

# A Semantic Analysis of Blends in Promotional Advertisements During the 2021 Chinese New Year in Malaysia

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## ABSTRACT

This paper presents the word-formation of blending in promotional advertisements, specifically for Chinese New Year celebrations in Malaysia. Blending is a process that combines two or three parts of source words (SWs) which either one has shortened infuse and/or where there is a phonological or graphic overlap of source words (e.g., *moo-tastic* ← *moo* + *fantastic*, and *Ox-picious* ← *Ox* + *auspicious*). These kinds of words describe a new invention or phenomenon that combines the definitions of the attribute of the two existing things. This study, which applied qualitative methods, examines the meaning of blends and the blending creativity in coining new words in promotional advertisements during the 2021 Chinese New Year or Lunar New Year which is also the Year of Golden Ox. In other words, the Lunar New Year which falls on February 12 in 2021 says hello to the Year of the Golden Ox and bids farewell to the Year of the Golden Rat in the previous year. Hence, this paper analyses 70 blends from promotional ads to measure the semantic, phonological, graphemic, and/or formal motivation of blending and investigate the meaning of blends. Researchers conclude the distinguishing features of blends in promotional ads overlap full words and wordplay, examining the graphological, phonological, stylistic, and semantic motivations. This study highlights that a set of words are chosen as the theme to coin new words each year, especially during the festival season (e.g., *ox*, *moo*). Blends are believed to effectively spread a message and attract attention to an idea or a product.

**Keywords:** Semantic analysis; Blends; Promotional advertisements; Chinese New Year

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## INTRODUCTION

In morphology, word formation is a process of forming a new word in the field of linguistics. Morphology examines the rule and explains the formation of the words. New words enter a language in a variety of ways. First, new words fit some purposes in advertisements (e.g., Kodak and Nylon). For example, Danesi (2008, p.61-65) considers blends as descriptive because some combinations of SWs describe the mixture of the product (e.g., *frogurt* ← *frozen* + *yogurt*), and some comprise suggestive parts of a certain concept (e.g., *snack-tastic* ← *snack* + *fantastic*). Second, the creators use a word or phrase that is easy to remember in advertising to attract attention; the word (e.g., *Huat*) is commonly used during Chinese New Year (see Figure 3).



**Figure 3: Huatever**  
(Source: Grab)

In recent years, the period before Chinese New Year (CNY) celebrations have been producing more new blends in their promotional advertisements (see Figures 1-3). Blending plays a vital role in coining new words, encouraging researchers to study blending and its meaning. Researchers analyse the blends in advertisements using the morphology approach using the word-formation theory and study the word's component meaning using the semantic method to relate it to the CNY context. Blends attract customers, but sometimes it is challenging to identify the meanings (Resbot, 2015). This study explores the meanings and creativity behind blends used in promotional advertisements during CNY.



**Figure 1: Ox-spicious**  
(Source: FamilyMart)



**Figure 2: Niubility**  
(Source: HSBIO)



**Figure 3: Huatever**  
(Source: Grab)

## BACKGROUND OF STUDY

Advertisers are interpreters and must learn new languages constantly. They must communicate in the language of each new product and with each new target audience (Richards and Curran, 2002). Advertising has grown to be a hugely influential and complex industry. Like many other disciplines, advertising constantly evolves, making capturing its genuine core and developing its language impossible. Nonetheless, some features have always been a natural commercial language. The ubiquitous component of creativity and daring invention at all phases of producing an advertising text may be the most obvious (see Figure 2). Breaching rules and crossing borders across diverse linguistic disciplines is a constant element of advertising discourse.

This paper deals with the blending of creativity of advertising during CNY 2021 in Malaysia and an overview of the most important trends and tendencies. The researchers concentrate on digital advertisements. The study reveals the meanings of new blends and the role of blending in coining new words in promotional advertisements during the CNY, highlighting the importance of linguistic tools in advertising. Then, it continues with the types of blends and the semantic motivation of the words. The study of blends is considered linguistic creativity of the blending process used. It is hoped that the aptness of the blending process for the creative language of advertising can be proven in this study.

Promotional words for advertising represent valuable linguistic assets to deliver ideas and persuade customers to sell products—creativity and jocularly in designing promotional advertisements frequently result in the blends formation. Although blending is a prominent feature of advertising and marketing discourse, no research has been devoted to blends in promotion advertisements during the CNY season. Advertising has become an enormously influential and complex field of industry. Many have studied it, yet there remain plenty of questions to be answered

and research to be carried out to comprehend this area thoroughly. This study intends to investigate blended words coined in promotional advertisements, particularly during the CNY celebration. This blending segment is still untouched because the selected words to coin new words are only available during the season.

The study contributes to morphology by decoding the meanings of novel blends and linguistic creativity in advertising during the CNY. It is difficult for the reader to grasp blends' meanings and source words (SWs) because there is no definitive direction. The most valuable blends fill a linguistic hole by giving new ideas. The publicity contains a disproportionately high number of blends to attract the reader's attention (Manokaran and Nian, 2020). The advertisement becomes an essential medium for disseminating ideas, having its language qualities. Advertising, on the other hand, infringes on the use of language. Furthermore, these are spoken languages; not all ad content uses standard English. As a result, it's fascinating to investigate how diverse language patterns create new words and concepts. According to Wong (2017), there are various advertising linguistic elements in Western culture, but they hardly investigate Asian culture. There is no study of blends in CNY promotional advertisements, despite several publications looking into advertising language. As a result, this study looks at advertising in Malaysia during CNY promotional commercials to explore the meanings and creativity of blending in advertisements.

The study aims to decode the meaning of blends in promotional advertisements and investigate the creativity of blending in promotional advertisements during the CNY and explore the following:

1. What do the blends mean in promotional advertisements during the CNY?
2. How do linguistic contexts inspire the creation of blends in promotional advertisements during the CNY?

### **Significance of the Study**

This study contributes to the morphology field by identifying the creativity of the themed words blending in CNY 2021 ads and finding the meanings. Then, the scholar, society, and readers can practice this methodology or concept of figurative literacy in blending processes, particularly in advertisements. Besides that, this study adds references to broaden knowledge of figurative literacy in advertising by coining new blend words for advertising industry practitioners and academics.

### **History of the Chinese New Year**

It is historically believed in the olden days that the beast, Nian will come to destroy the cattle, crops, and villagers (especially children) in China. So, the villagers decided to leave food at their front doors to calm the beast, thinking it will not strike people after the food is consumed. They later discovered that the beast fears red and is scared of noisy sounds. So, the villagers put red lanterns and spring scrolls on windows and doors and used firecrackers to scare off the beast, Nian on the first day of CNY. The villagers were happy that the beast never re-entered their village thereafter.

### **Chinese New Year Chinese Year Practices in the Malaysian Context**

Chinese New Year (CNY) is one of Malaysia's most important celebrations. Each year in the Chinese calendar is distinctive because it has the name of a particular zodiac animal in a 12-year cycle, each with its own attributes. They are the Rat, Ox, Tiger, Rabbit, Dragon, Snake, Horse, Goat, Monkey, Rooster, Dog, and Pig. The year 2021, was the year of the ox. Thus, the previous year, 2020 was the year of the rat while the following year, 2022 would be the year of the tiger, and 2023 as the year of the rabbit.

Chinese communities observe CNY in various ways. Most households spend the week preceding cleaning the house to sweep out any bad luck to make room for good fortune during CNY. They will be visiting shopping malls to buy CNY decorations, open-house items, and new outfits before the auspicious day. The window and doors will be decorated with red ribbons and cut-out pairs of paper with slogans such as happiness, money, and longevity to welcome new luck.

On the eve of CNY, families from near and afar gather in large groups to have their family reunion dinners together. This event is usually very much looked forward to because it brings together families from all around the world, including extended family members. Some families celebrate the reunion dinner at home, while some have them at Chinese restaurants. The menu usually includes various Chinese dishes like chicken, duck, pig, and sweet treats. These evenings are extravagant, with an abundance of delectable food and noise. Apart from delicious cuisine, several families also invite lion or dragon dancing troupes to celebrate the start of CNY.

On the first day of CNY, there are slight variations of the seasonal greeting, depending on the Chinese dialect used. In Mandarin, it is Gong Xi Fa Chai, while in Cantonese, it is Gong Hey Fat Choy. Both have the same

meaning; wishing each other a Happy New Year. In response, people will generally respond with Hong Bao Na Lai, meaning 'Red envelope, please!'. This exchange can be reciprocated between friends or colleagues as it is an amusing way of asking for luck. CNY is a boisterous celebration punctuated by cymbal beating, gong clanging, and chanting. Typically, the night concludes with a firework display, during which the children wish their parents a safe and prosperous new year and receive the ang pao. Both the firecrackers and traditional lion dances attract attention from the public and can cause informal marches outside chaotic open houses to witness both performances.

Other practices of CNY would include making sacrifices to deceased ancestors. It is also customary for the Chinese to donate money to their preferred local charity. Most businesses strive to pay off their debts to make way for good fortune. CNY concludes with Chap Goh Meh which occurs on the fifteenth day of the month.

### **Advertising Language**

Language has an essential function in the advertising world. In the advertising manufacturing process, language is a piece of communication technology, playing the role of expression, exposition, art, and persuasion (Widyahening and Hum, 2015). Transactional language is used in advertising to emphasise the communication's content. Language can be considered an interactive language that precedes the addresser and the addressee because of a graphical sound element and symbol. It can drive someone to fall and commit suicide. Words can move the world with their most significant dreadful power, and we can see the power of language in advertisements that affect people. The advertisement deliberately persuades people to purchase the product (Widyahening and Hum, 2015). Advertisers must make the language as attractive as possible to satisfy the target, sense, and excitement about the invitation itself to please readers. An advertisement is a powerful tool for communicating ideas and exhibiting language characteristics.

Some advertisements are rife with metaphor, neologism, and hyperbole. It focuses on gaining the customer's attention and having them feel optimistic about the product or service. Advertisers use odd ways to express seemingly bizarre ideas, and straightforwardly making your point can have some advantages. Copywriters are famous for manipulating language for effectiveness, breaking boundaries with words, and even coining new ones. As an alternative, direct and matter-of-fact language draws attention to the picture and makes it more prominent.

According to Mirabela (2018), advertisers use the imperative method, wordplay, or puns in advertising. Ads can be entirely devoid of English or speech. The advertisements communicate everything about the product using the visual appearance of the products. Advertising language has three primary functions: to catch attention, form an impression, and aid memory: words and short, concise sentences are easier to remember and repeat. The catchy brand names, slogans, rhymes, alliteration, and pieces of song or verse attract customers. A language can act as a set of signs. Still, it can also function as a sign, frequently containing conceptual or metaphorical meaning and communicating meaning and emotion using creative and innovative semantics and syntax (Mirabela, 2008). Advertising pays attention to the wording of the advertisement rather than the product or service itself. Common language expresses day-to-day living by fusing typography and calligraphy and directly suggesting the product (Dyer, 2009).

### **Advertising Language Style and its Creativity**

According to Wells (1995, p.435), advertisements use language with a creative notion to communicate with the reader. Advertising should use many linguistic types to achieve business success as a product-selling tool. A style describes the function of a language in a given setting by a specific person for a particular goal. A style of advertisement promotes the successful advertisement objective of selling a product. The creative concept of advertisement language brings the idea to life. It is vital to understand the diverse designs which alter creative reader perception in crafting great advertisements. Muthmainnah (2016) cites Wells's theory which divides language into ten styles. This study uses selective figurative language to categorise blends as a creative concept in advertising (see Table 1).

**Table 1:** Kinds of Language (adapted from Wells, 2009)

Kinds of Language	Descriptions	Examples
<b>Simile</b>	an explicit comparison between two things which has different reality - as...if, as...as, as like, as though	He can swim as fast as a fish.
<b>Metaphor</b>	comparing two matters implicitly or implying a comparison of two unlike things	You are my sun.
<b>Personification</b>	attributing human qualities to an inanimate object, animal, or natural phenomena	Play with your beauty.
<b>Metonymy</b>	replacing the name of something with the name of a thing that has the same character	She drives her new Chevrolet.
<b>Alliteration</b>	repetition of the same consonant sound that follows each other	You come, and you change my whole life now.
<b>Assonance</b>	repetition of the same vowel sound in words that follow each other	You will have healthy and shiny white skin.
<b>Ellipsis</b>	omits a part of a sentence that easily be interpreted by the reader and makes the meaning clear	She looks fresh, pretty and...
<b>Euphemism</b>	substitution of a less offensive or more agreeable term for another	Change your dark skin by Nivea whitening.
<b>Prolepsis</b>	using words, refuting anticipated objection as part of the main argument	Wow...big sale up to 70%.
<b>Hyperbole</b>	exaggeration, either the character or size of a thing which has the aim to emphasise, intensify	You will have a perfect feeling.

### Classifications and Semantic Categorisations of Blends

A blend (blend words or portmanteau word) is a formation of a word by combining parts of two or more SWs (Mattiello, 2013). At least one of these parts is not a morph (the realisation of a morpheme) but instead a mere splinter (Bauer, 2012), a fragment that usually is meaningless (*-licious* from *delicious*). According to Beliaeva (2019), the formation of blends is predictable, which gives rise to productive constructions where part (splinter) of a once blended word inspires to form different blends such as *-cation* (from *vacation*) in *staycation*, *spa-cation*, and *workcation*. According to Mattiello (2013), there are three viewpoints to classify blends: morphotactic (total and partial), morphonological (overlapping and non-overlapping), and morphosemantic (attributive and coordinative).

### Morphotactic Classification

The subtypes of morphotactic blends are total and partial.

#### i. Total blends

In a total blend category, each SWs undergoes reduction to a splinter (Mattiello, 2013). Total blends are proper blends because they are semantically coordinated (Plag, 2003). In English, the formation of a blend combines the beginning of one SW with the end of another SW (e.g., *boost* ← *boom* + *hoist*). Blends by an amalgamation of the beginning of both SWs are much less common in English (e.g., *Amerind* ← *American* + *Indian*), and it is rare in English, a combination of both the end of SWs (e.g., *bullgarita* ← *Red Bull* + *margarita*). A splinter of one SW replaces part of another by Carroll in *Jabberwocky* (e.g., *chortle* ← *chuckle* + *snort*), and Kemmer (2003) terms this portmanteau as intercalative blends.

#### ii. Partial blends

In the partial blend category, one full word concatenates with a splinter from another (e.g., *fanzine* ← *fan* + *magazine*). In contrast, a splinter integrates with a full word, as seen in *Amerindian* (*American* + *Indian*). In some cases, a full word replaces part of another SW (e.g., *adorkable* ← *adorable* + *dork*), and Kemmer (2003) labels this type as intercalative blends and sandwich blends.

### Morphonological Classification

In this type, blends lie under two sub-categories such as overlapping and non-overlapping.

#### i. Overlapping blends

The overlapping process in blends can be phonologically or orthographically, in which the consonants, vowels, or even syllables of SWs overlap to some extent. Mattiello (2013) mentions the overlap can be of different forms, such as haplogenic blends. The formation of haplogenic blends through segment overlap minimally opaque (e.g.,

*winterim* ← winter + interim) while resulting from the clipping of polysyllabic to monosyllabic or infra-syllabic components (e.g., *bit* ← *binary* + *digit*) are maximally opaque (Renwick and Renner, 2019).

There is an overlap of phonological and orthographic without shortening (e.g., *anecdote* ← anecdote + dotage). The overlap of both phonological and orthographic, and with shortening of the components as in *Californication* (*California* + *fornication*), and such overlap may be discontinuous (e.g., *pollutician* ← *pollution* + *politician*), which is an imperfect blend (Kelly, 1998). The phonological overlap should not be orthographic as *wargasm* ← *war* + *orgasm*. The phonological with non-orthographic overlap involves the shorter component (e.g., *sinema* ← sin + cinema). In the case of orthography overlapping alone, it is an orthographic blend (Lehrer, 2007). Sometimes, orthographic blends form without phonological overlap (e.g., *bit* ← *binary* + *unit*). The overlap is a condition for a blend (Arcodia and Montermini, 2012),

#### ii. Non-overlapping blends

In non-overlapping blends or substitution blends, there is no phonological or orthographic overlap (e.g., *beaulicious* ← *beautiful* + *delicious*).

### Morphosemantic Classification

In the morphosemantic type, there are two subtypes of blends: attributive and coordinate.

#### i. Attributive blends

Attributive blends have different terms, such as syntactic or telescope blends, in which one component is the head, and another is attributive. For example, a *porta-light* is a portable light where light is the head. A *snobject* (snob + object) is a snobbery-satisfying object, not an objective or other kind of snob; the object is the head. Mostly, the attributive blends of English are head-final and endocentric. An exocentric attributive blend (e.g., *Fruitopia* ← *fruit* + *utopia*) is figuratively taking the buyer to a fruity utopia (and not a utopian fruit) which is a drink.

#### ii. Coordinate blends

Coordinate blends or associative or portmanteau blends combine two SWs of equal position; therefore, both SWs are headed. For example, *brunch* is a hybrid of *breakfast* and *lunch*. Two kinds of coordinate blends are particularly conspicuous combine (near-) synonyms (e.g., *ginormous* ← *gigantic* + *enormous*) and combine (near-) opposites (e.g., *transceiver* ← *transmitter* + *receiver*). Mattiello (2013) distinguishes the semantic relationships of attributive blends and coordinative blends with the placement of the head of the SWs. Linguists use different terms for semantic relationships, as Bauer (2012) labels these types, such as syntagmatic origin blends and paradigmatic origin blends. In syntagmatic or attributive blends, the SW2 is the head, and the SW1 is the modifier (Mattiello, 2013, 2017). In the paradigmatic (Bauer, 2012) or coordinative blends (Mattiello, 2013, 2017), both SWs are headed, where SWs are related syntactically and semantically. The SWs belong to the same syntactic category, where the SWs are usually co-hyponyms or a combination of synonyms semantically. Mattiello (2017) classifies blends according to a semantic criterion and distinguishes the attributive blend (e.g., *slimnastics*, gymnastics to become slim) and coordinate blend (*frenemy* ← *friend* + *enemy*). In *slimnastics*, the SW2 (gymnastics) is the head and carries a greater semantic weight than the SW1 (slimming), while SWs in *frenemy* shares the equal weightage of semantics resulting in both SWs being headed.

## METHOD

This descriptive qualitative study aims to reach the research questions about seasonal blends' meaning and how linguistic context affects and motivates blends in advertisements during the CNY. Qualitative research involves collecting and studying non-numerical data such as text, video, or audio to understand concepts, opinions, or experiences (Ryan and Bernard, 2000). Researchers consider themselves as the instruments in a qualitative study because all analyses, filters, interpretations, and observations are through their perceptions. The researchers collected and compiled the blends appearing in the promotional advertisements during CNY 2021 in Malaysia from various digital platforms such as official websites, Facebook, e-newspapers, e-catalogues, and many more. The researchers compile an electronic corpus from January to March 2021. The advertisements which carry blends become the attraction of the study. The researchers selected data using the purposive sampling method to find seasonal blends. The rationale behind using purposive sampling is that the data chosen primarily focuses on promotional advertisements during CNY 2021 only (which is themed on the ox horoscope year).

The data collection process happens smoothly with the help of electronic platforms as an instrument to collect 70 advertisements; some ads carry more than one blend word. The researchers used an exclusion corpus to exclude already attested words (Manokaran and Nian, 2020), for example, *Gong Sea Fa Cai* ← *Gong Xi Fa Cai* + *sea* because attention was on novel blends (e.g., *Happy Niu Year* ← Happy *New* Year + *niú*, is an ox or cow or bull).

The *italic words* are the blend words, the underlined words are SWs combined to form the blend, the season-related words (e.g., *ong* and *huat*) are in **bold**, the word or phrases that bring specific meanings are labelled with ‘inverted commas’ and particularly words or segmented parts of the word is put in //. Tabulation of data according to its classification materialises upon the data collection process. The data then undergoes an analysis procedure to find the SWs and the meaning. The data analysis follows these five steps:

1. **Prepare and organise data:** Documentation of data
2. **Review and explore data:** Examine the data for patterns, repeated ideas and categorisation that emerge
3. **Develop a data coding system:** Based on the initial ideas, establish a set of theory that can apply to categorise the data
4. **Assign codes to the data:** Go through data, to create new categories or theory to add to the framework
5. **Identify recurring themes** Link findings together into a comprehensive new theory or framework

## FINDINGS AND DISCUSSION

Appendix A presents classifications and the meanings of seasonal blends to answer RQ1, which shows the blends' rule and formation and categorises the blends' semantic relation using the SWs. The meanings and origins of the SWs determine the semantic category. This study uses the framework by Mattiello (2013) to classify blends and interpret the meaning of blends. This paper investigates the word formation in seasonal blends during CNY 2021, which intends to organise blends according to Mattiello's (2013) framework and interpret the meanings of blends. Advertising aims to be memorable and catchy. Therefore, advertisers use language in unique ways to express weird and contentious remarks in unconventional ways and engage with people in straightforward language. On the other hand, copywriters play with words and change their ordinary meanings by breaching language conventions for effectiveness, using words out of context, and even inventing new ones.

### Classifications and Semantic Categorisations of Blends

In advertisements, every word or phrase has a literal meaning. Literal meaning refers to using straightforward language without metaphor or exaggeration. The same language expression can have figurative meanings, departing from simple words to metaphorical ones. For instance, *rainbowlicious* has connotations with additional levels of meaning and inspires associations of colourful and multicolours (see Figure 4). It is impossible to describe all the connotations of the expression because individual connotations rely on a person's complete life history and community customs. In advertisements, the blend words are the composition of two or more SWs to become one compact word. Each SW is vital to determine the final output of blends or the message to convey to the customer. It also governs the word's semantic category, which carries two or more SWs (ideas) in a single strand. The composition of a blend happens when two or more SWs with distinct meanings combine to create a new one. The coinage of these terms represents a novel innovation that incorporates the definitions or characteristics of two previously existing entities. If the meanings of two or more SWs are distinct, it is a syntagmatic blend, while if the meanings of the SWs are the same, then it will lie under the category of a paradigmatic blend (refer to Appendix A).



**Figure 4: Rainbowlicious**  
(Source: HSBIO)



### Figurative Meanings

In *cow-kaw* (*cow* + *kaw-kaw*), the word /*kaw*/ means thick derives from a Hokkien/Teochew (Chinese) dialect. The word /*kaw*/ is a typical Malaysian coined term pronounced as /*kaau*/ with more emphasis on the /*aaa*/ part and low tune. Vivo Malaysia wishes everyone *Huat Cow Cow* (see Figure 5), which loosely translates to considerable prosperity ahead of the CNY. The word /*Cow Cow*/ plays on the Hokkien term /*Gao*/, which means thick. Additionally, the same denotations can have different connotations in different contexts. Therefore, advertisers play with a few aspects of language, such as seasonal terminologies (e.g., *Ong*, *Huat*), colours (e.g., red), symbols (e.g., ox, bull, moo), and numbers (e.g., 8) because the association is compelling for the customer (see Figures 5-9). Colours carry positive or negative connotations: purity, peace for white; danger, signal, warning for red. The red colour is a mascot colour for CNY in Malaysia. During CNY, red is everywhere, including promotional advertisements to show the celebration. Red symbolises happiness, luck, and prosperity, wealth in Chinese culture (Figure 7). Red *ang pao* packets and gold coins represent prosperity in the advertisement during the season because red packets are traditionally given to people during the CNY period as tokens of good fortune and blessing. Since CNY 2021 is the year of the ox, many advertisers demand ox-related products advertising strategy.



Figure 5: Huat Cow Cow  
(Source: Vivo)



Figure 6: Promootion  
(Source: Myeg)



Figure 7: HAPPY NIU YEAR  
(Source: KLOOK)

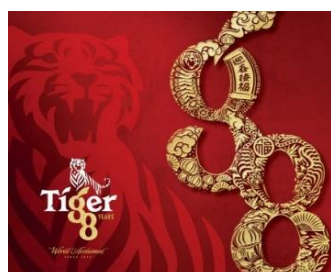


Figure 8: Tig8er  
(Source: Tiger)



Figure 9: HAPPY 牛 YEAR  
(Source: U-Baby Pro)

It created vagueness among the Malaysian (non-Chinese) when they saw the word /*niu*/ in ads circulated with *Happy Niu Year* during CNY 2021. In Chinese, /*牛*/ (*pinyin: niú*) denotes ox, cow, cattle, or even buffaloes (see Figure 9) was replaced and blended as a new word. The word /*niu*/ has the same pronunciation as /*new*/; the only difference is that the end of the word should sound going up instead of going down. Foreign words (Chinese terms/words) infused in-between Happy New Year, in which the word /*niu*/ stands for the year of the ox. Gong Xi (恭禧, *pinyin: gōng xǐ*) is wishing someone joy, and *Fa Cai* (發財, *pinyin: fā cái*) is to become rich or make money—Gong Xi Fa Cai means wishing someone to be prosperous in the coming year. In Malay, the word /*kongsi*/ means sharing, and the word /*wang*/ is money, so blends use the phonological overlap (Gong Xi and *kongsi*) to produce the figurative meaning of *Gong Xi Wang Wang* (sharing double the money). The blends in CNY 2021 advertisements are seasonal because they typically use season-related words such as *Ong* and *Huat*. In Chinese, *Ong* has a double meaning: pineapple and prosperity, which is why the fruit is symbolically auspicious.

In China, the number 8 is associated with wealth. In Chinese culture, the number 8 (八, *pinyin: bā*) is pronounced /*bā*/ and sounds similar to /*fā*/, meaning getting rich quickly. Thus, the number 8 means bringing great wealth. The reason behind number 8 (see Figure 8) is associated with *Gong Xi Fa Cai*; typically, *facai* (發財, *pinyin: fā*



*cái*) is congratulating for becoming rich. The intercalation of the number 8 with grapheme /g/, as /g8/ looks like /88/ denotes double the *huat* (double the prosperity). Chinese elements imbue in advertising during CNY promotions imply figurative meanings. The significant elements are red ang-pao packets, red clothes, firecrackers, gold coins, Chinese characters (福, *pinyin: fú*), red lanterns, and many more. In short, the creators gather many Chinese-related elements into a frame (in the form of an advertisement) to wish for good health and wealth during the CNY season.

In this paper, researchers focus on nonce formations or occasionalism. These blends are conscious creations or intentionally coined for specific textual or stylistic purposes in advertising. Since seasonal terminologies have become one of the important SWs, it is necessary to investigate the meanings of the selected seasonal terminologies, which carry respective meanings to bring the figurative meanings of such words. This study gathers CNY seasonal terminologies that bring life to the celebration through advertisements. Many blends with the main seasonal terminology of the year 2021 come with an image of ox 🐂 inside the grapheme /O/ implies the representation of the year CNY 2021, as seen in Figures 5 and 6.

The advertisers also use colour to convey the instant meaning of the advertisement, as in Figure 4 (*rainbowlicious* ← *rainbow* + *delicious*), which indicates colourful or multicolour. The most common adjectives used in advertising are best, better, big, bright, clean, delicious, easy, extra, fine, free, fresh, full, golden, good, great, real, rich, special, sure, and wonderful (Ke and Wang, 2013). The word /new/ is probably preferred, and this paper proved when the word /new/ undergoes a phonological overlapping with /niu/. It is related to every product or service type and applies to any number of their features: colour, shape, size, and number. Readers might notice unfamiliar adjectives and adverbs in advertising because these blends are occasionalism and informal. For example, advertisements come with blends: *e-Huat*, *G8LDEN*, *Nian-tastic*, *niubility*, *ong-derful*, *un-cow-table*, and *ong-some*. Advertisers often use nouns and verbs unusually in emotional ways.

### Categorisation and Creativity of Blends

Many linguists have investigated the blends category in many studies (from Marchand, 1969 to Beliaeva, 2019). The categorisation requirements concern the semantic relations between SWs of blends and the phonotactic and prosodic restrictions that blend undergo. This paper reveals that phonological overlapping and semantic aspects (Mirabela, 2008) attract the attention of the creators and customers. The semantic considerations of blend formation are beyond the scope of the present study. However, many investigations of blends reveal the success of regularity and probability of phonological overlapping, which involves the length of the SWs, which matter to coin a blend. On top of it, the current study supports the point that phonological overlap is fascinating and appealing to attract the customer (e.g., *adorabowl* ← *adorable* + *bowl*), which sounds adorable (cute).

This paper gathers a few intercalated blends that lie under the morphotactic category according to Mattiello's (2013) framework (see Appendix A). For example, *prOXperity* (*prosperity* + *ox*) intercalates a full word /ox/ into a splinter. Researchers also noticed that some blended words overlap with the Chinese characters in the advertisements' blending process (see Figure 10). For example, an infusion of the Chinese characters 旺 (*wang/ong*) in grapheme /O/ and modification /l/ as 来 (*pinyin: lái*) forms *ONGLAI*. The study records a few samples of Chinese character intercalation (e.g., *Happy 牛 Year* ← *Happy New Year* + 牛, *pinyin: niú*) as in Figure 7. The finding argues that there is a phonological overlap of the full word (e.g., ox /ɒks/) with the part of the SW (e.g., *prosperity*, *prɒs'pɜ:ti*). Therefore, this finding belongs to the morphological and graphic category. Researchers intend to reconstruct it by proving that this type of intercalated blend can fit under the morphological and graphic category. Although the SWs intercalate between an SW, somehow, it blends or overlapping with a part/s phonologically.



Figure 10: ONGLAI  
(Source: Nestle)

Other blends of creativity are multiple processes in blending SWs, as seen in *cow-kaw* (*cow* + *kaw-kaw*, reduplication). The SWs undergo multiple processes in this example, such as blending (overlapping *cow* with *kaw*) and clipping part of SW2. The word /*kaw*/ originates from Hokkien, which means thick. The SW2 (*kaw-kaw*, compound) is a Malay grammatical construct of a compound where a word repeats twice to underline plural, size, or extreme conditions. Similarly, in *ho ho huat* (*ho ho ho* + *huat*), SW1 is already a reduplication, and *huat* means to prosper in Hokkien. Another example is *Huat-gether* (*huat* + *together*), where the initial part (to) of SW2 undergoes clipping to blend with SW1. *Ha-ha* seems to be a reduplication or repetition of the syllable /*ha*/, a burst of written laughter, but this is a blending of *haha* and *happy*. The capitalisation of the word in blends, as in *ONG-licious* and *ONG-derful*, highlights prosperity. *Gong Xi Wang Wang* (*Gong Xi Fatt Chai* + *Wang Wang*), blending with reduplication (*Wang Wang*, double prosperous). The Chinese character 旺旺 (pinyin: wàng wàng) is Wang Wang in Mandarin and Ong Ong in Hokkien.

Although creativity matters in coining blends, many blends involve the inspiration of splinters (Mattiello, 2017), such as *-derful*, *-licious*, *-tastic*, and *Gong Xi-*. This study primarily uses splinter *-tastic* (from *fantastic*), such as *HUATastic*, *moo-tastic*, *Nian-tastic*, and *ong-tastic*. This paper mainly addresses blends from CNY 2021 advertisements. The interposition of another language (e.g., Chinese) fascinates the creator's creativity to advertise the product. For example, in Figure 11, the Maybank MAE app shows how to MAE-ke it ONG for a luckier CNY 2021. It is an application to send e-Angpao, or use Scan & Pay to get CNY goodies. Blending is often a highly creative coinage (Benczes, 2011).



**Figure 11:** MAE-KE it ONG  
(Source: Maybank)

The main reason for using pineapple (鳳梨, pinyin: fènglí) is because it brings the meaning of wealth, excellent fortune, prosperity, and gambling during CNY (Figure 11). Besides that, the pineapple is called /*wong lai*/ in Cantonese and /*ong lai*/ in Hokkien, which means prosperity in Cantonese. CNY blends are occasional or seasonal because they use season-related words such as **ong** and **huat** that captures attention, such as *ONGder-ful*, *ONG-licious*, *ONGgoing*, *ong-line*, *ong-ranges*, *ong-some*. The splinter (e.g., *-some*, *awesome*) from one famous blend word inspires other similar ones, such as *ox-some* and *ong-some*. The creativity and adaptability in the occasional advertising formulate never-before-seen ideas in advertisements. All marketing campaigns are creative; the highly creative campaigns resounded through clever localisation methods and humour to the Chinese audiences.

### Figurative Languages

Researchers use figurative language, creating blending creativity to answer RQ2 (Table 2). This model uses figurative language in integrating SWs in advertisements. According to Ronneberger-Sibold (2010), the meaning of the word new blend is a form of the sense of the SWs, and it concludes that blending has semantic transparency when the processing relies on speakers who take the SWs. Previous studies focus on metaphor, humour, and puns in coining blends (Lundmark, 2003; Mamidi, 2018), but this study covers other semantic aspects (figurative language) to coin blends. Creators employ figurative language in blending whenever they cannot find a literal and conventional sense of words to express the intended meaning. The use of figurative language requires abstract meaning beyond physical words. Therefore, it is capable of inferring information beyond syntax and semantics.

**Table 2:** Figurative Language in Blends of CNY 2021 Advertisements (altered from Wells, 2009)

Blends in CNY 2021 Advertisements			
Figurative Languages	Descriptions	Examples	Sources
Simile	compare one thing against another; often features the words 'like' or 'as'	<i>unlimited</i> (unlimited + infinity, the word <i>unlimited</i> is the same as the symbol infinity)	Shopee
Oxymoron	features two words that appear to contradict each other but make sense of the situation	<i>staycation</i> ( <i>stay</i> + <i>vacation</i> ) stay at one place but enjoy vacation; contradict with vacation (travelling)	Sunway
Idiom	bears no literal meaning to the situation it is describing, but it implies the facts of a story behind it	<i>Gong Xi Wang Wang</i> ( <i>Gong Xi</i> Fatt Cai + <i>Wang Wang</i> ) <i>Gong Xi</i> ('kongsi' is sharing) more money ( <i>wang-wang</i> )	Nestle
Symbolism	express an abstract idea using an item or words	<i>rainbowlicious</i> ( <i>rainbow</i> + <i>delicious</i> ) denotes colourful and delicious	HSBIO
Onomatopoeia	describe sound resembles the sound they are referring to	<i>Ho ho huat</i> ( <i>ho ho ho</i> + <i>huat</i> ) <i>ho ho ho</i> represent laughter	Horlicks
Metaphor	describing something as something it is not in reality, used to compare two things symbolically	<i>un-bull-ievable</i> (unbelievable + bull) CNY show featuring a mechanical bull at Pavilion Kuala Lumpur leap out at shoppers	Pavilion
Hyperbole	exaggerates the meaning of a sentence	<i>extra-ordinary</i> (extraordinary + ox)	Dibea
Personification	give an inanimate object or item a sense of being alive	<i>ox-picious</i> ( <i>ox</i> + <i>auspicious</i> )	Machine Switches
Alliteration	repetition of letters or sounds used within one sentence	<i>WoWoW</i> ( <i>wow</i> + <i>wow</i> )	Giant
Puns	create a play on words, add extra meaning to a subject, and are often seen as a form of a joke/humorous	<i>moo-d</i> ( <i>moo</i> + <i>mood</i> ) in CNY 2021 celebration mood	Astro
Prolepsis	the assigning of a person or event to a period earlier than the actual one	<i>ONGoing deals</i> ( <i>ONG</i> + <i>ongoing deals</i> )	
Metonymy	replacing the name of something with the name of a thing that has the same character	<i>e-ang pao</i> ( <i>e-wallet</i> + <i>ang pao</i> ) both <i>ang pao</i> and <i>e-wallet</i> (denote money)	

Based on the analysis (see Appendix A), the study mostly recorded figurative language in blends under personification, prolepsis, metaphor, hyperbole and symbolism. This study also records palindrome in blending (e.g., *wowow*). The word *wowow* (*wow oh wow*) is a longer version of *wow* (Figure 12), mainly used for unbelievable. Onomatopoeia refers to forming a word from a sound from the environment (e.g., *cuckoo*) for literary effect. Wordplay is a literary technique and a form of jocularity, primarily for amusement—the witty exploitation of the meanings and ambiguities of words, especially in puns. Puns are famous linguistic figures in advertisements (Mulken et al., 2005). *Moo-d* (*moo* + *mood*) means still in CNY 2021 (*moo*, *ox year*) celebration mood—the activity of joking about the meanings of words, especially in an intelligent way. In homonyms, each of two or more words has the same spelling or pronunciation but different meanings and origins.



**Figure 12:** *wowow*  
(Source: Giant)

This paper achieves the aims of the study by revealing the figurative meaning of blends and figurative language as a mode of creativity in coining promotional advertisements during CNY 2021. The findings reveal that seasonal terminologies are vital in coining blends during CNY 2021. Many linguists study blends for their contribution to neology (Kemmer, 2003; Lehrer, 2003), their prosodic structure (Gries, 2004, 2012), and their contexts of use, namely literary texts and product names. This study demonstrates blends with figurative meanings and figurative language as a creative composition of occasionalism blends, especially during CNY 2021.

Today everyone comes across blended words almost every day and isn't even aware of it. A product of the Internet age, a blended word reflects how English has changed over time. It is a composition of two or more SWs, combining them to represent something new. People in multilingual countries like Malaysia and Singapore can see blending with multiple languages. Some blends are slang, and the public can see many occasionalism or seasonal blends in advertisements in Malaysia because this is a celebration land with a multiracial community. At first, it was challenging to digest blends because it is novel, but people can dissect them because their origins are straightforward (e.g., *Ong-ly* ← *Ong* + *only*). There are hyphenated blends, in most cases, to show the partition of SWs, which differentiates the SWs in the blending; more straightforward for the reader to identify the SWs.

In Malaysia, some advertisers are very creative in designing occasion-based commercials with a strong enough message that tells the context in the most unassuming way. Creativity in the language of advertising public and students learn linguistics to understand morphology in the field of advertising better. Advertising is one of the communication media in the visual form because entering the era of globalisation, most people today are closer to online advertisements due to technological advancements owned by almost all people. Researchers label these blends as **occasionalism blends** because of seasonal terminologies (SWs) and themed words of the year. The novel findings of the study are the intercalation of Chinese characters and symbols in the blending processes.

This study also records palindrome and reduplication in blends, which sounds unique in the advertisement. All occasionalism blends are **syntagmatic**, except *staycation* (*stay* + *vacation*) is paradigmatic (see Appendix A). The number 8 and CNY are inseparable because the Chinese believe it is the lucky number. Therefore, the number 8 plays a vital role, especially in advising during CNY—many discounts and reductions will be figuring number 8. Figurative language goes beyond the words' literal meanings to give readers new insights, while onomatopoeia appeals to readers' senses. Figurative language has multiple dimensions with different use of literary and rhetorical devices.

There are a lot of possibilities for designing blends in advertisements since it is famous in modern English. In addition, blends can capture the mood of a time, celebration, or relations of comparable subjects in advertising. Blends expand a language by adding new concepts to create new words. Blends seem to exist in every language and are independent, making it easy for advertisers to coin new words. Blend words are popular partly because they condense language (e.g., integrating two syllables that sound the same). It is a hapology or phonological blend, an inspirational style of coining blends. In some cases, blend words form a family based on a common component (e.g., **ong**-related blends).

## LIMITATIONS, RECOMMENDATIONS AND FUTURE STUDY

This study occurred in the Malaysian context, so the data collection limited advertisements designed during CNY in Malaysia. The study limits the Malaysian context because celebrating is fundamental and grander among Malaysia and the Singapore Chinese community. Furthermore, this study explores the CNY of the year 2021. Therefore, the data collection process happens mainly during CNY 2021. Researchers gather only 70 blends, a small sample size; therefore, finding significant relationships from the data will limit generalisation. In the future, the researchers suggest that the study gather samples from other countries (Singapore and China) to strengthen the generalisation, validity, and reliability of the study. Also, the researchers prefer to study blending in advertisements during other occasions in Malaysia, such as Hari Raya Aidilfitri, Deepavali, and Christmas; this will help to gather more interesting and creative blends in advertisements.

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## DECLARATION STATEMENT

The lead author\* affirms that this manuscript is an honest, accurate, and transparent account of the study being reported; that no important aspects of the study have been omitted; and that any discrepancies from the study as planned (and, if relevant, registered) have been explained.

## CONFLICTS OF INTEREST

The authors declare no conflicts of interest regarding the publication of this paper.

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**APPENDIX A:**

<b>New Blends</b>	<b>Classifications of Blends</b>	<b>Figurative Meanings of Blends</b>	<b>Figurative Languages of Blends</b>	<b>Semantic Types</b>	<b>Sources</b>
<i>adorabowl</i> (adorable + bowl)	overlapping blend (phonological overlapping)	an adorable (cuteness) bowl gifted during CNY in Sunway	simile	syntagmatic	Sunway Velocity Mall
<i>a-mac-zing</i> (amazing + mac)	total blend (beginning/ end intercalated into a splinter)	amazing mac (macaroni) and cheese family combo deals	personification	syntagmatic	Pasta Panas
<i>app-y</i> ( <u>app</u> lication + happy)	overlapping blend (phonological overlapping)	an application (online shopping), Zalora, offering great deals for online purchase	personification	syntagmatic	Zalora
<i>ayam-mazing</i> ( <u>ayam</u> + <u>amaz</u> ing)	partial blend (full word + splinter)	amazing chicken (ayam) chips flavour	personification	syntagmatic	Potato Master
<i>berry-licious</i> (straw <u>berry</u> + <u>delicious</u> )	total blend (end + end)	fruits (berries) are delicious	personification	syntagmatic	Food Panda
<i>boostsperity</i> ( <u>boost</u> + <u>prosperity</u> )	partial blend (full word + splinter)	increase prosperity	personification	syntagmatic	Boost, Food Panda
<i>cele-break</i> ( <u>celebrate</u> + <u>break</u> )	partial blend (splinter + full word)	break the KitKat (eat) while celebrating the season	oxymoron	syntagmatic	Kit Kat
<i>cowntdown</i> ( <u>cow</u> + <u>countdown</u> )	overlapping blend (phonological overlapping)	countdown deals for CNY 2021 (cow, ox year)	personification	syntagmatic	Oddle
<i>C O W C O W deals</i> (kaw-kaw + cow + 8 deals)	partial blend (numeric intercalated into a discontinuous splinter)	in Hokkien, 'kaw' means thick, kaw-kaw (a great) deals and sounds the same as 'cow', CNY 2021 (Ox year)	symbolism	syntagmatic	PowerA
<i>cow-kaw</i> ( <u>cow</u> + kaw- <u>kaw</u> )	overlapping blend (phonological overlapping)	in Hokkien, 'kaw' means thick, kaw-kaw (a great) deals and sounds the same as 'cow', CNY 2021 (Ox year)	metaphor	syntagmatic	Pantai Sentral Park
<i>egg-stra ong</i> ( <u>egg</u> + extra <u>ong</u> )	overlapping blend (phonological overlapping)	extra eggs in the meal bring prosperity (ong)	hyperbole	syntagmatic	Marrybrown
<i>e-ang pao</i> ( <u>electronic</u> + <u>ang pao</u> )	partial blend (splinter + full word)	sending ang pao via e-wallet	metonymy	syntagmatic	Maybank
<i>e-huat</i> ( <u>electronic</u> + <u>huat</u> )	partial blend (splinter + full word)	e-wallet, Touch 'n Go giving cashback of up to RM 888 in conjunction with CNY	metonymy	syntagmatic	Touch n Go
<i>extra-ordinary</i>	total blend	extraordinary (unexpected) deals	hyperbole	syntagmatic	Dibea

(extraordinary + ox)	(beginning/ end intercalated into a splinter)	during CNY 2021 (Ox year)			
<i>Feb-ulous</i> (February + fabulous)	overlapping blend (phonological overlapping)	full of fabulous deals in February 2021	prolepsis	syntagmatic	Lazada
<i>Fuelling prosperity</i> (feeling prosperity + fuelling)	overlapping blend (phonological overlapping)	Petronas, fuel up RM 30 and entitled to purchase a few items at RM 2.88 during the CNY	personification	syntagmatic	Petronas
<i>Gong Xi Ang Pau</i> (Gong Xi Fatt Chai + Ang Pau)	partial blend (splinter + full word)	Gong Xi (figurative: kongsi, share) money (ang pao) during CNY	simile	syntagmatic	CIMB
<i>Gong Xi Nasi Lemak</i> (Gong Xi Fatt Chai + Nasi Lemak)	partial blend (splinter + full word)	Gong Xi (figurative: kongsi, share) nasi lemak (favourite Malaysian food) during CNY	simile	syntagmatic	CIMB
<i>Gong Xi Wang Wang</i> (Gong Xi Fatt Chai + Wang Wang)	partial blend (splinter + full word)	Gong Xi (figurative: kongsi, share) money (wang) during CNY	simile	syntagmatic	Nestle
<i>G8LDEN</i>	partial blend (numeric intercalated into a discontinuous splinter)	8 golden deals	symbolism	syntagmatic	KFC
<i>Haha</i> (haha + happy)	total blend (beginning + beginning)	expressing happiness and joy to promote promotions	onomatopoeia	syntagmatic	Wendy's
<i>Happy Niu Year</i> (Happy New Year + Niu)	total blend (full word intercalated with the full word)	'cow', 'bull', 'ox' (Chinese: 牛; pinyin: Niú), wishing CNY 2021, the Ox year	simile	syntagmatic	KLOOK
<i>Happy 牛 Year</i> (Happy New Year + 牛)	total blend (Chinese character intercalated with a full word)	'cow', 'bull', 'ox' (Chinese: 牛; pinyin: Niú), wishing CNY 2021, the Ox year	symbolism	syntagmatic	Mr DIY
<i>Huat-ah</i> (huat + what ah)	partial blend (full word + splinter)	'Huat' – means prosperity in Chinese, denoting a 'what a deal' sounds the same as huat-ah	metaphor	syntagmatic	MAS
<i>Huat Cow Cow</i> (huat + kaw-kaw + cow)	overlapping blend (phonological overlapping)	it is denoting getting prosperity greatly (kaw-kaw) in conjunction with CNY 2021 (cow, ox year)	hyperbole	syntagmatic	Vivo
<i>Huatever</i> (huat + whatever)	partial blend (full word + splinter)	Grab is delivering 'whatever' during CNY, which sounds the same as 'Huatever'	metaphor	syntagmatic	Grab
<i>Huat-gether</i>	partial blend	'Huat' – means prosperity in	metaphor	syntagmatic	Mazda

( <u>huat</u> + <u>together</u> )	(full word + splinter)	Chinese, denoting getting prosperity together			
<i>HUAT-A-Deals</i> ( <u>huat</u> + what a deals)	overlapping blend (phonological overlapping)	'Huat' – means prosperity in Chinese, denoting unusual prosperity	hyperbole	syntagmatic	Food Panda
<i>Huat-vaganza</i> ( <u>huat</u> + <u>extravaganza</u> )	partial blend (full word + splinter)	denoting getting prosperity on a larger scale	hyperbole	syntagmatic	Ping-U
<i>Ho ho huat</i> ( <u>ho ho ho</u> + <u>huat</u> )	partial blend (splinter + full word)	Horlick is shouting happily, wishing for more prosperity	onomatopoeia	syntagmatic	Horlick
<i>Must Cari Ong \$</i> ( <u>MCO</u> + <u>must cari ong</u> + <u>\$</u> )	partial blend (symbol intercalated into a discontinuous splinter)	CNY 2021, must cari ong/wang (must find money, \$), during pandemic, MCO – movement control order	metaphor symbolism	syntagmatic	UEM Group
<i>MAE-ke it ONG</i> ( <u>Make it ONG</u> + <u>MAE</u> )	partial blend (full word intercalated into a discontinuous splinter)	MAE (e-wallet that allows the customers to open a Maybank account instantly), and share ang pao via MAE during CNY 2021	personification	syntagmatic	Maybank
<i>moo-d</i> (moo + mood)	overlapping blend (phonological overlapping)	in the mood for a celebration of CNY 2021 (moo, denoting Ox year)	onomatopoeia	syntagmatic	Astro
<i>Mooost ong-tastic</i> ( <u>moo</u> + <u>fantastic</u> )	partial blend (full word + splinter)	celebrating CNY 2021 with the most prosperity (moo, denote ox year) fancifully	onomatopoeia/hyperbole	syntagmatic	Citibank
<i>Nian-tastic</i> ( <u>nian</u> + <u>fantastic</u> )	partial blend (full word + splinter)	the character Nian usually means 'year' or 'new year' – a fanciful year	personification	syntagmatic	TNB
<i>Niubility</i> ( <u>niu</u> + <u>availability</u> )	partial blend (full word + splinter)	CNY 2021 – niu (new) face mask available	personification	syntagmatic	HSBIO
<i>Niu Year, Niu Hope</i> (New year, new hope + niu)	overlapping blend (phonological overlapping)	starting the new year with new hope, on CNY 2021 (niu, Ox year)	personification	syntagmatic	Sunway Putra Mall
<i>ONG-derful</i> ( <u>ong</u> + <u>wonderful</u> )	partial blend (full word + splinter)	wishing you great prosperity	prolepsis	syntagmatic	Uniqo
<i>Ong-est</i> ( <u>ong</u> + <u>longest</u> )	overlapping blend (phonological overlapping)	longest Ong (prosperity)	hyperbole	syntagmatic	TNB
<i>Niubility</i> ( <u>niu</u> + <u>availability</u> )	partial blend (full word + splinter)	CNY 2021 – niu (new) face mask available	personification	syntagmatic	HSBIO
<i>Niu Year, Niu Hope</i>	overlapping blend	starting the new year with new hope, on	personification	syntagmatic	Sunway Putra Mall

(New year, new hope + niu)	(phonological overlapping)	CNY 2021 (niu, Ox year)			
<i>ONG-derful</i> ( <u>ong</u> + wonderful)	partial blend (full word + splinter)	wishing you great prosperity	prolepsis	syntagmatic	Uniqo
<i>Ong-est</i> ( <u>ong</u> + longest)	overlapping blend (phonological overlapping)	longest Ong (prosperity)	hyperbole	syntagmatic	TNB
<b>ONGLA来</b> ( <u>ong lai</u> + 旺 + 来)	partial blend (Chinese characters intercalated into a discontinuous splinter)	Chinese characters 旺 (wang/ ong) in grapheme /O/ and modify /I/ as 来(lai).	symbolism	syntagmatic	TESCO
<i>Ong-lai Tart</i> (onglai + ong)	overlapping blend (phonological overlapping)	pineapple is called Ong Lai in Cantonese – which means ‘good luck and fortune come’	simile	syntagmatic	Inside Scoop, Sunway Pyramid
<i>ONGoing deals</i> ( <i>Ongoing</i> + <i>ONG</i> )	overlapping blend (phonological overlapping)	<i>Ong</i> means prosperity and auspicious, Ong (related to CNY) ongoing deals	prolepsis	syntagmatic	Lazada
<i>ONG-licious</i> ( <u>ong</u> + delicious)	partial blend (full word + splinter)	<i>Ong</i> means prosperity and auspicious, Ong (related to CNY) is attractive to CNY	prolepsis	syntagmatic	TESCO
<i>ong-line</i> ( <u>ong</u> + online)	overlapping blend (phonological overlapping)	<i>Ong</i> means prosperity and auspicious, Ong (related to CNY) online shopping	prolepsis	syntagmatic	Shopee
<i>ong-mazing</i> ( <u>ong</u> + amazing)	partial blend (full word + splinter)	Ong (related to CNY) is an amazing celebration	prolepsis	syntagmatic	Petronas
<i>ong-some</i> ( <u>ong</u> + awesome)	partial blend (full word + splinter)	Ong (related to CNY) is an awesome day	prolepsis	syntagmatic	CIMB Bank
<i>ong-tastic</i> ( <u>ong</u> + fantastic)	partial blend (full word + splinter)	<i>Ong</i> means prosperity and auspicious, bringing a fanciful celebration	prolepsis	syntagmatic	Citibank
<i>Ong sana Ong sini</i> (8 + <u>ong sana</u> + <u>ong sini</u> )	partial blend (number intercalated into a discontinuous splinter)	it is denoting prosperity everywhere (sana, sini – there and here)	symbolism	syntagmatic	TESCO
<i>oxcellent</i> ( <u>ox</u> + excellent)	partial blend (full word + splinter)	CNY 2021 is an Ox year that brings excellent deals	personification	syntagmatic	CIMB Click
<i>ox-citing</i> ( <u>ox</u> + exciting)	partial blend (full word + splinter)	CNY 2021 is an Ox year that brings exciting promotions	personification	syntagmatic	Ace Team Network, Lazada
<i>ox-clusive</i> ( <u>ox</u> + exclusive)	partial blend (full word + splinter)	CNY 2021 is an Ox year that brings exclusive deals	personification	syntagmatic	Sunway Pyramid

<i>Ox-picious</i> ( <u>ox</u> + <u>auspicious</u> )	overlapping blend (phonological overlapping)	CNY 2021 is an Ox year is a promising year	personification	syntagmatic	Machine, Switches
<i>ox-some</i> ( <u>ox</u> + <u>awesome</u> )	partial blend (full word + splinter)	CNY 2021 is an Ox year is an awesome year	personification	syntagmatic	GT Mart
<i>ox-traordinary</i> ( <u>ox</u> + <u>extraordinary</u> )	overlapping blend (phonological overlapping)	CNY 2021 is an Ox year is an extraordinary year	personification	syntagmatic	Ruyi
<i>prawn-derful</i> ( <u>prawn</u> + <u>wonderful</u> )	partial blend (full word + splinter)	wonderful prawn flavoured chips	personification	syntagmatic	Potato Master
<i>pro-moo-tion</i> ( <u>promotion</u> + <u>moo</u> )	partial blend (full word intercalated into a discontinuous splinter)	promotion in conjunction with CNY 2021 (moo resembles Ox year)	personification	syntagmatic	Myeg
<i>possi-bull-ities</i> ( <u>possibilities</u> + <u>bull</u> )	partial blend (full word intercalated into a discontinuous splinter)	everything is possible during CNY; CNY 2021 is an Ox (bull) year	personification	syntagmatic	ITE College Central
<i>PrOXperity</i> ( <u>prosperity</u> + <u>ox</u> )	partial blend (full word intercalated into a discontinuous splinter)	CNY is always related to prosperity; CNY 2021 is an ox year	personification	syntagmatic	Ping-U
<i>Pr ♂sperity</i> ( <u>prosperity</u> + <u>♂</u> )	partial blend (symbol intercalated into a discontinuous splinter)	CNY is always related to prosperity, and the grapheme /o/ is modified with horns to resemble an ox; CNY 2021 is an Ox year	symbolism	syntagmatic	Saladateli er
<i>rainbowlicio us</i> ( <u>rainbow</u> + <u>delicious</u> )	partial blend (full word + splinter)	rainbow (colourful) face mask, - licious (from delicious) denote attraction	hyperbole	syntagmatic	HSBIO
<i>Red Huat Deal</i> ( <u>red hot deal</u> + <u>huat</u> )	total blend (full word intercalated with a full word)	red hot deals in conjunction with CNY 2021	prolepsis	syntagmatic	Petron
<i>remarkabull</i> ( <u>remarkable</u> + <u>bull</u> )	overlapping blend (phonological overlapping)	extraordinary/ remarkable CNY 2021 (bull)	prolepsis	syntagmatic	Oddle
<i>sale-bration</i> ( <u>sale</u> + <u>celebration</u> )	overlapping blend (phonological overlapping)	it's time to celebrate the season (CNY) with sales	prolepsis	syntagmatic	LG
<i>staycation</i> ( <u>stay</u> + <u>vacation</u> )	partial blend (full word + splinter)	a period stays at home and participates in leisure activities within day-trip distance of their home and doesn't require overnight accommodation	oxymoron	paradigmatic	Sunway
<i>Tig8er</i> ( <u>Tiger</u> + <u>8</u> )	partial blend (number intercalated into)	intercalation number 8 with grapheme /g/, 'g8' (like double 88)	symbolism	syntagmatic	Tiger

	a discontinuous splinter)	denotes double the huat (double the prosperity)			
<i>Un-bull-ievable</i> (unbelievable + bull)	partial blend (full word intercalated into a discontinuous splinter)	‘cow’, ‘bull’, ‘ox’ (Chinese: 牛; pinyin: Niú), projection of bull cracking the glasses in Pavilion, Kuala Lumpur	personification	syntagmatic	Pavilion, Lego
<i>Un-cow-table</i> (uncountable + cow)	partial blend (full word intercalated into a discontinuous splinter)	uncountable (many) promotions during CNY 2021, Ox year (cow)	personification	syntagmatic	Sharp
<i>Unli∞ited</i> (unlimited + ∞)	partial blend (symbol intercalated into a discontinuous splinter)	unlimited deals (infinity), the grapheme /m/ look similar to the infinity symbol	personification symbolism	syntagmatic	Shopee
<i>very wong-derful</i> (wong + wonderful)	overlapping blend (phonological overlapping)	in Cantonese, ‘wong’ means prosperous, extreme prosperity	personification	syntagmatic	Volkswag en
<i>wowow</i> (wow + wow)	overlapping blend (phonological overlapping)	is a longer version of wow (double wow), mainly used for unbelievable	onomatopoeia	syntagmatic	Giant

(Note: The novel findings of the study are shaded **grey**)