

Some Insights into portmanteau words in current fashion magazines

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Introduction

The central focus of this paper is the creative potential of up-to-date portmanteau words which not only considerably contribute to the growth of the English vocabulary, but also infuse word-formation with lexical play and creativity. With their “blentertainment”, portmanteau words are an outcome of a unique word-formation process of blending (also known as lexical amalgamation), bending its otherwise rather conservative rules into “transgressive” forms. As portmanteaux seem to have an ever-increasing share among English neologisms, the aim of this paper is to provide a lexical insight into selected “vogue words” sourced from ELLE fashion magazines collected over the period of the year 2013. In order to perform a word-formation analysis of the collected word-lore, Böhmerová’s (2010) typological categorization of English blends based on the structural typology of the base (telescoped and fused blends), their lexical class and syntactic relationship, will be used as theoretical underpinnings. The research into portmanteau words, also known as blends, seems to be topical nowadays since it has acquired international importance. As “products of blending have been reported as being present in the lexical systems of a number of languages, not only as borrowings of ready-made blends from English, but also as lexical units formed in the particular languages themselves” (Böhmerová 2010: 7), this paper has been written in the humble hope of being inspirational not only for Anglicists but also any other language-specific community of scholars. The paper works on the assumption that despite the varied typology of blends, the portmanteau words occurring in the fashion magazines under study will exhibit a tincture of vogue words.

1. A brief look into the origins of portmanteau words and attempts at delimiting blending

The beginnings of the usage of blends stretch back to Lewis Carroll’s literary work *Through the Looking Glass, and What Alice Found There* (1872) and the poem *Jabberwocky* when Alice enquired about the meaning of certain unusual words when talking to Humpty Dumpty. Renowned for his avocation to play with words and imbue them with a desired meaning, Humpty Dumpty became an epitome of linguistic amusement and non-conventionality, thus giving the earliest literary “definition” of blends calling them “portmanteau words”. The purpose of these words was to help the reader feel like in a dream although Carroll had no idea about the origins of some blends he used.

Furthermore, one of the first theoretical treatments of blends was Louise Pound’s detailed monograph entitled *Blends – Their Relation to English Word-formation*, published in Heidelberg in 1914. Pound’s study is considered to be of ground-breaking importance for dealing with blends also for later times.

As indicated by section 3 of this paper, later interest in and research on portmanteau words (or blends) has brought a plethora of interpretations varying either in their essence or in particular details, both with theoretical and lexicographic consequences. To this day, the research on blends seems scattered in various papers and journals. Blending remains a fuzzy linguistic category and presents a descriptive problem. Lexically, the English term *blending* is derived from the generic verb *to blend* standing for “to mix”. According to Oxford English Dictionary the first linguist to have used the term *blending* in the philological sense was Sweet in his *New English Grammar* at the end of the 19th century when he claimed: “grammatical and logical anomalies often arise through the blending of different contructions” (qtd. in Böhmerová 2010: 23). Of course, Sweet did not use the term in the true word-formation sense but what is noteworthy is his mention of “anomalies” in the given clarification since blends are often treated as anomalies due to their deviation from the expected or standard pattern in language.

As to the terminology, due to its complexity and variability, blending could figuratively be qualified as a very “whimsical onomatological process”, as aptly labelled by Böhmerová (2010: 22) in her recent inspirational monograph. What is more, she notes that there are many other options which could be used to denote blending such as: *lexical amalgamation*, *fusion*, *merging*, *telescoping*, *crossing*, *truncation*, *contamination*, *forming portmanteau words*, *coalescence*, *concatenation*, *conflation*, with possible semantic differentiation of some of them. However, on this very spot it should be highlighted that out of the many English synonyms of blending given above the term *lexical amalgamation* has been preferred, although in English it has often been used to refer to a subtype of blending. Therefore, for this paper’s sake, I will use the terms *blending* and *lexical amalgamation* interchangeably, neither of them being more superordinate than the other.

2. Underlying principles of lexical amalgamation

According to Böhmerová (2010: 10), lexical amalgamation may be defined as “an onomatological and onomosiological process involving the amalgamation of (usually two) words as bases into one lexical unit with a modified or new semantic content and/or communicative function.” From a formal angle, lexical amalgamation is a special case of a rather complex linear reduction and simultaneously merging and/or overlapping of two words. Nonetheless, in contrast to shortening, lexical amalgamation does not give rise to lexical variants but to new lexical units.

On the one hand, blending complies with the tendency towards economy of expression, which is quite strong in English. On the other hand, blending flouts the morphological integrity of words as bases by not respecting their morpheme boundaries, rather unpredictably breaking their linearity. In this regard it could be considered to be more of an onomatological anomaly than an actual word-formation process. It should be emphasised that blending can arise as an intentional, conscious word-formation process leading to ad-hoc formations some of which can become institutionalized and lexicalized over time (ibid.: 10-13).

The rise of lexical amalgamation in English stretches back to at least the 1960’s and being traditionally treated as a minor word-formation process, it has been quite productive in certain communication domains (e.g. advertisements, commercials, media, belles-lettres or child language). Lexical amalgamation could be ascribed to having been caused or enabled primarily by the following linguistic-historical and socio-linguistic reasons. First, by a relatively strong general tendency of English towards economy of expression, and second, by the rise of the tendency towards favouring lexical creativity and linguistic play against a backdrop of socio-linguistic non-conventionality (Böhmerová 2010: 27-28).

3. Some linguistic approaches to lexical amalgamation

Even if lexical amalgamation in English has so far been regarded as being insufficiently explored (see Böhmerová 2010: 6), below is given some overview of some English linguists' approaches to this dynamic and linguistically enticing onomotological and communicative domain. Appreciating the credits of the selected authors, their contribution to the current state of knowledge in the given research area (excluding limitations of their approaches) will be briefly touched upon.

To start with, a lexical blend, as its name suggests, takes two lexemes which overlap in form, and welds them together to make one, *e.g. motor + hotel = motel, advertisement + editorial = advertorial, breath + analyser = breathalyzer*. As the given widely known examples illustrate, blending increased in popularity in the latter half of the 20th century, being increasingly used in commercial and advertising contexts. However eye-catching and exciting these forms may be, Crystal (2003: 130) warns that it remains an open question how many of them will still be around in 2020. This may be contingent on the general attitude of a given linguistic community and also on the degree of linguistic liberalism in a given language, being either receptive to or biased towards "lexical contamination" that blends may represent.

In his seminal monograph, Bauer (1983: 234-247) apprehends blends as "new lexemes formed from parts of two (or possibly more) other words in such a way that there is no transparent analysis into morphs" adding, however, that "in some instances at least one of the elements is transparently recoverable." Here, it should be stressed that the merit of Bauer's approach is his treatment of blends as unanalysable monemes. Further, he points out that the formation of portmanteau words is marked by randomness, illustrating the hypothetical coalescence on *dove* and *hawk*.

With the aim of arriving at a viable definition of blending, specifying its status and relatedness to other word-formation processes, which is the crux of the matter when delimiting blending, Kvetko's (2005: 42) approach may be of help. He views blending as a word-formation process similar to shortening combined with merging two different words. That said, blending is to be approached as "a compounding of two clipped words".

Lastly, an inspirational approach is offered by Algeo (1977: 20) who clarifies blending as a combination of two or more forms, where at least one of these forms is already a shortened word. Algeo's somewhat structuralist interpretation of the word-formation process at hand also draws attention to the cases of compounding: if the word is not the result of overlapping, it is not a blend but a compound. He also gives the examples where the line between blending and other word-formation processes is not so clear-cut, *e.g. the word breadth* can be the outcome of blending (*brede+length*) but on the other hand it can also be the result of the logical extension of the pattern *long- length » broad- x*. Algeo also mentions the example of the word *dumbfound* (*dumb+confound*) where it is troublesome to distinguish blending from the process he names "composition" (*ibid.*: 51).

One way or another, all the clarifications above differ to some point but most of them seem to converge on claiming that in the words fused together some word material is disposed of at least in one.

4. Structural typology in lexical amalgamation

As it will be evident from below, the typology of portmanteau words is highly varied and complex (and will be kept to the minimum for this paper's sake to keep it brief), which can be explained by the fact that "blending allows for creativity, lexical playfulness and experimentation, as a result of which blend categories are not always discrete, but often interwoven with each other" (Böhmerová 2010: 68).

Drawing on the most up-to-date approach as used by Böhmerová (2010: 70-86) in her monograph, the following structural typology (though inevitably selective) will be instrumental for the ensuing analysis of portmanteaux in current fashion magazines:

4.1 telescoped blends

Telescoped blends comprise mutually overlapping shared segments and depending on the manner of this overlap they can be organised into three main types with several subtypes: telescoped blends with mutually overlapping contacting segments (based on the overlapping of one syllable, e.g. *alcoholiday* (*alcohol* + *holiday*), *bimboy* (*bimbo* + *boy*)); telescoped blends with intrusion (where the second stem infiltrates into the first one, e.g. *entertoyment* (*entertainment* + *toy*), *foolosophy* (*fool* + *philosophy*)) and telescoped blends with mixed bases (where both stems are mixed with different extent of overlap, e.g. *burble* (*bubble* + *murmur*), *glocalisation* (*globalization* + *localization*)).

4.2 fused blends

Fused blends are characterized by structural overlap within the joint matrix, but in contrast to telescoped blends, without any shared segments. Based on the extent of the reduction of the bases there are also several subclasses: blends with one base reduced (which are formed by the placement of the first base into the second one, e.g. *jazzercise* (*jazz* + *exercise*)); blends with both bases reduced, e.g. *cineplex* (*cinema* + *multiplex*); fused mirroring blends (where the sequence of blends can alternate, e.g. *Oxbridge* (*Oxford* + *Cambridge*)) and special cases (which cannot be classified into other groups of blending, e.g. *blog* (*web* + *log*)).

4.3 typology of the base grounded on lexical classes

As to the word-categories or lexical classes of the bases blended, in the majority of cases portmanteau words involve two nouns, e.g. *knork* (*knife* + *fork*), a noun and an adjective e.g. *positron* (*positive* + *electron*) or two adjectives, e.g. *fantaliscious* (*fantastic* + *delicious*). It ought to be noted that blended verbs are rather infrequent compared to other word-categories, e.g. *misunderestimate* (*misunderstand* + *underestimate*).

4.4 typology of the syntactic relationships of the bases

Similarly to the classification of compounds, blends commonly split into determinative and coordinative ones. *Determinative blends* can be syntactically transformed to attributive phrases formed by a determiner and a head. They are endocentric (one word carries the bulk of semantic content and determines the grammatical category of the whole). Determinative blends can be exemplified by *docudrama*, which is composed of documentary and drama. However, sometimes because of the reduced bases, the identification of their syntactic relationship may be tricky. *Coordinative blends* are formed by bases of the same lexical class and are not necessarily headed. For example, *brunch* (*breakfast* + *lunch*) is neither breakfast taken at lunchtime nor lunch taken as breakfast. Thus, the portmanteau word designates a new referent, sharing the semantic content of both bases to some degree.

4.5 splinters as constituents of blends

Lexical amalgamation may result in constituents the second one of which is apprehended as having the phonological structure and graphical form akin to an affix. This non-morphological segment may gradually be reappraised as an affix and the process may be re-interpreted as derivation (see Štekauer 1992: 90). Typically, though not necessarily, such splinter may be a neo-classical segment of Latin or Greek origin. Considerably productive splinters which may potentially be interpreted as affixes comprise e.g. *-aholic*, *-athon*, *-ati*, *-burger*, *-crat*, *-licious*, *-omics*, *-tainment* and *-zine*.

5. Word-formation analysis of the language data

5.1 Material, method and hypothesis

The research part underlying this paper is based on the word-formation analysis of current portmanteau words attested in the issues of ELLE magazine in 2013. The selected issues of the magazine are concerned not only with fashion but also with life-style, beauty and relationships of celebrities. Following the structural typology present in lexical amalgamation, as elaborated by Böhmerová (2010), the semantics of the collected word-lore is exemplified in quotation sentences taken directly from the magazines. In order to verify the lexicographic status of the analysed neologisms, their presence and meanings are checked in the following online dictionaries: www.etymonline.com, www.learnersdictionary.com, www.macmillandictionary.com and most importantly, www.urbandictionary.com. The hypothesis underpinning the present paper is that despite the varied typology of blends, the portmanteau words occurring in the fashion magazines under study exhibit a tincture of vogue words. As Crystal (2003: 179) explains, “vogue words” are lexemes which take on a fashionable or cult status within the language as a whole, or among the members of a particular group (such as teachers, teenagers, government ministers etc.). In many ways, they are comparable to “catch phrases”, but vogue words usually lack the specific sources which can be found for most catch phrases. To become a vogue word, first, a word has to be taken up and used with extra frequency by large numbers of people, and second, must be extended to contexts beyond the one which originally gave rise to it (ibid.). For illustration, the use of certain affixes (e.g. *mega-*, *-speak*, *euro-*, *-ism* etc.) has come to be a salient feature of vogue words in recent years.

5.2 Word-formation analysis

Advertorial (*advertisement + editorial; noun*)

The semantics of this portmanteau word is connected to an advertisement written in the form of an objective editorial, presented in a printed publication, and usually designed to look like a legitimate and independent paper. On the website <http://www.macmillandictionary.com/dictionary/british/advertorial> it was presented as “an advertisement in a newspaper or magazine that looks like one of its normal papers.” Word-formation-wise, this blend can be considered a *fused blend with both bases reduced*. The blend is a result of the amalgamation of *two nouns* which determine advertorial as a *coordinative* blend.

“I was in Elle once,” he told me. “But only in an advertorial. That’s as close as I’ve ever come.”
(Elle, September 2013)

Crackberry (*crack + BlackBerry; noun*)

A person who is a passionate devotee of the company BlackBerry. The proof of the existence of this brand-new portmanteau word with its etymology can be found at: <http://en.wiktionary.org/wiki/crackberry>. According to the structural typology of blends, crackberry stands for a *fused blend with one base reduced*: the first stem is fully preserved and the second base is reduced. The word class of both bases is *noun* and their syntactic relationship marks this blend as a *coordinative* blend.

“This look takes definite confidence, it’s a literal take on the 80’s (minus the crackberry). I like it!”
(ELLE, September 2013)

Ditzy (*dizzy + dotty; adjective*)

The denotatum of this portmanteau word refers to a silly and unreliable person, usually a woman, as explained at <http://www.learnersdictionary.com/search/ditzy>.

“Ditzy“ is a *telescoped blend with both bases mixed*. According to the typology of bases, this is a result of merging *two adjectives* into one. Since the lexical class of the bases is the same, ditzy is a *coordinative blend*.

“His father managed his career and his sister Justine played the beautiful, ditzy sister on Family Ties.“
(ELLE, February 2013)

Fantabulous (*fantastic + fabulous; adjective*)

As the motivating bases intimate, the adjective at hand expresses something extremely good. This is a fine example of a *fused blend with the reduction of two bases with reduced contacting parts*. The word class of both bases is *adjective*. Forasmuch as the bases are the same lexical class, the blend under investigation is *coordinative*. The semantics of the neologism can be explored at e.g.

<http://www.macmillandictionary.com/dictionary/british/fantabulous>

“She looks fantabulous in that ensemble. Cute & off-beat.“
(ELLE, September 2013)

Frenemy (*friend + enemy; noun*)

Frenemy is a person who is both a friend and a rival. (<http://www.thefreedictionary.com/frenemy>). The structural typology of this blend is based on the insertion of one base (enemy) into another, so it can be classified into a *telescoped blend with intrusion*. Further, the typology of the bases shows that frenemy is a result of merging *two nouns* into one. Both bases are substantives, which makes frenemy a *coordinative blend*.

“Elizabeth Banks—Liz Lemon’s ball busting frenemy on 30 Rock and our fave Apatow – flick funny chick—hit the Variety Studio and left with a red down-packed Woolrich John Rich & Bros parka, announcing that this was what she needed for another NYC winter.“
(ELLE, January 2013)

Hassle (*haggle + tussle; noun*)

The novel blend has the meaning of a prolonged argument or a great deal of trouble and difficulty. According to the Online Etymology Dictionary, the word at hand is of unknown origin:

(http://www.etymonline.com/index.php?allowed_in_frame=0&search=hassle&searchmode=none). However, a closer look betrays that this is an example of a *telescoped blend with mixed bases*: the word “tussle“ is inserted into to the word “haggle“. As to the lexical classes, the former is a noun and the latter a verb, which makes the portmanteau word a determinative blend.

“Having a difficult last name for people to spell was one compelling reason to take my wife’s last name,” says Adam, 33, a graphic designer in San Francisco, who was surprised by what a hassle it became.“
(ELLE, August 2013)

Himbo (*him + bimbo; noun*)

Himbo is a male “version“ of bimbo, i.e. a handsome but unintelligent young man. This blend can be classified as a *fused blend that has one base reduced*. (see

<http://www.urbandictionary.com/define.php?term=himbo>). Here, the first base is placed into the matrix of the second one, and at the same time it is superimposed upon part of it, by which the initial part of the second base is hidden in the joint matrix. The blend consists of the *pronoun* him and *noun* bimbo. The different lexical classes classify himbo as a *determinative blend*.

“But it’s true, Heigl confirms, that once an actor works his way up, as Duhamel has, from modeling to soaps and movies, sometimes the same looks that helped him land all those earlier gigs—the looks that made him ideal to play an arrogant himbo in his fluffy breakthrough, Win a Date With Tad Hamilton! is no longer enough.” (ELLE, August 2013)

Jeggings (*jeans + leggings; noun*)

Jeggings are feminine trousers that stretch and fit closely to one’s legs and are similar to jeans (<http://www.urbandictionary.com/define.php?term=jeggings>). The first base is placed into the matrix of the second one and is simultaneously superimposed upon part of it, which makes it a *fused blend with both bases reduced*. The blend jeggings is an upshot of merging two nouns, which classifies it as a *coordinative blend*.

“Should I know what jeggings are? I don’t know what they are. Oh, wait—they’re jeans with stretch to them, right? I wore a pair of jeans not too long ago that had a little bit of stretch to them, and they were great!” (ELLE, December 2013)

Mankini (*man + bikini; noun*)

Mankini expresses a very small, skin-tight man’s swim suit. The man who made them famous was a British comedian Sasha Baron Cohen, also known as Borat (see <http://www.urbandictionary.com/define.php?term=mankini>). This word can be perceived as a *fused blend* which has one base reduced. The bases of mankini are both *substantives*, which means that this is a *coordinative blend*. Syntactically, this is a coordinative blend.

“It’s full of never before seen photos of fashion people, like this one of Karl Lagerfeld in a mankini and shots of Halston, Liza Minelli and Bill Cunningham.” (ELLE, March 2013)

Mompreneur (*mom + entrepreneur; noun*)

Mompreneur is used to describe a woman who is an entrepreneur and has children. (<http://www.urbandictionary.com/define.php?term=Mompreneur>). This blend can be classified as a *fused blend with one base reduced*, where the first unreduced base, colloquially-coloured, is inserted into the other and at the same time is superimposed upon part of it. The base mom is *noun* as well as the reduced base *entrepreneur*. Syntactically, substantives make “mompreneur” a *coordinative blend*.

“Like newly minted mompreneur Jamie Rubin, Jennifer Campbell worked in TV—public television.” (ELLE, April 2013)

Pleather (*plastic + leather; noun*)

Semantically, this is an imitation of leather or rather leather made of plastic. (<http://www.urbandictionary.com/define.php?term=pleather>). This blend can also occur in a derogatory sense of the word. From the point of view of word-formation, the blend can be the result of a *fused blend with the reduction of both bases* with contacting parts. This blend is *coordinative* which means that the bases belong to the same lexical class.

“How would it feel, on the other hand, to be a woman in black pleather, hot pants and a red string bikini top?”
(ELLE, July 2013)

Prissy (*prim + sissy; adjective*)

The meaning of this blend is a self-centred and all-knowing girl (<http://www.urbandictionary.com/define.php?term=prissy>). It ranks among *fused blends with both bases reduced*. According to the lexical class of stems, both bases are adjectival. Syntactically, prissy is a *coordinative* blend.

“Growing up, I was the girl who despised prissy girls.” (ELLE, October 2013)

Sexcapade (*sexual + escapade; noun*)

Sexcapade is a wild and many times an illicit sexual episode or an adventurous risky sexual affair, potentially related to dangerous sex. (<http://www.urbandictionary.com/define.php?term=sexcapade>). This is an illuminating example of a *fused blend with both bases reduced*, more specifically the case with reduced contacting parts. While the first base is an adjective, the second one is nominal. The fusion of an adjective and noun with a head makes this lexeme under discussion a true *determinative* blend.

“In fact, conspiracy theorists presuppose that some celebrities may even want their sexcapades discovered and that they invite the attention and are willing to take the risk to be better recognized.”
(ELLE, August 2013)

Sexting (*sexual + texting; noun*)

Semantically, sexting is an act of sending either a text message to a partner describing sexual practice to get each other excited, or sending nude photographs (<http://encyclopedia2.thefreedictionary.com/sexting>). This blend can possibly be treated as a *fused blend with both bases reduced*. Additionally, the neologism “sexting” could also be interpreted as a lexically inventive allusion to “texting” in disguise to conceal its potentially forbidden connotations. As to the word-classes employed, in this case the adjectival and nominal bases are joined together. As the meaning of this portmanteau word is endocentric due to its headedness, the analysed blend makes for a *determinative* type.

“The writing appears to have been a slow process. The Bedwetter’s so-called “midword” includes a list of procrastinations, such as—shockingly, for a woman—e-mailing pictures of your breasts to a guy. Are you kidding? All women do it. Trust me. When you’re going with somebody, you do it. It’s called sexting, by the way. Look into it.” (ELLE, April 2013)

Snazzy (*snappy + jazzy, adjective*)

This portmanteau word conveys the meaning of something very stylish (<http://www.etymonline.com>). This blend may be the result of insertion where the letters -azz intrude into the word “snappy“, so it can be said that the resulting blend could be interpreted as a *telescoped blend with intrusion*. Snazzy consists of two bases, both of the same lexical nature, i.e. *adjectives*. Thus, the blend is *coordinative*.

“Last night, NYC’s Downtown Armory was surrounded by town cars, long dresses, snazzy tuxedos, familiar faces, and of course, great scents!”
(ELLE, May 2013)

In sum, as the research shows, from the total number of listed 15 portmanteau words, 11 may be interpreted as fused blends and 4 may be assigned to so-called telescoped blends.

Thus, fused blends are overwhelmingly dominant over telescoped blends in the assembled corpus. With respect to lexical class of the stem, the vast majority of all portmanteaux occurring in the analysed fashion magazines were formed by two nouns; only 3 blends were formed by two adjectives (*ditzy*, *fantabulous*, *prissy*), 2 blends by an adjective and noun (*sexcapade*, *sexting*) and interestingly enough, there was also a blend which was an amalgamation of a pronoun and noun (*himbo*). Speaking about the syntactic relationship of the bases, coordinative blends were much more preponderant over the determinative ones; their ratio being 11:4. No blends containing splinters were attested. As to the research hypothesis, to verify whether the assembled word-lore can be treated as “vogue words”, the recent corpus of Global Web-Based English (GloWbE), composed of about 1.9 billion words from 1.8 million web pages in 20 different English-speaking countries and released in 2013, was used to check out the frequency of occurrence of the selected portmanteau words. To consider a novel portmanteau word a vogue word, the value over 200 hits has been set as a criterion. Based on the corpus search, the following portmanteaux complied with the research inclusion criterion: *advertorial* (439 hits), *crackberry* (250 hits), *ditzy* (244 hits), *fantabulous* (218 hits), *hassle* (11351), *prissy* (414), *sexting* (686) and *snazzy* (924 hits). Thus, based on the research results gained, it can be claimed that the research hypothesis has been confirmed only partially since only about a half of the analysed portmanteaux were consonant with the determined frequency distribution of potential vogue words. Somewhat surprisingly, the very high frequency distribution of the blend *hassle* suggests that in the time to come it will lose (if it has not done so already) its veneer of novelty.

Conclusion

All in all, lexical amalgamation in the analysed fashion magazines was portrayed as a fairly productive word-formation process by means of the fusion of motivating bases, resulting in up-to-date portmanteaux serving brand-new communicative needs. Based on breaking the linearity and morphological integrity of the portmanteaux’s motivating constituents, the range of their structural typology is very wide and manifold. Therefore, in this paper, the up-to-date portmanteaux sourced from the current fashion magazines were analysed only according to their structural typology, word class and their syntactic relationship. Even though their analysis was presented in detail in the main body of this paper, some concluding remarks should be added. It should be underscored that lexical amalgamation (or blending) is a special word-formation process which aptly combines the English language’s tendency at the linguistic economy of expression with lexical creativity and playfulness. The analysed portmanteaux serve to confirm the productivity and popularity of blends in present-day English and support also dynamism in the development of language which must be sensitive to new incentives of its users. Last but far from least, in the ever-changing sociolinguistic landscape, at the height of modernity, when individualized expression and non-conventionality coupled with liberalism matter, blends make the English language more vivacious than ever, “enabling the transgression of word-formation into the domain of combinatory art and enjoyment” (Böhmerová 2010: 141).

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Resumé

Niekoľko pohľadov na krížené slová v súčasných módných časopisoch

Lexikálna amalgamácia (resp. kríženie) je jeden zo slovotvorných postupov, ktorý v súčasnosti prispieva k rozširovaniu lexiky anglického jazyka. Predstavuje minoritný, ale veľmi svojrázny slovotvorný proces obsahujúci prvky lexikálnej kompozície a abreviácie. Vzhľadom na komplexnosť tohto slovotvorného procesu je veľmi rozdielne jeho vymedzenie, ako aj interpretácie lingvistami. Časť článku približuje teoretickú podstatu kríženia slov a podáva syntetizujúci pohľad na jeho chápanie, aj principiálne črty. V empirickej časti sa zaoberáme skúmaním vybraných krížených slov v súčasných módných magazínoch ELLE. V príspevku analyzujeme štruktúrne typológiu krížených slov podľa bázy, lexikálneho slovného druhu a syntaktického vzťahu. Článok vychádza z hypotézy, že väčšinu analyzovaných slov, ako produkt lexikálnej amalgamácie, budú predstavovať tzv. „módne slová.“ Frekvenčnú distribúciu skúmaných potenciálnych „módnych“ krížených slov overujeme pomocou korpusu *GloWbE*. Lexikálna amalgamácia predstavuje produktívny slovotvorný proces, ktorý v sebe kombinuje tendenciu anglického jazyka k ekonómii výrazu s nekonečnými možnosťami lexikálnej tvorivosti, experimentovania a hravosti, čím v 21. storočí posúva slovotvorbu postmoderne do sféry umenia kombinatoriky.

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