

Univerzita Pardubice
Fakulta filozofická
Katedra anglistiky a amerikanistiky

Stylistic Features of the English Language in Advertising

Diplomová práce

2007

Petra Zenklová

University of Pardubice
Faculty of Philosophy
Department of English and American Studies

Stylistic Features of the English Language in Advertising

Thesis

Author: Petra Zenklová
Supervisor: Mgr. Petra Huschová

2007

Univerzita Pardubice
Fakulta filozofická
Katedra anglistiky a amerikanistiky

Stylistické znaky v reklamě v anglickém jazyce

Diplomová práce

Autor: Petra Zenklová
Vedoucí: Mgr. Petra Huschová

Prohlašuji:

Tuto práci jsem vypracovala samostatně. Veškeré literární prameny a informace, které jsem v práci využila, jsou uvedeny v seznamu použité literatury.

Byla jsem seznámena s tím, že se na moji práci vztahují práva a povinnosti vyplývající ze zákona č. 121/2000 Sb., autorský zákon, zejména se skutečností, že Univerzita Pardubice má právo na uzavření licenční smlouvy o užití této práce jako školního díla podle § 60 odst. 1 autorského zákona, a s tím, že pokud dojde k užití této práce mnou nebo bude poskytnuta licence o užití jinému subjektu, je Univerzita Pardubice oprávněna ode mne požadovat přiměřený příspěvek na úhradu nákladů, které na vytvoření díla vynaložila, a to podle okolností až do jejich skutečné výše.

Souhlasím s prezenčním zpřístupněním své práce v Univerzitní knihovně Univerzity Pardubice.

V Pardubicích dne 29.6.2007

ABSTRACT

The aim of this thesis is to investigate the extent to which rules or conventions of the English language are “broken” in print advertising. To start with, the most of the linguistic notions will be explained as the background of language. The next aim is to show the practical use of these notions and how they function in advertisements of the English language. Then, it will study language structures which are used both commonly and rarely as well as their frequency and interpretation of advertising slogans. I will also deal with the lexical and semantic aspects of language but especially focused on figures of speech. A reader of this paper will become familiar with the effects and the usage of adjectives. Finally, the work is based on many concrete examples that provide the feedback to the theoretical parts of this paper.

SOUHRN

Cílem této diplomové práce je zkoumat rozsah pravidel a zvyklostí anglického jazyka v tištěné reklamě. Na začátku je učiněn pokus o vysvětlení většiny lingvistických pojmů. Dalším cílem je ukázat praktické použití těchto pojmů a jejich funkce v reklamě anglického jazyka. Práce se zabývá formami jazyka, z nichž některé jsou běžně a některé zřídka užívané, stejně tak jako četností a porozuměním reklamních sloganů. Práce se zaměřuje na lexikální a sémantickou strukturou jazyka, a zvláště pak figurativní jazyk. Čtenář této diplomové práce se blíže seznámí s účinky a použitím přídavných jmen. Práce je podložena mnoha konkrétními příklady tištěných reklam, což poskytuje zpětnou vazbu teoretické části.

TABLE OF CONTENTS

ABSTRACT.....	1
TABLE OF CONTENTS.....	2
1. INTRODUCTION.....	4
2. Advertising as a communicative activity.....	7
2.1 Between information and persuasion.....	7
2.2 The communicative situation of advertising.....	8
3. The language of advertising.....	11
3.1 Sign.....	12
3.1.1 Symbol, icon and index.....	13
3.2 Denotation and connotation.....	13
3.3 Stylistic features.....	14
3.4 Brand names.....	15
3.5 Sentence structures.....	16
3.5.1 Phrases.....	16
3.5.2 Minor sentences.....	17
3.5.3 Simple sentences.....	17
3.6 Sentence types.....	18
3.6.1 Commands.....	18
3.6.2 Questions.....	18
3.6.3 Statements.....	19
3.6.4 Exclamations.....	19
4. Lexical and semantic levels of advertising language.....	21
4.1 Research.....	22
4.2 Demonstrative adjectives.....	24
4.3 Comparatives and superlatives of adjectives.....	25
4.4 Formation of adjectives.....	26
4.4.1 Primary adjectives.....	26
4.4.2 Compounds.....	26
4.4.3 Affixation.....	27
4.4.4 Conversion.....	27

4.4.5 Neologisms.....	28
4.5 Alliteration.....	28
5. Figures of speech.....	31
5.1 Metaphor.....	34
5.2 Metonymy.....	40
5.3 Simile... ..	44
5.4 Summary.....	48
6. CONCLUSION.....	50
7. RÉSUMÉ.....	54
8. BIBLIOGRAPHY.....	59
9. Appendix no. 1 – Metaphor.....	62
10. Appendix no. 2 – Simile.....	67
11. Appendix no. 3 – Metonymy.....	68
12. Appendix no. 4 – Adjectives.....	71
13. Appendix no. 5 – Alliteration.....	77
14. Appendix no. 6 – New Words.....	78
15. Appendix no. 7 - Magazines and newspapers.....	79
16 Appendix no. 8 – Assigning slogans to their resources	82
17. Údaje pro knihovnickou databázi.....	99

1. INTRODUCTION

A language is a cultural tradition of every nation. Both components (spoken and written) of the language are very important. The spoken part of the language does not have as strict rules as the written one. The theme of this paper is analysing the language of advertisement. This theme is rather wide so I will be interested only in the written part because it changes very often. There will be shown that rules for this part of the language can be broken for specific reasons. It will show the most frequently used linguistic structures and means of communication in advertising. In the work there are distinguished lexical and semantic levels within advertising with their detailed descriptions. The biggest attention is devoted to the figures of speech adjectives, especially scrutinize at deviations from their normal use in the English language.

This work consists of 6 chapters. Chapter 1 is an introduction. In chapter 2 - *Advertising as a communicative activity* - there shall be a closer look at defining the term advertisement. There will be stated three main functions in the process of communication – communicative, informative and persuasive. The explanation of the advertisement as a type of pragmatic discourse will be displayed. In chapter 3 – *The Language of advertising* - the main attention will be paid, firstly, to the explanation of the terms from the linguistic fields of semantics, semiotics and grammar. The terms, such as sign, symbol, index, icon, denotative and connotative meanings will be based on the examples as well as various linguistic approaches. Secondly, stylistic features will be shown. Then there will be presented the role of the brand names in ad slogans. Finally, there will be displayed the most common sentence structures and sentence types. Chapter 4 - *Lexical and semantic levels of advertising language* contain the usage of adjectives in advertising slogans as they play an important role in the advertising process. There will be shown the occurrence of concrete adjectives. There will be studied descriptive adjectives as well as their formation. I will be also interested in the usage of comparatives and superlatives in the process of creating advertisements.

An interesting part of this chapter is alliteration where adjectives are used in a process of creating ad slogans. The Chapter 5 – *Figures of speech* - will show how figures of speech help the copywriters of advertising slogans in exploiting the language. It is divided into three parts, metaphor metonymy and simile. The frequency of figures of speech will be also a part of this chapter. The terms will be explained and then several slogans will be analysed. The last-mentioned chapters will be based on many examples therefore it will provide reliable evidence about the most common stylistic structures which appear in print advertising. Finally, Chapter 6 “Conclusion” summarises the major findings of the thesis.

Before I started writing the paper I had to choose advertising material which will be used for the study and the list of relevant literature. The magazines and newspapers which were chosen are recent dated. The list of magazines and newspapers is placed in appendix no.8.

At the beginning of the analysis advertisements placed into those magazines and newspapers together with their readership should be specified. The sources can be divided into three groups according to their readers. The first group of magazines as Company, Essentials, Shape, Family Circle, Looks, Hello!, More! and She are magazines targeted at women readers, covering gossip, movie and book reviews, events from the show business, fashion, health, fitness, etc. The second, the Daily Mail, the Daily Mirror, the Sun, TV Quick and Týden, are newspapers and magazine targeted at the general audiences, covering the events from the world of celebrities, daily life stories, political observations and also gossip. Finally, the last group, National Geographic and Prague Club magazine, there are magazines designed for a specific group of readers tied together by some common interest. This confirms that the language in any periodical must correspond to the linguistic competence of its readers. This is especially important for the newspapers intended for the general public. They must use a simple language to ensure their readability and understanding. Therefore the choice of language plays an important role.

I also used the Internet sources of advertising samples of slogans – on the websites www.adslogans.com and www.wikipedia.org. All together I collected over five hundred examples of English advertisements which represent sufficiently large samples for reliable study and conclusion. The list of advertising slogans is placed in appendix no. 9

2. ADVERTISING AS A COMMUNICATIVE ACTIVITY

2.1 Between information and persuasion

“An advertisement is both a marketing tool and a cultural artefact” (Kramsch, 1998, p. 158). It is an element of popular culture. When people talk about their favourite (or most hated) ads, they expect other people to recognise them, to have opinions on them. “Advertising is one of the most frequent types of messages” (Vestergaard, Schroeder, 1985, p. 21) that people meet with, sometimes in places people may not even recognise as being advertising. Advertisements normally offer some product or service that is represented as satisfying some consumer’s need or desire – for example, a tablet which is represented as relieving pain or lightening the symptoms of a cold, a frozen food that is represented as easy to prepare, nutritious and tasty or a brand of beer that is said to taste great.

Advertising is a “form of communication” (Dyer, 1982, p.86, Adler, 1985) which has one main function: to make the audience buy the advertised products. The main strategies for achieving this goal vary between persuasive and manipulative strategies; hence advertisers exploit the advantages of mass media communication. Therefore, persuasion is an important issue in advertising. It raises the question when the information about the product becomes persuasion. On one hand, the primary function of the advertisements is to inform about the product or service, but on the other hand, the function – to persuade - is important either. It can be said that every advertisement has its persuasive components (such as simile, metaphor, repetition, alliteration, word play, etc.) Some of them will be discussed in detail in the following chapters. On the contrary, it is a subjective effect and it may be difficult to answer the question concerning the borders between those two above mentioned functions. It is also difficult to decide which function is more prominent, since an extensive use of verbal and non-verbal strategies helps copywriters to hide a persuasive message as an informative one.

Originally, the first advertisements were used to inform people about products or services. However, “nowadays this social activity has developed into a successful marketing tool of manipulation as well as an administrative and communication process” (Cohen, 1972, p. 115).

It is also a pragmatically determined type of discourse, which functions in accordance with its main goal: to inform and to persuade (Dyer, 1982) The similar description is presented by Longman: “Advertisement is a picture, set of words, or a short film, which is intended to persuade people to buy a product or use a service.” Cohen, Dyer and Crystal identically say what had been already mentioned, talking about informative and persuasive function of advertisements but Dyer adds something different. He talks about a pragmatic type of discourse. And Hughes declares that “pragmatics is a study of the relationship between the writer, the text, and the reader” (Hughes, 1986, p. 35). According to Crystal (2003), it is the study of the factors influencing a person’s choice of language. Both assert that pragmatics study how the context influences the interpretation, purpose and use of language. The other important function, that must be discussed, is communicative.

2.2. The communicative situation of advertising

“Advertising is a communicative situation in which language operates in accordance with the purpose and actual possibilities of this type of communication” (Adler, 1985, p. 25) see also Dyer, Jefkins.

According to Leech (1966), in order to describe and define any situation of linguistic communication the following issues such as its participants, objects, medium, effects in advertising, will be discussed.

The communicative situation of advertising is a type of communication called – mass communication. There are several aspects of it. Firstly, the participants of advertising communication are a copywriter and audience who do not refer only to a single person, but also to a collective.

The first category is usually represented by an advertising agency where a group of people works on the production of a certain message on behalf of the advertiser. The second category stands for a group of people or audience who are usually by chance exposed to advertising from different sources. The audience differs in terms of sex, age, occupation, income and education. Copywriters have to consider who different advertisement is made for. Then, the objects of the communication are products or services which are advertised. Finally, the most important distinction of medium is between speech and writing. Under this heading such types of media as television, radio, and print can be specified. And print advertising can be presented in the form of newspaper messages, billboards, special advertising brochures etc.

Each type of media has its own advantages, available facilities and impediments. “Magazine advertisements are often a good starting point for studying aspects of visual communication, because they are obtained easily and tend to use a wide range of semiotic resources” (Leeuwen, 2005, p.8). Where semiotic resources are “a group of various activities we need for communicative purposes as speaking or writing, materials like pen, paper or computer and vocal apparatus and muscles” (Leeuwen, 2005, p. 250).

The previous discussion had in common the pragmatic level of advertisements meaning the impact of advertisement on its readers; the relationship between language means towards the readers, the way and the borders of using the language, the relationship speaker has towards the content.

However, there is always the language in the centre of every advertisement which should be understood by everybody no matter their age, sex or education.

Language in advertising is typified by a slogan which is present in every advertisement. It is a representative phrase of the message or a sort of a motto. Angela Goddard in her book “*The Language of Advertising*” titles these slogans

the hooks which she calls “the initial piece of attention-seeking verbal language used to draw the reader in” (Goddard, 1998, p.106). Advertising slogans do not have only linguistic attributes but also many various economic features. They must catch our attention, they must be easy to read and easy to remember, they must have what is called “the selling power” (Cohen, 1972, p.85, Packard, 1957, p. 39). Our attention is caught by pictures, illustrations, type of typography, wrong spelling and the use of deviations from normal linguistic structures. Readers can see and remember the message of advertising easily thanks to short simple sentences or slogans, personal and colloquial style, familiar vocabulary, repetitions, alliteration and rhyme. For instance, “selling power” is best expressed through using imperative mood. And in compliance with Čmejrková (2000, p.10):

”It gives a lot of information about the language as well as the society. Advertisement can make, change and consolidate not only economic but also ethic and social relations, our personal feelings and group identifications.” (translated by: Petra Zenklová)

All advertisements can be divided into different groups based on various criteria, such as target group, specialization, interests, area for which the message is intended. The advertisements in this paper are of all types of commercial advertising. There is a wide distinction of other different kinds of advertisements but they will not be discussed in this paper, for further information about them it is possible to consult with the book “*The Language of Advertising*” written by Vestergaard and Schroder.

To sum up, there were explanations of the term advertisement from different points of view. The distinguished communicative, informative and persuasive functions of language were discussed. We can say it is a piece of writing which has its economic and linguistic values and it is also studied that way.

Different kinds of advertising according to their appearance were shown there, as well as their structure and theme. All the offered descriptions pointed out the communicative and social functions of ads. In the next chapter there will be shown in detail the function of the language which it plays in ad slogans from both semantic and lexical views.

3. THE LANGUAGE OF ADVERTISING

Language has a powerful influence over people and their behaviour. This is especially true in the fields of marketing and advertising. The choice of language to convey specific messages with the intention of influencing people is very important.

When we want to analyse the content of advertising we must clarify its visual and verbal sites to see all aspects of it. Visual content and design in advertising have a very great impact on the consumer, but it is also the language that helps people to identify a product and remember it.

We all know when an advertisement has caught our attention, and whether it works for us or not, but what exactly is responsible for these effects? It should be decided what techniques are being used to communicate with the audience. Not all advertisements make perfect sense. It is often said that advertising is irrational. The truth is that it always depends on readers how they want to see the concrete slogan; how they understand the process of communication between them and ad makers who send the message covered in advertising slogans. But there is always the crossover between information and persuasion what becomes important. This matter was explained in the previous chapter. Ad has various structures how to attract attention but this study will be interested only in slogans.

In this article, there will be explained one of the essential goals of advertising which is getting the potential consumer to identify the advertising message and the product presented. Then there are also discussed the results of stylistic and syntactic analyses of the samples of print commercials. “An efficient technique to stimulate this identification process is the use an appropriate linguistic register” (Goddard, 1998, p. 26). This concurs with functions of language; they are first of all communicative and informative.

The language of advertising has been analysed from two perspectives. Some researches concentrate on the persuasive effects of advertising; unlike Bolinger (1980), for example, who pays attention to the pragmatic concept of advertising.

On the other hand, Vestergaard and Schroeder (1985) analyse ads in magazines, discussing “a number of (rhetoric) devices which exploit cultural assumptions and images in order to attract the public into purchasing the presented products” (p.32).

Similarly, Goddard (1998) and Cook (2001) study the discourse of advertising, focusing on the interaction between textual (e.g. connotations) and contextual elements (e.g. the music and/or the pictures or the narrative voice of the speaker). Leech (1966) provides a thorough overview from the point of view of a practising linguist of how language is used in advertising and how semantics is exploited. Some semantic and semiotic terms must be explained first for better understanding of the future analysis. Thus semantic analysis can consider the meanings of print ads and the ways in which they work.

3.1 Sign

The essential element of every language is a sign. The basic assumption is that meanings in print advertising media are communicated by signs, linguistic or graphic, including pictures, photos and slogans. According to the Swiss linguist de Saussure, “signs build our perception and understanding of reality” (Benjamins, 1993, p. 159). He sees the sign as having two inseparable components: “the signifier and the signified. The signifier is a semiotic vehicle expressing the sign, such as a slogan, a logo, and a picture. The signified is the concept that the signifier evokes in our mind” (Benjamins, 1993, p. 162). Culler (1975) simply says that it is “a form and meaning” (p. 16). Jakobson agrees with de Saussure and develops the idea further:

We have known for a long time that a word, like any verbal sign, is a unity of two components. The sign has two sides: the sound, or the material side on the one hand, and meaning, or the intelligible side on the other. Every word, and more generally every verbal sign, is a combination of sound and meaning, or to put it another way, a combination of signifier and signified. (Jakobson, 1978, p.20)

The terms signifier and signified had been explained earlier. So simply to say the signifier is a form or collection of phonemes

and the signified is an idea that comes to our minds when we hear the sign. And the sign is the smallest meaningful unit that can be expressed by various types of communication (speaking, making gestures, drawing, making sounds, etc.)

3.1.1 Symbol, icon and index

Another concept from the field of semiotics was developed by Pierce. He classified signs into three major categories, namely symbols, icons, and indexes.

These are three types of sign that differ in the way the link between their signifiers and signified is motivated. In the symbol the relation between them is arbitrary, in the icon there is a relation of partial resemblance and in the index the relationship is causal (Leeuwen, 2005, p.49)

For example, the word car is a symbolic sign of an automobile, an iconic sign of the car could be its photograph and an indexical sign forms a collocation with the word car (a strong car / a powerful car).

3.2 Denotation and connotation

These indexical components of advertisements have connotations, which typically connect the advertisement to a larger cultural context. On the other hand, (Morris, 1971) speaks about the fact that icon, index and symbol have denotative meaning. “Denotation is stated meaning and connotation is suggested meaning” (Widdowson, 1997, p.56). It will be seen how connotation and denotation function in advertisement slogans through their analysis.

A little taste of heaven. [Kraft Philadelphia]

In this slogan denotative meaning is an unusual connection of words such as *a little taste* and *taste of heaven*. Connotative meaning offers better variety of explaining the meaning. When we hear the word heaven we may imagine only nice, pleasant and peaceful place. Therefore the whole slogan promises something agreeable. When we discover it is the advertisement for chocolate it evokes images of a really delicious piece of sweets.

Thus connotation is the feelings or ideas that are suggested by a word, rather than the actual meaning of words. On the other hand, denotation is the real meaning of words. Connotative and denotative meanings will be further discussed in the following chapters.

3.3 Stylistic features

Stylistic features are restrictions of the use of language; “and identification of personal preferences in usage or the varieties associated with occupational groups” (Crystal, 2003, p.290). To understand the advertisement in the language of a certain country people must have cultural awareness and feeling for the language. The target audience, of course, also puts its own meaning into certain words. Different people sometimes interpret language in different ways. The language of advertising is, of course, normally very positive and emphasizes why one product stands out in comparison with another.

As it has been said before advertising is a form of communication, and we find ourselves participating in many acts of communication every day. The analytic perspective that is presented here comes to the conclusion that advertising is treated as the ordinary forms of communication and that advertising language is treated as an ordinary language.

We will note that an advertising language is not very different from an ordinary language. We can see that the ad language is informal, very often personal and colloquial. The other term used is a loaded language.

Colloquial language can be used to indicate everyday life. Different typographical and calligraphically techniques can also be used as signifiers so that language can signify the product directly by uniting language and product. (Dyer, 1982, p.86)

Informal, personal and colloquial are similar terms for the type of language that is not rude but very rare in formal speech or writing. The examples of colloquial style could be the slogan:

Knock´em dead on the beach. [Weetabix]

The example contains the short version for *knock them*. This may be typical for the spoken language but using it in the written advertising slogan may bring readers attention promptly. The ad language is mostly simple therefore readable for everybody. The language of advertising is also known as the loaded language. It is the language which contains words or phrases which have strong emotional overtones or connotations which evoke strongly positive (or negative) reactions far from the specific meaning of the word which is listed in the dictionary. “Some loaded language is used in ways that are deliberately ambiguous or even contradictory” (Bolinger, 1980, p.124). An extremely useful and relevant survey of concepts from linguistics that can be used in the analysis of advertising can be found in Vestergaard and Schroeder (1985) too.

The English language is also known for its extensive vocabulary; where many other languages have only one or two words which carry a particular meaning, English may have five or six. Moreover, the meanings of these five or six words may differ very slightly. It is important to understand the connotation of a particular word.

3.4 Brand names

For instance, using brand names in slogans is very common. These names are used denotatively and connotatively. The association that comes to readers’ minds is very important so the copywriters must think of distinctive names for the products. The brand names do more than just identifying the product. They must create some positive attitude towards the products in customers’ minds.

Here are some examples:

Nothing moves like LYCRA. [LYCRA]

It’s not magic, it’s Whirlpool. [Whirlpool]

Don’t just book it. Thomas Cook it. [Thomas Cook]

LYCRA as material makes associations of quality and pleasant - to - wear clothes particularly in women’s minds. Men may not be aware of it. Their imagination would work, for instance, in the next slogan about Whirlpool.

They would imagine all kinds of electrical appliances used in households. The slogan creates an association about a high quality of Whirlpool products when saying *it is not magic*. It creates an image of something miraculous which brings positive connotation in readers' minds. And in the last slogan there is used a rhyme between two words book – Cook. This play of words is easily memorized; it also leads to the frequent repetition of it. Most of people know that Thomas Cook is well-known travelling company organizing holidays all over the world. You can go there and book the holiday but the slogan says that it should not be the only activity. In an imperative tone it could urge readers to go there to talk to Cook's employees having thought about the destination and to choose the holidays after some time. The verb - cook - makes an association with the kitchen where you and the Cook's employees can prepare the unforgettable holidays; the customer will be satisfied and will come back next year to cook another travel.

It is very easy to find special lexis in any advertisement. But in explaining how it works, we will need to think about how copywriters are using a particular lexical register, or features or style which is related to the product, brand or image. It is also essential to know the attitudes or values of the readers.

3.5 Sentence structures

Another examined part of advertising slogans should be their sentence structure. This analysis deals with lexical and semantic structures. On the other hand, syntactic structures are quite an important aspect of the advertising language. I consider them important part of slogans therefore they are discussed here. They are not analysed in detail but I mention the frequently used structures. The ads can be formulated in various forms of a phrase, a simple sentence, a complex sentence and a compound sentence.

3.5.1 Phrases

An independent phrase is quite a common type in my samples. They do not need subjects or predicates. Phrases may be as good as sentences if not better. All kinds of phrases were used: noun phrases, verb phrases, adverbial phrases, adjectival phrases, etc. They are so concise and to-the-point that they are beyond our power

to do any addition or subtraction. According to my samples, they are quite popular among ad makers because they create a simple, readable piece of information about the products which would suit most of the readers as they are short and easy to repeat and remember. In the examples we can see that content of these slogans is more important than their style.

Fast Fresh Friendly. [Esso]

Grace...Space...Pace. [Jaguar]

Pollution Solution. [Energy Star]

3.5.2 Minor sentences

These sentences are not complete sentences they are also not phrases but subordinate sentences.

Because life is fragile. [Volvo]

As relaxing as being there. [Brittany Ferries]

Where nature meets science. [Vitabotics]

3.5.3 Simple sentences

Next common feature is creating simple sentences where verbs play important roles. The slogan must be short and simple; it could not afford to be complicated and clumsy. Short simple sentences are easy to remember, because one of the main aims of an ad slogan is to be memorable and recited. So short and simple sentences serve advertising slogans right. This type of sentence structures was the most prevailing in my samples.

Beauty starts here. [Bioré]

Skin is in. [Jergens – cream]

Everything is Easier on a Mac. [Apple Computer]

Compound and complex sentences join two or more simple sentences together by a conjunction (a joining word); they were not very common in my samples so I will not discuss them.

It makes an opposite intention of its creators. Since long sentence structures would not be read for their extent it is also possible that readers may lose the interest in the slogan and in the advertised product in the end.

3.6 Sentence types

3.6.1 Commands

While talking about sentence structures the use of the imperative cannot be omitted. The imperative forms of verbs are used very often, we are told to do something. It is not surprising that creators use imperative sentences to make slogans while this kind of sentence is the most direct way to achieve the ideal effect. The whole slogan sounds more personal; readers feel a familiar tone so they are easily allured. The personal tone is also created by using the pronoun you.

Wash your hair in sunshine. [Timotei]

Find a more fulfilling love. [Müller]

Let Hertz put you in the driver's seat. [The Hertz Corporation]

3.6.2 Questions

Finally, the usage of questions is very common. They have interrogative sentence structures. In ad headlines questions are often used to attract attention by mentioning the matter that concerns the customers most. They help to arouse the curiosity of the customers' minds and entice them to read on to find the solution to the problem. The advertising slogan could use questions for the same purpose, too.

Do your vehicles have driving intelligence? [Continental electronic stability program]

Is your skin thirsty? [Clinique]

Dirty mouth? Nothing cleans it up like Orbit. [Orbit]

We can see that these questions really arouse our curiosity. They make us think about them and try to answer the questions. The first slogan raises the question whether our car or other kind of transport have driving intelligence. We might assume that if we buy a car it would be able to drive. Intelligence is also a characteristic feature usual for people and not cars. Another question also connects two usually incomparable items as skin and thirst. How can our skin be thirsty? The last slogan does not sound so surprising. People mostly use a toothbrush to clean their mouth but nowadays it is quite popular to use a chewing gum to do it instead.

3.6.3 Statements

These sentences are said to have a declarative structure which means they declare or inform about something. Most of the slogans from my list are statements; they are expressed by simple, minor, compound and complex sentences which have been already mentioned.

3.6.4 Exclamations

They are sentences which show that a person has been impressed by something. These sentences have an exclamative structure. Surprisingly, there are not many exclamation sentences in my list of samples.

What a luxury car should be. [Lincoln]

Advertising texts are usually expressed by simple sentences; complex sentences were very rare in my samples of print advertisements. The usage of phrases as expressing a complete thought is also very common. There are, particularly, noun phrases with heavy modification in those texts. See also Leech. Independent phrases and simple sentences appear frequently in English magazine ads. These findings support the point of view that simple sentences are used more often than independent phrases although the expectations would be otherwise according to the knowledge of the length of ad slogans.

In this article, the brief analysis of a corpus of written commercials was discussed. The advertisements provide an interesting view on the current language situation. In order to find out what functional motivations lie behind the language variation used in the print advertisements we must study the ad language further. In that process a number of cultural and social factors plays a role, an important one; of which linguistic register is used. The efficiency is when the consumer identifies with the advertising message and creates a positive attitude towards the product advertised. This will be seen in the following chapter which studies lexical and semantic levels of the language, especially, adjectives and their variations in the language of advertising.

4. LEXICAL AND SEMANTIC LEVEL OF ADVERTISING LANGUAGE

This chapter will be targeted at the English vocabulary which is commonly used in ad slogans, especially at adjectives. It will show the use of different types of adjectives together with their connotative meaning. Of course, there will be other lexical structures as playing with words, manipulating their everyday meanings, breaking the rules of language for effect, using words out of the context and making up new words, unusual or stylish. All that will be shown on adjectives. The aim of this part of the paper is to highlight the occurrence of the adjectives in the group of 169 advertisement slogans containing adjectives selected from the total amount of 400, to provide some comments on the goal of advertisements as well as to show the role adjectives play in them. The advertising language comprises the experimental use of vocabulary which is easy to repeat and remember.

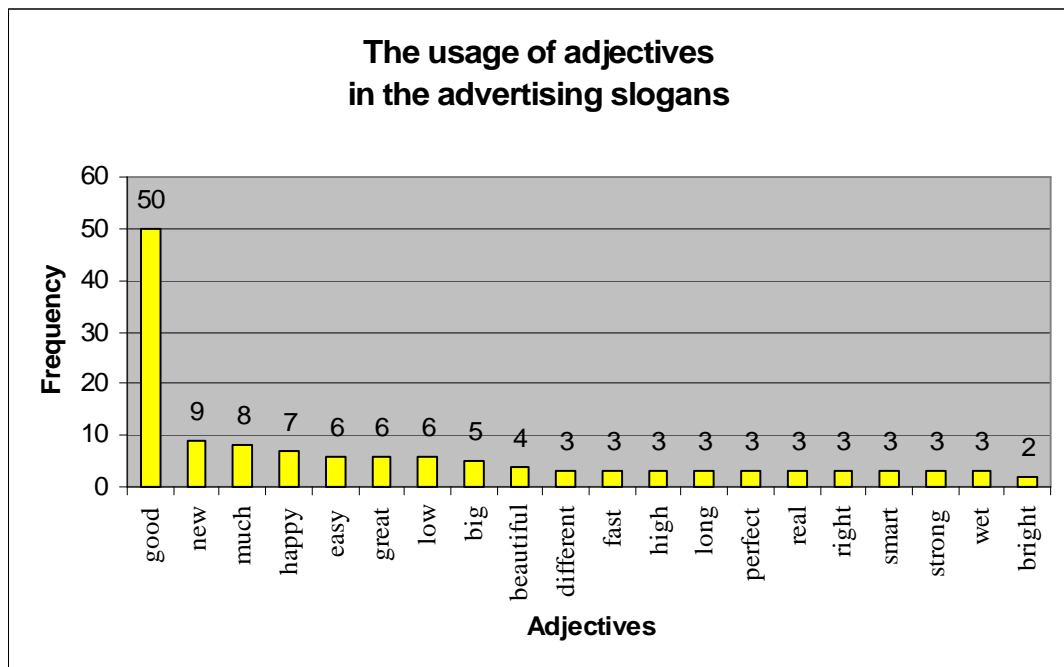
The main copy of advertising language probably uses English common words, often with some emotional as well as literal value. The amount of adjectives is large but there will be analysed only some expressions because of the extension of the whole problem. I will explore how authors of advertisements make use of the lexical and semantic levels of language. I based my findings on concrete examples. I will also examine whether the above mentioned techniques are effective and if advertising is a part of normal communication patterns.

Adjectives play a very important role in the people's communication. Adjectives in the advertisements usually act as "the wrapping ideal goal of what is intended to be sold or provided" (Goddard, 1998, p. 205). Another opinion is "if advertising experts were asked to use only one word, they will probably use an adjective" (Jefkins, 1994, p. 202). They are important in advertising for they are used to "add prestige and desirability and approval for the consumer" (Dyer, 1982, p. 149).

On the contrary, Jefkins (1994) writes “they give no details about the product yet these words help to create mental image of the product or service” (p.204).

4.1 Research

An interesting research was made among copywriters. Linguists together with copywriters created a list of the most common adjectives in advertisements (Dyer, 1982, p. 149, other source was recent dated but they were exactly the same as Dyer’s). I have done my own research concerning the occurrence of concrete adjectives in my samples. There were 169 slogans containing adjectives, which mean 44% of all my samples (169 out of 400 ads).



The most used adjective is *good* (*better, the best*). It is present in 50 slogans then *new* (9), *much/many* (*more, the most*) – 8, *happy* (7), *easy* (6), etc. The similar findings had also Dyer (1982). There are many adjectives, such as *fresh, wonderful, clean, healthy, nice, soft* which are present only in 1 or 2 slogans. I would assume to be more frequent in the amount of 169 slogans. The adjectives which are mentioned by Dyer, such as *free, full, sure, rich, extra* are not present at all in my samples. On the other hand, there are adjectives, for instance *imperfect, old, small, short, sleepy* I would not expect there.

It can be also seen that most of adjectives used in ad slogans have one syllable. Longer adjectives were very rare. That leads to the fact slogans that must be short and remembered easily.

The use of adjectives also depends on connotative meanings which they have in slogans. Adjectives – *good, new, happy* – create positive connotations in readers' minds. In contrast, adjectives – *imperfect, old, short, small* – create negative connotations. The connotative meaning of adjectives is mostly positive because it leads to a high degree of persuasiveness. This might also sign that people do not want to read slogans containing adjectives and other words with negative connotation. It is always better chose slightly different meaning than to use a straight forward word which will not persuade customers after reading the slogan to go and buy the product. If there were written slogans - *Old in Boots, Not recent dated shower fizz* - nobody would buy the advertised products. So vocabulary must be carefully chosen to promote positive and pleasant associations in the minds of the target audience. It is also interesting to see that slogans do not have to contain the whole information, for example, sometimes the noun is omitted and readers do not have problem to match the advertisements to the products.

100% Happy. [Target Australia]

A different kind of fill-up. [Mobil]

Boundless. [AT&T]

These slogans seem to be incomplete but it the readers know what they advertised they do not need long slogans. The connection of a slogan and a brand name make it entire and the aim of advertising is fulfilled.

Some adjectives in slogans are relatively easy to imagine in connection with a product, such as happy, old, small, and easy.

Small, sark and handsome. [Hershey's chocolate]

Say no to an older looking skin. [C.Dior]

There is an easier way to keep your teeth white. [Orbit]

However, there are words, such as “elegant, superb, enchanting, discreet cannot easily be checked upon and are often a matter of opinion rather than of fact” (Dyer, 1982, p. 149). I talked about the careful choice of adjectives into ad slogans but copywriters also have a tendency of overusing adjectives in slogans. Jefkins calls it “liberal sprinkling” (Jefkins, 1994, p. 58)

Simply red sting wet wet wet. Take that. [Opticrom – eye drops]

Ultra nutritious ultra delicious. [Lean pockets]

It is obligatory to say that some of these slogans do not sound strange. It can be said that the overusing the adjectives can sometimes create positive attitudes rather than using only one or two adjectives which were used in a slogan.

We could see adjectives staying alone in the sentence but most of adjectives are used as a modification. This means that adjective gives qualities or limits to nouns; they occur immediately before them. It is their attributive function.

For a wonderful life. [Harvey Nichols]

Great taste ... less filling. [Miller – beer]

The best hotels, deeper discounts. [CentralR.com]

It is obvious that the choice of a modifier which will change the quality of the following noun is very important. If it was changed the meaning would be slightly or completely different. If there were – *For a nice life, Good taste ... less filling, Efficacious hotels, smaller discounts* – not many readers would be interested in such places or products. Therefore the qualities of the nouns which follow adjectives must be highlighted; it happens only after a good choice of premodifier – adjective.

4.2 Descriptive adjectives

In grammar, an adjective is a word expressing some feature or quality of a noun or a pronoun.

There are many types of adjectives but in this paper there will be studied only descriptive and qualitative adjectives. For studying their impact in the advertising language these adjectives will offer acceptable examples. Descriptive adjectives give information about the qualities of products. They are also called qualifying adjectives.

Great coat. [Jeep]

A beautiful tan is important. But so is your skin. [Clarins]

We can see that they specify the products and give them unique quality. The first slogan, targeted at men readers, is about the car but safety is not the main characteristics. It is the visual aspect which plays the main role here. The noun coat which signifies the body of the car is modified by the adjective great. Readers would probably have a picture so they would make the image easier. The second slogan is probably for the women who like to sunbathe but as it is not very healthy the company Clarins offers a cream which allows a beautiful tan even without exposing their skin to the dangerous sun.

4.3 Comparatives and superlatives of adjectives

The language of advertising is, of course, normally very positive and emphasises why one product stands out in comparison with another. This language may not always be the "correct" language in the normal sense. Comparisons and the use of superlatives are very common in slogans. Customers like the information that something is, for example cheaper, better, the best, bigger or the most beautiful. There is also an important fact that the slogan should have two parts where there are products being compared if we talk about comparison. On the other hand, comparatives are often used when no real comparison is made. Comparison will be discussed in more detail in the next chapter.

More food more fun more warmth. [Slimming world]

The most important item in your purse is no longer your wallet. [Cesar]

World's Largest Hotel Chain. [Best Western]

The first slogan makes a positive connotation as readers might imagine a bigger portion of food, fun and also pleasant weather which stands for warmth. We do not have the comparison so we do not have a chance to compare it ourselves it was done for us by copywriters. The superlative of adjectives also offers gradation in slogans; so the second slogan does not say that it is an important item but the most important item which gives it special qualities. The last slogan shows the exaggeration in the statement that Best Western has so many hotels in the world it can put it in the advertising slogan so everyone knows it.

4.4 Formation of adjectives

4.4.1 Primary adjectives

We use the term “primary adjectives” for words that are not derived from a word of some other category. They are, for example, *white, small, long, big, old, new, good, nice, sweet, cheap, different*. We can see they are mostly one syllable adjectives which were frequently used in the samples.

4.4.2 Compounds

One way in which advertisers adapt language to their own use is to take compound words and use them as adjectives. Compound is a lexeme that consists of more than one lexeme. They can be solid or hyphenated. These compounds often later become widely used in normal situations.

Waterproof leakproof fadeproof. [Roller ball pens]

Hands-free brushing. [Daygum]

Pocket-sized in Whole bowl of oatmeal. Pocket-sized. [Quakers oatmeal]

The first case shows the compounds where the words *water, leak* and *fade* are connected with the word *proof*. These connections create three adjectives which are assigned to the noun *pen*. The word *hands-free* is borrowed from the terminology of mobile phones and connected to chewing gum. This product can brush your teeth but you do not need a toothbrush. In the last slogan there are also

connected two nouns to create an adjective. The connection was made with *pocket* and *size* and the result is a small portion of oatmeal.

4.4.3 Affixation

Affixation is a very large device of creating new adjectives so I will discuss only one particular slogan. I will describe a process of inflection.

The word *Cointreau* is a product name. This word was inflected by adding a suffix *-versial*. The resulting word exploits very well the fact that it closely resembles *controversial*. However, the suffix used to produce *controversial* is not the same. *Controversial* was formed from the addition of the suffix *-sial* to the noun *controversy*. This is done quite effectively in the field of advertising as it can exploit its similarity to the word *controversial* and can encourage the readers of the advertisement and the consumers of the product to be controversial by drinking Cointreau. In addition, this word *cointreauversial* still maintains the product name *Cointreau* as easily identifiable. This piece of advertisement will be shown here for better understanding which is supported by the picture. (*Shape*, August 2002)



4.4.4 Conversion

Conversion is the creation of a word from an existing word without any change in form. Conversion is a productive process in English. Often a word of one lexical category (part of speech) is converted from a word of another lexical category. I will be interested only in conversion where adjectives come from nouns. They can be considered as cases of conversion only when they can appear in predicative as well as in attributive form.

A nice, ruthless, money-hungry family game. [Monopoly]

Probably the best baby catalogue in the country. [Nursery Shop By Post]

The personal health service. [BUPA]

In the first slogan there is a conversion of the noun *family* to the adjective; so the result is that Monopoly is a game suitable for families. The next noun which was converted to the adjective is *baby*; the new connection – *baby catalogue* - was made. The last slogan contains the noun *health* which was changed into adjective in this case. The adjective specifies the type of the service and says it is a *health service*.

4.4.5 Neologisms

Another strategy how to attract readers' attention is creating of newly coined words. Generally speaking, we can say that adjectives are used very often. Some of them usually become a part of everyday language. But they become a part of non – standard language.

Kwik save. [Food store]

Waterproof leakproof fadeproof. [Rollerball Pens]

Shoemanic Humanic. [Humanic shoes]

In these examples we can also see another strategy which is widely used and it is a word play. Most of the slogans are somehow a part of a word play because changing the meanings, creating new words or breaking other linguistic rules leads to creating interesting and eye-catching slogans.

4.5 Alliteration

As it was already mentioned, one of the patterns, which are used in ad slogans and containing adjectives, is alliteration.

Alliteration is a type of repetition that occurs when the initial sounds of a word, beginning either with a consonant or a vowel, are repeated. Alliteration is a part of phonological pattern of the language but this time it will be exploited from the lexical point of view as most of the alliterative slogans contain adjectives. „Alliteration lends itself very well to slogans, making them memorable, but it can be used discreetly and pleasantly“ (Jefkins, 1994 p.205).

Jefkins talks about one of the characteristics of alliteration which is memorizing slogans easily. This advertising strategy cannot be overused as it might sound as a piece of poetry which people take as something very pleasant to their ears. Alliteration can appear in so-called coupling pattern which shows two adjectives connected in a slogan:

Shave and safe with Erasmic,
Sense and simplicity. Phillips,
Beautiful and Beneficial. Neutrogena
and triples which connect three adjectives:
Fast Fresh Friendly. Esso,
Sweet, Smart & Sassy. Sunkist,
Lookin' Foxy Feeling Fantastic. Ms Magazine.

It can be seen that when initial letters repeat in slogans it also creates positive connotations while reading them. We can see how important is the choice of adjectives, how it fulfils the ideas about the products. In the examples we can see that there are special names for the number of used initial letters, so there are two letters repeated – safe and shave, sense and simplicity and three letter repetitions in fast, fresh, friendly or sweet, smart and sassy. Alliteration is a very catchy type of strategy but on the other hand, its usage in my samples was very poor. There were only 12 samples of alliteration which means nearly 5% of 400ads. All the samples of alliteration are in appendix no. 5

We learned that adjectives play an important role in advertising process. We saw from the graph of most used adjectives that very common adjectives are short and simple and they are taken from vocabulary of Standard English. They add specific qualities to the nouns which they usually modify. The usage of comparatives and superlatives add a gradation to slogans. All in all, it can be said that adjectives used in advertising create mostly positive connotations with appealing characteristics in order to create good approaches towards the products.

“Good humour” in advertising can have a positive influence on readers and consecutively their positive attitude to products. This could be seen, for example in the case of alliteration. All of this has only one goal to attract attention and to persuade potential buyers.

5. FIGURES OF SPEECH

This part of my paper investigates the frequency, interpretation and effects of specific types of figures of speech in English print advertisement. It is interesting to study their application by the copywriters who use them when creating the advertising slogans. In general, tropes are figures of speech that “deviate from consumers' expectations through the nonliteral use of words” (Kramsch, 1998, p. 39). According to Goddard (1998), it is “an artful deviation” (p.102). They deviate because they involve “an unexpected juxtaposition of words”. Juxtaposition is “a placing two or more words next to each other without expressing the relationship between them” (Čermák, 2004, p. 251, translated by: Petra Zenklová). It is a metaphor. *A Mars a day helps you work, rest and play. [Mars bar]. A toothpaste so advanced, it works between brushings. [Colgate]. Beauty meets quality. [Malabar gold]* In this way, tropes submit information in an unexpected way. It means that human qualities are given to non human objects. A Mars bar will help us work, play and rest. Toothpaste which cleans even we are not using it with a toothbrush as normal. The last slogan shows us impossible thing that beauty can meet quality. And Vestergaard (1985) adds that “tropes involve the transfer of a meaning in order to get a message across” (p. 35). As it was remarked earlier advertising is a form of communication consisting of “a process of coding and decoding messages” (Crystal, 2003, p.295, Čermák, 2004). It means that ad slogans are kind of communication process between ad makers together with companies which want to display their products. On the other side there are customers and readers of advertisements found in newspapers and magazines.

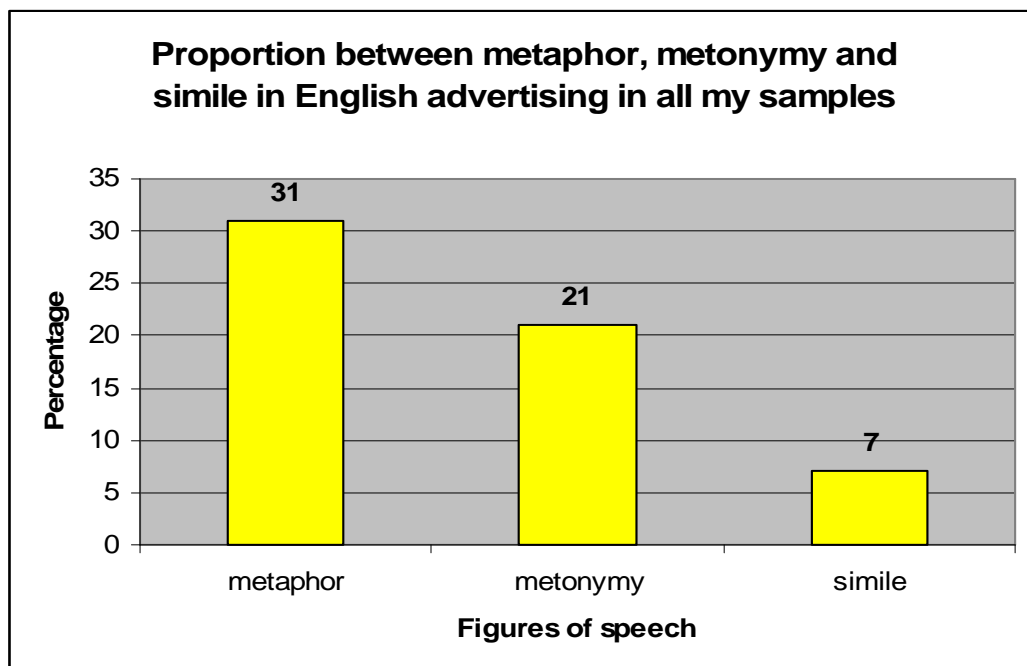
“The simplest type of advertising communication is a slogan consisting of two parts where there is a parallel between the offered product and the compared phenomenon. And this is the case of tropes” (Čmejrková, 2000, p. 96, translated by: Petra Zenklová).

In this research there were examined three figures of speech – simile, metaphor and metonymy - in magazine advertising, taking a semantic approach to identify and analyse these three tropes.

At the beginning of each part of this chapter the topic - vehicle relationship should be stated. Each of these three tropes functions as a sign consisting of two components, the signifier and the signified.

(These terms were explained in chapter 3.) The signifier of each trope is its vehicle where the signifier is a form of a trope. And the signified is its meaning.

Because tropes usually carry a semantic deviation from the norm as it was mentioned earlier they have come to be used as catchy devices that turn people who skip advertisements in magazines into their readers. Not surprisingly, tropes were found in 60% of ads of my studied samples. It is supposed that advertising language offers a significant body for examining these tropes. Of course, there are many kinds of tropes but these three were represented the most. The others were present only by a small amount or they were not there at all. All the used samples were divided into three groups (simile, metaphor and metonymy) and studied separately. Some slogans cover more than one fixed group as there is not always a strict line between each trope.



As it was said before there were 60% of ads containing figures of speech. The metaphor is represented by the highest number and it was 31% of all my samples (124 out of 400ads). It means that “accepting a word in one context and transferring it to another context” (Dyer, 1982, p.152) is very popular for creating slogans among ad makers.

The next analysed trope is metonymy which was found in 21% of my samples of four hundred print ads (85 out of 400 ads). And the last trope is simile which is present in 7% of the samples; which means 29 out of 400ads.

The results suggest that using tropes can significantly enhance the effectiveness of a print ad, making the ad more persuasive and more memorable. Although figures of speech are used widely in print ads, I was expecting a higher number as using them make ad slogans more interesting, sometimes shocking, emphasizing cultural background of a certain country.

Another chapter will study the actual cases of those three tropes presenting them with several concrete examples and analysis.

5.1 Metaphor

“A metaphor is a figurative expression in which one notion is described in terms usually associated with another. The linkage between them is implicit” (Crystal, 2003, p.465). A metaphor implied comparison achieved through a figurative use of words; the word is used not in its literal sense, but in one analogous to it.

Another explanation, a metaphor is defined as “a direct comparison between two or more seemingly unrelated subjects” (Leeuwen, 2005, p.49) that typically uses "is a" to join the first subjects. This might confuse readers with similes. However Bolinger says that “metaphors differ from similes in that the two objects are not compared, but treated as identical” (p. 140). Some would also argue that a simile is actually a specific type of a metaphor. A similarity operates between the theme and the vehicle, the vehicle highlights some features of the theme. Metaphors usually contain assimilation of two unlike things as it was mentioned at the beginning. A metaphor involves non-literal use of the language and semantic extension which a simile does not. Non-literal use of the language could be a deviation from a common usage which makes metaphors draws the readers’ attention to the ad. Words in similes are used in a normal sense; on the other hand, words in metaphors have their meaning shifted. From the semiotic point of view a metaphor is a type of sign. “A trope such as metaphor can be regarded as new sign formed from the signifier of one sign and the signified of another. The signifier thus stands for a different signified; the new signified replaces the usual one” (Morris, 1971, p.63). As I will show, the tropes differ in these substitutions. It can be seen later. Another completely different opinion is offered by Culler. He says that “metaphor is a combination of two synecdoches: it moves from a whole to one of its parts to another which contains that part, or from a member to a general class and then back again to another member of that class” (1975, p. 84).

Metaphors have also several parts which were described in an article written by Robert N.St. Clair:

Every metaphor includes a theme, a vehicle and a ground, the theme represents a subject of a metaphor, the vehicle an image that expresses the theme it is the thing commented upon and is the target of the metaphor. Finally, the ground is the semantic basis for comparison.

Robert N. St. Clair. 1997. Cultural wisdom, communication theory and the metaphor of resonance
<http://epistemic-forms.com/Metaphor-Resonance.html> (18.6.2007)

As it was stated earlier between the theme and the vehicle there is an analogous relationship. An analogy means a similarity between two unlike things which are connected together in the case of a metaphor. The theme represents the subject of a metaphor and the vehicle is an image which the theme has. The image means highlighting the characteristics of the theme.

- (1) *Is your skin thirsty?* [Clinique]
- (2) *Happy meal.* [McDonald's]
- (3) *It won't mess you up, let you down or run out when you least expect it. (Sadly it's only a pen.)* [Uni]
- (4) *Your hair has been building up to it all week.* [Neutrogena]
- (5) *Lose the shadow and let your eyes shine.* [Nivea]
- (6) *Make hair 5x smoother.* [Fructis]
- (7) *Eat a bowl of sunshine.* [Kellogg's]
- (8) *Beauty starts here.* [Bioré]
- (9) *Happy starts inside.* [Minute Maid]
- (10) *Children's shoes have far to go.* [Start-Rite Shoes]
- (11) *Fly the friendly skies.* [United Airlines]
- (12) *Feed your skin with vitamins.* [Lancôme]
- (13) *Red Bull gives you wings.* [Red Bull]

In the question (1) *Is your skin thirsty?* [Clinique] the readers can be interested in an answer whether the theme skin is thirsty and how it could be solved and this retracts them into the slogan. Skin is also personified there as feeling thirst is not a typical characteristic of skin. (2) *Happy meal.* [McDonald's]; it is the type of meal a customer can order in the restaurant. The theme meal is modified by adjective happy which create an unusual connection. And it might raise questions how can a meal be happy, or will people be happy after eating it?

In (3) *It won't mess you up, let you down or run out when you least expect it. (Sadly it's only a pen.) [Uni]*, the theme it represents the pen. It is used in an anaphoric function and it is also the intention of the slogan for the readers to find the answer at the end of the slogan. It might force them to read it to the end. The metaphorical expression is giving a pen the characteristics which it, normally, would not have, such as mess up, let down, run out. These verbs will better express people's properties. These characteristics raise negative connotations as they are not requested to have. Mess up connotes to dirt or "muff", let down means deceive and run out is leave. (4) *Your hair has been building up to it all week. [Neutrogena]*. The theme is hair but the vehicle is hidden and the readers can only use their imagination to think what it could be. The theme hair is being built by some *it* all week, but we do not know what and we do not have a chance to find it. In this case, we would need a picture to the slogan otherwise the vehicle will stay hidden. The command (5) *Lose the shadow and let your eyes shine. [Nivea]* makes the readers act as well as create the personal connection with them, "bringing forth a sense of one person addressing personally to them" (Myers, 1994, p.118). There is also used a double meaning in the word shadow which means the dark circles under the eyes so while using the advertised cream the shadow will disappear. (6) *Make hair 5x smoother. [Fructis]*. The theme in this slogan is missing but from the brand name we may realize that the theme would be a shampoo named Fructis, the vehicle is expressed by adjective telling us that it will do something incredible with our hair; it will give them better quality. (7) *Eat a bowl of sunshine. [Kellogg's]* is a slogan which contains the term with double meaning. Sunshine here represents cornflakes, a product made by Kellogg's. The theme in this case has been named differently because the readers know what they should really eat as the brand name uncovers the real connotation of it. (8) *Beauty starts here. [Bioré]*, the readers might raise the question where exactly beauty starts but it is not important. The word beauty connotes to something nice and fragile so the intention is to lure female customers to buy Bioré products thus become beautiful. The slogan (9) *Happy starts inside. [Minute Maid]* hides the meaning; on the other hand, it offers to the readers quite wide range of interpretations.

The word happy connotes to something good, nice, pleasant. It raises positive connotations. Denotation of this slogan is misleading we do not know what happy is meant in this slogan because it continues that it starts inside. This may cause confusion. However we want to find what is inside so our confusion will be solved; as we will see what happy is inside after buying the product. (10) *Children's shoes have far to go. [Start-Rite Shoes]*, the theme is shoes and the vehicle is the distance which they must cope with. Denotation is clear there is not any hidden meaning and connotation shows that the shoes have high quality because they are prepared for a long walk.

The readers of the slogan (11) *Fly the friendly skies. [United Airlines]* are invited to use the service of the United Airlines as they guarantee the friendly sky whatever it might be. It could be their characteristics of skies which the company assures for their flights or the crew on planes would be friendly and pleasant to fly with. (12) *Feed your skin with vitamins. [Lancôme]* It is another command where the theme is hidden behind the name of the company. The readers, especially women, may realize that the aim of the ad is to buy various creams produced by the company Lancôme. While using those creams you will give the skin the needed vitamins. The theme Red Bull in the slogan (13) *Red Bull gives you wings. [Red Bull]* represents a kind of drink. The positive connotation is raised by the word wings because wings may be another word for freedom and flying. If people drink Red Bull it will give them freedom and relieve from worries.

Another kind of figures of speech is personification which is considered to be a special kind of a metaphor thus it is discussed in this part of my paper. Personification is a trope where human qualities are given to nonhuman things. Many trade names and advertising slogans are cases or compounds of personification, such as *Sleeping beauty [Elizabeth Arden]*, *Unbeatable moisturisation [Dove]*, *Connecting people [Nokia]*, *Passion for the road [Mazda]*, *The talk of Silicon Valley [Click Weekly]*, *The sauce of weekend pleasure [HP Foods]*. Taken together, these examples showed that mainly it is the unusual connection of words attracting the attention of their readers.

For example, the connection *Unbeatable moisturisation* would be more interesting for the readers than *Good moisturisation* which sounds very ordinary and unattractive.

It is evident that metaphors in print advertising have a hidden meaning and offers to their readers a possibility to make the conclusion or to create their own message of the slogan. “The pleasure of solving the puzzle of a trope can increase attention to the ad and make it more memorable” (Bolinger, 1980, p. 145). A metaphor can be seen as a device where the process of decoding may have a greater impact on its readers. Many metaphors become so habitually employed that they are no longer perceived as being metaphors at all. Metaphorical expressions are mostly clearly stated and every slogan contains the theme and the vehicle. The key is that words are not used in their primary meaning but the less usual meaning is considered to be more interesting and catchy.

Slogans with metaphorical signs may be used as puns or word plays. “Puns are the most sharply focused kind of verbal humour: two unrelated meanings are suddenly and unexpectedly brought together in a single word” (Crystal, 2003, p.405)

Put a tiger in your tank. [Esso]

Massage in a bottle. [Dove]

No verbal diarrhoea. [Radio Oslo]

The first pun contains the word tiger which is, normally, an animal. This time it is a logo of the petrol station Esso. If you put their petrol into your tank your car will be as fast and strong as a tiger. The word massage means pressing or rubbing somebody’s body with the hands, to help them relax or reduce pain in their muscles. If we buy a product Dove, maybe a shower or a bath gel, you may feel as having massage while using their products. The phrase also jokingly refers to a well-known song *Message in a bottle* by the Police. The last slogan connects two unrelated words, such as verbal and diarrhoea. Verbal is another word for spoken and diarrhoea is a medical condition that makes you empty your body very often and in a very liquid form.

The slogan advertises Radio Oslo; the word connection means that this radio is pleasant to listen to, it does not bother you with useless talks. Every example is based on an ambiguous meaning. A pun is another type of figures of speech which deliberately confuses readers by the similar meaning of words for effect.

The whole list of the advertisements containing the trope metaphor is placed in appendix no.1.

5.2 Metonymy

In the previous chapter one of the opinions was that a metonymy is a type of a metaphor. So there is evidence which agrees but also disagrees with that opinion. There is also an explanation of this trope for better recognizing it in the advertising slogans. Jakobson argues that “whereas a metaphorical term is connected with that for which it is substituted on the basis of similarity, a metonymy is based on contiguity or closeness” (1978, p.41). A metonymy does not require “transposition (an imaginative leap) from one domain to another as metaphor does” (Leeuwen, 2005, p.34). This difference can lead to the fact that metonymy seems more 'natural' than metaphors. A metonymy is a function which involves “using one signified to stand for another signified which is directly related to it or closely associated with it in some way” (Bolinger, 1979, p. 105). Metonyms are based on various indexical relationships between signifieds, especially the substitution of effect for cause. It occurs when an associated detail is used to invoke an idea or represent an object. It consists of using the name of a thing or a relationship of an attribute; a suggested sense, or something closely related. A metonymy is often described as a trope based on contiguity and causality one which means that “in a metonymy one thing comes to signify another on the account of contiguous or casual relation” (Hughes, 1986, p.203). This figure of speech was the most difficult to identify according to the previous opinion of a similarity with a metaphor. Sometimes there were two tropes, a metaphor and a metonymy, integrated together and they create a complex trope.

(1) *Never miss a moment. [Sony camcorders]*

(2) *Wash the big city right out of your hair – shampoo. [Fa]*

(3) *Go to work on an egg.*

(4) *Give us 20 minutes and we'll give you the world. [WINS Radio, New York]*

(5) *Benson's bring Bond St. to your home. [Benson]*

(6) *Bring a touch of Paris into your life. [Paris]*

(7) *Clarks bid to get Britain back on its feet. [Clarks shoes]*

- (8) *Winston – America you want. [Winston cigarettes]*
- (9) *A city that eats Japanese, Spanish, French, and Italian. [Kuala Lumpur]*
- (10) *Madrid: open 24 hours a day. [Spain]*
- (11) *Put some white in your bite. [Pearl drops]*
- (12) *Maximize your potential. Minimize your wardrobe. [Archdiocese Chicago]*

The word *moment* in (1) signifies a short period of time that can be recorded by a videotape recorder. And it says that the activity connected with recording should not be missed as it is always a brief time period. The expression *the big city* (2) would not make sense but in this case it means dirt and dust which the people living in a city usually have in their hair and the advertisement for the shampoo says that this is exactly the right product that will help them to clean it off. (3) *Go to work on an egg* does not mean any kind of a special transport but the fact that people should not go to work without breakfast which is signified by *an egg* and it also does not mean one egg but the whole breakfast as it is claimed that breakfast is the most important meal of the day. In (4) the word *world* stands for the news that will be brought to the listeners by the radio. The news will take twenty minutes but it will be enough to hear all the information bringing the whole world into the listeners' homes. (5) *Benson's bring Bond St. to your home Bond St.* is a metonymical signifier for the products that can be bought there. It is a street in the centre of London where expensive fashionable clothes, jewellery and other luxury goods can be bought. It is similar in (6) where *Paris* stands for fashion, sophistication, good taste and history (Dyer, 1982). (7) *Clarks bid to get Britain back on its feet, [Clarks]* is the British company producing shoes and Britain represents British people. (8) *Winston – America you want, [Winston]* is the name of the brand of cigarettes and this brand is connected with the American name of the cigarettes produced in the USA. Winston makes an association with the American country.

The last three slogans were examples of synecdoche which is another trope; however, it will not be analysed closely.

“Synecdoche is a figure of speech in which a part is used for the whole or the whole is used for the part. Synecdoche is often considered to be a subclass of metonymy” (Crystal, 2003, p. 469). Jakobson says “both a metonymy and a synecdoche are based on contiguity” (1978, p.25). It is the substitution of one word for another word with which it is associated.

(9) *A city that eats Japanese, Spanish, French, and Italian. [Kuala Lumpur].* The name of the city is Kuala Lumpur and it refers to citizens or tourists there who visit Malaysia but it is possible to eat Japanese, Spanish, French, and Italian food there. (10) *Madrid: open 24 hours a day.* It is the advertisement for visiting the capital of Spain because any time of the day you decide to go there it will be opened. This means shops, bars, pubs, restaurants, night clubs and hotels offering you a good entertainment. (11) *Put some white in your bite. [Pearl drops]* there are two metonymical expressions: white could stand for the shine, for cleaning off the plaque and bite signifies the teeth. (12) *Maximize your potential. Minimize your wardrobe. [Archdiocese Chicago].* In this ad slogan there is the word wardrobe that does not mean really a piece of furniture which is going to be lessened but clothes which a member of the religious community will not need.

There are many slogans which contain the brand name which means the name of the company manufacturing concrete products. This name of the company may cover all the products the readers can imagine. On the other hand, this cannot be so as some readers do not know the names of the companies from the slogans.

It's a Sony [Sony]

Hey Toyota, you're terrific! [Toyota]

It's not just a deal, it's a Dell! [Dell]

In the first example the company Sony represents various goods, such as televisions, cameras, telephones, etc. All those products are hidden under the name Sony in the slogan. It is similar with the next slogan where the name Toyota presents different types of cars produced under the name Toyota, for instance Yaris, Corolla, and Avensis.

The last slogan contains the word Dell which is the name of the company selling various computer facilities. It can be seen from the examples that metonyms in magazines function as several discourses. First of all, it economises the language. As one word can replace the longer expression, the vehicle of a metonymy can be expressed more briefly than the theme. Secondly, the use of a metonymy may highlight a property of the advertised product or service. For instance, in slogan *Madrid: open 24 hours*, Madrid signifies other places mentioned above. Finally, a metonymical expression brings some characteristics that have not been stated in the advertising text. *Clarks bid to get Britain back on its feet. [Clarks shoes]* This slogan also speaks about the quality of Clarks shoes because almost every British person wears these shoes as he is persuaded about their high quality.

The whole list of the advertisements containing the trope metonymy is placed in appendix no.3.

5.3 Simile

Before the start of analysing similes in advertising, every term that will be worked with should be explained. Crystal says that “simile contains an explicit linkage” (2003, p. 421) which means that there are no any hidden meanings and everything is clearly stated as will be seen in examples bellow. Similes are used to describe something in terms of something else. Another explanation gives different perspective and says “it is a trope based on a relation between topic (or theme) which is a new information and vehicle” (Jakobson, 1978, p.30). A simile in advertisements is usually used to express information or announcement about some product or service. The advertised product becomes a theme of a simile.

Similes should also be clearly distinguished from comparative sentences. As it was said before, similes contain the theme and the vehicle which are connected on the base of analogy. On the other hand, comparative clauses do not have any connection between them. And as an example can serve a clause: *Catherine is taller than Jane*, where there is no similarity between Catherine and Jane. And the similarity in *Nivea sun children’s cares like you do. [Nivea]* is that Nivea sun cream takes care of your children like you while protecting them against the sun.

(1) *Presentations as easy as child’s play. [3M]*

(2) *Brush like a dentist. [Colgate]*

3) *A battery that works harder than you. [Intel Centrino]*

(4) *In the battle against germs Carex is twice as effective as ordinary soap. [Carex]*

(5) *Nothing runs like a Deere. [John Deere]*

(6) *The cable weighs less that the mouse. [Dell]*

(7) *Nothing else feels like satin. [Gillette]*

(8) *Like milk, your tools need to be fresh. [Microsoft]*

Simile is marked by words *like* and *as* as in (1) *Presentations as easy as child’s play [3M]* where the theme *presentations* is represented by the vehicle *child’s play*.

Presentation here stands for a multimedia projector made by the company 3M. Between the theme and the vehicle are some common features which connect them. Common features are there to qualify the theme. *Presentations as easy as child's play* the common feature is simple work with the advertised projector. It is said that work with it would not be a problem even for a child who does not understand all the technical equipment yet. For example, in the simile (2) *Brush like a dentist [Colgate]* the common features may be proper and right. It could also be implied into the simile *Brush properly like a dentist*.

The amount or degree of common features can also be compared by *more...than* or *less...than* including the inflection *-er*. It is, for example, in an advertisement *A battery that works harder than you* instead of (3) *A battery that works as hard as you [Intel Centrino]*.

As it was stated before simile is marked by words *like*, *as*, *more...than* and *less...than*. In my examples, of a total amount twenty nine, there were twenty seven containing either expression *like* or *as*; and only two with the other two expressions. Thus *like* and *as* are typical words for connecting the theme and the vehicle in similes.

In another example, (4) *In the battle against germs Carex is twice as effective as ordinary soap [Carex]*, there is pointed out the higher effectiveness of a special soap called Carex, both soaps were apparently compared and the conclusion is that Carex soap cleans better. There is not questioned the quality of the ordinary soap but due to the comparison the quality is highlighted.

In another slogan, (5) *Nothing runs like a Deere [John Deere]*, the themes are various products of the company Deere which producing machines: tractors, lawn mowers, motor saws, loaders, to name just a few. The advertisement is saying that there is not other company whose products would be as good as Deere's products. It is also a catchy phrase using a play of the words where instead of an animal deer were used the name of the company thus the meaning was shifted to the machinery products. These two words are homophones; it can be also called a phonological pun. Deere and dear are two words with different meaning which sound the same. A pun has been already explained.

The last sample, (6) *The cable weighs less than the mouse [Dell]* is a simile between a cable and a mouse. The theme cable is said to be lighter on weight than a mouse. There is not clearly stated what mouse was meant if it is an animal or a part of the computer nevertheless the meaning is obvious even without the knowledge about the mouse. It is always important that the readers would get the message send by the advertisements without any difficulties.

We could see that the theme and the vehicle are interconnected by some common features which are highlighted in the simile because the fundamental problem is to point out the specific features of the advertised products or service. For example, the word *satın* in an advertising (7) *Nothing else feels like satin* by [Gillette] refers to a kind of fabric which is smooth when touching it. It is also the name of the product, a shaving blade, made by the company Gillette and probably by using their product your legs will feel as smooth as the mentioned kind of the fabric. And the simile used there tells us that you should use this specific product by Gillette and you would be satisfied, on the other hand, you would be disappointed while using something else which is expressed in the word *nothing*. This usage of simile is very effective also because it connects two usually incomparable things like fabric and a shaving razor.

In the slogan (8) *Like milk, your tools need to be fresh. [Microsoft]*, the comparison is made by milk and tools which refer to different parts of the computer. Those parts should be regularly innovated for better work on computer and milk must be fresh for its quality. Thus computer software has been signified by milk.

Comparing two unlike things as in the examples above leads to the fact that created similes should be interesting, unexpected and catchy. A simile is often used in print advertisements as the hooks as it was explained earlier.

They are usually advertising headlines connected with pictures; verbs are omitted therefore readers can easily get the message of similes. So they are either expressed by a text or by a picture which would offer further explanation.

We could see they are usually expressed by simple sentences and phrases. The basic element of similes is an adjective which compares two parts of the slogan. The whole list of the advertisements containing the trope simile is placed in appendix no. 2.

5.4 Summary

In this text there were analysed three major types of tropes in English magazine advertisements. These three figures of speech were chosen as they are frequently a part of print ads. Other types of tropes were rare or were not present at all so the attention was not paid to them. The analysis shows dualistic structures of similes, metaphors and metonyms. Metonyms and metaphors are both figures of speech where one word may be used instead of another. However, Jakobson stated that a metaphor and a simile function differently than a metonymy. Metonyms work by the contiguity or association between two referents, whereas metaphors and similes work by the similarity between them. Jakobson also says that metaphors and metonyms, or selection and combination, are “the two basic axes of language and communication” (Jakobson, 1978, p. 39). Metonyms do not require a transposition from one word to another as metaphors do.

From the semiotic point of view each of these three tropes represents a different relationship between the signifier and the signified; a simile or a metaphor is an iconic sign built on its analogical theme and vehicle. And a metonymy is an indexical sign involving contiguous or casual relation between the vehicle and the referent.

To sum up, a metaphor uses the association between two subjects connected by the verb “to be”. It is usually done by giving characteristics of living subjects to the non-human subjects. A simile is a comparison expressed mostly by words “like” and “as”. It is very common to compare two products in order to persuade its readers about the relevance of buying a certain product. And a metonymy is the substitution of one subject for another one but they must be associated. When people use metonyms, they do not typically wish to transfer qualities from one referent to another as they do with metaphors. All in all, figurative language is essential in certain types of writing to help convey a meaning and an expression; this was especially seen in numerous cases of metaphors.

It could be seen that applying a rhetorical figure is a popular technique of message communication. Every slogan can be analysed by a different reader differently according to their experience, cultural awareness and feelings.

6. CONCLUSION

This thesis presented a study of lexical and semantic devices used in English advertising slogans. The aim of this work was showing the usage of different language structures. There were studied their frequency, interpretation and their effective use in the field of advertising.

The chapter *Advertising as a communicative activity* was divided into two parts according to the function advertising play in the society. First of all, there were explained and compared persuasive and informative functions. The primary function was informative but to reach the target – making the audience buy products – it was used through manipulative strategies. Some of them were discussed in this paper. Then there is a communicative function of advertising. There was highlighted the form of ads, which is slogan or hook, and shown participants, objects and media of this type of communication. This leads to the fact that it is also a pragmatic type of discourse where context influences interpretation, purpose and the use of the language which is the main device in communication.

The chapter *The Language of Advertising* began with explaining theoretical notions which were used in the following chapters. Firstly, there had to be said that every slogan consists of sign, which is created from the signified and the signifier according to de Saussure. That means a form and meaning. Pierce classified the sign in symbol, icon and index. Signs have also connotative – suggested – and denotative – literal – meanings. Connotative meaning of words develops different associations in our minds, either positive or negative. This is what copywriters use when creating ad slogans. The advertising language has typical stylistic features. This language is said to be informal or personal which draw readers in. Another common feature is using brand names in slogans. They are used connotatively and denotatively and using them creates easier association with the advertised products. Another analysed area was syntactic structures of slogans. I only studied the most frequent structures.

Slogans in my samples, which contain 400 slogans, were expressed by phrases, minor and simple sentences, compound and complex were very rare. The most common sentence structure was a simple sentence. This confirms the theory that slogans should be short so easy to remember. There were also found commands, questions, of course, statements and exclamation types of sentences. Commands with its imperative structure are direct way to achieve the best impact on readers. In this brief analysis of written commercials was discussed syntactic structure besides the notions from the theory about the language.

Another chapter was targeted at vocabulary used in slogans, especially, on adjectives. They were the most common device in the English slogans. They were found in 169 slogans out of 400. There were analysed only some expressions because of the extension of the whole domain. Adjective are the most favourite part of speech for copywriters as they add to products special qualities. They are often used in their comparatives and superlatives because it emphasises the features of products. I have done the research which I compared to Dyer' who reach the similar conclusion. Adjective - good – was the most common in slogans and also one-syllable adjectives were used more often than two syllables or longer ones. I studied the formation process of adjectives used in advertisement. Primary adjectives were the most frequently used as they are usually short so they perfectly match into slogans. Compounds and conversion were found only in a few examples; creating long adjectives function other way round on readers. I did not analyse conversion and affixation in detail. I chose only an interesting slogan which is the case of inflection. Neologisms were not very common. They are interesting as they create new words using deviation from the language structures. The last part of this chapter was alliteration which was discussed because it uses adjectives to create pleasantly sounded repetitions. We also learned that t adjectives make positive connotations in order to create a positive attitude of readers towards products.

The chapter *Figures of speech* studied their frequency and interpretation in the advertising language.

Each linguist calls them differently but an artful deviation by A. Goddard suits them the most. Figures of speech covered 60% of all ads. They were divided into 3 groups – metaphor, metonymy and simile; and marginally also synecdoche and personification, and analysed separately. Metaphor (31%) uses similarity between two referents in slogans. It was the easiest device to identify from all figures of speech. Generally speaking, non-human objects were given human qualities. Metonymy (21%) uses contiguity or association to express its intention. There is one word substituted for another on the base of closeness. The problem which rose during the analysis was the use of brand names. They express a wide range of products so I assume they should be a part of metonymy. Simile (7%) is based on comparison between two unlikely compared things. Sometimes I had a problem matching a concrete slogan to some figure of speech because some of them had very close meaning or they contained at least two types of figures of speech. All the slogans were used only once.

I wanted to study the use, the frequency of usage and the effectiveness of using certain parts of the language. I wanted to answer the question what exactly is advertisement. It had been done thanks to different sources of literature. I pointed out the main functions of ad language. The choice of language conveys the meaning of the slogans. The different types of meaning were shown as well as their use in the slogans and their effectiveness. I also investigated the frequency, interpretation and effects of adjectives and figures of speech in English print advertisement. Most advertising are combination of a slogan and a picture. It is presented together and without each other it would sometimes loose its meaning. I realized the analysis showed that there are other areas of the language which could be studied.

The modern world depends on advertising therefore their makers all the time come with different techniques and styles of creating it in order to sell a product, to persuade its readers about qualities a product has.

Copywriters of advertisement have enormous number of possibilities how to make their ads to catch readers' attention those possibilities develop as fast as the language of advertisement let them.

Major elements of advertising are the words used to attract the reader's attention, describe the product, and persuade the reader to buy. However, the way advertising can use words is rather unusual. It is advertising doing its job, selling products, under extreme restrictions in time, space, and lack of immediacy. However, knowing how advertising uses language makes it possible for the average consumer to make better, more informed, purchase decisions.

7. RESUMÉ

Hlavním cílem této diplomové práce je analyzovat lexikální a významové prostředky používané v reklamě v anglickém jazyce. Dalším cílem bylo zjistit jejich četnost, srozumitelnost a jejich účelné využití v oblasti reklamního sloganu.

V kapitole nazvané *Reklama jako komunikativní činnost* jsem zkoumala tři hlavní funkce reklamy – informativní, přesvědčující a komunikativní. Všechny tři funkce jsou nejprve vysvětleny na základě nashromážděných literárních zdrojů a poté porovnány. Základní funkcí reklamy je informovat budoucí i stávající zákazníky o novém výrobku či zavedení nové služby na současný trh. Vzhledem k tomu, že se jedná o důležitý marketingový nástroj, hrají zde svoji roli i přesvědčovací strategie. Některé z těchto strategií jsou zkoumány v práci. Důležitým prvkem reklamy je její komunikační hodnota, a proto jsou v této části práce také objasněny komunikační situace, které mohou v reklamě vzniknout. Práce se dále věnuje účastníkům reklamy, zabývá se jejím předmětem, účelem reklamy a dosaženými výsledky. Hlavním zdrojem pro má tvrzení byla adekvátní literatura z oboru lingvistiky, ale také ekonomie. Je zde též poukázáno na hlavní problém tvůrců reklam - vymyslet originální slogan a navrhnout vzhled, který upoutá pozornost široké veřejnosti a tím zvýší poptávku a následně také prodejnost výrobků či nabízených služeb. Reklama je dnes nedílnou součástí našeho života a stala se tak vlastně masovou kulturou, která nás ať chceme či ne, nějakým způsobem ovlivňuje.

Jako podklad pro vytvoření této práce jsem použila 400 vzorků reklamních sloganů, které jsem nashromáždila z anglických časopisů a novin. Jejich vzorky jsem rozdělila do několika skupin tak, jak jsem zamýšlela jazyk reklamy analyzovat. Na základě tohoto rozdělení vzniklo několik hlavních skupin reklam, které jsem pak studovala z hlediska lingvistiky. Na základě tohoto rozdělení pokračovala má práce na jejich analýze.

V kapitola *Jazyk reklamy* jsou prezentována klíčová slova nezbytná pro následný výzkum. Jazyk reklamy je zde vysvětlen z obecného hlediska, což znamená, že témata nejsou analyzována do takové hloubky, která by poskytovala tak přesné a relevantní údaje jako následující kapitoly. Termíny byly z oblasti sémantiky, sémiotiky a gramatiky. Dále byly porovnány některé lingvistické přístupy k problematice jazyka v reklamě. Cílem bylo také ukázat na některé jazykové prostředky, které byly využity pro reklamní slogan. Základem každého jazyka je znak, de Saussure přidelil znaku dvě části – formu a význam. V mé analýze je zkoumán význam slova. Význam slova v jazyce může být denotativní, což je jeho skutečný psaný význam a konotativní, což je význam, který nás napadá, když se řekne nějaké slovo, slovní spojení, slogan. Asociace, které nás napadají jsme získali zkušenostmi a znalostí daného jazyka. Ze stylistického hlediska používá jazyk reklamy hlavně hovorovou formu jazyka. Důležitým prvkem reklamního sloganu je také užití firemního loga, které je hojně používáno ve sloganech, protože asociace s konkrétním produktem vznikne snáze. V této kapitole byly také analyzovány větné stavby. Tato problematika je velmi široká, a proto jsem zkoumala pouze větné konstrukce, které byly používány nejvíce. Po prostudování 400 vzorků reklamy jsem zjistila, že nejvíce se používají věty jednoduché, které splňují podmínku, že by slogany měly být co nejkratší, srozumitelné a snadno zapamatovatelné s možností využití slov, která se rýmují. Další velmi užívanou větnou konstrukcí byly fráze. Ty většinou neobsahovaly přísudek a mnohdy i podmět. Souvětí se téměř nevyskytovala. Z větných typů se nejvíce objevovaly věty oznamovací, dále pak rozkazovací, které se používají, aby slogan zněl osobněji. Otázky a věty přací byly zastoupeny pouze v malém počtu.

Třetí kapitola je věnována *lexikální a významové stránce jazyka* a analyzována jsou zde pouze přídavná jména. Slovní zásoba je velmi široká, různorodá, ale také neustále se rozvíjející, na čemž mají podíl zejména tvůrci reklamy, kteří záměrně porušují jazyková pravidla, a proto je tato část z hlediska jazyka také nejzajímavější. Jak už bylo řečeno, hlavním tématem jsou adjektiva, která jsou analyzována z hlediska využití různých lexikálních strategií.

Celá kapitola je vzhledem k jejímu obsahu rozdělena na menší podkapitoly, aby byly zřetelně vidět jednotlivé zkoumané jazykové prostředky. V kapitole je uveden výzkum, který byl proveden na základě nashromážděných vzorků sloganů. Jeho závěry byly porovnány s dalšími podobnými výzkumy s cílem zjistit jakých výstupů bylo dosaženo právě z hlediska používání přídavných jmen obsažených v reklamních sloganech. Zjištěný přehled přídavných jmen byl pro větší srozumitelnost umístěn do grafu. Ten ukázal, že nejpoužívanějšími přídavnými jmény jsou slova: *dobrý*, dále pak *nový*, *mnoho*, *šťastný*, *snadný*. Na druhou stranu je velká skupina adjektiv, jako například *čerstvý*, *úžasný*, *hezký*, která se objevila pouze v jednom až dvou sloganech. Předpokládala jsem, že jejich zastoupení bude širší. Adjektiva, která uvádí Dyer jako jedny z nejpoužívanějších, nebyla v mém vzorku obsažena vůbec. Také mě překvapilo užití adjektiv jako, *nedokonalý*, *starý*, *malý*, *ospalý*, které mohou vytvářet negativní konotace a v reklamním sloganu bych je vůbec nečekala. Dále je zde poukázáno na skutečnost, že při výběru přídavných jmen v rámci vytváření reklamního sloganu hraje velmi důležitou roli konotace, která vytváří pozitivní či negativní asociace s daným přídavným jménem a následně s produktem reklamy. Jak už bylo řečeno, slogany, obsahující adjektiva, vytvářející pozitivní konotace jsou častější a oblíbenější u tvůrců reklam i u těch, jímž jsou určeny. Dalším tématem je využití stupňování přídavných jmen, což dodává sloganům na přitažlivosti a také zdůrazňuje daný produkt. Z hlediska formování přídavných jmen se nejvíce objevovala adjektiva v základní formě. Slova složená, tvoření slov pomocí předpon a přípon a konverze jsou velmi obsáhlá témata. Byla zkoumána z důvodu zajímavosti sloganů, které byly objeveny ve vzorku. Příkladů však nebylo nalezeno mnoho. Zajímavou podkapitolou je aliterace, která je významnou strategií při tvorbě sloganů. Aliterace je sice básnická figura, ale je zde zkoumána, protože byla použita adjektiva při vytváření sloganů s aliterací. Hlavním záměrem tvůrců je zapamatovatelnost sloganů, a to se při použití aliterace daří splnit. Z důvodů zaměření této práce na nejčastěji se vyskytující jazykové prostředky, nebyly některé jazykové prostředky prostudovány do hloubky, i když příklady byly nalezeny všechny.

Další významnou kapitolou jsou *Básnické figury*, neboli tropy. Na tomto úseku jsem se věnovala třem typům tropů - metafoře, metonymii a přirovnání. Okrajově jsou také zmíněny synekdocha a personifikace. Další básnické figury se objevily ve velmi malé míře nebo vůbec, a proto jsem se jimi nezabývala. Všechny 400 sloganů jsem rozdělila do několika skupin na základě znalostí o básnických figurách a výsledek jsem zaznamenala v grafu. Problémem bylo, že některé tropy byly zastoupeny ve více než jednom sloganu, ale použity byly pouze jednou. Metafora byla nejčastějším tropem dohromady s personifikací. Znamená to, že je nejoblíbenější básnickou figurou pro reklamní tvůrce. Metafora byla nalezena v 31% vzorku. V této básnické figurě se neživým předmětům dávají vlastnosti živých tvorů. Druhá v pořadí užívanosti, byla metonymie s 21%. Tato figura byla v některých případech velmi obtížně identifikovatelná. Metonymie funguje na základě asociací. Mnohé sporné případy jsem ani nepoužila, ale na druhou stranu jsem do této skupiny uvedla používání firemních log, protože si myslím, že ta jsou příkladem metonymie. Firemní loga jsou často používána ve sloganech, ale čtenář si pod nimi může představit celou řadu výrobků, které firma vyrábí aniž by byly vyjmenovány do sloganu. Třetím tropem je přirovnání, které bylo pouze v 7% případech. Tato básnická figura funguje na základě podobnosti, kdy jeden výrobek je přirovnáván na základě určitých vnějších znaků k jinému objektu. V kapitole je hlavně ukázáno, jak se jednotlivé tropy chovají v konkrétních sloganech, jak efektivní je jejich využití pro reklamní účely a některé slogany byly také interpretovány. Celkově mohu shrnout, že většina reklamních sloganů nepatřila striktně pouze do jedné skupiny, ale že se objevila ve více případech. Zvláště pak se jedná o případy metafor a personifikace. Na druhou stranu příklady metonymie a synekdochy bylo obtížné od sebe rozpoznat, a to vzhledem k tomu, že tyto tropy jsou si velice podobné. Nejvíce tedy reklamní tvůrce pracují s významem slov, zvláště pak s přenesením tohoto významu. Objevilo se málo příkladů, kdy byl použit základní význam slova.

Reklamní tvůrce si hrají s jazykem, s jeho prostředky, s jeho odchylkami za účelem být originální, upoutat čtenářovu pozornost, přesvědčit ho o kvalitě výrobku či služby a následně zvýšit jejich poptávku a prodej.

Z tohoto důvodu vytvářejí neobvyklá, a mnohdy šokující slovní spojení. Mnohdy se jejich nově vytvořené výrazy stávají součástí běžné slovní zásoby. Dalo by se říct, že jazyk reklamy ovlivňuje běžně užívaný hovorový jazyk v naší společnosti stále více.

Závěrem bych chtěla zdůraznit, že jsem se snažila prozkoumat v maximální možné míře rozsah pravidel a zvyklostí psané reklamy. Posuzovala jsem formy jazyka, užívané běžně i vzácně. Hlavním zkoumaným tématem byly sémantické a lexikální stránky jazyka, které ukázaly, že jazyk je rozsáhlý zdroj různých forem a pokud nestačí, vytvářejí se nové. V průběhu realizace této práce jsem došla k závěru, že na poli reklamních sloganů jsou široké možnosti dalšího zkoumání jazykových prostředků, a to z různých hledisek.

8. BIBLIOGRAPHY:

1. Adler, R.B. 1985. *Understanding Human Communication*. New York: CBS College Publishing
2. Benjamins, J. 1993. *Studies in Functional Stylistics*. Praha: Academia
3. Bolinger, D. 1980. *Language – The Loaded Weapon*. London: Longman
4. Bolinger, D. 1979. *Meaning and Form*. London: Longman
5. Cohen, D. 1972. *Advertising*. The USA: John Wiley and Sons, Inc.
6. Crystal, D., Davy, D. 1986. *Investigating English style*. New York: Longman
7. Crystal, D. 2003. *Encyclopedia of the English Language*. Cambridge University Press
8. Culler, J. 1975. *Structuralist Poetics*. London: Routledge and Paul Kegan
9. Čermák, F. 2004. *Jazyk a jazykověda*. Praha: Karolinum
10. Čmejrková, S. 2000. *Reklama v češtině, čeština v reklamě*. Praha: Leda
11. Dyer, G. 1982. *Advertising as Communication*. London: Methuen & Co. Ltd
12. Deely, J. 1982. *Introducing Semiotics*. Bloomington: Indiana University Press
13. Goddard, A. 1998. *The Language of Advertising*. Written Texts. New York: Routledge
14. Halliday, M.A.K. 1978. *Language as social semiotic*. London: Edward Arnold Ltd
15. Halliday, M.A.K. 1989. *Spoken and written language*. Oxford University Press
16. Halliday, M.A.K. 1976. *System and Function in Language*. Oxford University Press
17. Hughes, K.J. 1986. *Signs of Literature*. Vancouver: Talonbooks
18. Jakobson, R. 1978. *Six Lectures on Sound and Meaning*. Hassocks: The Harvester Press
19. Jefkins, F. 1994. *Advertising*. London: Pitman

20. Kramsch, C. 1998. *Language and Culture*. Oxford University Press
21. Leech, G.N. 1966. *English in Advertising. A Linguistic Study of Advertising in Great Britain*. London: Longmans
22. Leech, G. 1983. *English Grammar for Today*. London: The Macmillan Press
23. Leeuwen Van, T. 2005. *Introducing Social Semiotics*. New York: Routledge
24. Longman – *Dictionary of Contemporary English*. 2003
25. McQuain, J. 1996. *Power Language. Getting the Most Out of Your Words*. New York: Houghton Mifflin Company
26. Morris, C. 1971. *Writings on the General Theory of Signs*. Paris: Mouton
27. Packard, V. 1957. *The Hidden Persuaders*. London: Penguin Books
28. Richards, J. 1985. *Longman Dictionary of Applied Linguistics*. London: Longman
29. Vestergaard, T. Schroder, K. 1985. *The Language of Advertising*. Oxford: Basil Blackwell Publisher Ltd
30. Widdowson, H.G. 1997. *Linguistics*. Oxford University Press

Internet recourses:

<http://epistemic-forms.com/Metaphor-Resonance.html>

<http://en.wikipedia.org>

www.adslogans.com

Appendix no. 1

METAPHOR

1. A little taste of heaven. Kraft Philadelphia
2. A man's home is his castle. Even if it moves. Mobile park
3. A Mars a day helps you work, rest and play. Mars bar
4. A toothpaste so advanced, it works between brushings. Colgate
5. Beauty meets quality. Malabar gold
6. Beauty starts here. Bioré
7. Between love and madness lies Obsession. Calvin Klein
8. Bringing weather to life. The Weather Channel
9. Business Is Beautiful. Sprint
10. Calgon, take me away. Calgon
11. Can't beat the feeling. Coca-Cola
12. Can't beat the real thing. Coca-Cola
13. Cleans and shines without harsh scratching. Cif
14. Coke Adds Life. Coca-Cola
15. Connecting people. Nokia
16. Datsun saves. Datsun
17. Dirty mouth? Nothing cleans it up like Orbit.
18. Dramatically cuts cholesterol. Flora
19. Electrolux brings luxury for you. Electrolux
20. Every kiss begins with Kay. Kay Jewelers
21. Feed your skin with vitamins. Lancôme
22. Feel how it cleans. See how it whitens. Aquafresh
23. Fine tuned. Philips
24. Fly the friendly skies. United Airlines
25. Folgers wakes up the best in you. Folgers
26. Gulf Makes Your Car Run Better. Gulf
27. Hallmark has the ways to say you care. Hallmark
28. Happiness is playing Bingo. Super Bingo
29. Happy meal. McDonald's

30. Happy starts inside. Minute Maid
31. Heaven can't wait. Nestle Heaven
32. Help knock tooth decay into orbit. Orbit
33. Chevrolet, building a better way (to see the USA). Chevrolet
34. Children's shoes have far to go. Start-Rite Shoes
35. Ideas that change the world. Chicago Mercantile Exchange
36. If anyone can, Canon can. Canon
37. Imagine a touchable world. Purell hand sanitizer
38. Imagine if water was designed for exercise. Lucozade
39. Inspiration Comes Standard. Chrysler
40. Is your skin thirsty? Clinique
41. It Beats, as it Sweeps, as it Cleans. The Hoover Company
42. It won't mess you up, let you down or run out when you least expect it.
43. It won't let you down. Sure
44. It Works Every Time. Colt 45
45. It's not magic, it's Whirlpool. Whirlpool
46. It's the air in your aero that makes you go o. Aero – chocolate
47. It's Miller time! Miller beer
48. Kawasaki lets the good times roll. Kawasaki
49. Keeping you ahead of the storm. The Weather Channel
50. Knock 'em dead on the beach. Try this little two piece. Weetabix
51. Leaves your whole body glowing with pleasure. Müller
52. Let your fingers do the walking. Yellow pages
53. Life is your most valuable possession. Pass it on. American Heart Association
54. Life's Waiting. Let's Go. Stride Rite
55. Like a tattoo on your lips... L'Oreal
56. Lookin' Foxy Feeling Fantastic. Ms Magazine
57. Lose the shadow and let your eyes shine. Nivea
58. Love light to the full. Müller
59. Love the skin you're in. Olay

60. Make hair 5x smoother. Fructis
61. Make your break, a Delight. Mars Delight
62. Making the sky the best place on Earth. Air France
63. Making travel less primitive. American Tourister
64. Making water work. Southern Water
65. Managing perceptions that drive performance. Burson-Marsteller
66. Massage in a bottle. Dove
67. Messes seem smaller with LIBMAN. – mop
68. My hair just loses it after lunch. Vidal Sassoon
69. Nationwide. Proud to be different. Nationwide Building Society UK.
70. Nature peaks volumes. Aveda - shampoo
71. Networks that go the distance. 3Com
72. Nivea sun children's cares like you do. Nivea
73. No verbal diarrhoea. Radio Olso
74. Only Revlon makes it. Only you make it unforgettable. Revlon
75. Our lives dance with nature, listen to the rhythm. Solgar vitamins
76. Our new steamer keeps all the goodness locked in. Morphy Richards
77. Passion for the road. Mazda
78. Pepsi Cola hits the spot. Pepsi
79. Pepsodent. Pepsodent
80. Practise safe sun. PizBuin
81. Put a tiger in your tank. Esso
82. Red Bull gives you wings. Red Bull
83. Silk reflects every ray of light. Dove
84. Skin is in. Jergens – cream
85. Sleeping beauty. Elizabeth Arden
86. Solgar formulas are based on science. Not science fiction
87. Solutions that mean business. Saatchi & Saatchi
88. Sometimes your hair deserves something yummy too. Dove
89. Taking you forward. Ericsson
90. Tastes so good cats ask for it by name Meow Mix. Meow Mix

91. The bank that likes to say Yes. Trustee Savings Bank
92. The Beer that Made Milwaukee Famous. Schlitz
93. The future takes VISA. VISA
94. The future's bright. The future's Orange. Orange
95. The gift that keeps on giving. Victrola
96. The legend rolls on. Harley Davidson
97. The Listening Bank. Midland Bank
98. The pleasure of breathing. Otrivine
99. The power of the pyramid is working for you. Transamerica
100. The quality goes in before the name goes on. Zenith
101. The sauce of weekend pleasure. HP Foods
102. The talk of Silicon Valley. Click Weekly
103. The united kingdom of golf. Regal
104. The voice with the smile wins. AT&T
105. The world doesn't turn on a dime. FT.com
106. There's A Party In Every Bottle. Brut
107. This summer helps bruises disappear. Bruiseze
108. Time flies. Bulova – watch
109. Tough on pain, easy on you. Panadol
110. Travel should take you places. Hilton
111. Twice the lashes. Max Factor
112. Unbeatable moisturisation. Dove
113. Unleash the power of the sun. Sunny Delight
114. Wash your hair in sunshine, Timotei
115. Welcome to the human network. Cisco
116. What Business Demands. Satyam Computer Services
117. When diamonds are no longer enough. Haribo
118. When snow says no, Goodyear says GO! Go, go, Goodyear! Goodyear
119. Where nature meets science. Vitabotics
120. Where the magic never ends. Alton Towers
121. Where the past comes alive. The History Channel

122. Where there's a helpful smile in every aisle. Hy-Vee
123. Your hair has been building up to it all week. Neutrogena
124. Your throat feels smoother when you suck a soother. Halls –Soothers

Appendix no. 2

SIMILE

1. A battery that works as hard as you. Intel Centrino
2. As long as you're up get me a Grant's. Grant's
3. As relaxing as being there. Brittany Ferries
4. Because your hair is as individual as your signature. Kérastase
5. Brush like a dentist. Oral –B
6. Feel like a woman. Revlon
7. Ignis. Looks... like nothing else. Suzuki
8. In the battle against germs Carex is twice as effective as ordinary soap. Carex
9. Like a tattoo on your lips. L'Oreal
10. Like Always. Like Never Before. Saturn Corporation
11. Like milk, your tools need to be fresh. Microsoft
12. Like nothing else on Earth. Hummer
13. No ordinary fish oil product is quite like this. Efamol
14. Nobody does it like you. The Hoover Company
15. Nothing delights you like Sunny Delight. Sunny Delight
16. Nothing else feels like satin. Gillette
17. Nothing runs like a Deere. John Deere
18. Nothing sucks like an Electrolux. Electrolux
19. Presentations as easy as child's play. 3M
20. Roams like a cell phone, without the additional Charles. Compaq Notebooks
21. The cable weighs less than the mouse. Uni Technologies
22. The colour you want for as long as you want. VO5 Select
23. There's No Place Like HBO. HBO
24. There's No Place Like Hilton. Hilton
25. There's no place like MJDesigns. MJDesigns
26. There's no taste like Stones. Stones Bitter
27. Tough as a tiger. The Tudor watches
28. Washes cleaner than any other machines. Electrolux
29. We make fashion as painless as possible. Elastoplast– Beiersdorf

Appendix no. 3

METONYMY

1. 1,000 songs in your pocket. Apple Computer
2. A city that eats Japanese, Spanish, French, and Italian. Kuala Lumpur
3. A land of sensations. The Dominican Republic
4. All your senses wonder if they just won the lottery. Nissan
5. America's favorite way to fly. Eastern Air Lines
6. Benson's bring Bond St. to your home. Benson's
7. Bring a touch of Paris into your life
8. Built to Last: Duralast. Duralast
9. Business brains take Virgin Trains. Virgin Trains
10. Business made simple. Nortel
11. Clarks bid to get Britain back on its feet. Clarks shoes
12. Do your vehicles have driving intelligence? Continental electronic stability program
13. Eat a bowl of sunshine
14. Everything is Easier on a Mac. Apple Computer
15. Finlandia on ice. Vodka
16. Give us 20 minutes and we'll give you the world. WINS Radio, New York
17. Go to work on an egg.
18. Guinness is good for you. Guinness beer
19. Happiness is having chocolate back in your life. Hershey's Chocolate
20. Have you driven a Ford...lately? Ford
21. Head over heal's. Heal's furniture
22. Hello Tosh, gotta Toshiba? Toshiba
23. Hey Toyota, you're terrific! Toyota
24. Hilton, America's Business Address. Hilton
25. How can you make two months' salary last forever? The Diamond Trading Company
26. How many bars do you have? AT&T Wireless

27. Choose your Venus. Gillette
28. I love New York. New York City
29. I love what you do for me, Toyota! Toyota
30. Ideas move faster in colour. Ricoh
31. If you haven't looked at Ford lately, look again. Ford
32. Is it live, or is it Memorex? Memorex video cassettes
33. It's pure class and elegance. Oris watches
34. It's a Skoda. Honest. Skoda Auto
35. It's a Sony. Sony
36. It's gotta be a Dodge. Dodge
37. It's not just a deal, it's a Dell! Dell
38. Join the Dodge Rebellion. Dodge
39. Let Hertz put you in the driver's seat. The Hertz Corporation
40. Madrid: open 24 hours a day. Spain
41. Malaysia, truly Asia. Malaysia Tourism
42. Maximize your potential. Minimize your wardrobe. Archdiocese Chicago
43. Maybe she's born with it; maybe it's Maybelline. .Maybelline
44. Move Up To Chrysler. Chrysler
45. Mr. Clean, Mr. Clean , the magic picker upper. Mr. Clean
46. Nationwide is on your side. Nationwide
47. Never miss a moment. Sony cameras
48. Nobody beats Midas. Nobody. Midas
49. Nobody demands more from a Datsun, than Datsun. We are driven! Datsun
50. Oh what a feeling, Toyota. Toyota
51. Oh, Oh, Better Get Maaco. Maaco
52. Please don't squeeze the Charmin. Charmin
53. Pontiac: Designed for Action. Pontiac
54. Power is Macintosh. Apple Computer
55. Pupa. Non conventional Christmas. Pupa
56. Put some white in your bite. Pearl drops
57. Quality is now an acronym: PT. Chrysler PT Cruiser

58. Relax it's Domino's. Domino's pizza
59. Sleep Better on Air! The Select Comfort mattress
60. That's Asda Price. Asda
61. The Axe effect. Axe deodorant
62. The Citi never sleeps. Citibank
63. The Company for Women. Avon Products Inc.
64. The gentle touch of Cottonelle. Cottonelle
65. The pain reliever hospitals use most. Tylenol
66. The wheels that go everywhere. American Trucking Associations
67. The wings of Italy. Alitalia
68. There's always space for one who uses Rexona! Rexona
69. This is a job for FedEx. FedEx
70. Today, tomorrow, Toyota. Toyota
71. Together at Disney. Walt Disney World
72. Trust the Midas touch. Midas
73. Two heads aren't always better than one. The DuPont milk pouch
74. VISA; It's everywhere you want to be. VISA
75. Wake up and smell the cash. Maxwell coffee
76. Wash the big city right out of your hair. shampoo
77. We care about the shape you're in. Wonderful, wonderful Wonderbra.
Wonderbra
78. We do it right. Brake Check
79. We put America on the road. Pepboys
80. Where America shops for value. Sears
81. Winston – America you want. Winston cigarettes
82. With Samsung, it's not that hard to imagine. Samsung
83. Working for a safer London. UK Metropolitan Police London
84. You Either Have Goodyear Eagles, Or You Need Them. Goodyear
85. You'll wonder where the yellow went when you brush your teeth with
Pepsodent. Pepsodent

Appendix no. 4

ADJECTIVES

1. 100% Happy. Target Australia
2. 3 Reasons to be happy. Suzuki Grand Vitara
3. A beautiful tan is important. But so is your skin. Clarins
4. A Better Idea. Ford
5. A better way forward. Michelin
6. A better way to watch TV. TiVo
7. A better world is our business. Samsung
8. A bigger choice a better price. You can do it when you B&Q it. B&Q – DIY
9. A century of good choices for Vermont. Green Mountain Power
10. A diamond is forever. De Beers Consolidated Mines
11. A different kind of fill-up. Mobil
12. A Good Deal on a Great Tire. Kelly Tires
13. A lighter kind of shine. Pantene
14. A new era in the world of cruising. Marco Polo
15. A nice, ruthless, money-hungry family game. Monopoly
16. A perfect fit in an imperfect world. Falmer
17. Always better value. Dunnes Stores
18. Always low prices. Wal-Mart
19. Be delicious. Perfume – DKNY
20. Be firmer with your skin every day. Garnier
21. Beautiful and Beneficial. Neutrogena
22. Because life is fragile. Volvo
23. Best of all, it's a Cadillac. Cadillac
24. Best Western: Best Everywhere. Best Western
25. Better do the good stuff now. Josta
26. Better in the Deep South, Better in a Dodge. Dodge
27. Better Ingredients Better Pizza. Papa John's Pizza
28. Better than ever. Wickes

29. Bigger in Texas, Better in a Dodge. Dodge
30. Boundless. AT&T early
31. Bournvita Better by far. Bournvita
32. Brilliant! Guinness
33. Clean & Clear and under control. Clean & Clear
34. Comfortable Place, Comfortable Price. Shoney's Inn & Suites
35. Different Stores. Different Stories. Half Price Books
36. Dramatically different moisturizing lotion. Clinique
37. Easiest travel on earth. Continental Trailways
38. Easy as Dell. Dell Computer
39. Easy to imagine. Samsung
40. Easy, breezy, beautiful. CoverGirl
41. Energy for a strong America. Exxon
42. Even kinder to your skin. Persil
43. Fast Fresh Friendly. Esso
44. Find a more fulfilling love. Müller
45. For a wonderful life. Harvey Nichols
46. For every problem, a perfect solution. Sally Hansen
47. For the next generation of big businesses. Compaq
48. For virtually spotless dishes. Cascade
49. Ford is the Best in Texas. Ford
50. Fresh 'n' clean air hygiene. Neutradol
51. Gatwick's Great. British Airways
52. Go go go for Eskimo, The frozen food with the fuller flavour. Eskimo
53. Good bacteria with a taste to match. Müller
54. Good things come to those who wait. Guinness
55. Good to the last drop. Maxwell House
56. Good. Better. Behr. Behr Paint
57. Great coat. Jeep
58. Great taste ... less filling. Miller – beer
59. Hands-free brushing. Daygum

60. Heavy on taste, light on points. Weight Watchers
61. High and low in fibre. Colgate
62. Higher standards, lower prices. Meijer Tesco
63. Higher Standards. Bank of America
64. Hottest Brand Going. Conoco
65. In every McDonald's Happy meal there's one bit you can't eat. We know. We've tried. McDonald's
66. Inexpensive. And Built to Stay That Way. Subaru
67. Is This A Great Time Or What?. MCI Communications
68. It's the world's smallest 1,000-song player. iPod mini
69. It's a new toy every day. Lego
70. It's easy on the syrup, easy on the gas. RC Cola
71. It's frothy man. Cresta
72. It's not too heavy, not too sweet, it's right for you. RC Cola
73. It's Smart to be Square. British Satellite Broadcasting
74. Lean & nimble. Peugeot motorcycles
75. Let's go Krogering, the best of everything. Kroger
76. Life is better Twisted. Tropicana Twister
77. Life is short. Play hard. Reebok
78. Life is short...fly fast! LoPresti Speed Merchants
79. Light so bright, nothing gets lost. Philips
80. Low Prices Always. ASDA
81. Lucky stores now knowns as Albertson's in Northern California.
82. Made from the best stuff on earth. Snapple
83. Magic shoes for happy feet. Starchild
84. Manufacturer of happy drivers. Skoda, Fabia
85. More food more fun more warmth. Slimming world
86. More Good Years In Your Car. Goodyear
87. Natural protection for beautiful hair. Timotei
88. New at Boots. Boots
89. New shower fizz. Adidas

90. New Things. Turn Us On. TechTV
91. New World. New Thinking. Lenovo
92. No battery is stronger longer. Duracell Batteries
93. Nothing beats a great pair of L'eggs. L'eggs
94. Noticeably smoother skin. Nivea
95. One pound. One pan. One happy family. Betty Rucker
96. Probably the best baby catalogue in the country. Nursery Shop By Post
97. Real clothes... Real people...Jeffrey Rogers
98. Say no to an older looking skin. C.Dior
99. Sharp pictures even if you're not. Olympus
100. Show your true colors. Kodak Gold Film
101. Significant Moments. Omega
102. Silk underwear, silk everywhere. Dove
103. Simply red sting wet wet wet. Take that. Opticrom – eye drops
104. Sleepy Bear is Everywhere. Travelodge.
105. Small, sark and handsome. Hershey's chocolate
106. So comfortable, you might forget you have them on. Aquasoft
107. So good you can't tell it's a recording. BASF EQ
108. So precious in the eyes of a woman. Van Cleef
109. So safe. So pure. Nivea
110. Stronger than dirt! Ajax Cleanser
111. Sweet, Smart & Sassy. Sunkist
112. Switched on to a brighter future. Yorkshire Electricity
113. Take action! With new triple action flex. Revlon
114. The best a man can get. Gillette razors
115. The Best Bank is the Bank that serves you Best. ANZ Early
116. The Best Built Cars In The World. Toyota
117. The Best Care in the Air. Midwest Airlines
118. The best hotels, deeper discounts. CentralR.com
119. The Best never rest. Ford Trucks
120. The best part of waking up is Folgers in your cup! Folgers

121. The Best Radio On Radio. SIRIUS Satellite Radio
122. The best seat in the house. Jockey underwear
123. The Best Tires in the World have Goodyear written all over them. Goodyear
124. The Best Value Under The Sun. Days Inn
125. The best way to get there. Exxon
126. The fast way to a better job. JobSite
127. The Great American Road belongs to Buick. Buick
128. The Happiest Place on Earth. Disneyland
129. The Hottest, Coolest Time in Texas. Schlitterbahn
130. The Choice of a New Generation. Pepsi
131. The less said about Pantyliners, the better. Libresse
132. The low price leader.
133. The Low ; Fares Airline. Ryanair
134. The More You Look, The More You Like. Mazda
135. The most important item in your purse is no longer your wallet. Cesar
136. The most trusted name in news. CNN
137. The origins of pure pleasure. Magnum
138. The perfect business climate. Puerto Rico
139. The personal health service. BUPA
140. The quicker picker – upper. Bounty
141. The real thing. Coca-Cola
142. The right choice. AT&T
143. The right relationship is everything. Chase Asset Management
144. The Smartest Shop in Town. Avon Products Inc.
145. The toughest job you'll ever love. Peace Corps
146. The very best juice for the very best kids. Juicy Juice
147. The world's biggest toy store. Toys 'R' Us
148. The World's Most Experienced Airline. Pan American World Airways
149. There is an easier way to keep your teeth white. Orbit
150. There's nothing sticky about it. Natrel
151. Too good to be forgotten. Spam

152. Total satisfaction and a clear conscience. Müller
153. Tough on grease. Soft on hands. Palmolive
154. Ultra nutritious ultra delicious. Lean pockets
155. Unbeatable shine. VO5
156. Utterly extravagant ...until you read the label. Safeway
157. Waterproof leakproof fadeproof. Rollerball Pens
158. We are professional grade. GMC
159. We go a long way to make you happy. Airtours
160. What a luxury car should be. Lincoln
161. What's the worst that can happen? Dr Pepper
162. When Better Automobiles Are Built; Buick Will Build Them. Buick
163. When you want the best. Bernard Matthews
164. White marks? No thanks Sure
165. World's Largest Hotel Chain. Best Western
166. You're not healthy without good oral health. 3M
167. Your best bet for a fuller flavour. Carling Black Label lager
168. Your biggest nights happen here. Harrah's
169. Your flexible friend. Access

Appendix no. 5

ALLITERATION

1. Gatwick's Great. British Airways
2. Beautiful and Beneficial. Neutrogena
3. Fast Fresh Friendly. Esso
4. Lookin' Foxy Feeling Fantastic. Ms Magazine
5. Morris Mini-Minor. cigarettes
6. Piccadilly pack a promise. tea
7. Pinky and Porky. pork pie
8. Sense and simplicity. Phillips
9. Shave and safe with Erasmic
10. So safe. So pure. Nivea
11. Sweet, Smart & Sassy. Sunkist
12. You can't Xerox a Xerox on a Xerox. Xerox

Appendix no. 6

NEW WORDS

1. All cuppa, no uppa. Tetley
2. Beanz Meanz Heinz. Heinz
3. Dramateyes. Covergirl
4. Drinka pinta milka day. Milk
5. Kwik save. food store
6. Milk's gotta lotta bottle. milk
7. Shoemanic Humanic. Humanic shoes
8. Waterproof leakproof fadeproof. Rollerball Pens

Appendix no. 7

MAGAZINES AND NEWSPAPERS

Company, September 1995

Company, November 1995

Daily Mirror - It is a British tabloid daily newspaper for general audience.

Daily Mail - It is a British newspaper between the tabloid and broadsheet divide with targeted group of middle class people.

Daily Mail, 10 February 1996

Daily Mirror, 23 February 1996

Essentials, June 1996

Essentials, October 1996

Family Circle, September 1996

Family Circle, January 1997

Hello!, January 1996

Hello! April 1996

Hello! September 1996

Looks, April 1996

Looks, June 1996

More! June 1995

More! November/December 1995

National geographic - It is a magazine bringing news and information from the world covering the areas of people, animals and nature.

National Geographic, No 4/ April 1978

National Geographic, No 2/ February 1986

National Geographic, No 11/ November 1986

Prague Club magazine - It shows the pictures and news from the life of Prague Club's members participating on different events.

Prague Club Magazine, No1/ 2005

Prague Club Magazine, No2/ 2005

Prague Club Magazine, No3/ 2005

Shape - This magazine is for women who are interested in fitness, diet and fashion.

Shape, July/August 2002
Shape, September 2002
Shape, October 2002
Shape, December 2002
Shape, January/February 2003
Shape, May 2003
Shape, July 2003
Shape, August 2003
Shape, September 2003
Shape, October 2003
Shape, March 2004
Shape, April 2004
Shape, July 2004
Shape, October 2004
Shape, November 2004
Shape, December 2004
Shape, January 2005
Shape, February 2005
Shape, April 2005
She, August 1995
She, January 1996

The Sun

It is a tabloid bringing news and gossips from lives of famous celebrities.

The Sun, 20 February 1996

The Sun, 4 September 1994

The Sun, 28 November 1996

The Sun, 7 December 1996

TV Quick - It offers TV programs.

TV Quick, December 1995

Týden - It is weekly coming out magazine bringing news, reports, analysis interviews and comments to the social and political events not only in the Czech Republic but also from the world.

Týden, 1/ 2004
Týden, 2/ 2004
Týden, 3/ 2004
Týden, 4/ 2004
Týden, 5/ 2004
Týden, 6/ 2004
Týden, 7/ 2004
Týden, 8/ 2004
Týden, 9/ 2004
Týden, 10/ 2004
Týden, 11/ 2004
Týden, 12/2004
Týden, 13/2004
Týden, 14/ 2004
Týden, 16/ 2004
Týden, 17/ 2004
Týden, 19/ 2004
Týden, 20/ 2004
Týden, 21/ 2004
Týden, 23/ 2004
Týden, 2/ 2005
Týden, 4/ 2005
Týden, 5/ 2005
Týden, 7/ 2005
Týden, 8/ 2005

Company, Essentials, Family Circle, More! She, Looks, Hello! – they are magazines created for women’s audience which are concerned in fashion, design, beauty tips, celebrity gossips, real-life stories, food, recipe, diet, home, health, fitness, crafts.

Appendix no. 8

ASSIGNING SLOGANS TO THEIR RESOURCES

Company, September 1995

Employ a daily cleaner. Domestos
Gatwick's Great. British Airways
Nothing else feels like satin. Gillette
Nothing moves like LYCRA. LYCRA

Company, November 1995

Feel like a woman. Revlon
It feels even better when you drink it. Vittel
The colour you want for as long as you want. VO5 Select
The pleasure of breathing. Otrivine
Your hair has been building up to it all week. Neutrogena

Daily Mail, 10 February 1996

Put a tiger in your tank. Esso

Daily Mirror, 23 February 1996

As long as you're up get me a Grant's. Grant's

Essentials, June 1996

All the taste of ground coffee in an instant. Kenco
High and low in fibre. Colgate
kRisps. cereals
Kwik save. food store
Milk's gotta lotta bottle. Milk

Essentials, October 1996

A little taste of heaven. Kraft Philadelphia
As relaxing as being there. Brittany Ferries

The sauce of weekend pleasure. HP Foods

Family Circle, September 1996

Nivea sun children's cares like you do. Nivea
No ordinary fish oil product is quite like this. Efamol
The pain reliever hospitals use most. Tylenol
When you want the best. Bernard Matthews

Family Circle, January 1997

A better way to watch TV. TiVo
Easiest travel on earth. Continental Trailways
Happy starts inside. Minute Maid
It's not magic, it's Whirlpool. Whirlpool
Stronger than dirt! Ajax Cleanser

Hello!, January 1996

Dramatically different moisturizing lotion. Clinique
Heaven can't wait. Nestle Heaven
Is your skin thirsty? Clinique
So precious in the eyes of a woman. Van Cleef
The future's bright. The future's Orange. Orange

Hello!, April 1996

For virtually spotless dishes. Cascade
It's a new toy every day. Lego
The wings of Italy. Alitalia

Hello!, September 1996

A new era in the world of cruising. Marco Polo
Probably the best baby catalogue in the country. Nursery Shop By Post
Sleeping beauty. Elizabeth Arden

Looks, April 1996

Don't you feel naked without it! Fioreli
Happy meal. McDonald's
Real clothes... Real people... Jeffrey Rogers
Take action! With new triple action flex. Revlon
Waterproof leakproof fadeproof. Rollerball Pens

Looks, June 1996

First to arrive. Learjet
If anyone can, Canon can. Canon
Say it any way you like. Motorola
The talk of Silicon Valley. Click Weekly
Where nature meets science. Vitabotics

More!, June 1995

A perfect fit in an imperfect world. Falmer
The toast is to lower cholesterol. Flora

More!, November/December 1995

Blam!Blam!Blam! 17
In the battle against germs Carex is twice as effective as ordinary soap. Carex
It won't mess you up, let you down or run out when you least expect it. (Sadly it's only a pen.) Uni

National Geographic, No 4/ April 1978

A century of good choices for Vermont. Green Mountain Power
A diamond is forever. De Beers

National Geographic, No 2/ February 1986

Another step ahead. Audi
Finlandia on ice. Vodka
The wheels that go everywhere. American Trucking Associations

National Geographic, No 11/ November 1986

Improve your times. Timex

Madrid: open 24 hours a day. Spain

Prague Club Magazine, No1/ 2005

Taking you forward. Ericsson

Prague Club Magazine, No2/ 2005

Explore your life. Volvo

Prague Club Magazine, No3/ 2005

Because life is fragile. Volvo

Shape, July/August 2002

Heavy on taste, light on points. Weight Watchers

Choose your Venus. Gillette

Life is your most valuable possession. Pass it on. American Heart Association

More food more fun more warmth. Slimming world

The world doesn't turn on a dime. FT.com

Shape, September 2002

Be firmer with your skin every day. Garnier

Lose the shadow and let your eyes shine. Nivea

Say no to an older looking skin. C.Dior

Unbeatable moisturisation. Dove

Shape, October 2002

All cuppa, no uppa. Tetley

Ignis. Looks... like nothing else. Suzuki

Our new steamer keeps all the goodness locked in. Morphy Richards

There is an easier way to keep your teeth white. Orbit

Unbeatable shine. VO5

Shape, December 2002

A lighter kind of shine. Pantene

Even kinder to your skin. Persil

Massage in a bottle. Dove

Twice the lashes. Max Factor

Your throat feels smoother when you suck a soother. Halls –Soothers

Shape, January/February 2003

Dramatically cuts cholesterol. Flora

Shave and safe with Erasmic

Sweet, Smart & Sassy. Sunkist

Triumph has a bra for the way you are. Triumph

Shape, May 2003

For every problem, a perfect solution. Sally Hansen

Leaves your whole body glowing with pleasure. Müller

Shoemanic Humanic. Humanic shoes

Wash your hair in sunshine, Timotei

Shape, July 2003

Lean & nimble. Peugeot motorcycles

Loose weight with less wait. Adios. pills

New shower fizz. Adidas

Total satisfaction and a clear conscience. Müller

We make fashion as painless as possible. Elastoplast– Beiersdorf

Shape, August 2003

A purer kind of clean. Pantene

A toothpaste so advanced, it works between brushings. Colgate

Because you deserve it. Spa resort
Sometimes your hair deserves something yummy too. Dove
This summer helps bruises disappear. Bruiseze

Shape, September 2003

Great coat. Jeep
The scents. The season. Kelvin Klein.

Shape, October 2003

Magic shoes for happy feet. Starchild
Manufacturer of happy drivers. Skoda, Fabia
Put a smile on your cheeks. Andrex
The origins of pure pleasure. Magnum

Shape, March 2004

Imagine if water was designed for exercise. Lucozade
White marks? No thanks Sure

Shape, April 2004

Brush like a dentist. Oral –B
Losing weight never tasted so good. Weight Watchers
The health drink. Let your skin drink it in. Olay
The most important item in your purse is no longer your wallet. Cesar
Ultra nutritious ultra delicious. Lean pockets

Shape, July 2004

Because your hair is as individual as your signature. Kérastase
Say it any way you like. Motorola

Shape, October 2004

Eatin' right never tasted so good. Weight Watchers
Our lives dance with nature, listen to the rhythm. Solgar vitamins

Shape, November 2004

Be delicious. Perfume – DKNY

Dirty mouth? Nothing cleans it up like Orbit.

Dramateyes. Covergirl

It's the world's smallest 1,000-song player. iPod mini

Like a tattoo on your lips... L'Oreal

Shape, December 2004

A different kind of fill-up. Mobil

Beautiful and Beneficial. Neutrogena

Beauty starts here. Bioré

Fine tuned. Philips

Life is short...fly fast! LoPresti Speed Merchants

Natural protection for beautiful hair. Timotei

Time flies. Bulova – watch

Shape, January 2005

Electrolux brings luxury for you. Electrolux

Go go go for Eskimo, The frozen food with the fuller flavour. Eskimo

Lookin' Foxy Feeling Fantastic. Ms Magazine

Put some white in your bite. Pearldrops

Sense and simplicity. Phillips

Shape, February 2005

A purer kind of clean. Pantene

All your senses wonder if they just won the lottery. Nissan

Make hair 5x smoother. Fructis

Tough on pain, easy on you. Panadol

Shape, April 2005

Feel how it cleans. See how it whitens. Aquafresh

For a wonderful life. Harvey Nichols
Nature peaks volumes. Aveda - shampoo
When forever is now. Verragio – jewellery

She, August 1995

A beautiful tan is important. But so is your skin. Clarins
Knock´em dead on the beach. Try this little two piece. Weetabix
Make it happen. Airtours
So safe. So pure. Nivea

She, January 1996

3 Reasons to be happy. Suzuki Grand Vitara
Great taste ... less filling. Miller – beer
Love the skin you´re in. Olay
Practise safe sun. PizBuin

The Sun, 20 February 1996

Business brains take Virgin Trains. Virgin Trains
You can´t Xerox a Xerox on a Xerox. Xerox

The Sun, 4 September 1994

Piaget. True values never change. Piaget

The Sun, 28 November 1996

There´s A Party In Every Bottle. Brut

The Sun, 7 December 1996

A bigger choice a better price. You can do it when you B&Q it. B&Q – DIY
New at Boots. Boots

TV Quick, December 1995

Fresh ´n´ clean air hygiene. Neutradol

Týden, 1/ 2004

I want a pension that changes when I do. Prudential

Týden, 2/ 2004

Listen to your nose. Advance

Týden, 3/ 2004

No verbal diarrhea. Radio Olso

Týden, 4/ 2004

The fast way to a better job. JobSite
To London faster than ever. Eurostar

Týden, 5/ 2004

Use it or loose it. Sony

Týden, 6/ 2004

Hands-free brushing. Daygum

Týden, 7/ 2004

When diamonds are no longer enough. Haribo

Týden, 8/ 2004

Pollution Solution. Energy Star

Týden, 9/ 2004

A nice, ruthless, money-hungry family game. Monopoly

Týden, 10/ 2004

Head over heal's. Heal's furniture

Týden, 11/ 2004

You'd better do it yourself. Baumax

Týden, 12/2004

For the next generation of big businesses. Compaq

So comfortable, you might forget you have them on. Aquasoft

Týden, 13/2004

Life jacket was not under the seat. Breitling

Týden, 14/ 2004

A man's home is his castle. Even if it moves. Mobile park

Týden, 16/ 2004

Don't tak your body for granted. Drink milk.

Týden, 17/ 2004

Rustle. music record studio

Týden, 19/ 2004

Light so bright, nothing gets lost. Philips

Týden, 20/ 2004

Switched on to a brighter future. Yorkshire Electricity

Who are you? Nintendo

Týden, 21/ 2004

So good you can't tell it's a recording. BASF EQ

Týden, 23/ 2004

Maximize your potential. Minimize your wardrobe. Archdiocese Chicago

Týden, 2/ 2005

Boom. coffee producer

Pinky and Porky. pork pie

Týden, 4/ 2005

Cream & Rum. Yum! Myers's Rum Cream

The right relationship is everything. Chase Asset Management

Týden, 5/ 2005

It's got to be Gordon. Gin

Too good to be forgotten. Spam

Týden, 7/ 2005

Fast Fresh Friendly. Esso

Týden, 8/ 2005

Give me Gordon's – everytime. Gin

www.adslogans.com:

Beanz Meanz Heinz. Heinz

Don't be vague. Ask for Haig. Haig Scotch Whisky

Don't just book it. Thomas Cook it. Thomas Cook

Drinka pinta milka day. Milk

Fly the friendly skies. United Airlines

Grace...Space...Pace. Jaguar

Guinness is good for you. Guinness beer

Just do it. Nike

Let your fingers do the walking. Yellow pages

Nothing runs like a Deere. John Deere

Piccadilly pack a promise. tea

The Citi never sleeps. Citibank

The quicker picker – upper. Bounty

You'll wonder where the yellow went when you brush your teeth with Pepsodent.

Pepsodent

Your flexible friend. Access

www.wikipedia.org:

1,000 songs in your pocket. Apple Computer

100% Happy. Target Australia

A Better Idea. Ford

A better way forward. Michelin

A better world is our business. Samsung

A Good Deal on a Great Tire. Kelly Tires

Always better value. Dunnes Stores

Always low prices. Wal-Mart

America's favorite way to fly. Eastern Air Lines

Beauty meets quality. Malabar gold

Best of all, it's a Cadillac. Cadillac

Best Western: Best Everywhere. Best Western

Better do the good stuff now. Josta

Better in the Deep South, Better in a Dodge. Dodge

Better Ingredients Better Pizza. Papa John's Pizza

Better than ever. Wickes

Between love and madness lies Obsession. Calvin Klein

Bigger in Texas, Better in a Dodge. Dodge

Boundless. AT&T early

Bournvita Better by far. Bournvita

Brilliant! Guinness

Bringing weather to life. The Weather Channel

Built to Last: Duralast. Duralast

Business Is Beautiful. Sprint

Business made simple. Nortel

Calgon, take me away. Calgon

Can't beat the feeling. Coca-Cola

Can't beat the real thing. Coca-Cola

Clean & Clear and under control. Clean & Clear

Cleans and shines without harsh scratching. Cif

Coke Adds Life. Coca-Cola
Come see the softer side of Sears. Sears
Comfortable Place, Comfortable Price. Shoney's Inn & Suites
Connecting people. Nokia
Datsun saves. Datsun
Diamonds; Leave her speechless. De Beers
Different Stores. Different Stories. Half Price Books
Easy as Dell. Dell Computer
Easy to imagine. Samsung
Easy, breezy, beautiful. CoverGirl
Energy for a strong America. Exxon
Every kiss begins with Kay. Kay Jewellers
Everything is Easier on a Mac. Apple Computer
Finesse your hair to beautiful. Finesse
Folgers wakes up the best in you. Folgers
Ford is the Best in Texas. Ford
Good things come to those who wait. Guinness
Good to the last drop. Maxwell House
Good. Better. Behr. Behr Paint
Gulf Makes Your Car Run Better. Gulf
Have you driven a Ford...lately? Ford
Higher standards, lower prices. Meijer Tesco
Higher Standards. Bank of America
Hottest Brand Going. Conoco
How many bars do you have? AT&T Wireless
Chevrolet, building a better way (to see the USA). Chevrolet
Children's shoes have far to go. Start-Rite Shoes
I love New York. New York City
Ideas that change the world. Chicago Mercantile Exchange
If you haven't looked at Ford lately, look again. Ford
Imagine a touchable world. Purell hand sanitizer

Inexpensive. And Built to Stay That Way. Subaru
Inspiration Comes Standard. Chrysler
It Beats, as it Sweeps, as it Cleans. The Hoover Company
It won't let you down. Sure
It Works Every Time. Colt 45
It's a Skoda. Honest. Skoda Auto
It's a Sony. Sony
It's easy on the syrup, easy on the gas. RC Cola
It's Miller time! Miller beer
It's not just a deal, it's a Dell! Dell
It's not too heavy, not too sweet, it's right for you. RC Cola
It's Smart to be Square. British Satellite Broadcasting
Let Hertz put you in the driver's seat. The Hertz Corporation
Let's go Krogering, the best of everything. Kroger
Life is better Twisted. Tropicana Twister
Life is short. Play hard. Reebok
Like Always. Like Never Before. Saturn Corporation
Low Prices Always. ASDA
Made from the best stuff on earth. Snapple
Making the sky the best place on Earth. Air France
Maybe she's born with it; maybe it's Maybelline. .Maybelline
More Good Years In Your Car. Goodyear
Nationwide is on your side. Nationwide
Nationwide. Proud to be different. Nationwide Building Society UK.
Networks that go the distance. 3Com
New Things. Turn Us On. TechTV
New World. New Thinking. Lenovo
No battery is stronger longer. Duracell Batteries
Nobody beats Midas. Nobody. Midas
Nobody demands more from a Datsun, than Datsun. We are driven! Datsun
Nobody does it like you. The Hoover Company

Nothing delights you like Sunny Delight. Sunny Delight
Nothing sucks like an Electrolux. Electrolux
Oh what a feeling, Toyota. Toyota
Oh, Oh, Better Get Maaco. Maaco
Only Revlon makes it. Only you make it unforgettable. Revlon
Parts, Service, and So Much More. Pepboys
Passion for the road. Mazda
Pepsi Cola hits the spot. Pepsi
Power is Macintosh. Apple Computer
Red Bull gives you wings. Red Bull
Relax it's Domino's. Domino's pizza
Sooner or later, you'll own Generals. General Tire
Tastes so good cats ask for it by name Meow Mix. Meow Mix
The bank that likes to say Yes. Trustee Savings Bank
The Best Bank is the Bank that serves you Best. ANZ Early
The Best Built Cars In The World. Toyota
The Best Care in the Air. Midwest Airlines
The Best never rest. Ford Trucks
The best part of waking up is Folgers in your cup! Folgers
The best seat in the house. Jockey underwear
The Best Tires in the World have Goodyear written all over them. Goodyear
The Best Value Under The Sun. Days Inn
The best way to get there. Exxon
The future takes VISA. VISA
The gentle touch of Cottonelle. Cottonelle
The Great American Road belongs to Buick. Buick
The Happiest Place on Earth. Disneyland
The Hottest, Coolest Time in Texas. Schlitterbahn
The Listening Bank. Midland Bank
The low price leader.
The Low; Fares Airline. Ryanair

The More You Look, The More You Like. Mazda
The most trusted name in news. CNN
The real thing. Coca-Cola
The right choice. AT&T
The Smartest Shop in Town. Avon Products Inc.
The very best juice for the very best kids. Juicy Juice
The world's biggest toy store. Toys 'R' Us
The World's Most Experienced Airline. Pan American World Airways
This is a job for FedEx. FedEx
Today, tomorrow, Toyota. Toyota
Trust the Midas touch. Midas
VISA ; It's everywhere you want to be. VISA
We are professional grade. GMC
We care about the shape you're in. Wonderful, wonderful Wonderbra. Wonderbra
We put America on the road. Pepboys
What's the worst that can happen? Dr Pepper
When Better Automobiles Are Built; Buick Will Build Them. Buick
When snow says no, Goodyear says GO! Go, go, Goodyear! Goodyear
Where America shops for value. Sears
Where the magic never ends. Alton Towers
World's Largest Hotel Chain. Best Western
Your best bet for a fuller flavour. Carling Black Label lager

ÚDAJE PRO KNIHOVNICKOU DATABÁZI

Název práce	Stylistic Features of the English Language in Advertising
Autor práce	Petra Zenklová
Obor	Učitelství anglického jazyka
Rok obhajoby	2007
Vedoucí práce	Mgr. Petra Huschová
Anotace	V této práci se autor zabývá jazykem anglické reklamy. To znamená, že na základě teoretických znalostí analyzuje použitý jazyk reklamy zvláště pak odchylky od běžných norem.
Klíčová slova	Reklama, lingvistika, sémantika, lexikologie, jazykové názvosloví