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**Linguistic Creativity
in the Language of Print Advertising**

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Linguistic Creativity
in the Language of Print Advertising
Kreativní jazyk v tiskové reklamě

Bakalářská práce

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ABSTRACT

This bachelor paper deals with the language of print advertising. The paper attempts to describe and analyze some of linguistic means that advertisers use to their advantage. It is mainly concerned with creative aspects of this type of language, with rule-breaking and intentional deviations which are intended to attract the audience. At the beginning of the work, advertising in general and basic terminology are introduced, followed by essential semiotic concepts. Subsequent chapters deal with words in advertisements and their formation, use of figurative language and sense relations. Main emphasis is put on the constructive use of linguistic creativity and altering conventional language. The last part of the paper analyzes in detail several chosen advertisements and points out the most commonly used strategies.

ABSTRAKT

Tato bakalářské práce se zabývá anglickým jazykem v tištěné reklamě, a to především jeho kreativními aspekty. Cílem této práce je popis a analýza vybraných jazykových prostředků, hojně využívaných reklamními textaři. V teoretické části práce je nejprve diskutována reklama obecně, následně jsou vysvětleny základní sémiotické koncepty. Další kapitoly se zabývají jazykovými prostředky z oblastí lexikologie a sémantiky, tedy například slovotvornými procesy, figurativním jazykem, a sémantickými vztahy mezi slovy. Hlavní důraz je kladen na kreativní využívání jazykových možností. Poslední část práce je věnována analýze vybraných reklam, při které jsou uplatněny poznatky z teoretické části. Na závěr je zhodnocena efektivita jazykových prostředků využívaných v reklamě.

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“ I have discovered the most exciting, the most arduous literary form of all, the most difficult to master, the most pregnant in curious possibilities. I mean the advertisement. It is far easier to write ten passably effective sonnets, good enough to take in the not too inquiring critic, than one effective advertisement that will take in a few thousand of the uncritical buying public.”

Aldous Huxley

INTRODUCTION

This bachelor paper deals with linguistic creativity in the language of print advertising. The aim of the paper is to examine the strategies used by advertisers from the viewpoints of semiotics, lexicology, and semantics. It is primarily concerned with creative aspects of this specific type of language, with emphasis on wordplay and lexical ambiguity.

Advertising has become such a vast and complicated area that it is impossible for any study to be truly comprehensive. It should then be seen as logical that this paper, with its humble setting, investigates only a tiny part of this giant field, its linguistic creativity. The area of investigation has been further narrowed by its restriction only to advertisements found in magazines and newspapers. Furthermore, the paper does not attempt to offer the comprehensive overview of creative concepts employed in advertising. Many intriguing areas, such as breaking of morphological, syntactical or phonological rules, or features of spoken language, have been neglected; they are sure to be thoroughly investigated by future researchers of this fascinating field. As a result, it hopefully offers better cohesion and coherence of the text along with greater details given to selected aspects while omitting or merely touching upon the rest.

The paper opens with a concise overview of the topic; a definition of advertising is offered and basic advertising terminology is introduced. In addition, the importance of effective and innovative advertising messages is discussed. In subsequent chapters, various linguistic concepts relevant to the language of advertising are introduced. At the beginning of each section, theoretical background and the explanation of basic terms are given; the

concepts are then applied to the field of advertising and illustrated on selected advertisements.

Chapter 2 explains basic semiotic concepts: a sign and its components, and the terms denotation and connotation. Chapter 3 is devoted to lexicological aspects of advertisements. Firstly, the overview of vocabulary found in advertisements is given. Secondly, main word-formation processes such as compounding and blending are discussed. Next chapter examines the use of figurative language in advertising. Here, the concepts of metaphor, personification, metonymy, and simile are examined in great detail. Chapter 5 deals with sense relations and their exploitation in advertising. Synonymy, homonymy and polysemy are discussed here. The latter two offer particularly rewarding sources of wordplay, so commonly present in advertisements; by employing these concepts, advertisers can create very playful effects.

On following pages of this bachelor paper, 12 selected advertisements are investigated in detail. In the analyses, main emphasis is placed on the demonstration of the concepts explored in previous chapters of the paper. Last pages of the paper evaluate the effectiveness of linguistic creativity and its influence on the audience.

“Advertising is the greatest art form of the twentieth century.”
Marshall McLuhan

1 WHAT IS ADVERTISING?

1.1 Advertising defined

Touching the question in the title from the etymological point of view, the term advertising has, according to Goddard, a Latin word *advertere* at its root. This word means *turn towards* (9), which is indeed what all advertisers hope for. Dyer defines advertising as “drawing attention to something”, and “notifying or informing somebody of something” (2). Still, perhaps the most concise and all-inclusive definition is offered by Arens:

Advertising is a paid form of communicating a message by the use of various media. It is persuasive, informative, and designed to influence purchasing behaviour or thought patterns. (8)

When we simplify the citation above, we get the following, key information: advertising ought to be informative, persuasive, and influential. In doing so, advertising affects our purchasing behaviour and thought patterns. Although we do not often admit that, advertising manages to form our lives significantly.

As advertising is the most visible and accessible form of public announcement, it is also capable of influencing a vast number of people in very little time. Mark Fenske, a highly regarded author of advertisements for Nike, cited by Berger, makes the following point:

Art is something that reinterprets for people the life they’re leading; it allows you to experience what you know about life. And because advertising deals with the minutiae of everyday life, any art that comes out of it is going to be particularly powerful and relevant. (10)

1.2 Basic terminology

Like any other language sub-variety, also advertising has its specific jargon. In order to understand the terms used throughout this paper, key advertising vocabulary needs to be introduced. However, only the terms connected with creative writing and thus with the topic of the paper will be mentioned.

The individuals who are responsible for the creation of an advertising message are known as *copywriters*. “They must,” Arens points out “condense all that can be said about a product into a few pertinent, succinct points” (109). Copywriters conceive the ideas for the advertisements and write the *headlines*, *subheads*, and *body copy*. As Bovée and Arens explain, the headline is generally considered the most important element in a print advertisement; the term refers to the words in the leading position of the advertisement. Its main function is to attract attention to the advertisement and be memorable. Subheads are like little headlines, and their purpose is to transmit key sales points as most people read only the headline and subheads. Body copy tells the complete sales story; it is a logical continuation of the headline and subheads (261). However, such setting of advertisements is not obligatory. It has recently become the trend that main emphasis is given to visual content of advertisements. The message is then conveyed merely by using a simple headline, perhaps accompanied by a logo.

There is one more term that needs to be explained here: a *slogan*. Slogans¹ usually begin as successful headlines. Through continuous use, Bovée and Arens observe, they become standard statements used on everyday basis. Slogans then provide continuity for a campaign and reduce a key theme or idea the company wants to be associated with its product or itself to a brief statement (274). Bovée and Arens summarize by defining effective slogans as “short, simple, memorable, easy to repeat, and helpful in differentiating the product or the company from its competitors” (274). In chapters to follow, various strategies how to create such slogans are discussed.

1.3 Creative copywriting

Advertisements are clever and entertaining puzzles. Not all of them, of course. The vast majority is silly, unimaginative, and sometimes even irritating. The average consumer is exposed to a great number of such advertisements every day. Still, there are always a few adverts that manage

¹ *Slogans* can also be called “theme lines” or “tag lines” (Bovée and Arens, 274).

to break through the clutter and catch our attention. They are skilfully designed, meaningful, and enjoyable.

Advertisers nowadays have to communicate well, be creative and clever at the same time. They need to deliver memorable messages which gain attention and persuade consumers to use the product. However, their greatest concern has recently been the ever-increasing number of advertisements filling the whole urban environment. Advertisements have to compete with each other and their creators seek to find every conceivable way to attract us in a new, original manner. As Featherstone, cited by Shie, observes:

Most advertising is constantly striving for novelty, for effective and striking devices which will overcome the ‘fatigue’ of audiences over-exposed to advertising. (33)

Even though most contemporary advertisements rely on visual content and design, it is still language that forms the crucial part of advertising. In order to capture our attention, advertisers must usually do a bit more than just convey the message in a straightforward way. This step further may be called *creativity*. According to Wales, creativity is inventiveness in form, the departure of what is expected in language (90). While this is considered inappropriate in many varieties of English, it is, according to Crystal, a positive and desirable feature of communication in the world of advertising: “Most advertising slogans gain their effect by manipulating the linguistic norms of everyday language” (400). In subsequent chapters, many of the typical aspects of the advertising language are investigated in depth, accompanied by related examples.

“We think only in signs.”
Charles S. Peirce

2 BASIC SEMIOTIC CONCEPTS

2.1 Two parts of a sign

By simplifying the first sentence of the previous subchapter, we get the following, “Advertisements are puzzles.” They are complicated mixtures formed of signs which are encoded by their creators, hoping that consumers will decode them in the right way. Dyer points out that:

Advertising, like language, is a system consisting of distinct signs. It is a system of differences and oppositions which are crucial in the transfer of meaning. (123)

It is crucial to realise that advertisers work at full stretch to exploit the creative possibilities of language. Mutual relations between signs, either words or pictures, transfers of their meanings resulting in ambiguity, and meaningful associations between individual signs are their principal weapons.

A *sign*², Wales explains, “is used to denote something which stands for, or refers to, something else, in a meaningful way” (357). As Barthes, cited by Wales, stresses, almost anything in society can be a meaningful sign. Thus, a stranger can be assigned to a certain group of people simply on the basis of signs: clothes, hair style, or accent (355).

Dyer explains that any sign is made up of the *signifier*, a material vehicle or a form, and the *signified*, a mental concept or reference (Figure 2.1). The sign is the whole that results from the association of the signifier with the signified (118).

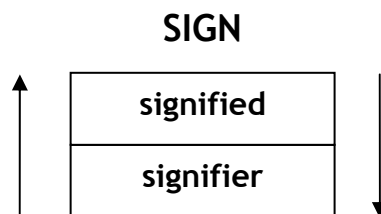


Figure 2.1: Model of the sign

Source: based on Saussure; Chandler 18

² The study of signs is a very complicated discipline. For the purpose of this paper, only basic information is given to offer the background for following chapters. To obtain a more detailed explanation of *signs* and their further division, see Chandler.

For better understanding of the concept, Chandler gives a linguistic example of the word “open” when found on a shop doorway. It is a sign consisting of a signifier: the word “open”, and a signified concept: that the shop is open for business (19). However, the same signifier could gain a completely different concept in case of the word “open” found on a packet of chewing gums. It would signify that this is the place where we should tear the package and get inside. Similarly, other signifiers could stand for the concept “open”. There could just be a dashed line with scissors pictured on the packet, telling us “open here”. Chandler concludes, citing Saussure, that a sign must have both a signifier and a signified. There cannot be a totally meaningless signifier or a completely formless signified (19).

To connect this theoretical framework with the world of advertising, a model example can be drawn. There are, for instance, numerous types of ketchup that are, for common consumers, virtually identical. They look similar and there is not a very wide price range. In order to sell the product, advertisers need to form a unique and distinctive picture of the product which will stand out from the rest. In other words, they have to create an effective couple of both the signifier and the signified. Therefore, we can encounter several brands of ketchup which have long been advertised, and whose names and campaigns are widely recognized and remembered. Then, when we pay a visit to a supermarket, the Heinz ketchup is a sign more visible than others. The name of the product, the signifier, is accompanied by a concept of a top-quality product without artificial preservatives, the signified.

In one well-acclaimed advertisement for hot ketchup (see Appendix No. 1), the communicated concept of spiciness was delivered, using a picture of a bottle of ketchup evoking mouth on fire. To convey the message even more effectively, there is another, textual signifier (Parmalat Hot Ketchup) which makes the concept clear. As a result, the harmony of the signifiers and the signified guarantees desired effect, not to mention that the distinctiveness and originality of the idea are very helpful here.

2.2 Denotation and connotation

The concepts of *denotation* and *connotation* are two of the most important in the analysis of advertising. As Dyer observes, denotation and connotation refer to first and second level of meaning in a sign, respectively. The term denotation refers to the core, literal meaning of a sign; to what is *objectively* present and easily recognized or identified. On the other hand, connotation is a term used to refer to meanings which lie beyond denotation but are dependent on it (128). In Goddard's words, the connotations of a word are the associations it creates (125). As Dyer explains, citing Barthes:

The first system (denotation) becomes the plane of expression, or signifier of the second system (connotation) ... the signifiers of connotation are made up of signs (signifiers and signifieds united) of the denoted system. (128)

Therefore, the receivers of signs can make sense of them merely by their knowledge of cultural codes and associative meanings; without these, understanding of connotation is not possible.

According to Cook, connotations are both variable and imprecise. The connotations of 'dog' might include such different qualities as loyalty, dirtiness, inferiority, sexual promiscuity, or friendliness (101). Connotations may be dependent on various factors such as like social status or geographical location. As Goddard explains, the connotations of "December", mainly within British and North American culture, would be of "cold", "dark nights", and "Christmas parties" (125). The associations of this word in other parts of the world might differ significantly.

As for the application of these two concepts to the field of our interest, it is mainly connotation that matters significantly in advertisements. "In advertising," Dyer stresses, "there is almost no denotative communication." Readers of print advertisements have to introduce cultural codes in order to interpret a sign by uniting signifier and signified (130). Advertising is a quintessential example of a domain of language use where associations are crucial. "Because associations are powerful, fluid (and often covert) aspects of meaning," Goddard observes, "advertisers pay particular attention to this

aspect of language” (125). Connotation is the feeling that is suggested by a word. Therefore, advertisements are promoted by images and words connoting the right feelings and associations. “Advertising depends for its success on promise,” writes Wales (78). For that reason, the advertisement for Calvin Klein’s perfume Obsession (see Appendix No. 2) makes clever use of the name with clear denotative meaning and a very wide range of possible connotations. Naturally, the photograph of gorgeous Kate Moss suggests what kind of connotations might come up. Yet, alluring prospects are merely hinted, with further interpretations and associations left to the audience.

“ Make it simple. Make it memorable. Make it inviting to look at. Make it fun to read.”
Leo Burnett

3 WORDS AND THEIR BUILDING

3.1 Key words

Words are the basic units of any piece of text. For copywriters, who can be anything but redundant in their writing, choosing the right words for headlines is essential. In their search for the right words, copywriters have to be rather creative and cautious at the same time. They can choose a safe path and use ordinary, highly frequent words, such as *big*, *fresh*, and *new* among adjectives, or verbs *get*, *see*, and *go*. These words are, according to Dyer, relatively easy to imagine in connection with a product, and thus rather often used (149). Adjectives can be described as foundation stones of any advertising message as they are used to describe the features of a product. Crystal divides adjectives which tend to be employed a lot in advertisements into four major groups: vivid (*new*, *bright*), concrete (*soft*, *washable*), positive (*safe*, *extra*), and unreserved (*best*, *perfect*) (388). In any magazine today, numerous advertisements containing these adjectives can be found.

There has been a study carried out which listed the most common adjectives and verbs used in advertisements in order of frequency (see Appendix No. 3 for further information). *New* has obviously been the winner as consumers always look for new products, new uses of old products, or improvements on old products. As Dyer observes, *new* is used in connection with almost every type of product or service, and applies to any number of their features: size, shape, colour, formula, and so on (149). Actually, it seems a good idea for linguists, or copywriters, to invent a *synonym* (see section 5.2 for discussion on synonymy) for this rather overused word. Meanwhile, Bovée and Arens suggest that other words implying newness ought to be brought into play, including *now*, *announcing*, *introducing*, *revolutionary*, *improved*, or *amazing* (262).

Nonetheless, it is often the case that fairly vague and indirect words are preferred in advertisements. Dyer lists, for instance, adjectives *elegant*,

superb, magnificent, enchanting, discreet, sheer, intriguing, or captivating. They cannot be easily checked upon and are often a matter of opinion rather than a fact (149). As for the category of nouns, *abstract nouns* are often preferred in advertisements. These are, as Oxford Dictionary explains, nouns referring to an idea or a general quality, rather than to a physical object (6), for instance *fascination, seduction, indulgence, passion, beauty, excellence, or freedom.* Such words, both adjectives and nouns, are used to arouse feelings and associations in viewers and trigger emotions. Therefore, the role of connotation, discussed in the previous chapter, is crucial here.

Advertisements must generally use memorable and attention-getting words. As there is so much information surrounding us, so many advertisements competing for our attention, it is desirable to be highly innovative in the process of copywriting. Armstrong and Kotler offer two excellent examples: rather than claiming simply that “a BMW is a well-engineered automobile”, BMW uses more creative and higher-impact phrasing: “The ultimate driving machine.” Here, less frequent and thus more effective synonyms are used to differentiate the brand from its competitors. Second advertisement is not Haagen-Dazs’s “a good-tasting luxury ice-cream,” it’s “Our passport to indulgence: passion in a touch, perfection in a cup, summer in a spoon, one perfect moment” (416). In this case, figurative language (Chapter 4 deals with figurative language) is employed effectively to create a memorable message.

3.2 Innovative word-formation

As mentioned earlier, advertisers are forever in need for interesting and eye-catching words. It is often the case that new words are invented in advertising, using one of many different ways that English language allows new words to enter its system. As Yule reminds us, word-formation processes have been at work for some time and a lot of words which are now in daily use were once considered barbaric misuses of language. Therefore, new words, also known as *neologisms*, should rather be seen as the result of the constant evolution of language, as a reassuring sign of vitality and creativeness of its

users (53). In this chapter, most common word-formation processes used in advertising are discussed, with emphasis on innovation and originality.

3.2.1 Compounding

One of the most common ways in which advertisers adapt language to their own use is creating *compounds*. This method of forming new words by combining two (or more) bases is widely used also in other varieties of English, but it is an extremely productive process in the language of advertising. “A compound,” Leech observes, “is somehow conceived of as ‘a group of words’ which is nevertheless a ‘single word’” (135). Compounds can be formed by two (or more) words of the same word-class, or by combining words from different word-classes. The result is, in case of advertising, usually an adjective, as advertisers need to give a description of the product, its features, in a way which is as original and memorable as possible. Some of the compounds formed by advertisers, according to Linguarama.com, later become widely used in normal situations. Following, there are a few examples of compounds which were originally used in adverts and are now commonly used: *top-quality*, *economy-size*, *chocolate-flavoured*, *feather-light* and *longer-lasting* (The Language of Advertising).

Yet, there are also compounds in advertisements created directly for one particular occasion (see also section 3.2.5), combining words that could perhaps normally be found in one sentence, but not as a compound. Dyer gives a perfect example:

Inside this jar you’ll find a radiantly-glowing skin, naturally-blushed cheeks, wondrous eyes and color-kissed lips. Suddenly your skin has a radiant sun-kissed glow. (150)

Here, apart from the use of figurative language (see Chapter 4), a variety of unusual compounds and other adjectives makes the sentence stand out. Other examples are: *boxfresh*, *teenfresh*, or KFC’s famous *fingerlickin’*.

The reason why advertisements contain so many compounds is offered by Leech: “In advertising English, lexical restraints on compound formation are less stringent than elsewhere” (137). Leech continues with a few more examples of unusual compound modifiers: “the ‘so many ways’ cheese”; “Veet

leaves skin satin-soft”; “the farmhouse-fresh taste”; “perfect textured cakes”; “fresh-milk taste”; “high-fashion knitwear”; “all-round protection”; “the go-anywhere Electrolux refrigerator” (138-9).

As we can see from the examples above, there is a wide variety of elements which form compounds. They all have one unifying feature: they provide copywriters with the possibility to squeeze the information that would otherwise require further words or even sentences into one word. Although they are not examples of Standard English, their meanings can easily be guessed by combining meanings of all elements. In addition, they add impact and novelty to the advertising message.

3.2.2 Blending

Blending is in a way similar to compounding in that it also combines two (or more) separate forms to produce a single new term. Sometimes, as Katamba adds, blends are so well installed in the lexicon that most speakers are unaware of the fact that they are hybrid words rather than simple roots (186). Katamba writes, “they are compounds made in an unorthodox way by joining chunks of word-forms belonging to two distinct lexemes” (186). The most typical method of creating blends is accomplished, as Yule explains, by taking only the beginning of one word and joining it to the end of the other word (55). Typical examples are: *smog* (smoke + fog), *brunch* (breakfast + lunch), or *motel* (motor + hotel). Crystal points out an interesting fact: “in most cases, the second element is the one which controls the meaning of the whole” (130).

However, the rule that has just been mentioned cannot be generalised. In advertising, some truly *puntastic* blends can be encountered. Sometimes, the product’s name is incorporated with other words, as in Leech’s examples: “Schweppervescence”, “Afiordable” (holidays in Norway), or “Give your feet a Scholliday” (178). Wales lists another good example of the playful blending effect in “An amayonnaising offer from Heinz” (327), combining *amazing* and *mayonnaise*. There is a special example (see Appendix No. 4) of blending where the name of the liqueur (Cointreau™) is used in the eye-catching headline “Be

cointreauversial”. Here, homophony (a type of semantic relations where different written forms have the same pronunciation; see section 5.4 for more information) is cleverly put in use. As Samaru-Charles mentions, the name of the product exploits its resemblance to the word *controversial* and can thus suggest that the readers, by drinking Cointreau, behave controversially (24). Suffice to say that the connotative meaning of the headline is very important here.

3.2.3 Conversion

*Conversion*³ is, according to Yule, “a change in the function of a word, as for example when a noun comes to be used as a verb (without any reduction)” (56). There are a great number of verbs that have gone through the process of conversion; for instance nouns *bottle*, *butter*, or *chair* are now commonly used as verbs. The conversion process, adds Yule, is particularly productive in modern English, and new uses occur frequently. Verbs, such as *guess*, *must*, and *spy*, have become nouns; also, phrasal verbs are often a base for nouns, as in a *printout* or a *takeover* (56). Moreover, new verbs can be formed from adverbs (*up*, *down*).



re-tuned. re-conditioned. heck, it's been re-everythinged.

Figure 3.1: Volkswagen; *re-everythinged* – an example of conversion

Source: Stanford.edu

Advertising language makes clever use of conversion quite frequently. One beautiful example of conversion can be seen in Figure 3.1 (and also in Appendix No. 5). The advertisement is a perfect illustration of rule-breaking and innovative play with language. Affixes (see section 3.2.4 for more information) *re-* and *-ed*⁴ have been added to the pronoun *everything*, and the resulting word, *re-everythinged*, is used as a verb in passive voice. According to Sells and Gonzalez, the word itself would be very difficult to interpret, but

³ Other labels for this word-formation process are *category change*, *functional shift*, or *zero derivation* (Yule 56).

⁴ “Re-” is an example of derivational morpheme, a prefix used to form new words or words of a different grammatical category; “-ed” is an example of inflectional morpheme, a suffix used to indicate the grammatical function of a word (for more information see Yule 64-5).

here, in context provided by the rest of the headline, it is fairly easy to decode the copywriter's idea (Unit 7). The word could also be classified as a *nonce word*, which is further exemplified in section 3.2.5.

B&Q, a British retailer, advertises under the slogan, "You can do it when you B&Q it," which is another proof of conversion put in action. The company name is used here directly as a verb which makes the message very catchy and, consequently, consumers do not have problems connecting the headline with the brand name.

3.2.4 Derivation

Derivation is definitely the most common word-formation process in English. As Yule, explains, the process is accomplished by means of a large number of affixes which are added to words. Affixes can be further divided into *prefixes* and *suffixes* where prefixes, as the term suggests, are added to the beginning of a word, and suffixes to the end of a word. Most common examples of prefixes in English are *un-*, *dis-*, or, as seen in the previous section, *re-*. Prefixes can never change the syntactic category of the given word. On the other hand, suffixes, such as *-ful* or *-ly*, change the syntactic category (to an adjective and an adverb, respectively). Many combinations may occur while forming words; for instance, the word *disrespectful* has both a prefix and a suffix, and the word *foolishness* has two suffixes (*-ish* and *-ness*) (57-8).

The suffix *-y*, which is highly productive in colloquial English, is, according to Leech, by far the most frequent adjective suffix in advertising copy. Apart from common words such as *greedy* or *funny*, this suffix is frequently used in less conventional formations: *bubbly*, *minty*, *oveny*, *poppy*, *chewy*, *chunky*, *crackly*, *creamy*, *crispy*, *crunchy*, *velvety*, *buttery*, *flaky*, *juicy*, *meaty*, *milky*, *nutty*, *porky*, *silky*, and *spicy*. Their special value in copywriting seems to derive from a directness of appeal due to their reference to the sensible properties of a product, either flavour or texture. The suffix has an unusually wide application, being added to noun, adjective, or verb stems (*meaty*, *crispy*, *chewy*). Although the majority of these adjectives have not been lexicalized, their meanings can still be easily guessed: *meaty* = full of

meat, *silky* = like silk. However, the meaning of *oveny* in “lovely oveny biscuits” is more difficult to interpret; it might mean “fresh from the oven” (141). It is important to realize that all the adjectives that have just been mentioned communicate on the connotative rather than denotative level; they rely on feelings and associations which the particular advertisement arouses in its readers.

3.2.5 Coinage

As Yule informs, *coinage*, the invention of totally new words, is one of the least common word-formation processes in English language (53). Coinage is, according to Crystal, used as a general term, but in technical usage a distinction can be drawn between *nonce words*⁵ and *neologisms* (132).

A nonce word, Katamba writes, is a word expressly coined for the first time and apparently used once. Nonce words are not lexicalized and still, when somebody sees the word re-yuppification, their common knowledge allows them to figure out the meaning instantly. For nonce words are usually formed through affixation of an existing word (see Katamba, 74, for more detailed information on nonce words). In everyday conversation, as Crystal points out, people create nonce words all the time (132).

Neologisms are, literally, nonce words that have become fashionable. Later, it may take two possible turns: in Crystal’s words, “a neologism stays new until people start to use it without thinking, or alternatively until it falls out fashion, and they stop using it altogether” (132). According to Yule, typical examples of neologisms are trade names for commercial products that later become general terms for any version of that product (53). We all know and use words such as *kleenex*, *teflon*, and *xerox*. Other common neologisms which are nowadays being uttered on everyday basis are *e-mail* or *blog*. All these words have been lexicalized and become new members of the vast family forming the English vocabulary.

Even though coinage is generally said to be not very productive in English, it is not so in the field of advertising. Here, coinage processes can be

⁵ The term “nonce word” is derived from the 16th-century phrase *for the nonce*, meaning *for the once* (Crystal 132).

regarded as one of the most frequently used methods of inventing new words. Any previously unknown and unseen word strikes the reader as odd. Advertisers take advantage of this fact and create words which are beyond the normal process of word-formation. However, to have an impact on the audience, these neologisms must be relatively easy to decode. A quintessential example of such word can be seen in section 3.2.3 (re-everythinged). Leech offers a few more examples: “It’s got peelability” (with reference to an orange); “The chocolates that outsparkle them all” or, “They’re temptational” (178). They all contain the element of surprise; yet at the same time, their meanings can be readily guessed. Advertisers simply employed common word-formation processes such as blending (peelability), and derivation, either by adding a prefix (outsparkle), or a suffix (temptational) and created innovative nonce words or, perhaps, neologisms.

Another case of neologisms consists of words and compounds formed by combining brand names with other constituents. We have already seen examples such as Schweppervescence (3.2.2), and Leech lists other items, such as Knorr-fresh and Lux-care. A more current neologism, *tangoed*, can be found in advertisements for the soft drink Tango, in the slogan, “You know when you’ve been tangoed!” Here, apart from the process of conversion (noun -> verb), also the inflectional morpheme *-ed* has been added to form the passive voice. Moreover, as there are no regular verbs in the English language ending with *-o*, strange effect of the word ending with *-oed* is guaranteed. According to UrbanDictionary.com, the word has found its use in colloquial English, meaning *shocked* or *insulted* (“tangoed”). Such result, penetration of the brand name into everyday speech, is indeed every advertiser’s dream come true.

“ Advertising language is sometimes quite standard and unobtrusive, but more often it attracts attention to itself by being colourful and imaginative, and it sometimes involves stretching or breaking the rules or conventions of ‘normal’ language.”

Gillian Dyer

4 FIGURATIVE LANGUAGE

4.1 The rhetoric of advertising

As Dyer observes, the word *rhetoric*⁶ comes up frequently when analysing advertising since it refers to those techniques that are designed and employed to persuade and impress people. Rhetoric brings into play two levels of language, proper and figurative. “The *rhetorical figure* is the mechanism that allows passage from one level to another.” What could have been expressed in more direct or simple fashion is said in figurative, covert terms (158-9).

According to Wales, figurative language is sometimes considered simply as metaphorical (implicit) language, and is described as embracing all kinds of devices or features which are semantically or grammatically unusual in some way (152). We use language figuratively on everyday basis; some figurative expressions have passed into daily use and, as a result, are less surprising and memorable. As Dyer observes, we all accept that expressions like “musical taste”, “I’ll eat my words”, or “chewing over an idea”, are not to be taken too literally; rather, we interpret them in a figurative sense (152).

Nevertheless, these examples are not of much interest to advertisers. It is chiefly for the creative opportunities it has to offer that figurative language stands for one of the most valuable copywriting tools. By using rhetorical figures (also called *figures of speech*), copywriters make their texts more striking and effective. As a result, such messages appeal to the imagination, create connotative meanings and help the content be more memorable. In sections to follow, individual figures will be discussed in turn.

⁶ The word *rhetoric* comes from Greek *techne rhetorike*, meaning “art of speech”, originally a discipline concerned with the skills of public speaking as a means of persuasion (see Wales 344-5 for more information).

4.2 Metaphor

The expressions listed in the previous section form perfect examples of *metaphor*, a rhetorical figure where a word acceptable in one context (for instance “eat” in the context of food) is transferred to another context. As Dyer remarks, “eating words is an absurd proposition unless we interpret the phrase in a figurative, non-literal way.” Then, we can understand the associative meaning: eating—swallowing—taking in—taking back—retracting. In other words, we see a symbolic identity or connection between the literal and figurative meaning of a word (152). Crystal puts it simply, “with metaphors, the linkage is implicit” (421).

Copywriters adore metaphors because they allow the right kind of emotive associations to be linked to a product. As Dyer observes, “an image of a product can be built up through the ‘irrational’ use of language” (152). Similarly, Leech writes that a brand image is a metaphor by which a product is identified with an object of the consumer’s desires (182). “Eat a bowl of sunshine,” a slogan for a breakfast cereal by Kellogg’s, is an example of metaphor. As Dyer points out, Kellogg’s have built their whole campaign on the metaphorical image of cornflakes meaning sunshine. As a result, the cornflakes create a metaphor by which the product is identified with sunshine (152). Taken from Dyer, here are two extracts from advertisements in the campaign in which sun and sunshine are used figuratively: “Here’s a man who likes the sun in his garden and in his breakfast plate too;” and “Poor old John – he’s caught no fish. But he’s caught the sun in his breakfast dish” (153).

4.3 Personification

Personification, according to Leech, is a figure of speech in which human attributes are given to inanimate objects or abstractions (183). So, “nature spoke” is an example of personification.

In advertising, personification is frequently employed where it is needed to depict the product *eye-catchingly* (sic!). For personification is perfectly suitable when the connection of the product features with human emotions is desired. As a result, the headline sounds more intriguing and

lively. In “The first bra to understand the facts of life,” there are human abilities given to a bra. Likewise, Citibank has advertised using personification, for instance, “The Citi never sleeps,” or, “Where money lives.” It is very pleasant indeed to imagine your 50-pound note having breakfast in the comfortable strongroom of your trusted bank.

To list yet another advertisement, Yellow Pages use the slogan, “Let your fingers do the walking,” where they too make clever use of personification. In this case, strong metaphorical effect is created by suggesting that your fingers can find the information you need without much effort. The company even uses the icon of walking fingers in their logo (see Appendix No. 6).

4.4 Metonymy

Another type of associative connection is offered by *metonymy*⁷. As Yule explains, it is a figure of speech that is based on a close connection between words. That connection can be, for example, a container–contents relation (bottle/water, can/juice), or a representative–symbol relation (king/crown, the President/the White House) (108). When one of these is used to refer to the other, we encounter an example of metonymy. In other words, paraphrasing Leech, in metonymy semantically related concepts substitute the obvious words (183). We use metonymy quite frequently, without stopping to think that we have just created an odd-sounding sentence. We accept sentences, such as “He drank the whole bottle,” or “The White House has announced” without noticing that something might be strange.

Unsurprisingly, the concept of metonymy is highly exploited in advertising for it offers yet another great opportunity to spice up the language of headlines or copy. In addition, with help of metonymy, messages can be more concise and, thus, effective. Otherwise, copywriters would often have to add a whole clause or sentence.

The advertising slogan “Wash the big city right out of your hair” fits into the category of metonymy. Dyer observes that “big city” could be said to

⁷ The term *metonymy* is derived from Greek where it means “name change” (Wales 252).

stand for a more general idea, perhaps “the dirt of the big city” (153). Similarly, the famous slogan, “Go to work on an egg” nicely presents the concept proposing that an egg for breakfast is the best way to start the day.

4.5 Simile

While using simile⁸, two concepts are imaginatively compared. “My love is like a red, red rose,” or “as white as a sheet” are examples of simile, and they also demonstrate two most common connectives used in similes, *like* and *as* (see Wales, 358, for further information). Simile has often been compared with metaphor (and sometimes even mistaken for it); yet there is quite an essential difference between these two figures. As Wales explains, the linkage in simile is explicit (X is like Y), whereas in metaphor implicit, without an explicit marker of similitude (358). Wales further offers an apt example in which simile and metaphor co-occurs: “like an elephantine lizard” (359). Here, *elephantine*, a metaphor for something meaning “very large” or “clumsy”, or simply “like an elephant” is put next to the simile formed by the comparative connective “like”.

There is not so much use for simile in advertising as it is for other figures of speech discussed earlier in this chapter. It is clearly because they are too explicit to allow copywriters to play with associations. However, as Shie observes, similes in advertisements are often utilized to convey brand information or to make a claim about the advertised product (36). Shie points out that “in using a simile, copywriters usually highlight the distinctive features of the product through an overt ground” (37). Examples of similes exploited in adverts are as follows: very unfortunate (see section 5.4) “Nothing sucks like an Electrolux,” “Like nothing else on Earth” by Hummer, or “A battery that works as hard as you” by Intel. In the first and second slogans, copywriters used similes in order to claim uniqueness and superiority of the product. The slogan promoting Intel batteries compares a computer user with a battery and declares that no matter how hard they work, the battery will always keep up with them.

⁸ The word “simile” is derived from Latin *similes*, meaning “like” (Wales 358).

“The secret of all effective advertising is not the creation of new and tricky words and pictures, but one of putting familiar words and pictures into new relationships.”

Leo Burnett

5 SENSE RELATIONS

5.1 Words and their relationships

The previous chapter dealt with figurative meaning of words and expressions. The main principle of figurative language, play on words, is essential in those domains of language where it is desirable to hide, suggest, and intrigue; the language of advertising is one of them. In this chapter, we will continue exploring the creative possibilities of words. This time, the main focus will be on the relationship between words. “In everyday talk,” Yule observes, “we often explain the meanings of words in terms of their relationship” (104). Therefore, we can describe the word *interesting* as “the opposite of boring,” and when looking for the meaning of *dawn*, we can simply say that “it is the same as daybreak”. As Yule further explains, this approach of characterizing the meaning of words in terms of its relationship to other words is used in the semantic description of language (104). The concept is usually referred to as *sense relations*⁹. The sense relations that have just been mentioned are *antonymy* (interesting/boring) and *synonymy* (dawn/daybreak).

With reference to the aim of the paper, only the types of sense relations that are regularly exploited in advertisements, namely *synonymy*, *homonymy*, and *polysemy*, are described in the following paragraphs. For more detailed and comprehensive information on other types, books by Yule, Katamba, and Crystal may be consulted.

5.2 Synonymy

*Synonymy*¹⁰, according to Katamba, is the name of a relation where two or more words have very closely related, but not necessarily identical meanings. “Typically,” he continues, “certain senses of words may be

⁹ Other names for *sense relations* may be encountered. For instance, Katamba usually writes about *semantic relations*, and Yule uses the term *lexical relations*.

¹⁰ The word *synonymy* is derived from Greek “same” + “name” (Crystal 164).

synonymous, without all senses being synonymous” (120). As Crystal explains, it is usually possible to find some nuance which separates them, or a context in which one of the words can appear but the other(s) cannot (164).

The pairs *couch/sofa*, *freedom/liberty*, or *dawn/daybreak* mentioned in the previous subchapter are examples of synonyms with nearly identical meanings. These words, also called *absolute synonyms*, are, in Wales’s words, “identical in both in denotation or basic conceptual meaning, and in their connotations” (382) (the concepts of denotation and connotation are discussed in section 2.2).

On the other hand, according to Crystal, although *insane* and *loony* are also synonymous, the former is formal and the latter is informal (164); there is a stylistic difference between the two words and, thus, they are not completely interchangeable in all contexts. Moreover, according to Crystal, there may be a difference of emotional feeling, or connotation, between synonyms. *Youth* and *youngster*, for instance, are synonymous, but youths are less pleasant than youngsters (164).

In our field of interest, the process of synonymy is employed rather frequently. In section 3.1 key words in advertising were discussed and the importance of innovative synonyms pointed out. Copywriters have to utilize their stylistic skills in order to make adverts more attractive and, thus, more memorable. They use more sophisticated words instead of their humble companions. As a result, we can witness words such as *absorbing*, *impressive*, or *exciting* when *very good* could simply be used. We are not advised to buy *nice* clothes, but rather *smart*, *stylish*, or *chic*. Sharp, for illustration, uses the slogan “Be spirited”; the word *spirited* makes the slogan memorable and outstanding, as opposed to commonly used synonyms, such as *brave* or *lively*.

5.3 Homonymy

Every word is a conjunction of form and meaning. As Kreidler observes, the form is fairly easy to determine: in writing it is a sequence of letters, in

speech a sequence of phonemes¹¹. On the other hand, meaning is much more difficult to determine. In *homonymy*¹², another type of semantic relations, pronunciation and spelling of two (or more) words are identical, but meanings are unrelated (52). It is, for instance, the case of *bank* (a financial institution) and *bank* (the edge of a stream), or *pupil* (at school) and *pupil* (in the eye).

Kreidler gives details about two special types of semantic relations which are closely related to the concept of homonymy: they are *homophony* and *homography*. In pairs of homophones, very numerous in English, pronunciation is identical, but spelling and meaning are different. *Stake/steak* and *flour/flower* are examples of homophones. Homographs, two words that have different pronunciations but the same spelling, are also quite common in English: for example, *bow*, rhyming with *go*, and *bow*, rhyming with *cow* (52).

According to Katamba, homonyms and homophones often result in lexical ambiguity as a sentence which contains such words may be interpreted in more than one way. Without the help of context, it is not possible to determine the right meaning of the phrase (122). Nonetheless, Leech makes an important comparison:

In informative discourse, ambiguity is usually considered a fault to be eliminated. In advertising, on the contrary, it is usually treated as a means of enriching the communicative resources of the language. (184)

In plain terms, copywriters adore this type of semantic relations (and also *polysemy*, discussed in the next subchapter). This way, they can exploit their creativity and form puns and jokes, whereby they intrigue and amuse the audience. Moreover, clever and ambiguous headlines force their readers to stop and think. Tanaka describes what occurs afterwards: “Because a pun takes longer to process, it sustains the addressee’s attention over a period of time, and once comprehended, it is often remembered” (69, 71).

To illustrate the intentional use of homonyms in advertising, Laviosa offers two examples of slogans used by Legoland: “Mum’s taking us to Legoland. She’s an absolute brick;” and “Book now for Legoland. Don’t worry,

¹¹ A *phoneme* is “the smallest meaning-distinguishing sound unit in the abstract representation of the sounds of a language” (Yule 247).

¹² The word *homonymy* is derived from Greek and means “same name” (“homonymy”).

they take plastic.” In the first example, *brick* means both “a small block of plastic or wood, used by children for building things” and the informal, old-fashioned “a nice, helpful person”. In the second headline, the word *plastic* is ambiguous as it can stand for “a light strong material produced by chemical processes which can be formed into shapes when heated” and “credit card” (31-2). Another headline that exploits the creative possibilities of homonymy is presented by Tanaka: Dillons bookstore used “Book now for Christmas” in one of their campaigns (63). In this case, the copywriter took an advantage of a common urging phrase used by hotels, restaurants and travel agencies. In fact, however, the noun *book* is meant here, which can be purchased at Dillons.

As for homophones brought into advertising play, an example of can be found in an advertisement by the airline Ryanair which insulted its rival, easyJet, by using the headline “Don’t use ‘fly by knights’”. *Fly-by-night* business, according to Business Spotlight, is one that cannot be trusted and often “refers to the practice of dishonest company owners leaving town after dark as a way to escape paying bills or to avoid facing complaints”. Here, however, the homophone *knight* was used instead because the owner of easyJet had been knighted some time before (41). Thus, the advertisement, with the aid of homophony, wittily connects two pieces of information and mocks the company’s competitor.

5.4 Polysemy

*Polysemy*¹³ is, according to Katamba, a relationship that holds between different senses of the same word. In other words, “an identical form in both the spoken and written language has more than one meaning, and the meanings are related to each other.” As a rule, Katamba adds, polysemy is a result of one meaning being extended over time to create new shades of meaning (122).

Polysemous words are apparently another source of lexical ambiguity. Katamba offers the following example: “The President said that lack of intelligence was the problem” (123). This statement has more than one interpretation as the word *intelligence* has more related senses. However, the

¹³ The word *polysemy* is derived from Greek and stands for “multiple meaning” (“polysemy”).

meaning of this particular utterance is presumably quite clear as no one could possibly think that Mr Bush was so openly self-critical. Other typical examples of polysemous words are *head*, *leg*, or *foot*.

It is often the case that polysemous words are confused with homonyms. As Yule advises, we can check in a dictionary. If the word has multiple meanings (it is polysemous), then there will be a single entry, with a numbered list of the different meanings of that word. If two words are treated as homonyms, they will typically have two separate entries (107). However, even respected dictionaries differ and we ought to agree with Katamba who concludes by stating that it is simply a matter of judgement:

How close must the different senses be for them to qualify as being close enough to justify the judgement that we have polysemy rather than homonymy? There is no formula that guarantees the right answer to that question, if indeed there is a right answer. (124-5)

As it was pointed out in the previous subchapter, ambiguity is a very valuable feature for copywriters. Polysemous words, like homonyms, can be exploited efficiently in various puns. Sometimes, however, the use of a polysemous word is rather unfortunate, as in “Nothing sucks like an Electrolux” (see section 4.5). Here, the copywriter did not realise (or did not care) that the verb suck has recently acquired a new, informal meaning used to say that something is very bad.

An example of intentional ambiguity offered by Tanaka was used by London Transport and read: “Less bread. No jam.” When we give the most obvious interpretation of this message, it is not a very attractive view. Nonetheless, the viewers would hopefully realise that *bread* is also slang for “money”, and *jam* can mean “traffic jam”. Thus, the intended message can be as follows: “If you travel by London Transport, it will cost you less money than travelling by car, and you will not suffer in traffic jams” (66). In this advertisement, the principles of both homonymy (*bread*) and polysemy (*jam*) were cleverly employed.

6 ANALYSIS OF SELECTED ADVERTISEMENTS

6.1 Introduction

Based on the outcome of preceding chapters, we can form a hypothesis that copywriters often seize the opportunity to employ linguistic creativity in order to produce striking and memorable advertising messages. Detailed analyses of 12 print advertisements provided in this chapter attempt to prove this hypothesis. The examined advertisements have been selected from the magazine *US Ad Review*, and internet servers *AdFlip.com*, *AdsoftheWorld.com* and *Cannes Lions Archive (Archives.CannesLions.com)*. All quoted word definitions, unless cited otherwise, have been cited from *Oxford Advanced Learner's Dictionary*. Similarly, all the introductory information about companies and products has been taken from *Wikipedia*.

6.2 Gatorade

Gatorade is a non-carbonated sports drink marketed by *PepsiCo*. Originally made for athletes, it is now often consumed as a snack beverage. In this advertisement (see Appendix No. 7), a clever play on words is used to portray Gatorade as a drink used before sports performance.

There is a set of signifiers forming the advertisement: a headline, a slogan, a golf club accompanied by a tee and a ball, and a bottle of Gatorade. The striking headline "DRINK AND DRIVE", set in huge black typeface, is a common phrase which refers to the irresponsible act of driving a car after drinking alcohol. However, the phrase is used here merely to attract the audience. For in this advert, "drink" means simply "drink Gatorade". Furthermore, the polysemous nature of the verb "drive" is creatively exploited as "drive", among other meanings, also stands for "to hit a ball with force, sending it forward". The images of golf equipment and Gatorade make understanding the concept even easier.

The advert is nicely completed with the company's slogan, "is it in you?" which is centralized at the bottom of the page. The word "it" is printed in green, the same colour as the drink itself. The phrase again contains ambiguity as "it" can stand for Gatorade (meaning "Have you had your Gatorade?"), but it

can also refer to talent, “Have you got what it takes?” This ambiguous theme is developed in other adverts for Gatorade where excellent sportspeople are portrayed and the headline goes, “It is in (the athlete’s name)”, accompanied by the slogan, “is it in you?”

6.3 Neethlingshof

This advertisement (see Appendix No. 8) is for Neethlingshof, South African wines. Not to mention the beautiful art direction, it is the headline that catches our attention. The copywriter employs two main strategies in order to make this message stand out.

First, the headline takes advantage of the polysemous nature of the word “dull” and presents two possible scenarios of unsuccessful dinner. In “If the food is dull, our wines may help”, “dull” means “tasteless”. It implies that even after a dreadful meal, you could still have a glass (or two) of (delicious) Neethlingshof wine, and save the evening. In the second sentence, “If the company is dull, you’re on your own,” the headline says that there is no cure to that. “Dull” here stands for “boring” or even “stupid”.

Second, both sentences have the same, parallel first clauses. This repetition neatly highlights the two different senses of “dull” and, thus, increases the impact of the headline.

Furthermore, the company’s slogan “Exceptionally honest wines” puts a nice finishing touch to the advert. “Honest” is usually applied to people, yet here it helps create a positive picture (connotations) of Neethlingshof wines as a very special, high-quality product. Something common, like “Excellent wines”, might have been used, but “Exceptionally honest wines” sounds much less hackneyed.

6.4 Zest

Zest is a brand of Procter & Gamble making soap bars and body wash. In the early 1990s, the brand became very successful after an advertising campaign using the unusual slogan “Zestfully clean!”

This advertisement (see Appendix No. 9) for Zest Body Wash attracts its readers by asking a strange question: “When does your shower expire?” It makes the reader stop and think; yet the riddle is not a difficult one to decipher. The copywriter merely employs the concept of metonymy here, substituting the feeling of cleanliness by its source, “the eye-opening shower”. The body copy then goes on explaining the meaning of the headline, using some creative vocabulary; the phrase “with the cleaner-rinsing lather of Zest” is a very original way of saying “with Zest Body Wash”, using the unusual compound “cleaner-rinsing” and replacing “body wash” by “lather”.

Moreover, the brand name itself has been chosen rather well as it arouses fairly positive connotations in the reader/customer and corresponds well with the product itself. The name for the scent, “Rainforest Falls”, is not unusual for this kind of product, we can encounter numerous similar names. It communicates on the associative plane and uses the metaphorical connection between falls in rainforest and in a shower bath. In Zest’s slogan, “Zest. You just can’t find a better clean”, the noun “a clean” is used, having been conversed from the verb “to clean”.

6.5 Meriberica Liber

This advertisement (see Appendix No. 10) uses an amusing play on words in order to persuade people into reading more books. The book publisher Meriberica Liber uses the clever concept of comparing people to moths, claiming that “It Doesn’t Have A Brain But It Devours More Books Than You Do.” The verb “devour” can mean “to destroy something” (a moth’s job), but also “to read with great interest and enthusiasm” (that is what the audience ought to do more frequently). Apparently, the concept of simile and polysemy is employed in this headline. The picture of a moth is the only non-textual signifier in the advert.

The body copy (the text is rewritten in the Appendix) is a perfect example of skilful copywriting. It wittily develops the idea presented in the headline by giving further details. At the beginning, the main difference between people and insects is pointed out, using the concept of synonymy to

substitute “brain”, used in the headline, by “the power of reasoning”. The copy then explains the idea by using short, effective sentences, often with a bit of paradox included. “Nobody becomes less intelligent by reading a book.” This is apparently a true statement; what it makes interesting is the substitution of “stupid” by “less intelligent”, which is the use of antonymy resulting in synonymy.

Having called this piece of text a perfect example of copywriting, I must admit that in the sentence “Devouring a book can be very tasteful, try it”, the adjective “tasty” (having a strong and pleasant flavour) should have probably been used instead of “tasteful” which only describes things such as clothes, furniture, or decorations (However, I might be wrong.). “Tasty” would have, in my opinion, nicely connected the act of devouring (eating) books by a moth with “reading”. The last sentence of the copy, “Before a bookworm beats you to it” exploits yet another polysemous word, “bookworm”, which means both “a person who likes reading very much; a bibliophile” and “a worm that eats books; a moth”.

Finally, there is a subhead, placed at the bottom of the advert, which reads “If you could read this ad, you could read a good book.” It cleverly deduces that the reader, by having managed to read the advert, has all the ability that is required to read a whole book.

6.6 Sony

Sony is one of the leading manufacturers of electronics, video, and information technology products. In this advertisement (see Appendix No. 11), Sony promotes new LCD televisions Bravia. There are several signifiers which shape the overall concept. The background of the advertisement is formed by a photograph of colourful balls jumping and flying down the street. We can also see three corners of the advert filled with the company’s and product’s logos, and the company’s internet address. In the middle of the advert are placed a headline and a subhead. The headline reads, “Colour like no other”. These four words are enough to form a perfect headline, to intrigue and leave a trace on the audience. We can encounter rhyming, metonymy, and simile.

The words “colour” and “other” rhyme and thus help remember the headline. Moreover, the principle of metonymy is evident here. The word “colour” substitutes all colours or, generally, the quality of picture. The whole statement is based on the concept of simile as the picture of Sony televisions is compared to all the pictures of other TV producers. The subhead, “New BRAVIA LCD Television”, merely adds the name of the product, using the almost obligatory “new” to suggest the feeling of novelty.

6.7 Wendy’s

At Wendy’s make hamburgers the old fashioned way. Therefore, their advertisement must reflect this fact. In the advert (see Appendix No. 12), a big, fresh hamburger is depicted, which could perhaps, along with the logo in the right-bottom corner, be enough. Yet, there is also a headline which compares Wendy’s products with tofu and, moreover, does that in a fairly smart way. For, the headline reads, “TASTES nothing LIKE TOFU.” Without the word “nothing”, set in much smaller typeface than the rest of the headline, the prospects of this simile are not very promising for all hamburger lovers. However, that is exactly the copywriter’s intention as the headline makes the readers stop and think. Then, having noticed the word “nothing”, the right interpretation comes to their mind – it is exactly the opposite. The rectangular shape of burgers (also seemingly “tofu”) is repeated in the frame of the headline.

The subhead exploits some creative vocabulary, generally using less common words with very positive connotations. Thus, “indulge” or “bliss” are used here. The atmosphere of good-quality, fresh food can be felt through this advert, supported by other words, such as Classic, or old-fashioned. Moreover, the whole restaurant and its product are portrayed as homely and honest. Among other signifiers, it is definitely the cook waving at us from the corner of the advert, or all the vocabulary used throughout, including imitating spoken English (hot ’n juicy).

6.8 Mini Cooper

The set of advertisements (see Appendix No. 13) for Mini Cooper, a small, fashionable sports car is another example of play on words. Both slogans: “INCREDIBLY MINI. THE NEW MINI.” and “LET’S MINI.” are original examples of conversion put in action. In the former, the brand name “mini” is used as an adjective meaning “small”. After changing the last letter of “incredibly”, the slogan can be perceived also as “INCREDIBLE MINI”. The latter slogan uses the word “mini” as a verb, suggesting something like, “Let’s go for a ride in Mini.” Both slogans manage to achieve the main point: communicate the smallness of the car so that it is perceived as its biggest advantage, turning the car’s possible weak point into a highly desirable feature.

The headline of the first advert, “No smoking car – except for the tyres,” is made innovatively, with the huge letter “N” forming the road for the car. The headline itself suggests the sporty nature of Mini Coopers and their drivers. It could also be argued that there is a trace of personification present as “no smoking car” suggests human non-smoking attitude attributed to the car. Therefore, the implied message could read that the driver (future purchaser) is meant to be a non-smoking sportsman who likes driving fast cars and appreciates good acceleration resulting in smoking tyres. It is apparent that the headline communicates on the connotative plane, relying on feelings and associations evoked in the audience.

The second advertisement for Mini uses the same layout, only the headline (and thus the shape of the “road”) differs; it reads, “Pussies go straight.” To recover its meaning, we must realize that the word “pussy” has several different senses, besides its usual meaning, a child’s word for a cat. Here, the word is used to refer to timid people who are portrayed as the ones who choose the easiest way. Moreover, as Mini Cooper is widely perceived as a typically man’s car, “pussies” could also be interpreted in its derogatory slang meaning, referring to all women. Thus, the copywriter could have written: “This is a car for real men who enjoy driving.”

6.9 Volkswagen

Volkswagen is one of the world's largest car manufacturers. It has also established its position as one of the best producer of amusing and innovative advertisements.

In the first sample (see Appendix No. 14), a rather simple concept is used in order to convey the message. The headline says, "New Volkswagen Extra Mild." It reminds the audience of nothing else than a cigarette advert. However, "extra mild" stands apparently for "environmentally friendly". The "cigarette vocabulary" is used just to catch the eye and break the clutter of other, boringly sounding car adverts. It also forms implicit linkage between a cigarette and an exhaust, which is underlined by their visual similarity documented in the image.

The second advert by Volkswagen shows the famous and much hyped new Volkswagen Beetle. The headline "The roundest car in its class" is simple, yet multilayered. As Answers.com informs, "round" can be taken as synonymous of such distinct adjectives as "complete", "full", "ample" "honest", "direct", "resonant", or "rich in sound" ("round"). However, its meaning of "shaped like a circle or a ball" comes presumably to our minds first, corresponding with the shape of the car. Yet, the headline suggests that all the other meanings could also be true. As a result, the headline indirectly claims that the new Beetle is, apart from being beautifully shaped, also the car that is the most complete, most honest and richest in sound in its class. The company's slogan, "Drivers wanted", is another example of a concise, eye-catching statement with metaphorical meaning being used as a slogan. Here, it makes analogy with the famous "WANTED" used in western films. It is an original and indirect selling message, although it can be interpreted rather simply as "Buy our car".

I cannot, despite all my efforts, offer the transcripts of body copies to these two adverts.

6.10 Wonderbra

Wonderbra, a world-famous lingerie company, uses this simple and entertaining pair of advertisements (see Appendix No. 15) in their latest campaign. The uncomplicated concept of blending words connoting sex or sexuality with the word “bra” works surprisingly well. There is a bit of rule-breaking present in spelling of both advertisements as the letters “g” in “viagra” and “t” in “kamasutra” are changed to “b”. However, the nonce words “kamasubra” and “viabra” still allow for a very easy recognition of the original terms. The adverts operate on the connotative level, suggesting implicit connection between individual signifiers. In the case of “kamasubra”, the interpretation is quite clear and logical; with Wonderbra, a book of Kamasutra will be needed on a permanent basis. Similarly, the advert with “viabra” implies that with Wonderbra, sales of Viagra will increase significantly.

6.11 Kotex

Kotex is a well-known brand of feminine hygiene products. In this *nearly-text-only* advertisement for Kotex Ultra Thin (see Appendix No. 16), the copywriter employs a clever wordplay in order to attract the audience. The homonymous nature of the word “period” is nicely exploited here since the word can stand for “a full stop”, especially in American English, but also for “menstruation”. The headline wittily connects both meanings by putting a red period in the middle of the word “vacation” and saying that it is a bad place for a period. The body copy is made up of short, conversational sentences; as for creative features, it contains two adjective compounds that spice up the copy: “oh-so-thin” and “quick-absorbing”.

The slogan is again a play on words; “Kotex fits. Period.” Here, the verb “to fit” can obtain several meanings. It may stand for “be the right size or shape; correctly or as desired”, “to provide with something, usually for a specific purpose”, or “to make correspond or harmonize”. All these senses (or perhaps meanings) can be applied to the slogan. The word “period” in the slogan stands for both “a full stop” meaning “Kotex fits. That’s it.” and “menstruation”. In the latter meaning, the whole slogan could be interpreted something like “Kotex

provides you with all you need to manage your period.” Red full stops correspond to the red dot in the headline and put a nice finishing touch to the overall concept of the advert.

6.12 L’Oréal

The L’Oréal Group is the world’s largest cosmetics and beauty company. In this advertisement (see Appendix No. 17), its new “WRINKLE DE-CREASE” eye cream is promoted, with the substantial aid of creative linguistic means. There are several levels of written information concentrated on the right half of the advert. The first piece of text that gets the reader’s attention is probably the name of the product, together with the almost obligatory use of “new” with all products of such kind. “De-crease” is a very interesting word indeed; its base, “crease”, means “to make or develop lines in the skin” and the prefix “de-” means “removing something”. However, there is also the verb “decrease” meaning “to become or make something become smaller”. Here, the newly coined word “de-crease” apparently combines both meanings, cleverly exploiting their similarity in both form and meaning.

Then, the subhead with more detailed information comes into play. Another neologism, “Boswelox”, is used here, one of numerous terms for various active substances used in creams, shampoos or deodorants. Furthermore, the differentiation of the product is provided in this part of the advert by specifying the product’s main goal – de-creasing crow’s feet. In the body copy, all the information is repeated and developed further. Another specific adjective compound is used here, “thin-skinned”.

In the last lines of the advert, general brand slogans are displayed. The line “FROM RESEARCH TO BEAUTY” nicely connects contradictory ideas, suggesting that the coveted result is guaranteed as the product has been thoroughly developed and tested. Finally, the company’s well-known slogan “Because you’re worth it.” is used; it compliments the reader arouses further associations covertly suggesting that this L’Oréal product is worth considering. One more line from this advertisement certainly deserves attention: “FROM AGE 30, TARGETED ANTI-AGEING.” The word “targeted” (or “target”) is repeated three times throughout

the advert, communicating the crucial selling message: this product is specifically aimed at removing traces of ageing. Moreover, another compound is used here: “anti-ageing”.

6.13 Häagen-Dazs

Häagen-Dazs is an American brand of ice cream. In this advertisement (see Appendix No. 18), several examples of creative use of language can be found. The headline “Dive into pure pleasure” contains a metaphor: the act of enjoying the flavour of ice cream is compared to jumping into the water. The idea is illustrated by the image of a jumper about to dive into a huge bucket of ice cream. The word “pure” is used to emphasize the pleasure of eating Häagen-Dazs ice cream and is repeated in the copy, this time saying that it is “pure caramel Häagen-Dazs”. Here, even “indulge” is not a word strong enough for the copywriter, so he writes: “So rich you don’t indulge, you surrender.” Once again, metaphoric association is employed here as you must surrender in a very nice way, simply by eating up the whole bucket.

6.14 Summary

In this chapter, 12 analyses of advertisements have been conducted. They are certainly not all-embracing, yet they hopefully manage to point out the most commonly used ways in which copywriters play with language and, thus, prove the aforementioned hypothesis.

As Leech states, a successful advertisement must accomplish four things in sequence:

1. It must draw attention to itself.
2. It must sustain the interest it has attracted.
3. It must be remembered, or at any rate recognised as familiar.
4. It must prompt the right kind of action. (27)

All the adverts listed and analyzed in sections 6.2-6.13 fulfil, in my opinion, points 1, 2 & 3. For they achieve, by employing various linguistic means discussed within this paper, catch attention, intrigue the reader and make the messages memorable. Concerning 4th point, it is not possible to predict any future action, also because the reader does not have to be a part of the product’s target market.

7 CONCLUSION

Although the importance of visual content in contemporary advertising is significant, it is language that has the main distinctive function. Copywriters, in order to intrigue, use language in a very special way. They need to choose the right linguistic means which influence and persuade people. Thus, they often play with words and modify their everyday meanings.

The aim of this bachelor paper was to introduce and describe selected language means which are frequently exploited in the language of advertising. Moreover, real examples from the world of advertising were offered to illustrate individual theoretical concepts.

First, basic semiotic concepts were discussed. It is important to realize that any advertisement is a sign made up of visual signifiers, creating the material vehicle, and their concepts, signifieds. The interpretation of an advert relies on the association of these two parts. Moreover, these interpretations are dependent on connotation of individual words or phrases, the feelings and hinted allusions they suggest. For advertising, associations are essential as they permit copywriters to merely hint various allusions and leave their decoding to the audience.

Next chapter dealt with words used in advertisements and their building. Using and creating distinctive vocabulary is at the heart of every copywriter's effort as it forms an essential tool which can spice up any advertising message. Key words of advertising are obviously adjectives and adverbs which specify individual features of products. Advertising is famous for bringing new words into language. Therefore, various word-formation processes were discussed showing that there are indeed many new words coined in order to increase originality of advertising text.

Chapter concerned with figurative language proved that figures of speech are employed rather often within advertisements and make them more interesting and memorable. They provide a copywriter with the possibility to express ideas indirectly and, thus, allow for the impact of connotation.

Consequently, sense relations were dealt with in the paper; exploiting relationships between words is very frequent in advertising. Synonymous words offer the possibility of substitution when frequently used words are replaced by less common ones, with higher impact. Moreover, the concepts of homonymy and polysemy may be found regularly within advertisements. For ambiguity is often the aim of copywriters: using words that can stand for more meanings force the readers to think and, as a result, they usually remember the message much longer than a straightforward one.

In the subsequent analyses of selected advertisements, terminology introduced within the paper was used to describe main strategies utilized by the copywriters. Often, there were various aspects of wordplay present in one advert that aptly complemented each other. The hypothesis that copywriters often seize the opportunity to employ linguistic creativity in order to produce striking and memorable advertising messages was proved.

To sum up the content of this bachelor paper, it can be said that linguistic creativity is one the major tools when forming a successful advertisement. Furthermore, lexical ambiguity and figurative use of words were the two means which were exploited most frequently in all the discussed examples of advertisements. These concepts are well able to catch the consumer's attention and establish his interest in the product, which is the very purpose of advertising.

8 RÉSUMÉ

Reklama je nástrojem určeným k probuzení našeho zájmu o produkt a jeho následné koupi. V dnešním vysoce konkurenčním tržním prostředí je reklama jedním ze základních prostředků k získání nových zákazníků a trhů.

Tato bakalářská práce se zabývá kreativním jazykem v reklamě. Ten, aby mohl efektivně komunikovat a přesvědčit, musí být nejen stručný a výstižný, ale také nevšední a kreativní. Reklamní textaři využívají k formulaci poutavých a originálních textů veškeré možnosti jazyka, včetně úmyslných odchylek od běžného užívání.

Na začátku práce je krátce diskutována reklama obecně a následně jsou vymezeny základní termíny užívané v reklamní branži. Poté se práce zabývá důležitostmi originálních a výjimečných reklam, protože právě takové mají největší šanci zaujmout potenciálního zákazníka v dnešním, reklamami zahlceném prostředí. Následující kapitoly se věnují vybraným lingvistickým konceptům relevantním tématu této práce. Na začátku každého tématu je vysvětlen jeho význam pro studium reklamního jazyka a představeny základní pojmy; teoretické poznatky jsou pak ilustrovány na příkladech z pole reklamy. Tato část práce je založena především na smysluplné kompilaci informací z relevantních sekundárních zdrojů.

Teoretická část začíná představením základních sémiotických konceptů, důležitých pro pochopení toho, jak reklamy pracují. Kapitola č. 2 tedy vysvětluje termíny jako znak nebo denotace a konotace. Následující kapitola se věnuje lexikologickým aspektům reklamy. Nejprve představuje slova, která jsou v reklamách nejhojněji užívaná a pokračuje výčtem jednotlivých procesů tvoření slov. Jednou z nejoblíbenějších strategií reklamních textařů je totiž používání neobvyklých slov, která dokáží upoutat čtenáře svou nevšedností. Jsou to často velmi abstraktní slova spoléhající na asociace vyvolané ve čtenářích. Někdy je však třeba sáhnout k vytvoření nových slov či slovních spojení, ať už proto, že vhodné slovo neexistuje, nebo proto, že je novotvar vhodnější variantou. V tu chvíli přicházejí na řadu slovotvorné procesy, drobné i větší úpravy jako například

spojování nebo překrývání slov, jejich zkracování nebo vytvoření zcela nových slovních jednotek.

Kapitola č. 4 je věnována figurativnímu jazyku a jeho využití v reklamním jazyce. Figurativní, nebo také obrazný jazyk je jedním ze základních nástrojů každého reklamního textaře, neboť v reklamě je nejdůležitější to, co není řečeno. To, co by mohlo být vyjádřeno jednoduše a přímo je skryto nebo jen naznačeno. Reklamy proto velmi často obsahují prostředky figurativního jazyka. V této kapitole jsou popsány nejznámější rétorické figury, tedy metafora, personifikace, metonymie a podobenství, doplněné názornými příklady. Reklamy využívající tyto postupy vyžadují aktivitu čtenáře, vzbuzují jeho zájem a jejich efekt tak trvá déle.

Kapitola č. 5 se zabývá významovou stránkou jazyka, konkrétně významovými vztahy mezi slovy a jejich vhodným využitím v reklamách. Příslušné termíny, tedy synonymie, homonymie a polysémie, jsou zde podrobně vysvětleny. Zvláštní pozornost je věnována mnohoznačnosti některých slov, jelikož ta tvoří další velmi oblíbený kreativní nástroj reklamních textařů. Anglický jazyk obsahuje mnoho slov, která jsou vhodným zdrojem takových hrátek. Díky konzervativnímu charakteru anglického systému znaků máme dnes na výběr z nepřehledného množství slov s různými významy, která se stejně vyslovují a jinak píší, nebo stejně píší a jinak vyslovují, případně se stejně vyslovují i píší. Navíc jsou tu slova identická jak v mluvené, tak v psané formě, s příbuznými významy. Toto vše dovoluje textařům hrát se záměrným užitím slov s několika významy, končící mnohoznačnými slogany čekajícími na naši správnou interpretaci. Tato kapitola uzavírá teoretickou část práce.

Následující stránky jsou věnovány podrobným analýzám 12 vybraných reklam, ve kterých jsou využity teoretické poznatky z předcházejících kapitol práce. V závěru jsou shrnuty nejdůležitější kreativní strategie užívané reklamními textaři a zhodnocena jejich originalita a efektivita.

Ačkoliv je reklama mnohými vnímána jen jako povrchní a prázdná forma komerční propagace, neměla by být brána na lehkou váhu. Je totiž odrazem naší společnosti a již dávno se stala nedílnou součástí našich životů. Proto si jistě zaslouží naši pozornost a podrobné studium, čehož dokladem se snaží být i tato bakalářská práce.

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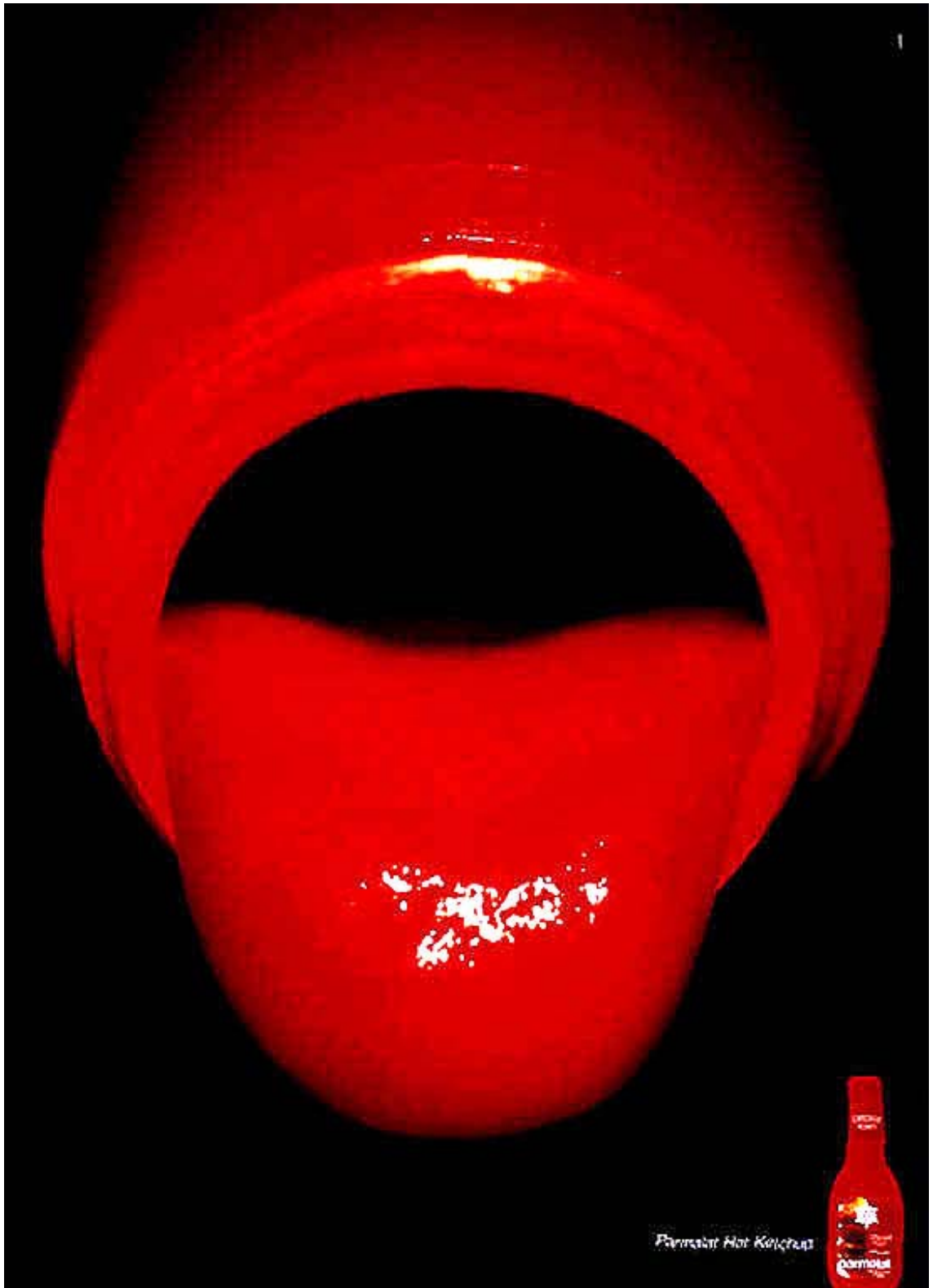
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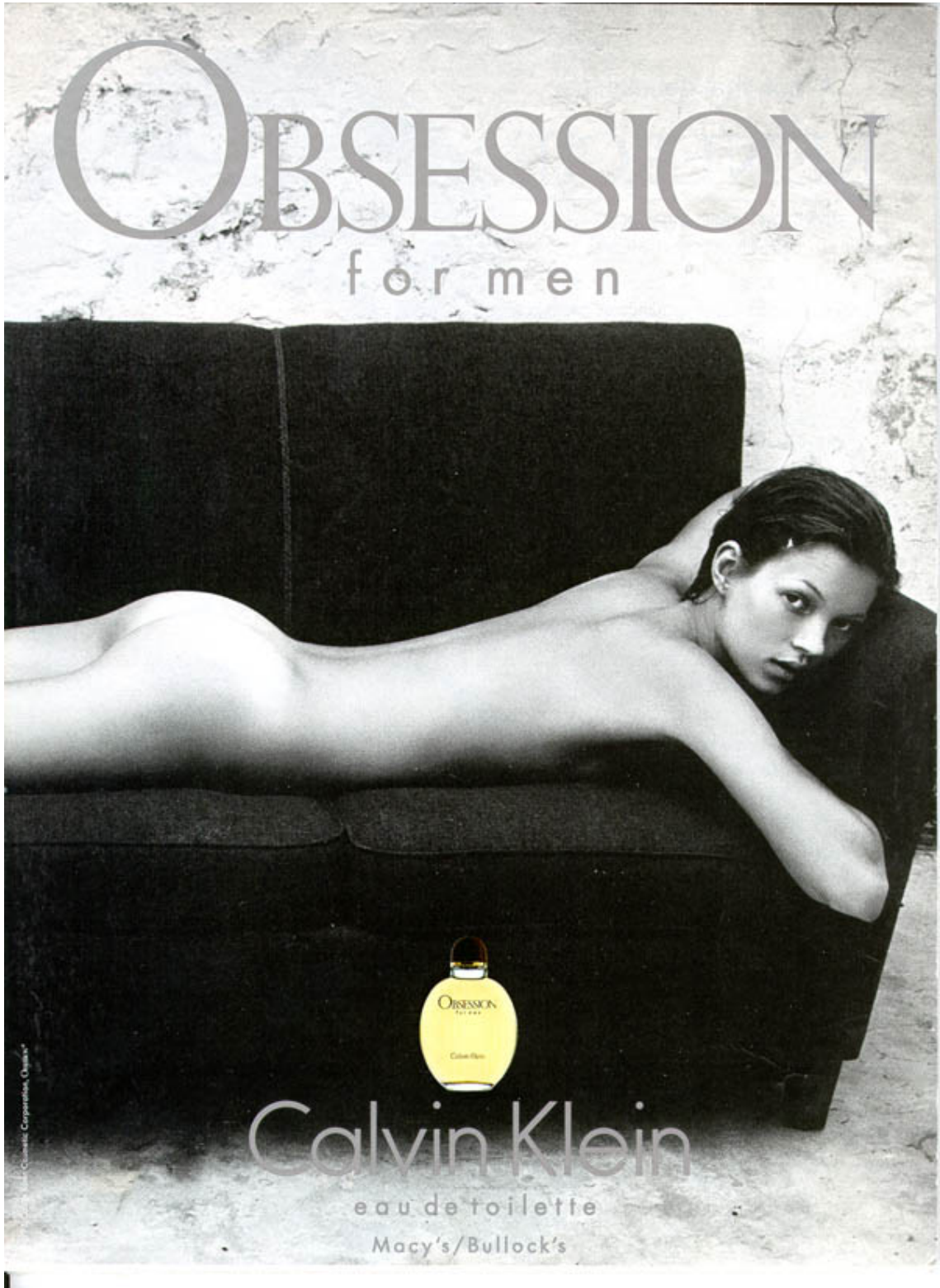
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10 APPENDICES



Appendix No. 1: Parmalat Hot Ketchup

Source: Cannes Lions Archive



Appendix No. 2: Obsession by Calvin Klein

Source: AdFlip.com

Adjectives		Verbs	
1 st	new	1 st	make
2 nd	good/better/best	2 nd	get
3 rd	free	3 rd	give
4 th	fresh	4 th	have
5 th	delicious	5 th	see
6 th	full	6 th	buy
7 th	sure	7 th	come
8 th	clean	8 th	go
9 th	wonderful	9 th	know
10 th	special	10 th	keep
11 th	crisp	11 th	look
12 th	fine	12 th	need
13 th	big	13 th	love
14 th	great	14 th	use
15 th	real	15 th	feel
16 th	easy	16 th	like
17 th	bright	17 th	choose
18 th	extra	18 th	take
19 th	safe	19 th	start
20 th	rich	20 th	taste

Appendix No. 3: Adjectives and verbs most frequently used in advertisements

Source: Leech 152

So many taboos, so little time.

BE COINTREAUVERSIAL

COINTREAU

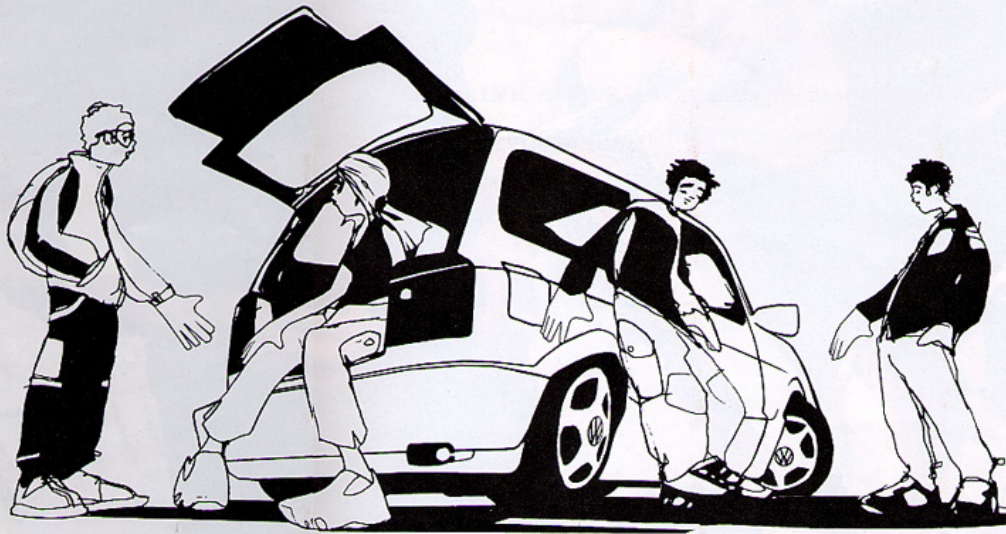
The spirit of orange inside

COINTREAU®. Orange Flavored Liqueur. 40% Alc/Vol (80 Proof). © 2011 Cointreau, Inc. www.cointreau.com

Appendix No. 4: Cointreau – an example of blending


Source: Stanford.edu

vwcertified
PRE-OWNED



re-tuned. re-conditioned. heck, it's been re-everythinged.

We gave it a 112-point inspection, a 2-year/24,000 mile limited warranty* and added 24-hour roadside assistance! No wonder the best used Volkswagen is a certified pre-owned Volkswagen. See your dealer to take one out.

Drivers wanted: 

1 800 DRIVE VW or VW.COM

©2001 Volkswagen. *The VW Certified pre-owned limited warranty is for 2 years or 24,000 miles, whichever comes first. †Roadside Assistance, for 2 years, provided by American Automobile Association (AAA) and its affiliated clubs in the United States. See dealer for details.

Appendix No. 5: Volkswagen – an example of conversion

Source: Stanford.edu

YELLOWPAGES.COM™

Appendix No. 6: Yellow Pages; Let your fingers do the walking – an example of personification

Source: YellowPages.com

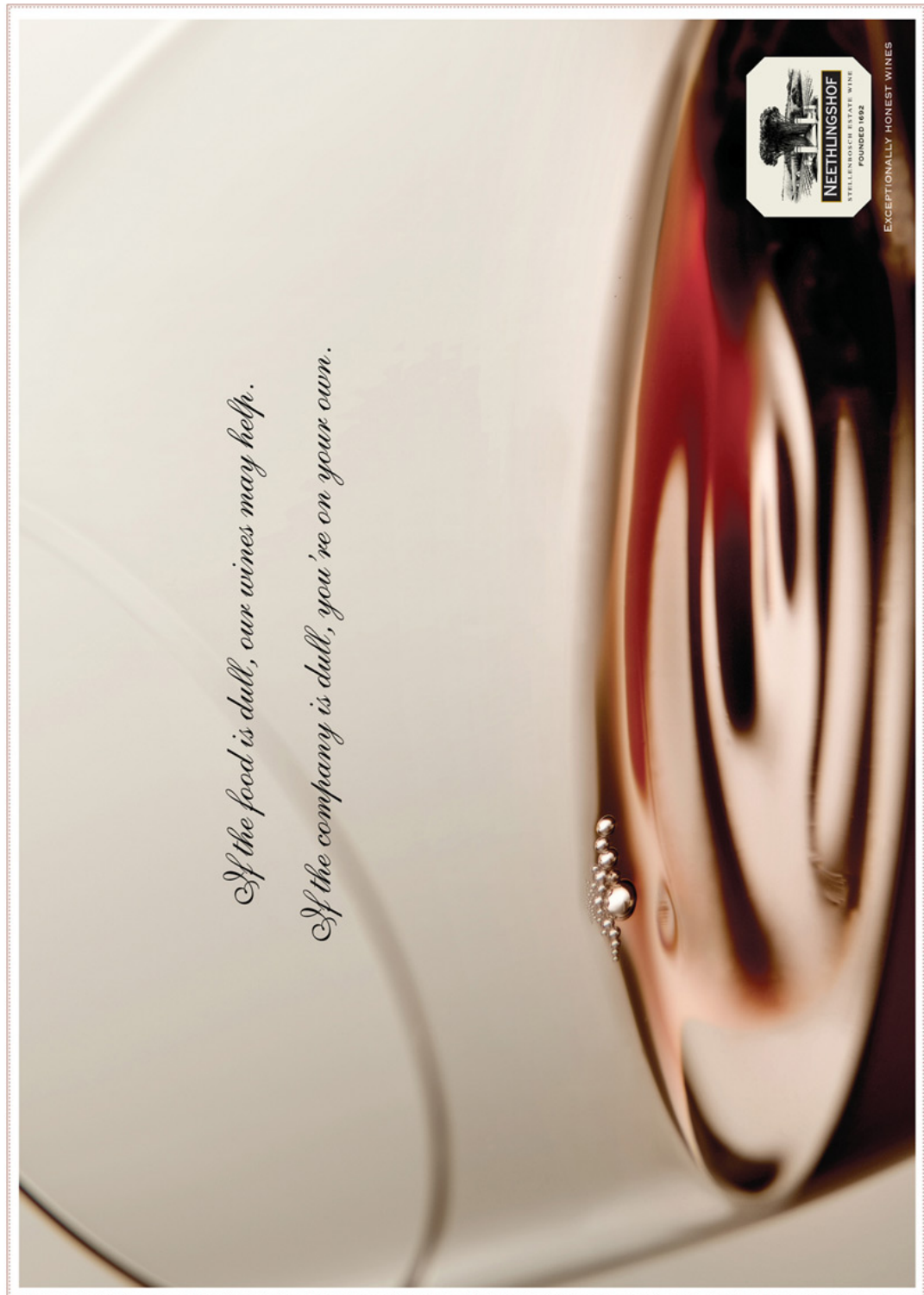
DRINK AND DRIVE.



is *it* in you?

Appendix No. 7: Gatorade

Source: AdsoftheWorld.com


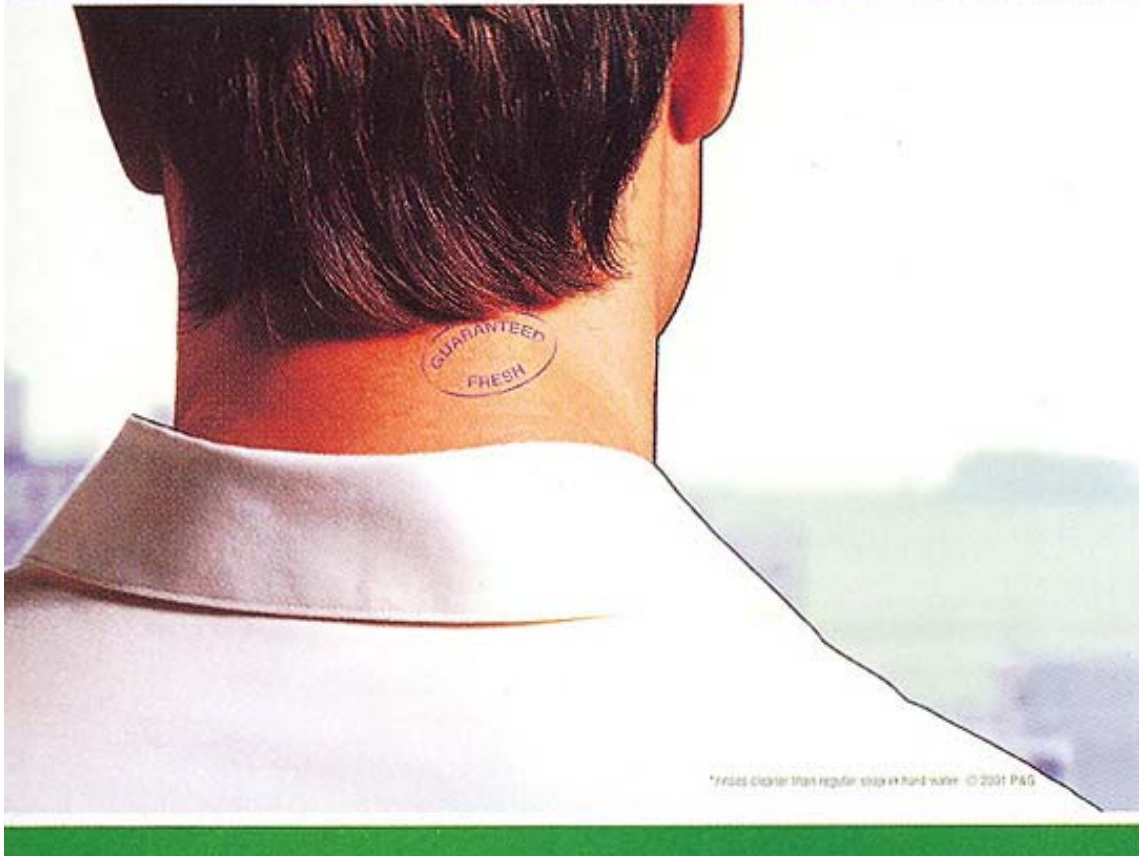


Appendix No. 8: Neethlingshof

Source: AdsoftheWorld.com

WHEN DOES YOUR SHOWER EXPIRE?

Keep that clean feeling long into the day with the cleaner-rinsing lather of Zest and its new scent, Rainforest Falls. **Zest. You just can't find a better clean.**

*Feels cleaner than regular soap in hard water. © 2001 P&G

Appendix No. 9: Zest

Source: US Ad Review

Keep that clean feeling long into the day with the cleaner-rinsing lather of Zest and its new scent, Rainforest Falls. **Zest. You just can't find a better clean.**

If Doesn't Have A Brain But If Devours More Books Than You Do.



One of the things that makes man different from an insect is his power of reasoning. Which shouldn't be wasted. Which should always be developed, with the habit of reading, for instance. Nobody becomes less intelligent by reading a book. However, the contrary happens sometimes. Reading informs you. Gives you emotions. Amuses you. Makes you think. Which is really something nowadays. Devouring a book can be very tasteful, try it. Take a book off the shelf and read it. Before a bookworm beats you to it.



IF YOU COULD READ THIS AD YOU CAN READ A GOOD BOOK.

Appendix No. 10: Meriberica Liber

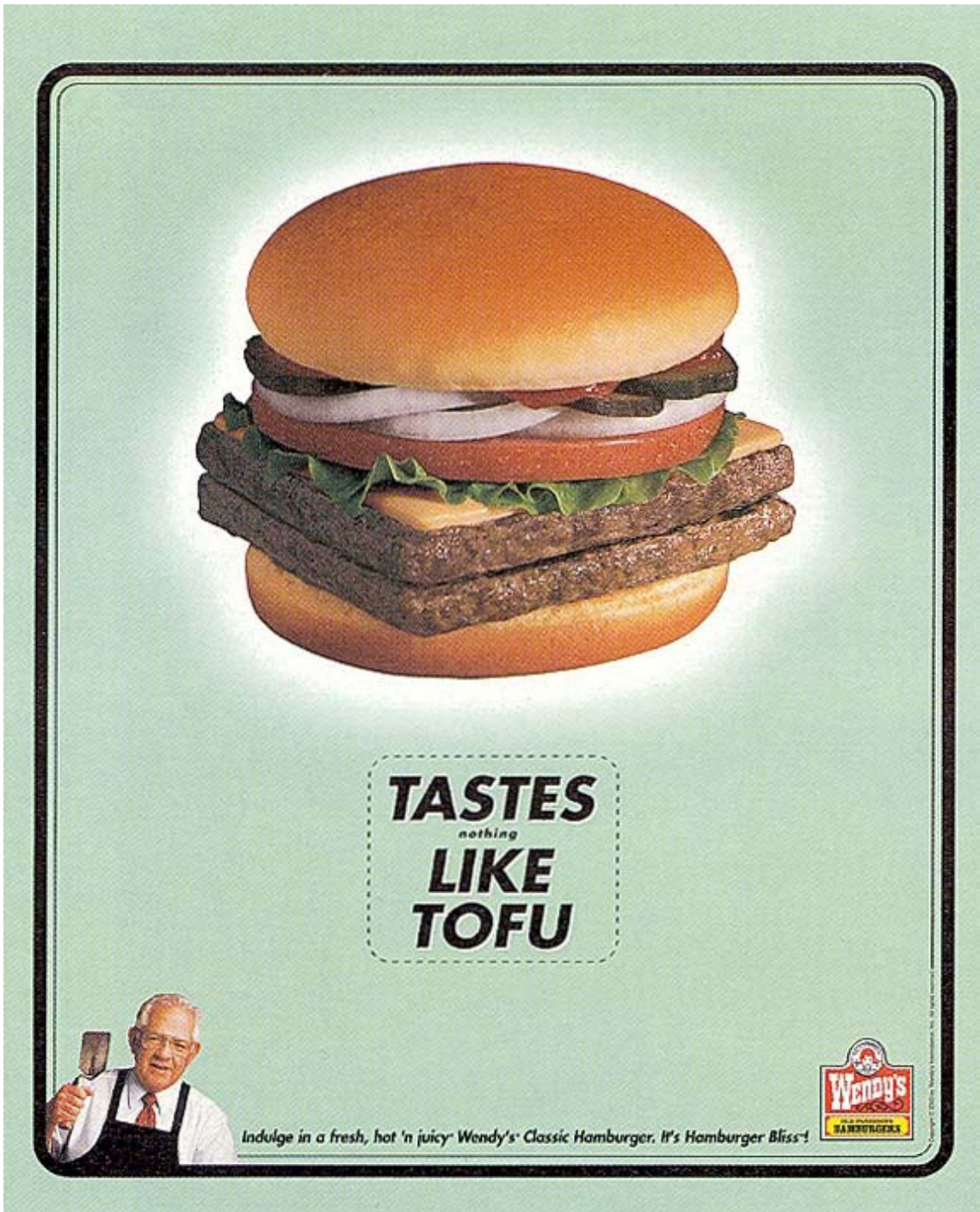
Source: Cannes Lions Archive

One of the things that makes man different from an insect is his power of reasoning. Which shouldn't be wasted. Which should always be developed, with the habit of reading, for instance. Nobody becomes less intelligent by reading a book. However, the contrary happens sometimes. Reading informs you. Gives you emotions. Amuses you. Makes you think. Which is really something nowadays. Devouring a book can be very tasteful, try it. Take a book of the shelf and read it. Before a bookworm beats you to it.



Appendix No. 11: Sony

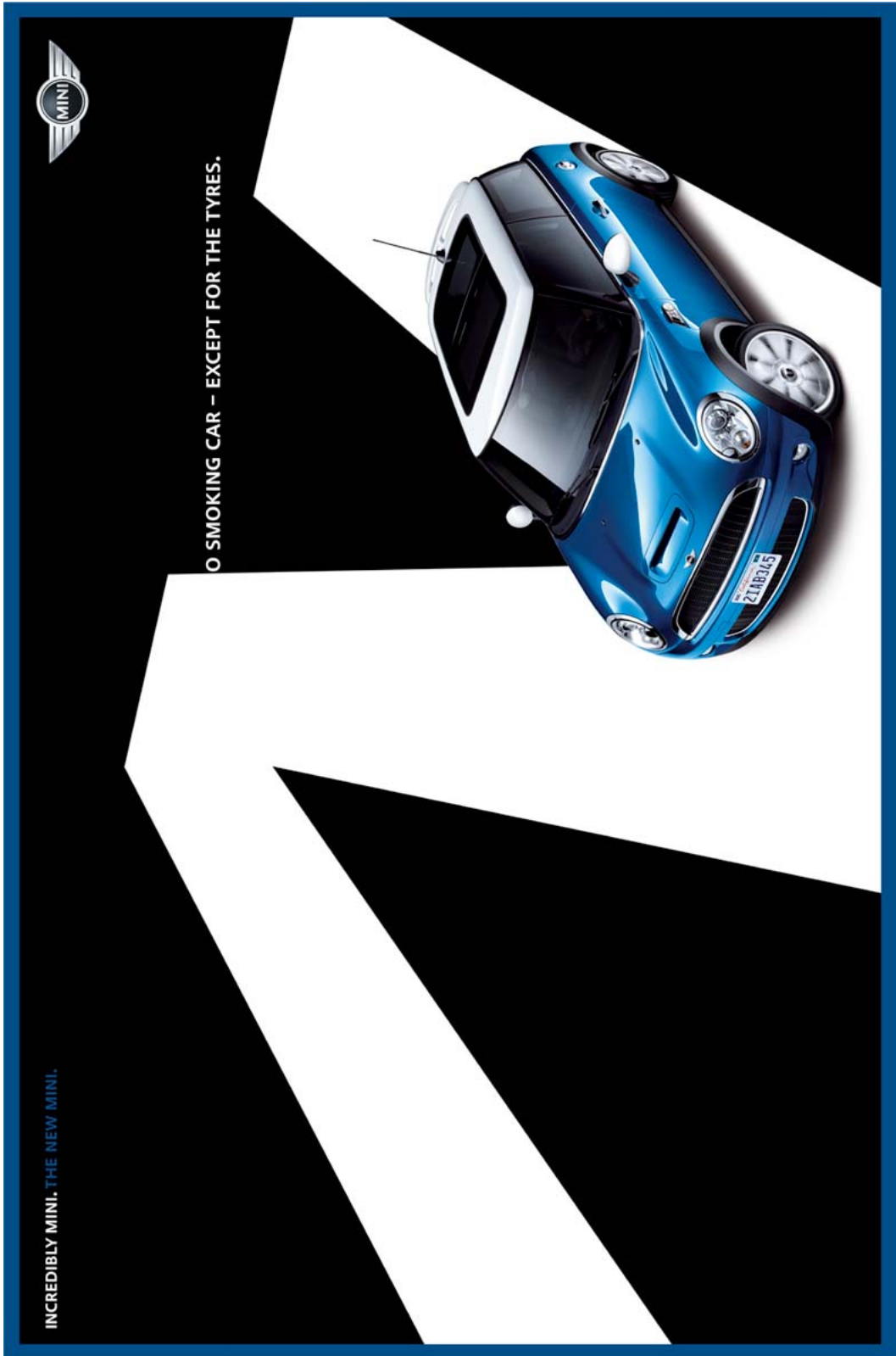
Source: Cannes Lions Archive



Appendix No. 12: Wendy's

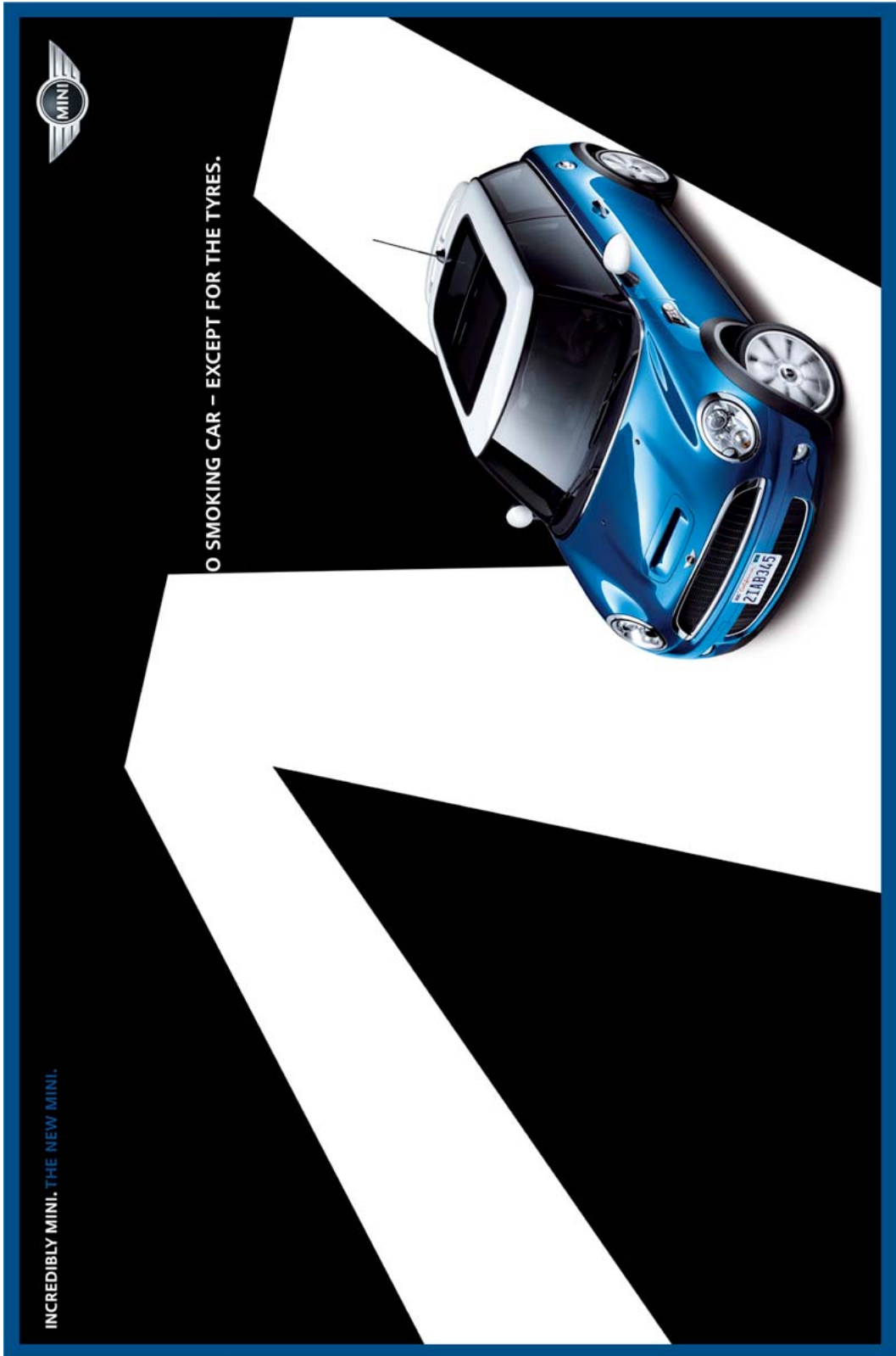
Source: US Ad Review

Indulge in a fresh, hot 'n juicy Wendy's Classic Hamburger. It's Hamburger Bliss!



Appendix No. 13: Mini Cooper

Source: AdsoftheWorld.com



Appendix No. 13: Mini Cooper

Source: AdsoftheWorld.com

MINI.IT

D'ADDA LORENZINI TICORELLI BBO

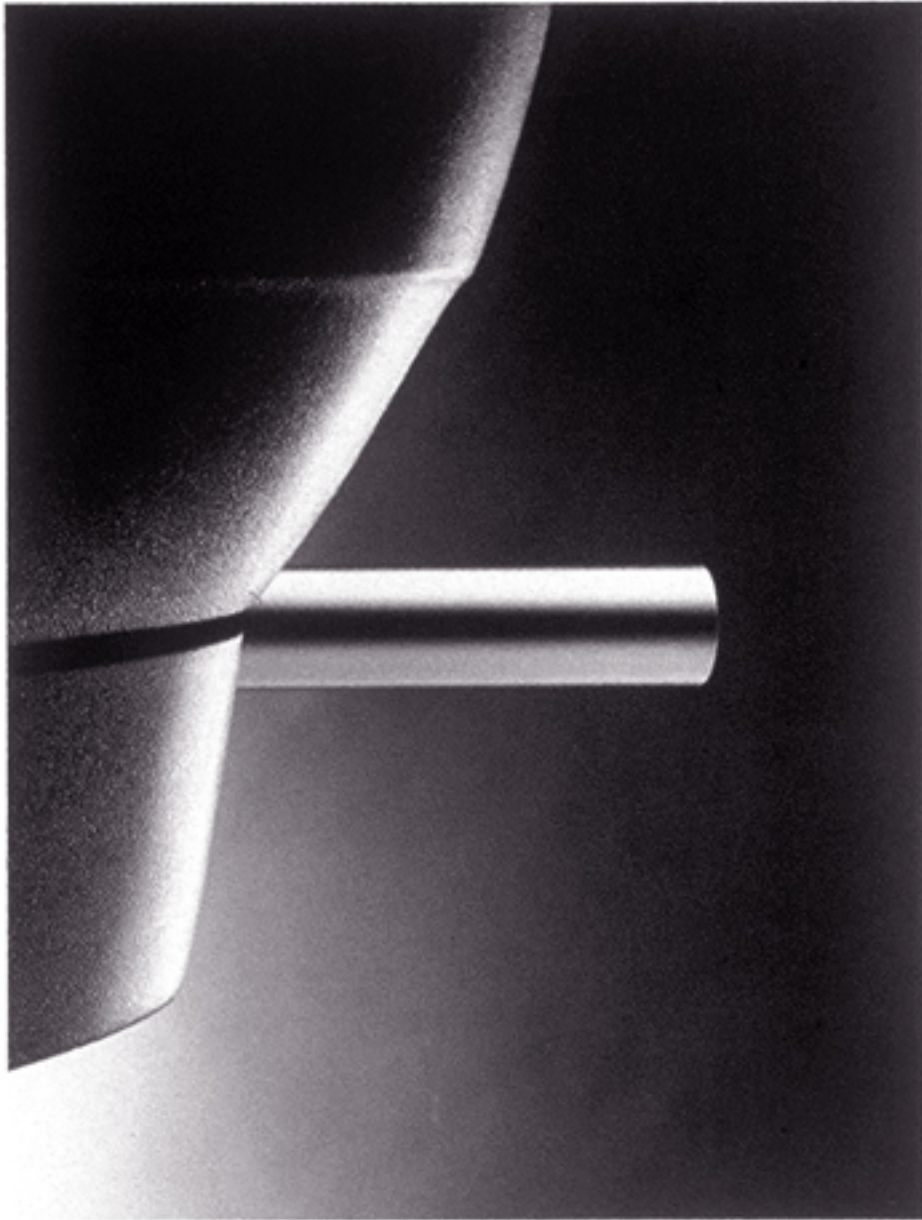


LET'S MINI.



Appendix No. 13: Mini Cooper

Source: AdsoftheWorld.com

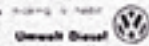


New Volkswagen Extra Mild.

It isn't even getting up smoking.
 But after numerous attempts, we find
 we're fairly cracked.
 Even the "Desulf," or "Empowerment
 Diesel," too, isn't too clever.
 Available on the Golf, Passat and Skoda,
 its horsepower is down to two figures. A
 turbo charger and a catalytic converter.
 The turbo charger isn't there to add
 performance. It's there to pump more air

into the engine. And the more air there is,
 the less smoke there is.
 The catalytic converter further reduces
 toxic gases like carbon monoxide.
 For positive emissions, it does something
 even more important. It reduces the
 dreaded diesel smell.
 But that's not the first time we've cut
 down on pollution.
 Lead free gas is already available

across our range. Our cars are more eco-
 friendly than ever. Even our factory chimneys
 are fitted with catalytic converters.
 So right to the end it's a nice green car
 in a long way.
 But until we finally get there, we'll con-
 tinue introducing environmentally sound
 ideas.
 We're already making a head
 start.



Appendix No. 14: Volkswagen

Source: Cannes Lions Archive



The roundest car in its class.

Let's be honest, it's the only car in its class. To learn more about the benefits of roundness, see your local Volkswagen dealer.

Drivers wanted. 

kamasubra

Wonderbra

viabra

Wonderbra

kotex.com

vaca.tion

(Bad place for a period)

You're off to Florida and your period's along for the ride.

Great. Time for an oh-so-thin Kotex® Ultra Thin.

Now with hundreds of quick-absorbing pores.

So you can feel protected. And focus on important stuff.

Like how many miles to the next junk food fix.



Kotex fits. Period.™

© 2007 Kimberly-Clark Corporation

Appendix No. 16: Kotex

Source: US Ad Review

You're off to Florida and your period's along the ride.
Great. Time for an oh-so-thin Kotex® Ultra Thin.
Now with hundreds of quick-absorbing pores.
So you can feel protected. And focus on important stuff.
Like how many miles to the next junk food fix.

L' O R É A L PARIS
DERMO-EXPERTISE

Now, the 1st
anti-creasing eye cream
with **BOSWELOX™**
directly targeted
at crow's feet.

NEW WRINKLE
DE-CREASE
EYE

Smiles, frowns, blinks, squints... from 30 years old crow's feet and expression lines become set and deepen with age. Target the eye contour with new Wrinkle De-Crease eye with **BOSWELOX™** to effectively reduce the appearance of lines in the thin-skinned eye zone.

85% reported effectiveness.*

For all our beauty advice visit www.lorealparis.com



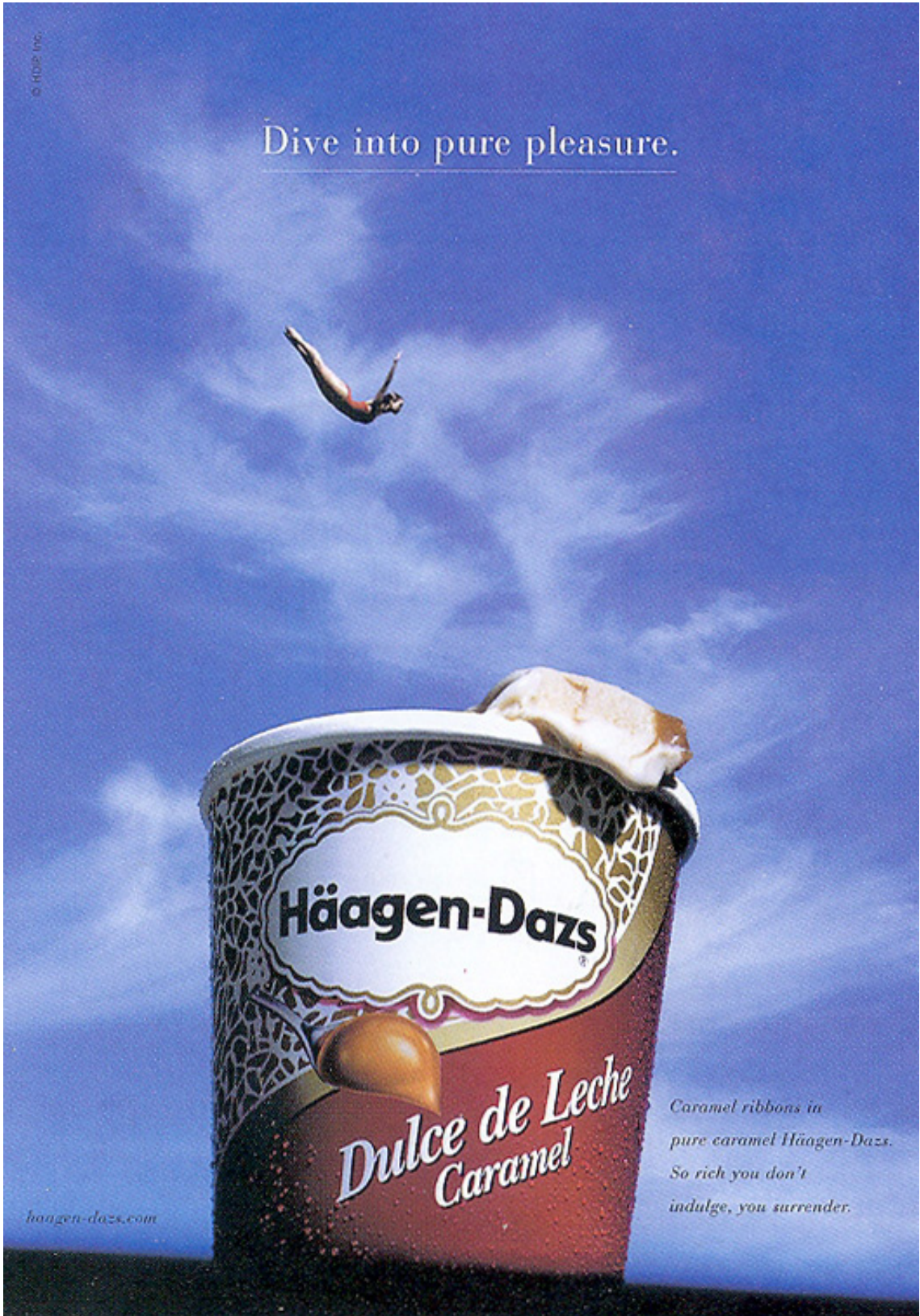
DERMO-EXPERTISE.
FROM RESEARCH TO BEAUTY.

BECAUSE YOU'RE WORTH IT.™

FROM AGE 30, TARGETED ANTI-AGEING.

CLAUDIA SCHIFFER

L'ORÉAL
PARIS



© HD&S Inc.

Dive into pure pleasure.

Häagen-Dazs

Dulce de Leche
Caramel

haagen-dazs.com

*Caramel ribbons in
pure caramel Häagen-Dazs.
So rich you don't
indulge, you surrender.*

Appendix No. 18: Häagen-Dazs

Source: US Ad Review

Caramel ribbons in pure caramel Häagen-Dazs.
So rich you don't indulge, you surrender.

ÚDAJE PRO KNIHOVNICKOU DATABÁZI

Název práce	Linguistic Creativity in the Language of Print Advertising
Autor práce	David Fišer
Obor	Anglický jazyk pro hospodářskou praxi
Rok obhajoby	2007
Vedoucí práce	Mgr. Petra Huschová
Anotace	Práce se zabývá jazykem v reklamě, zejména pak jeho kreativními aspekty a odchylkami od běžného užívání.
Klíčová slova	Angličtina, lingvistika, reklama, sémiotika, lexikologie, sémantika, kreativní jazyk, textová analýza