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BLENDING AS A LANGUAGE MEANS TO REPRESENT PROFESSIONAL ACTIVITY IN THE SPHERE OF ANIMATION CINEMATOGRAPHY

Abstract

The present article studies blending as a means of linguistic representation at the Disney Studio and is based on 10 blend-words coined during the Disney production processes: *Audio-Animatronics*, *Fantasound*, *Autopia*, *Circarama*, *Kaleidophonic*, *imagineer*, *Mouseketeer*, *Mathmagic*, *Stegosaururus*, *Disneyodendron*. The study aims to prove that blending is communicatively functional and turns out to be a reasonable word-formation model. The task is to explore and specify the degree of motivation, the capacity of blend-words and to decode the ideas behind the semantic and morphological structures of the blended lexical units. The results obtained during the material analysis show that the Disney blend-words tend to imitate the existing word-building patterns of the English lexicon. The following patterns were found: 1) morphemes or graphemes truncation with further liaison or 2 lexical units or word-building elements; 2) a morpheme truncation triggered by phonetic associations with another word; 3) hapological superposition; 4) a word group liaison to one lexeme using and interfix; 5) a grapheme insertion in the target lexeme for linguistic creativity purposes. Blending as a word-formation model demonstrates its self-sufficiency, linguistic creativity, avoiding speech and terminological clichés and it plays an important role in the process of naming in the field of creative activity.

Keywords: blend-words, contaminants, word-building, decoding, meaning, naming.

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