair was caught up in dozens of tiny, evenly spaced, sparkly butterfly clips*' (Keyes 2001, p.18).

There is a similar example in (8):

(8) '*Go on outathat. He'll come to his senses in his own good time*' (Keyes 2004, p. 63).

The occasionalism *outathat* also manifests condensed knowledge 'let us not rush things' by overlapping (*out + at + that*).

The results provide grounds for the claim that in the overall integration, analogy and intensification are those cognitive mechanisms that underlie blending as occasional word-formation.

4.3. Postmodern characteristics of Chick Lit and their influence on occasionalisms

The field of study focuses on "Chick Lit" as a new-millennial genre fiction and a representative of twenty-first-century postfeminism. The formal and thematic characteristics of the genre of chick lit is that it is produced by and for women, and about women, primarily twenty- to thirtysomething middle-class women.

To begin with, the development of "Chick Lit" is determined by a specific atmosphere and changes in socio-cultural life at the end of the 20th – the beginning of the 21st century (Pervushina 2012). The above mentioned quotation points out that Chick Lit brings into focus the image of "a new woman" of the 21st century who is always "fallible, funny" (Ferris &Young 2006, p. 193). It is a part of mass

literature and its popularity is coupled with amazing commercial success. Frequently recognizable by "ubiquitous pastel-coloured, fashion-conscious covers" (Genz & Brabon 2009, p. 85), chick lit has attracted the adoration of fans. In a relatively short period of time, there emerged a great variety of sub-genres such as mommy lit, teen chick lit, lad lit, bigger girl lit and others and is fast becoming a new chapter in the history of the novel (Smith 2008).

Financially and sexually independentas chick lit heroine is, she is also portrayed as "neurotic and preoccupied with finding a man scrutinizing her body" (Genz & Brabon 2009, p.85), gaining a more realistic portrait.

Chick lit presents genuinely innovative mixture of forms, both literary and nonliterary (Harzewski 2011) which is displayed in different types of occasional word-formation processes. This article attempts to present the main characteristics of chick lit fiction with the help of the novels of Irish author Marian Keyes, who is considered to be a precursor in this genre and writes Chick Lit that is a noticeably darker than the typical fare (concerning domestic violence, mental illness, drug abuse, divorce and alcoholism).

As a representative of postmodernism, chick lit genre is marked as chimerical phenomenon of our time (Babelyuk 2009), as esthetic self-will postulating everything new and heuristic. This certainly dictates and determinates the functional properties of occasionalisms that are considered to be a dominant of modern poetic language (Rizhko 2011). Hence the types of word-formation in English postmodern literary text acquire new specific features.

Referring to the previous research done by the scholars we may recall some of the narrative techniques and principles of postmodern text formation such as fragmentation, paradox, the unreliable narrator, playfulness, intertextuality, temporal displacement (McHale 2004) etc., which are the distinctive features of any postmodern piece of work. The question is whether these features are traced in occasional word-formation.

The results indicate that typical chick lit characteristics are represented in different types of occasional word-formation processes:

1) intertextuality – precedent phenomena as a display of the theory of intertext become a basis for occasional word-formation (e.g. *Charlie's Angels* replaced by *Charlie's Eejits; Kate Moss-skinny; Candy Grrrl*); 2) hybridity is represented by hybrid word-formation (e.g. *überbloke; uber-escapism);* 3) ambivalence – phonetic occasionalisms as a result of ambivalent feelings and emotions (e.g. *Mwahdoz zhee mlook mlike*; *gently roused me at about two a.m. by crying at about a million decibels*); 4) language game – language game as a tactic of introducing and explicating a new word (e.g. *... the Irish matriarch. The Mickriarch*); 5) the effect of defeated expectancy – occasionalism together with the context causes the effect of defeated expectancy (e.g. ... *she Don Corleoned*); 6) emotionally coloured words, low-colloquial vocabulary and slang words are one of the constituents of occasionalisms (e.g. *tediarseity; the fuck!-I'm-thirty-one-and-not-married! syndrome*); 7) irony / self-irony is reflected in an ironic occasionalism (e.g. *The blonde leading the blonde*); 8) postmodern sensibility – postmodernity has economized sensibility as such; perception of a chaotic world (e.g. *Shespokerealfast. Firingquestionsfromamachinemouth. How'swork? Whenareyougettinglisted?*); 9) author's (feminine) consciousness – occasionalisms are the visualizations of the author's flashback and mental images (e.g. *mulchie, Mr Peel-an-orange-in-his-pocket*); 10) postmodernism realism, naturalness (*e.g. my BARR (Belly Attachment Reducing Regime), carb-phobic times*); 11) postmodern corporeality – unlocking the "pure" potentialities of the body; fearlessness to talk about the body and sexuality (e.g. *lady-sideburns; kiss-and-make-up sex; three-bonk-a-week arrangement*).

As we can see, occasionalisms are reflections of the postmodern mentality; they are the result of the need to write in a new way keeping up with the times, with the evolution of the whole world, the speaker himself/herself and a new way of perception of the world.

5. CONCLUSION

All along, we have stressed cognitive nature of occasionalisms, which transmit knowledge with the help of different means of word-formation. The results constitute a comprehension of the fact that the type of word-formation and cognitive procedure underlying it differs in accordance with the kind of knowledge an occasionalism manifests. So it is worth distinguishing three types of occasional word-formation according to the type of knowledge: aggregated, condensed and modified, and corresponding cognitive procedures: combination, compression and modification.

In this study we opted for chick lit genre as a representative of postmodern fiction which is very rich in individual-author's words. In our research particular attention is paid to blending as the most creative way of producing occasionalisms.

Though we make general conclusions and predictions based on my relatively sufficient amount of selected data, new kinds of occasional word-formation together with new cognitive mechanisms and procedures can occur due to the fact that just one author of the novels is analyzed.

The results of this study are applicable in the theoretical field of neology and the development of theoretical aspects of lexicology and cognitive semantics. The practical value of the work is determined by the fact that the results of the study can contribute to analytic reading practice at workshops or lessons of foreign languages department.

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