
**No champagne for sham friends:
Semantic creativity through form–meaning re-pairing**

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This paper examines a type of wordplay that involves splitting the form of a linguistic expression into provisory segments which are associated with meanings independent from the semantic content paired with the initial integral form (as in the popular quote *Champagne for my real friends, real pain for my sham friends*, reflected in the title). With the aim of describing and explaining the observed paronomastic phenomenon (which is related to the notions of metanalysis, false splitting or rebracketing, but more complex in terms of the dynamics of meaning construction), the paper provides a qualitative analysis of data from two languages, English and Serbian. The data comprise authentic usage examples manually collected from various spoken and written sources in the two languages (e.g. /E/ *Syntax?! Is it some kind of tax you have to pay for eating too much chocolate or drinking too much wine?*; /S/ *projekat velikog ujedinjenja u globalnu zajednicu ravnodušnih naroda – Ujedinjenu Stag-naciju* 'the project of great unification into the global community of indifferent peoples – United Stag-nation'). The analysis is situated in the theoretical framework of cognitive linguistics – specifically, the theories of conceptual blending (Fauconnier and Turner 2002) and construction grammar (Goldberg 2006). In parallel, it takes into account the current multidisciplinary research on the dynamics of wordplay (Giora et al. 2004; Zirker and Winter-Froemel, eds. 2015; Knospe, Onysko and Goth, eds. 2016) and highlights points of convergence between this area of study and cognitive linguistics.

The findings include a classification of patterns of paronomastic form–meaning re-pairing identified in the English and Serbian data, discussed with regard to the triggering form–meaning relatedness factors along the constructional continuum, in a cross-linguistic perspective. The theoretical considerations further include an interpretation of the phenomenon under analysis as a special case of conceptual blending (featuring both form and meaning as elements in blending networks), discussed with regard to the cognitive significance of the principle of compositionality and the principle of linguistic-conceptual innovation.

References: • Fauconnier, G., Turner, M. (2002). *The Way We Think: Conceptual Blending and The Mind's Hidden Complexities*. New York: Basic Books. • Giora, R. et al. (2004). Weapons of mass distraction: Optimal innovation and pleasure ratings. *Metaphor and Symbol* 19, 115–141. • Goldberg, A. (2006). *Constructions at Work. The Nature of Generalization in Language*. Oxford: OUP. • Knospe, S., Onysko, A., & Goth, M. (eds.). (2016). *Crossing Languages to Play with Words: Multidisciplinary Perspectives*. Berlin: De Gruyter. • Zirker, A., Winter-Froemel, E. (eds.). (2015). *Wordplay and Metalinguistic / Metadiscursive Reflection: Authors, Contexts, Techniques, and Meta-Reflection*. Berlin: De Gruyter.