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SROVNÁNÍ TITULKŮ ČESKÝCH A BRITSKÝCH ÚVODNÍKŮ Z HLEDISKA TVOŘIVOSTI JAZYKA

COMPARING LANGUAGE CREATIVITY OF CZECH AND BRITISH EDITORIAL HEADLINES

(diplomová práce)

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Prohlašuji, že jsem tuto diplomovou práci vypracovala samostatně a uvedla úplný seznam citované a použité literatury.

V Olomouci dne 17. srpna 2017 ………………………………

Contents:

Introduction

For a fairly long time, numerous scholars and researches have been mapping the field of journalism. It is not entirely surprising, as the area of newspaper language is very dynamic and somewhat exciting. Nowadays, almost everybody reads news. Tabloids or broadsheets, printed or online, the preference is not what matters. Journalism is everywhere; it is huge, powerful and fascinating. And that is the main reason why I have decided to focus on the field of news stories, namely the field of British and Czech news stories, in my diploma thesis.

As far as journalistic texts of the Anglo-Saxon world are concerned, many aspects have already been analysed and published, since the tradition of Anglo-Saxon newspaper language is very long and strong. Furthermore, English has been the world's lingua franca for a fairly significant amount of time; it is therefore understandable that scholars and researches have been exploring the vast territory of the Anglo-Saxon newspaper language so vigorously.

There is another aspect which makes researchers from various fields of linguistic studies focus prominently on English. It is the fact that the world keeps getting more and more interconnected, therefore more and more globalised. Which language can be viewed as a symbol of globalisation? It is, indeed, English. Many scholars see globalisation as a negative element which is gradually destroying smaller languages and deforming English. The recent linguistic situation has been referred to as the time of 'Maclanguage', which is a term that reflects the globalised nature of today's commercial world (Snell-Horby, 1999). Among many other spheres, globalisation also affects the highly flexible world of media: nowadays, we can watch the same films, TV programmes and news footage all around the world; we can purchase the same books and magazines in the newsagents and bookshops and listen to the same music worldwide (Machin and van Leeuwen, 2007, 1).

Fortunately, globalisation is not the only phenomenon that affects languages and therefore even linguistic research. Cultures all around the world keep getting closer to each other due to various forms of migration (Machin and van Leeuwen, 2007, 1). This results in a growing interest in languages and contexts other than English, which can be spotted in a wide range of fields, the field of journalistic texts being no exception. Since translation from and into various languages is a crucial part of creating news, numerous scholars have focused their research on translation in news: Esperança Bielsa, Susan Basnett, Kyle Conway, Christina Schäffner, Roberto A. Valdeon to name a few of them. Nevertheless, news translation is not the only area the researchers of journalistic texts are active in - papers on comparative analysis of newspaper style of English language and different languages are emerging, for example: *Evaluative noun phrases in journalism and their translation from English into Finnish* by Tiina Puurtinen or *Diachronic changes in subjectivity and stance – A corpus linguistic study of Dutch news texts* by Kristen Vis, José Sanders and Wilbert Spooren. In my diploma thesis, I want to focus on the comparative analysis kind of research, as I think it might provide some new information about the 'behaviour' of Czech journalism.

Naturally, there are many publications dealing with the topic of Czech newspaper style. For many years, numerous scholars have been active in the field of Czech journalism. Quite a few researchers have also been focusing on comparing and contrasting Czech and Anglo-Saxon newspaper styles and this is the field I would like to contribute to by the means of my thesis. Since trying to compare, contrast and analyse the whole styles would be too much for one person to do, I have decided to focus on newspaper headlines only, as they have a very specific function. They are the very first thing the readers focus on. They are the most important factor (sometimes even the only factor) which helps the recipients decide whether to read the article or move on to another page. My plan is to focus purely on 'soft news' headlines, i.e. headlines of news texts dealing with human-interest stories in the fields such as entertainment, arts, and culture and has hardly any urgency (Encyclopaedia Britannica 2016). Specifically, I plan to aim my attention at headlines of Czech and British editorials. I shall therefore not focus on editorial headlines of the whole Anglo-Saxon world, as the research would be of

too large a scale and this thesis would be unable to contain it. I have selected two newspapers/magazines in each of the cultures, created a corpus of their editorial headlines and eventually carried out the analysis. Another aspect that should be mentioned is the fact that the analysis covers the editorial headlines between 2009 and 2016, since those are the years in which the online archives of the selected periodicals overlap. I want to comment on possible trends and changes that are visible within the given body of data.

The most exciting part about headlines for me is the language playfulness, i.e. using alliteration, puns, rhythm etc., which is typical for the Anglo-Saxon newspaper style (Knittlová 2010, 182). However, I have the feeling that even Czech journalists are becoming more creative than they used to be. That is why I have decided to analyse British and Czech editorial headlines with special focus on the aspect of 'creativity'. Nevertheless, I am well aware of the fact that 'creativity' is a vast term which is not easily defined. I have therefore decided use the publication '*Language and Creativity: The Art of Common Talk*' by Ronald Carter to solve this problem. I have 'borrowed' some of Carter's terminology in order to create a solid theoretical background for the criteria I shall be discussing in the analysis.

The whole diploma thesis is divided into eight chapters. The first chapter focuses on the editorial genre and its specific features, its function and the differences/similarities of editorials in Czech and British contexts. The second chapter covers the importance, function and form of headline as well as the approach to headline creation and its similarities/differences in Czech and British contexts. The third chapter provides the definition of creativity, based on the abovementioned publication '*Language and Creativity: The Art of Common Talk*' by Ronald Carter enriched by findings of Knittlová and Galperin. The fourth chapter covers the whole methodology of the upcoming editorial headline analysis. The practical part of my thesis is covered in chapters five, six and seven. Chapter five refers to the analysis which has been carried out in a separate excel sheet and can be found on the enclosed disc. Chapters six and seven furthermore comment on the carried out analysis. Eventually, the final chapter of the thesis presents the final results and compares them with the theoretical background from chapters one and two.

1 Editorial, Leader, Leading Article & 'Úvodník', Editorial

1.1. Editorial, Leader, Leading Article and the Anglo-Saxon Tradition

1.1.1 Function and Terminology

According to Galperin, the function of editorial is to influence its readers by providing an interpretation of various facts. Editorials comment on political, social and other significant events of the day. Their aim is to present the author's opinion and interpretation of the published news as well as to persuade the reader that the presented opinion is the correct one. Like any other evaluative texts, editorials appeal to the readers' minds as well as to their feelings. Therefore, authors use emotionally coloured language devices, both lexical and structural (Galperin 1981, 281).

Miššíková characterises editorials, leading articles or leaders, as texts which subjectively handle facts - political or otherwise. Therefore, she states, editorials share many common features with political essays. Miššíková's definition is important for my thesis mostly because of the terminology she uses, since *The Guardian* uses the term 'editorial', whereas *The Economist* uses the term 'leader' to refer to the same type of texts.

British periodicals tend to include more than one editorial/leader in a single issue. Mistrík points this fact out when he talks about some newspapers which provide several editorials at their front pages. Furthermore, he defines the Anglo-Saxon editorial as a mixture of Czech 'úvodník', commentary, column and caricature and says the authors use editorials to discuss various social issues and situations in a serious manner (Mistrík 1975, 143). Mistrík's definition (extended by a number of Galperin's notes) is also adopted by Knittlová (2010, 193-194).

1.1.2 Style

While reading editorials, the readers may notice an extensive use of emotionally coloured vocabulary. Along with neutral and literary vocabulary, one can find highly emotive and thoroughly evaluative lexical items. In addition to political words and expressions, terms, clichés and abbreviations, one can find colloquial

words and expressions, slang and professionalisms. The language of editorial articles traditionally combines different strata of vocabulary, through which the emotional effect is enhanced (Galperin 1981, 181).

Emotional colouring in editorial articles is often achieved by the means of various stylistic devices, both lexical and syntactical, the use of which is largely traditional. Editorials typically include a considerable amount of common stylistic means, especially metaphors, epithets and periphrases. A large number of common stylistic means recurring in newspaper texts have become clichés. However, the authors of editorials sometimes use original stylistic means as well. Generally, any kind of stylistic device may be found in editorial writing. When aptly used, these devices prove to be a powerful means of appraisal, of expressing a personal attitude to the particular issue and of pursuing the emotional effect on the reader (Galperin 1981, 182).

Editorials may also be rather satirical. The satirical effect can be achieved by the means of similes, metaphor, irony, the breaking-up of set expressions, the stylistic use of word-building, by using allusions, etc. In newspaper language, two types of allusions can be distinguished: firstly allusions to political and other current facts which are inevitable and have no stylistic value and secondly historical, literary and biblical allusions which are often used to create a specific stylistic effect. The emotional force of expression in editorial can also be pursued by the use of various syntactical stylistic devices. Editorials tend to use a large number of parallel constructions, various types of repetition, rhetorical questions and other syntactical stylistic means (Galperin 1981, 183).

According to Galperin, the role of expressive language means and stylistic devices in the editorial should not be over-estimated. He claims that the expressive means in editorials stand out against its otherwise neutral background and that majority of stylistic devices which can be found in editorials tend to be of a rather trite character. Therefore, original forms of expression and creative stylistic means are comparatively rare in newspaper articles, editorials included (Galperin 1981, 183).

It has been stated that as a specific genre of newspaper writing, all editorials have several common distinguishing features. The editorials in different newspapers/magazines, however, vary in their degree of emotional colouring and

stylistic originality of expression. Galperin states that commonly, the stylistic originality and emotional colouring tend to be typical for the 'popular' newspapers, such as *The Daily Mirror* and *The Daily Mail*. On the other hand, the so-called 'quality papers', as *The Times* and *The Guardian*, are more reluctant to the use of expressive and stylistic means of the language. He continues to say that the stylistic 'gems' the recipients may encounter in the newspaper cannot obscure the traditional way of expression characteristic of newspaper English (Galperin 1981, 183).

1.2 Úvodník, Editorial and the Czech Tradition

1.2.1 Function

Čechová et al. seem to think that 'úvodník' is a rather obsolete genre, as they only refer to it using a lot of past simple verb forms. They state that in the past, 'úvodník' used to have its place on the newspaper front page and it usually presented editorial staff's attitude and appraisal of the important events of the day. They also add that currently, 'úvodník' is gradually less and less common in the newspapers, since there is no need to express the editorial staff's stance, as the journalists present their opinions individually (Čechová et al. 2008, 267). 'Úvodník' either provides further details on an event which already happened deeper in the past or it comments on some current events and issues. 'Úvodník' explains and analyses the event, reflects on the event and eventually draws some generalising conclusions (Chloupek et al. 1991, 219-220).

As far as the function of 'úvodník' is concerned, Mistrík refers to it as the first and most important article in which the most current issues are analysed and which eventually presents some practical conclusions and instructions for the particular situation. Similarly to Chloupek et al., he refers to the horizontal structure of 'úvodník' by dividing it into three main parts: introduction, analysis and conclusion (Mistrík 1970, 140).

Jílek defines 'úvodník' as a type of text which ought to employ factual argumentation and the subject of the message should be put into wider context. However, the author of 'úvodník' often uses some amount of persuasion as well.

The final texts are readable and appealing which enables them to fulfil their function more easily than factual texts with complex argumentation (Jílek 2009, 90).

In his paper *Frazeologie novinového úvodníku: úzus, funkce a aktualizace*, František Čermák defines 'úvodník' by the means of the three following criteria: (1) it covers an important current topic and is often rather informal while doing so, (2) its form is rather assertive and it therefore rarely contains question forms and imperatives, (3) it is structurally and logically analytic, it discusses situations including their context as well as causes and it presents some possible solutions (Čermák 1996, 81).

1.2.2 Style
Generally, the newspaper language ought to be reader-friendly in order for the recipients to easily understand the conveyed message. Therefore, according to Mistrík, the language and style of 'úvodník' should be homogeneous in terms of expression (Mistrík 1975, 141). He continues to state that 'úvodník' is not one of the genres which use linguistic devices in their indirect, figurative meaning. It is, on the other hand, not even a genre which engages purely factual lexical devices. 'Úvodník' is, according to Mistrík, somewhere between these two types of genres. In order to ensure an easy transfer of its message, 'úvodník' engages no technical terms which can be found in e.g. scientific papers. Logically, 'úvodník' has to be much more easily accessible to the public than a popular-science article (Mistrík 1975, 141). One of the major flaws 'úvodník' might have is the use of cliché phrases which help to create the so called newspaper pathos but convey no specific message to the reader (Mistrík 1975, 143).

1.2.3. 'Headline of the Czech Úvodník'
The headlines of 'úvodník' texts should provide as much information as possible. The headline's content ought to summarise the whole message conveyed in the following text. However, a few headlines can be found that only inform about the overall topic of the following message, one can even encounter purely metaphorical headlines. These are, nevertheless, not very common. Mistrík compares the 'úvodník' headline to a window: 'looking through' it, the addressee

should recognize the spirit of the newspaper as well as the spatial and temporal context of the current situation. The more specific the 'úvodník' is, the longer the headline ought to be. Equally, the shorter the 'úvodník', the shorter the headline (Mistrík 1975, 142).

1.2.4 'Úvodník' X Editorial Confusion

In the Czech context, the terms editorial and 'úvodník' often refer to the same kind of newspaper text. The terms differ theoretically, they are, however, often confused on the practical level. Jílek states that 'úvodník' is used to refer to the initial, fundamental text of the issue which is placed in the upper part of the front page and usually continues on the inside pages. Even Jílek, however, admits that the term 'editorial' might be viewed as a synonym to 'úvodník' (Jílek 2009, 90).

In her bachelor thesis, Barbora Hrabalová presents her opinion on this issue. She suggests the cause of the terminology confusion might be the fact that the editorial boards want to maintain an unchanging newspaper section called 'úvodník' or 'editorial' in order to ensure a better orientation in their newspaper. The text presented in this part of newspaper usually has the features of 'úvodník', editorial, commentary and column and the name of the section therefore rarely fits the genre (Hrabalová 2013, 10).

If I were to present my opinion on this terminology confusion, I would suggest that for the Czech audience, the term 'úvodník' might carry some unpleasant connotations. After all, it was mostly used in press during the communist era in Czechoslovakia. I therefore find it possible for the journalists to intentionally avoid the term 'úvodník' in order not to bring the readers back to the unpleasant times of oppression. Both my and Barbora Hrabalová's opinions are pure speculations. However, I have to admit that my opinion is inspired by Osvaldová and Halada. They state that with the changes in the Czech society after the Velvet Revolution in 1989, 'úvodník' seemed to disappear from the newspapers. Its position has been taken over by the so called editorial, i.e. editor in chief's or editor's first person narrative including information on the content of the issue, combining features of 'úvodník', commentary and open letter (Osvaldová, Halada 2007, 223).

Similarly to 'úvodník', editorial is also an ambivalent term which is different in theory and in practice. Originally, the editorial text used to be called 'úvodní slovo'. Jílek defines it as a text by the means of which the editorial staff reach out to their readers in order to inform them about various editorial matters or the newspaper content. Referring to this newspaper section as editorial is incorrect in many cases, since the abovementioned function is often only partially fulfilled or is missing completely. Usually, these texts have more features of 'úvodník' than those of a proper editorial. According to Jílek, several types of editorials have emerged over time. The first one is a text which guides the recipient through the content of the particular newspaper issue. Another type of editorial reflects on various current topics and issues. The last type of editorial shares some real-life stories or experience (Jílek 2009, 94).

2 Headline

2.1 Function of the Headline

Jean Aitchison believes that modern newspapers continue the long tradition of story-telling people have kept for centuries. The story-telling tradition originates in pre-literary times when bards were singing their ballads and therefore informing their listeners about whatever they rendered interesting. After the invention of printing, the stories were transferred to paper and even now – several hundred years later - we can still read them, since stories always have been and always will be part and parcel of human life (2006, 4).

When looking at Czech headlines from the past, Křístek points out the fact that they effectively reflect their social context as well as other extralinguistic aspects (e.g. the economic situation, newspaper marketability, competition etc.) of their time (1973, 1). It is therefore clear that, among others, the temporal as well as spatial context of headlines largely determines their character.

The main and most often mentioned function of a headline is to inform the recipient of what the following text is about. This is, however, not the only function headlines perform. Very often, they also contain elements of appraisal – they show the journalist's or the paper's attitude to the facts and situations commented on in the following article (Galperin1971, 279). It can therefore be claimed that headlines commonly form or influence, sometimes even manipulate public opinion (Buitkienė 2014, 29). It is the front page headlines that sell newspapers; it is the headlines on the inside pages that influence what people read. The effect they have on the readers is immediate and potentially long lasting. They should catch the readers' attention via their subject matter, their style or, preferably, both (Aitchison 2006, 12).

Headlines have to contain a clear, brief and ideally intriguing message. When creating a headline, the journalist's aim is to raise the potential readers' interest, as they generally skim the newspaper in the search of something that would catch their attention (Crystal and Davy 1969, 174). In order for a headline to be good, it

should help the addressee deduce the maximal amount of contextual effect for the minimal amount of processing effort (Dor 2003, 25). It is therefore not surprising that production of a functional headline is a rather complex task, since a headline is not merely a semantic summary of the story or a pragmatic attracting-device for the recipient. Headline is a communicative device which is supposed to produce the optimal level of affinity between the story itself and the reader's context of interpretation in order to render the story optimally relevant for the reader (Dor 2003, 26).

Saxena (2006) provides a detailed list of multiple functions of headlines. According to him, the main functions of headlines are to:

1) index the news (they should help the readers to find the stories of their interest and save their time as they skim through different pages),
2) establish news value (they should help the reader to estimate the relative importance of a news story),
3) depict the mood of the story (they should reflect a wide range of emotions by the means of emotionally coloured phrasing),
4) set the tone of the newspaper (they should be the very first indicators of the newspaper's policy),
5) define the newspaper's identity (readers get familiar with the typeface and the size of headlines their favourite newspaper use)

(Saxena 2006, 24 - 33).

For all the specific above-mentioned functions they perform, headlines are radically different from the rest of newspaper language and therefore deserve to be treated with great attention. Journalists ought to aim for the headlines to be neither too long nor too short, they are hence often characterised by presenting maxim of information on minimum of space (Crystal and Davy 1969, 174).

2.2 Style of a Headline

As I have already noted, the process of creating eye-catching functional headlines is far from being simple. According to Galperin, it takes a 'skilled and ingenious'

journalist to lure the reader into reading the whole story following the headline (Galperin 1971, 281). The style of headlines is very specific and not easily defined. For the purpose of this sub-chapter, I have decided to use Dor's taxonomy which summarises the headline production practice with the following recommendations:

1) be as short as possible,
2) be clear, easy to understand, and unambiguous,
3) be interesting,
4) contain new information,
5) do not presuppose information unknown to the readers,
6) include names and concepts with high 'news value' for the readers,
7) do not contain names and concepts with low 'news values' for the readers,
8) 'connect' the story to previously known facts and events,
9) 'connect' the story to prior expectations and assumptions,
10) 'frame' the story in an appropriate fashion

(Dor 2003, 708-716).

Naturally, both British and Czech newspaper traditions approach the headline production differently. That is fairly logical, since the society, environment and last but definitely not least the languages are more than dissimilar. In the following section, the styles of English and Czech newspaper headlines are briefly commented on.

2.2.1. English Headlines

English headlines tend to be short and catching (Galperin 1971, 279). The language of English headlines is generally condensed and attractive. Fixed phrases are often intentionally deformed in order to make the headline more expressive, eye-catching and creative. Alliteration, puns as well as more complicated rhythm effects are often used in the process of headline production (Knittlová 2010, 179-182). As far as puns are concerned, they certainly tend to be rather prominent. Headlines, however, are not inevitably playful. The greater tragedy the headlines depict, the more straightforward and larger in size they tend

to be (Aitchison 2006, 12). When Bednarek and Caple discuss the common features of the English headline, they propose the following characteristics:

Visual Features:
- visually attractive, foregrounding urgency (for size/layout/typography);
- several 'decks' of headlines are possible.

Linguistic features:
- 'strong', 'intense', emotional/evaluative words;
- rhetorical devices and foregrounding techniques, e.g. word or sound play (punning, intertextuality/allusion, alliteration, rhyme), metaphor, idioms, proverbs;
- omission of functional/grammatical words (e.g. determiners, auxiliaries/finite verbs, etc.) - Aitchison comments on the common practice of omitting articles and predictable verbs such as 'is' or 'has' and gives an example of unintentional humour which can be created through this strategy: *GIANT WAVES DOWN QUEEN MARY'S FUNNEL*, the main point being to warn journalists not to overdo the omission (2006, 12);
- if a verb is present: use of present tense (According to Saxena [2006] compared to other past tenses, the past simple tense is also appropriate);
- premodified noun phrases (often nouns as premodifiers);
- rare specification of time, but often specifying the 'how' and sometimes specifying the place or previous action

(Bednarek, Caple 2012, 101).

Saxena (2006) gives a comprehensive list of suggestions of what headline production in English should aim for. Some of the recommendations overlap with Bednarek's and Caple's typical linguistic features of a headline. There are, however, a few more strategies for writing effective newspaper headlines Saxena proposes, such as:

- using active verbs to give some meaning and weight to headlines,
- using widely known abbreviations,

- using attributions of those whose statements or comments are presented in articles,

- using infinitive instead of future tenses,

- writing numbers as numerals in order to save space,

- avoiding punctuation,

- replacing question headlines by direct sentences (questions evoke uncertainty, however, if the topic is interesting enough, question headlines might be used),

- replacing long words by short ones,

- putting the most important words in the beginning

(Saxena 2006, 169-196).

Another typical feature of English headlines is strong nominalisation. For some people, the nominal structures might seem confusing (e.g. *ALISON MURDER CHARGE* – Is Alison the murderer or the victim?). They have, however, an internal structure which allows habitual newspaper readers to interpret them with no difficulties whatsoever (Aitchison 2006, 14). When speaking about typical headline features, it is logical that not every headline has to include all of these features. Furthermore, there may, obviously, be variation in 'headlinese', for instance differences between headlines of tabloids and those of broadsheets (Bednarek, Caple 2012, 103). This thesis, however, does not intend to focus on tabloid headlines.

2.2.2 Czech Headlines

According to Shatury (1999), the form and content of Czech headlines keeps changing. In the past, they used to be rather short and vague, and they are gradually turning longer and more descriptive. Shatury sees the mid-1990's as the time of the main change. Czech headlines still maintain the informative and orientation function; however, the journalists seem to focus on the intriguing aspect to a greater extent than they did before (Shatury 1999, 2).

Czech language does not have as many tools for condensing and therefore shortening the headline as English does (Knittlová 2010, 179). In the past, the headlines tended to be more nominal, however, this tendency changed and we can

now see a trend of verbs appearing in headlines more often. They help to make the headline more dynamic (Bartošek 2002, 80). Czech journalists hardly ever choose to deform fixed phrases and idioms, alliteration is also very rare. Puns can sometimes be detected, however, mostly in sports journalism. Dashes, colons and quotation marks are rather common in Czech headlines, they are, however, not as frequent as in the English journalistic context. Numbers are always written in words, abbreviations are scarcely used unless they are well known and used in spoken language as well (Knittlová 2010, 184).

Another prominent characteristic of journalistic language in general is working with contrasts to create a certain tension (e.g. formal X informal language, emotionally neutral X expressive language, literal X figurative language). When talking about the Czech journalistic tradition, the contrastive terms 'foregrounding' and 'automatisation' have to be mentioned. 'Automatisation' stands for common phrases and collocations, while 'foregrounding' represents novelty of expression (e.g. metaphorical, figurative speech, personifications, expressions of irony, puns, etc.). Journalists use them both in order to create texts which are simultaneously interesting and new as well as predictable and familiar (Křístek 1973, 2).

2.3 Czech and British Approach to Headlines – Comparison

The following chart was created for the purpose of my bachelor's thesis. It presents a brief general comparison of the main approaches and features of Czech and English headlines:

	English Headlines	Czech Headlines
Character	nominal	verbal
Condensation	high	low
Creativity	high	low
Informativeness	high, condensed information	lower, less information
Means of Condensation		
Breaking Grammatical Rules	frequent	never

Abbreviations	frequent	only when used orally
Figures	yes	spelled out
Punctuation Marks	frequent	yes but not as frequent as in English

(Štaffová 2015, 21).

3 Ronald Carter – *Language and Creativity: The Art of Common Talk*

3.1 Author

Ronald Carter is a Professor of Modern English Language in the School of English Studies, University of Nottingham. Over the course of his successful career, he has published numerous books in the fields of language education, applied linguistics and literary-linguistic studies (www.cambridge.org).

In terms of research, he is mainly interested in the broad field of applied linguistics. This includes work on corpus and computational linguistics, discourse-based grammar, English vocabulary and the interface between language and literature. As far as literature and language are concerned, his main interest is the relationship between language and creativity, with particular reference to spoken discourse (https://www.nottingham.ac.uk). The author's interest in language and creativity is the most prominent reason why I have decided to use his publication as the base for my analysis of editorial headlines.

3.2 *Language and Creativity: The Art of Common Talk*

The main idea of the publication is the fact that creativity is a common feature of spoken language and the main component of interpersonal communication. Carter states that creativity is a property all speakers and listeners actively possess (Carter 2004, 6). For the analysis of creativity in language, Carter uses the *CANCODE* corpus of spoken language (*CANCODE* stands for the *Cambridge and Nottingham Corpus of Discourse in English*) which contains 5 million words collected between 1993 and 2001 (Carter 2004, xiii).

The publication is divided into three parts: *Backgrounds and Theories*, *Forms and Functions* and *Contexts and Variations*; each of which consists of two individual chapters. Part 1 presents the main psychological, sociocultural and linguistic approaches to creativity and builds the theoretical background for the following practical analysis of transcripts from the *CANCODE* corpus of spoken English.

Part 2 - *Forms and Functions* - is crucial for my analysis and research. It includes chapters which cover Carter's practical analysis of creative language. The author presents the most frequent forms of linguistic creativity and provides several examples from *CANCODE* to demonstrate each of them. Part 3 explores the relations between the use of creative language and social context. The discussed findings and analytical frameworks are furthermore extended to non-*CANCODE* data.

3.3 Classification of Creativity

For my analysis, chapters *Creativity and patterns of talk* and *Figures of speech* of Part 2 are of the most essential character. Despite the fact that Carter analyses purely spoken language, I shall use the types of most frequent linguistic creativity he mentions as a tool for defining categories of creativity for my analysis of editorial headlines.

The first creative aspect Carter mentions in chapter *Creativity and patterns of talk* is **punning and verbal play**. He then proceeds to explain that 'it is not simply the identification of puns or forms of wordplay we are interested in but also a fuller understanding of the effects they create and the functions they perform in stretches of discourse' (Carter 2004, 97).

Another type of linguistic creativity Carter describes is **morphological creativity**. This term covers situations in which speakers invent new words from words which are already in existence (Carter 2004, 97).

Carter eventually gives a list of the most frequent forms of linguistic creativity represented in the *CANCODE* corpus:

- **displacement of fixedness** (particularly of idioms and formulaic phrases);
- **metaphor extension**;
- **morphological inventiveness**;
- **verbal play, punning**;
- **'echoing' by repetition**.

In chapter 4 - *Figures of speech* - Carter considers further resources of creative language. Namely, he speaks about **metaphor**, **metonymy**, **synecdoche** and **simile**; once more, he discusses the **fixed expressions and formulaic language**; he provides relevant information and data for **proverbs and slang expressions** and he also mentions **hyperbole**. The last type of creative language he talks about is **indirectness** which is defined by saying that some figures of speech require more extensive treatment (e.g. innuendo, understatement, irony, allegory etc.).

Table representing Carter's forms of linguistic creativity I shall partially adopt for my editorial headline analysis:

form of linguistic creativity	further explanation (when needed)
fixed expressions and their displacement	idioms, proverbs, slang expressions
hyperbole	
metaphor extension	metaphor, metonymy, synecdoche, simile, personification
morphological inventiveness	neologisms
punning, verbal play	

Further on in his publication, Carter also mentions **non-core vocabulary** as a means of language creativity. He defines non-core vocabulary as words outside the category of core-vocabulary which is used to describe lexical elements that are unmarked, i.e. most normal, basic and simple words available to a language user (Carter 2004, 115). I shall therefore add them to the classification as well. Furthermore, Carter talks about language indirectness which inspired me to include the categories of **irony** and **oxymoron** to the classification.

In a section dedicated to 'úvodník'/editorial, Knittlová states alliteration, metaphor, simile and verbal play as typical features of British newspaper language (Knittlová 2010, 193-194). With the exception of alliteration, they are all covered by Carter's list of most frequent forms of linguistic creativity. I shall therefore add the category of **alliteration** to my classification of creativity.

Galperin mentions extensive distribution of **parallel constructions** and **repetitions of words** within editorials. These categories will therefore also be added to the classification (Galperin 1981, 183). The last categories I would like to include are **allusion** (mentioned by both Knittlová and Galperin) and **cultural specificity**. Since I have analysed a considerable amount of data, I dare to claim that a significant amount of corresponding occurrences for all the above-mentioned categories is represented in the headlines.

4 Methodology

For the practical part, I gathered an amount of editorial/úvodník headlines from *Respekt* and *Reflex* newsmagazines for the Czech context and headlines from *The Economist* and *The Guardian* for the British context. I collected the headlines from the periodicals' online archives. The archive of *Respekt* newsmagazine goes back to 1990. However, a consistent amount of editorials is present as late as in 2003. In 2009, the editorial headlines change from simple *EDITORIAL* to original, authorial headlines. Eventually, I collected an eight year amount of editorial headlines (i.e. 382) for *Respekt* magazine. The online archive of *Reflex* magazine goes back to 2001. Original editorial headlines first emerge in 2008. Therefore, I gathered the total amount of nine years of headlines (i.e. 426). The online archive of *The Guardian* goes back to 1999. All the present editorial headlines are original and authorial. In total, I collected seventeen years worth of editorial headlines (i.e. 930). Finally, the online archive of *The Economist* goes back to 1997. All the editorial headlines are original and authorial. I have gathered twenty years worth of headlines (i.e. 971). In order to analyse a more or less similar number of headlines of each periodical, I decided to take into consideration the period of authorial headlines which overlaps within all the four periodicals: 2009 − 2016. Altogether, that is::

- 383 headlines for *Respekt,*
- 410 headlines for *Reflex,*
- 409 headlines for *The Economist,*
- 417 headlines for *The Guardian,*
- → total: **1619 headlines.**

4.1 Classification

When creating the categories for the practical analysis, I consulted the following publications:

- Carter's *Language and Creativity: The Art of Common Talk*,

- Knittlová's *Překlad a překládání*, namely then the chapter on journalistic style,
- Galperin's *Stylistics*, namely then the sub-chapter on newspaper style.

I extracted the features the above-mentioned scholars point out as typical for the genre of editorial. A significant amount of categories overlapped in all three cases, some were mentioned by two or only one of the scholars. The following table summarises all the categories:

Carter (2004) (creativity categories)	Knittlová (2010) ('úvodník' style)	Galperin (1977) (editorial style)
Lexical and contextual stylistic means		
metaphor extension (metaphor, metonymy, synecdoche, simile)	metaphors	metaphors
	similes	similes
fixed expressions and their displacement (idioms, proverbs, slang expressions)		breaking-up of set expressions
punning, verbal play	punning, verbal play	
morphological inventiveness		the stylistic use of word-building
	expressive lexical items (e.g. slang expressions)	emotive, evaluative lexical items, different strata
	alliteration	
		allusions
		epithets
hyperbole		
		irony

Syntactical stylistic means		
repetition and converging		repetition of words
		parallel constructions
		rhetorical questions

This table has later on turned into the tool I used to assess the level of language creativity of the editorial headlines which consists of three main categories of creativity: **lexical, structural and (con)textual**:

lexical creativity	metaphor extension
	fixed expressions and their displacement
	puns, word play
	neologisms
	non-core vocabulary
	hyperbole
structural creativity	parallel constructions
	repetition of words
	alliteration
(con)textual creativity	allusion
	irony
	cultural specificity
	oxymoron

4.2 Data Description

For the practical analysis, I have decided to work with the úvodník/editorial headlines of two Czech and two British periodicals. As far as the Czech context is concerned, I have chosen to focus on the weekly magazines *Respekt* and *Reflex*. In the British context, I have decided to aim my attention to the weekly magazine

The Economist and the daily newspaper *The Guardian*. In each case, I worked with the online versions of the texts which can be found in the archives at the periodicals' official websites:

- https://www.respekt.cz/,
- http://www.reflex.cz/,
- http://www.economist.com,
- https://www.theguardian.com.

4.3 The Czech Context

The section of úvodník/editorial can rarely be found in Czech daily newspapers. Therefore, I focused purely on magazines, since they generally contain these types of texts. The newsmagazines *Respekt* and *Reflex* immediately came to my mind, as they both have a long tradition in the Czech Republic. Both of them entered the Czech journalistic scene after the Velvet Revolution and have continued to inform and entertain their readers ever since.

In his commentary *Respekt a Reflex, jin jang české pravice*, Vít Šlechta briefly compares these two influential magazines. He comes to the conclusion that *Respekt* is 'softer', more sensitive towards the environment and the refugees and it covers the topics of arts, literature and nature to a larger extent. *Reflex*, on the other hand, is 'rougher', it is not concerned with global warming and it is aware of the dangers the refugee crisis might bring (Šlechta 2015).

According to Šlechta, *Respekt* and *Reflex* magazines complement one another: what one of them lacks, the other one offers. Furthermore, *Respekt* and *Reflex* both have brilliant editorial staffs that constantly brainstorm on current issues and affairs. Šlechta compares the magazines to yin and yang: there is a balance between the two opposites they represent (Šlechta 2015).

4.3.1 *Respekt*
Respekt is a weekly magazine which comments on current Czech and foreign political, economic and social issues. *Respekt* is often seen as one of the most

prestigious magazines in the whole country. It was first published in 1989 and has continued to publish a new issue each Monday ever since. In 2009, Erik Tabery became the editor-in-chief. In an interview for www.mediaguru.cz, Tabery defines *Respekt* magazine as unique, critical and independent. Petr Třešňák, the deputy editor-in-chief, states that the aim of the *Respek*t editorial staff is to describe the world and its diversity. He continues to claim that the *Respekt* journalists also try not to be prejudiced and that their focus is open-minded, pro-democratic, anti-totalitarian and anti-communistic (Pavlunová 2013, 81).

4.3.1.1 The Data

By the means of *Respekt's* online archive, which goes back to 1990, I have managed to gather around 383 headlines.

4.3.2 *Reflex*

According to www.deniky.net, *Reflex* is a Czech weekly magazine which focuses on current as well as past political, social and cultural topics. The magazine itself claims it deals with 'everyday affairs'. It was founded in 1990, following the Velvet Revolution. A new issue has been published every Thursday ever since. For roughly a year, Marek Stoniš has been the editor-in-chief.

4.3.2.1 The Data

By the means of *Reflex's* online archive, which goes back to 2001, I have collected around 410 headlines.

4.4 The British Context

I have chosen to work with the editorial/leader headlines of *The Economist* and *The Guardian*, since I see them as perfect examples of the 'high journalistic style' periodicals. Furthermore, they tend to be my personal mental representations of the very famous 'British newspaper style'. Last but definitely not least, they both have well organised and user-friendly online archives which made the data gathering procedure much easier to carry out.

4.4.1 *The Economist*

The Economist is a weekly magazine published in London. It is often viewed as one of the world's most prominent newsmagazines of its kind. It covers a wide range of topics from general news, international and political developments up to world's economy. In *The Economist*, all articles except special reports are published without bylines in order to present a unified face to the addressees. The magazine was founded in 1843 and has continued to publish a new issue each Saturday ever since (www.britannica.com). In February 2015, Zanny Minton Beddoes became the seventeenth and first female editor-in-chief. When asked whether it is left- or right-wing, *The Economist* answers: 'Neither, we consider ourselves to be in the radical centre' (www.economist.com).

4.4.1.1 The Data

The online archive of *The Economist* goes back to 1997. In each issue, there is more than one editorial (*The Economist* uses the term 'leader'). I gathered the data by using the very first leader headline of each issue. Altogether, I have collected around 970 headlines. After having decided to focus on the period of 2009-2016, I ended up analysing 409 headlines.

4.4.2 *The Guardian*

The Guardian is an influential daily newspaper published in London, generally considered one of the United Kingdom's leading newspapers. The paper was founded in Manchester in 1821. For a long time, *The Guardian* has been admired for its investigative journalism, its dispassionate discussion of issues, its literary and artistic coverage and criticism, and its foreign correspondence. *The Guardian's* editorial stance is considered less conservative than that of its main London competitors, i.e. *The Daily Telegraph* and *The Times*. However, its reporting is also marked by its independence (www.britannica). Scott Trust Limited, a British company which owns *The Guardian*, states that it is their job to secure *The Guardian* as a 'quality national newspaper without party affiliation, remaining faithful to its liberal tradition'. In June 2015, Katharine Viner became the editor-in-chief and she is therefore the first woman to ever run the newspaper in its long tradition (www.theguardian.com).

4.4.2.1 The Data

In its online archive, *The Guardian* presents few editorials from the years 1919, 1941, 1952, 1967, 1985, 1989, 1990, 1993, 1994, 1997, 1998 and 1999. Finally, all the editorials published between the years 2000-2016 can be found in the archive. Since *The Guardian* is a daily newspaper, it would be almost impossible to collect all the editorial headlines. I have therefore decided to focus on Monday editorial headlines only. In case there was a bank holiday on Monday, I used a Sunday or a Tuesday headline instead. *The Guardian* publishes more than one editorial every day; I therefore always focused on the very first Monday editorial presented in the archive. Altogether, I have gathered around 930 headlines. After determining the period 2009-2016 as my main area of interest, the number dropped to 417.

5 The Analysis

Due to the vast number of data, I have decided to perform the analysis in a separate Excel spreadsheet. I entered all the collected headlines to charts according to the periodical and the year in which they were published. Furthermore, I entered all the subcategories of lexical (metaphor extension, fixed expressions and their displacement, puns and word play, neologisms, non-core vocabulary, hyperbole), structural (parallel constructions, repetitions of words, alliteration) and (con)textual creativity (allusion, irony, cultural specificity, oxymoron). Whenever a given category of language creativity occurred in a headline, I marked it within the chart.

In some headlines, no obvious language creativity was detected. Many times, on the other hand, more than a single tool of creativity occurred in one headline. Hence, within some headlines more than one category of creativity could be represented, e.g.:

- *Kidnapped by the Kremlin (The Economist* 2014) – personification and synecdoche

- *Liberty moves north* (*The Economist* 2016) – personification and synecdoche

- *POTREFENÝ PAROUBEK* (*Respekt* 2009) – fixed phrase displacement and alliteration

Since the Excel spreadsheet chart containing the analysis is very large and extensive, I am unable to include it into the printed version of my thesis. Therefore, the entire analysis can be found on the enclosed compact disc.

6 Distribution of Creativity in the Periodicals

In this chapter, I shall present and comment on the results of the analysis regarding the most and the least prominent features of lexical, structural and (con)textual creativity for each of the periodicals. Furthermore, I shall compare and contrast the periodicals of the given contexts and find their average order of prominence of language creativity categories. Eventually, this chapter compares and contrasts the Czech and British context as such.

6.1 *Respekt*

### 6.1.1 Lexical Creativity Summary

Generally, the category of metaphor extension is the most prominent throughout the whole amount of data. It is very closely followed by the category of non-core vocabulary. The third most prominent category is the one of fixed expressions and their displacement, which has a significantly lower number of occurrences. The category of puns and word play has even fewer occurrences and the features of hyperbole and neologisms are the least significant with only a few representations.
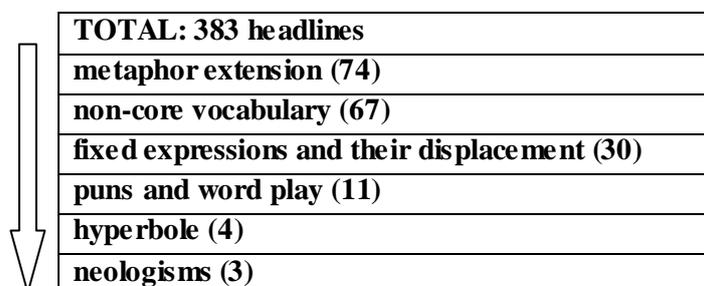
| |
|---|
| **TOTAL: 383 headlines** |
| **metaphor extension (74)** |
| **non-core vocabulary (67)** |
| **fixed expressions and their displacement (30)** |
| **puns and word play (11)** |
| **hyperbole (4)** |
| **neologisms (3)** |

6.1.2 Structural Creativity Summary

Quite obviously, the most prominent feature of structural creativity throughout the whole body of data is the category of alliteration. The two remaining categories, i.e. parallel constructions and repetition of words (in order of prominence), play more or less similar roles within the structural creativity. They are, however, incomparably less salient features than alliteration.
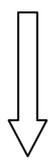
TOTAL: 383 headlines
alliteration (33)
parallel constructions (7)
repetition of words (5)

6.1.3 (Con)textual Creativity Summary

Throughout the whole body of data, the category of cultural specificity is the most prominent. It is closely followed by the category of allusion. The third most salient feature is irony and the least prominent of all the features is oxymoron.
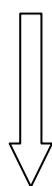
TOTAL: 383 headlines
cultural specificity (56)
allusion (52)
irony (27)
oxymoron (18)

6.2 *Reflex*

6.2.1 Lexical Creativity Summary

The category of metaphor extension is the most salient feature of lexical creativity for *Reflex* newsmagazine. It is followed by another prominent feature: non-core vocabulary. The category of fixed expressions and their displacement also plays an important role in the field of lexical creativity. The category of puns and word play is represented within the data, it is, however, not as prominent as the preceding categories. The two remaining categories, i.e. neologisms and hyperbole, are very sporadically distributed throughout the given body of data.
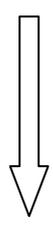
TOTAL: 410 headlines
metaphor extension (109)
non-core vocabulary (88)
fixed expressions and their displacement (52)
puns and word play (18)
neologisms (11)
hyperbole (6)

6.2.2 Structural Creativity Summary

In terms of its distribution, the category of alliteration plays the most prominent role within structural creativity as far as *Reflex* newsmagazine is concerned. The remaining categories of parallel constructions and repetition of words (in order of prominence) are similarly distributed and are not as significant as the category of alliteration.
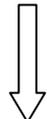
TOTAL: 410 headlines
alliteration (26)
parallel constructions (19)
repetition of words (17)

6.2.3 (Con)textual Creativity Summary

Throughout the whole body of data, the most prominent feature of (con)textual creativity for *Reflex* newsmagazine is cultural specificity. The second most salient feature is irony. It is closely followed by the category of allusion. Despite its rather high number of occurrences, the remaining category, i.e. oxymoron, is the least prominent compared to the preceding ones.
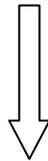
TOTAL: 410 headlines
cultural specificity (70)
irony (60)
allusion (56)
oxymoron (35)

6.3 *The Economist*

6.3.1 Lexical Creativity Summary

Throughout the whole body of data, the undoubtedly most prominent feature of lexical creativity for *The Economist* newsmagazine is metaphor extension. The given category is the most salient in each and every analysed year. The second most prominent feature is non-core vocabulary and the third most salient is the category of fixed expressions and their displacement with significantly lower number of occurrences. The remaining three categories are not so heavily

distributed throughout the data. The category of puns and word play is the fourth most prominent followed by the categories of hyperbole and neologisms (respectively) which have similarly few occurrences.
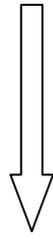
TOTAL: 409 headlines
metaphor extension (134)
non-core vocabulary (82)
fixed expressions and their displacement (30)
puns and word play (15)
hyperbole (3)
neologisms (2)

6.3.2 Structural Creativity Summary

Quite obviously, the most prominent feature of structural creativity for *The Economist* is alliteration. It is clear, as it is the most salient feature for each analysed year. It is followed by the not so heavily distributed category of parallel constructions which, compared to the category of alliteration, is rather insignificant. In the whole body of data, there is only a single occurrence of repetition of words.
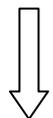
TOTAL: 409 headlines
alliteration (61)
parallel constructions (9)
repetitions of words (1)

6.3.3 (Con)textual Creativity Summary

Throughout the entire amount of data, the absolute most prominent feature of (con)textual creativity for *The Economist* is allusion which is the most salient feature in each and every analysed year. It is followed by a significant distribution of the category of oxymoron. There are quite a few occurrences of irony as well. Finally, cultural specificity is the least prominent feature of (con)textual creativity.
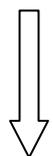
TOTAL: 409 headlines
allusion (52)
oxymoron (19)
irony (11)
cultural specificity (6)

6.4 *The Guardian*

6.4.1 Lexical Creativity Summary

Considering the entire body of data, non-core vocabulary is the most prominent feature of lexical creativity for *The Guardian*. It is quite closely followed by the category of metaphor extension. The category of fixed expressions and their displacement is also rather salient within the data. The three remaining categories, i.e. puns and word play, neologisms and hyperbole (in order of prominence), can be detected within the data, they are, nevertheless, not as salient as the preceding features.
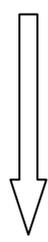
TOTAL: 417 headlines
non-core vocabulary (99)
metaphor extension (88)
fixed expressions and their displacement (46)
puns and word play (25)
neologisms (2)
hyperbole (1)

6.4.2 Structural Creativity Summary

Taking in consideration the entire body of data, it is obvious that alliteration is the absolute most prominent feature of structural creativity for *The Guardian*. It is the most salient feature in every single analysed year. The following two categories, i.e. parallel constructions and repetitions of words (in order of prominence), are much less significant throughout the whole amount of data.
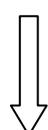
TOTAL: 417 headlines
alliteration (76)
parallel constructions (17)
repetition of words (13)

6.4.3 (Con)textual Creativity Summary

Throughout the entire amount of data, cultural specificity is the most prominent feature of (con)textual creativity. It is, however, quite closely followed by the category of allusion. The third most salient feature is irony. The least prominent is the category of oxymoron.

	TOTAL: 417 headlines
	cultural specificity (46)
	allusion (37)
	irony (23)
	oxymoron (14)

6.5 *Respekt – Reflex Comparison*

6.5.1 Lexical Creativity

RESPEKT (383 headlines)	*REFLEX* (410 headlines)
metaphor extension (74)	metaphor extension (109)
non-core vocabulary (67)	non-core vocabulary (88)
fixed expressions and their displacement (30)	fixed expressions and their displacement (52)
puns and word play (11)	puns and word play (18)
hyperbole (4)	neologisms (11)
neologisms (3)	hyperbole (6)

Comparing the features of lexical creativity in terms of prominence, it is clear that:

- the category of **metaphor extension** is the most prominent for both newsmagazines,
- the category of **non-core vocabulary** is the second most prominent for both newsmagazines,
- the category of **fixed expressions and their displacement** is the third most prominent for both newsmagazines,
- the category of **puns and word play** is the fourth most prominent for both newsmagazines,
- the category of **hyperbole** is the second to least prominent feature for *Respekt* newsmagazine, while it is the least prominent feature for *Reflex* newsmagazine,

- the category of **neologisms** is the least prominent feature for *Respekt* newsmagazine and second to least prominent for *Reflex* newsmagazine.

Considering the abovementioned facts, the order of importance of lexical creativity features within the Czech newsmagazines is following:
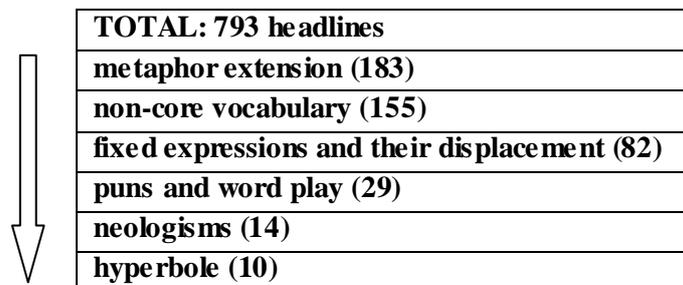
TOTAL: 793 headlines
metaphor extension (183)
non-core vocabulary (155)
fixed expressions and their displacement (82)
puns and word play (29)
neologisms (14)
hyperbole (10)

6.5.2 Structural Creativity

RESPEKT (383 headlines)	*REFLEX* (410 headlines)
alliteration (33)	alliteration (26)
parallel constructions (7)	parallel constructions (19)
repetition of words (5)	repetition of words (17)

Comparing the features of structural creativity in terms of prominence, it is clear that:

- the category of **alliteration** is the most prominent feature of structural creativity for both newsmagazines,
- the category of **parallel constructions** is the second most prominent feature of structural creativity for both newsmagazines,
- the category of **repetition of words** is the least significant feature of structural creativity for both newsmagazines.

Considering the abovementioned facts, the order of importance of structural creativity features within the Czech newsmagazines is following:

TOTAL: 793 headlines
alliteration (59)
parallel constructions (26)
repetition of words (22)

6.5.3 (Con)textual Creativity

RESPEKT (383 headlines)	*REFLEX* (410 headlines)
cultural specificity (56)	cultural specificity (70)
allusion (52)	irony (60)
irony (27)	allusion (56)
oxymoron (18)	oxymoron (35)

Comparing the features of (con)textual creativity in terms of prominence, it is clear that:

- the category of **cultural specificity** is the most prominent feature of (con)textual creativity for both newsmagazines,
- the category of **allusion** is the second most prominent feature for *Respekt* newsmagazine while it is the third most prominent for *Reflex* newsmagazine,
- the category of **irony** is the third most prominent feature for *Respekt* newsmagazine while it is the second most prominent feature of *Reflex* newsmagazine,
- the category of **oxymoron** is the least prominent feature for both newsmagazines.

Considering the abovementioned facts, the order of importance of (con)textual creativity features within the Czech newsmagazines is following:

TOTAL: 793 headlines
cultural specificity (126)
allusion (108)
irony (87)
oxymoron (53)

6.6 *The Economist – The Guardian Comparison*

6.6.1 Lexical Creativity

THE ECONOMIST (409 headlines)	*THE GUARDIAN* (417 headlines)
metaphor extension (134)	non-core vocabulary (99)
non-core vocabulary (82)	metaphor extension (88)
fixed expressions and their displacement (30)	fixed expressions and their displacement (46)
puns and word play (15)	puns and word play (25)
hyperbole (3)	neologisms (2)
neologisms (2)	hyperbole (1)

Comparing the features of lexical creativity in terms of prominence, it is clear that:

- the category of **metaphor extension** is the most prominent feature of lexical creativity for *The Economist* and the second most prominent feature for *The Guardian*,

- the category of **non-core vocabulary** is the second most prominent feature for *The Economist* and the most prominent feature for *The Guardian,*

- the category of **fixed expressions and their displacement** is the third most prominent feature for both periodicals,

- the category of **puns and word play** is the fourth most prominent feature for both periodicals,

- the category of **hyperbole** is the second least prominent feature for *The Economist*, while it is the least prominent feature for *The Guardian*,

- the category of **neologism** is the least prominent feature of lexical creativity for *The Economist*, while it is the second least important feature for *The Guardian.*

Considering the abovementioned facts, the order of importance of lexical creativity features within the British newsmagazines is following:

TOTAL: 826 headlines	
metaphor extension (222)	
non-core vocabulary (181)	
fixed expressions and their displacement (76)	
puns and word play (40)	
hyperbole (4)	**neologisms (4)**

6.6.2 Structural Creativity

THE ECONOMIST (409 headlines)	*THE GUARDIAN* (417 headlines)
alliteration (61)	alliteration (76)
parallel constructions (9)	parallel constructions (17)
repetition of words (1)	repetition of words (13)

Comparing the features of structural creativity in terms of prominence, it clear that:

- the category of **alliteration** is the most prominent feature for both periodicals,
- the category of **parallel constructions** is the second most prominent feature of structural creativity for both periodicals,
- the category of **repetition of words** is the least prominent feature for both periodicals.

Considering the abovementioned facts, the order of importance of structural creativity features within the British newsmagazines is following:
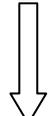
TOTAL: 826 headlines
alliteration (137)
parallel constructions (26)
repetition of words (14)

6.6.3 (Con)textual Creativity

THE ECONOMIST (409 headlines)	*THE GUARDIAN* (417 headlines)
allusion (52)	cultural specificity (46)
oxymoron (19)	allusion (37)
irony (11)	irony (23)
cultural specificity (6)	oxymoron (14)

Comparing the features of (con)textual creativity in terms of prominence, it is clear that:

- the category of **allusion** is the most prominent feature for *The Economist*, while it is the second most prominent feature for *The Guardian*,
- the category of **oxymoron** is the second most prominent feature for *The Economist*, while it is the least prominent feature of *The Guardian*,
- the category of **irony** is the second least prominent for both periodicals,
- the category of **cultural specificity** is the least prominent for *The Economist* and the most prominent for *The Guardian*.

Considering the abovementioned facts, the order of importance of (con)textual creativity features within the British newsmagazines is following:

TOTAL: 826 headlines
allusion (89)
cultural specificity (52)
irony (34)
oxymoron (33)

6.7 Czech Context – British Context Comparison

6.7.1 Lexical Creativity

CZECH PERIODICALS (793 headlines)	BRITISH PERIODICALS (826 headlines)

metaphor extension (183)	metaphor extension (222)	
non-core vocabulary (155)	non-core vocabulary (181)	
fixed expressions and their displacement (82)	fixed expressions and their displacement (76)	
puns and word play (29)	puns and word play (40)	
neologisms (14)	hyperbole (4)	neologisms (4)
hyperbole (10)		

- the category of **metaphor extension** is the most prominent feature of lexical creativity in both contexts,
- the category **of non-core vocabulary** is the second most prominent feature of lexical creativity in both contexts,
- the category of **fixed expressions and their displacement** is the third most prominent feature of lexical creativity in both contexts,
- the category of **puns and word play** is the fourth most prominent feature of lexical creativity in both contexts,
- the category of **neologisms** is the second least prominent feature of lexical creativity in the Czech context, while it is the least prominent feature within the British context,
- the category of **hyperbole** is the least prominent feature of lexical creativity in both contexts.

6.7.2 Structural Creativity

CZECH PERIODICALS (793 headlines)	BRITISH PERIODICALS (826 headlines)
alliteration (59)	alliteration (137)
parallel constructions (26)	parallel constructions (26)
repetition of words (22)	repetition of words (14)

- the category of **alliteration** is the most prominent feature of structural creativity in both contexts,

- the category of **parallel constructions** is the second most prominent feature of structural creativity in both contexts ,
- the category of **repetition of words** is the least prominent feature of structural creativity in both contexts.

6.7.3 (Con)textual Creativity

CZECH PERIODICALS (793 headlines)	BRITISH PERIODICALS (826 headlines)
cultural specificity (126)	allusion (89)
allusion (108)	cultural specificity (52)
irony (87)	irony (34)
oxymoron (53)	oxymoron (33)

- the category of **cultural specificity** the most prominent feature of (con)textual creativity in the Czech context and the second most prominent feature in the British context,
- the category of **allusion** is the second most prominent feature within the Czech context, while it is the most prominent feature in the British context,
- the category of **irony** is the second to least prominent feature in both contexts,
- the category of **oxymoron** is the least prominent feature in both contexts.

6.8 Distribution of Lexical, Structural and (Con)textual Creativity within the Selected Periodicals over the Given Time

	RESPEKT			*REFLEX*			*THE ECONOMIST*			*THE GUARDIAN*		
	lex.	struc.	cont.	lex.	struc.	cont.	lex.	struc.	cont.	lex.	struc.	cont.
2009	18	9	20	27	7	29	27	8	8	24	15	28
2010	18	5	13	28	13	28	29	12	13	25	19	18
2011	23	3	19	36	5	31	29	9	8	35	12	9
2012	23	7	15	32	3	34	34	8	13	36	14	15
2013	31	5	20	37	8	29	33	8	14	34	12	7
2014	21	3	24	36	7	27	43	10	9	32	10	19
2015	28	7	24	50	15	16	36	6	12	43	12	10
2016	29	6	18	38	4	29	35	10	11	32	12	14
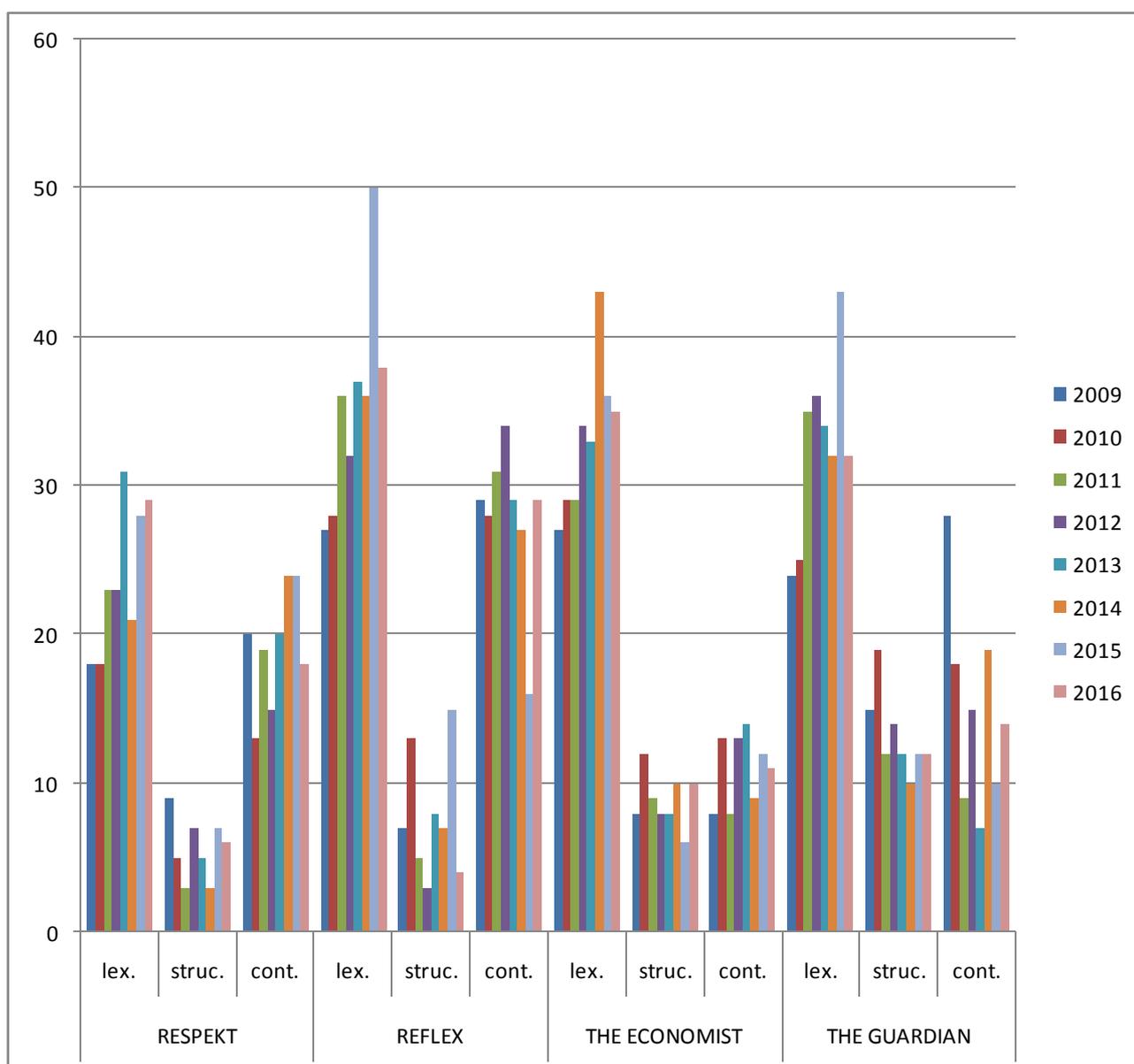
# 7 The Categories of Language Creativity – Distribution

In the following chapter, the distribution of each and every category of language creativity is compared within the periodicals of the same cultural context. Furthermore, the distribution of the given feature is compared within all four given periodicals. Eventually, there are a few examples from the actual body of data that illustrate the given feature.

7.1. Metaphor Extension

Inspired by Carter's *Language and Creativity: The Art of Common Talk*, I have included metaphor, metonymy, synecdoche, simile and personification into this category.

Respekt –Reflex Distribution

Reflex newsmagazine shows greater metaphor extension distribution than *Respekt* newsmagazine. *Respekt* magazine, however, shows a greater rise within the distribution (namely in 2013 and 2016), while the *Reflex* distribution steadily fluctuates with a significant drop in 2016.
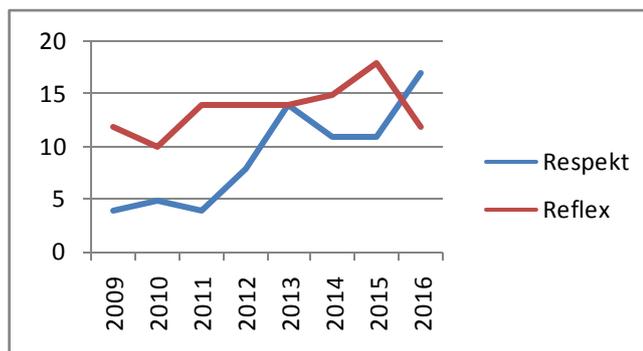
	Res.	Ref.
2009	4	12
2010	5	10
2011	4	14
2012	8	14
2013	14	14
2014	11	15
2015	11	18
2016	17	12

The Economist – The Guardian Distribution

Metaphor extension plays a more significant role in the case of *The Economist. The Guardian,* however, shows a significant increase in metaphor extension

distribution in 2010. In *The Guardian*, there is a dramatic drop in 2014 followed by an increase in 2015. Within *The Economist*, the decreases and increases are not so dramatic (e.g. 2012, 2016). During all the analysed years, the distribution within both selected periodicals keeps fluctuating.
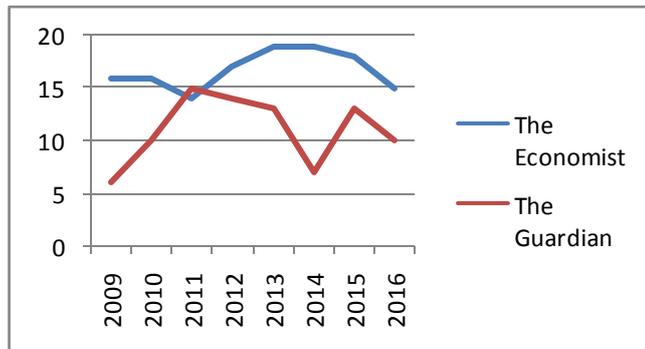
	Econ.	Guard.
2009	16	6
2010	16	10
2011	14	15
2012	17	14
2013	19	13
2014	19	7
2015	18	13
2016	15	10

Metaphor Distribution Summary

1) For *The Guardian*, the distribution of metaphor extension peaked in 2011.
2) For *Respekt*, the distribution of metaphor extension peaked in 2013.
3) For *The Economist*, the distribution of metaphor extension peaked in 2013 and 2014.
4) For *Reflex*, the distribution of metaphor extension peaked in 2015.
5) *The Economist* shows the most significant distribution of metaphor extension. It is followed by *Reflex* and then *The Guardian*. The lowest distribution of metaphor extension is detected within *Respekt*.
6) All the given periodicals show significant falls and rises within the distribution of metaphor extension.

51
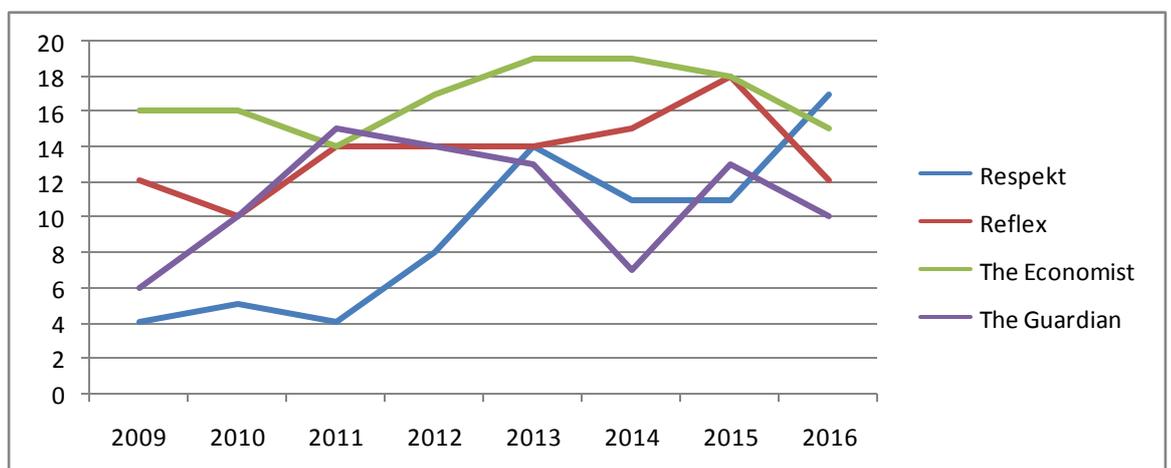
Metaphor Extension Examples – Czech Context

- *EDITORIAL:VLIVNÉ STÍNY* (*Respekt* 2009) - metaphor

- *Jelito s titulem* (*Reflex* 2009) - metaphor

- *Slunce je továrna na peníze* (*Reflex* 2010) – metaphor

- *EDITORIAL: ÚDĚL VÉST PEKLO* (*Respekt* 2013) – metaphor

- *Nejnovější zprávy z uzavřeného pavilónu Česká republika* (*Reflex* 2013) – metaphor

- *Kniha jako erekce* (*Reflex* 2011) – simile

- *Visegrád je něco jako Anonymní alkoholici* (*Reflex* 2016) - simile

- *První zatčená kasírtaška* (*Reflex* 2012) – synecdoche

- *PRAVDA A LÁSKA SLAVÍ OSMDESÁTKU* (*Respek*t 2016) – synecdoche


Metaphor Extension Examples – British Context

- *Three trillion dollars later…* (*The Economist* 2009) – metaphor

- *University finance: Richer by degrees* (*The Guardian* 2011) - metaphor

- *America's next CEO?* (*The Economist* 2012) - metaphor

- *Julia Gillard: Canberra's soap opera* (*The Guardian* 2012) – metaphor

- *The Guardian view on Germany's regional elections: yellow card for Merkel* (*The Guardian* 2016) – metaphor

- *Environmental research: Nature's choreography* (*The Guardian* 2010) - metaphor

- *How will history see me?* (*The Economist* 2013) – personification

- *The world is going to university* (*The Economist* 2015) – personification

- *The rising power of the Chinese worker* (*The Economist* 2010) - synecdoche

7.2 Fixed Expressions and their Displacement

Inspired by Carter's *Language and Creativity: The Art of Common Talk*, I have included idioms, proverbs, slogans and their modifications in this category.

Respekt – Reflex Distribution

Greater distribution of fixed expressions and their displacement can be detected within *Reflex* newsmagazine. As far as *Respekt* magazine is concerned, there is a dramatic drop in distribution in 2012. A similarly dramatic decrease in distribution can be seen in *Reflex* newsmagazine in 2014. Otherwise, the distribution in both newsmagazines generally fluctuates.
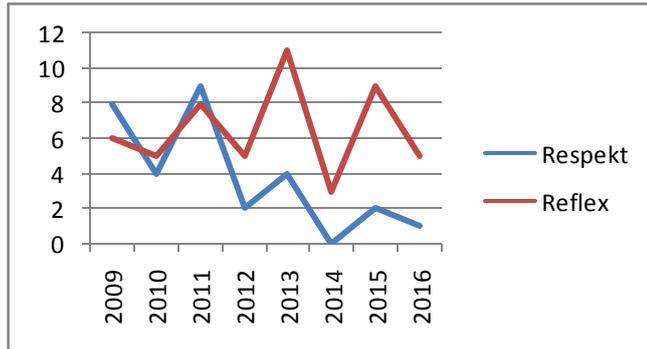
	Res.	Ref.
2009	8	6
2010	4	5
2011	9	8
2012	2	5
2013	4	11
2014	0	3
2015	2	9
2016	1	5

The Economist – The Guardian Distribution

The category of fixed expressions and their displacement is clearly more prominent for *The Guardian*. Within *The Economist*, the distribution more or less steadily fluctuates throughout the years. Within *The Guardian*, a significant drop can be detected in 2010; otherwise the distribution also generally fluctuates.
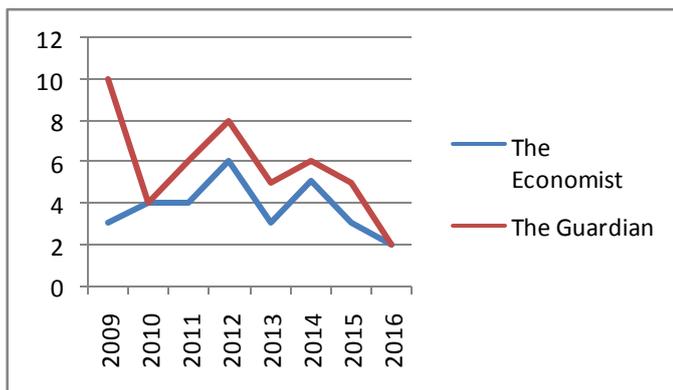
	Econ.	Guard.
2009	3	10
2010	4	4
2011	4	6
2012	6	8
2013	3	5
2014	5	6
2015	3	5
2016	2	2

Fixed Expressions and their Displacement Distribution Summary

1) For *Reflex*, the distribution of fixed expressions and their displacement peaked in 2013.

2) For *The Guardian*, the distribution of fixed expressions and their displacement peaked in 2009.

3) For *Respekt*, the distribution of fixed expressions and their displacement peaked in 2011.

4) For *The Economist*, the distribution of fixed expressions and their displacement peaked in 2012.

5) *Reflex* shows the most significant distribution of fixed expressions and their displacement. It is followed by *The Guardian* and the lowest distribution of fixed expressions and their displacement is detected within *Respekt* and *The Economist*.

6) Within all periodicals, the distribution keeps more or less steadily fluctuating throughout the years.
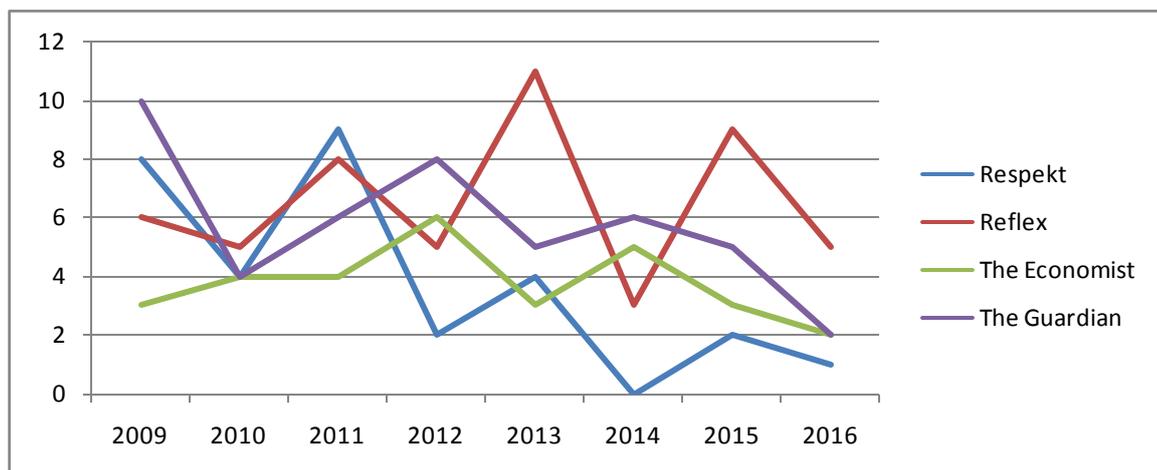
Fixed Expressions and their Displacement Examples – Czech Context

- *POTREFENÝ PAROUBEK* (*Respekt* 2009) – modification: *potrefená husa*

- *Co Čech, to rychlobruslař* (*Reflex* 2010) – modification: *co Čech, to muzikant*

- *EDITORIAL: KDO TAJÍ, MÁ ZA TŘI* (*Respek*t 2011) – modification: *kdo šetří, má za tři*

- *Čech, Polák a Rus na fotbale* (*Reflex* 2012) – modification: opening of many jokes *Čech, Polák a Rus přijdou…*

- *Tma na konci tunelu* (*Reflex* 2015) – modification: *světlo na konci tunelu*

- *Mýto aneb neschopnost a diletantství zvítězily nad pravdou, láskou, lží i nenávistí* (*Reflex* 2016) – modification: *pravda a láska zvítězí nad lží a nenávistí*

**Fixed Expressions and their Displacement Examples – British Context**

- *Nuclear power: A bung by any other name* (*The Guardian* 2009) – modification: *a rose by any other name would smell as sweet*
- *Blood and oil* (*The Economist* 2011) – modification: *blood, sweat and tears*
- *Prince Charles's veto: bad heir day* (*The Guardian* 2011) – modification: *a bad hair day*
- *Microbes maketh man* (*The Economist* 2012) – modification: *manners maketh man*
- *Korean roulette* (*The Economist* 2013) – modification: *Russian roulette*
- *Reinventing the company* (*The Economist* 2015) – modification: *reinventing the wheel*

7.3 Puns, Word Play

While analysing the data, I used the Oxford English Dictionary definition: 'a joke exploiting the different possible meanings of a word or the fact that there are words which sound alike but have different meanings'.

Respekt – Reflex Distribution

The distribution of puns and word play is more prominent within *Reflex* newsmagazine. The distribution within *Respekt* is steadily fluctuates with no dramatic changes. *Reflex* shows dramatic increases in 2010 and 2014.
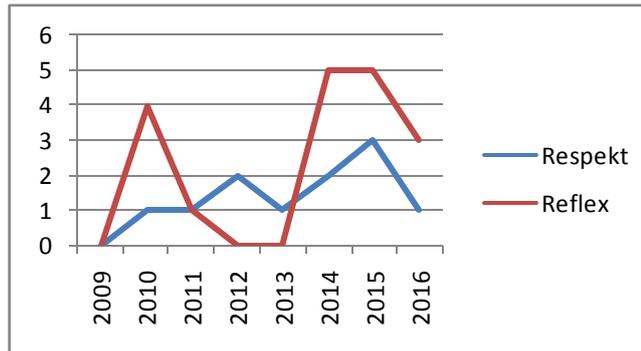
	Res.	Ref.
2009	0	0
2010	1	4
2011	1	1
2012	2	0
2013	1	0
2014	2	5
2015	3	5
2016	1	3

The Economist – The Guardian **Distribution**

The category of puns and word play shows greater distribution in the case of *The Guardian. The Economist* shows a relatively stable distribution with a drop in 2011. The distribution within *The Guardian* also remains more or less the same with the exception of 2015 where a significant increase can be detected.
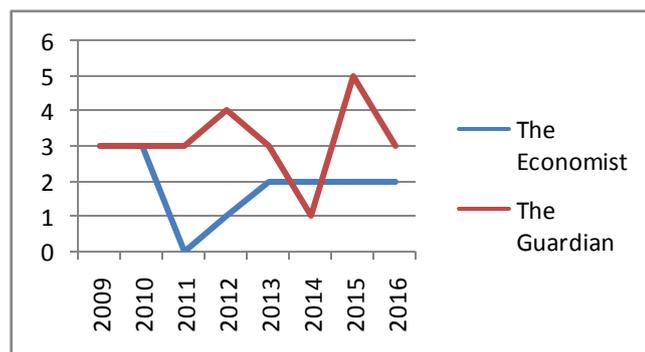

	Econ.	Guard.
2009	3	3
2010	3	3
2011	0	3
2012	1	4
2013	2	3
2014	2	1
2015	2	5
2016	2	3

Puns, Word Play and their Displacement Distribution Summary

1) For *Reflex*, the distribution of puns and word play peaked in 2014 and 2015

2) For *The Guardian*, the distribution of puns and word play peaked in 2015.

3) For *The Economist*, the distribution of puns and word play and peaked in 2009 and 2010.

4) For *Respekt*, the distribution of puns and word play peaked in 2015.

5) *The Guardian* shows the most significant distribution of puns and word play. It is followed by *Reflex* and *The Economist*. The lowest distribution of puns and word play is detected within *Respekt*.

6) Distribution of puns and word play keeps fluctuating within all the selected periodicals throughout the given years.
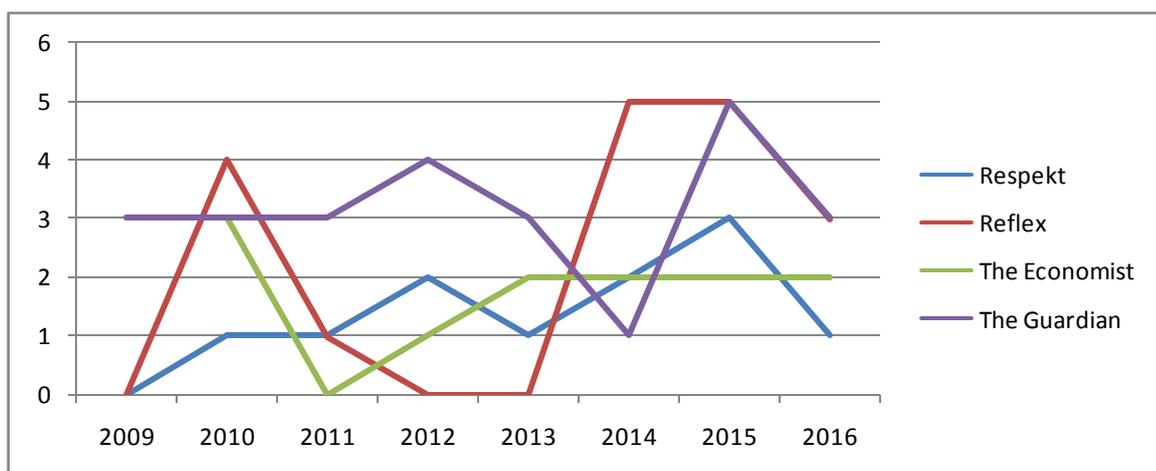
Puns and Word Play Examples – Czech Context

- *Buranokracie* (*Reflex* 2010) – blend: *buran* and the suffix *-kracie*
- *Podfukistán* (*Reflex* 2011) – blend: *podfuk* and the suffix *–istán*
- *EDITORIAL:KTOŽ JSÚ BOŽÍ ODBORNÍCI* (*Respekt* 2013) – replacing *bojovníci* with o*dborníci* in *Ktož jsú boží bojovníci*
- Tři byrográcie (*Reflex* 214) – modification: *byrokracie*
- *DVOJKA PRO ZEMANA* (*Respekt* 2015) – language ambiguity: *dvojka* may stand for a school grade or a glass of wine
- *(Ne)mehlům chybějí monitory* (*Reflex* 2015) – the (*ne*) prefix implies both *nemehla* and *mehla* exist
- *Arab není Barab?* (*Reflex* 2016) - rhyming words the second of which carries a negative connotation

Puns and Word Play Examples – British Context

- *Detroitosaurus wrecks* (*The Economist* 2009) – modification: *Tyrannosaurus rex*
- *Lloyds banking group: firing Blank* (*The Guardian* 2009) – modification: *to fire blank,* here capitalised *Blank* = Sir Victor Blank
- *The book of Jobs* (*The Economist* 2010) – modification: *Book of Job*

- *Politics: The C word* (*The Guardian* 2010) – *the C word:* a euphemism of a vulgarism, here: class
- *Stock markets: dial Kay for capitalism* (*The Guardian* 2012) – *Kay [keɪ]* does not refer to a speech sound but to Professor John Kay
- *Catholic Church: cardinal errors* (*The Guardian* 2013) – language ambiguity: *cardinal* (= of great importance or a priest of very high rank)

7.4 Neologisms

While analysing the data, I used the definition of Merriam-Webster Dictionary: 'a new word, usage, or expression'.

### *Respekt – Reflex* Distribution

The distribution of neologisms is more significant for *Reflex* newsmagazine. Within *Respekt*, there are only three occurrences which cause fluctuation within the distribution. Within *Reflex,* there are significant increases in 2011, 2013 and 2016. In 2012, there is the most dramatic drop.
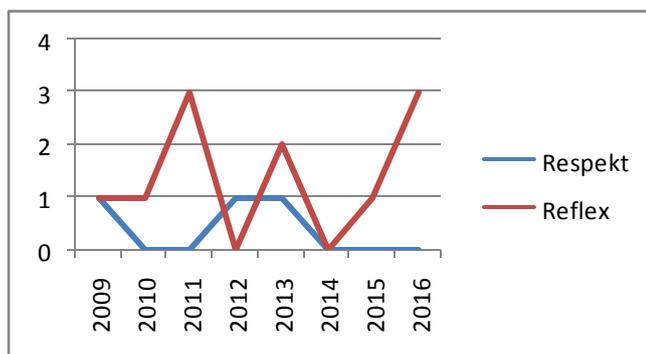
	Res.	Ref.
2009	1	1
2010	0	1
2011	0	3
2012	1	0
2013	1	2
2014	0	0
2015	0	1
2016	0	3

### *The Economist – The Guardian* Distribution

Both *The Economist* and *The Guardian* show only 2 occurrences of neologisms throughout the whole body of data.. Due to the limited distribution of neologisms, the most dramatic increase within *The Economist* can be detected in 2016 and within *The Guardian* in 2011.
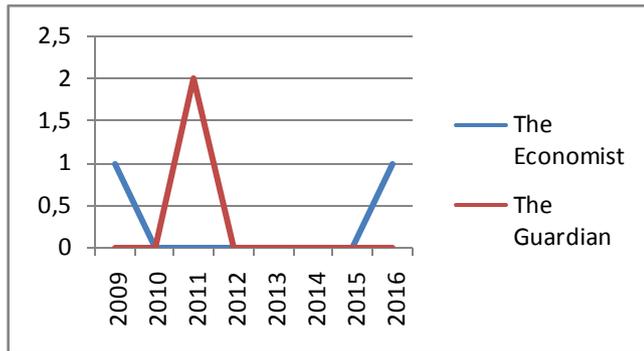
	Econ.	Guard.
2009	1	0
2010	0	0
2011	0	2
2012	0	0
2013	0	0
2014	0	0
2015	0	0
2016	1	0

Neologisms Distribution Summary

1) For *Reflex*, the distribution of neologisms peaked in 2011 and 2016.

2) For *The Guardian*, the distribution of neologisms peaked in 2011.

3) For *The Economist*, the distribution of neologisms peaked in 2009 and 2016.

4) For *Respekt*, the distribution of neologisms peaked in 2009 and 2013.

5) *Reflex* shows the most significant distribution of neologisms. It is followed by the three remaining periodicals within which the distribution of neologisms is similarly low.

6) Within all the selected periodicals, the distribution of neologisms is very rare.
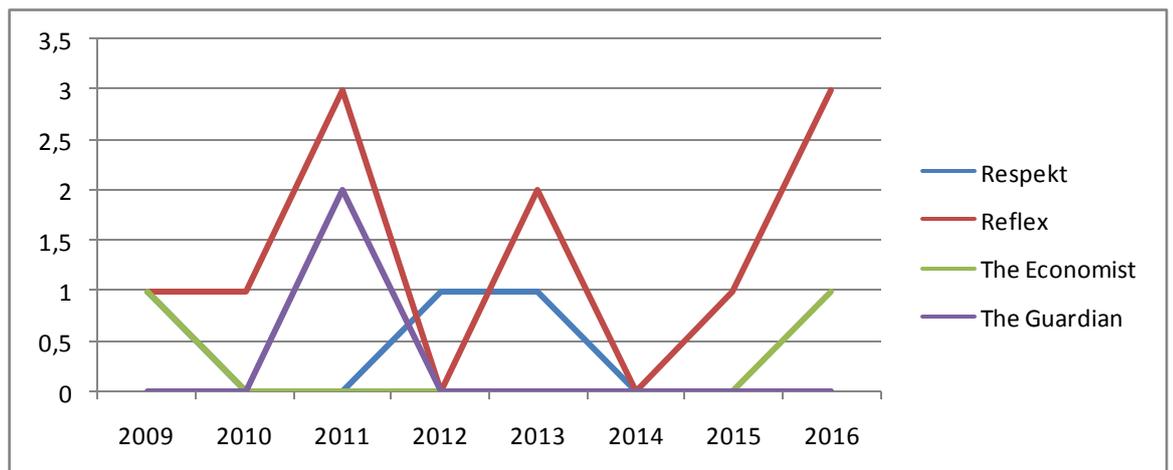
Neologisms Examples – Czech Context

- *EDITORIAL: JAKLAUS* (*Respekt* 2009) – blend: *Jakl* and *Klaus*

- *Cesta z Babišistánu do civilizace* (*Reflex* 2013) – blend: *Babiš* and suffix -*istán*

- *Doba splněných europřání* (*Reflex* 2016) – blend: *euro-* prefix and *přání*

Neologisms Examples - British Context

- *Uberworld* (*The Economist* 2016) – blend: *Uber* and *world*

7.5 Non-core Vocabulary

Respekt – Reflex Distribution

The distribution of non-core vocabulary is more prominent for *Reflex* newsmagazine. The distribution of non-core vocabulary within both periodicals fluctuates in a very similar manner. In 2015, there is a dramatic increase for *Respekt* as well as *Reflex* followed by a slight drop in 2016.
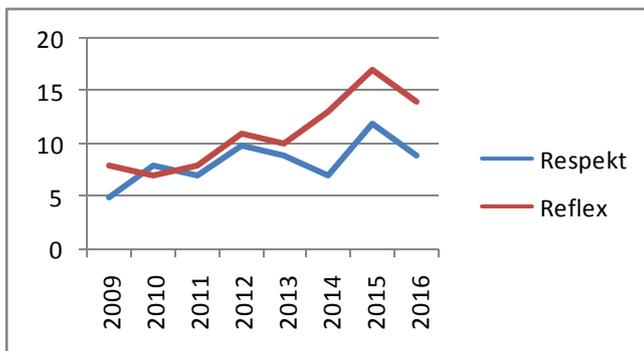
	Res.	Ref.
2009	5	8
2010	8	7
2011	7	8
2012	10	11
2013	9	10
2014	7	13
2015	12	17
2016	9	14

The Economist – The Guardian Distribution

The distribution of non-core vocabulary is more prominent within *The Guardian*. Within both periodicals, a more or less gradual rise followed by a slight drop within the distribution of non-core vocabulary can be detected. The most dramatic rise within both *The Economist* and *The Guardian* can be seen in 2014
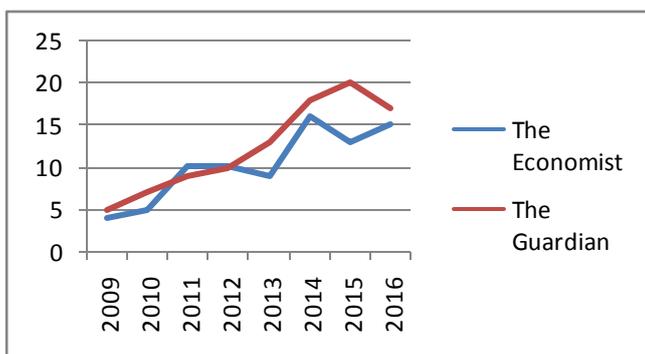
|	Econ.	Guard.
2009	4	5
2010	5	7
2011	10	9
2012	10	10
2013	9	13
2014	16	18
2015	13	20
2016	15	17

Non-core Vocabulary Distribution Summary

1) For *The Guardian*, the distribution of non-core vocabulary peaked in 2015.

2) For *Reflex*, the distribution of non-core vocabulary peaked in 2015.

3) For *The Economist*, the distribution of non-core vocabulary peaked in 2014.

4) For *Respekt*, the distribution of non-core vocabulary peaked in 2015.

5) *The Guardian* shows the most significant distribution of non-core vocabulary. It is followed by *Reflex* and *The Economist* subsequently. The lowest distribution of non-core vocabulary is detected in *Respekt*.

6) Within all the periodicals, the distribution of non-core vocabulary gradually increases between 2014 and 2015. In 2016, there is a slight drop in each periodical.
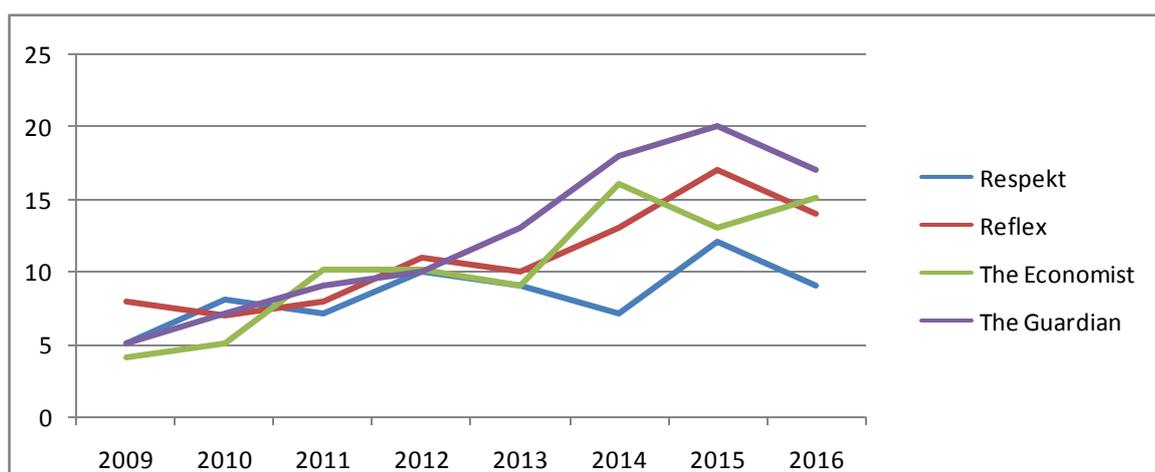
Non-core Vocabulary – Czech Context

In order to distinguish core and non-core vocabulary, I worked with the online versions of *Slovník spisovného jazyka českého* (SSJČ), *Slovník spisovné češtiny* (SSČ) and *Akademický slovník cizích slov* (ASCS).

- *Molotovovým koktejlem na dvouletou holčičku* (*Reflex* 2009) – *holčička:* diminutive (SSČ)
- *EDITORIAL:SMRŤÁKY TÁHNOU* (*Respekt* 2010) – *smrťák:* expressive (SSJČ)
- *EDITORIAL: ŠŤASTNÍ V PANELÁKU* (*Respekt* 2011) – *panelák*: colloquial (ASCS)
- *Kniha jako erekce* (*Reflex* 2011) – *erekce:* medical term (ASCS)
- *EDITORIAL: DŘÍT JAKO KŮŇ, ALE NEBÝT OSEL* (*Respekt* 2012) – *dřít:* expressive (SSČ)
- *EDITORIAL: BÝT DRSNĚ COOL* (*Respekt* 2013) – *cool:* colloquial, foreign word (ASCS)
- *EDITORIAL: VLÁDA VŮLE, ČI ZVŮLE* (*Respekt* 2014) – *zvůle:* literary, archaic (SSJČ)
- *Moc čisté duše a moc opričniny* (*Reflex* 2014) – *opričnina*: historical term (SSJČ)
- *Náš posraný život* (*Reflex* 2015) – *posraný:* vulgar (SSJČ)
- *ŠMEJDI Z BLESKU* (*Respekt* 2016) – *šmejd:* pejorative (SSJČ)

Non-core Vocabulary – British Context

In order to distinguish core and non-core vocabulary, I worked with the online version of *Oxford English Dictionary*.

- *China: Internet censorship and cyber heists* (*The Guardian* 2010) – *heist*: informal
- *Mums net a victory* (*The Guardian* 2011) – *mum*: informal
- *The new age of crony capitalism* (The Economist 2014) – *crony*: informal, derogatory

- *America's lost oomph* (The Economist 2014) – *oomph*: informal
- *Empire of the geeks* (*The Economist* 2015) – *geek*: informal
- *TGVO Alison Saunders: don't sack her, back her* (*The Guardian* 2015) – *sack:* informal
- *TGVO David Cameron and tax heavens: a dodgy day at the office* (*The Guardian* 2016) – *dodgy:* informal
- *Earth system science: From heresy to orthodoxy* (*The Guardian* 2009) – *heresy*, *orthodoxy*: long word, formal
- *A precarious brilliance* (*The Economist* 2012) - *precarious*: long word, formal
- *Putin's inferno* (*The Economist* 2014) – *inferno*: long word, formal

7.6 Hyperbole

While analysing the data, I used the Oxford English Dictionary definition: 'exaggerated statements or claims not meant to be taken literally'.

Respekt – Reflex Distribution

The distribution of hyperbole is more prominent for *Reflex* newsmagazine. The distribution within both periodicals is more or less stable: there are only few occurrences of hyperbole throughout the data, mostly there is zero representation.
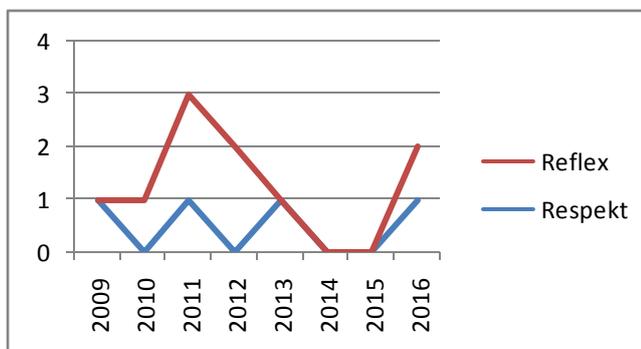
	Res.	Ref.
2009	1	0
2010	0	1
2011	1	2
2012	0	2
2013	1	0
2014	0	0
2015	0	0
2016	1	1

The Economist – The Guardian Distribution

The distribution of hyperbole is more prominent within *The Economist*. Similarly to the Czech context, there are very few occurrences of hyperbole. Within The Economist, the distribution is rather stable with a single or zero representation. Within The Guardian, there is a single change from zero to one in 2010.
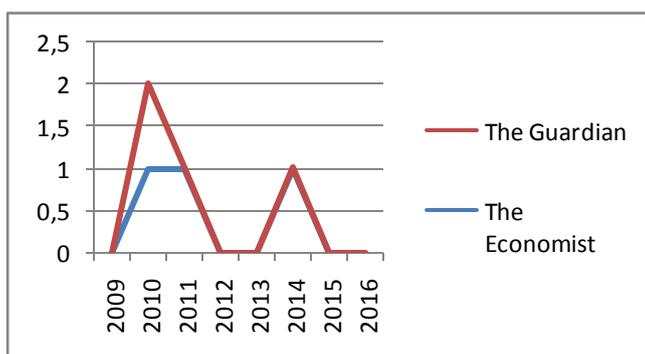
	Econ.	Guard.
2009	0	0
2010	1	1
2011	1	0
2012	0	0
2013	0	0
2014	1	0
2015	0	0
2016	0	0

Hyperbole Distribution Summary

1) For *Reflex*, the distribution of hyperbole peaked in 2011 and 2012.
2) For *Respekt*, the distribution of hyperbole peaked in 2009, 2011, 2013 and 2016.
3) For *The Economist*, the distribution of hyperbole peaked in 2010, 2011 and 2014.
4) For *The Guardian*, the distribution of hyperbole peaked in 2010.
5) *Reflex* shows the most significant distribution of hyperbole. It is followed by *Respekt* and *The Economist*, since both periodicals have a more or less similar distribution of hyperbole. The lowest distribution of hyperbole is detested in *The Guardian*.
6) Within all the selected periodicals, the distribution of hyperbole is very rare.

64
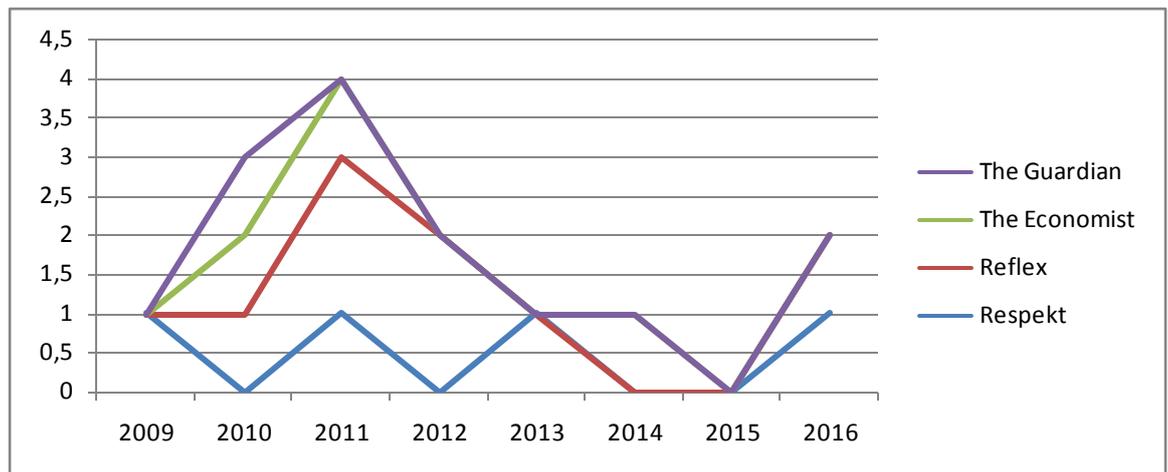
Hyperbole Examples – Czech Context

- *EDITORIAL: PROTI VŠEM* (*Respekt* 2011) – exaggeration
- *EDITORIAL: ČEŠI SNĚDÍ COKOLI* (*Respekt* 2013) – exaggeration
- *Zeman vidí všechno* (*Reflex* 2016) – exaggeration

Hyperbole Examples – British Context

- *China buys up the world* (*The Economist* 2010) – exaggeration
- *A billion shades of grey* (*The Economist* 2014) – exaggeration

7.7 Parallel Constructions

While analysing the data, I used the definition from University of Washington's website: 'parallel constructions show that two or more ideas are equally important by stating them in grammatically parallel form'.

Respekt – Reflex Distribution

The distribution of parallel constructions is more prominent within *Reflex* newsmagazine. *Respekt* shows a rather steadily fluctuating distribution with no extreme drops or increases. *Reflex*, on the other hand, shows a dramatic rise in 2010 and 2014.
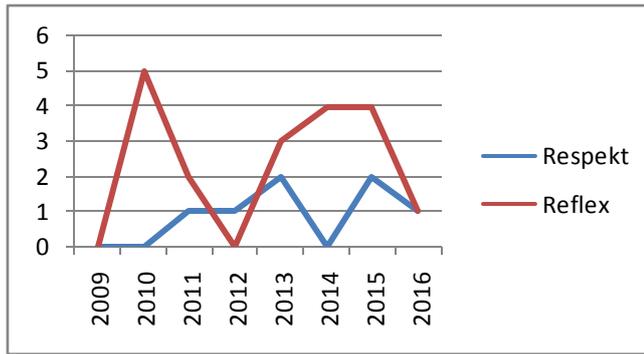
	Res.	Ref.
2009	0	0
2010	0	5
2011	1	2
2012	1	0
2013	2	3
2014	0	4
2015	2	4
2016	1	1

The Economist – The Guardian **Distribution**

The distribution of parallel constructions is more prominent for *The Guardian.* The distribution is more or less steadily fluctuating within both periodicals, there are no dramatic increases or decreases.
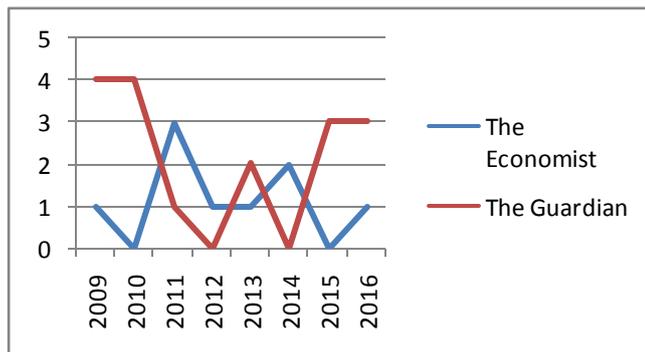

	Econ.	Guard.
2009	1	4
2010	0	4
2011	3	1
2012	1	0
2013	1	2
2014	2	0
2015	0	3
2016	1	3

Parallel Constructions Distribution Summary

1) For *Reflex*, the distribution of parallel constructions peaked in 2010.
2) For *The Guardian*, the distribution of parallel constructions peaked in 2009 and 2010.
3) For *The Economist*, the distribution of parallel constructions peaked in 2011.
4) For *Respekt*, the distribution of parallel constructions peaked in 2013 and 2015.
5) *Reflex* shows the most significant distribution of parallel constructions. It is followed by *The Guardian* and *The Economist* respectively. The lowest distribution of parallel constructions is detected in *Respekt*.

6) Within all selected periodicals, the distribution keeps fluctuating.
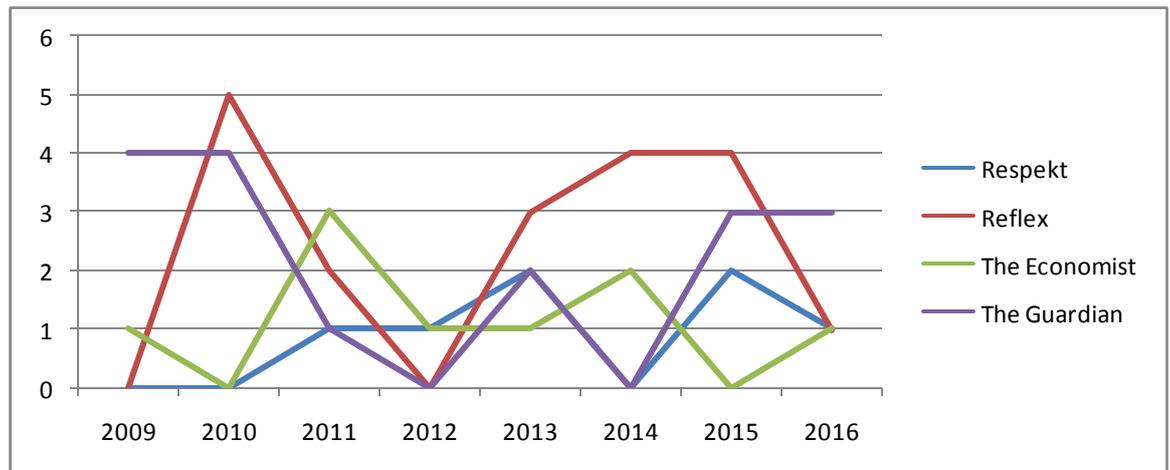
Parallel Constructions Examples – Czech Context

- *Budou Vánoce, bude stávka* (*Reflex* 2010)
- *EDITORIAL: ZNOVU A ZNOVU - A ZNOVU?* (*Respekt* 2012)
- *EDITORIAL: VOLBY ZA NÁMI, VOLBY PŘED NIMI* (*Respekt* 2013)
- *Panovník s aktovkou a úředník s hlavou pomazanou* (*Reflex* 2013)
- *Duch devadesátek, duch Lucie a duch Reflexu* (*Reflex* 2014)
- *ÚTOK NA PAŘÍŽ, ÚTOK NA SVOBODU* (*Respek*t 2015)

Parallel Constructions Examples – British Context

- *So much gained, so much to lose* (*The Economist* 2009)
- *For richer, for poorer* (*The Guardian* 2010)
- *Conservatives and Europe: learned nothing, forgotten nothing* (*The Guardian* 2011)
- *Water industry: can't pay, won't pay* (*The Guardian* 2013)
- *Winning the battle, losing the war* (*The Economist* 2014)
- *The Guardian view on Trevor Phillips and political correctness: right question, wrong answer* (*The Guardian* 2015)
- *The Guardian view on the automated future: fewer shops and fewer people* (*The Guardian* 2016)

7.8 Repetition of Words

Respekt – Reflex **Distribution**

The distribution of repetition of words is more prominent for *Reflex* magazine. The distribution within *Respekt* is generally none with a few exceptions. In Reflex, the distribution is more varied; it is, however, still more or less steadily fluctuating.
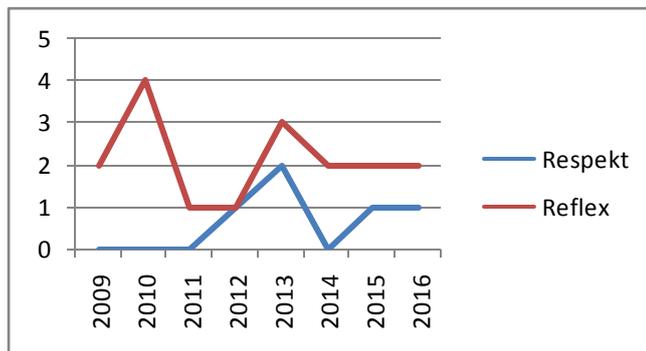
	Res.	Ref.
2009	0	2
2010	0	4
2011	0	1
2012	1	1
2013	2	3
2014	0	2
2015	1	2
2016	1	2

The Economist – The Guardian **Distribution**

The distribution of repetition of words is more prominent for *The Guardian*. Within *The Economist*, the distribution steadily fluctuates with a single exception in 2011. Within *The Guardian*, there is a rise in 2010; otherwise, the distribution generally fluctuates.
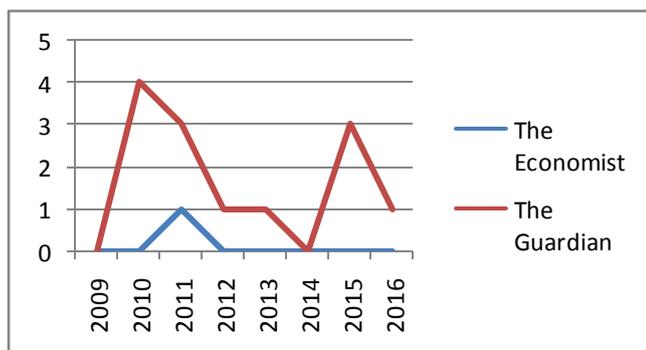
	Econ.	Guard.
2009	0	0
2010	0	4
2011	1	3
2012	0	1
2013	0	1
2014	0	0
2015	0	3
2016	0	1

Repetition of Words Distribution Summary

1) For *Reflex*, the distribution of repetition of words peaked in 2010.

2) For *The Guardian*, the distribution of repetition of words peaked in 2010.

3) For *Respekt*, the distribution of repetition of words peaked in 2013.

4) For *The Economist*, the distribution of repetition of words peaked in 2011.

5) *Reflex* shows the most significant distribution of repetition of words. It is followed by *The Guardian* and *Respekt* respectively. The lowest distribution of parallel constructions is detected in *The Economist*.

6) Within Respekt, Reflex and The Economist, the distribution is very rare and steadily fluctuating. Within The Guardian, there is a significant increase in 2010.
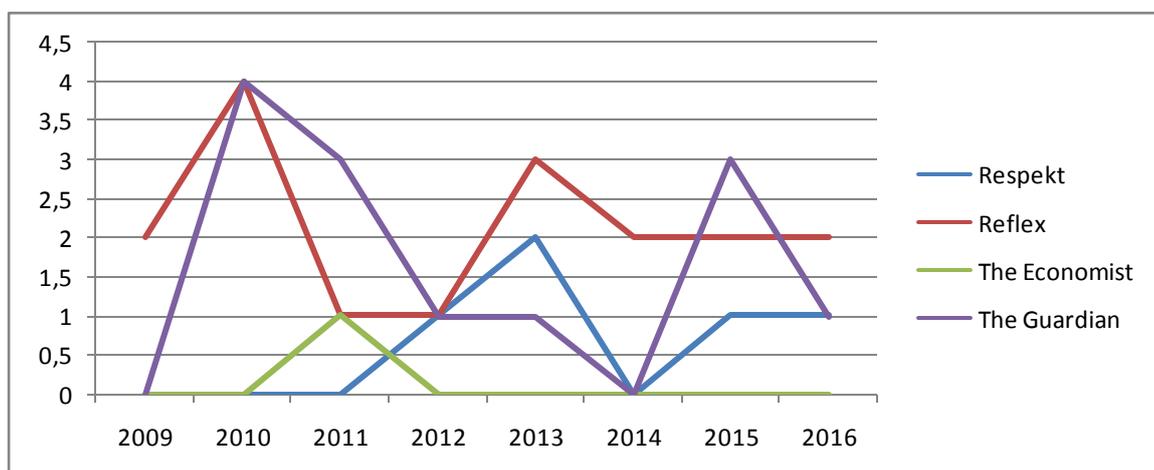
Repetition of Words Examples - Czech Context

- *"Mrtvý kůň je jen mrtvý kůň, který bohužel tragicky zemřel"* (*Reflex* 2012)

- *EDITORIAL: BUDOU, NEBUDOU, ALE PŘECE BUDOU…* (*Respekt* 2013)

- *Sýrie: válka mezi Zlem a Zlem* (*Reflex* 2013)

- *Zeman: Ještě dva roky, dva měsíce, dva týdny* (*Reflex* 2015)

- *Není třída jako třída* (*Reflex* 2016)

Repetition of Words Examples - British Context

- *Labour party: First things first* (*The Guardian* 2010)

- *Going, going...* (*The Economist* 2011)
- *Global warming: Bleaker and bleaker* (*The Guardian* 2011)
- *Water industry: can't pay, won't pay* (*The Guardian* 2013)
- *The Guradian view on defeating Isis: a common enemy must be met with common resolve* (*The Guardian* 2015)

7.9 Alliteration

While analysing the data, I used the Merriam-Webster Dictionary definition: 'the repetition of usually initial consonant sounds in two or more neighbouring words or syllables'.

Respekt – Reflex Distribution

The distribution of alliteration is more prominent for *Respekt* newsmagazine. Within *Respekt*, two significant drops can be seen: in 2010 and in 2013. Otherwise, the distribution steadily fluctuates. In *Reflex*, there is a very dramatic increase in 2015 followed by an equally dramatic drop in 2016. Otherwise, the distribution also more or less steadily fluctuates.
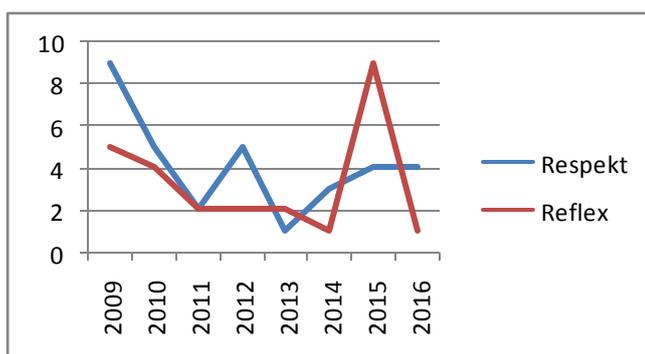
	Res.	Ref.
2009	9	5
2010	5	4
2011	2	2
2012	5	2
2013	1	2
2014	3	1
2015	4	9
2016	4	1

The Economist – The Guardian Distribution

The distribution of alliteration is more prominent for *The Guardian*. Within *The Economist*, a dramatic drop in 2011 can be seen. Apart from that, the distribution

steadily fluctuates. Within *The Guardian*, there is a significant rise in 2012. Apart from that, the distribution keeps fluctuating.
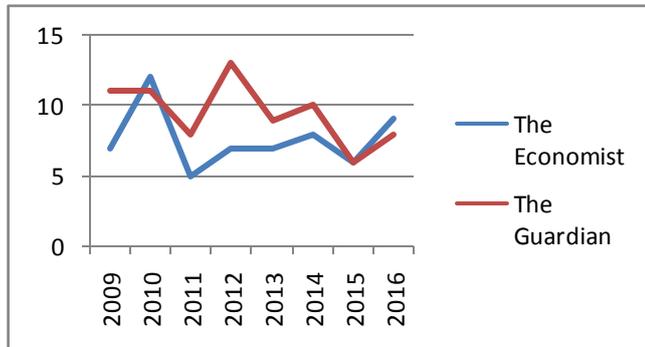
	Econ.	Guard.
2009	7	11
2010	12	11
2011	5	8
2012	7	13
2013	7	9
2014	8	10
2015	6	6
2016	9	8

Alliteration Summary

1) For *The Guardian*, the distribution of alliteration peaked in 2012.

2) For *The Economist*, the distribution of alliteration peaked in 2010.

3) For *Respekt*, the distribution of alliteration peaked in 2009.

4) For *Reflex*, the distribution of alliteration peaked in 2015.

5) *The Guardian* shows the most significant distribution of alliteration. It is followed by *The Economist* and *Respekt* subsequently. The lowest distribution of alliteration is detected in *Reflex*.

6) Within all selected periodicals, a constant fluctuation can be detected.
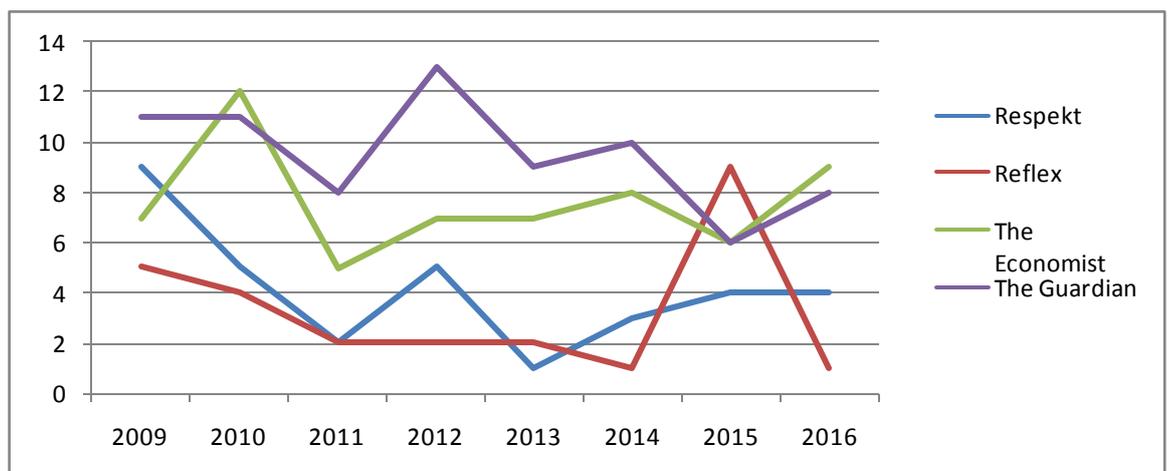
Alliteration Examples – Czech Context

- *POTREFENÝ PAROUBEK* (*Respek*t 2009)
- *EDITORIAL: PSYCHICKÉ PROBLÉMY* (*Respekt* 2010)
- *EDITORIAL: VĚCI VEŘEJNÉ VÝBUŠNÉ* (*Respekt* 2011)
- *Nemocný národ* (*Reflex* 2011)
- *EDITORIAL: PREZIDENTSKÝ PODZIM* (*Respekt* 2012)
- *EDITORIAL: PO PŘEČTENÍ PIŠTE* (*Respekt* 2014)
- *Pomocná stráž politiků z pomocné* (*Reflex* 2014)
- *PETR PITHART PREZIDENTEM?* (*Respek*t 2016)

Alliteration Examples – British Context

- *Falling fertility* (*The Economist* 2009)
- *Brown's bounce turns to backlash* (*The Guardian* 2009)
- *What's gone wrong in Washington?* (*The Economist* 2010)
- *Saudi Arabia: An ambivalent ally* (*The Guardian* 2010)
- *If Greece goes…* (*The Economist* 2011)
- *School holidays: Break up the big break* (*The Guardian* 2011)
- *Hit him hard* (*The Economist* 2013)
- *The worldwide wobble* (*The Economist* 2014)\

7.10 Allusion

While analysing the data, I used the Merriam-Webster Dictionary definition: 'an implied or indirect reference'. I mainly focused on references to books, films, songs and other artistic, historical or cultural events.

Respekt – Reflex Distribution

The distribution of allusion is more prominent for *Reflex* newsmagazine. The distribution within *Respekt* keeps more or less steadily fluctuating. Within *Reflex*,

the fluctuation is also generally stable with a significant drop in 2015 followed by an equally significant increase in 2016.
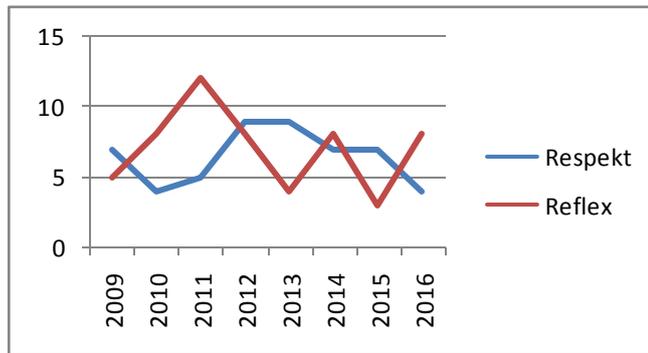
	Resp.	Ref.
2009	7	5
2010	4	8
2011	5	12
2012	9	8
2013	9	4
2014	7	8
2015	7	3
2016	4	8

The Economist – The Guardian Distribution

The distribution of allusion is more prominent for *The Economist*. The distribution in *The Economist* keeps generally fluctuating. Within *The Guardian*, there is a dramatic drop in 2010 and another rather significant drop in 2013. Otherwise, the distribution rather steadily fluctuates.
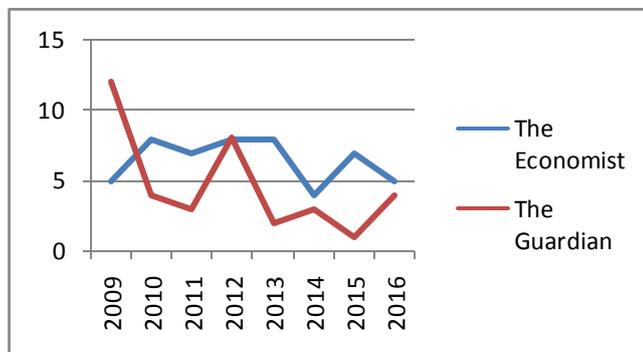
	Econ.	Guard.
2009	5	12
2010	8	4
2011	7	3
2012	8	8
2013	8	2
2014	4	3
2015	7	1
2016	5	4

Allusion Summary

1) For *The Guardian*, the distribution of allusion peaked in 2009.
2) For *Reflex*, the distribution of allusion peaked in 2011.
3) For *Respekt*, the distribution of allusion peaked in 2012 and 2013.
4) For *The Economist*, the distribution of allusion peaked in 2010, 2012 and 2013.

5) *Reflex* shows the most significant distribution of allusion. It is followed by *The Economist* and *Respekt*, since the distribution within both periodicals is equal. The lowest distribution of allusion is detected in *The Guardian*.

6) Within all the selected periodicals, the distribution of allusion keeps fluctuating.
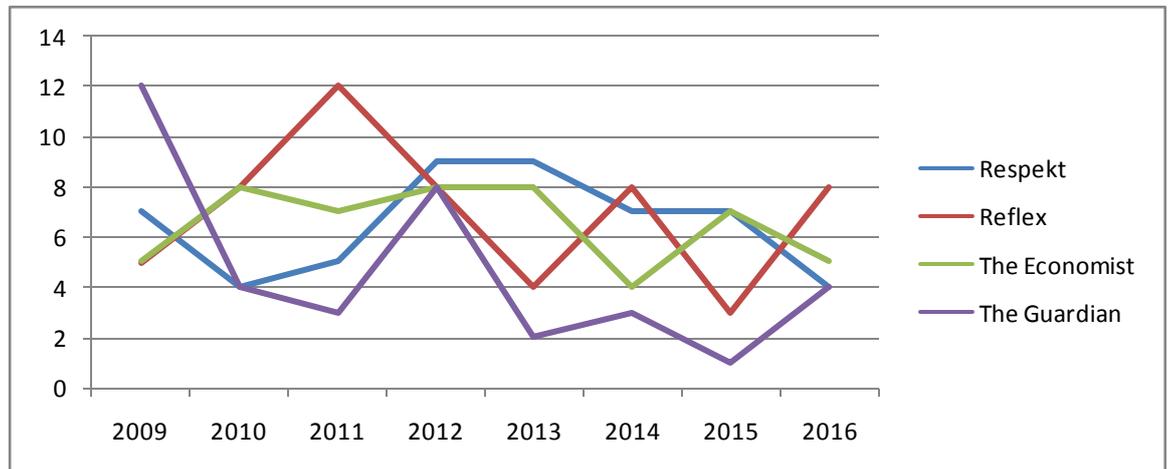
Allusion Examples – Czech Context

- *EDITORIAL: HOŘÍCÍ MORAVA* (*Respekt* 2009) – allusion: Mississippi Burning

- *Post-slovanská epopej* (*Reflex* 2010) – allusion: *Slovanská epopej*

- *EDITORIAL: LEŽÍCÍ BDÍCÍ SNĚM* (*Respekt* 2011) – allusion: *Jára Cimrman ležící, spící*

- *Cesta do hlubin Rathovy duše* (*Reflex* 2012) – allusion: *Cesta do hlubin študákovy duše*

- *EDITORIAL: ČTYŘI STATEČNÍ* (*Respekt* 2013) – allusion: *Sedm statečných*

- *Práce všeho druhu* (*Reflex* 2013) – allusion: *Brouk Pytlík*

- *EDITORIAL: PO PŘEČTENÍ PIŠTE* (*Respekt* 2014) – allusion: *Po přečtení spalte*

- *SLÁVA TRENÝRKÁM* (*Respekt* 2015) – allusion: *Prezidentovo špinavé prádlo?*

- *Zemanův Toman, Tomanův Zeman* (*Reflex* 2015) – allusion: *Císařův pekař a pekařův císař*

- *Obecní vrchní, prchni!* (*Reflex* 2016) – allusion: *Vrchní, prchni!*

Allusion Examples – British Context

- *Labour in Brighton: Hey, ho, the wind and the rain* (*The Guardian* 2009) – allusion: *Twelfth Night*

- *Acropolis now* (*The Economist* 2010) – allusion: *Apocalypse Now*

- *Anarchy in the UK* (*The Economist* 2011) – allusion: *Sex Pistols*

- *John Maynard Keynes: The master and the doctor* (*The Guardian* 2011) – allusion: *Doctor Who*

- *One woman to rule them all* (*The Economist* 2013) – allusion: *Lord of the Rings*

- *Persecution of Christians: no room at the inn* (*The Guardian* 2013) – allusion: *No Room at the Inn*

- *A billion shades of grey* (*The Economist* 2014) – allusion: *Fifty Shades of Grey*

- *Space and the city* (*The Economist* 2015) – allusion: *Sex and the City*

- *Brave new worlds* (*The Economist* 2016) – allusion: *Brave New World*

7.11 Irony

While analysing the data, I used the Merriam-Webster Dictionary definition: 'the use of words to express something other than and especially the opposite of the literal meaning'. I also included the device of sarcasm defined by Merriam-Webster Dictionary as 'a mode of satirical wit depending for its effect on bitter, caustic, and often ironic language that is usually directed against an individual'.

Respekt – Reflex Distribution

The distribution of irony is more prominent within *Reflex* magazine. In *Respekt*, the distribution is more or less steadily increasing with a dramatic rise in 2014 and a significant drop in 2016. Within *Reflex*, the distribution also keeps mostly increasing and experiences a dramatic rise in 2016.
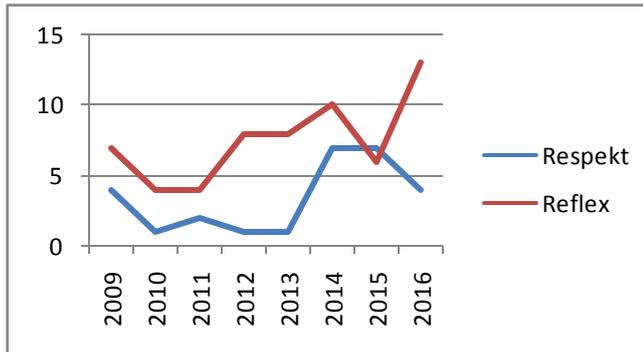
	Res.	Ref.
2009	4	7
2010	1	4
2011	2	4
2012	1	8
2013	1	8
2014	7	10
2015	7	6
2016	4	13

The Economist – The Guardian Distribution

The distribution of irony is more prominent for *The Guardian*. Within *The Economist*, the distribution of irony keeps more or less steadily fluctuating. Within *The Guardian*, the distribution also keeps fluctuating with a significant drop in 2015.
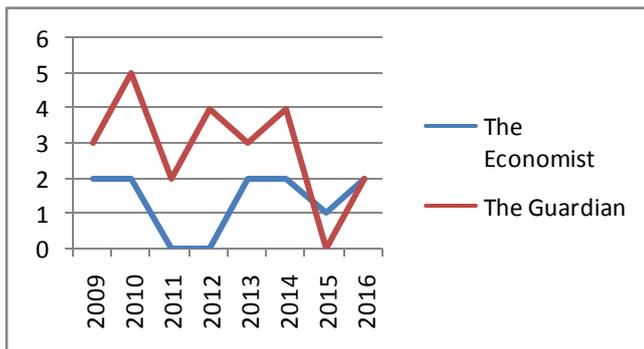
	Econ.	Guard.
2009	2	3
2010	2	5
2011	0	2
2012	0	4
2013	2	3
2014	2	4
2015	1	0
2016	2	2

Irony Summary

1) For *Reflex*, the distribution of irony peaked in 2016.
2) For *Respekt*, the distribution of irony peaked in 2014 and 2015.
3) For *The Guardian*, the distribution of irony peaked in 2010.
4) For *The Economist*, the distribution of irony peaked in 2009, 2010, 2013, 2014 and 2016.
5) *Reflex* shows the most significant distribution of irony. It is followed by *Respekt* and *The Guardian* subsequently. The lowest distribution of irony is detected in *The Economist*.

6) Within *Respekt* and *Reflex*, the distribution is increasing most of the time. For *The Economist* and *The Guardian*, the distribution keeps fluctuating.
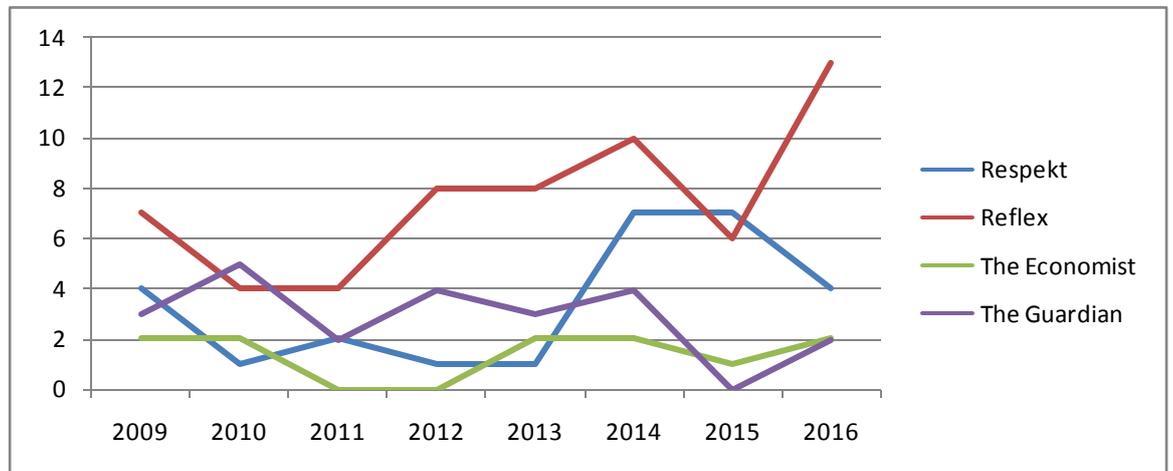
Irony Examples – Czech Context

- *Zavřeme oči, problém zmizí* (*Reflex* 2011) – irony
- *Nebojte se komunistů, bude legrace!* (*Reflex* 2012) – irony
- *EDITORIAL: VIRÓZA MILOŠE ZEMANA* (*Respekt* 2013) – irony
- *EDITORIAL: ŠIŘME STRACH A PANIKU* (*Respekt* 2015) – irony

- **Irony Examples – British Context**
- *This won't hurt (much)* (*The Economist* 2010) – irony
- *Send in the clowns* (*The Economist* 2013) – irony
- *The weaker sex* (*The Economist* 2015) – irony (here: men are the weaker sex)

7.12 Cultural Specificity

While analysing the data, I created the following definition: 'aspects usually only known to people who live in the specific cultural context: events, customs, famous people etc.'

Respekt – Reflex **Distribution**

The distribution of cultural specificity is more prominent within *Reflex* newsmagazine. In *Respekt*, the distribution keeps fluctuating and faces a significant drop in 2012 followed by a rise in 2013. Within *Reflex*, the distribution more or less steadily increases until it drops dramatically in 2014.
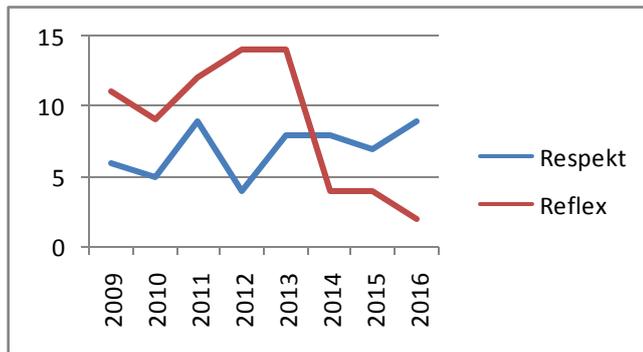
	Res.	Ref.
2009	6	11
2010	5	9
2011	9	12
2012	4	14
2013	8	14
2014	8	4
2015	7	4
2016	9	2

The Economist – The Guardian **Distribution**

The distribution of cultural specificity is more prominent for *The Guardian*. In *The Economist*, there are zero and single occurrences of cultural specificity. The only exception is the significant rise in 2012. Within The Guardian, the distribution steeply decreases until 2014 when a dramatic increase followed by another drop is detected.
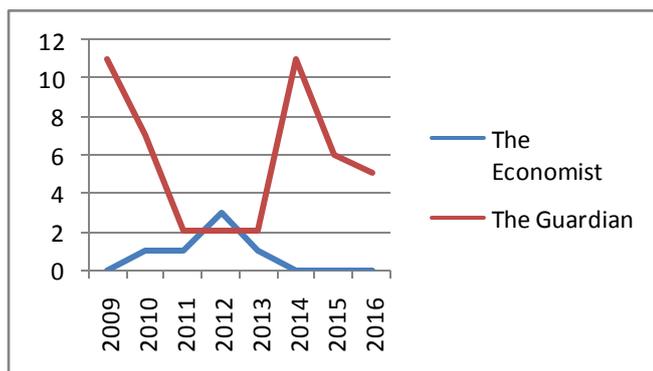
	Econ.	Guard.
2009	0	11
2010	1	7
2011	1	2
2012	3	2
2013	1	2
2014	0	11
2015	0	6
2016	0	5

Cultural Specificity Summary

1) For *Reflex*, the distribution of cultural specificity peaked in 2012 and 2013.

2) For *The Guardian*, the distribution of cultural specificity peaked in 2009 and 2014.

3) For *Respekt*, the distribution of cultural specificity peaked in 2011 and 2016.

4) For *The Economist*, the distribution of cultural specificity peaked in 2012.

5) *Reflex* shows the most significant distribution of a cultural specificity. It is followed by *Respekt* and *The Guardian* respectively. The lowest distribution of cultural specificity is detected in *The Economist*.

6) Within all the selected periodicals, the distribution keeps more or less significantly fluctuating.
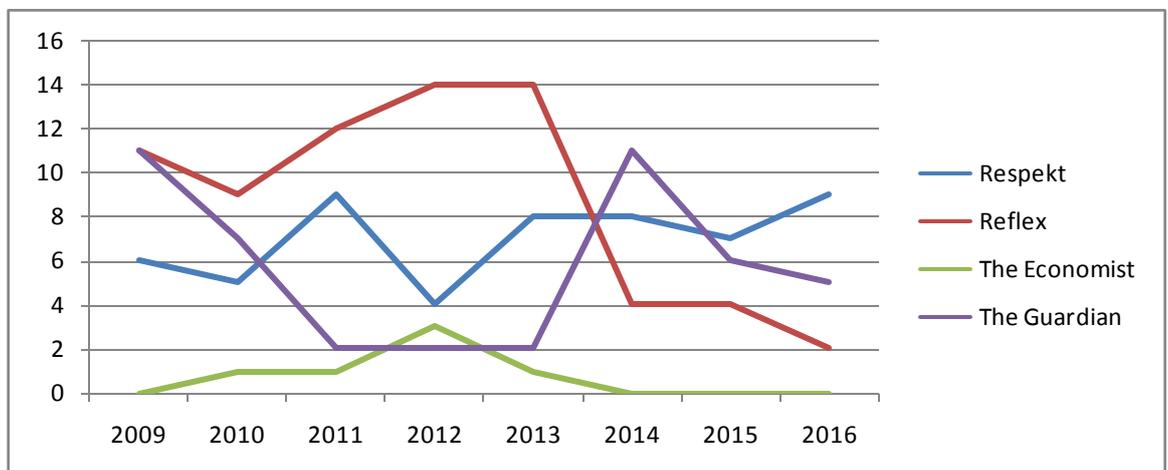
Cultural Specificity Examples– Czech Context

- *Fifince je čtyřicet* (*Reflex* 2009) – reference to *Čtyřlístek*
- *EDITORIAL: SLUNCE V DUŠI* (*Respekt* 2010) – catch phrase by Ján Zákopčaník
- *Volám Ježíškovi* (*Reflex* 2010) – reference to Czech Christmas traditions
- *Proč je dobré mít Heydricha* (*Reflex* 2011) – reference to Heydrich's assassination
- *EDITORIAL: UTRŽENÉ SLUCHÁTKO* (*Respekt* 2012) – reference to Mach a Šebestová
- *Invaze Husákových dětí* (*Reflex* 2012) – reference to the generation of people born in the early 1970s
- *EDITORIAL: PRŮKOPNÍK SLEPÝCH CEST* (*Respekt* 2013) – reference to Jára Cimrman

79

- *EDITORIAL: DOPISY MEDĚ* (*Respekt* 2014) – reference to Meda Mládková
- *PRAVDA A LÁSKA SLAVÍ OSMDESÁTKU* (*Respekt* 2016) – reference to Václav Havel

Cultural Specificity Examples – British Context

- *The economics of gift-giving: Of crackers and turkeys* (*The Guardian* 2010) – reference to British Christmas traditions
- *A comedy of euros* (*The Economist* 2011) –reference to *The Comedy of Errors*
- *The Guardian view on debating migration: enter the Global Philosopher* (*The Guardian* 2016) – reference to a BBC Radio 4 show

7.13 Oxymoron

While analysing the data, I used the Merriam-Webster Dictionary definition: 'a combination of contradictory or incongruous words'.

Respekt – Reflex Distribution

The distribution of oxymoron is more prominent for *Reflex* newsmagazine. In *Respekt*, the distribution remains rather stable with the exception of 2012 when a significant drop is detected. Within *Reflex*, the distribution is mostly decreasing, facing its most dramatic drop in 2011.
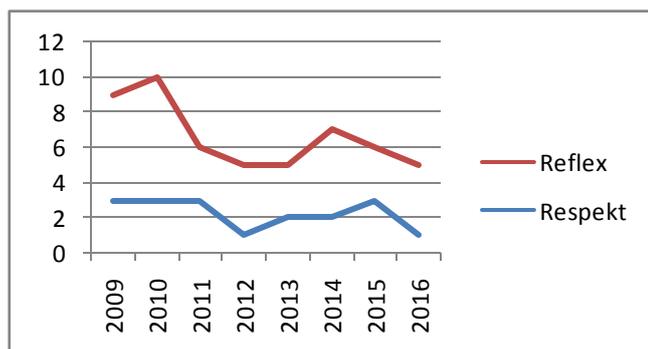
	Res.	Ref.
2009	3	6
2010	3	7
2011	3	3
2012	1	4
2013	2	3
2014	2	5
2015	3	3
2016	1	4

***The Economist – The Guardian* Distribution**

The distribution of oxymoron is more prominent for *The Economist*. Within *The Economist*, the distribution mostly decreases only to face a major rise in 2012 when the increasing trend takes over. Within *The Guardian*, the distribution is rather stable in order to fall in 2013 and continues to generally increase throughout the following years.

	Econ.	Guard.
2009	1	2
2010	2	2
2011	0	2
2012	2	1
2013	3	0
2014	3	1
2015	4	3
2016	4	3
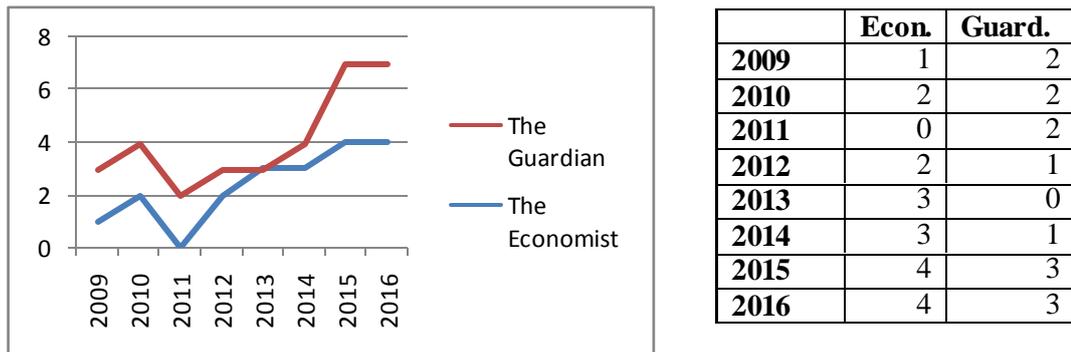
Oxymoron Summary

1) For *Reflex*, the distribution of oxymoron peaked in 2010.

2) For *The Economist*, the distribution of oxymoron peaked in 2015 and 2016.

3) For *Respekt*, the distribution of oxymoron peaked in 2009, 2010, 2011 and 2015.

4) For *The Guardian*, the distribution of oxymoron peaked in 2015 and 2016.

5) *Reflex* shows the most significant distribution of oxymoron. It is followed by *The Economist* and *Respekt* respectively. The lowest distribution of oxymoron is detected in *The Guardian*.

6) For all the selected periodicals, the distribution is generally decreasing or stable in the first half of the given period and continues to increase in the second half of the period.
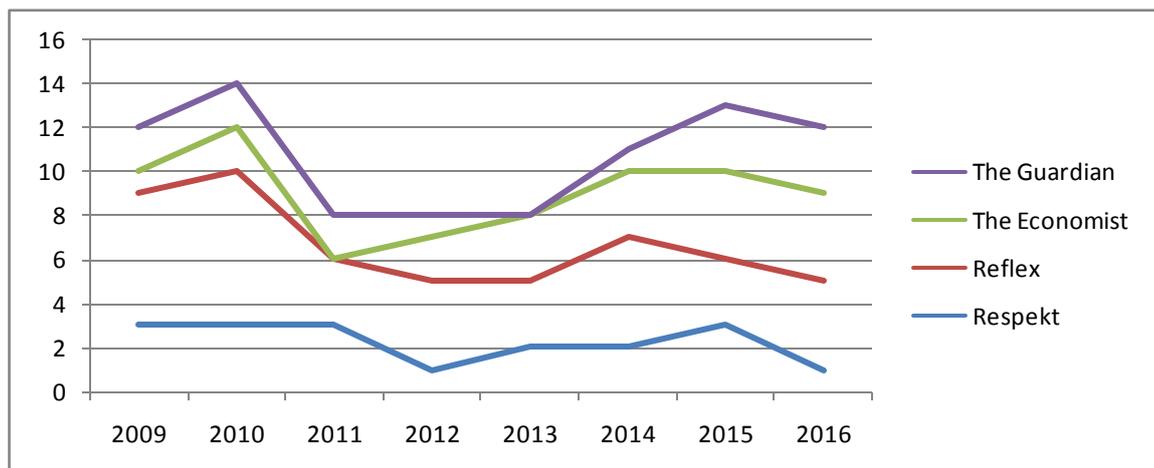
Oxymoron Examples – Czech Context

- *TEN ÚŽASNÝ NEÚSPĚCH* (*Respekt* 2009) – contradiction
- *Nedobrý osud dobra* (*Reflex* 2010) – contradiction
- *EDITORIAL: HUSTÝ KLID* (*Respekt* 2011) – contradiction
- *Neděle ve čtvrtek* (*Reflex* 2011) – nonsense
- *EDITORIAL: ZA MOUDRÝM BLÁZNEM* (*Respekt* 2013) – contradiction
- *Konec dobrý, všechno špatné* (*Reflex* 2014) – contradiction
- *Vítejte v dobrých zlých časech* (*Reflex* 2016) – contradiction

Oxymoron Examples – British Context

- *Afghanistan: The election where everyone lost* (*The Guardian* 2009) – nonsense
- *Speak softly and carry a big chainsaw* (*The Economist* 2010) – contradiction
- *Cameron on multiculturalism: Blaming the victims* (*The Guardian* 2011) – contradiction
- *Another fine mess* (*The Economist* 2012) – contradiction
- *America's European moment* (*The Economist* 2013) – nonsense
- *Hyperactive, yet passive* (*The Economist* 2015) – contradiction

8 Discussion

8.1 Most Prominent Features of Language Criteria within the Czech and British Context

Having compared and contrasted the two **Czech** analysed periodicals, I can state that the most prominent features of **lexical creativity** in the given Czech context are **metaphor extension**, **non-core vocabulary** and **fixed expressions and their displacement.** The remaining categories, i.e. **puns and word play**, **neologisms** and **hyperbole** (in order of prominence) are not as heavily distributed throughout the given data.

As far as **structural creativity** within the **Czech** context is concerned, the most prominent feature is without doubt **alliteration**. The remaining categories, i.e**. parallel constructions and repetition of words** (in order of prominence) are not as heavily distributed throughout the body of data.

Eventually, the most prominent feature of **(con)textual creativity** within the given two **Czech** periodicals is **cultural specificity**. It is relatively closely followed by the category of **allusion**. The remaining categories, i.e. **irony** and **oxymoron**, are both quite well represented within the data. They are, however, not as prominent as the two preceding categories.

As far as the given **British** context is concerned, the most prominent features of **lexical creativity** are **metaphor extension**, **non-core vocabulary** and **fixed expressions and their displacement.** The remaining categories, i.e. **puns and word play**, **neologisms** and **hyperbole** (in order of prominence) are not as heavily distributed within the body of data.

In terms of **structural creativity**, the most prominent feature for the **British** periodicals is unsurprisingly **alliteration**. It is followed by **parallel constructions** and **repetition of words** respectively. Neither of the two categories is, however, significantly distributed within the data.

Eventually, the most prominent feature of **(con)textual creativity** within the selected **British** periodicals is **allusion.** It is followed by **cultural specificity**

which is also quite well distributed within the data. The remaining categories, i.e. **irony** and **oxymoron** (respectively), are not as significantly distributed.

Finally, having compared and contrasted the situation within all the periodicals, I can state that **metaphor extension**, **non-core vocabulary** and **fixed expressions and their displacement** are the most prominent features for the category of lexical creativity for both **British and Czech** contexts. As far as the structural creativity is concerned, the most prominent feature for both contexts is **alliteration**. Within (con)textual creativity, the most prominent features for British as well as Czech context are **cultural specificity** and **allusion**.

Surprisingly, the order of prominence of the given categories of language creativity is almost exactly the same for the Czech as well as the British context. **The orders of lexical and structural creativity categories basically overlap.** The only significant difference can be seen in the field of (con)textual creativity: for the Czech context, cultural specificity is the most prominent category and allusion is the second most prominent category; whereas for the British context, allusion is the most prominent and cultural specificity is the second most prominent feature. The order of prominence of the remaining categories once again overlaps.

8.2 General Comparison of Language Creativity Distribution within the Czech and the British Context

Considering the results of my analysis, I dare say that within the given period of time, i.e. 2009-2016, the selected Czech headlines are equally creative as the British ones. The theoretical background I included in the second chapter of this thesis tends to claim otherwise (for comparison of the theoretical findings with the results of the analysis see subchapter 8.5); the result is therefore rather surprising. Had I compared creativity of Czech and British headlines from the 1990s, the results would probably be very different: they would very likely render Czech headlines from this period significantly less creative than the British headlines. Unfortunately, I did not manage to gather enough data in order to include this period into my analysis.

It seems that nowadays, the spatial context does not play such a significant role as far as language creativity of (Czech and British) headlines is concerned. The main focus of the periodicals appears to be finding and maintaining their authorial and original style.

8.3 Trends in Distribution of Individual Language Creativity Categories

The distribution of **fixed expressions and their displacement**, **puns and word play**, **neologisms, hyperbole**, **parallel constructions**, **repetition of words**, **alliteration**, **allusion** and **cultural specificity** shows no consistent trend throughout the data. It keeps fluctuating within all the selected periodicals.

The distribution of **metaphor extension** keeps more or less increasing within all selected periodicals. Similarly, the distribution of **non-core vocabulary** shows a rising trend within all the periodicals. The latter trend might be a result of the 'colloquialization' phenomenon discussed for example in Jana Hoffmannová's *Jazyková neformálnost a „kolokvializace" v českých médiích.*

The distribution of **irony** differs in each context: it keeps more or less increasing within the Czech periodicals, whereas it keeps fluctuating within the British context. Similarly, the distribution of **oxymoron** keeps more or less decreasing within the Czech context while it keeps increasing in the British context.

8.4 Individual Periodicals and the Most Salient Language Creativity Features within them

The Economist plays the most significant role in the distribution of the category of **metaphor extension**. *The Guardian* shows the biggest salience as far as the categories of **puns and word play**, **non-core vocabulary** and **alliteration** are concerned. The categories of **fixed expressions and their displacement**, **neologisms, hyperbole, parallel constructions, repetition of words, allusion, irony, cultural specificity** and **oxymoron** are represented the most within *Reflex*

newsmagazine. Finally, within the given body of data, ***Respekt*** newsmagazine shows no prominence in either of the categories of language creativity.

8.5 Comparing the Results to the Theoretical Background

Galperin claims that the role of expressive means is not to be exaggerated within the genre of editorial. He admits that creative stylistic means can occur in editorials, he, however, states that they are very rare (1981, 183). Having analysed an extensive body of data, I dare to say that the level of expressivity and stylistic inventiveness of English editorial headlines is definitely very high. I am, on the other hand, aware of the fact that headlines are a very specific phenomenon when it comes to language creativity and I do not claim that there is a shift in creativity within the whole editorial genre.

Galperin also claims that stylistic originality and emotional colouring are most prominent in the context of popular periodicals. According to Galperin, quality periodicals such as *The Guardian* tend to be more reluctant towards the use of creative language means (1981, 183). I would again dare to claim that this fact has changed, since I focused on quality periodicals exclusively and they did, indeed, show a significant level of stylistic originality.

When discussing the style of English headlines in general, Knittlová lists fixed phrases and their deformations, alliteration and puns as very prominent language features (Knittlová 2010, 179-182).The results of my analysis definitely proved this statement valid. However, within the analysed data, puns did not play such a significant role (as opposed to e.g. metaphor extension, use of non-core vocabulary and allusion).

Similarly, when talking about the Czech headlines, Knittlová points out that Czech journalists hardly ever tend to modify fixed phrases and idioms. She continues to state that alliterations as well as puns are very rare in the context of Czech journalistic language (Knittlová 2010, 184). Considering the results of the analysis, I would dare to claim that the attitude of Czech journalists towards creative language means has changed. The analysis shows that namely fixed

phrases and their displacement as well as alliteration (among others) are quite often used in the case of headlines.

Shatury claims that since 1990s, Czech journalists have seemed to focus on the intriguing aspects of the headlines more than before (Shatury 1999). According to the analysed body of data, Shatury's statement is definitely confirmed. *Respekt* newsmagazine starts to consistently use original, authorial headlines in 2009. The *Respekt* online archive goes back to 1990. Between the years 1990-1996, 'úvodník' occurred very rarely in the newsmagazine. Between the years 1996 and 2008, the 'úvodník' headlines were simply: *EDITORIAL*. For *Reflex* newsmagazine, the situation is more or less the same. The online archive goes back to 2001. Between the years 2001 and 2008, the 'úvodník' headlines were simply *Vážení čtenáři* or different variations of this phrase. In 2008, the change began. Thus, I dare to claim that the focus on expressivity and stylistic creativity is stronger than it used to be.

Mistrik states that as far as the genre of 'úvodník' is concerned, the linguistic means do not tend to be used indirectly or figuratively. On the other hand, he also admits that journalists do not use purely factual language either. According to Mistrik, 'úvodník' is a genre between the two approaches (Mistrik 1975, 141). My analysis has confirmed that (at least as far as the headlines are concerned) the 'úvodník' genre indeed does combine creative/figurative/indirect language with neutral/direct/literal linguistic means. I would, however, not say that figurative linguistic means do not tend to be used within the genre.

As far as the style of headlines is concerned, Mistrik says that they should convey as much information as possible. He continues to claim that metaphorical headlines can be found, they are, according to him, rather rare (Mistrik 1975, 142). Once more, I would dare to disagree with this statement. According to the analysis, metaphor extension is one of the most prominent features of lexical creativity. Therefore, I believe that metaphorical 'úvodník' headlines are not that rare   nowadays.

Conclusion

The thesis focuses on the topic of newspaper language, more specifically the field of headlines. Headlines play a very important role in the world of newspapers. They catch the reader's attention, they lure them into reading the article, and they basically 'sell' the newspaper. The thesis compares and contrasts the creative approaches to headline production in Britain and in the Czech Republic. In order to be consistent, the thesis focuses exclusively on editorial/'úvodník' headlines.

After having defined the features and functions of the editorial/ 'úvodník' genre and headline, I consulted appropriate publications (Carter's *Language and Creativity: The Art of Common Talk*, Knittlová's *Překlad a překládání* and Galperin's *Stylistics*) and proceeded to define the main creativity categories. I eventually divided the means of language creativity into categories of lexical creativity, structural creativity and (con)textual creativity each of which has several subcategories. I further analysed the body of data gathered from four periodicals using the aforementioned categories of linguistic creativity. Eventually, I assessed the results and created a very brief summary of the most prominent creativity features within individual periodicals and within the cultural contexts. Eventually, I compared the results of my analysis with the findings set in the theoretical part of my thesis. The comparison seems to indicate that the features of headlines have indeed changed over the past decades. As far as the use of language creativity is concerned, the major changes are detectable mostly within the Czech headlines. The publications I have consulted in order to create the theoretical subchapters about Czech headlines all claimed that Czech headlines hardly ever tend to use creative language means, i.e. phraseology and its modified version, alliteration, puns and word play etc. The analysis, however, proved that the figurative language and creative stylistic means have been a part of Czech headline production for some time already.

The topic of comparing and contrasting Czech and English newspaper headlines generally provides many possibilities for future research. One could focus for example on the average number of characters of Czech/British headlines, on verbality/nominality of Czech/British headlines, on distribution of minor sentence

vs. full sentence [declarative, imperative, interrogative] within Czech/British headlines etc.

As far as the topic of language creativity and newspaper language research is concerned, it could be extended to whole articles, e.g. commentaries, editorials. One could even focus on the topic of language creativity within newspaper language and its translation to various languages: Do translators maintain language creativity or is it omitted in the target text? Is language creativity translated through the same devices or do translators substitute the creative aspects via different means of creative language?

It is quite apparent that within the topic of language creativity within the language of news there is still a lot to discover, explore and focus on. I would be gladly like to offer my set of collected data for any further research.

Shrnutí

Ve své diplomové práci se soustředím na téma úvodníkových novinových titulků v českém a britském kontextu. Konkrétně se zaměřuji na jazykovou kreativitu v případě obou kontextů. Teoretická část mé práce definuje funkci a účelu úvodníku (a jeho anglosaské obdoby „editorial") a novinových titulků. Dále v teoretické části vymezuji kategorii jazykové kreativity, a to za pomoci publikace *Language and Creativity: The Art of Common Talk* (2004) od renomovaného britského lingvisty Ronalda Cartera, který se značnou část své kariéry zabývá právě jazykovou kreativitou. Carterova publikace je pro mou klasifikaci jazykové kreativity zásadní, dále jsem v3ak použila poznatky z podkapitoly *STYL ŽURNALISTICKÝ* publikace *Překlad a překládání* Dagmar Knittlové et al. (2010) a z podkapitol *THE HEADLINE* a *THE EDITORIAL* publikace *English Stylistic* I. R. Galperina (1971).

Po prostudování výše zmíněných publikací jsem jazykovou kreativitu rozdělila do tří hlavních kategorií: **lexikální kreativita**, **strukturní kreativita** a **(kon)textová kreativita**. Každá z daných kategorií obsahuje několik podkategorií. Lexikální kreativita obsahuje podkategorie: **metafora a její rozšíření** (metafora, přirovnání, synekdocha, metonymie, personifikace), **ustálené fráze** (idiomy, přísloví, slogany) **a jejich modifikace**, **slovní hříčky**, **neologismy**, **slova stojící mimo jádro slovní zásoby** (non-core vocabulary) a **hyperbola**. Co se strukturní kreativity týče, patří do ní: **paralelní konstrukce**, **opakování slov** a **aliterace**. (Kon)textová kreativita zahrnuje následující podkategorie: **aluze**, **ironie**, **kulturní specifika** a **oxymóron**. Tyto kategorie jsem dále použila pro analýzu jazykové kreativity celkem 1612 českých a britských úvodníkových titulků.

Titulky pro analýzu jsem sesbírala z online archivů čtyř periodik. Co se českého kontextu týče, zaměřila jsem se na týdeníky *Respekt* a *Reflex*. Pro tyto tiskoviny jsem se rozhodla z několika důvodů. Oba zmíněné časopisy jsou vnímány jako jedny z nejprestižnějších v celé České republice. Beze studu prezentují své názory a informují čtenáře o aktuálních sociálních, politických a ekonomických záležitostech. *Respekt* i *Reflex* fungují od porevoluční doby, mají tedy značnou tradici. Ruku v ruce s tradicí jdou obsáhlé archivy obou časopisů, které také hrály

významnou roli při vybírání vhodných periodik pro analýzu. Magazíny *Respekt* i *Reflex* mají online archivy veškerých vydaných čísel/článků na svých oficiálních stránkách. Archivy nejsou plně přístupné, k titulkům se však snadno dostane i nepředplatitel.

Online archiv časopisu **Respekt** pokrývá roky 1990 až 2017. Editorialy (týdeník *Respekt* nazývá útvar úvodníku editorialem) se v daném periodiku až do roku 2003 vyskytují pouze sporadicky. V roce 2003 se editorial stává pravidelnou rubrikou, až do roku 2009 se však titulek nemění a nese jednoduchý titulek: *Editorial.* V roce 2009 se titulky editorialů mění a stávají se autorskými a originálními. Co se týdeníku *Respekt* týče, zaměřila jsem se na titulky sekce editorial mezi lety 2009 a 2016.

Online archiv časopisu **Reflex** sahá do roku 2001. Mezi lety 2001 a 2008 je sekce úvodníku uvedená frází *„Vážení čtenáři"* a jejími modifikacemi. Autorské titulky se začínají objevovat v roce 2008, konzistentně je potom lze v *Reflexu* najít od roku 2009. Stejně jako v případě časopisu *Respekt* jsem analýze podrobila titulky mezi lety 2009 a 2016.

Pro analyzování kreativity jazyka v britském prostředí jsem zvolila periodika *The Economist* a *The Guardian*. Pro tyto tiskoviny jsem se rozhodla, jelikož pro mě představují dokonalé příklady „vysokého" britského novinového jazyka. Obě periodika čtenářům pravidelně přináší informace o aktuálních společenských, politických, ekonomických a kulturních záležitostech. Stejně jako v případě vybraných českých časopisů jsem dané britské tiskoviny vybírala také na základě jejich obsáhlých a přehledných online archivů.

Online archiv týdeníku **The Economist** sahá do roku 1997. Veškeré obsažené titulky jsou autorské, v analýze jsem se však v rámci zachování konzistence zaměřila na roky 2009 až 2016. Co se týče deníku **The Guardian**, online archiv pokrývá roky 1999 až 2017. Pro analýzu jsem opět použila titulky mezi lety 2009 a 2016. Na rozdíl od ostatních tří vybraných periodik je *The Guardian* deník. Proto jsem se rozhodla pro dané období sesbírat veškeré pondělní titulky, tzn. titulky v týdenním rozestupu.

Samotnou analýzu jsem provedla v rámci jedné tabulky v programu MS Excel. Vzhledem k rozsáhlému množství dat jsem analýzu nemohla zahrnout přímo do praktické části práce, je však k naleznutí na přiloženém CD. V praktické části diplomové práce jsem se zaměřila na komentování výsledků vyplývajících z analýzy. V první kapitole praktické části jsem pro každé periodikum seřadila kategorie kreativity podle toho, jak zásadní/nedůležitou roli hrají. Následně jsem porovnala pořadí významnosti kategorií mezi periodiky v rámci stejného kontextu a průměrově určila pořadí významnosti jednotlivých kategorií pro celkový daný kontext. V neposlední řadě jsem vzájemně porovnala kategorie jazykové kreativity s nejvyšším a nejnižším výskytem pro český a britský kontext.

 Z výsledků vyplynulo, že co se **lexikální kreativity** týče, český a britský kontext se postatě překrývají ve stupnici důležitosti jednotlivých podkategorií. Pořadí významnosti je pro oba kontexty následující: nejvýznamnější podkategorií je rozhodně **metafora a její rozšíření**, následují **slova mimo jádro slovní zásoby**, dále **ustálené fráze a jejich modifikace**, v neposlední řadě potom **slovní hříčky** následované nejméně rozšířenými **neologismy** a **hyperbolou** (neologismy jsou však v rámci analýzy o něco málo více rozšířené v kontextu českém než britském).

Pořadí podkategorií **strukturní kreativity** pro český a britský kontext je úplně stejné, tzn.: jasně nejvýznamnější je **aliterace** následovaná **paralelními konstrukcemi** a konečně nejméně se vyskytujícím **opakováním slov**.

Co se **(kon)textové** kreativity týče, dochází k prvnímu a v podstatě jedinému zásadnímu rozdílu mezi českými a britskými periodiky. V českém kontextu jsou nejrozšířenější kategorií **kulturní specifika**, zatímco v kontextu britském je to **aluze**. Na druhém místě je pro český kontext **aluz**e a pro britský zase **kulturní specifika**. Třetí nejrozšířenější kategorií je pro oba kontexty **ironie** následovaná nejméně prominentním **oxymóronem**.

V druhé kapitole praktické části jsem sledovala distribuci jednotlivých kategorií kreativity v daných periodicích v průběhu let. Vývoj jsem okomentovala a vizuálně znázornila v grafech. Pro každou kategorii kreativity jsem také uvedla několik příkladů z provedené analýzy a to pro český stejně jako pro britský kontext. Z druhé kapitoly praktické části vyplynulo, že se distribuce naprosté

většiny kategorií pohybuje v jakýchsi více méně pravidelných sinusoidách. Výjimkou je distribuce metafory a jejího rozšíření, které v rámci všech periodik zaznamenává růst. Podobným způsobem roste i užití slov stojících mimo jádro slovní zásoby.

V rámci diskuse jsem nakonec srovnala teoretické poznatky z první a druhé kapitoly diplomové práce s výsledky provedené analýzy. Všeobecně lze říci, že zásadní posun je viditelný převážně u titulků českých. Citovaní výzkumníci se všeobecně shodují na tom, že český novinový jazyk, titulky nevyjímaje, není natolik barvitý jako novinový jazyk anglosaský. Žurnalisté se podle nich tolik neuchylují k využití stylisticky originálních prvků a kreativních řešení. Podle výsledků provedené analýzy v tomto konkrétně nastala patrná změna, jelikož si po kreativní stránce české titulky v porovnání s anglosaskými stojí v podstatě stejně dobře.

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ANOTACE:

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Katedra: Katedra anglistiky a amerikanistiky FF UPOL

Název česky: Srovnání titulků českých a britských úvodníků z hlediska tvořivosti jazyka

Název anglicky: Comparing Language Creativity of Czech and British Editorial Headlines

Vedoucí práce: Mgr. Jitka Zehnalová, Dr.

Počet stran: 100

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Počet titulů použité literatury: 25

Klíčová slova v ČJ: publicistický titulek, úvodník, editorial, jazyková kreativita, komparativní analýza, český novinový jazyk, britský novinový jazyk

Klíčová slova v AJ: soft-news headline, editorial, language creativity, contrastive analysis, Czech newspaper language, British newspaper language

Anotace v ČJ: Teoretická část této práce se snaží vymezit hlavní funkci a účel úvodníku a novinových titulků. Srovnává také přístupy českých a anglosaských žurnalistů k daným útvarům. Teoretická část dále definuje hlavní kategorie jazykové kreativity, které jsou nezbytné pro nadcházející analýzu úvodníkových titulků sesbíraných ze dvou českých a dvou britských periodik. Samotná analýza jazykové kreativity sesbíraných titulků je provedená v samostatném dokumentu MS Excel a následně podrobně okomentovaná v praktické části diplomové práce.

Anotace v AJ: The theoretical part of the thesis aims to define the main function and purpose of editorial/'úvodník' texts and newspaper headlines. It furthermore proceeds to compare and contrast the Czech and Anglo-Saxon approaches to both phenomena. Eventually, the theoretical part defines the main categories of language creativity, essential for the analysis of the editorial/'úvodník' headlines collected from online archives of two Czech and two British periodicals. The analysis has been carried out in a separate MS Excel spreadsheet and thoroughly commented on within the practical part of the thesis.