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**The Use of Vocabulary in the Language of Advertising**

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## ZADÁNÍ BAKALÁŘSKÉ PRÁCE

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### Z á s a d y p r o v y p r a c o v á n í :

Cílem této bakalářské práce je zmapovat užití lexika v tištěné reklamě propagující kosmetické výrobky v britských časopisech. Autorka nejprve prostuduje literaturu zabývající se jazykem reklamy obecně a stručně jej charakterizuje. Dále se pak zaměří jak na formální, tak i sémantickou charakteristiku slovní zásoby, zejména práci s konotací slov a užití různých typů tropů (metafora, metonymie, přirovnání) s ohledem daný na typ diskurzu. Po prostudování odborné literatury provede praktickou analýzu dostatečného množství reklamních sloganů, výsledky statisticky zpracuje a interpretuje na stylistické rovině.

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## **Abstract**

Tato bakalářská práce se zabývá užitím lexika v reklamních titulcích, které propagují kosmetické výrobky v britských magazínech pro ženy. Jazyk reklamy je v práci charakterizován na rovině formální i významové. První část práce je teoretická a na jejím základě je vypracována podrobná analýza reklamních titulků, která je okomentována v praktické části.

The bachelor paper deals with the use of vocabulary in the language of advertising headlines promoting cosmetic products in British female magazines. The language of advertising is characterized both on formal and semantic level. The first part is theoretical and it is a basis for thorough analysis of advertising headlines that is commented upon in the practical part.

## Table of contents

Introduction .....	1
1 Subject defined .....	2
1.1 Female magazines.....	2
1.2 Copy structure.....	3
1.3 Headlines and slogans.....	3
2 Linguistic form.....	4
2.1 Derivation.....	5
2.1.1 Prefixation.....	5
2.1.2 Suffixation.....	6
2.1.3 Semi-suffixes.....	8
2.2 Compounding.....	8
2.3 Phonological schemes.....	10
2.3.1 Alliteration.....	10
2.3.2 Repetition.....	10
2.3.3 Rhyme.....	11
3 Semantic viewpoint.....	13
3.1 Connotation.....	13
3.2 Literal and non-literal meaning.....	13
3.3 Metaphor.....	14
3.4 Metonymy.....	16
3.5 Personification and Hyperbole.....	16
4 Analysis findings.....	17
4.1 Formal features.....	18
4.2 Semantic aspects.....	24
5 Conclusion.....	32
6 Resume.....	35
7 Bibliography .....	40
Appendix 1 – List of headlines.....	43
Appendix 2 - Categorization of headlines.....	50
Appendix 3 - Numeric interpretation.....	64
- Selected samples.....	66

## Introduction

*“Advertising is something that we are all exposed to. It is also something that is likely to affect most of us in a number of different spheres of our lives. Advertising takes many forms, but in most of them language is of crucial importance. The wording of advertisements is, in most cases, carefully crafted to meet particular ends.”*

Peter Trudgil, *The Language of Advertising*, 1985

Advertising is a notable phenomenon in contemporary society. Its widespread occurrence is undeniable and as well as its influence. Truly effective adverts are created by accurate combination of a number of various advertising tools. However, it is the actual language used that has the greatest influence. Therefore, the bachelor paper deals with the language of advertising, namely with wording of headlines, with the intention to examine the language devices in order to find out their effects on the potential customers.

The whole paper is basically divided into two main parts, theoretical and practical. The first chapter specifies the subject matter and introduces the basic terminology. This is followed by the section devoted to formal features of words where the selected word-formation processes are observed with respect to the advertising language. Furthermore, phonological schemes based on formal patterns are taken into consideration. The third chapter concentrates on meaning of the headlines. It deals with connotation of words and respective figures of speech, especially metaphor. This gives the theoretical background for an analysis of headline samples. Both the list of headlines and the actual analysis is included in the appendices. The practical part consists of comments on the analysis findings. The findings are illustrated on a number of examples from the gathered samples. A few of them are also accompanied by the whole advertisements in the appendices. The most prominent features are expressed in numbers for the sake of clarity. The tables with numeric interpretation are appended as well. Finally, there is a summary of the findings in conclusion of this paper.

# 1 Subject defined

Advertising is a very complex field that can be studied from a number of viewpoints. Although the subject matter of this paper was already introduced, it is advisable to specify it in more detail. The key factor that influences the consequent steps in advertising process is specification of target audience. According to Bovée and Arens, there are two major kinds, consumer and businesses advertising (1992, s. 8). The paper studies consumer advertising that, as Bovée and Arens state, appears in mass-consumer media. Within this scope, it further focuses on commercial advertising published in female magazines. In other words, advertising that promotes particular goods or services, in case of this paper, cosmetic products. Still, “female magazines“ is too general term that is closely described in the following subchapter.

## 1.1 Female magazines

According to Bovée and Arens, magazine is one of the principle mass media of consumer advertising (1992, s. 9). Cohen, similarly as Bovée and Arens, lists strengths and weaknesses of magazine advertising. The most important point relevant to the topic of this paper is audience selectivity. She states that “*Except for direct mail, magazines are probably the most selective of all media, in terms of being able to pick out a particular target group.*“ (1972, s. 529). In addition, Vestergaard and Schroder deal with strategies of addressing target audience comparing *Woman* and *Cosmopolitan*. They point out the difference that lies in perception of a woman and her social role. While *Woman* is aimed at housewife’s aspects of life, *Cosmopolitan* pays attention to female beauty and appearance suggesting ways of preserving and improving (1985, s. 75). Leiss and collective observe that, women’s magazines witnessed considerable growth during 1980’s and 1990’s which was the period when many women have gradually become independent primarily in connection with their recognition in working environment. In respond, the UK’s biggest advertisers became interested in magazine advertising and it is fashion and advice magazines such as *Cosmopolitan* and *Glamour* that prevailed the biggest genres (2005, s. 359). Therefore, the practical part of this paper draws from them.



## 1.2 Copy structure

In comparison with other consulted authors, Bovée and Arens describe components of advertising copy most comprehensively. According to them, the key elements in print advertising are the *headline*, the *visual subheads*, *body copy*, *boxes and panels*, *slogans*, *seals*, *logotypes (logos)*, and *signatures* (1992, s. 291). Cohen points out that the headline is the most important component of the copy. Further, she states that not all the mentioned parts are always included (1972, s. 427). Bovée and Arens define the headline as “... *the words in the leading position in the advertisement*” (1992, s. 292). As they observe the objectives of advertising that should be achieved by a good copy, they define five stages in which headlines play an important role. First of all, the advertisement has to attract attention. According to them, this is a task for headline to which they refer as *the major attention-getting device*. Secondly, the advertisement should create interest and thus form the bridge between attention and credibility. After that comes desire and finally action (1992, s. 288 – 291). According to Cohen, the following steps are the task of body copy (1972, s. 433). The middle stage between the headline and body copy is a subhead (or subheadline, which is a term used by Cohen). Bovée and Arens basically explain that it should reinforce the headline (1992, s. 298). Explanation of the remaining parts of an advertisement is not included as the paper deals merely with headlines, if appropriate, slogans.

## 1.3 Headlines and slogans

The Penguin English Dictionary defines a slogan as *a brief catchy phrase used in advertising or promotion*. Following this definition, it may seem that there is no difference between the slogan and headline. Bovée and Arens clarify that by explaining that slogans are headlines that have proved successful. And through their continuous use, they have become a battle cry for the company. This way the word *slogan* returns to its original meaning in which it was used by Scottish clans. Bovée and Arens list the features of an effective slogan. It should be short, simple, memorable, easy to repeat, and helpful in differentiating the product on the market. Further, they summarize *valuable copy aids* in writing slogans. They point out rhyme, rhythm, reason, and alliteration as they argue that a slogan should be a brief, memorable positioning statement that expresses a key theme or idea. In addition, it should provide continuity

for a campaign (1992, s. 308), which is the distinguishing feature between the slogan and headline.

From the above mentioned arises what Čmejrková states explicitly. According to her, the first task of an advertisement is to trigger attention by means of interesting text that surprise, shock, and preferably provoke the audience. This is achieved in the best way by language play which distracts the reader from automatic perception of the text (2000, s. 13). Such creative techniques are dealt with in the following chapters.

## **2 Linguistic form**

Crystal points out that *“The more creative the language context, the more likely we are to encounter lexical experiments, and find ourselves faced with unusual neologisms.”*(2001, s. 134). Surely, the coinage of completely new lexical items is the most creative way of enriching the lexicon and, considering the context of advertising style, of adding originality and liveliness to the language. It may seem that the most popular and frequently exploited word-formation process is therefore blending which is indisputably original and, as Crystal points out, felt to be eye-catching and exciting (2001, s. 130). However, the most common word-formation processes as derivation and compounding are equally capable of creating novel, intriguing, and attractive lexical forms. Therefore, the bachelor paper is devoted mainly to these processes. Derivation is important since it is a highly productive process of forming words in English. While compounding is more creative process and it is emphasized by Leech that *“an abundance and variety of adjectival compounds is perhaps the most conspicuous characteristic of advertising language”*(1966, s. 135). Moreover, there is no clear line between these processes as is shown later on. The scope of the subject matter is further restricted from the viewpoint of word class. Only nouns and adjectives are dealt with in this paper. Following Leech, when analysing the language of advertising, the most important is a noun group. And considering the noun group, the most interesting part is premodification that is usually extraordinarily complex (1966, s. 127). Leech further emphasizes the fact that nouns and adjectives are productive and have an infinitely large membership. Moreover, adjectives embody the most specialized vocabulary which is abundant in the advertising language (1966, s. 151). Both nouns and adjectives are used

attributively in premodification (Quirk 1985, s. 402, 410). Leech observes that complex premodification within the noun group is a convenient device for specifying the product in detail (1966, s. 127). Quirk explains that some adjectives have a heightening effect on the noun that they modify. They are called intensifying adjectives. Furthermore, some of them are purely emotive (1985, s. 429). In addition, the information is expressed briefly and effectively by means of premodification. The reader does not have to read a long clause and the briefness adds to cadence. What is more, it is convenient for advertisers from the economic point of view because if nothing advertising is a matter of money.

## **2.1 Derivation**

According to Katamba, derivation is a creation of new lexical items by recycling the pre-existing material which takes a form of affixation, conversion, stress placement, or compounding (2005, s. 54). This is a very broad definition which is usually restricted only to affixation and it is used in the paper in this narrower sense. Katamba states that affixation is the commonest word-formation process in English (2005, s. 57). The principle lies in appending affixes to the root. They can be attached either before or after the root. Affixes preceding the root are called prefixes while the ones added after the root are suffixes. Katamba observes that there are several ways of grouping affixes. For purposes of this paper the crucial aspects are their meaning and the resulting word class. The following section deals with affixes that appear in the analysed samples.

### **2.1.1 Prefixation**

There is only one prefix appended to a noun. It is *mega-* which means “great” (Kent School website). The rest of prefixes modify meaning of adjectives. Semantically similar to *mega-* are *multi-*, *over-*, *super-*, and *ultra-*. All of these prefixes have in common some sort of abundance. Namely, *multi-* means “many, much.” *Over-* stands for “excessive” and *ultra-* expresses “excessively, extremely.” Similarly, *super-* means “higher in quality, quantity, or degree” or “superior in status or position” (The Penguin English Dictionary). In contrast, the remaining prefixes are negative in meaning. They are *anti-*, *in-*, *non-*, and *un-*. According to Bauer, the most productive negative prefix is *non-* (1983, s. 279). Plag states that when it is attached to adjectives, it means “not X”

and comparing with *un-* and *in-*, it does not have evaluative force (2003, s. 126). There is a semantic difference between pairs of words like non-scientific and unscientific or nonrealistic and unrealistic. When an adjective is modified by *non-*, it means that it is aimed at other goal than expressed in the base. On the other hand, by adding *un-* is expressed that it failed to achieve the aim (Bauer 1983, s. 279). In addition, *un-* can be appended to derived adjectives, for example, “uncomplicated.” *In-* has also a general meaning of “not” and it usually assimilates to the initial sound of the base. It is exclusively used with adjectives of Latin origin. In contrast, *anti-* contained in derivatives functioning as adjectives is paraphrased as “against, opposing” (Plag 2003, s. 125 - 127).

### 2.1.2 Suffixation

Firstly, nominal suffixes are explored. According to Plag, they are usually used to derive abstract nouns from verbs, adjectives, and nouns. Such abstract nouns can denote actions, results of actions, properties, and qualities. He further states that meanings of these nouns can be extended to related senses so that, in fact, each suffix is able to express more than one meaning and thus overlap with another (2003, s. 109). The following suffixes would deserve more observation but the theoretical background is restricted with respect to the given samples.

There are six nominal suffixes in the analysis. The most important one is *-er*. It is contained in nouns expressing the type of product, for example, *conditioner* or *straightener*. Bauer explains that in such cases agentive suffix is appended to the verbal base. In fact, it does not denote any person but an instrument. He observes that “*the derivative is a lexeme which is a typical subject for the verb used in base*” (1983, s. 286). In other words, nouns derived by means of *-er* express the result of applying the product. For completeness’ sake, Bauer classifies such derivative process as subject nominalization and he further points out that this suffix is a very productive one (1983, s. 286). Another suffix which forms nouns from verbs is *-ion*. They are either nouns of condition (hydration, perfection) or of action (action, collection, protection). Similarly, by means of *-ation* are formed nouns of action from verbs (Katamba 2005, s. 59). According to Plag, *-ion* and *-ation* are allomorphs (2003, s. 114). On the other hand, derivatives containing *-ance* and *-ness* denote state of being (Kent School website). *-Ness* is another highly productive suffix in English which can be, as Plag points out,

attached practically to any adjective (2003, s. 116). He further observes that *-ance* is closely related to *-ce*, which also occurs among the samples. *-Ce* is used to derive nouns from adjectives ending in *-ant* (radiance). In case of *radiance*, the word formation process is clear. But when analysing *resistance*, there are two possibilities. It can be either seen as an adjectival base with one suffix or verbal base with two suffixes appended (2003, s. 110). Comparing *radiance* and *resistance*, it becomes clear that the latter can be characterised as an action noun due to the verbal base but *radiance* is merely a state. Finally, *-ity* is used to derive nouns from adjectives and denotes states, qualities or properties (Plag 2003, s. 115).

Secondly, adjectival suffixes are subject of analysis and they are represented there even more, there are ten of them. According to Bauer, *-able* is supposedly the most productive suffix of forming adjectives from transitive verbs (1983, s. 224). Katamba explains its meaning as “able to be X-ed” (2005, s. 60). On the other hand, *-al* is used to derive adjectives from nouns with no major change in meaning (Bauer 1983, s. 223). According to Katamba, the meaning of this suffix is “pertaining to X” (2005, s. 60). It appears in *professional* and *sensual* among the samples. The latter has a form of *-ual* which is, as Bauer explains, an allomorph of *-al* (1983, s. 223). The suffixes *-ful* and *-less* have exactly opposite meaning as *-ful* stands for “filled with X” and *-less* “without X” (2005, s. 61). In addition, *-ive* is used in the analysed advert in the meaning “having the quality character of X” (Katamba 2005, s. 60). Similarly, *-ous* is defined as “characterized by, having the quality of X” (Kent School website). The difference between *-ive* and *-ous* is the base, the previous is attached to verbs (creative) and nouns (sensitive) while the latter to nouns and adjectives (delicious). In addition, *-y* derives adjectives from nouns and denotes quality (Bauer 1983, s. 224). Leech points out that *-y* is highly productive in colloquial English and, according to him, it is the most frequent adjective suffix in advertising text. The first reason is unusually wide application as it can be attached to nouns, adjectives, or verbs. Secondly, such derivatives are not only common lexical items (healthy) but also quite untraditional and evocative ones carrying denotative ambiguity (silky = like silk) (1966, s. 141).

However, the most prominent suffixes among the samples are participial. According to Quirk the possibility of premodification by the present participle is dependent on the potential of the participle to indicate permanent or characteristic feature. This is based

on nonprogressive interpretation. It is also partly dependent on gradability, especially by means of intensification by *very*. If it is possible to intensify the participle adjective this way, for example *very interesting*, it means that it is fully adjectival. However, the same intensifier would be ungrammatical in combination with *roaring* (1985, s. 1325). In contrast, past participle functioning as adjectival premodification is mainly passive in meaning. However, it can be active or passive in postmodification. In terms of this paper, the passive referring to process is predominantly dealt with (Quirk 1985, s. 1237). The reason is that advertising headlines contain many adjectives that reflect the process of achieving the desired effect. For instance, *For hydrated, protected, radiant skin* means that the skin has been hydrated so that it is hydrated and, what is more, protected.

### **2.1.3 Semi-suffixes**

As it was mentioned at the introduction to this chapter, the line between derivation and compounding is not always clear. There are several items that can be classified as independent lexemes and thus be a compound element or they can function as morphemes in derivation. Booij refers to these items as affixoids or semi-suffixes. He further points out that there is a difference in meaning when they are used independently or as a part of complex word. According to him, they are more specific in meaning in case of the compound (Booij online, s. 5). There are two such cases in the analysis, *proof* and *free*. They are both classified in the Penguin English Dictionary as adjectives that are used in combinations, therefore, they are analyzed as parts of compounds.

## **2.2 Compounding**

Plag points out that compounding is probably the most controversial word formation process in English in terms of linguistic analysis (2003, s. 169). Traditionally, compounds are single items of vocabulary individually listed in dictionaries (Leech 1966, s. 136). However, the issue of compounding is much more complicated. Perhaps the most apposite definition is offered by Bauer. According to him, a compound is a combination of at least two elements that are potentially able to be used as independent

stems (1983, s. 29). This indicates that compounds can be polymorphemic words involving more than two members. Plag explains that such a long compounds have a hierarchical structure and consists of binary sub-elements (2003, s. 171). For example, *Pantene style hairspray collection* can be analyzed as [[[Pantene style] hairspray] collection] or *miracle touch liquid illusion foundation* as [[[[miracle touch] liquid] illusion] foundation]. Considering these examples, Bauer points out that the vast majority of compounds are **nominal** (1983, s. 202). This holds true especially for compositions containing more than one element. However, when a noun compound functions as a modifier to another noun, it is referred to as **adjectival** compound (1983, s. 210). Thus Leech's argumentation that there is an abundance of adjectival compounds is confirmed. On the other hand, phrasal compounds are classified in Bauer as a subcategory of compound nouns (Bauer 1983, s. 206). However, considering the modifying phrase in isolation, it functions as an adjective, for example, *true-to-you* (makeup). In most cases, such items are hyphenated ad hoc creations. Plag refers to them as multi-word sequences (2003, s. 174). In addition, to the category of noun compounds also belong combinations of noun with a proper noun (Bauer 1983, s. 204). This occurs in the advertising headlines with respect to product or manufacturer's name and, as Leech points out, it only contributes to heaviness of pre-modification in the noun group (1966, s. 130). Moreover, he refers to style of compounding in press copy as significantly more creative and exotic in comparison with other styles (1966, s.137). It should be pointed out that there are also other types of nominal and adjectival compounds classified, however, they are not so numerous and creative as these defined above. Therefore, they are omitted from the theory.

When interpreting compounds, no matter how long they actually are, the right-hand head rule applies. It means that the compound head always occurs on the most right-hand side. Thus left-hand member modifies the right-hand member (Plag 2003, s. 173). It means that, for instance, *eye cream* is a kind of cream designed to be applied on eyes. The exception to this rule is a phrasal compound as it has no head. It has the internal structure of syntactic phrase instead (Plag 2003, s. 174). Regarding a complex compound, one is able to understand its meaning due to knowledge of individual parts. This is called compositionality (Katamba 2005, s. 87). Moreover, Kavka states that such computation of meaning can be either direct or via metaphor (2003, s. 22). Therefore, he explains that compounds can be literal, non-literal, or semi-literal, moreover, many

of them can be interpreted both literally and figuratively. He illustrates that on *red carpet*. Originally, its constituents were independent expressions that have gradually become fixed. Thus it has become almost non-literal and limited in its variability. So that it occurs in combination with nouns like *treatment* or *welcome* (2003, s. 26).

## **2.3 Phonological schemes**

The following subchapters are devoted to the selected kinds of phonological schemes since their role in advertising language is essential. They exploit quality of sound and to a certain extent also contribute to visual impression. One may object that dealing with qualities of sound is not appropriate to the topic of written headlines. But it is completely relevant in this context as Goddard points out that while reading, people use their “inner voice“ and copywriters count on that. Therefore, word play like alliteration of conventional spelling or phoneme substitution occurs. It is used intentionally because according to Goddard, written elements sometimes regroup when “spoken“ and this way new configurations, but more importantly, new meanings are produced (2003, s. 76).

### **2.3.1 Alliteration**

The actual lexemes definitely play an important role in the language of headlines but there is more to the way in which the message is presented. Apparently notable effects are achieved by means of alliteration. Baldick defines alliteration as the repetition of the same sounds, usually the identical initial consonants or stressed syllables, in any sequence of neighbouring words. According to him, alliteration is also called “head rhyme“ or “initial rhyme.“ (2001, s. 6). It is a traditional poetic device that is widely used by advertisers. Čmejrková emphasizes its ability to catch attention because such sequence of letters deautomatize reading of advertising text (2000, s. 13).

### **2.3.2 Repetition**

Leech deals with alliteration as a subservient category of repetition of linguistic patterns. Apart from alliteration, he recognizes repetition of formal patterns which he



refers to as parallelism (1966, s. 186). He argues that those formal schemes heighten the emotional tone of the message (1966, s. 190). Wales observes that a rhetorical figure based on repetition of the same structural pattern add emphasis (2001, s. 283). In addition, Čmejrková observes that by means of repetition, the lexical item acquires a new quality. She emphasizes that repetition of the same word is equally important as choice and use of a new one. She further states that repetition in advertising is frequently used merely in order to achieve gradation (2000, s. 101). There is quite a number of various kinds of figures of repetition, the paper introduces only few of them.

### 2.3.2.1 Figures of repetition

According to Čmejrková, **anaphora** is the oldest and most frequently used figure of repetition (2000, s. 101). Baldick defines it as a repetition of the same word or phrase at the beginning of successive lines, clauses, or sentences (2001, s. 11). The opposite of anaphora is called **epistrophe**, it means parallel repetition of last words. In contrast, **poice** is a term used for intermittent repetition within a line or sentence. When the repetition of a certain word is immediate with no other words intervening, it is called **epizeuxis** (Wales 133, 300). Another figure of repetition is **pleonasm** which is defined by Baldick as the use of unnecessary additional words. Wheeler illustrates it on the phrase *tiny little town* (online). In addition, Čmejrková states that accumulation of synonyms is also considered as pleonasm (2000, s. 103). Last figure of repetition introduced in this paper is **epanalepsis**. According to Baldick, it is when initial word form of a sentence or a verse line reappears at the end (2001, s. 81).

### 2.3.3 Rhyme

As the above mentioned indicates, advertising language exploits language techniques typical for poetry. Another such technique is rhyme which, as Leech points out, helps the reader remember the advertised product (1966, s. 86). According to Wales, rhyme can be basically defined as a phonemic matching of two units containing identical sequences of sounds. Rhyme can be further divided into many subcategories but it is always sound that matters, not the spelling (2001, s. 346). Čmejrková lists the functions of rhyme that influence the reader. First of all, she emphasizes its rhythmical function. It means that there is a sound pattern achieved by recurrence of equivalent beats. This makes the headline exceptional among other ordinary pieces of communication.

Secondly, rhyme has a euphonic function (2000, s. 52). This means that the wording of headline permits an easy flow of sound that is pleasing to an ear when spoken (Wheeler online). Sometimes the sound even reaches an onomatopoeic quality. According to Wales, onomatopoeia is often exploited as an expressive iconic device (2001, s. 277). It is a device that invokes vivid associations based on the sound. The last function that Čmejrková names is semantic. She argues that consonance and sound parallelism of rhyme evokes the notion of the meaning of headline (2000, s. 53). In addition, Brinkman quotes Wimsatt: “*The greater the difference in meaning between rhyme words the more marked and the more appropriate will be the binding effect*” (online).

### 3 Semantic viewpoint

Although all the formal and phonological features of the advertising language are rather unique, it is advisable to look at the deep structure as well. For it would not be so sophisticated and intriguing without some underlying sense.

#### 3.1 Connotation

According to Saeed, "...*there must be more to meaning than simply denotation.*" He further explains that "*a noun is said to gain its ability to denote because it is associated with something in the speaker/hearer's mind.*" (2003, s. 32) Such associative meaning is regarded as connotation. Lipka calls connotations "*additional properties of a lexeme*" and he states that they must be considered an inherent property of lexemes. He deals with these two aspects of meaning in respect to synonymic relations. As Lipka explains, different connotations of synonymous expressions means that they are marked and he compares his theory with Lyons's (1977, s. 307ff) according to whom "*a semantically marked lexeme is more specific than an unmarked one*" giving an example of *dog* and *bitch*. Lipka concludes by admitting a certain amount of overlap. He further introduces three main classes of connotation: stylistic, expressive, and regional (2002, s. 80 - 82). With respect to advertising, the most crucial one is the expressive class. As Taflinger observes, connotative meaning is of huge importance because of the possibility of a strong emotional content from which comes the greatest impact of words on the audience (online). Moreover, Lipka points out that there are two counterparts as far as expressive connotation is concerned. They are derogatory and appreciative. What is worth mentioning is that these opposing properties of lexical items can be expressed by specific word-formation processes. To quote Lipka, "*Thus, for example, appreciative manly, womanly is opposed to derogatory mannish, womanish, effeminate.*" (2002, s. 83).

#### 3.2 Literal and non-literal meaning

Similarly to the distinction between denotation and connotation, there is another way of putting information with respect to the meaning. Saeed refers to a literal meaning as speaking *in a neutral, factually accurate way*, on the other hand, non-literal when using

a language intentionally *in untrue or impossible terms in order to achieve special effects*. The non-literal meaning is regarded to as figurative and is described by a number of rhetorical terms such as metaphor, metonymy, hyperbole etc. Saeed further notes, as he investigates fossilized expressions, that a line between literal and figurative meaning is not always firm and the point at which the figurative use is becoming literal is hard to decide. He illustrates that on the example of a word *shuttle* that is now perceived as an ordinary lexeme without suggesting any special effect (2002, s. 15). In fact, it is a metaphorical extension based on resemblance with back-and forth movement of the weaver's instrument over the warp. According to etymology dictionary online, sense of "train that runs back and forth" was first recorded in 1895 and extended to aircraft in 1942 and to spacecraft in 1969. In comparison, Saeed gives an example of a recent coinage, *glass ceiling*, making the difference apparent. In the following chapter is metaphor investigated in detail.

### 3.3 Metaphor

Metaphor is accordingly referred to as the most important form of figurative language by all the consulted authors. Therefore, it deserves quite thorough investigation. The basic definition is "*a figure of speech in which a word or phrase literally denoting one kind of object or idea is applied to another to suggest a likeness or analogy between them*" (The Penguin English Dictionary). This definition introduces the principle of resemblance which is a crucial feature of metaphor as Cruse further explains citing Richards (1965). According to him, there are three aspects of metaphor, namely *vehicle*, *tenor* and *ground*. The *vehicle* is the actual term used metaphorically, its non-literal meaning is called the *tenor* and the *ground* is the basis for metaphorical extension (2004, s. 198). Later on Cruse quotes Lakoff, who similarly as Richards explores metaphor, introducing the terms a *source domain*, a *target domain*, and a *set of mapping relations*. However, in comparison with Richards he emphasizes a cognitive aspect of metaphor. According to Lakoff, the target domain is usually an abstract concept while the source domain is concrete and familiar (2004, s. 201). This is reinforced by Cameron and Deignan who state that the source domain is literally embedded in language and culture (2006, 671). In accordance with this, Simpson observes that a metaphor is a process of mapping between these two conceptual domains (2004, s. 41).

However, Cruse argues that the mapping from the source to target domain is only partial. He illustrates that on the metaphor ARGUMENT IS WAR where the corresponding relations are, for example, winning and losing or defending one's position against the attack. On the other hand, there are no correspondences for taking hostages, field hospitals and other aspects of war in *argument* domain (2004, s. 202). It is important that the relationship between metaphor and linguistic form is indirect, thus, "*we can express the same conceptual metaphor through variety of constructions,*" (Simpson 2004, s. 42). This is well illustrated by Cameron and Deignan using Lakoff and Johnson's example (1980, s. 48), UNDERSTANDING IS SEEING from which results phrases like "I see what you're saying" or "It looks different from my *point of view*" (2006, s. 672). Saeed refers to this feature of metaphor as systematicity. He explains that: "*features of the source and target domain are joined so that the metaphor may be extended, or have its own internal logic*" (2003, s. 348). He further describes other characteristic features of metaphor. Besides systematicity they are conventionality, asymmetry, and abstraction. The conventionality is about a degree of novelty, which was already illustrates on the dead metaphor *shuttle* above. In relation to coining novel metaphors, he points out the role of metaphor in creation of new expressions. The next feature is asymmetry which means that metaphor does not establish any symmetrical comparison between two concepts like **simile** does. It provokes the reader to transfer the concepts from the source to target on their own and for that he or she needs to employ abstraction (2002, s. 348 - 351). Following Wales, this makes the metaphor more dynamic compared to simile which is, on the other hand, explicit using the formula *like* or construction *as( ... as)* (2001, s. 358). In addition, Wales adds citing Leech & Short (1981) that there are also so called quasi-similes that use phrases like *as if, resembling, suggesting* etc. According to Cruse, the categorization of simile is not unified. "*For some writers metaphors are implicit similes; for some, similes are implicit metaphors*" (2004, s. 206). No matter how the simile is viewed, Cruse argues that the crucial difference lies in the fusion of domains (2004, s. 206). While metaphor is based on the fusion, simile treats each domain separately. As it was mentioned above, the basis of metaphoric expressions are embedded in language. According to Saeed, people form conceptual structures thanks to acting in the world and experiencing the environment. These conceptual structures are essential for cognitive mapping and producing the metaphors. The conceptual structures are called image schemas (2003, s. 353). There are several types of them, for example a *path schema* which contains a starting point

and an end point with sequence of contiguous locations connecting them. This mental pattern reflects experience of moving around the world and experiencing movements of other entities (2003, s. 355).

Leech observes that: “*Metaphors are valuable in advertising because they can help to suggest the right kind of emotive associations for the product*” (1966, s. 182).

### **3.4 Metonymy**

Metonymy is the second major figurative device. According to Saeed, metonymy as well as metaphor is a conceptual process that can be conventionalized and used to create new linguistic expressions. In addition, it is also dependent on cognitive frames. But the distinction between them is in these cognitive frames (2003, s. 352). Cruse explains that metonymic relation results from association between two elements within a single domain. In contrast, metaphor is based on resemblance between two distinct conceptual domains (2004, s. 209). In addition, Simpson points out that metaphor is convertible into simile, while the same is impossible with metonymy (2004, s. 43). As far as adverts are concerned, metonymy is a useful device. Metonymic expressions replace either name of the product (*This little brown bottle holds the future of your skin*) or the manufacturer’s name (*Charles Worthington goes to your head*). It is illustrated in the former example how metonymy contributes to interestingness of the headline. On the other hand, the strategy used in the latter is efficient since the attention of the reader is attracted to the name of the product.

### **3.5 Personification and Hyperbole**

Moreover, metaphor and metonymy frequently co-occur with other kinds of tropes. They are personification and hyperbole. Personification is in Wales defined as a figure of speech in which an inanimate object, animate non-human, or abstract quality given human attributes (2001, s. 294). It is associated especially with poetic language that is, in fact, very often applied in advertising style since it, as Wales points out, adds vividness. Hyperbole stands for intentional exaggeration which is, according to Baldick, used for the sake of emphasis in order to reach dramatic effect (2001, s. 119). This is also desirable in advertising language because such expressions catch attention and as Packard states, people are attracted by bigness as they tended to equate biggest with the best (1957, s. 109).

## 4 Analysis findings

For the purposes of this bachelor paper one hundred and twenty advertising copies promoting cosmetic products were gathered, sorted out, and analysed (For the List of headlines see s. 43, Categorization of headlines s. 50). They were taken from British editions of *Cosmopolitan* and *Glamour* magazines which publish articles about modern female lifestyle. They contain a high number of advertising copies which correspond to many issues discussed and, in fact, complete the whole image of these magazines.

The analysis studies the advertising copies from the viewpoint of form and meaning. Concerning form, it concentrates primarily on word-formation of adjectives and also of nouns since they name the products and adjectives inform about their qualities. Word-formation of these word classes is expected to be very creative and to employ various novelties. Further, the analysis deals with the alliteration in advertising headlines as well as rhyme because it contributes to liveliness of this style and makes the headlines easier to remember. Regarding meaning, the analysis deals with connotation because words in adverts are deliberately selected mainly for association they evoke. Last but not least, the analysis examines the ways of emphasizing a message, especially grading of adjectives and figures of repetition. The aim of the analysis is to investigate how the linguistic devices employed in advertising language serve the advertising purposes and prove that “common” word-formation processes like derivation and compounding are crucial in advertising. (The difference between headlines and slogans is not distinguished in the analysis and the gathered advertising texts are uniformly referred to as headlines.)

Generally, it has been found out that advertising copies are very rich in adjectives (counting two hundred and eighteen words) because they describe the qualities of products as well as their effects and, what is more, they have a great potential for evoking desired associations. Since copywriters are very well aware of this potential, they take full advantage of it. Therefore, neutral and merely descriptive adjectives are not so numerous. In comparison, there are two hundred and seventy-three nouns out of which thirty-five function as noun modifiers. Nouns can be divided into three main categories. Firstly, there are nouns denoting products (shampoo, conditioner), secondly,

nouns naming parts of body for which the products are designed (hair, skin), and, thirdly, effects that can be reached by the application of such products (volume, shockwaves).

## 4.1 Formal features

The most exploited word-formation process among the given samples is derivation. **Derivation** is generally one of the most productive type of forming new words and it holds true in the advertising genre as well. On the whole, there are one hundred and seventeen samples containing derivatives. They involve both adjectives and nouns. (Affixes forming verbs and adverbs are not taken into account as they are not subject of the analysis.)

In general, there are two basic tendencies. Derived words denote usually either a quality of a product or an effect reached by its application. There are only few cases of derivatives that stand for a kind of product. This arises from the very aim of advertising, to sell the article. From the analysis is apparent that the selling strategy is based on emphasizing qualities of the advertised articles as well as pointing to the beneficial effects on the potential customers. This is a crucial aspect taken into account in the analysis of word forms.

Concerning the use of affixes, there is a significantly higher amount of suffixes in comparison with prefixes (For numeric interpretation see s. 64). The total number of suffixes is sixteen. On the other hand, there are only nine prefixes. The analysis revealed that there is a considerable number of **nominal suffixes** *-ion* and *-ation*, which are Latin in origin. They form abstract nouns such as *protection* or *perfection* that denote positive results, states, or conditions achieved by the application of cosmetic products. In some cases, however, these suffixes are appended to form lexemes denoting the actual kinds of products. There are two such words within the analysis that occur repeatedly. They are *foundation* and *collection*. There are also several nouns ending in *-er*. It is an agentive suffix used to show what a product is capable of. For instance, a *bronzer* can make one's skin tanned without spending time sunbathing. Further, the word *bronzer* itself is not part of common lexicon. It has been formed only



recently and is used merely in the context of decorative cosmetics. Therefore, it is a neologism but a very popular one likely to become standardized. Its creation is based on the invention of an entirely new product. It operates with the root of the word *bronze*, which functions both as an adjective and a verb denoting either colour shade or the process of getting such shade. Accordingly, there appear *filler*, *straightener*, and *conditioner*. In contrast, these words are already established. But it is worth mentioning that there is a difference in the use of *filler* and *straightener*. While *straightener* is used exclusively in relation to hair care, *filler* can occur in other than merely cosmetic contexts. In this case, it is a collagen filler designed to fill the wrinkle lines. Lastly, there are nominal suffixes *-ness* and *-ity* in *softness of silk*. It is added in order to form a noun which appears in of construction and denotes the quality that is, in fact, inherent to the noun. There are eighteen nominal derivatives and some of them are used repeatedly counting forty-eight examples in total. In contrast, there are fifty-three **adjectival derivatives** that are represented in sixty-nine cases. Within this category the most prominent are participles functioning as adjectives. Present participles are active in meaning and that is why there is a tendency to use them in premodification of nouns denoting products. Present participles in attributive position function as a condensation device. They contribute to shortness of headlines and thus to their memorability. Actually, it is a very effective strategy since it reveals the quality of a product and intensifies the way in which the product would effect the potential customer. For example, *moisturising body serum* informs the reader for what purpose is the product designed and indicates the prospective results. Similarly, the product is characterised in *Long-lasting perfecting foundation*. Not only does it state the product qualities, it also predicates how the foundation functions. This is possible due to exploitation of the active character of the present participle. Furthermore, the present participle can specify a result of application as well. In such a case it modifies a noun denoting a state reached by the application of the product, for instance, *sparkling sensation* or *natural-looking tan*. On the other hand, past participle has passive meaning and, therefore, it premodifies mainly body parts. This way it emphasizes beneficial effects of the applied products, for example *hydrated*, *protected*, *radiant skin* or *refined length*. The difference between present and past participle is best illustrated by comparison of the following headlines, *Energising cream* and *New energised moisture & protection*. The former promotes the cream which gives energy to one's skin. In contrast, the latter informs the reader about the result achieved by the advertised cream.

The rest of adjectival suffixes is by far not so numerous but also interesting. All of them are used to derive qualifying adjectives that modify nouns denoting results. The suffix *-al* is used quite often forming six words and also *-ful* important. Although the latter is appended only to three bases, it occurs for eight times. The most frequently used adjectival derivative is *beautiful*, which literally means “full of beauty.” Actually, it perfectly suits the context of cosmetic advertising because, in fact, being beautiful is the very aim of buying and applying the cosmetic products. In contrast, there are a few words derived by suffix *-less*. This strategy is comparable to attaching negative prefix to the base since in both cases the modified root is negative in meaning and therefore denotes undesirable quality. For instance, *seamless finish* stands for the final look without any visible flaw.

Concerning **prefixation**, it is worth mentioning that there are also two essential tendencies. Meaning of prefixes *multi-*, *mega-*, *ultra-*, *super-* and *over-* is related to quantity, size, and greatness. Therefore, words derived by adding these prefixes are prone to exaggeration. For example, *multi-* means “many, much,” thus the phrase *multitonal colour* stands for a colour full of the whole range of tones (*mega-* and *ultra-* are dealt with in greater detail in section devoted to hyperbole). On the other hand, the second type of prefixes is used for negating the modified root. *Anti-*, which means “against,” is used in order to negate undesired quality and show that a given product is capable of reaching the exact opposite, for instance *anti-dandruff shampoo*. Other negative prefixes identified among the samples are *un-* and *non-*. *Non-* occurs in the headline *Non-permanent colour with staying power* and is used in the sense that the colour is designed not to be permanent. However, it presents rather contradictory idea as the *colour* is postmodified by the phrase *staying power*. This makes the headline interesting and the product special. *Un-* appears in the phrase *unexpected fragrance* which suggests that the fragrance is somehow special in comparison with other fragrances on the market. This way it also implies novelty of the product. Otherwise, it is quite vague expression as it does not reveal any specific information about the scent. Thus the explanation is left to the reader’s imagination. The reader’s imagination and esprit is employed also in *Xtrovert. Xplosive* (See Appendix 3, s. 67). Formally, these expressions are unusual and visually interesting. More importantly, it is based on homophony as the replacement of syllable *ex* by a letter *x* is possible due to the identical pronunciation. From the viewpoint of semantics, one of the meanings of the prefix *ex-* is

*outside*. Thus the headline suggests notion of standing out of the crowd and hence being special. However, there is more to the meaning of a letter *x* since it functions also as an abbreviation standing for *extra* (The Penguin English Dictionary). It means that by change of spelling the meaning of *extrovert* and *explosive* is intensified by imaginary *extra*. Equally, *I've "red" the script* is based on the principle of homophony. The pronunciation of colour *red* and a past form of verb *read* is the same. This headline promotes a nail polish and makes the allusion to Hollywood. This way it suggests that women wearing it are like Hollywood stars.

In addition to word-formation, lexemes containing *proof* are quite significant. It is an example of semi-suffix which is quite prolific and creative in use. The most striking coinages are definitely *life-proof* and *dance proof* (See Appendix 3, s. 66). They are nonce words based on existing and commonly used word *waterproof*. Similarly, there are words like *smudgeproof* and *heatproof* which are listed in dictionaries but also combinations *droop proof* and *summer proof* that are comparably novel and vivid as *life-proof* or *dance proof*. Therefore, one can see that *proof* is quite universal in its use. Only within the scope of the analysis it occurs for seven times in combination with various, sometimes unpredictable lexemes. Moreover, classification of the latter examples is closer to compounding. It also corresponds to the fact that these expressions are used inconsistently as the rules concerning hyphens and spacing are unstable. Another such expression is *free* which is also quite unrestricted in forming new words. It occurs in the headline *Clump-free, sexier, refined length*. In fact, by means of adding *free* to a lexeme the exact opposite is expressed so that it is a similar strategy to appending a negative prefix.

As it was indicated above, another significantly represented word-formation process is **compounding** counting forty-seven lexical units (some of them are used repeatedly) . Most of the compounds are unusual and formed creatively, for example, phrasal compounds *Behind-the-scenes beauty* and *True-to-you makeup*. There are also compounds consisting of nouns and verbs that are usually quite plain but in advertising they combine stems innovatively, for instance, *shockwaves* or *sun-kissed glow*. Furthermore, there is a coinage *airflash*. It is a name of the advertised spray foundation. The complete headline wording is *Airflash. Airbrushed perfection in a flash* So the compound *airflash* involves the features of the product. In other words, it links the

spray character of the product to the lightness of air. The second part of the compound, *flash*, suggests that it takes just a little while to achieve skin coverage with this makeup. What is further interesting about this headline is repetition of a certain part of lexical item which creates visual effect.

As it was indicated in the theoretical part, polymorphemic compounds are typical for advertising language. In fact, it is listing of qualities of promoted products by means of nouns functioning as modifiers; therefore, the whole compounds are classified as adjectival. It is characteristic for such nouns that they are commendatory and evocative rather than simply informative. For example, *miracle touch liquid illusion foundation* informs the reader only about the fact that the foundation is liquid in character, the rest of premodification is emotively motivated. However, there are merely seven samples of such long compounds. More common are shorter noun + noun compounds such as *shockwaves* or *body serum*. What is further worth mentioning is that very often compounding and derivation co-occur, for instance, *sun-kissed-looking tan* or *anti-fatigue foundation*.

In addition, notably frequent element contained in compounds is the word *sun*. It occurs together for seven times among the samples and in some cases more than once. There is only one headline in which *sun* is an independent word. These compounds are nouns *sunshimmer*, *sunshine*, *sunlight* and adjectives *sun-kissed*; *sun-kissed-looking*. Nearly all of them are used in the context of skin care. Only in one case it appears in an advert on bronzing makeup which is, in fact, related to skin care as well. The popularity of the sun results from the fact that it is a vital source of light and warmth traditionally associated with holidays and relax, moreover, the sun is the centre of solar system which gives it a special status. Similarly, ideal glossy look of hair is compared to sunshine or shimmering light (this is commented upon later on in section devoted to metaphor). The connotation of sun plays its role also in *Turn starlight into sunlight* that contains two opposing lexemes but in this case neither of them have negative connotations. This headline promotes skin care product by comparing the condition of customer's skin to "sleeping beauty" as *starlight* is a cold dim night light. In contrast, *sunlight* is a warm day light emitting energy and contributing to vitality. In addition, there are other words that belong to the same lexical such as *shine*, *shimmer*, or *glow*.

Regarding formal features, it must be further pointed out that frequently used device is **alliteration**. Identical consonants at the beginning of at least two words in a row occurred in twenty-seven headlines. Very nice examples are *famously fuller lashes*, *harmonised highlights*, or *softness of silk*. Alliteration is so popular with copywriters since it is a convenient tool capable of creating powerful advertising headlines. The reason for such an impact is that the repetition of the same sound units intrigues the reader as it is unusual in ordinary discourse. Further, it also emphasizes the headlines and makes them memorable. In addition to alliteration, there occur other kinds of parallel structures that combine phonological and formal schemes. Firstly, there are examples of lexemes in successive order containing identically pronounced syllables such as *Protect & Perfect* or *Long-lasting perfecting* that create **rhyme**, for instance, *For a complexion that breathes perfection* or *Love the skin you're in*. Rhyme is another device popular with copywriters since it contributes to effortless recollection of headlines.

Secondly, there are headlines containing **repetition** of the whole words. Repeated structures enable to focus on and stress a particular quality of an advertised product like in *NEW Stay Perfect Mascara. Smudge-proof, heat-proof, life-proof*, where proof is combined with three different roots. Yet in other cases it is aimed only to make the headline more spicy and to create some kind of a rhythmical pattern. The repeated structures can be further classified according to respective figures of repetition. The most frequently applied device is anaphora, which can be illustrated by *So multi-tonal, so individual, so expert no one know you did it yourself* or *very irrésistible Givenchy. Very élegante, very fun, very you*. In addition, the headline *So soft, so smooth you won't believe it lasts for hours and hours* combines anaphora with pleonasm. In contrast, epistrophe does not occur so often. There are only two instances of epistrophe among the samples, *Smudge-proof, heat-proof, life-proof* and *Turn starlight into sunlight*. Then there is one example of epanalepsis, *Touch éclat – radiant touch* and one example of epizeuxis, *A totally free haircut? Yes. Yes. Yes!*

Important device concerning formal features is **gradation** of adjectives that also contributes to emphasizing the message. According to the analysis, comparative structures appear more often than superlative. Typical example is *The secret to younger looking skin is Simple*, which does not give the reader the actual subject of comparison.

The headline points out the beneficial effect (younger looking skin) but without any reference to the previous condition. Therefore, the headline is quite indefinite but persuasive and thus effective. In the same way, *NEW 3D EXTREME MASCARA. 25x fuller 70% curvier 80% visibly longer lashes* compares *the* lashes to “the other” lashes. In fact, lashes that are not made up using the *3D EXTREME MASCARA*. In addition, the latter example strengthens its statement by using numeric, factual figures. Leech names this facet of advertising language *unqualified comparative* and he further argues that advertising language has “*the power to mislead by giving empty claims an appearance of exactitude*” (1966, s. 161). For illustration, there is also an instance of superlative, *defend your BRIGHTEST BLOND highlights*. The superlative is traditionally used to express uniqueness so this way the headline flatters the reader. Moreover, gradation does not have to be only morphological but it can be lexical too as in the following example *Good for your skin – great for your look*. As *good* is replaced by *great*, the statement is reinforced. Another possible explanation is that *good* and *great* are synonymous expressions.

## 4.2 Semantic aspects

As far as meaning is concerned, it should be pointed out that apart from a few lexemes which are negative in meaning the overwhelming majority of nouns and adjectives is highly positive. Every single word is carefully selected and deliberately used in order to evoke desired associations. Therefore, **connotation** of words is much more important than simple denotation. Some positive words tend to occur quite consistently in relation to product groups. For instance, words like *soft; softness, natural* or expression *radiant skin* are typical for skin-care advertising. On the other hand, headlines promoting decorative cosmetics imply seductive connotations mainly in connection with lipsticks and mascaras. *Lusciously kissable* is the best example from the given samples. It is an advert on lipstick containing only two but highly expressive lexemes that invoke associations of attractiveness and invitingness. Equally tempting connotations are evoked by *Juicy lips sweet enough to kiss* (See Appendix 3, s. 70). *Juicy* means “sexually appealing” in this context, which is further reinforced by the postmodification. *New look, new lush shine* is accordingly evocative. In this case *lush* is interpreted on an informal level. In fact, the use of informal expressions is a good

strategy of approaching the reader as they are usually emotionally coloured and resemble everyday speech.

Comparing the samples according to product groups, it appears that advertisements on perfumes represent a distinctive category. While headlines promoting decorative and personal care products are full of various evaluative adjectives and are quite prolific in original word-formation, perfume advertising tend to be limited. The most frequently used adjective in this context is *new*. But this holds true universally without any distinction of product group. Although it is said to be decreasing in use and being replaced by not so hackneyed, more intriguing lexemes, it occurs with a high frequency among the samples. On the whole, there are forty-one examples of *new*, which demonstrates that it is still popular with copywriters. It results from the fact that it is rich in positive connotations. It contains a sense of either *completely new* and therefore *interesting* or *improved* and therefore *better* product. In fact, in both cases it is worth trying. In addition, *better* is quite vague and also universal so it can be applied to any product. Indisputably, it already proved successful and is still effective. Regarding perfumes, it is a convenient strategy. Cook states that it is impossible to describe newly developed smell as it has no denotation so all attempts to depict its character serve merely as indices that, in addition, may evoke diverse associations (2001, s. 107). He further indicates that naming a perfume after its manufacturer gives the perfume connotations of its country of origin or other product of that producer. Moreover, according to Bovée “*Perfume companies often use French words to project an image of romance*” (1992, s. 312). There are two such headlines among the gathered samples, *very irrésistible Givenchy. Very élégante, very fun, very you.* and *The new Eau de Parfum absolue*. For completeness’ sake, there are also several examples of metonymy like “*The mystery of Blue Bottle.*” that are based on symbolism of colours. This is effective strategy because unlike perfumes colours have established connotations on a long-term basis (Colour symbolism is further dealt with in section about metonymy). In addition to perfume advertising, there is a notable number of adjectives suggesting superiority or primacy, for example, *The first fragrance, The debut fragrance, or The premier fragrance*. It becomes apparent from these samples that occurrence of the actual noun *fragrance* is also typical. The Penguin English Dictionary defines it as “a sweet or pleasant smell” and it further states that it can mean a perfume itself. Moreover, the majority of the headlines employ male and female element by containing

expressions *for men* and *for women*, eventually *for him* and *for her*. Characteristic example is *Experience the world of 212. For him. For her*. Obviously, *him* refers to men and *her* to women but it is more suggestive than using full noun phrases. The headline sounds more personal when using those pronouns. The reader who comes across it can imagine or remember somebody close to him or her. In a way it may evoke familiarity or even touch his or her feelings. Expressions *men* and *women* are more neutral in this sense. Moreover, the phrase *the world of 212* is expressive since it suggests that by means of wearing this perfume one will become part of another sphere distinctive from the ordinary world and thus he or she will be special. However, great majority of advertisements on perfumes does not contain any headline, just a brand name and the producer's name, sometimes a name of some celebrity. All that is in conformity with what Cook points out, "*Perfume ads are ticklers with very short copy (typically under ten words, sometimes with no more than the brand name itself*" (2001, s. 106)

The use of French words in *very irrésistible Givenchy. Very élégante, very fun, very you.* is very convenient technique as the meaning is transparent due to close similarity between a number of English and French lexical items. In fact, such use of vocabulary is the main source of evocativeness here since it invokes the spirit of French cosmetics which contributes to its attractivity and fashionability. Moreover, "*Touch éclat – radiant touch.*" is parallel phrase using synonymous expressions because *éclat* means *radiant*. Moreover, *very* functions here as an emotive intensifier. The same strategy is involved in *A totally free haircut? Yes. Yes. Yes!* where repetition of *yes* is purely emotive as well as of *so* in *So multi-tonal, so individual, so expert ...* or *So soft, so smooth ...* According to Leech, *so* is such a popular device as it imitates the way women speak in order to emphasize something (1966, s. 199).

A highly developed play with meaning and connotation is exploited in *Rock'n Rose* (See Appendix 3, s. 71). It is an advert on a perfume which is compared to a jewel. *Rock* is a polysemous word and in this case it means a *gem*, especially *diamond* and exactly the same interpretation is possible for *rose*. In either case the expressions belong to slang and the relation between them is synonymic. It is a kind of parallel structure referred to as binominal. The point is that each of these synonyms evokes different emotions that are, in fact, opposing. *Rose* is gentle, romantic, and symbolizes love. At the same time, however, it has become the symbol of rock music and lifestyle. On the



other hand, *rock* is primarily a cold raw hardstone. Thus there is an apparent link to popular *Rock'n'Roll*. This link is not only semantic but also the headline structure and name of the music style are analogous. Therefore, it sounds familiar to the reader.

All the comments so far were related to positive connotations so that it should be pointed out that there are also negative lexemes among the given samples. However, it turned out that negative adjectives are used in order to be immediately followed by positive ones that evoke the desired benefits. This way the good quality of a given product is stressed even more by pointing out the difference. For instance, *Give **dull** skin the scrub off. Reveal **smooth, radiant** skin.* The headline *Look hot. Stay cool* (See Appendix 3, s. 72). is also based on contrast. In this case the meaning is shifted which results in trendiness. It works with focal meaning of the given adjectives on the level of antonymic relation and thus attracts attention. More importantly, both adjectives are polysemous which leads to more than one interpretation and, therefore, to ambiguity. Taking this context into account, possible meanings of *hot* are “sexually aroused or arousing;” or “being of intense and immediate interest.” On the other hand, *cool* can either mean “dispassionately calm and self-controlled” or “fashionable and attractive” (The Penguin English Dictionary).

In comparison with the above mentioned, many headlines are even more elaborate due to exploiting figurative language, especially **metaphor**. Nice example is an advertising headline promoting a gloss spray, *Charles Worthington goes to your head.* It wittingly combines the fact that if this product is applied, one’s self-consciousness increases, which is represented by the concept of head. This headline further works with metonymy as *Charles Worthington* is a brand name representing hair-care products. Another example of metaphor is *Crowned the people’s favourite.* This headline promotes a shampoo giving it primacy among other hair products since the crown is a symbol of victory and sovereignty which serves as a source domain metaphorically extended to the position of the promoted shampoo. Another remarkable point in this context is that there is a link between placing a crown and applying the shampoo. Both of them have in common the element of head. Another sophisticated example of metaphor is *BE DELICIOUS* (See Appendix 3, s. 73). This headline promotes a fragrance. The point is that a design of its bottle has appearance of an apple and *delicious*, as Leech points out, is used in order to evoke pleasurable associations when recommending food products (1966, s.153).

Therefore, the headline compares the goodness of an apple to the grace acquired thanks to wearing the fragrance.

*A finishing touch of shine.* is another example of figurative language. It is based on the image schema of path. Hence *finishing* stands for the last step of the imaginary journey to the final look. Equally, *The secret to beautiful skin ... .. begins with one extra step* presents the first step of the beautifying process that can be compared to the notion of path. Moreover, the *touch of shine* is personification because *shine* is not human entity. The headline continues with a sentence *Give your hair 360° shimmering light* which untraditionally expresses that after application of NUTRI - GLOSS cream the customer's hair will shine all around and thus look attractive and full of energy (See Appendix 3, s. 74). Furthermore, the headline exploits metonymy as well because by *shine* is meant the actual hair cream (There is a separate section devoted to metonymy on page 30).

Common advertising strategy is using celebrities as faces of product brands or campaigns. This is especially true for perfume adverts. Such technique is used, for instance, in *intimately BECKHAM NIGHT. The new fragrance for men and women* which is a very resourceful example since *BECKHAM* functions metaphorically. The Beckhams are so well-known that their name together with their relationship can serve as a source domain. This way the qualities of promoted fragrances are indirectly attributed and wearing of them is compared to the lifestyle of successful famous people. In this case, it is also suggested in the headline that wearing of this fragrance leads to interconnection of people (See Appendix 3, s. 75). The similar strategy is employed in *For style that's red carpet glam.* It promotes a hairspray collection by using a metaphor. This headline is not as concrete as the previous one but it also works with the element of fame. The interpretation is based on the notion of the red carpet leading to the Academy Awards Ceremony. This means that by virtue of these hair products one would look so glamorously as famous Hollywood stars at such an important event. Moreover, *glam* is an informal variant of *glamorous* so this is another example of colloquialism. Equally, *I've "red" the script* makes the allusion to Hollywood and suggests that women wearing the advertised nail polish are like Hollywood stars.

Non-literal meaning is employed also in the expressions *mirror shine* or *cashmere touch*. They are based on common concepts, ways how people perceive the world, therefore, they are more than just an unusual evocative combinations. In fact, when we paraphrase them using simile, it becomes more clear. We can say that it is *shining like a mirror*. When interpreting the latter example, we must use a complex sentence. *When you touch it, it feels like cashmere*. That explains the basis of these expressions and shows how attractively they can be used. Moreover, as it results from the common concepts, it is easily understood by the target readers.

Sometimes, metaphor and **hyperbole** co-occur. The headline *Megawatts of messed up style!* combines metaphoric sense of *megawatts* which conventionally functions as a physical unit of power equal to one million watts. Here it is used in the context of hair volume which is huge supposing one get an electric shock. From morphological point of view, the lexeme can be decomposed to the root *watt* and prefix *mega-* meaning *great*. Taking this into account, the headline can be interpreted as a hair style with a great power. In either case the meaning results from hyperbolic potential of *megawatt*, which is further intensified by plural and exclamation mark. Other headlines that use hyperbole attained by exaggerative prefixes are *Harmony is overheated*. and *Straight hair, protected and ultra-glossy*. Both *over-* and *ultra-* carry a sense of *excessiveness* which implies breaking the conventional limits, exceeding the standard and thus gaining special quality. Further, there are samples that use strong expressive adjectives like *extreme*, *ultimate*, or *sheer* suggesting the superiority of the product. Exaggeration can be also seen in the use of lexical items evoking supernatural quality such as *magic pen*, *miracle* or *magnetism*. The headline *New lash maxx extreme black mascara. Get the London look* contains the already commented upon expression *extreme* that is premodified by a rule-breaking expression *maxxx*. It is a nonce word that resembles the existing word *max*, and what is more, it intensifies the meaning by triple *x*. Furthermore, such intensification alludes pertinently to conventional size measurement which is desirable here because it aims at the boldest lashes possible. In addition, there are samples that use superlatives, for example, *Style your way to our most BOLD, OPEN-EYED LOOK!*, which can be regarded to as hyperbole as well.

There are only two overt comparisons – *Shine. Just like that*, which is quite indefinite when taken out of context of the whole advertisement. It promotes a shampoo that adds

shine to one's hair and this conditions is compared to the model's look in the picture. The second example of **simile** is *The debut fragrance. An ethereal presence captivating like a song*. It means that the fragrance is so charming that it will endure in one's mind like a captivating song. Thus it makes allusion on Mariah Carey's songs as the perfume is under her sponsorship. The *captivating ethereal presence* of the fragrance is illustrated by merging of water with the sky in which the famous singer is lying (See Appendix 3, s. 76).

As well as metaphor, **metonymic expressions** are popular in the language of advertising too. As it works with associations, it enables copywriters to present the message in an interesting way. For example, *Get the London look*, promoting a cosmetic brand Rimmel is based on the fact that it is a British brand produced in London. And London is not only the Britain's capital but, more importantly, busy cosmopolitan centre where many famous people concentrate. That is why London has such special status which contributes to the headline attractiveness. Actually, the headline uses metonymic relation PLACE FOR PERSON and says to the customer "be special like Londoners are." On contrary, *Dove presents the latest thing to wear with your top...* uses a brand name explicitly. In this case product stands for producer which means that it exploits personification as well. *The power of the Red Bottle* and *The mystery of Blue Bottle* exploits metonymic relation of CONTAINER FOR CONTAINMENT. Both headlines promote two different perfumes of the same producer employing identical strategy. They do not reveal any particular information about the products, just the colour of the bottle to identify them and, more importantly, to use colour symbolism. Red is a dynamic colour with connotations like passion, desire, energy, and vitality. Therefore, the former combines *red* with *power* which in this context corresponds to boosting one's energy. On the other hand, blue symbolizes peace and calmness of night, it has relaxing qualities. The word *mystery* hence suggests meditation and balance (See Appendix 3, s. 77). Accordingly, *touch of pink* promoting another perfume exploits exactly the same strategy. Firstly, pink is the colour of the bottle and it is used instead the actual perfume, therefore, there is a metonymic extension of the meaning. Secondly, the headline exploits colour symbolism too. Pink is the colour traditionally associated with girls and femininity. It combines both childish innocence and purity with flirting and sexuality. In addition, personification is involved here as well. By means of **personification** copywriters create engaging and vivid phrases. Similarly, the already

commented upon *A finishing touch of shine* presents the *shine* as some animated entity. The same strategy is used in *For a complexion that breathes perfection.* or *A sensational way to wake up your skin.* The personified element is also present in the headline *This little brown bottle holds the future of your skin.* Moreover, it is another example of metonymic relation of CONTAINER FOR CONTAINMENT as well as in *Juicy lips, sweet enough to kiss. Juicy tubes.* In addition, *Colour that roars. Condition that purrs.* has besides personification also an onomatopoeic quality. The headline is therefore striking for its evocativeness. It promotes a shampoo and suggests resourcefully that the colour is expressive and the hair in such a good shape that they are likened to satisfaction of purring cat. Or it can be also understood in a way that a woman would look like a cat in her hair. In case of latter explanation *condition* stands for a *look* of the whole person. For completeness's sake, it should be mentioned that verbs *roar* and *purr* are antonyms creating an interesting contrast. In addition, the headline *sarah's style spoke volumes on how to capture a guy* not only exploits personification but also the polysemous character of the word *volume*. The headline is personified when *speak volumes* means "be talkative." It can also mean "be proof of" which suits the context perfectly too.

## 5 Conclusion

The bachelor paper aims to examine how the linguistic devices employed in the advertising language function. For this purpose has been carried out an analysis of one hundred and twenty headlines on the level of form and meaning with respect to advertising goal of selling the product. In order to achieve this goal, various strategies of intriguing and persuading the reader are exploited. There are many of them and they mostly co-occur. This means that the headlines are very complex elaborate units. However, the scope of this paper is limited and therefore only the most prominent devices are explored. The role of nouns and adjectives and their word-formation has been investigated on the formal level. It has been argued and proved in the paper that derivation and compounding have the potential of creating original and lively lexical units. Moreover, both of these processes are used innovatively and also functionally. Concerning derivation, prefixes either modify the base in order to emphasize its meaning or they negate the meaning of words that denote undesired conditions and qualities. In the former case, such expressions are usually hyperbolic in character. However, suffixes are much more frequent. The nominal suffixes derive nouns denoting kinds of products or desired results of their application. In comparison, the adjectival suffixes are exploited even more and the derived words denote either the beneficial effects or the product qualities. The most frequently used adjectival derivative is *beautiful* and the most productive suffixes are participial. The use of the morpheme *proof* is also notable. It is classified in theory midway between suffix and adjective used in compounding. It is considered adjective in the paper and it has been found out that it is not only quite prolific but also original in forming new words. Similarly to derivation, compounding is also very productive and adjectival compounds prevail over nominal ones. Although the number of nouns is higher than of adjectives, many of them are used as noun modifiers with qualifying function. Thus, they form long polymorphemic compounds and also contribute to the condensed way of conveying the message. It should be also pointed out that derivation and compounding co-occur and together they form interesting and vivid forms. Furthermore, there is another important formal feature. It is alliteration which is mainly the attention attracting device. It is used to create phrases that are pleasing both to eye and ear. Alliteration is based on repetition of letters and the repetition is examined further on the level of word. Its main function is to make the product memorable by adding emphasis to it. Qualities of the product are

effectively emphasized by grading of adjectives. It is notable that comparative forms are not used standardly. They are referred to as unqualified comparatives as they are not compared overtly to anything concrete. However, the attractive form of lexical items is not enough for winning the customers. It serves merely the purpose of arousing the reader's notice. The real persuader is the meaning contained in these forms, especially the connotations of them. The copywriters intentionally select words that evoke emotive associations capable of influencing the reader's reason. This means that the decision about purchasing the product is based mainly on irrational motive. Therefore, the headlines promoting cosmetic products are full of words like *beautiful, natural, radiant, sun-kissed* that suggest qualities of skin and hair such as healthiness and vitality. Further, there occur words promising sexual attractiveness, for example, *sensual, sexier, kissable*. They are used mainly in context of decorative cosmetics. In contrast, perfumes are difficult to describe so that adverts promoting them rely on other than purely linguistic devices. Copywriters usually count on celebrities that recommend the fragrances. Other strategies are also based on generally known concepts like colour symbolism or atmosphere typical for place where the product is manufactured. Many headlines promoting perfumes make sense only in relation to the picture of the advertisement. However, the majority of them do not have any headline at all. Concerning connotation, it should be pointed out that the word *new* is used without any distinction of the product group. In fact, it is the most frequently exploited adjective within the analysed samples and it occurs that it is completely universal in its use. With respect to quality and effect, it can premodify nouns denoting kinds of products as well as achieved results. It is also notable that the expressions are usually informal and resemble everyday speech. In addition, there is a tendency to use words that are exaggerative. Such words are either derived by appending respective prefixes or they are adjectives like *extreme* or *maxi*. Moreover, hyperbolic expressions usually accompany figures of speech like metaphor and metonymy. Metaphor is based on concepts that are embedded in the language and culture and it exploits the resemblance between the source and target domain. It is capable of creating sophisticated and witty headlines and this way to intrigue the reader. On the other hand, metonymy works with associations of elements belonging to the same domain. It is a useful device for writing vivid headlines that usually, together with personification, emphasize the product name.

To conclude, the copywriters of advertising headlines try to intrigue the reader at any rate, therefore, they seek for fresh and interesting ways of expressing a memorable message. Hence, they employ inventiveness and creativity both on the formal and semantic level. This makes the advertising language the most playful and original of the functional styles.



## 6 Resume

Tato bakalářská práce se zabývá jazykovými prostředky užitými v reklamních titulcích, neboť vychází z předpokladu, že právě jazyk je tím nejúčinnějším nástrojem reklamy, který dovede nejlépe ovlivnit cílového zákazníka. V práci jsou proto zkoumány nástroje a způsob, kterými toho lze dosáhnout.

Celá práce je rozdělena na dvě hlavní části. V teoretické části je nejprve specifikován okruh bakalářské práce. Reklama je obecně velice široký pojem, který by nebylo možné v této práci obsáhnout, proto je dané téma podstatně zúženo. Daný okruh je tedy omezen z hlediska výběru reklamního média a jeho zaměření, části vlastního propagačního textu a také co se týče vlastních jazykových prostředků. Za předmět zkoumání byly zvoleny reklamní titulky propagující kosmetické výrobky v časopisech pro ženy, neboť v rámci takto vymezené skupiny lze sledovat společné znaky, a to především z hlediska významu. Toto téma je zpracované ze dvou pohledů. Nejprve je pozornost věnovaná formální stránce jazyka, jejíž důležitost spočívá v potenciálu zaujmout čtenáře na úrovni vizuálních prvků. Zde se práce zabývá zejména procesy tvoření slov, a to odvozováním a skládáním s ohledem na vybrané slovní druhy, což jsou podstatná a přídavná jména. Jejich využití je v reklamním jazyce totiž velice významné, protože právě tyto slovní druhy předávají hlavní informaci o propagovaných produktech. S ohledem na prosazovaný produkt a stejně tak na cíl reklamy získat zákazníka je pojato i téma tvorby slov. V případě odvozování slov jsou popsány významy a použití jednotlivých předpon a přípon, jež jsou identifikované ve vzorcích shromážděných za účelem jazykové analýzy. Skládání slov je uchopeno obecněji v rozmezí které odpovídá potřebám reklamního textu. Oba tyto procesy jsou v práci představeny s ohledem na cíle sledované reklamou. S tím souvisí i popis dalších formálních znaků. Jedná se především o aliteraci a opakování slov. Aliteraci je věnován prostor, neboť se jedná o jazykový prostředek, který hraje v reklamě důležitou roli, přestože ho funkční styly běžně nevyužívají. Jedná se o prostředek spadající do jazyka poetického. To samé platí i o rýmu, který je v reklamě též uplatňován, ten je však v práci spíše zmíněn. Jeho popis není tak hluboký, neboť literární teorie týkající se rýmu je kapitolou samou pro sebe. Více prostoru je naopak věnováno funkci opakování slov a jednotlivým figurám, které lze určit. Zde, stejně jako u odvozování, jsou popsány jen ty figury, které se vyskytují ve daných vzorcích.

V teoretické části je dále zpracována oblast významové roviny reklamních sloganů, která dává následné analýze hlubší rozměr. Nejprve je věnován prostor konotaci slov a dále je rozlišen doslovný a obrazný význam. Zbylá část teorie se pak zabývá jednotlivými typy tropů. Nejvýznamnější z nich je metafora, která je popsána nejpodrobněji. Jedná se o nejrozšířenější druh vyjádření přeneseného významu, který je založen na vnější podobnosti dvou různých domén. Pokud je vztah mezi nimi vyjádřen výslovně, je tento jev klasifikován jako přirovnání. Oba tyto druhy tropů jsou hojně využívány v reklamních titulcích, neboť dokáží vyjádřit dané sdělení zajímavým způsobem, které má jakýsi hlubší smysl, a proto má schopnost čtenáře zaujmout. Metafora je často spojena s hyperbolou či personifikací, které jsou stručně představeny. Podobně jako metafora je využívána také metonymie, ta má mnoho znaků s metaforou společných, liší se však zásadním způsobem v tom, že je založena na podobnosti vnitřní a asociacemi s tím spojenými.

Po představení těchto pojmů v teoretické části následuje část praktická, jejímž základem je sto dvacet reklamních titulků shromážděných z britských vydání časopisů *Cosmopolitan* a *Glamour*. Jak již bylo předesláno, analýza těchto vzorků je zpracována za účelem zjistit, jakým způsobem jsou dané jazykové prostředky využity s cílem zaujmout cílového čtenáře a přesvědčit ho o koupi produktu. Nejprve je rozebrán výskyt odvozených podstatných a přídavných jmen a fungování předpon a přípon z pohledu odkazování se na výrobek a jeho vlastnosti a dále na výsledek dosažený jeho aplikací. Bylo zjištěno, že odvozeniny přídavných jmen se vyskytují častěji v porovnání se jmény podstatnými. V rámci této skupiny převládají tvary participiální. Přítomná participia jsou použita zejména k popsání vlastností výrobků a zároveň, díky své aktivní povaze, v sobě vyjadřují i výsledek dosažený aplikací produktu. Na druhou stranu, přídavná jména ve tvaru minulých participií premodifikují podstatná jména označující části těla a sdělují čtenáři již dosažený pozitivní efekt. Toto vyjadřuje i přídavné jméno *beautiful* odvozně připojením přípony *-ful*. Toto slovo je v rámci odvozenin přídavných jmen nejčastěji využívané, neboť je v podstatě ztělesněním cíle kosmetického snažení a navíc je univerzálně využitelné. Významově opačná jsou pak slova tvořená připojením přípony *-less*. Tato se používá k tvorbě slov, která v sobě nesou nežádoucí zápornou kvalitu, jež je touto příponou negována. Tímto způsobem je upozorněno, proti jakému nežádoucímu stavu je výrobek zaměřen. Jsou tedy v porovnání s slovem *krásný* konkrétnější. Mezi nominálními příponami jsou důležité přípony agentivní, které

odvozují názvy typů produktů. Většinou jde o odvozeniny se slovesným základem, a proto naznačují jakým způsobem daný produkt funguje. Dále je zde značný počet abstraktních odvozených substantiv. Ty většinou označují výsledný stav. Skládáním slov jsou tvořena také adjektiva. Jejich pomocí je možné vyjmenovat hned několik vlastností produktu nebo výsledného vzhledu najednou. V anglickém jazyce jsou tyto dlouhé složeniny tvořeny kompozicí několika podstatných jmen v řadě, která společně modifikují jádro substantivní fráze. Tento druh složenin je kondenzačním nástrojem, neboť premodifikační vyjádření nahrazuje větu, a navíc dodává sdělení spád. Vyjmenování velkého počtu vlastností najednou dělá na zákazníka dojem výjimečné kvality produktu. Z tohoto důvodu je zřejmé, že tento typ vyjádření je specifický právě pro jazyk reklamy, navíc je často originální a vytvořeno jen pro případ konkrétní potřeby, u takto dlouhých složenin se nejedná o ustálené případy. Je nutno podotknout, že složené tvary často obsahují i tvary odvozené. Po formální stránce je také důležitým jevem aliterace. Jedná se o opakování počátečních hlásek po sobě následujících slov, které je v běžném jazyce výjimečné. Zde je však použito zcela záměrně s cílem upoutat čtenáře na první pohled vizuálním dojmem. Pravda ale je, že vyslovení takové skupiny slov působí velice poutavě. V případě opakování celých slov je cílem zdůraznění určité informace v reklamním sloganu, což významně přispívá k zapamatovatelnosti produktu a pokud se slogan navíc rýmuje, je efekt spolehlivý. Zdůraznění s sebou nese také stupňování adjektiv. Pozoruhodné je zejména použití komparativu, neboť zde nedochází ke konkrétnímu přirovnání. Reklamní titulek prostě tvrdí, že je produkt lepší, řasy výraznější a podobně, ale už čtenáři neprozrazuje s čím ke srovnání došlo. Tato strategie ale funguje, protože čtenář si tento trik často vůbec neuvědomuje.

Co se týče významu reklamních titulků, je nejprve věnován značný prostor konotaci slov, protože výběr slovní zásoby je nesmírně důležitý a vyvolané asociace ovlivňují čtenáře do velké míry. Obecně lze říci, že naprostá většina použitých slov je v zásadě pozitivní a také sugestivní. Význam těchto slov je zaměřen na pocitovou stránku vnímání textu. Dále stojí za povšimnutí využití neformálních výrazů. Tyto výrazy jsou běžně využívány v mluveném projevu, a proto účinně přibližují výrobek čtenáři. Mezi analyzovanými vzorky se objevuje pouze sedm negativních slov, která jsou však okamžitě negována, a tím je dosaženo žádoucího kontrastu. Je nutné poznamenat, že velice často se objevují slova používající pojem slunce a s tím související světlo, záři a lesk. Tyto výrazy mají označovat vitalitu a blahodárné účinky, které výrobek přináší

lidskému tělu, zejména pokožce a vlasům. Dále se zde vyskytují slova, která naznačují svůdnost. Ty najdeme především v souvislosti s dekorativní kosmetikou. Nejčastěji využívané je však přídavné jméno *new*, které je naprosto univerzální jak ve spojení s typem výrobku, tak s označením vlastnosti či výsledku. Jedná se o stále účinnou strategii, neboť nový výrobek je považován za lepší, zdokonalený a nebo atraktivní, protože je „neokoukaný.“ Toto slovo se nejvíce objevuje v reklamních titulcích propagujících parfémy. Ty jsou často velmi krátké a nekonkrétní. V převážné většině případů se jedná pouze o jméno obchodní značky doplněné jménem slavné osobnosti která je tváří značky. Důvodem je nepopsatelnost vůně, protože je to velice individuální záležitost a navíc nově vyvinutou vůni většinou nelze přirovnat k ničemu známému. I zde se však objevuje invence reklamních tvůrců. Reklamní text je v těchto případech většinou plně odkázán na ilustraci nebo na již zmíněné doporučení známé osobnosti. Pro reklamu na kosmetické výrobky a opět zejména na parfémy je příznačné, že kromě anglických slov jsou používána i slova cizí, především francouzská. Důvodem je navození atmosféry jiné země a tím jakési odlišnosti. Zároveň to také přináší asociace spojené s danou zemí, které mají čtenáři vštípeny v podvědomí.

Nejvíce využívané jazykové figury jsou metafora a metonymie. Využitím metafory je informace v textu reklamy podána zajímavým a hlavně důvtipným způsobem. Tím na sebe upoutá pozornost a pomáhá tak k zapamatování si výrobku. Jak již bylo řečeno, metafora využívá podobnosti dvou odlišných domén, z nichž jedna je obecně známá, zakořeněná v daném jazyce a kultuře. V některých případech se společně s metaforou objevuje i hyperbola, čímž se význam reklamního sdělení umocňuje. Přeháněním je docíleno toho, že je čtenář ohromen nebo dokonce šokován. Navíc je nutno si uvědomit, že to co je množstevně větší mají lidé tendenci podvědomě vnímat jako lepší. Ve spojení s metaforou se také objevuje personifikace, častěji k tomu však dochází v souvislosti s metonymií. Tímto způsobem je docíleno toho, že jsou danému produktu připsány určité vlastnosti a je to právě produkt, který se stává konatelem. V tomto případě je použito buď přímo obchodního názvu výrobku či výrobce, nebo se na výrobek odkazuje jeho charakteristickými nejčastěji vzhledovými znaky. V souvislosti se vzhledem výrobku je často zdůrazňována jeho barva. Důvodem je využívání symboliky barev. Význam barevných odstínů spočívá v působení na čtenáře, který má jejich vnímání zakódované. Tato tendence se objevuje nejčastěji v reklamách na

parfémy. Charakter vůně je popsán přirovnáním k dané barvě, která vyvolává žádoucí asociace. Červená značí výbušnost, vášně, modrá naopak klid, vyrovnanost a podobně.

Z výzkumu tedy vyplývá, že jazykové prostředky využívané reklamními tvůrci jsou neobvyklé a jejich vhodnou kombinací se daří vytvářet texty, které čtenáře zaujmou kreativním podáním a mnohdy i hlubším smyslem, který v sobě skrývá důvtip. Navíc jsou jazykové prostředky voleny tak, aby vyvolávaly u potenciálních zákazníků zamýšlené asociace a tím je ovlivnily především na citové rovině, což hraje v oblasti reklamy zásadní roli. Uvedené rysy reklamního textu nejsou zdaleka vyčerpány, lze však říci, že jsou nejrozšířenější a v souvislosti s tímto tématem pravděpodobně nejvýznamnější.

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## **Appendix 1 - List of headlines**

### **Skin care cosmetics**

#### **Cosmopolitan, July 2006**

1. Powerful & potent  
New energised moisture & protection  
For hydrated, protected, radiant skin
2. Dare to bare?
3. Catch a bit of sun every day
4. Collagen Filler. Fill your wrinkle furrows daily.
5. Give dull skin the scrub off. Reveal smooth, radiant skin.
6. Good for your skin – great for your look.
7. Sensitive is now sensual
8. The secret to younger looking skin is Simple
9. Gradually builds a natural, sun-kissed-looking tan.

#### **Cosmopolitan, December 2007**

10. Energising cream. Multi-protection SPF 15
11. Moisture Eye Cream
12. Go natural with the UK's number one scrubs. Visibly healthy. Naturally Swiss.
13. Feel the natural softness of silk.
14. The only thing to wear... for a sun-kissed glow.

#### **Cosmopolitan, March 2008**

15. This little brown bottle holds the future of your skin.
16. The secret to beautiful skin ... .. begins with one extra step
17. It's a fact. With Clarins life's more beautiful.  
Multi-Active Day and Night Cream.

#### **Glamour, April 2007**

18. Turn starlight into sunlight. New complete everything sunshine

19. A sensational way to wake up your skin. New aqua sensation from nivea visage

20. Get the London look. Get even. New sunshimmer spray on tan

### **Glamour, August 2006**

21. For a sublime tan just airbrush on.

22. Dove presents the latest thing to wear with your top.... ... beautiful underarms.  
Effective protection. Beautiful result.

23. A SPLASH of VITALITY. It's something WONDERFUL in the water.

24. Being beautiful on the outside never hurts

25. Love the skin you're in.

26. NEW N°7 Protect & Perfect Moisturising Body Serum

27. The UK's No 1 for dry skin

28. For skin this soft, you need Cocoa Butter this rich.

29. Now the mist that dries instantly for natural-looking tan.

30. New level of radiance, revealed.

### **Hair care cosmetics**

#### **Cosmopolitan, July 2006**

31. Clients worry straighteners will damage their hair... ... not when there's  
TRESemmé  
Professional...Affordable

32. Shine. Just like that.

33. defend your BRIGHTEST BLOND highlights

34. New head&shoulders conditioner maintains the protection of your anti-dandruff  
shampoo

35. There's very surprising secret to gorgeous hair.

36. Rich colour and harmonised highlights. That's truly **multi-tonal** colour you can  
call your own. So **multi-tonal**, so **individual**, so **expert** no one know you did it  
yourself.

- 37. 8HR moisture cover. 100% moisturising super softening. New rich moisture cream (lipstick)
- 38. A **powerful** new conditioner with **Omega Ceramide** for dry, damaged hair. **Double repairing** action: inside + out.
- 39. HOT styles...protected.
- 40. Hold that look! Straight hair, protected and ultra-glossy.
- 41. Invisible hold. No residue.
- 42. Invisible hold. No gung.
- 43. Non-permanent colour with staying power: Up to 90% colour intensity even after 10 washes!
- 44. Megawatts of messed up style!
- 45. Xtrovert. Xplosive. Love the colour.
- 46. A finishing touch of shine: Give your hair 360° shimmering light.
- 47. Look hot. Stay cool. shockwaves Power Hold Spray. Heat proof. Droop proof Summer proof.
- 48. Now hydration isn't just for your skin. hydrating smooth & silky

**Cosmopolitan, March 2008**

- 49. Don't just shine, shimmer
- 50. Protect me from heat. Just don't ever protect me from being hot.
- 51. Dance proof. Heat proof  
Shockwaves. STYLE. ATTRACT. PLAY

**Glamour, August 2006**

- 52. Colour that roars. Condition that purrs.
- 53. For instant shine just add H2O Oh Ohhh
- 54. Crowned the people's favourite
- 55. You know what, Mark? You were right. I am too good for you. Charles Worthington goes to your head
- 56. NEW LIGHT TECHNOLOGY Mirror shine, cashmere touch... weightless feel!

57. The Pantene style hairspray collection

58. intense defence from red hot heat. For style that's red carpet glam.

### **Glamour, April 2007**

59. sarah's style spoke volumes on how to capture a guy  
shockwaves. style. attract. play.

60. A totally free haircut? Yes. Yes. Yes!

### **Decorative cosmetics**

### **Cosmopolitan, July 2006**

61. New look, new lush shine.

62. Juicy lips, sweet enough to kiss. Juicy tubes.

63. Airflash. Airbrushed perfection in a flash

64. INSTANT SUMMER Sheer sun-kissed glow. show off shimmer  
New sunshimmer instant face bronzer

65. For famously fuller lashes. fabulash mascara

66. New petal pink collection by moisture extreme

67. New MAXI FRANGE waterproof mascara, maxi volume, maxi resistance.

### **Cosmopolitan, December 2007**

68. Lusciously kissable

69. For a complexion that breathes perfection  
Infallible make-up. Long-lasting perfecting foundation. SPF 15

70. Clump-free, sexier, refined length.

71. I've "red" the script

72. The ULTIMATE look. New miracle touch liquid illusion foundation.

73. NEW 3D EXTREME MASCARA. 25x fuller 70% curvier 80% visibly longer  
lashes

74. Behind-the-scenes beauty

### **Glamour, August 2006**

- 75. Transform your lips with mirror shine
- 76. Style your way to our most BOLD, OPEN-EYED LOOK!
- 77. NEW Stay Perfect Mascara. Smudge-proof, heat-proof, life-proof
- 78. BIG SPLASH LASHES. 15x more body. 50% more length + curve
- 79. sheer genius! colourforall
- 80. Touch éclat – radiant touch. The magic pen for ultimate radiance
- 81. NEW – PERFECT TOUCH Radiant brush foundation
- 82. New lash maxx extreme black mascara. Get the London look

### **Glamour, April 2007**

- 83. Natural, nude, you! (lipstick)
- 84. New cool matte mousse foundation
- 85. Recover anti-fatigue foundation
- 86. New Improved ColorStay® Makeup. Stay Flawless All Day (makeup)
- 87. Up to 5x thicker lashes      instantly      no clumps (mascara)
- 88. Rediscover yourself, be creative and re-invent. Clarins Make-Up. Always fun, always new, always you.
- 89. ColorStayLoveable. So soft, so smooth you won't believe it lasts for hours and hours (lipstick)
- 90. True-to-you makeup perfection  
precise match, seamless finish

### **Perfumes**

#### **Cosmopolitan, July 2006**

- 91. Experience the world of 212. For him. For her.
- 92. Dior Addict. A New Fragrance. A New Sparkling Sensation.
- 93. very irrésistible Givenchy. Very élégante, very fun, very you.

### **Glamour, August 2006**

94. Pure white linen. Estée Lauder. The new fragrance to live in all year long.
95. The unexpected fragrance from Chanel
96. The power of the Red Bottle
97. The mystery of Blue Bottle.
98. touch of pink
99. All the charm of Dior in a fragrance.
100. The new feminine fragrance

### **Cosmopolitan, December 2007**

101. Beautiful. Estée Lauder.
102. Rock'n Rose.
103. A new Cinderella is born
104. The fragrance for women and men
105. The sparking new fragrance
106. Harmony is overheated.
107. **2 new fragrances.** one for him. one for her. Calvin Klein
108. Sheer magnetism
109. A new women's fragrance
110. The first fragrance
111. BE DELICIOUS the fragrances for men & women
112. "I had to have it" the next scent
113. "Classic" The fragrance for women by Jean Paul Gaultier
114. The debut fragrance. Mariah Carey. An ethereal presence captivating like a song.

115. I Want You All Over Me. The premier fragrance
116. Daisy Marc Jacobs The new fragrance for women
117. intimately BECKHAM NIGHT. The new fragrance for men and women
118. Sweet darling my new fragrance KYLIE MINOUGUE
119. The new Eau de Parfum absolue
120. new magical fragrance

## Appendix 2 - Categorization of headlines

### Word-formation

#### Derivation

##### Prefixes

*anti -*

1. New head&shoulders conditioner maintains the protection of your **anti-dandruff** shampoo
2. Recover **anti-fatigue** foundation

*in-*

3. For a complexion that breathes perfection  
**Infallible** make-up. Long-lasting perfecting foundation. SPF 15

*mega-*

4. **Megawatts** of messed up style!

*multi-*

5. Rich colour and harmonised highlights. That's truly **multi-tonal** colour you can call your own. So **multi-tonal**, so individual, so expert no one know you did it yourself.
6. Energising cream. **Multi-protection** SPF 15
7. It's a fact. With Clarins life's more beautiful.  
**Multi-Active** Day and Night Cream.

*non-*

8. **Non-permanent** colour with staying power: Up to 90% colour intensity even after 10 washes!

*over-*

9. Harmony is **overheated**.

*ultra-*

10. Hold that look! Straight hair, protected and **ultra-glossy**

*un-*

11. The **unexpected** fragrance from Chanel

##### Suffixes

**nominal**

*-ance/-ence/-ce*



12. New MAXI FRANGE waterproof mascara, maxi volume, maxi **resistance**.
13. Touch éclat – radiant touch. The magic pen for ultimate **radiance**.
14. New level of **radiance**, revealed.
15. Pure white linen. Estée Lauder. The new **fragrance** to live in all year long.
16. The unexpected **fragrance** from Chanel
17. All the charm of Dior in a **fragrance**.
18. The new feminine **fragrance**
19. The **fragrance** for women and men
20. The sparking new **fragrance**
21. 2 new **fragrances**. one for him. one for her. Calvin Klein
22. A new women's **fragrance**
23. The first **fragrance**
24. BE DELICIOUS the **fragrances** for men & women
25. "Classic" The **fragrance** for women by jean Paul Gartier
26. The debut **fragrance**. Mariah Carey. An ethereal **presence** captivating like a song.
27. I Want You All Over Me. The premier **fragrance**
28. Daisy Marc Jacobs The new **fragrance** for women
29. intimately BECKHAM NIGHT. The new **fragrance** for men and women
30. Sweet darling my new **fragrance** KYLIE MINOUGUE
31. new magical **fragrance**

*-ation*

32. Infallible make-up. Long-lasting perfecting **foundation**. SPF 15
33. The ULTIMATE look. New miracle touch liquid illusion **foundation**.
34. NEW – PERFECT TOUCH Radiant brush **foundation**.
35. New cool matte mousse **foundation**.
36. Recover anti-fatigue **foundation**.
37. Dior Addict. A New Fragrance Sparkling **Sensation**.
38. A sensational way to wake up your skin. New aqua **sensation** from nivea visage

*-er*

39. Collagen **Filler**. Fill your wrinkle furrows daily.
40. INSTANT SUMMER Sheer sun-kissed glow. show off shimmer  
New sunshimmer instant face **bronzer**

41. Clients worry **straighteners** will damage their hair... ... not when there's  
TRESemmé

Professional...Affordable

42. New head&shoulders **conditioner** maintains te protection of your anti-dandruff  
shampoo.

43. A powerful new **conditioner** with Omega Ceramide for dry, damaged hair.  
Double repairing action: inside + out.

- ion

44. Powerful & Potent

New energised moisture & **protection**

For hydrated, protected, radiant skin

45. Dove presents the latest thing to wear with your top.... beautiful underarms.  
Effective **protection**. Beautiful result.

46. New head&shoulders conditioner maintains the **protection** of your anti-dandruff  
shampoo

47. A powerful new conditioner with Omega Ceramide for dry, damaged hair.  
Double repairing **action**: inside + out.

48. Now **hydration** isn't just for your skin. hydrating smooth & silky

49. The Pantene style hairspray **collection**

50. New petal pink **collection** by moisture extreme

51. Airflash. Airbrushed **perfection** in a flash

52. True-to-you **perfection**.

53. For a complexion that breathes **perfection**

-ity

54. A SPLASH of **VITALITY**. It's something WONDERFUL in the water

55. Non-permanent colour with staying power: Up to 90% colour **intensity** even  
after 10 washes!

-ness

56. Feel the natural **softness** of silk.

**adjectival**

-al

57. Sensitive is now **sensual**

58. Feel the **natural** softness of silk.

59. **Natural**, nude, you!
60. Go **natural** with the UK's number one scrubs. Visibly healthy. Naturally Swiss.
61. Gradually builds a **natural**, sun-kissed-looking tan.
62. Now the mist that dries instantly for **natural**-looking tan.
63. A **sensational** way to wake up your skin. New aqua sensation from nivea visage
64. Rich colour and harmonised highlights. That's truly **multi-tonal** colour you can call your own. So **multi-tonal**, so **individual**, so expert no one know you did it yourself.
65. Clients worry straighteners will damage their hair... ... not when there's  
TRESemmé  
**Professional...Affordable**

*-able*

66. Lusciously **kissable**
67. ColorStay**Loveable**. So soft, so smooth you won't believe it lasts for hours and hours  
For a complexion that breathes perfection
68. Clients worry straighteners will damage their hair... ... not when there's  
TRESemmé  
**Professional...Affordable**

*-ful*

69. A SPLASH of VITALITY. It's something **WONDERFUL** in the water.
70. The secret to **beautiful** skin ... ... begins with one extra step
71. It's a fact. With Clarins life's more **beautiful**.  
Multi-Active Day and Night Cream.
72. Dove presents the latest thing to wear with your top.... ... **beautiful** underarms.  
Effective protection. **Beautiful** result.
73. Being **beautiful** on the outside never hurts
74. **Beautiful**. Estée Lauder.
75. **Powerful** & potent  
New energised moisture & protection  
For hydrated, protected, radiant skin
- 76.
77. A **powerful** new conditioner with Omega Ceramide for dry, damaged hair.  
Double repairing action: inside + out.

*-ible*

78. **Invisible** hold. No residue

79. very **irrésistible** Givenchy. Very élégante, very fun, very you.

*-ive*

80. **Sensitive** is now sensual.

81. Rediscover yourself, be **creative** and re-invent. Clarins Make-Up. Always fun, always new, always you.

82. Dove presents the latest thing to wear with your top.... ... beautiful underarms.

**Effective** protection. Beautiful result.

*-less*

83. precise match, **seamless** finish

84. New Improved ColorStay® Makeup. Stay **Flawless** All

85. NEW LIGHT TECHNOLOGY Mirror shine, cashmere touch... **weightless** feel!

*-ous*

86. BE **DELICIOUS** the fragrances for men & women

*-y*

87. Go natural with the UK's number one scrubs. Visibly **healthy**. Naturally Swiss.

88. **Juicy** lips, sweet enough to kiss

89. Now hydration isn't just for your skin. hydrating smooth & **silky**

Present and past participle functioning as adjective:

*-ing*

90. NEW N°7 Protected & Perfect **Moisturising** Body Serum

91. 8HR moisture cover. 100% **moisturising** super **softening**. New rich moisture cream

92. The **sparkling** fragrance

93. Dior Addict. A New Fragrance. New **Sparkling** Sensation.

94. Now the mist that dries instantly for **natural-looking** tan.

95. Gradually builds a natural, **sun-kissed-looking** tan.

96. A powerful new conditioner with Omega Ceramide for dry, damaged hair.

Double **repairing** action: inside + out.

97. Non-permanent colour with **staying** power: Up to 90% colour intensity even after 10 washes!

98. A **finishing** touch of shine: Give your hair 360° **shimmering** light.

99. Now hydration isn't just for your skin. **hydrating** smooth & silky

100. The debut fragrance. An ethereal presence **captivating** like a song.

- 101. New Volume **Shocking**
- 102. **Energising** cream. Multi-protection SPF 15
- 103. There's very **surprising** secret to gorgeous hair.
- 104. The secret to **younger looking** skin is Simple
- 105. For a complexion that breathes perfection  
Infallible make-up. **Long-lasting perfecting** foundation. SPF 15

*-ed*

- 106. Powerful & potent  
New **energised** moisture & protection  
For **hydrated, protected,** radiant skin
- 107. The only thing to wear... for a **sun-kissed** glow.
- 108. INSTANT SUMMER Sheer **sun-kissed** glow. show off shimmer  
New sunshimmer instant face bronzer
- 109. Rich colour and **harmonised** highlights. That's truly multi-tonal colour  
you can call your own. So multi-tonal, so individual, so expert no one  
know you did it yourself.
- 110. Clump-free, sexier, **refined** length.
- 111. A powerful new conditioner with Omega Ceramide for dry, **damaged**  
hair. Double repairing action: inside + out.
- 112. HOT styles...**protected**.
- 113. Hold that look! Straight hair, **protected** and ultra-glossy.
- 114. Airflesh. **Airbrushed** perfection in a flesh
- 115. Style your way to our most BOLD, **OPEN-EYED LOOK!**
- 116. New **Improved** ColorStay® Makeup. Stay Flawless All
- 117. Megawatts of **messed** up style!
- 118. The **unexpected** fragrance from Chanel
- 119. Harmony is **overheated**

## Compounding

### nominal

*N + N*

1. sarah's style spoke volumes on how to capture a guy

- shockwaves.** style. attract. play.
2. Dance proof. Heat proof  
**Shockwaves.** STYLE. ATTRACT. PLAY
  3. **Collagen Filler.** Fill your **wrinkle furrows** daily.
  4. **Moisture Eye Cream**
  5. A sensational way to wake up your skin. New **aqua sensation** from **nivea visage**
  6. NEW N°7 Protect & Perfect Moisturising **Body Serum**
  7. New **head&shoulders** conditioner maintains the protection of your **anti-dandruff shampoo**
  8. 8HR moisture cover. 100% moisturising super softening. New rich **moisture cream**
  9. NEW LIGHT TECHNOLOGY **Mirror shine, cashmere touch...** weightless feel!
  10. Transform your lips with **mirror shine**
  11. NEW – PERFECT TOUCH Radiant **brush foundation**
  12. Recover **anti-fatigue foundation**
  13. **Airflash.** Airbrushed perfection in a flash
  14. Turn **starlight** into **sunlight**. New complete everything sunshine
  15. Get the **London look.** Get even. New sunshimmer spray on tan
  16. New **head&shoulders** conditioner maintains the protection of your anti-dandruff shampoo

*Adj + N*

17. defend your BRIGHTEST BLOND **highlights**

*N + V*

18. A totally free **haircut**? Yes. Yes. Yes!
19. Turn starlight into sunlight. New complete everything **sunshine**

*V + Particle*

20. For a complexion that breathes perfection  
Infallible **make-up.** Long-lasting perfecting foundation. SPF 15
21. New Improved ColorStay® **Makeup.** Stay Flawless All
22. Rediscover yourself, be creative and re-invent. Clarins **Make-Up.** Always fun, always new, always you.

*Preposition/adverb + N*

23. Dove presents the latest thing to wear with your top... .. beautiful **underarms**.  
Effective protection. Beautiful result.

**Adjectival**

*(N + N + ...) + N*

24. New **sunshimmer instant face bronzer**  
25. Get the London look. Get even. New **sunshimmer spray** on tan  
26. Look hot. Stay cool. **shockwaves Power Hold Spray**. Heat proof. Droop proof  
Summer proof.  
27. The **Pantene style hairspray collection**  
28. intense defence from red hot heat. For style that's **red carpet glam**.  
29. The ULTIMATE loo. New **miracle touch liquid illusion foundation**  
30. New cool **matte mousse foundation**

*N + Adj*

31. **Clump-free**, sexier, refined length.  
32. NEW Stay Perfect Mascara. **Smudge-proof, heat-proof, life-proof**  
33. New MAXI FRANGE **waterproof** mascara, maxi volume, maxi resistance  
34. **Dance proof. Heat proof**  
Shockwaves. STYLE. ATTRACT. PLAY  
35. Look hot. Stay cool. shockwaves Power Hold Spray. **Heat proof. Droop proof  
Summer proof.**

*N + V*

36. The only thing to wear... for a **sun-kissed** glow.  
37. INSTANT SUMMER Sheer **sun-kissed** glow. show off shimmer  
38. Airflesh. **Airbrushed** perfection in a flesh  
39. New Improved **ColorStay®** Makeup. Stay Flawless All Day

*Adj + V*

40. Style your way to our most BOLD, **OPEN-EYED LOOK!**

*N + V (Copulative)*

41. NEW N°7 **Protect & Perfect** Moisturising Body Serum

*Phrasal Compounds*

42. **Behind-the-scenes** beauty  
43. **True-to-you** makeup perfection  
44. Gradually builds a natural, **sun-kissed-looking** tan.

45. **8HR moisture cover.** 100% moisturising super softening. New rich moisture cream

## Phonological schemes

### Alliteration

1. **P**owerful & **p**otent
2. Collagen **F**iller. **F**ill your wrinkle **f**urrows daily.
3. **S**ensitive is now **s**ensual
4. **B**eing **b**eautiful on the outside never hurts
5. Feel the natural **s**oftness of **s**ilk.
6. **N**EW **N**°7 **P**rotect & **P**erfect Moisturising Body Serum
7. For **s**kin this soft, you need **C**ocoa **B**utter this rich.
8. Rich colour and **h**armonised **h**ighlights. That's truly multi-tonal colour you can call your own.
9. **S**o multi-tonal, so individual, so expert no one know you did it yourself.
10. A powerful new conditioner with Omega Ceramide for **d**ry, **d**amaged hair.  
**D**ouble repairing action: inside + out.
11. **M**egawatts of **m**essed up style!
12. **X**trovert. **X**plosive. Love the colour.
13. Now hydration isn't just for your skin. hydrating smooth & silky
14. Colour that roars. **C**ondition that purrs.
15. New look, new **l**ush shine.
16. For **f**amously **f**uller lashes. **f**abulash mascara
17. New **p**etal **p**ink collection by moisture extreme
18. The new **f**ragrance **f**or women
19. Dior Addict. A New Fragrance. A New **S**parkling **S**ensation.
20. Turn **s**tarlight into **s**unlight. New complete everything **s**unshine
21. New cool **m**atte **m**ousse foundation
22. ColorStayLoveable. **S**o soft, so smooth you won't believe it lasts for hours and hours
23. Don't just **s**hine, **s**himmer
24. **R**ock'n **R**ose.
25. intense defence from red **h**ot **h**eat. For style that's red carpet glam.



26. This little **brown** bottle holds the future of your skin.
27. The secret to **beautiful** skin ... .. begins with one extra step

### Onomatopoeia

1. Colour that **roars**. Condition that **purrs**
2. **BIG SPLASH LASHES**. 15x more body. 50% more length + curve
3. A **SPLASH** of VITALITY. It's something **WONDERFUL** in the water.

### Rhyme

1. **Dare** to **bare**?
2. Love the **skin** you're **in**.
3. Non-permanent **colour** with staying **power**: Up to 90% colour intensity even after 10 washes!
4. Juicy **lips**, sweet enough to **kiss**
5. For a **complexion** that breathes **perfection**  
Infallible make-up. Long-lasting perfecting foundation. SPF 15
6. Rediscover yourself, be creative and re-invent. Clarins Make-Up. Always fun, always **new**, always **you**.

### Homophony

1. **X**trovert. **X**plosive. Love the colour.
2. I've "**red**" the script
3. For instant shine just add H<sub>2</sub>O **Oh Ohhh**

### Emphasis

#### Repetition

#### *anaphora*

1. Dove presents the latest thing to wear with your top.... .. **beautiful** underarms.  
Effective protection. **Beautiful** result.
2. **So** multi-tonal, **so** individual, **so** expert no one know you did it yourself.
3. ColorStayLoveable. **So** soft, **so** smooth you won't believe it lasts for hours and hours
4. **New** look, **new** lush shine.

5. **very** irrésistible Givenchy. **Very** élégante, **very** fun, **very** you.
6. Rediscover yourself, be creative and re-invent. Clarins Make-Up. **Always** fun, **always** new, **always** you.
7. Dior Addict. **A New** Fragrance. **A New** Sparkling Sensation.
8. New **MAXI** FRANGE waterproof mascara, **maxi** volume, **maxi** resistance.
9. **Airflash**. **Airbrushed** perfection in a *flash*

*epistrophe*

10. NEW Stay Perfect Mascara. Smudge-**proof**, heat-**proof**, life-**proof**
11. Turn star**light** into sun**light**. New complete everything sunshine

*ploce*

12. For skin **this** soft, you need Cocoa Butter **this** rich.
13. Rich **colour** and harmonised highlights. That's truly multi-tonal **colour** you can call your own.
14. INSTANT SUMMER Sheer **sun**-kissed glow. show off *shimmer*  
New **sunshimmer** instant face bronzer
15. BIG SPLASH LASHES. 15x **more** body. 50% **more** length + curve
16. intense defence from **red** hot heat. For style that's **red** carpet glam.
17. **Airflash**. **Airbrushed** perfection in a *flash*
18. For famously fuller **lashes**. **fabulash** mascara

*epizeuxis*

19. A totally free haircut? **Yes. Yes. Yes!**

*pleonasm*

20. ColorStayLoveable. So soft, so smooth you won't believe it lasts for **hours** and **hours**

*Epanalepsis*

21. **Touch** éclat – radiant **touch**. The magic pen for ultimate radiance

## **Gradation**

*comparative*

1. The secret to **younger** looking skin is Simple
2. For famously **fuller** lashes. **fabulash** mascara
3. BIG SPLASH LASHES. 15x **more** body. 50% **more** length + curve
4. It's a fact. With Clarins life's more beautiful.

- Multi-Active Day and Night Cream.
5. Clump-free, **sexier**, refined length.
  6. NEW 3D EXTREME MASCARA. 25x **fuller** 70% **curvier** 80% visibly **longer** lashes
  7. Up to 5x **thicker** lashes      instantly      no clumps

*superlative*

8. defend your **BRIGHTEST** BLOND highlights
9. Dove presents **the latest** thing to wear with your top.... ... beautiful underarms.  
Effective protection. Beautiful result.
10. Style your way to our **most** BOLD, OPEN-EYED LOOK!

*lexical gradation*

11. **Good** for your skin – **great** for your look.

## Meaning

### Metaphor

1. A sensational way to **wake up your skin**.
2. A finishing **touch of shine**.
3. The secret to beautiful skin ... ... **begins with one extra step**
4. You know what, Mark? You were right. I am too good for you.  
**Charles Worthington goes to your head.**
5. **A SPLASH of VITALITY**. It's something WONDERFUL in the water.
6. **A new Cinderella is born**
7. intimately **BECKHAM NIGHT**. The new fragrance for men and women
8. NEW LIGHT TECHNOLOGY **Mirror shine, cashmere touch...** weightless feel
9. **Megawatts** of messed up style!
10. **This little brown bottle holds the future of your skin.**
11. **Catch a bit of sun every day**
12. **BE DELICIOUS** the fragrances for men & women
13. intense defence from red hot heat.  
**For style that's red carpet glam.**

## Hyperbole

1. **Megawatts** of messed up style!
2. New **MAXI FRANGE** waterproof mascara, **maxi** volume, **maxi** resistance.
3. Style your way to our **most BOLD, OPEN-EYED LOOK!**
4. The **ULTIMATE** look. New **miracle** touch liquid illusion foundation.
5. **NEW 3D EXTREME MASCARA**. 25x fuller 70% curvier 80% visibly longer lashes
6. **sheer genius!** colourforall
7. **Sheer megnetism**
8. Touch éclat – radiant touch. The **magic pen** for **ultimate radiance**
9. New lash **maxxx extreme** black mascara. Get the London look
10. Harmony is **overheated**.

## Simile

1. The debut fragrance. Mariah Carey. An ethereal presence **captivating like a song**.
2. Shine. **Just like that**.

## Metonymy

1. You know what, Mark? You were right. I am too good for you. **Charles Worthington** goes to your head.
2. **Dove presents** the latest thing to wear with your top.... ... beautiful underarms. Effective protection. Beautiful result.
3. **The UK's No 1** for dry skin
4. New lash maxxx extreme black mascara. **Get the London look**
5. Catch **a bit of sun** every day
6. **The power of the Red Bottle**
7. **The mystery of Blue Bottle**.
8. **touch of pink**
9. **All the charm of Dior in a fragrance**
10. **This little brown bottle holds the future of your skin**

11. sensational way to wake up your skin. New aqua sensation from **nivea visage**
12. It's a fact. With **Clarins** life's more beautiful.  
Multi-Active Day and Night Cream.

### **Personification**

1. **For a complexion that breathes perfection**  
Infallible make-up. Long-lasting perfecting foundation. SPF 15
2. **Colour that roars. Condition that purrs.**
3. **touch of pink**
4. **This little brown bottle holds the future of your skin.**
5. **Crowned** the people's favourite
6. **sarah's style spoke** volumes on how to capture a guy  
shockwaves. style. attract. play.
7. A sensational way to **wake up your skin.**
8. A finishing **touch of shine.**

## Appendix 3 - Numeric interpretation

formal features	
word class	
adjectives	137/218
nouns	144/273
word-formation	
derivation	83
compounding	47
phonological schemes	
alliteration	27
onomatopoeia	2
rhyme	6
homophony	3
emphasis	
repetition	21
gradation	10
meaning	
connotation +	132
connotation -	7
metaphor	13
hyperbole	10
simile	2
metonymy	12
personification	8

compounding		
	Compound occurrence	actual number of compounds
<i>nominal</i>		
N + N	20	18
Adj + N	1	1
N + V	2	2
V + particle	3	1
Prep/Adv + N	1	1
<b>total</b>	<b>27</b>	<b>23</b>
<i>adjectival</i>	comp.occurrence	actual number of compounds
N + N + N...	7	7
N + Adj	10	8
N + V	4	3
Adj + V	1	1
V + V	1	1
phrasal comp.	4	4
<b>total</b>	<b>27</b>	<b>24</b>

derivation		
prefixation		
<i>prefix</i>	number of occurrence	actual number of derivatives
mega-	1	1
multi-	4	3
over	1	1
super	1	1
ultra	1	1
anti-	2	2
in-	1	1
non-	1	1
un-	1	1
<b>total</b>	<b>13</b>	<b>12</b>
suffixation		
<i>nominal suffix</i>	number of occurrence	Actual number of derivatives
ance/-ence/-ce	21	4
ation	7	2
er	7	4
ion	10	5
ity	2	2
ness	1	1
<b>total</b>	<b>48</b>	<b>18</b>
<i>adjectival suffix</i>	number of occurrence	actual number of derivatives
al	11	6
able	3	3
ful	9	3
ible	2	2
ive	3	3
less	3	3
ous	1	1
y	3	3
ing	18	16
ed	16	13
<b>total</b>	<b>69</b>	<b>53</b>

typical words	
new	41
sun	7



# Dance proof. Heat proof.

Shockwaves POWER HOLD SPRAY. However hot your moves, stay cool, keep in shape. Heat proof. Dance proof. Look totally hot.

**Shockwaves. STYLE. ATTRACT. PLAY.**



Created by 



  
**Schwarzkopf**  
Professional HairCare for you.

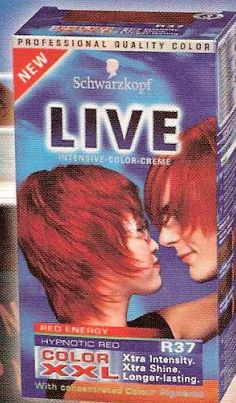
**XTROVERT.  
XPLOSIVE.  
LOVE THE COLOUR.**

**LIVE**

**COLOR  
XXXL**

X - tra Intensity.  
X - tra Shine.  
L - onger-lasting.

With ultra-concentrated Colour Pigments



IF YOU'VE GOT THE ATTITUDE, WE'VE GOT THE COLOUR

Cosmopolitan 07/06



Catch  
a bit of sun  
every day

new



Also available in a darker shade

day — 0 — 3 — 7 — 14+

complete everyday sunshine

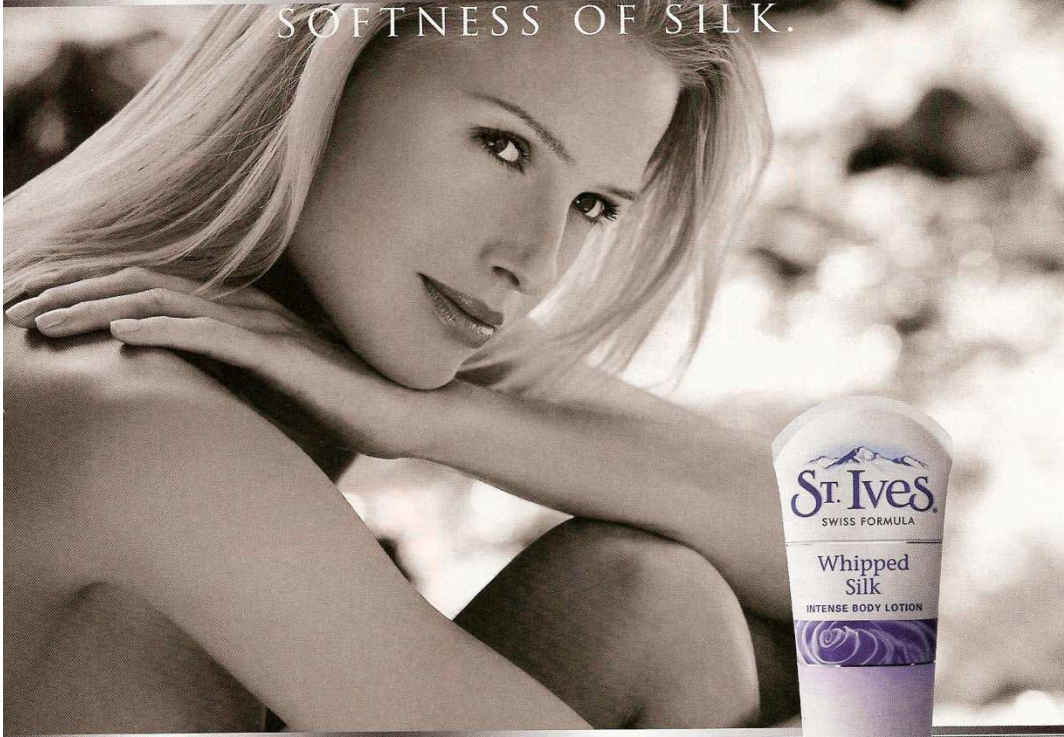
Introducing Everyday Sunshine, from Olay Complete. The only daily facial moisturiser with a touch of sunless tanner and SPF 15. So you get sunshine when skies are grey, and sun protection when they're not. Catch a bit of sun every day, for a natural glow that's streak free. [www.olay.co.uk](http://www.olay.co.uk)

**OLAY**  
love the skin you're in™

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FEEL THE NATURAL  
SOFTNESS OF SILK.



Silky soft skin is skin at its most natural and healthy.  
So, go natural, go Swiss. With St. Ives® Whipped Silk body lotion.  
Made with silk proteins and natural emollients to intensely moisturise  
your skin. The gentle cream goes on smoothly and absorbs quickly.  
Leaving your skin soft as silk.



VISIBLY HEALTHY. NATURALLY SWISS.

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SWISS FORMULA

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LANCÔME  
PARIS

JUICY LIPS,  
SWEET ENOUGH TO KISS

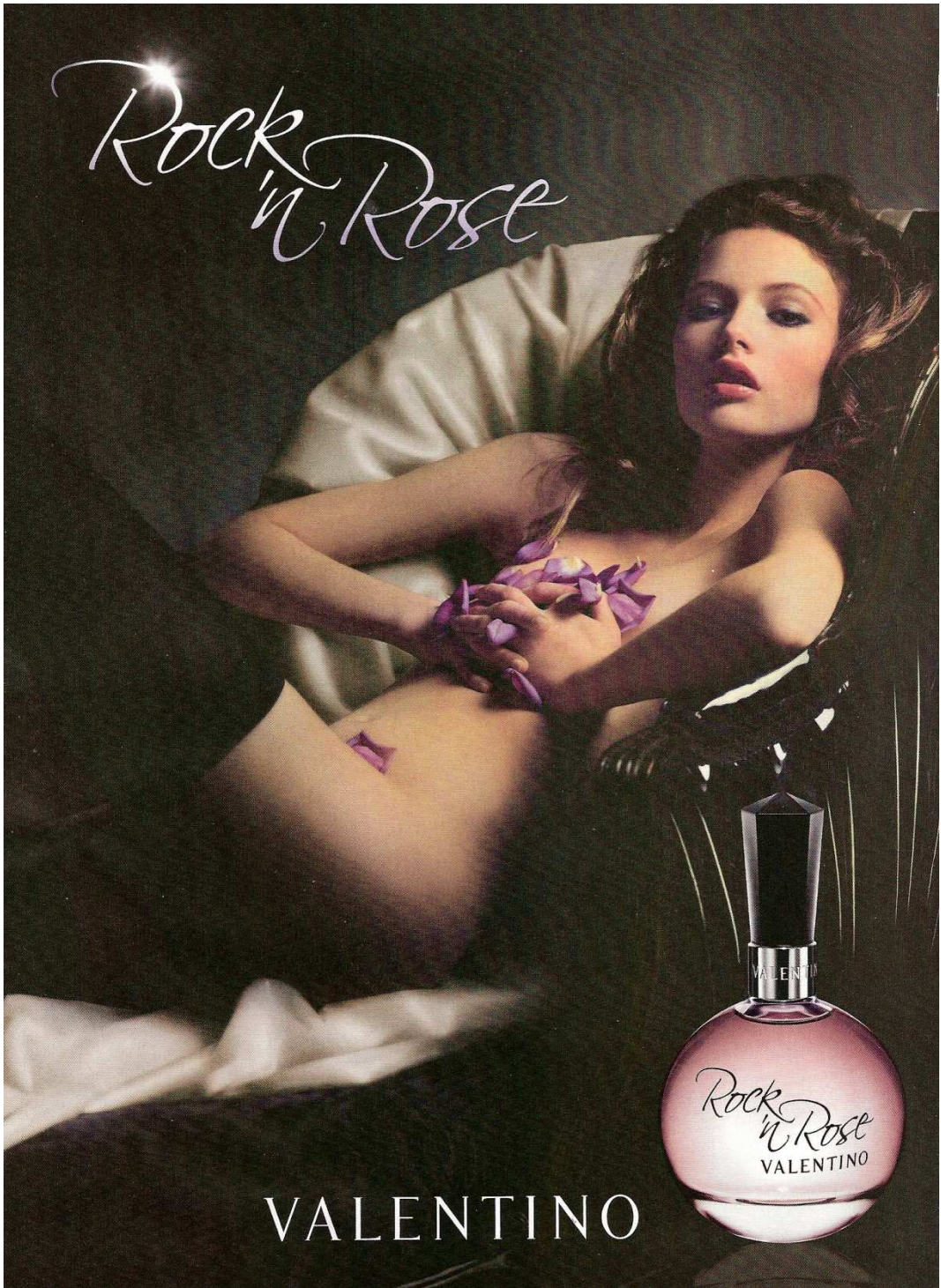
JUICY TUBES  
ULTRA-SHINY, HYDRATING LIP GLOSS

[www.lancome.co.uk](http://www.lancome.co.uk)



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www.shockwaves.co.uk

SHOCK WAVES KICKS

Look hot. Stay cool.

Shockwaves **Power Hold Spray.**

However hot and steamy it gets,  
stay cool, get a grip.  
Heat proof. Droop proof. Summer proof.

WELLA

SHOCK WAVES KICKS

ULTRA STRONG  
Power Hold Spray

Style made for connection.

Glamour 08/06



**BE DELICIOUS**  
the fragrances for women & men

**DKNY**  
DONNA KARAN NEW YORK

experience the fragrance at [DKNY.com](http://DKNY.com)

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PARIS

A finishing touch of shine:  
Give your hair  
360° shimmering light.

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NEW

**ELVIVE NUTRI-GLOSS  
LIGHT REFLECTING CRÈME**

Light reflecting booster with Pearl Protein.  
Mirror shine, cashmere touch.

ELVIVE, tailor-made technologies  
for every hair need.

BECAUSE YOU'RE WORTH IT.



Laetitia Casta

L'ORÉAL  
PARIS

Glamour 08/06



intimately  
**BECKHAM**  
NIGHT

THE NEW FRAGRANCE FOR MEN AND WOMEN

The advertisement features a romantic scene of a man and a woman embracing in a dark setting. The man is shirtless, and the woman is wearing a black top. In the foreground, two perfume bottles are displayed: a dark blue bottle for men and a purple bottle for women, both with the 'intimately BECKHAM' branding. The overall mood is intimate and sensual.

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*The debut fragrance*

M

MARIAH CAREY

AN ETHEREAL PRESENCE

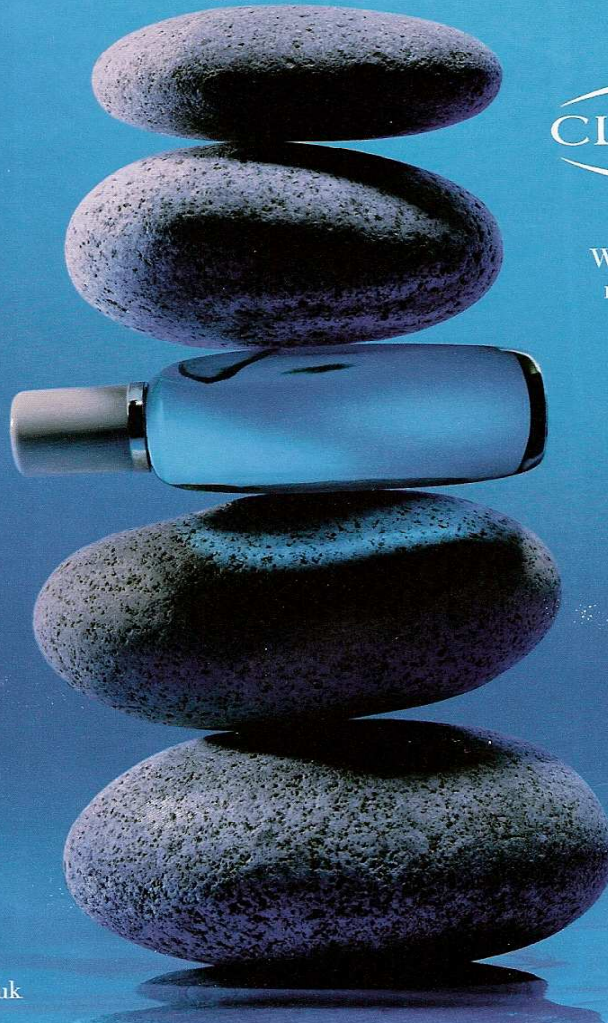
CAPTIVATING LIKE A SONG.

[mariahcareybeauty.com](http://mariahcareybeauty.com)

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The mystery of the Blue Bottle. The mystery of Eau Ressourçante from Clarins. A calming fragrance that uses the power of Aroma-Phyto Beauty Care to combine aromatic essential oils with the beauty benefits of plants. Restores serenity and harmony by soothing and rebalancing the skin and the senses. Great fragrance. Great feeling.



CLARINS  
PARIS

It's a fact.  
With Clarins, life's  
more beautiful.

[www.clarins.co.uk](http://www.clarins.co.uk)

Glamour 08/06