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Linguocognitive Characteristics of Modified Ad-Hoc Lexical Units in the Telecinematic Discourse

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Recently ad-hoc word-formation research has received a plenty of attention from the perspective of linguocognitive paradigm that focuses on the unity of cognition, language, speech and metacontext. For this reason, the present article elucidates ad-hoc word formation in the telecinematic discourse to highlight complex mental processes behind the formation of an ad-hoc lexical unit, namely linguocognitive procedures, operations, and mechanisms. The ad-hoc words are classified based on the principle of sense transmission, hence we outline aggregated, condensed, and modified ad-hoc lexical units. The author has focused particular attention on the ad-hoc words, coined through conversion and by analogy employing the algorithm of linguocognitive meaning construction.

Keywords: ad-hoc word-formation, condensed ad-hoc lexical units, linguocognitive characteristics, conversion, word-formation by analogy.

Introduction. The linguocognitive paradigm of ad-hoc word-formation research has shifted focus to the indispensable continuity of cognitive processes, language, speech, and extralinguistic reality. Thus, an ad-hoc lexical unit is treated as "the result of the author's intention to impart new knowledge, being a complex of axiological and emotional impressions of the author, to stimulate the reaction of the recipient", whereas ad-hoc word-formation in telecinematic discourse is referred to as an act of non-linear communication (Janney 2012) with the available sender, communicative intention, and the receiver (the audience).

The history of research. From the standpoint of linguocognitive paradigm, an ad-hoc word is viewed as containing quanta of information (Bialyk 2015) that reveal the author's perception, as well as linguistically creative comprehension of reality; "the outcome of complicated mental processes" (Darienko 2000), fixation of "knowledge of axiological nature" (Abrosimova 2014), "correlation between the novel and the previous experience of a speaker" (Batalov 2004), "the carrier of the prototype category" (Renouf 2007; Porto 2007), which embraces a network of possible meaning projections of a lexeme" (Lehrer 2007), potential senses of the lexical unit, interrelated by analogy, metaphorical and metonymic relations.

Pragmatic intentionality of the "Sex and the City" predetermines its two key functions: manipulation (aimed at provoking the required emotional feedback from the audience), and attraction (aimed at expanding the target audience). The producing team (collective author) exploits lexical creativity for the sake of increasing the audial appeal of the verbal component, that fact accounting for a large number of AHLU in the inter-personage polylogues.

Accordingly, the focus of the present study is the in-depth motives and meta-contexts that reveal the author's purport behind each ad-hoc unit from the perspective of the production team, based on "shared knowledge" (Dynel 2013), as a unity of socio-cultural context and points of coincidence of both the collective author's and the viewership's associations and values. Thus, we interpret ad-hoc lexical units as instant and creative lexical formations, reflecting the characters' verbal ingenuity and skilfulness on a diegetic level, whereas on the extradiegetic level ad-hoc lexical units demonstrate the illocutionary manipulative effect.

Data and Methodology. The methodological framework of the present article intends to define the ad-hoc lexical units' word-formation types to illustrate implicit senses behind the core meaning of each unit employing the linguocognitive modelling of the meaning. Implicit senses, rendered by such units, convey fragments of aggregated, condensed and modified knowledge.

The corpus of ad-hoc lexical units (hereinafter referred to as AHLU) was compiled by a continuous sampling method, based on the lexicographic verification, following the principle of non-codification (Zatsny 1997). Further on, elements of structural, word-formation and morphological analysis, as well as the transcription of individual ad-hoc words were employed to systematise the retrieved ad-hoc words and correlate between the dominant and less representative types of ad-hoc word-formation. As a result of quantitative calculations, 2,431 AHLUs in 1,265 AMCs were retrieved, comprising 43% of the total number of the analyzed texts of the scripts (2737 pages) of the dramedy "Sex and the City" (hereinafter referred to as STM), as supported by the data in Table 1. Further on, we applied the conversational and content analysis to retrieve ad-hoc marked contexts (our term, hereinafter referred to as AMC), characterised by the presence of at least one ad-hoc lexical unit. The AMC vary in length, being represented by a single statement, a monologic cue or a polylogic verbal exchange.

The analysis of the linguocognitive nature of AHLU involved the application of the linguocognitive methodological toolkit, namely cognitive mapping based on the tools of the M. Turner and G. Fauconnier mental spaces integration theory (Fauconnier & Turner 2002). Hence, to reveal the AHLU's informational load we suggest employing the following algorithm of mental operations that underlie the creation of ad-hoc lexical units: *linguocognitive procedure (hereinafter LP)*

→ **linguocognitive operation (hereinafter LO)** → **linguocognitive mechanism (hereinafter LM)** that enabled us to model linguocognitive meaning construction of the relevant AHLU.

We will illustrate the sequence of these mental operations by the condensed AHLU **Menhattan** (Men (plural form of the noun *Man* + *Manhattan* – a city district of New York). The input spaces *Men* and *Manhattan* form a blended space, whose semantics integrate the established information – direct semantic components, fixed in dictionary definitions, namely: *"a living being characterized by age, gender and social characteristics"*, *"male person"*, *"man, lover"* (meaning components of input space 1 "Men"); *"District"*, *"territory"*, *"commercial centre"*, *"cultural centre"*, *"prestigious area"* (meaning components of input space 2), and associative semantic components, such as *"career"*, *"success"*, *"relationships"*, *"love"* (related to input space 1), *"wealth"*, *"money"*, *"luxury"*, *"bohemian"* *"fashion"*, *"woman"* (related to input space 2). As a result, a new sense of *Menhattan* – 'Men's Territory' is emerging, presupposing a prestigious area, with women craving to find unearthly love, embodied by a successful and wealthy man.

Findings and Discussion. *1 Linguocognitive Characteristics of Ad-hoc Units in the English Telecinematic Discourse.*

In the present paper ad-hoc word-formation types were classified, given the nature of knowledge quanta "transmission" (Bialyk 2015). Consequently, we point out the following groups of ad-hoc lexical units:

1) aggregated AHLU – 58%;
2) modified AHLU – 31%;
3) condensed AHLU – 11% (See Table 1).

Table 1. Classification of Ad-hoc Units by Word-Formation Types and Nature of Sense Transmission

Aggregated Ad-hoc Units		Condensed Ad-hoc Units		Modified Ad-hoc Units	
Number	*%*	*Number*	*%*	*Number*	*%*
1409	58%	267	11%	753	31%
Number of AMCs	*%*	*Number of AMCs*	*%*	*Number of AMCs*	*%*
743	59%	141	11%	396	30%

Aggregated AHLU build-up the meaning and form a new semantic field as a result of the linguocognitive procedure of combination (Bialyk 2015), being represented by units formed through compounding (*He's asking you to buy your apartment for the exact price he paid, or you can vacate and he'll sell it. Vacate? I'm homeless. I'll be a baglady, but a Fendi-baglady, a baglady* (S. 4, Ep. 16)) and affixation (*We're just*

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friends. I don't put my dick in you. – Another one of these and I might let you. – There are no <u>*datable*</u> *men here* (S. 3, Ep. 1)). Compound AHLU (1069 AHLU; 44%) are classified according to the structural-semantic parameters, as well as the semantic kernel position.

The linguocognitive nature of ad-hoc lexical units rests on their ability to capture, accumulate, and reinterpret elements of knowledge about reality through the prism of the author's perception of the world so as to navigate unexpected associations between input spaces. Hence, it is conditioned by a range of the sender's mental actions, namely: implicit cognitive procedures, operations, and mechanisms when coining a new unit. To disclose the linguocognitive nature of AHLU, we resort to the mental spaces integration theory (Turner & Fauconniere 2002) and propose the linguocognitive modelling of the AHLU meaning. Therefore, the linguocognitive nature of aggregated ad-hoc words is determined by the following sequence of mental actions that blend elements of input spaces and account for the entire mental mechanism behind the ad-hoc word-formation, with the arrows indicating the stepwise connections between the cognitive processes involved in the meaning enhancement: LP of structural and semantic analogy → LO of comparison → LM of sense accumulation.

Condensed ad-hoc words (blends and abbreviations) proved to be the least productive, primarily due to the complexity of both creating and decoding the meaning of such units during a conventional speech act. Blending (146 AHLU, 6%) is represented by overlapping (*Yorkenblatt*) and substitution (*mid-wife crisis*) blends, whereas among abbreviated units simple and compound abbreviations (121 AHLU, 5%) appeared to be the most frequent (*cosmo – cosmopolitan*). Consequently, the linguocognitive nature of condensed AHLU relies on the following sequence of mental actions: LP of compression (contracted form) → LO of comparison, attended by LO of overlapping → LM of meaning concentration, placing additional emphasis on the semantic load.

2 Linguocognitive nature of modified ad-hoc lexical units resulting from conversion and word-formation by analogy.

Modified word-formation types, represented by ad-hoc words, resulting from conversion and those formed by analogy, proved second productive.

Conversion (389 AHLU, 16%) as a way of modified ad-hoc formation is also referred to as "implicit transposition" (Lieber 2005), "functional transposition" (Yenikeeva 2006), "zero derivation" (Don 2005). All the 389 (16%) converted AHLU are stylistically coloured. At their core is the "LP of intertextualisation, association, emphasis on the perception of extralinguistic reality" (Bialyk 2015). Following R. Quirk (A Comprehensive Grammar of the English Language 1985), we distinguish three groups

of converted AHLU coined on three conversion models:

→ full conversion (the converted units participate in all morphological processes characteristic of the new grammatical category);

→ partial conversion (the converted unit is not subject to further derivation, most often in case of the model Adj → N, because substantivized adjectives, such as *the unfamiliar*, require verbs in the singular, not plural);

→ approximate conversion, which is accompanied by a partial phonological change, primarily stress.

Since there are no examples of conversions of the third group in the material under study, we consider only full and partial conversion.

The main types of converted AHLU include verbalization, substantivization and adjectivation on the following models:

– substantivation: 1) V → N; 2) Adj → N;

– verbalization: 1) N → V; 2) Adj → V;

– adjectivation: N → Adj.

These models represent the so-called "primary" types of conversions, which are highly productive in the studied sample. The productive conversion model is N → V (221 AHLU, 57%), which is based on LP of detailing and meaning accentuation: *to supersize, to sample sale, to cocktail, to man, to shoe: So, there I was <… > trapped in a cabin that was outdated even by Civil War standards when I could've been out* <u>*cocktailing and sample-selling*</u> (S. 4, Ep. 9).

We attempt to illustrate the relations between the input base and the converted AHLU in the most common group of converted units (S. Martsa labels them "the relationship between the motivating and output units" "input-output relations" (Martsa 2013). This type of relations can be represented by categorial matrices (Martsa 2013) (See Table 2), which demonstrate the lexical and grammatical characteristics of the motivating basis and the converted unit.

Table 2. Input-Output Matrix of the converted verb "to supermodel"

Phonological form	['s(j)uːpə͵mɔd(ə)l] – ['s(j)uːpə͵mɔd(ə)l]	
Lexical category	Form Function Meaning	N→V Subject / object / Complement → predicate Animate object → transitive action
Lexical meaning	"a successful fashion model who has reached the status of a celebrity" (Longman Dictionary of Contemporary English) → "to behave with a stance of a famous model"	

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We have also observed several instances of the so-called "delocutive conversion" (Hohenhaus 2007), i.e. conversion of words, phrases and even extra phonological exclamations, typical of spontaneous communicative situations (Hohenhaus 2007: 20), and standing for the term of address, into verbs: **Term of AddressInterj / Pron / Adj → V**. They are most often used in conflict scenes, polylogues with a hint of irritation, as a negative responsive cue to the initial cue, containing a motivating base: - *Hey, gorgeous – Don't 'gorgeous' me! You're three hours late. I've eaten half a box of chocolates*. (S. 4, Ep. 18).

Notably, there is a tendency to convert complex nouns into verbs on the models **NN → V, AdjN → V**. Mostly these are verbs formed from attributive-noun phrases, for example: *to good-humour, to supersize, to middle-east*: *All expenses paid for everything for all 4 of us. All we have to do is pick the week. And the sooner, the better. I can hear the decadence calling. I gotta check with the old ball and chain, but I'm good to go. Middle-East me* (Movie 2).

Verbs formed from the conversion of proper names, often surnames or names, also represent a fairly productive model NProper → V in the material under study. The cognitive basis of verbs formed on this model is the LM of association and intertextuality (Dirven 2000). Researchers H. Marchand (Marchand 1966), R. Dirven (Dirven 2000), S. Martsa (Martsa 2013) refer to such units as a "predicate-subject complementary model" in which an output AHLU is in metonymic relations with the input noun, obtaining quality and characteristics of the latter (See Table 3). S. Martsa labels this process an "essive scheme" (from essive or 'reflective case in the Finno-Ugric group of languages'), when the converted verb acquires the meaning "to act as, as someone, like…" (Martsa 2013: 137), for example: - *He tells me how much he likes me, and boom, I believe him. Am I that needy?* - *Maybe he really did like you*. - *I swear, if you "Pollyanna-out" on me today, I'll have to hit you with this rice pudding* (S. 1, Ep. 8).

Table 3. Input-Output Matrix of the converted verb "to Polyanna"

Phonological form	*[ˌpɔlɪˈænə] – [ˌpɔlɪˈænə]*	
L e x i c a l category	Form Function Meaning	N ^{Proper} →V Subject/object → predicate Proper name → intransitive action
L e x i c a l meaning	"The name of an optimistic heroine, created by Eleanor Hodgman Porter" (Longman Dictionary of Contemporary English) → "to behave as an excessively cheerful or optimistic person, sometimes too naïve"	

In the abovementioned AMC, Carrie Bradshaw's character converts the name of Pollyanna, an excessively optimistic heroine of the eponymous Elinor Porter's novel, into a verb, to refer to inexhaustible optimism and cheerfulness. Accordingly, in the phrase *"if you" Pollyanna-out "on me today..."*, Carrie expresses her irritation annoyance with Charlotte's naive optimism.

Worth attention are the instances of the input base expressed by the modal verb *should*: *How do we separate what we could do and what we should do? - Why are we should-ing all over ourselves?* (P. 6, Ep. 15), where the output unit literally means 'to doubt and hesitate'.

Adverbial AHLU formed on the model **V → N** (23 OLO, 6%) were much less productive: *- I can't believe they wouldn't let someone like you in. That's a total disconnect. - A disconnect? - Yeah. It's like a fuck-up. - A disconnect! - Yeah. You, writers, are word Nazis* (S. 3, Ep. 14).

The dramedy offers frequent instances of secondary conversion models: Prep / Conj / Particle → N, Affix → N, Phrase → N (89 OLO, 23%). Among them, a common type of conversion was hypostasis (Bauer 2006; Lieber 2005; Martsa 2013), or "quotation substantivization with subsequent adjectivation": It's so George-Michael of you!". This model belongs to the secondary conversion models, but in the studied material it proved to be quite productive (adjectival Phrase → Adj) Notably, this model is also based on metonymic transfer, as it involves two stages of metonymic processes, namely: 1) a part of the whole ↔ the whole; 2) a form ↔ quality that is inherent or expressed by the form (Martsa, 2013: 193): You're so New-York. Stay here, do nothing, get in trouble. Be spontaneous. (S. 3, Ep. 14).

According to their semantic categories, converted AHLU fall into the following categories (Martsa 2013: 31): locative, ornamental, causative, productive, inchoative, performative, similative, privative, instrumental, positive, motivational, durative, sound-imitating. The most common in the studied corpus are similative (to act like someone, for example: to supermodel), motivating (to move like someone/something: to third-wheel), and sound-imitating (for example: to Zsa-Zsa-zsew) AHLU.

Ad-hoc words, formed by analogy (364, 15%) based on the LP of the informational plane modification (Bialyk 2015) are widely used in dialogic exchanges, being primarily represented by two types:

1) word-formation by analogy in the same dialogical micro context (80 AHLU, 22%):

– *Aren't I a little old to be introduced as your boyfriend*

– *Point taken. From now on, you'll be my man-friend* (Movie 1)

In this AMC, Carrie calls her 40-year-old lover "an advanced in years partner", contrary to boy-friend or "a young partner";

2) word-formation on a fixed word-formation template (57 AHLU, 15%), based on intertextuality and viewers' background knowledge, for instance: utterly overwhelmed with an upcoming trip to Abu-Dhabi, Miranda exclaims *"Abu-Dhabi-du!"* (Movie 2), which alludes at the exclamation-greeting "*Scoobi-doobie-doo*" in a popular cartoon "Scooby-Doo".

Ad-hoc word-formation by analogy on the word-forming template in the same micro context (80 OLO, 22%), the cognitive basis of which is LP of analogy is a prevailing model. Structurally, ad-hoc word formation by analogy replaces the word-forming element of the "prototype" with a new or the prototype-like element. Unlike compounding and contamination, the mechanism of ad-hoc word formation by analogy involves the replacement of the original element, which is in the same micro context, with a synonymous, antonymous or assonant element that creates a wordplay. Moreover, both the input unit and the newly created AHLU possess a common semantic feature, with the initial element being most commonly replaced.

One more interesting instance of ad-hoc word-formation by analogy is the so-called "adaptation of analogy, or "direct analogy correction" (Hohenhaus 2007), implying an input unit in the previous context, followed by either comment to it or a correction in the form of an output unit, synonymous with the input unit in the subsequent context. For example, in a conversation between friends discussing the benefits of hetero-, homo- and bisexuality, Miranda uses an ad-hoc euphemistic compound *Gaytown*, and Carrie instantly paraphrases it with an ad-hoc suffixal derivative *RickyMartinville*: - *When did this happen? When did the sexes get all confused? Somewhere between Gen X and Y, they blended and made XY. – I'm not even sure bisexuality exists. It's just a layover on the way to Gaytown. - Isn't that next to RickyMartinville*? (S. 3, Ep. 4).

As a rule, AHLU formed by analogy are easy to decode due to the proximity to the input base. Yet another instance of such units is "false analogy" (50, p. 194]), which leads to the emergence of a new AHLU even in the absence of direct semantic input unit. Such AHLU are purely context-dependent: - *I had no idea that Betty Buckley was so talented! - Please! She is the-cat's-pyjamas. - Why do people say that? - I have no idea. Maybe because she was in Cats. – Let's start another one. Like, "She's the-dog's-tuxedo." - What?* (S. 2, Ep. 11) the phrase *the-cat's-pyjamas*, meaning "*super cool, the best of its kind*" (American Heritage Dictionary of the English Language), originated in the age of jazz when pyjamas were considered an innovation, and the slang term cat was used to refer to jazz singers. In this case, a completely meaningless AHLU emerges that not only the viewer, but also the character fails to understand, since there is no direct semantic basis. Such AHLU serve solely for humorous purposes.

Word-formation by a fixed word-formation template (57 AHLU, 15%). Such AHLU emerge as a result of replacing a component of an idiomatic expression (for example, *doctor-of-all-trades* from *jack-of-all-trades*) or a well-known concept (for example, *lesbian-do-jour* from a movie title *"Belle-do-jour"*) but without the word-forming template in the immediate or previous context. They are based on LP of association and intertextualization, because the analogy in the creation of AHLU rests on the associative background, so the meaning of AHLU can be revealed only in the context as a set of causal relationships for the realization of associative-mental possibilities. Interpretation of these depends on the coherence of the text and "speech-transcendent data", which address the presupposition of viewers, whose mental lexicon may record a stereotypical understanding of a particular object, phenomenon, event: *Oh god. Don't make me laugh. It hurts. - Is this still from your days as a flying relenda? - This is a* sex-sprain. *It was jack rabbit-sex. You know, pound, pound, pound, pound, pound. – He's certainly acrobatic. - Oh yeah. He's a regular* jerk-de-Soleil (S. 6, Ep. 8), where the AHLU *jerk-de-Soleil* is consonant with the name of the well-known circus troupe *Cirque-de-Soleil* denotes a very clumsy lover.

Following O. Shatalova (Shatalova 2009: 193–197), we distinguish two key factors that facilitate the emergence of AHLU by analogy during a spontaneous conversation:

1) monologue speech – the AHLU is initiated by the very speaker as a continuation of his own opinion within one statement, scene or even episode: - *You're a busy working mother, too tired to go out and eat, Hoonen Kitchen, too tired to go out and fuck, call Robert. Fastfood, Fastfuck* (S. 6, Ep. 13);

2) polylogic speech – the presence of a replica-stimulus in the interrogative sentence (Shatalova 2009: 194), which provokes a cue-reaction, including a newly created AHLU with a humorous effect: *Your wife has quite a sense of humour. – He's my boyfriend. – Aren't I a little old to be introduced as your boyfriend? - Point taken. From now on, you'll be my* man-friend (Movie 2).

We would exemplify the linguocognitive nature of modified ad-hoc words on the example of a converted onomatopoeic verb "*zsa-zsa-zsu*" in the AMC that portrays Samantha and Carrie, discussing the collapse of the marriage relationship, caused by the lack of infatuation and passion, sending goosebumps down the character's spine:

How do you, you sustain a relationship without the zsa-zsa-Zsa? Isn't that what gets you through the years? Even if it [love] fades, at least you remember it zsa-zsa-zsu (S. 5).

The AHLU zsa-zsa-zsu is a converted verb, formed from the noun "zsa-zsa-zsu", which means 'flutter'. The creation of the modified ad-hoc word zsa-zsa-zsu is motivated by the following sequence of mental actions: 1) LP of information

load modification: the input unit (Martsa 2013) zsa-zsa-zsu contains the meaning component 'the sound of butterfly's wings fluttering', whereas output unit to Zsa-Zsa-zsu means 'to pound (about the heart of a person madly in love)'; 2) LO of metaphorical transference: both the input and output units correlate with the associative semantic component of the input space 1, i.e. an idiom to get butterflies in one's stomach ('to experience extraordinary excitement'), whereas the semantic component "inspired by love" can be derived from the AMC. Hence, the nonce-word "to zsa-zsa-zsu" ('to flutter'), which Carrie uses in the dialogue about love, imitating the sound of butterfly's wings, is associated with pounding of a heart, caused by love; 3) LM of association based on the content plane expansion: the blended space to zsa-zsa-zsu ('to be madly in love' arises based on functional transorientation (Yenikieeva 2006), i.e. reinterpretation of the input unit functional potential (Yenikieeva 2006), agent (fluttering as awe or anxiety, caused by love) → action (fluttering as to cause tremor or awe) → state (heart, set aflutter, feeling of being in love). Thus, we interpret the cue:

How to maintain a relationship without love? <…> Even if it [love] fades, you remember it **zsa-zsa-zsu:**

Even when it [love] fades, you will remember how madly in love you were.

Thus, the linguocognitive nature of modified AHLU is stipulated by the following sequence of mental actions: LP of informational load modification → LO of metaphorical transfer → LM of the association based on the content plane expansion.

Conclusions. Pragmatic intentionality of the dramedy under consideration predetermines its two key functions: manipulation (aimed at provoking the required emotional feedback from the audience), and attraction (aimed at expanding the target audience). The collective author (producing team) exploits lexical creativity for the sake of increasing the audial appeal of the verbal component, that fact accounting for a large number of AHLU in the inter-personage polylogues. AHLU function in microcontexts, that are referred to as ad-hoc marked contexts (AMC), these being monologic and dialogic interlocutory exchanges. AHLU are instant and creative lexical formations, reflecting the characters' verbal ingenuity and skillfulness on a diegetic level, whereas on the extradiegetic level OLU demonstrate the illocutionary manipulative effect.

Interpretation of ad-hoc lexical units is based on the shared knowledge phenomenon, that is tangency points of interlocutors' sociocultural background knowledge and sets of associations and values. To elucidate the AHLU's informational load it is suggested to employ the following algorithm: linguocognitive procedure → linguocognitive operation → linguocognitive mechanism that enabled us to model linguocognitive meaning construction of the relevant AHLU. Methodological framework in the present study aims at defining the ad-hoc lexical units word-

formation types to illustrate implicit senses through linguocognitive meaning modelling. Implicit senses, presented by OLU, convey fragments of aggregated, condensed and modified knowledge.

Aggregated AHLU with the underlying cognitive procedure of sense augmentation are characterized by the highest productivity in the devised AHLU corpus. Compounding proved to be the highest productive in the analysed corpus. The meaning of aggregated AHLU cannot be interpreted outside its immediate or even broad context, for such units create a new informative environment in the process of sense augmentation. Condensed knowledge, based on linguocognitive procedure of compression, is characterized by the lowest frequency of occurrence, which can be accounted for by complications arising out of interpreting blends on the spur of the moment. The most productive models are overlapping and substitution blends as well as initial shortening and abbreviations.

Modified AHLU rank the second, the prevalent word-formation types being conversion and analogy. Ad-hoc word-formation by analogy is based on the cognitive procedure of informational load modification. This ad-hoc word-formation type is represented by analogy on a word-formation template in the same micro context, as well as an analogy by a fixed meaning. With humorous intentions, characters exploit neutral bulk of vocabulary, giving rise to somewhat irrational associations.

Conversion, based on the LP of intertextualization, association, intensification of reality perception, is manifested by the primary models (N → V, V → N, N → Adj), among which the most common are: N → V (221 AHLU, 57 %: V → N (23 AHLU, 6%, as well as the secondary models (Prep / Conj / Particle → N, Affix → N, Phrase → N), among which the most productive is the delocutive conversion model, which converts substantivised adjectives, referring to various forms of address, into verbs.

Ad-hoc words, formed by analogy (364, 15%) based on LP of the informational plane modification (Bialyk 2015) are widely used in dialogic exchanges, being primarily represented by two types: word-formation by analogy in the same dialogical micro context (80 AHLU, 22%) and word-formation by a fixed word-formation template (57 AHLU, 15%), based on intertextuality and viewers' background knowledge.

The linguocognitive nature of modified AHLU is stipulated by the following sequence of mental actions: LP of informational load modification → LO of metaphorical transfer → LM of association based on the content plane expansion.

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