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**Trends in Development of Advertising
Language in the United States of America**

Diploma Thesis

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2013

I declare that I have worked on this thesis independently, using only
the primary and secondary sources listed in the bibliography.

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Author's signature

Acknowledgements

I would like to thank my thesis supervisor, Doc. PhDr. Václav Řeřicha CSc. for his thoughtful and patient guidance, constructive feedback, and valuable insights.

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1. Introduction – Specifics of Advertising Language

1. 1. Advertising as a Form of Communication

Advertising is ubiquitous. Every member of a modern civilization is exposed to it almost permanently. Yet, advertising is generally viewed as a somewhat controversial social phenomenon. In spite of all creative, technological and even artistic efforts often invested into its production, many people tend to approach it with skepticism, animosity or displeasure. Even though advertising as a form of communication is at the present day much more visible than many other communication forms, including fiction, scientific or journalistic texts, majority of society considers it unimportant in comparisons with these genres. Myers (1994) comments on this problematic position by saying that “advertising is everywhere and yet nowhere.”

From the functional point of view, the American Marketing Association (AMA) defines advertising as “The placement of announcements and persuasive messages in time or space purchased in any of the mass media by business firms, nonprofit organizations, government agencies, and individuals who seek to inform and/ or persuade members of a particular target market or audience about their products, services, organizations, or ideas.” (American Marketing Association online, 2013). From linguistic point of view, advertising is somewhat more difficult to capture.

Just as any other form of communication process, an advert consists of creating an information message by a *sender*, followed by its transfer through an information channel (*medium*) and concluded by a decoding and interpretation of the message by a *receiver*.

As opposed to many other communication forms, advertising typically does not involve a single, unambiguously identifiable sender of the message. Instead, it usually involves a wide group of the message addressers, including the advertiser (the ordering party, typically an advertising agency client, a private business, or public and political

organization), at least one copywriter, and a number of ad agency creative staff, including photographers, graphic designers, models, actors and others.

Similarly, the mass scope of advertising messages makes it impossible to clearly identify the information receiving party. Even though an advert is typically intended for a particular group of people (potential buyers or clients), it is commonly perceived also by large numbers of people who do not belong into its target group. However, even these addressees are influenced by the information contained in the advertisement; albeit not in the way intended by any of the addressers (e.g. men can be influenced by advertisements on products intended only for women, even though not in a way that would affect their consumer behavior).

In spite of its inner variability and seeming disparateness, Cook (2001) claims that the discourse of advertising includes a range of formal properties which allows it to be considered a stylistically distinct type of communication – a genre. However, one of advertising's most prominent features is the fact that it commonly alludes to other genres or tries to mimic them in order to meet its own communicative goals, and thus overlaps them to a certain degree. Stylistically, advertising in English makes use of the public colloquial style of language, found throughout the mass media. Ads, even the written ones, attempt to mimic mainly the style of spoken language, in order to create a sense of closeness to their addressees. However, advertising texts alluding to genres of fiction, poetry and popular science are also fairly commonplace. (Sedivy, Carlson, 2011)

It is also crucial to point out that contemporary advertising is an inherently multimodal form of communication and its messages are created and understood as interplay of texts, images and sometimes sounds. In this thesis, I will be dealing primarily with the textual parts of advertisements and secondarily with the visual parts, without which a correct interpretation of the textual messages would often be difficult, in not entirely impossible.

1. 2. Functions of language in advertising

The primary goal of advertising texts, functioning as integral parts of the multimodal messages, is to capture attention of the potential customers, address them and elicit their interest in the promoted product, service or idea, by means of easily memorable and recallable information. This goal is expressed by a psychological principle referred to in advertising industry as AIDMA, which is an abbreviation standing for “Attention-Interest-Desire-Memory-Action”, summing up the sequence of effects a well created advert should have on its recipient. This principle has been based on an older psychological model AIDA, which is still in use to a lesser degree, and which does not emphasize the need of the advertisement’s long-term memorability.

Another crucial property of advertising text is its brevity, which is given mainly by development and proliferation of multi-media communication in the past two decades. In the contemporary urban environment filled with advertising and other multi-media messages, it is becoming ever so important for ads to be short, brief, apt and original in order to capture the consumers’ attention quickly and efficiently. It has already been mentioned that advertising texts work together with images, which are inherently much easier for human mind to process and understand. For this reason, it has become a major trend to reduce the textual part of advertisements to a bare minimum and the visual part has become the carrier of majority of the information contained in the multimodal advertising message. Instances of advertisements that contain only text without accompaniment of any visualization (apart from color and typography), but these ads are becoming increasingly exceptional. In a great majority of current advertisements, the visual and linguistic modes work together to create a complex information unit, and their interplay is key to understanding the intended message. (Bergström, 2008)

1. 3. Structure of Advertising Texts

Advertising texts, written as well as spoken, are traditionally divided into several types, each of which follows a distinct set of rules. These types apply primarily to written advertisements (appearing in print and outdoor media, as well as online), but they are to a certain degree reflected also in the spoken commercials on TV and radio. Spoken advertisements, however, tend to revolve around a dramatic backstory that is not considered an advertising text per se, but rather as a miniature piece of fiction. Nevertheless, most of the following types of advertising text are used universally throughout the media.

1.3. 1. Brand name

A brand is the smallest element of advertising texts, but its importance within the whole is paramount. A brand name can identify a single product, a line of products, or the producer with its complete inventory. As an essence of corporate identity, a brand is performing several important functions. It structures the market by means of identification of product based on their characteristics, it represents the quality that customers expect of the product or service, and it gives a certain guarantee in situations where it is impossible to assess the quality objectively. Furthermore, it helps to categorize products in certain social environments and their integration, or, conversely, differentiation against the environment. (Vysekalová, Mikeš, 2009). The primary goal of a brand as a name associated with a product or a service is to assume a strong and clear position in the mind of potential customers.

The strategy of creating a functional brand name (in marketing terminology referred to simply as naming) accounts for several factors, especially intelligibility, melodiousness, memorability as well as the possibility of easy association of the lexemes and sounds of the brand name with the denoted product or service. The greatest emphasis is, however, put on uniqueness and conspicuousness that allows the name to

stand out within the competing market environment. (Myers, 1994) These desired effects are typically achieved by using unusual orthography, particularly by choice of conspicuous letters in the spelling of the name. There are two major trends in this method. The first is to employ letters that generally have low frequency in English spelling (e.g. *Q, Z, X*, to a lesser degree *J*), the second is to use nonstandard spelling in ordinary words or lexemes. In the first trend, the letter *X* is especially popular. Examples of brand names created using this strategy are *Radox, Ajax, Exxon, Xerox* and a number of others. (Cook, 2001) The other method of deviant spelling in brand names can be exemplified by *Kitekat* (a cat food brand, deviation from the standard “kitty cat”) or *Kwik Kopy* (a copying vendor). Some brand names combine both aforementioned strategies, such as Kleenex¹.

Other linguistic strategies employed in creating brand names are symmetry (e.g. *OXO*, a housewares manufacturer), or alliteration (used famously by the company *Minnesota Mining and Manufacturing*, which wittily changed its own brand name to *3M*). Easy associability of the name with the product sometimes leads to use of metaphors, such as in case of the automobile brand name *Jaguar*.

1.3. 2. Headline

The headline is the most conspicuous and highly important textual element of every advertisement. As a result of the recent tendency to minimalize the textual part of ads in order to reduce the consumers’ need to focus on reading, the headline is in fact often the only text that accompanies the visual part of the ad (apart from the advertiser’s logo and/or brand name). As such, it is the main carrier of the advertisement’s appeal to the customers and general characteristics of contemporary advertising languages are especially visible in it. It should be striking, well reader and effective. If there are more textual parts present in the advertisement, it should captivate the viewer’s attention, elicit their interest and curiosity and motivate them to continue reading. If it is the only text of

¹ A cleaning paper tissues manufacturer. An exceptionally successful brand name that in American English became synonymous with the type of product itself.

the ad, it should have a clear and memorable point. Considering that majority of consumers only take the time to read the headline when encountering an outdoor or print ad, the minimalistic concept of a simple, witty headline accompanied only by a visualization is becoming a major trend. (Luntz, 2008) In some necessary cases, such an ad can have a 'sub-headline' that briefly finishes the idea expressed in the headline itself.

1.3. 3. Slogan

The shortest part of traditional advertising text apart from the brand name, a slogan accompanies it in order to connect the brand with the product, service or idea being advertised. It typically expresses a value or purpose in a short, memorable way. There are three types of slogans distinguished according to their function and duration of their service: a product slogan, a campaign slogan and a corporate slogan. The latter category of slogans has the most widespread use largest importance. (Wiedemann, 2006) The function of slogan as a part of corporate identity is based on its long-term use and repetition, therefore companies change their slogans only once in a few years on average². A corporate slogan should be applicable to the entire company and all products or services within its inventory. In some cases, a conspicuously placed slogan, combined with a strong visualization, can be used as the only text in an advertisement and thus take over the function of a headline.

1.3. 4. Body copy

This traditionally longest and central part of every advertisement's text is in fact the part that tends to be completely omitted for the sake of brevity at the present day advertising. (Cranin, In: Wiedemann, 2006) This drastic reduction strongly depends on the type of advertising information and the medium used (the requirement of brevity is much stronger on billboards and on-line ads, than, for instance, in magazine ads or public

² Longevity of corporate slogans is, however, to a large extent individual. While e.g. the Coca-Cola Company changed its slogan nine times as of the year 2000, some companies leave their slogans unchanged for decades (American Marketing Association online, 2013)

transportation posters). Considering its length, which makes its overall memorability inevitably difficult, the psychological rule AIDMA employed in creating shorter texts is often replaced by an alternative rule AIDCA (Attention-Interest-Desire-Conviction-Action) when writing a longer body copy, since its main purpose typically is to convince the customer of the advertised product's quality. It should be coherent, consistent and as easy to read as possible, which is often achieved e.g. by using short sentences, or, conversely, an exceptionally long, run-on sentences aiming towards a sharp point, figures of speech, elaborated repetition of selected words, or parallelisms. (e.g. Cook, 2001) It should draw on the headline and point towards the slogan of the advertised product or company, which should serve as a logical conclusion of the body copy.

1. 4. Historical Overview of Advertising in the USA

Advertising is a phenomenon as old as commerce, yet for the most of its known history its techniques of persuading customers were relatively unremarkable. The language of advertisements up to the second half of the 20th century was based mainly upon articulate descriptions of the advertised product's positive qualities and/or price – a technique in the contemporary marketing terminology known as *hard sell*. The era of economic growth in 1950's was also the time of great proliferation of ads traditionally centered around long textual exaltations of products and services, accompanied by pictures of the product and images of idealized lifestyle. It was also the time when advertising copywriters started to commonly employ humorous and jocular captions as means to make their ads more memorable and disarm natural skepticism of customers. (Myers, 1994)

The 1960's marked the beginning of the period when the visualizations in advertisements began to gain prominence at the expense of the texts, which started to become shorter and less descriptive. (Marinčáková, 2011) The traditional *hard-sell*

approach of highlighting benefits of the products or services to the consumers using comparatives and superlatives, however, remained the strongest trend.

A major change in advertising strategies in the USA was brought about by another era of rapid economic growth, the early 1990's. In the prosperous American consumer market, saturated with vast selection of affordable products of comparably high quality, the traditional *hard sell* advertising messages ceased to lose meaning to potential buyers, becoming media clichés. (Goodman, Rushkoff, 2004) These changes resulted in a paradigm shift within the advertising industry and an advent of formerly marginalized marketing approach known as *soft sell*. While *hard sell* is based upon convincing the customer using rationally based arguments, *soft sell* attempts to influence customer using emotional appeals. The foundation of *soft sell* is the premise that the product becomes a part of its owner's identity and personal image; therefore *soft sell* advertising aims to associate the product with positive values, ideas and emotions, in order to make it desirable to customers on both conscious and subconscious level.

The advent of digital technologies and the Internet during the 1990's brought about new media and possibilities for advertising industry, which in turn lead to proliferation of advertisements and additional escalation of competition between advertising agencies, corporations and brands. Such development has led to the present-day advertising industry characterized by constant struggle for new, innovative strategies and techniques for capturing consumers' attention and interest in the multi-media environment saturated with ads.

1. 5. Current Advertising from Linguistic Viewpoint

Advertising is inherently a public discourse. It always attempts to reach and impact broad masses of speakers in persuasive and memorable ways. From the stylistic perspective, advertisements typically make use of public colloquial style of English, attempting to emulate ways in which their target consumers ordinarily speak in order to

create a sense of closeness and understanding. However, while doing so, advertisers also always strive for originality, conspicuousness, exceptionality and innovation in order to break through the clutter of competing advertising messages and get noticed and remembered. Therefore, advertising has a great potential to not only reflect and perpetuate, but also co-create and spread latest trends in colloquial language. (Sedivy, Carlson, 2011) Together with other mass-media, it can be considered one of the most prominent contemporary driving forces of language change.

Advertising has always had an important role in enriching the language with new words and expressions, mainly through presenting new inventions, products and brand names to the public. However, as the advertising became less oriented on describing product benefits and started to put greater emphasis on its originality and noticeability, linguistic creativity of advertising copywriters gained new importance. Recent studies on advertising language (e.g. Lehrer, 2007, Luntz, 2008, Sedivy, Carlson, 2011 etc.) suggest that one of major trends in advertising creativity that has become particularly popular around the early 2000's is using nonce words or neologisms in order to captivate customers attention and conjure up humorous effect, rather than to give names to new products or concepts. While most of these neologisms are bound to be short-lived, some may have the potential to become popularized and enter a widespread use. (Lehrer, 2007) Also, since advertising in principle both reflects and influences contemporary tendencies of colloquial language, I believe that these neologisms found in advertisements deserve to be studied in detail, since such study may suggest some facts on lexical productivity and creativity in present-day American English in general. Lexical analysis of such neologisms found in real-life examples of recent American advertisements is one of the main aims of this thesis.

Another research aim of this thesis has to do with another contemporary advertising trend suggested by available literary sources (esp. Lundmark, 2005, Zaltman et al., 2008, Tuan, 2010 etc.), which is that a great number of present-day soft sell advertising messages are constructed and understood as fundamentally metaphorical, in

terms the groundbreaking study *Metaphors we Live by* by Lakoff and Johnson (2003).³ Research focus and methodology of this thesis will be in greater detail discussed in the following chapter.

³ First published in 1980, revised and reprinted in 2003. This thesis references and cites the revised edition.

2. Research Focus, Sources and Method

2. 1. Neologisms

English language possesses a whole spectrum of word-formation devices. Main types of word-formation processes discussed in Bauer (1983) are the following:

- **compounding** (when two words are put together to form a new word),
- **prefixation** (when a prefix is attached to the beginning of a word to form a new word),
- **suffixation** (when a suffix is attached to the end of a word to form a new word),
- **conversion** (when one part of speech [i.e. a noun ‘napalm’] is being used as another [i.e. a verb ‘to napalm’] without any change of form),
- **back-formation** (when one part of speech [i.e. a noun ‘teacher’] is being used as another [i.e. a verb ‘to teach’] with a change of form),
- **‘unpredictable formations’** (which depend upon orthography which, according to Bauer, ‘is not a prerequisite to linguistic behavior’) (see Bauer 1983).

Apart from the latter mentioned type, they are further divided into sub-types according to the parts of speech they either employ (in case of compounds) or form (in other cases).

Among ‘unpredictable formations’ he distinguishes between **clipping** (when a word is shortened but it retains its meaning and belonging to the same word class), **blending** (which function as combination of clipping and compounding), **acronyms** (when a word consists of the initial letters of a name, phrase or title), **coinage** (when a totally new word is created which has neither morphological, phonological, nor orthographic motivation), and **mixed formations** (when a new word is formed by employing two or more processes described above) (see Bauer 1983). In case of these formations (product) the focus is upon the determining the typology of their formation (process).

Bauer also divides the word formation processes according to their productivity into major processes (including affixation, compounding and conversion) and minor processes (blending, backformation, coinage, acronyms and clipping). However, Lehrer (2007) maintains that although it has been marginalized by traditional language studies in the past, the process of blending has gained major popularity in recent years, especially in media such as popular journalistic articles and advertisements. (Lehrer, 2007. 116)

Therefore, it can be hypothesized that blending will be commonly represented among the word formation processes involved in creation of neologisms found in advertisements analyzed in this thesis. Also, since it has been established that neologisms in contemporary advertisements work primarily as attention capturing devices, I hypothesize that they will be used in visually significant positions within the context of the ads.

2. 2. Metaphors

Even though metaphor was traditionally seen as a figure of speech, characteristic especially for genres of poetry and fiction, the development of cognitive linguistics in 1970's and especially the publication of *Metaphors We Live By* by Lakoff and Johnson in 1980 changed the understanding of metaphor dramatically. From cognitive linguistics' viewpoint, a metaphor presents a fundamental part of ordinary linguistic competence and is a crucial device in our understanding of the world as a means of conceptualization. Being basically cognitive devices of expressing and understanding one concept (abstract or unfamiliar) in terms of another (concrete, familiar), metaphors according to Lakoff consist of two domains – the source domain (the familiar concept, e.g. motion) being mapped (related to) the target domain (the abstract concept, e.g. time). Lakoff and Johnson (2003) divide metaphors into three basic categories: Structural metaphors, ontological metaphors and orientational metaphors.

I hypothesize that conceptual metaphors, apart from being commonplace in investigated examples of contemporary American advertisements, will mostly fall into the category of ontological metaphors, since such metaphorical device presents the most straightforward way to associate advertised product with positive values, images and emotions according to the principles of *soft sell* marketing strategies described in section 1.4. Unlike neologisms, I do not expect them to be placed in particularly significant positions within the advertisements' visual context.

2.3. Database of samples

This research is conducted upon a collection of 90 printed advertisements obtained from four specialized internet sources – online media database *Ads of the World* and specialized community weblogs *Adland*, *Adverblog* and *Adage Online*. First, I will describe, compare and evaluate the sample sources. Then I will proceed to the description of the sampled ads and their classification.

2.3.1. Ads of the World and Other Sources

The first source is the website *Ads of the World*; it has furnished the database with majority of its material. It is owned and run by the company MediaBistro Inc., which is a corporation established in 1994, providing “events, education, and jobs for business, media, and creative professionals” (www.webmediabrands.com). The webpage is structured around three tabs: **archive**, **forum**, **blog**. The **archive** is right on the front page. “[It consists of] advertisements from around the world [which are] posted daily . . . [Viewers] are encouraged to comment and rate them. [They] can also favorite them to keep them in [their] personal favorite collection” (www.adsoftheworld.com/about). “In the **forum** [subscribers] can discuss advertising related subjects with fellow colleagues, [engage in] advertising topics . . . and ask for critique” (www.adsoftheworld.com/about). In the **blog** it is possible to get “updates about the site’s operation and news on

advertising” (www.adsoftheworld.com/about). The most important section from my stance as a researcher is the **archive**.

The archive currently lists over 20 000 ads. It is possible to sort them out by clicking on appropriate specifications which are divided into the following categories:

1. **Media**; further divided into: Print, Outdoor, TV & Cinema Film, Online, Radio, Ambient, Direct Marketing.
2. **Region**; further divided into: International, Africa, Americas, Asia, Australia & NZ, Europe.
3. **Country**; the list includes 222 countries in the alphabetical order; for obvious reason it will not be inserted here.
4. **Industry**; further divided into: Agency self-promo, Alcoholic drinks, Automotive, Clothing & Footwear, Confectionery & Snacks, Education, Electronics & Technology, Financial, Food, Games & Toys, Health & Beauty, House, Garden & Pets, Industrial & Agriculture, Media, Non-alc. Drinks, Office equipment, Personal accessories, Pharmaceutical, Professional Services, Public interest, Recreation & Leisure, Retail services, Tobacco, Transport & Tourism, Other.

A minor part of the advertisements database I have collected for analysis comes from three other minor sources: community weblogs *Adland*, (<http://adland.tv/>), *Adverblog* (<http://www.adverblog.com/>) and *Adage Online* (<http://adage.com/blog> – a community portal of the specialized magazine *Advertising Age*). *Ads of the World* seems to represent an objective stance, being rather informative, more pragmatic and aiming at providing materials for analyses. The community blog sources, on the other hand, are inclined to subjectivity, as they mainly publish and comment advertisements selected as particularly interesting by their editors. They are also posted on the websites with less regard for their systematic sorting. Nevertheless, all three proved to be valuable sources of material eligible for the purpose of this research, albeit considerably less useful than the clearly structured archive of AotW. The system of the archive not only makes the navigation of

the website easy and highly efficient, but also displays substantial data readily and enables researchers to set up specific criteria for their own research.

2.3.2. Classification of Collected Advertisements

The advertisements included into the database for analysis were selected according criteria: they had to be **textual** (printed or on-line), **no older than 5 years** (2008 or newer) and **created and published in the United States of America**. The compilation includes advertisements of a wide spectrum of brands, industries, products, services and creative approaches. It has to be pointed out that the collection is to a certain degree inevitably a subjective sample of American advertising as a whole, however, considering the central topic of this research, the sample is a viable one. The chosen internet sources strive to collect and publish advertisements that are considered particularly creative, innovative and trendy by experts in the advertising business, were created by prominent ad agencies and shown to large numbers of American consumers. Therefore, they are extremely relevant for a study that attempts to map the latest trends in the genre of advertising.

The collection of 90 advertisements was found to contain 33 instances of neologisms, created primarily via the word formation processes of blending and affixation.

59 of the advertisements were found to be based upon metaphorical expressions. The metaphors have been categorized according to Lakoff and Johnson (2003) into structural, ontological and directional metaphors.

On the whole, the database is quite extended, allowing for conducting a forward-looking analysis. Nevertheless, in order to do so an appropriate methodology had to be decided on. The following chapter illustrates a theoretical framework upon which I have based my research method. It deals with the secondary materials, foreshadowing the approach which is an amalgamation of different linguistic, sociolinguistic and cognitive theories adopted in this thesis.

2.4. Literary sources description and evaluation

The theoretical framework adopted in this thesis is based on a collection of various works by different authors. The authors themselves are prominent and noted for their achievements in numerous branches of linguistics such as sociolinguistics, cognitive linguistics, semiotics, pragmatics and (critical) discourse analysis. I believe that such a wide scope of approaches will allow for thorough and complex analysis of the multimodal ads.

The first group of works I have chosen as sources for my analysis is focused on **advertising discourse**. It serves as a starting point of my argument, since the notion of discourse occupies an important position in my thesis. The discussion on the subject revolves around the works of Cook. (*The Discourse of Advertising*, 2001), Goddard (*The Language of Advertising*, 2002) and Tanaka (*Advertising Language*, 1994) which concentrate on discourse from distinct theoretical perspectives, meaning Discourse Analysis and sociology/pragmatics. I begin with comparing and evaluating the opinions on discourse held in these books, and then I choose what is useful for my analysis.

Next, I elaborate on the issue of **context and image-text relations** as being, to my mind, the crucial aspect of the argument and oftentimes a subject of dispute among scholars – for instance, the disagreement between semioticians and Critical Discourse Analysts (CDA) over the arbitrariness of meaning in the process of interpretation of the elements which appear in particular contexts containing visuals as well as text. In order to illustrate the controversy, I juxtapose the views presented in the above-mentioned books with those written by Barthes (especially his essay *Rhetoric of the Image*; in: *Image Music Text*, 1977), Halliday (*Language as Social Semiotics*, 1978) as well as Kress and van Leeuwen. The latter book titled *Reading Images: The Grammar of Visual Design* (2006) is of vital importance, since it is an excellent source for analysis of information contained within the visual mode of advertisements. Then, my focus is shifted slightly. I remain within the domain of semiotics and CDA to look at the phenomenon of ideology

as depicted by Williamson in *Decoding Advertisements* (1978) and by Fairclough in his *Language and Power* (2001).

The literary works commented on so far have been used in order to create the tool for analyzing the interplay between modes, to highlight their interdependence and inseparability. The books I will discuss below deal with the phenomena of metaphors and neologisms, which I consider key to determining the recent trends in U.S. advertising language development.

As for **metaphors**, I rely mainly on Johnson and Lakoff's classification described in *Metaphors We Live By* (2003). With regard to **neologisms**, I draw mainly on *English Word-Formation* (1983) by Bauer and two articles by Lehrer: *Understanding Trendy Neologisms* (in: *Italian Journal of Linguistics*, 2003) and 'Blendalicious' (in: *Lexical Creativity, Texts and Contexts*, 2007). Additional references also come from relevant chapters of Crystal's *How Language Works* (2007) and *The Stories of English* (2005). The two authors do not share the same views on neologisms; hence it is interesting to study their attitudes.

The term *discourse* may be applied to different types of communication and, therefore, may be given different definitions. To delineate the meaning of *discourse* as used in this thesis I will refer to the linguists working in different areas, be it Cook (2001), Goddard (2002) and Fairclough (2001). The former two deal with discourse in connection with advertising. Their scopes of analysis differ. Cook (2001) analyses printed ads as well as TV commercials and Internet ads, whereas Goddard (2002) analyses only printed ads. Moreover, they both examine brand names and logos.

Fairclough, on the other hand, deals with discourse in a broader social context. He perceives discourse as "a form of social practice" (Fairclough 2001. 18). His focus is mainly upon face-to-face interaction, more precisely upon its verbal aspect. For instance, he takes interest in power relations in a doctor-patient encounter, during a job interview or a legal investigation. Nevertheless, he neglects neither the non-verbal aspects of communication such as "gesture, facial expression, movement [and] posture"

(Fairclough 2001. 22) nor other types of discourse, be it media discourse (incl. newspaper and magazine articles, ads), leaflets (a leaflet on Family Income Supplement [FIS]) and official forms (an application form for FIS).

In spite of the fact that the aforementioned approaches are of considerable importance, they are not entirely relevant for the analysis of my material. Some of the aspects find little application in the analysis, while others require supplementation. The reason why the approaches need some adjustments is that the original material used in them and the material I use are of a different character. Hence different materials are likely to behave differently. Different input presupposes different output. In other words, the approaches discussed have developed from the investigation of the different types of materials, i.e. TV commercials, conversations. In my approach I have selected only those aspects of them which enable the investigation of my material which consists of printed ads. It would be implausible, for instance, to discuss the turn-taking system (see Fairclough 2001) while analyzing printed ads or to deal with paralanguage (i.e. font types and sizes) without mentioning the structure of layout (mentioned by Kress and van Leeuwen [2006] but not dealt with by Cook [2001]). Therefore, from among the various features of discourse I have selected those which are significant for my analysis.

Cook views discourse as a symbiosis of **text** and **context** (see Cook 2001. 4). Moreover, he maintains that an ad is an instance of complex discourse, a dynamic and intangible entity made of many components (see Cook 2001. 5-6). He defines text as linguistic forms and context as a set of components. Context, for him, consists of **substance** (primary, i.e. sound waves, paper, screen; secondary, i.e. radio waves, book, celluloid film), **music** and **pictures**, **paralanguage** (i.e. voice quality, gestures, facial expressions and touch in speech, choice of typeface and letter sizes in writing), **situation** (the relations among objects, people and text), **co-text** (text surrounding the one which is under investigation), **intertext** (text that relates to another), **participants** as well as **function** of the text in relation to participants. The notions stated above serve Cook as a guideline in his analysis of advertising discourse. While Cook (2001) gives a full

account of his approach in a structured manner, providing theory first and then illustrating it with examples, in case of Goddard (2002) the process is reversed. She does not provide an explicit definition of discourse, but it may be inferred from her analyses. What she makes explicit is the way she sees advertising as a form of discourse and, consequently, discourse, according to her, encompasses texts (considered as being visual artifacts and verbal language in one) which “are seen as potentially involving the complex notion of audience, where readers have to work hard to decode messages and understand different address relationships” (Goddard 2002. 8). Goddard begins her analysis with describing the role of images, layouts and typography. She moves on to discuss the relationship between the participants. Finally, she concentrates on language use, its prosodic and pragmatic features.

All in all, Cook (2001) seems to perceive advertising discourse as an interaction between **text** (defined in linguistic terms) and **context** (with the participants as one of its constituent parts). Goddard (2002), on the other hand, seems to perceive advertising discourse as an interaction between **text**, defined as visual and linguistic components of an ad, and the **participants**.

A distinct definition of discourse is provided by Fairclough (2001). It is distinct because, as has been indicated above, his focus is mainly on verbal communication. In his work advertisements occupy a minor position and the emphasis is on the workings of ideology which is vested in them (see Fairclough 2001. 165). With regard to the definition of discourse, he uses “the term discourse to refer to the whole process of social interaction of which a text is just a part” (Fairclough 2001. 20). Apart from the **text**, discourse consists of **context**, referred to as *social conditions*, and **interaction** between the two.

As I see it, the term *social conditions* foregrounds the participants and their role in the process of interpretation of the text as well as it indicates that they are socially predetermined in this process of interpretation. Therefore, his view may be compared with that of Cook (2001) in the sense that the participants are treated as a part of context.

To offer another perspective, it may be compared with the view held by Goddard (2002), for it foregrounds the role of the participants in the discourse (analysis).

I will not proceed in developing Fairclough's ideas. I have included his definition of discourse because it shows existing parallels between different approaches to discourse.

2.5. The research method

In my approach I distinguish between the following elements of discourse:

1. **Text** is understood in Cook's terms as "linguistic forms artificially separated from context for the purpose of analysis" (Cook 2001. 4).
2. **Context** is a multi-layered notion and therefore it requires further discussion. In short, context, in my analysis, is everything what is printed on the page of an ad together with its structure (layout).
3. **Participants** is a term used for "two types of participant involved in every semiotic act, interactive participants and represented participants" as distinguished by Kress and van Leeuwen (2006. 48). In other words, the term denotes the participants in the advertising discourse: those who generate the message, those who (are to) receive it, and those who are depicted in an ad.

The delineation of my approach consists of three constituents, but it is not to say that the elements are to be analyzed in separation, since, to my mind, it is impossible to disconnect them without distorting them. The division has been made in order to show explicitly that nothing of the sort is possible as far as advertisements are concerned. I shall elaborate on the context and image-text relations existing within it, since the primary purpose of this chapter is to show the interplay between visual and linguistic components of the ads.

I will begin with Halliday (Halliday and Hasan 1985) and his functional approach from the social-semiotic perspective. It is 'functional' because it "focuses upon . . . the social functions that determine what language is like and how it has evolved" (Halliday and Hasan 1985. 3). The term 'social' indicates a culture (being also a synonym for a social system and a system of meanings) as well as the relationships between language and social structure (see Halliday and Hasan 1985. 4). Finally, the term 'semiotic' indicates an approach to language seen as "the study of sign systems . . . as the study of meaning in its most general sense" (Halliday and Hasan 1985. 4).

Halliday (1978) defines the *context* as *social reality*, also called *culture*. This *reality* (or *culture*), which consists of an *ideational reflection* and *interpersonal action*, is encoded in *language* (its functional components are, consequently, *ideational meaning*, *interpersonal meaning*, and *textual meaning*). *Language*, in turn, is a semantic system seen as a *meaning potential* (realized through the functional components).

The *meaning potential*, as defined by Halliday, "is what the speaker can do . . . [which] is equivalent to what he 'can mean'" (1978. 27). Moreover, the *context* and *language* are interrelated and inseparable because "language comes to life only when functioning in some environment" which is a situation (Halliday 1978. 28). In order to be able to know how the text is related to the situation Halliday (Halliday and Hasan 1985) provides a model of the semiotic structure of the situation, which consists of *field*, *mode* and *tenor*.

I have discussed Halliday's approach because I agree with Kress and van Leeuwen who maintain that his model "works well as a source for thinking about all modes of representation" as well as "general social and semiotic processes" (2006. 20). I have incorporated it in order to reflect the notion of context as used in this thesis. I do not, however, apply his categories to the evaluation of the material.

With regard to the image-text relations, I shall refer to the approaches proposed by Barthes (1977) and Williamson (1978). Despite the fact that they are not the views I support, they provide a useful insight into the study of advertisements.

In *Rhetoric of the Image* Barthes deals with the advertising image. He maintains that “the literal image is *denoted* and the symbolic image *connoted*” (Barthes 1977. 37). Nonetheless, he does not anticipate that people may *read* an ad differently.

He distinguishes between two image-text relations: **anchorage** and **relay**. With regard to the former, he states that “all images are polysemous” (Barthes 1977. 38); therefore their meaning has to be fixed. One of the techniques developed “to fix the floating chain of signifiers” (Barthes 1977. 39) is the linguistic message. It is referred to as **anchorage**.

The latter, **relay**, is maintained to be less common. Barthes says: “Here text . . . and image stand in a complementary relationship” (Barthes 1977. 41).

Kress and van Leeuwen (2006) hold an opposing view. They maintain that “the visual component of a text is an independently organized and structured message, connected with the verbal text, but in no way dependent on it” (2006: 18). I support their view that the two components, visual and verbal (linguistic) are independent from each other in a way that the text is not able to delimit the meaning of the image, thus the latter may be interpreted in many ways. Moreover, the text itself embraces many different meanings. In other words, the meanings are neither fixed nor arbitrary.

However, I cannot agree with the view that the components are not mutually dependent. Kress and van Leeuwen (2006) argue that signs are ‘motivated’. Therefore, their components must be in some way dependent in order to enable a reader to elicit the message, since there is always the message behind the sign. It depends on a reader how it will be read.

Williamson in *Decoding Advertisements* (1978) presents a stance similar to Barthes (1977). She does the decoding and she does not anticipate different readings. Although, unlike Barthes, she acknowledges the presence of audience and the pre-existing knowledge of its members in the process of reading ads, she fails to answer the question of how “pre-existing bodies of knowledge play a role in determining the way in which advertisements are understood” (Tanaka 1994. 6).

All in all, I agree with Tanaka that Barthes as well as Williamson provide “stimulating but problematic approach[es] to the language of advertising” (Tanaka 1994 . 4). They both may be regarded as pioneers: Barthes, for he has discerned “linguistic nature of the image” (see Barthes 1977. 32), and Williamson, for she has initiated the discussion of ideology with regard to advertisements.

3. Advertising Language in Visual Context

3.1. Pubs/cafés

The first two ads fall into the category tagged as *Recreation & Leisure*. They are similar in structure. In both of them the visual occupies a central position. Nevertheless, they differ in some respects.

The first ad, *The Breathers* pub (Adv27), features an unnaturally long glass of beer. The beer, however, fills only the bottom of the glass. The rest is filled with

Table 1 Modality markers in The Breathers pub ad (Adv27)

high modality	low modality
colours: natural	contextualisation: the glass is
representation: the image shown in detail; the glass covered with drops of water appearing as a result of the difference of temperature, there are bubbles of air visible in the foam	decontextualised, the only point of reference is the surface the glass stands on visualised as a reflection
depth: the 3D image	
illumination: although the source of light is invisible, it shows as a reflexion, a string of light shade usually visible on round objects, there is also a reflexion of the glass on the surface, like in a mirror	
brightness: different degrees of brightness visible in the rendering of the white foam and the white background	

foam. Depicted that way, the glass resembles a cigarette. Reality is distorted; the picture of it is unreliable. Hence it may be said that the picture is of low modality.

Nonetheless, if the picture had been analyzed according to the modality markers provided by Kress and van Leeuwen (2006), being color, representation, depth, illumination and brightness, all but one (contextualization) would prove the picture to be high modality (see Table 1 above).

The above analysis of modality corroborates the fact that “modality is realized by a complex interplay of visual cues. The same image may be ‘abstract’ in terms of one or several markers and ‘naturalistic’ in terms of others” (Kress and van Leeuwen 2006. 163).

Below the image there is a verbal caption saying: ***The Breathers. The First Non-Smoking Pub in Little Rock.*** *The Breathers* is a name of the pub. The suffix *-er* is added to the verb *to breathe* in order to form a noun, and then the suffix *-s* to indicate plurality. This innovative form, which would be considered *deviant* by Cook, “cause[s] the foregrounding of linguistic units [and] create[s] compressed meanings, for they evoke both the form from which they deviate . . . and themselves” (Cook 2001. 136). Foregrounding is reinforced by employing typographical features: a bolded, italicised and enlarged font type. The neologism, together with the determiner *the*, form a noun phrase functioning as one unit. The determiner signals the particular, as opposed to accidental, group of people, the potential visitors.

As far as the overall composition of the ad (layout) is concerned, to describe it I will use the three principles proposed by Kress and van Leeuwen (2006): **information value** (the value an element carries with regard to the position it occupies in the picture), **salience** (the value an element carries with regard to size, colour, etc.) and **framing** (it relates to the way elements are arranged; if they are connected or not, if the dividing lines are present or not).

The Breathers ad (**Adv27**) has the Ideal-Real structure which is arranged along the vertical axis. The upper section illustrates the Ideal – the distorted glass of beer,

whereas the lower section illustrates the verbal caption which as if clarifies the image. According to Kress and van Leeuwen “here is usually less connection . . . between the two parts of the composition than in horizontally oriented compositions . . .

The upper section tends to make some kind of emotive appeal and to show us ‘what might be’; the lower section tends to be more informative and practical, showing us ‘what is’” (2006. 186).

The most salient element of the ad is the glass. The object is depicted in an unusual way. Therefore, it serves as an attention-seeking device, for it denotes the glass of beer and implies the connotation of a cigarette. The two, the beer and the cigarette may, in turn, connote an image of a smoky pub which, together with the caption, form a clashing message. If not successful, the combination makes the ad at least memorable.

As for framing, there are no dividing lines in the ad. As Kress and van Leeuwen put it: “Where such junctures are absent, the elements are connected in a continuous flow” (2006. 203).

Let us move on to the next ad, namely that of *Venezia Café* (Adv46). The centre, being at the same time the most salient section of the layout, occupies the image of a steaming mug. The mug is made of punctuation marks. It is an abstract representation, therefore the image is of low modality. Moreover, there is no background. This reinforces the impression of low modality. It may be assumed that the white background is a computer screen, for it would be a natural environment for the punctuation marks to be found.

The caption is situated under the image. It says: *Add some WiFi to your morning! Free wireless internet hotspot.* Between the two there is a logo of the café.

The first sentence is an ontological metaphor. *WiFi*, which is a wireless network, is treated as an object. Moreover, the sentence uses an imperative mood and it ends with an exclamation mark. There is also a possessive pronoun *your* used in *your morning* which indicates a direct plea to a receiver/reader of the message. With regard to the visual representation, the imperative sentence makes use of a bigger font than the sentence below, which is informative, thus does not have to be highlighted. Although the caption

is relatively short, it is cohesive. There is a sense relation between the lexical items of the two phrases: *WiFi* and *wireless internet* belong to the same domain, the computing. *WiFi* refers to “local area networks which specify a wireless interface between computing devices” (*The Oxford English Dictionary* further referred to as *OED*), thus they enable the functioning of the *wireless internet* in a given area.

As for the logo, it uses a different font which resembles handwriting and it uses a different color. Those features make it the most salient element of the verbal caption.

The overall composition seems to be more complex than that of the previous ad. As far as the information value is concerned, the ad is structured along the vertical axis with the *Ideal* image of the mug and the *Real* caption. Nonetheless, if the caption was treated as a separate element, it would be said to have Margin-Centre-Margin structure with the most salient logo in the middle and the two subservient sentences on the both sides.

As has been mentioned above, the most salient element of the ad is the mug. Since “salience is judged on the basis of visual clues”(Kress and van Leeuwen 2006. 202), the logo may be regarded as the second most salient element, for it is the only coloured element of the ad. The framing of the ad is weak, meaning that there are no dividing lines used in the composition.

At the beginning of this sub-chapter it has been stated that the two ads are similar with respect to some features and differ with respect to others. I shall briefly outline their common as well as distinguishing features.

Similarities:

- the visual section is the most salient one
- the Ideal-Real structure: the Ideal is the image (on the top), whereas the Real – the verbal caption (at the bottom)
- decontextualisation: no background
- the verbal caption clarifies the image
- the use of the prosodic features of language, i.e. phrases without connectors, the use of imperative and possessive pronoun *your*

- the use of typographical features: different sizes, styles and colours of the typeface
- weak framing

Differences:

- the mode of representation: the photograph depicts the real object: the glass, whereas the picture depicts the abstract mug made of punctuation marks
- the degree of modality
- the use of colours: a wide range of colours versus a black-and-white picture
- different uses of figurative language: one ad employs a neologism, the other a metaphor
- the presence/absence of a logo.

With regard to the interplay between the visual and linguistic components, it may be concluded that is the only way of arriving at the meaning of the ad, since the components studied in isolation carry an incomplete message. The graphological features of language corroborate this fact. In the process of their analysis it is impossible to separate the linguistic component from the visual one. There is no clear-cut boundary between the two.

3.2. Beer

In the previous section modality of the image, the verbal caption and the layout of the composition have been discussed. In this section the emphasis will be put mainly on the differences in composition, especially those regarding the information value. Moreover, it has been argued that in the ads analysed so far the caption performs a clarifying function, which is in accord with its placement in the Real. In this section the focus will be mainly upon the ads in which the caption appears in different positions: in the Ideal and the New respectively, and upon the significance of such placement.

Two beer ads will be dealt with here. The ad of *Grolsch* beer (**Adv20**) has the Ideal-Real structure similar to the ads discussed above. Nonetheless, it differs in terms of the

placement of the verbal caption, therefore its role in the composition. The other ad features *RJ Rockers Brewery* (Adv40). This ad, on the other hand, has a horizontal structure of the Given and the New.

As has been mentioned above, the ad of *Grolsch* beer (Adv20) is structured along the vertical axis of the Ideal and the Real. Nonetheless, since the axis is not clear-cut in this case, it could be said that the ad is structured also along the horizontal axis of the Given and the New. It seems to be implausible. Nevertheless, after further examination that impression disappears. The former conception will be considered first.

The caption saying: *bottomsch up* is situated in a section of the Ideal. It is a neologism, an orthographic blend incorporating typographic devices in order “to call attention to a part of the blend” (Lehrer 2007. 120). Its meaning may be not deciphered at once, therefore the image comes to rescue. It depicts the bottle of the lager and the glass of beer next to it standing upside down. This makes the division of the blend clear: *bottom* + *sch up*. Thus it may be said that the image fulfils the clarifying role.

Now the same ad will be dealt with from the perspective of the horizontal structure. In that case, the image of the beer and glass are in the section of the Given. “For something to be Given means that it is presented as something the viewer already knows, as a familiar and agreed-upon point of departure for the message” (Kress and van Leeuwen 2006. 181). The viewer already knows how a bottle and a glass look like. Although the glass in this ad is in a bottom-up position for the purpose of catching attention, it still maintains the shape of a conventional glass.

The verbal caption, on the other hand, is located in the section of the New. In a similar vein, “for something to be New means that it is presented as something which is not yet known, or perhaps not yet agreed upon by the viewer, hence as something to which the viewer must pay special attention” (Kress and Van Leeuwen 2006. 181). The incorporation of a neologism is an unconventional way to convey meaning. It is not only New because of its placement, but it is literally new because of its innovative nature. Thus it requires special attention of the viewer (reader).

The verbal caption, therefore, performs two main functions:

Firstly, it signifies the Ideal, thus it is “the ideologically foregrounded part of the message” (Kress and van Leeuwen 2006. 183) and, according to Kress and van Leeuwen, it visualises the promise and/or the desire. In this case the promise may be the effect the lager may have on a consumer. Nevertheless, the message is, using Kress and van Leeuwen’s term, ‘contestable’, since it may evoke different connotations.

In other words, it may carry many meanings. Cook calls them ‘indeterminate’ meanings (2001. 51). At the linguistic level the caption needs clarification in a form of the image.

Secondly, the caption signifies the New. Therefore, its main function is to attract the attention of the viewer.

The other ad featuring *RJ Rockers Brewery* (**Adv40**) is an example of a typical horizontal structure with the Given left and the New right. The bottle of beer is placed on the left, similarly to the ad discussed above. It presents factual information, an image the viewer is acquainted with, the Given. The verbal caption, on the other hand, presents the New, i.e. something deserving extra attention. Therefore I will discuss it in more detail below.

The caption says: Brewing beer is in our blood. As is a lot of the beer we brew. RJ Rockers Brewing company. Handcrafted. Every beer. Every drop. Every time. Two attention-seeking devices are used in this case: a provocative understatement in the first part and a repetition in the second.

If something is *in our blood*, it connotes a natural ability or a skill. Moreover, it brings to mind words like *tradition* and *family*. Understood in that way, the first line of text communicates that the members of the company know their craft. Thus it builds up a feeling of trust in the viewer.

The next sentence begins with a conjunction *as*, which is a cohesive device. It is a referring expression which refers to the previous utterance in an elliptical way. Moreover, it makes use of the 1st person pronoun *we*. According to Cook, “‘we’ is the

manufacturer” (2001. 157). The sentence is also provocative, for it infers, though in a vague manner, that the people responsible for brewing have a lot of beer in their blood.

The second part of the caption consists of one- and two-word phrases separated by full stops: *Handcrafted. Every beer. Every drop. Every time.*

The caption employs repetition (3 times *every*) as well as sense relations (*beer, drop*). The use of repetition is not only a cohesive device but also an attention-seeking device. Moreover, the word *handcrafted* relates to the first part of the caption, more precisely to the connotations of tradition and trust.

To conclude, it should be emphasized that the function, and thus the information value which designates this function, of both the image and the verbal caption is dependent on the position the two elements occupy in the composition of the layout. If the caption is in the upper part of the layout, it signifies the Ideal, thus needs the *Real* picture to clarify it. If the situation is reversed, namely that the image is in the section of the Ideal, it needs the *Real* text to clarify it. This fact disproves Barthes’ idea of an *anchorage*. By analogy, if the image is in the section of the Given, it performs the function assigned to it by the position it occupies. Consequently, if the image is in the section of the New, it performs the function assigned to it by the position it occupies. The same is true for the verbal caption.

In other words, the layout is the field of the interplay between the modes: visual and linguistic. The modes have no fixed functions assigned to them. On the contrary, they are flexible and actively interacting components having a common aim: to form a meaningful entity.

3.3. Automobiles

In the previous section, it has been argued that the information value of both the verbal caption and the image are judged on the position they occupy in the composition. Hence the position determines the function of the components which occupy it.

In this section I will develop this argument by focusing upon the nature of the verbal caption with regard to the nature of the object depicted in the image and with regard to the placement of both. In order to do so I will use four advertisements of cars: the two of *Mercedes-Benz* (**Adv14**, **Adv16**) and another two of *Toyota* (**Adv9**, **Adv22**).

The ads are similar in many respects. First and foremost, all of them include one neologism, which is situated in the upper part of the composition (the Ideal) as well as is the most salient element of the ad, and the image of a car situated in the lower part.

With regard to differences, the most striking one is the presence or absence of the background. Moreover, in the *Mercedes-Benz* ads (**Adv14**, **Adv16**) the logo is in the top right-hand corner and the car brand is in the bottom right-hand corner, whereas in the *Toyota* ads (**Adv9**, **Adv22**) the logo accompanied by a short caption is at the bottom of the page. The latter mentioned feature is of considerable significance and will be discussed below.

As has been mentioned, the common feature of the ads is the incorporation of a neologism which, in turn, is placed on the top of the page. I will not analyse the linguistic structures of the neologisms in detail here, since it is the subject of the following chapter. Their meaning, placement, and therefore function are of more importance at the moment.

The neologisms are in the section of the Ideal. They offer a promise relating to the car in question. The *Mercedes-Benz* ads (**Adv16**, **Adv14**) promise their cars to be *superfect* (super + perfect) and *fabuttractive* (fabulous + attractive). The neologisms carry connotations of high quality, perfection, style, elegance or superiority.

The *Toyota* ads (**Adv9**, **Adv22**) use the neologisms which are more complicated and difficult to decipher, at least from the perspective of coherence. Therefore, they are supported with the captions at the bottom of the page. The first ad (**Adv9**) employs the neologism *gaslean*. It consists of two words *gas* and *lean*. The adjective *lean* means *looking fit and healthy*. It may also mean *economic*. Moreover, *gaslean* is a homonym of *gasoline* meaning *petrol*. These two cues accompanied by the caption which goes: *The*

2010 Prius. Canada's most fuel-efficient car allow for arriving at the *right* meaning. Thus it becomes clear that the neologism refers to *fuel- efficiency* mentioned in the caption.

As for the other *Toyota* ad (**Adv22**), it employs the neologism *longergevity*. It combines two words *longer* and *longevity*. Their meaning is rather unambiguous. It is enforced by the caption saying: *Legendary build quality. It's part of every Toyota* which, apart from stressing the car's high quality, highlights the emphasis put on tradition. Moreover, the use of the comparative *longer*, although not stated, indicates the car's superiority, thus excellence, perfection, etc. over other cars. For the reason that it is not stated explicitly (*longerer than [something]*) the viewer is prompted to fill in the blanks.

As far as the images of the cars are concerned, they are all situated in the section of the *Real*. It is not surprising, since they depict the true nature of the products, as they are to be seen in reality.

The above analysis has led me to conclude that an *Ideal* abstract language requires a *Real* product to maintain the balance in the composition. Nonetheless, I do not argue that the images of cars cannot be depicted as *Ideal* and the verbal caption as *Real*. In the latter case, however, I shall argue the reverse of the abovementioned conclusion. Namely, that (even) the *Real* products may be depicted as *Ideal* and abstract, therefore they require a *Real* language to maintain the balance in the composition. I will attempt to support that argument concerning the balance by conducting another analysis. The two ads of *Ford G Series* (**Adv88**, **Adv89**) are dealt with here. Nonetheless, only one is analysed in detail, and the second one serves as further evidence to the drawn conclusions. They both operate on similar principles, therefore there is no purpose in analysing the two of them. I will argue that they incorporate the *Ideal* images and the more *Real* verbal captions, meaning that the balance between the two components has been maintained.

The image of the ad *Ford G Series: Sunset* (**Adv88**) is a photograph taken, as it were, from the inside of the car. There is also one participant depicted in the image (called a

represented participant by Kress and van Leeuwen [2006]). Since the viewer is able to see only his hand, no eye-contact is established between him and the participant depicted on the picture. Moreover, the hand comes out of the window touching the beach. Its fingers resemble a person who walks on the beach leaving a set of footprints in the sand. Therefore, the picture visualises “the fictional world of the character and the fantasy world of the receiver” (Cook 2001. 180).

Moreover, the fictional world is depicted as if it was seen from the perspective of the represented participant. The image has a horizontal point of view, meaning that the viewer sees what is in the picture from the same angle (point of view) like the represented participant. This, in turn, indicates involvement (see Kress and van Leeuwen 2006. 136). The viewer sees the fantastic world through the eyes of the depicted participant. Thus the fictional world of the latter becomes the world of the viewer, his fantasy. The connection between (the worlds of) the represented participant and the viewer is established. That type of shot bears significance as far as the interactive meaning of the image is concerned. According to Kress and van Leeuwen, in this situation a person in the picture is the object of the viewer’s look, whereas the viewer is the subject, the onlooker (see Kress and Van Leeuwen 2006. 119). They call this type of image “an ‘offer’ [for] it ‘offers’ the represented participants to the viewer as items of information, objects of contemplation, impersonally, as though they were specimens in a display case” (2006 .119). Being an ‘offer’ is in accord with the function of the Ideal: to visualise the promise, which in itself is an offer of something desirable. In this case something desirable could be equated with being in the position of the depicted person.

In the lower part of the ad there is a caption saying:

“Accelerate and hear the faint growl from the 270 kW turbo. Relax back into leather and watch the outside world flash past like a silent film. Feel the graceful ride from a seamless 6-speed gearbox and new sports/luxury suspension. At your fingertips, all the vehicle’s settings, including an iPod dock, satellite navigation and climate control. Step inside and be taken away by the new Ford G series.”

The voice of the caption is the verbal incarnation of the visual perspective discussed above. In this ad there is “the disembodied narrative voice which addresses both characters and receivers” (Cook 2001. 181). This voice is, according to Cook, one way of establishing a “connection between the fictional and real world” (2001. 181), which is the main objective of advertisements.

The narrator uses imperatives, i.e. *accelerate, hear, relax, watch, feel, step inside, be taken away*. Moreover, he makes use of the possessive pronoun *your*. The language used affects emotions (*feel, be taken away*), senses (*hear, watch, feel* [literally through the sense of touch]) as well as the aesthetic taste (*graceful, luxury*). It also employs metaphors firing the imagination.

At the opposite end of the spectrum, there are the words which describe technical specifications of the car, i.e. *the 270 kW turbo, leather* [interior], *a seamless 6-speed gearbox, sports suspension*, the vehicle’s settings: *an iPod dock, satellite navigation and climate control*.

The fictitious language describing the Ideal world depicted in the image is skilfully interwoven with the real language describing technical properties of the car. The transition between the two worlds is smooth. It may be said, therefore, that the balance between the Ideal and Real has been maintained.

Although the argument stated above is confirmed in many ads (all of the analysed so far), there are ads in which the balance between the Ideal and the Real is disturbed. Let us consider three ads (**Adv43**, **Adv42**, **Adv39**) which do not comply with the rules of the Ideal-Real structure, despite the fact that they are structured along the vertical axis.

They are similar in that they incorporate two common components: the caption in form of a metaphor placed in the upper part of the composition and the image which illustrates it in more or less direct way. It has been assumed that only the products which have a well-established position on the market may be advertised like that. If less-known products were advertised in that way, the ads could evoke confusion or irritation in the readers.

The first ad is of *Toyota Hilux* (Adv43). The caption says: *Eat the road*. The image is situated under the caption. It depicts a bowl filled with pieces of the road surface resembling cereals and the spoon.

The second ad is of *Ford Fusion* (Adv42). The caption says: *The city is in your hands*. The key with the bit (the part of a key, at right angles to the barrel or shank, which grips the levers of the lock, *OED*) cut in a way that it resembles a skyline is depicted below.

The third ad is of *Mitsubishi Montero Full* (Adv39). The caption says: *The whole city just a touch away*. The image below depicts the fingers with different sets of squares drawn on them so that every finger resembles a skyscraper. The fingers form a skyline.

It may be stated that the images situated in the section of the Real are *Real* in this respect that they visualize metaphors. Nevertheless, they are not *Real* with regard to the products and the reality they refer to. Therefore, the ads are maintained in the convention of the Ideal. The images visualize the metaphors, thus they may be regarded as being the metaphors themselves.

One term which is worth mentioning here is **intertextuality**. It “refers to the way one text can point to or base itself on another” (Goddard 2002. 51). For instance, the metaphors *The city is in your hands* and *The whole city just a touch away* make use of the common English idioms. As for *having something in your hands*, it is often used with the future meaning that one is in control of his/her life. With regard to the second caption, *be ... away* is often used with *mile* or *light years*. By using the fixed phrases, an ad “doesn’t have to work so hard – it can take for granted the original text has left a trace which it can use to its advantage” (Goddard 2002. 51). In other words, a phrase, apart from carrying the fossilized connotations, also acquires new ones as a result of its deviation, which performs the foregrounding function, thus is an attention-seeking device. To digress for a moment, I would like to point at one interesting peculiarity revealed by the above analysis. Looking at the ads in this chapter one cannot resist the impression that apart from being imaginative (through the use of neologisms and

metaphors), the ads seem to belong exclusively to the domain of men, be it *pubs*, *cafés*, *beer* and, above all, *cars*.

3.4. Media

In this chapter I further elaborate on the ads in which the image is a visualisation of a metaphor. Nonetheless, the nature of the relation between the image and the caption will be different, since the object of the ads is different: media deal with the flow of information which is an abstract concept in comparison to cars, which are tangible objects. The first part of the sub-chapter deals with the notion of a logo, more precisely with the *CNN* logo (in **Adv56**, **Adv57**, **Adv64**) and its incorporation in the overall composition of the layout. Then, the focus is shifted to the representation of participants using as an example *The Cape Times* ad (**Adv58**). The latter issue is further developed in the following sub-chapter titled *Public Interest* (**Adv52**).

All the *CNN* ads have the logo in the centre, their well-established symbol which functions like a hallmark of high quality, professionalism and reliability, to name just a few connotations associated with it. The logo is skilfully inserted into the composition so that it forms a net (**Adv64**), a drill (**Adv57**) and a zip (**Adv56**).

In combination with the verbal captions the images may carry different connotations. It should be borne in mind that a connotation is “the vague association which a word may have for a whole speech community or for groups or individuals within it. Connotations are both variable and imprecise” (Cook 1992. 105). Therefore, they may mean different things to different people. Below there are some suggestions:

1) *No story gets away*. + a net: connotations may include the values like control, power or agility.

2) *Get deeper into the story.* + a drill: connotations may include the qualities like persistence, determination, thoroughness, accuracy or diligence.

3) *Get the story behind a story.* + a zip: connotations may include the qualities like perspicacity, adroitness or broad-mindedness.

With regard to the visualization of the metaphor constituting the caption, the images do not depict the objects of the ads, as it was the case in the previous examples of the pieces of the road in the bowl, or fingers and the key bit both forming the skyline; since it is impossible to depict an abstract concept as a story. What they do depict are symbols enabling the reader to grasp the message.

The messages themselves, despite being metaphors, would be relatively easy to decipher even without the visualizations in form of the images. It is because, with regard to media, it is rather natural to communicate in a metaphorical way. It is typical to *drill* the topic, *dig out* information, *gather* data. That is, to relate to these abstract notions in terms of another, as if they were materialized objects.

It is not so common, however, to *eat the road* (but we may *hit* it) or to *have the city in one's hands* (but we may *paint the town red*). Those metaphors are not commonplace, thus they produce a more surprising effect. Nonetheless, it is not to say that the visualizations are not frequent.

In one of the sub-chapters above it has been argued that the abstract objects (or real depicted as abstract) require a *Real* language to maintain the balance in the composition. After conducting the above analysis, the argument needs clarification. Therefore, I shall argue that the former argument is valid only for the ads featuring materialised, tangible objects. With regard to media ads, when the abstract image is accompanied by the abstract caption, i.e. a metaphor, the balance may be still maintained for the reason that the reader is accustomed to relate to an intrinsically abstract notion in an abstract way, since there is no other way to do so.

The object of the previous ads was *the story* (**Adv56**, **Adv57**, **Adv64**), whereas the object of the next ad are *news* (**Adv58**). Both of them, the story and news, are abstract

concepts. This ad, however, differs from the *CNN* ads, for it depicts the participant. Therefore, the dimensions of interactive meaning of images mentioned by Kress and van Leeuwen (2006) associated with the presence of a participant are the main focus of the rest of this sub-chapter as well as of the following one. The preliminary discussion about the interactive meaning of images has been already undertaken with relation to the *Ford G Series* ads (**Adv88**, **Adv89**).

The photo of *The Cape Times* (**Adv58**) ad has been taken from the inside of the tank. It depicts what is outside of it: a man standing in front of the tank in close proximity, and the Tiananmen Square (it is the square in China which is of crucial cultural and historical significance) in the background. The participant looks directly at the person in the tank, whose reflection is visible on the window screen. It indicates that the photo has been taken from the perspective of the latter. The viewer does not participate in the action. He observes the situation as if from behind the back of the man in the tank. He is an onlooker, thus in this respect the situation is similar to that from

The *Ford G Series* ads (**Adv88**, **Adv89**). Nonetheless, the image of *The Cape Times* (**Adv58**) is a different kind of an ‘offer’ from that of the *Ford G Series*. The viewer is not offered a commodity, a luxurious car, but he is offered the opportunity to know the true, objective and unbiased facts - *In-depth news investigated from every angle*.

The figure of the man is shown in long shot indicating the social distance. Following Kress and van Leeuwen: “At long distance there is an invisible barrier between the viewer and the object. The object is there for our contemplation only, out of reach, as if on display in a shop window or museum exhibit” (2006. 128).

In *The Cape Times* ad the barrier between the represented participants is visible: it is a window screen itself. It highlights the distance even more.

It has been mentioned above that the image is presented from the point of view of the person in the tank. Thus, it may be said that the image is subjective. Nevertheless, the motivation for this choice is not immediately apparent (see Kress and van Leeuwen 2006. 143). The verbal caption makes it clear. It says: *In-depth news investigated from every*

angle. Know all about it. The viewer is offered an account of the events from different perspectives, not only the one approved by the officials of one state or the other.

3.5. Public Service Announcements

This sub-chapter offers the analysis of the *DNF (Non-smoking association)* ad (**Adv52**). The focus will be on the other type of image, namely on a ‘demand’ (as opposed to an ‘offer’) and, consequently, on its communicative function. Furthermore, other factors of the interactive meanings of images will be taken into account, especially the size of the frame and perspective.

The image features a young woman. She has wide-open bright eyes looking out of the frame and she keeps a cigarette in her slightly open mouth. The cigarette is put the other way round, with a tobacco rod in the mouth and a filter tip sticking out of it.

This kind of visual configuration, in which the represented participant looks directly into the viewer’s eyes, is called a ‘demand’ by Kress and van Leeuwen (2006). In this kind of the image “the participant’s gaze . . . demands something from the viewer, demands that the viewer enter into some kind of imaginary relation with him or her” (Kress and van Leeuwen 2006. 118). Therefore, it has two functions. Firstly, its aim is to establish ‘a visual form of direct address’(see Kress and van Leeuwen 2006. 117), and secondly, to evoke some reaction (or action) in the viewer.

With regard to the ad in question, the girl has a curious expression on her face. On the one hand, she looks as if she was indifferent, helpless and resigned. On the other hand, her eyes scream for help, as if her soul was begging for help but the body refused to articulate the plea. Therefore, in this case the relation which is demanded may be that of sympathy, mercy or understanding directed to the smokers and a plea for quitting this bad habit.

Let us move on to the frame of the image. The photo is a close shot. There are the head and the shoulders of the girl depicted in it. Therefore, the viewer is able to see the facial

expressions very clearly. This kind of shot indicates 'a close personal distance' (as opposed to the ad analysed above with the whole figure of a man) (see Kress and van Leeuwen 2006. 125). The word 'personal' here is of great significance, since the girl makes a demand which aims at people which are treated as individuals, at their feelings and emotions.

As far as the perspective is concerned, the image has a frontal angle which is associated with involvement. This, in turn, interacts with a 'demand'. The frontal angle in connection with the close-up shot give the impression that the girl belongs to the same world as the viewer (see Kress and van Leeuwen 2006. 138). The girl could be anyone in the close surroundings of the viewer, the direct victim suffering from the secondhand smoking.

The verbal caption is situated below the expressive face of the woman. It says: *Secondhand smokers are on the worst side of the cigarette*. Similarly to the *Ford G Series* ad (Adv88), the caption articulates the message, which is a demand in question, though expressed indirectly, resembling the messages from the cigarette packs, i.e. Smoking Kills.

Let us conclude the discussion on the representation of the participants in the ads, therefore on the interactive meaning of images. It is another way of saying that the way a participant is depicted in the picture reflects the communicative function of the image. As for the function, it has been stated that there are two types of images, as distinguished by Kress and van Leeuwen (2006): an 'offer' and a 'demand', which may be differentiated according to the use of perspective, the size of a frame, and a gaze in case of a 'demand'.

The former type, namely an 'offer', has been incorporated into *The Ford G Series* (Adv88) and *The Cape Times* ads (Adv58). In these two instances the pictures have been taken from the perspective of the depicted (= represented) participants indicating that they are the subjects doing the looking and the object of the viewer's look, meaning that the viewers are passive, not directly involved and observing onlookers.

With regard to the size of the frame, the relatively far (in relation to a ‘demand’) social distance between the viewer and the depicted participants is indicated by the use of a long shot depicting the world outside of the car (**Adv88**) or a whole silhouette of a man (**Adv58**).

The latter type, namely a ‘demand’, has been incorporated into *DNF (Non- smoking association)* ad (**Adv52**). It is realized in the picture which has been taken from the perspective of the viewer. Thus in this case the viewer is directly involved in the situation depicted. Here, the depicted participant’s gaze comes into play. It establishes a connection with the viewer in “a form of direct address” (Kress and van Leeuwen 2006. 138), expresses a demand. As far as the size of the frame is concerned, the photo is a close shot which implies a close social distance between the depicted participant and the viewer. The two types of images are accompanied by the verbal captions which articulate their communicative functions of an ‘offer’ and a ‘demand’.

4 Study of Neologisms

4.1. Neologisms Formed by Blending

As mentioned in 2.3.2., the database of collected advertisements contains 33 instances of neologisms, formed mostly by blending, hence confirming the hypothesis stated in 2.1. Particularly, 8 of the neologisms were created with affixation and the remaining 25 were blends.

The specificity of blending lies in the fact that it “tends to shade off into compounding, neo-classical compounding, affixation, clipping and . . . acronyming” (Bauer 1983. 236). Although Bauer sees it as **a lack of well-definedness**, thus a handicap to blends, I shall consider it to be their asset.

Blends are more than mere compounds. They include a puzzle to solve, since the constituent parts are not always easy to discern. Furthermore, blends incorporate one or more splinters, be it a beginning or an end of a word, or a combining form. Thus they acquire a new form together with a new meaning as opposed to the words which are formed in the process of conversion or back-formation, which achieve only the latter, which means “the change in form class without any corresponding change of form” (Bauer 1983. 32).

It has been mentioned above that the focus will be mainly on blends. Nonetheless, the process of affixation will be also examined, since, similarly to blending, it enables to create novel words endowed with both new meaning and new form. It is important to stress that the emphasis will be only on the novel, as opposed to conventional, words.

The structure of blends requires the explanation of some notions which appear in the introduction above. **Blends**, as defined by Lehrer and referred to in this chapter, are “compounds consisting of a whole word and a splinter (part of a morpheme) or two splinters” (2007. 115). She distinguishes seven types of blends which are given in the sub-section below.

A **splinter**, in turn, is a clipping which, as a rule, cannot occur alone as a word (see Lehrer 2007). Nonetheless, some splinters are so frequent that they “may become a combining form” (Lehrer 2007. 115), thus they may occur alone as a word. A well-known example of such a splinter is **info** which “is a clipping [*info* (< *information*)] and can stand as an independent word” (Lehrer 2007. 116). Apart from becoming a combining form, a splinter “may lose its connection with the source word and can be considered as a [bound] morpheme in its own right” (Lehrer 2007. 121).

At this point it is important to explain the difference between a bound morpheme and a combining form. Firstly, I will refer to Bauer to explain these notions. He makes a distinction between a **morpheme**, which is “the minimal unit of grammatical analysis” (1983. 14), and a **morph**, which is “a segment of a word-form which represents a particular morpheme” (1983. 15). For the purpose of this chapter this distinction will not be necessary. It could lead to confusion and needlessly obfuscate the discussion. Therefore, a bound morph and a bound morpheme will be equated.

Thus it may be said that a **bound morpheme** is that which cannot stand alone as a word but has to be attached to at least one other morpheme, i.e. in *blenders blend* is a free morpheme, whereas *-er* and *-s* are bound morphemes (see Bauer 1983. 17).

Combining forms, on the other hand, are elements usually of Greek or Latin origin which function as bound morphemes (affixes) but they behave differently (see Bauer 1983. 214). They are “bound bases that combine with full words or with other combining forms” (Lehrer 2007. 124), i.e. *scape* in *mountainscape* and *electro* and *phile* in *electrophile* respectively. The latter option is impossible in case of affixes, since two affixes cannot form a word.

Finally, **neo-classical compounds** are words consisting of two combining forms, such as *electrophile* mentioned above, *holograph*, *biocrat* or *Anglophone* (see Bauer 1983. 216).

4.2. Neologisms Formed by Affixation

The typology of blends described below has been adapted from Lehrer's 'Blendalicious' (In: Munat, Judith [ed.] *Lexical Creativity, Texts and Contexts*). There are seven different types of blends discussed within this typology. Each category contains examples from my database (incl. 33 neologisms in total). A special symbol goes before every blend to help in their localization. It consists of a letter N which stands for *neologism* and a number indicating its occurrence in the database. Next to every blend (on the right) the grammatical category is provided (Adj. = adjective; Interj. = interjection; N = noun).

2. A SPLINTER followed by A FULL WORD

N8	<i>coffenomenal</i> < <i>coffee</i> + <i>phenomenal</i> (phonetic overlap)	Adj.
N9	<i>gaslean</i> < <i>gasoline</i> + <i>lean</i>	Adj.
N10	<i>optimedia</i> < <i>optical</i> + <i>media</i>	N
N11	<i>hi-end</i> < <i>high</i> + <i>end</i>	Adj.
N12	<i>iPub</i> < <i>iPod</i> + <i>pub</i>	N
N13	<i>multiquick</i> < <i>multi</i> (a comb. form of Latin <i>multus</i>) + <i>quick</i>	Adj.

3. blends consisting of TWO SPLINTERS:

3.a either THE BEGINNING of one word is followed by THE END of another

N14	<i>fabuttractive</i> < <i>fabulous</i> + <i>attractive</i>	Adj.
N15	<i>exercycle</i> < <i>exercise</i> + <i>bicycle</i>	N

1. A FULL WORD followed by A SPLINTER

N1	<i>peanutopolis</i> < <i>peanut</i> + <i>metropolis</i>	N
N2	<i>bodyform</i> < <i>body</i> + <i>uniform</i>	N
N3	<i>newseum</i> < <i>news</i> + <i>museum</i>	N
N4	<i>tax-freemas</i> < <i>tax-free</i> + <i>Christmas</i>	N
N5	<i>hungerectomy</i> < <i>hunger</i> + <i>ectomy</i>	N
N6	<i>mintastic</i> < <i>mint</i> + <i>fantastic</i>	Adj.
N7	<i>berrysmatic</i> < <i>berry</i> + <i>charismatic</i>	Adj.

3.b or BOTH splinters are THE BEGINNING of words

<any word in my corpus meets the above criteria for this type of blends>

4. blends involving COMPLETE OVERLAP of one or more phonemes, often of whole syllables (some part of the word has to be counted twice, as belonging to both source words)

N16 *superfect* < *super* + *perfect* Adj.

N17 *comcastic* < *comcast* + *fantastic* Adj.

N18 *glocal* < *global* + *local* Adj.

5. blends involving PARTIAL OVERLAP (when letters or phonemes occur in both source words; sometimes the overlap occurs in various places in both parts)

N19 *satisfectellent* < *satisfactory* + *excellent* Adj.

N20 *bottomsch up* < *bottoms up* + *Grolsch* Interj.

6. blends involving A DISCONTINUOUS ELEMENT (a word or clipping is embedded in part of another source word as an infix)

N21 *terrorific* < *terror* + *terrific* Adj.

N22 *longergevity* < *longer* + *longevity* N

N23 *prepeared* < *prepared* + *pear* (partial overlap) Adj.

7. blends with MORE THAN TWO SPLINTERS

N24 *substantialiscious* < *substantial* + *delicious* + *luscious* (overlap) Adj.

N25 *supreshopism* < *supreme* + *shop* + *ism* N

Lehrer distinguishes between seven categories of blends. Although her typology enables grouping the blends into the categories, it does not exclude the possibility that the classification of some blends may be problematic, since a blend may match more than one category at the same time. It is not to say, however, that the proposed typology is insufficient, but rather to acknowledge the great meaning potential blends embrace.

Owing to this quality of blends, it is possible to read them in many ways. The more words a blend is composed of the greater the potential. Together with the increase in the constituent words of a blend the number of possible choices of meaning multiply, and therefore the challenge on the part of the interpreter is greater.

Let us consider three examples of blends where the category is not a clear-cut choice.

A problematic case number one is the word *gaslean* (N9). There are at least two ways to approach this blend. Firstly, it may be regarded as being formed by the word gasoline and the word lean where the latter functions as a homophone causing a phonetic overlap. Being viewed that way *gaslean* would fall into the category of blends involving a complete overlap of phonemes (category 4). Secondly, it may be regarded as being formed by the word gas being a clipping from gasoline and the word lean with added -o in between. Being viewed that way *gaslean* would fall into the category of blends consisting of a splinter followed by a full word (category 2).

I decided to put *gaslean* into category 2 because, to my mind, it reflects its meaning potential more effectively endowing the word with the qualities of being lean which indicates health, fitness, and efficiency to name just a few.

Another blend I would like to examine is *bottomsch up* (N20). Like the blend discussed above, it may be analyzed in at least two ways (the reader may arrive at his or her own interpretation).

If one sees *bottomsch up* as bottom up plus *Grolsch* then the blend should fall into the category of blends consisting of a full word followed by a splinter (category 1). Nevertheless, if the blend were seen as being made of bottoms up which is an interjection meaning “a call or toast to finish one’s drink to the last drop” (OED) and *Grolsch* then the blend should fall into the category of blends involving a partial overlap. Again, I chose the second alternative, hence I believe it reflects a higher potential than the first one. Apart from indicating a bottom-up position of a glass visualized by the image (N20), the blend unveils another meaning and fires one’s imagination. The image of the position of a glass when a drink is finished to the last drop is brought to mind.

Finally, the blend *substantialiscious* (N24) represents the category of blends with more than two splinters. As has been mentioned above, the more words incorporated in one blend, the greater its meaning potential, thus the challenge too is greater because it is harder to determine the constituent words. In the case of *substantialiscious* the third word – luscious, is easy to overlook. Despite the fact that it is possible to detect it only by the presence of the one letter (s), it could be regarded as insignificant; its impact, however, is powerful, especially as far as the meaning potential is concerned. The advertised product is not only substantial and delicious but also luscious meaning “sweet and highly pleasant to the taste or smell” (OED).

With regard to the categorization, this blend, apart from consisting of more than two blends (category 7), could be classified as belonging to the category:

- 1 – a full word followed by two splinters: *substantialiscious* < *substantial* + *delicious* + *luscious*
- 5 – blends involving partial overlap: *substantialiscious* < *substantial* + *delicious* + *luscious*
- 6 – blends involving a discontinuous element: *substantialiscious* < *substantial* + *delicious* if *luscious* was not taken into account as a separate splinter.

All the above examples (and those not considered here, i.e. N8, N23) corroborate the view that the ability of blends to match more than one category simultaneously is a proof of their great meaning potential which makes it possible to decipher these categories by using different methods and/or approaches.

It has been argued that the choice of the category of blends may be problematic at times. Nonetheless, problems may surface also with regard to the nature of splinters because the category of some of them may be ambiguous. For instance, according to the *Oxford English Dictionary* the word *multiquick* (N13) consists of a combining form *multi-* and an adjective *quick*. Other dictionaries (i.e. *the Free Dictionary*, *Macmillan Dictionary* and *Longman Dictionary of Contemporary English*) treat *multi-* as a prefix. According to

their classification *multiquick* should be regarded as a neologism formed by affixation, thus not a blend.

I decided to follow the classification proposed by the *OED* because it is proven by *the Online Etymology Dictionary* that *multi-* is indeed a combining form. Its definition goes: “comb. form of L. *multus* ‘much, many’, from PIE base **mel-* ‘strong, great, numerous’ (cf. L. *melior* ‘better’, Gk. *mala* ‘very, very much’). Many words that use it (multinational, etc.) are 20c. coinages.”

The same problem of the distinction between an affix and a combining form arises with regard to *hungerectomy* (N5) when *-ectomy* occurs in the *OED* as a combining form and in other dictionaries as a suffix. Again, *the Online Etymology Dictionary* comes to rescue providing its etymology: “‘surgical removal’, from Gk. *-ektomia* ‘a cutting out of’, from *ektemnein* ‘to cut out’, from *ek* ‘out’ + *temnein* ‘to cut’”.

All in all, the above categories put the emphasis on the constituent parts of blends and their impact on the meaning potential of the whole, i.e. a blend. Lehrer proposes another categorization into **syntactic compounds** and **coordinate compounds** the purpose of which is to highlight the roles the constituent source words play in a blend. To put it differently, this categorization is to determine if, either, one semantic element is more important than the other(s), or if they both/all are denoted and play an equal (semantic) role in a blend (see Lehrer 2007. 119). “In **syntactic compounds** [such as *bodyform* N2] the last source word [*uniform*] is the semantic head and the first is a modifier [*body*]” (Lehrer 2007. 119), therefore semantically a *bodyform* is a type of *uniform*. “**Coordinate compounds** [such as *exercycle* N15] denote semantic elements from both entities” *exercise* and *bicycle* (Lehrer 2007. 119).

Table 2 below illustrates the blends categorized according to syntactic/coordinate compounds division (see Lehrer 2007. 119).

Table 2 Blends categorised according to syntactic/coordinate compounds division

SYNTACTIC COMPOUNDS	COORDINATE COMPOUNDS
<i>[modifier _ semantic head]</i>	
N1 <i>peanut_opolis</i>	N4 <i>tax-freemas</i>
N2 <i>body_form</i>	N6 <i>mintastic</i>
N3 <i>news_eum</i>	N7 <i>berrysmatic</i>
N10 <i>opti_media</i>	N8 <i>coffenomenal</i>
N11 <i>hi_-end</i>	N9 <i>gaslean</i>
N25 <i>supre_shopism</i>	N12 <i>iPub</i>
	N14 <i>fabuttractive</i>
	N15 <i>exercycle</i>
	N16 <i>superfect</i>
	N17 <i>comcastic</i>
	N18 <i>glocal</i>
	N19 <i>satisfectellent</i>
	N20 <i>bottomsch up</i>
	N21 <i>terrorific</i>
	N22 <i>longergevity</i>
	N23 <i>prepeared</i>
	N24 <i>substantialiscious</i>

The neologisms in the first column on the left are **syntactic compounds**. The semantic head determines a semantic meaning of a word accompanied by a modifier which qualifies the sense of the semantic head. Thus we have the two semantic heads which are to be found in the *OED*:

-opolis – a combining form used to form “names or nicknames of cities or towns, in which the first element of the noun represents [some characteristic] for which the city or town has become well known” (*OED*).

-form – “a termination used to form adjectives with the sense ‘having the form of’ (what is denoted by the Latin noun)” (*OED*).

Moreover, there are words which can stand on their own, such as *media*, *end* and *shopism*. The latter is a neologism in itself formed by adding the suffix *-ism*.

Furthermore, there is one instance of a splinter derived from the word *museum* which is neither a combining form nor a word which can stand on its own.

The neologisms in the right column are **coordinate compounds** in which all the constituent words have a significant impact on the meaning of a neologism and it is difficult to assess which of them plays a dominant role. For instance, in the case of **terrorific** (N21) it is hard to say if the word denotes something which is terrifyingly terrific or terrifically terrifying. The same applies to the rest of the words, thus it would be dispensable to consider each of them separately.

I would like to point out that from among the above examined words only the word **glocal** (N18) has its entry in a dictionary. *The Oxford Dictionary of New Words* defines it as an adjective which in business jargon means “simultaneously global and local; taking a global view of the market, but adjusted to local considerations.” The rest of the words are the novel blends which have been created to meet the demands of the ads in which they occur.

Let us move on to neologisms formed by affixation (*Table 3*). I will focus on the definitions of the affixes.

Table 3 Neologisms formed by affixation

WORD + SUFFIX	
N26	<i>abecedarian</i> , noun <p>-arian “suffix, based on L. <i>-ārius</i> -ARY with the addition of -AN, used to form adjectives or corresponding nouns. The commonest use of the suffix is in terms denoting religious or moral tenets, as . . . <i>Trinitarian</i>, <i>Unitarian</i> . . ., on the analogy of which were formed . . . the nonce-word[s].”</p>
N27	<i>(The) Breathers</i> , noun <p>-er a suffix forming nouns; -s a suffix indicating a plural form</p>
N28	<i>beerism</i> , noun
N29	<i>trashism</i> , noun
N30	<i>nip tuckism</i> , noun

-ism a suffix “forming the name of a system of theory or practice, religious, ecclesiastical, philosophical, political, social, etc., sometimes founded on the name of its subject or object, sometimes on that of its founder.”

At the beginning of this sub-section it has been written that, as far as the neologisms formed by affixation are concerned, I will deal only with those which are unconventional, meaning that they do not normally occur in everyday language but have been created for a particular advertisement. Therefore, the presence of the neologism *(The) Breathers* (N27) may provoke controversy, since the word has been created in an entirely conventional way. It has been included here because of its orthography. Here the pronunciation is very similar to that of *the brothers*.

It has been mentioned above that not every neologism matches a certain category. There are instances in which the process of classification is not an easy choice and where the decision depends on the interpreter, his knowledge, attentiveness, sensibility, etc. Thus it is subjective and open to debate.

Below I discuss three neologisms (*tabaconomia* [N31], *four-dooricus rocker crabwerus* [N32], *profitus drainus* [N33]) which pose difficulties in the process of classification. Nevertheless, I have decided not to abandon them pretending that such complicated instances do not exist. It should be borne in mind that the neologisms will be analysed from the subjective point of view.

I shall begin with *tabaconomia* (N31). The neologisms may be seen as a blend of a following structure:

tabaconomia < *tobacco* + *economy* + *emia*

-emia formative element in nouns that denote the presence in the blood of an indicated substance or organism, usu. abnormally or in abnormal amounts (*OED*)

The proposed structure allows for the following interpretation: the economic use or reduced consumption of tobacco may prevent one from contracting diseases caused by smoking, thus keeping blood in a good condition, free from substances harmful to health. The neologisms *four-dooricus rocker crabwerus* (N32) and *profitus drainus* (N33) make use of the same process, they both employ the ending marker *-us*, which, to my mind, has no semantic significance. It is used as an attention-seeking device. The words create a pastiche by the use of the ending marker *-us* characteristic of the second and fourth declension of Latin nouns so that the neologisms resemble Latin words.

To conclude, it is important to stress that my aim is/was, firstly, to highlight the vast potential of neologisms, and secondly, not to give their explanation which would be unsatisfactory and incomplete, since the understanding and the interpretation of the word depend very much on the interpreter, his knowledge of the world, his viewpoint, the context of situation he is in and other factors. Therefore, my aim determined the way the neologisms have been analyzed. The focus was mainly upon their structure reflecting its creative potential. Nonetheless, the notion of definition appeared while dealing with the neologisms formed by affixation. I found it useful to supply the affixes with definitions, since they have their fixed meanings which are to be found in dictionaries. Consequently, I believe that in this case providing the definitions has no detrimental effect on the final process of interpretation.

4.3. Neologisms in the context of ads

The preceding sub-section focused predominantly on the structure of neologisms. Therefore it may be stated that the process of description was at the heart of it. In this sub-section attention will be shifted to the context of ads employing neologisms: to their placement in the composition of layout as well as the linguistic creativity and the influence context exerts over their meaning. Thus it may be said that at the heart of this sub-section will be the process of interpretation and evaluation. Furthermore, the process of interpretation and evaluation will regard the placement of neologisms and its significance, optionally its relation to the visuals but not the meaning understood literally. Again, it should be pointed out that the two processes are unavoidably subjective meaning that my analysis is only one of the possible approaches to the subject. In the forthcoming analysis of the placement of neologisms in the composition of the layout and its significance no distinction will be made between the blends and the neologisms formed by affixation.

The neologisms have been divided into three categories indicating their prominence according to the placement: **the significant position** (a striking headline), **the middle position** (a headline or a slogan considerably less noticeable than the main visual motive), and **the peripheral position** (an inconspicuous sub headline or incorporation within a body copy). *Table 4* below illustrates the findings which are further described in the *comment* column.

Table 4 Placement of neologisms in the composition of the layout

NEOLOGISM		COMMENT
1. THE SIGNIFICANT POSITION		
N1 <i>peanutopolis</i>	(Snickers)	- all of the neologisms present in the <i>Snickers</i>
N5 <i>hungerectomy</i>	(Snickers)	ads are placed in the centre and occupy
N19 <i>satisfectellent</i>	(Snickers)	approximately 80% of the whole layout
N24 <i>substantialiscious</i>	(Snickers)	- there is no other verbal caption - the background is designed in a way that it resembles the wrapping of the chocolate bar

The neologisms are:

- N9** *gaslean* (Toyota) - placed in the upper section of the layout right
- N22** *longergevity* (Toyota) above the (real) image of the car;
- very salient (enlarged font)
- N14** *fabuttractive* (Mercedes-Benz) - placed in the upper section of the layout closer
- N16** *superfect* (Mercedes-Benz) to the right;
- very salient (enlarged and bolded font)
- N4** *tax-freemas* (BPM) - placed in the upper section of the layout or in
- N18** *glocal* (The Gazette) the centre
- N20** *bottomsch up* (Grolsch) - very salient (enlarged and bolded font)
- N21** *terrorific* (16:9 Films)
- N26** *abecedarian* (WWA)
- N28** *beerism* (Brew Corner)
- N29** *trashism* (Galaxy 92FM)
- N30** *nip tuckism* (Galaxy 92FM)
- N6** *mintastic* (Lindt) - placed in the lower section of the layout below
- N7** *berrysmatic* (Lindt) the abstract/ideal image
- N8** *coffenomenal* (Lindt) - salient (enlarged and decorative font)
- N23** *prepeared* (Lindt)

2. THE MIDDLE POSITION

- N2** *Bodyform* (Bodyform) - 6 out of 9 (with the exception of **N12**, **N25** and
- N3** *newseum* (Newseum) **N31**) neologisms in this category form a logo
- N10** *optimedia* (Optimedia) or a model of a product (**N32**), being in itself
- N12** *iPub* (iPod) a salient and considerably significant element,
- N25** *supreshopism* (Virus Keskus) though not necessarily the most salient
- N27** *(The) Breathers*
(*The Breathers Pub*)
- N31** *tabaconomia*
(*tabaconomia.com.br*)
- N32** *four-dooricus rocker*
cralwerus (Jeep Wrangler)
- N33** *profitus drainus* (K&C AF)

3. THE PERIPHERAL POSITION

N11 <i>hi-end</i>	- the neologisms are a part of a larger whole – a
N13 <i>multiquick</i>	verbal caption, not highlighted graphologically
N15 <i>exercycle</i>	
N17 <i>comcastic</i>	

The above analysis provides evidence for drawing several interesting conclusions. Nonetheless, it is important to remember that the conclusions have been reached on the basis of the specific ads included in my database. They could have been different if someone analyzed a different material.

Firstly, it may be said that neologisms are often created concurrently as it is the case in the *Snickers* (N1, N5, N19, N24), *Lindt* (N6, N7, N8, N23), *Toyota* (N9, N22) as well as *Mercedes-Benz* ads (N14, N16).

Secondly, the neologisms display certain qualities in association with their placement in the composition of the layout. Namely, those neologisms which occupy **the significant position** tend to be adjectives describing the qualities of the advertised products. Moreover, they oftentimes substitute lengthy verbal captions. In extreme circumstances they may constitute a verbal caption on their own (the *Snickers* ads). The neologisms of the **middle** importance, in turn, tend to be the models of the products or their names which are frequently incorporated in a logo. And finally, the neologisms of the **peripheral** importance are frequently invisible, embedded in the verbal caption and in no way highlighted. Nonetheless, such cases are relatively rare. In my database there are only four instances of this category out of twenty eight (N11, 13, 15, and 17), what constitutes 15% of the gathered neologisms.

Thirdly, it may be concluded that six of seven neologisms occurring in ads occupy a more or less significant position in the composition of the layout. A significant position is inherently connected with the placement in the composition. Therefore, neologisms are exposed in order to attract the attention of the viewer. Those novel words are used intentionally and their meaning is elevated. They enrich the message conveyed by the ad.

Their purpose is to make the message linguistically, extraordinary, outstanding and memorable.

5. Study of Metaphors

The aim of this chapter will be to categorize the metaphors from the database because categorization is “primarily a means of comprehending the world” (Lakoff and Johnson 2003. 122). Therefore, by assigning the metaphors to the categories I will indirectly (and unavoidably) show my understanding of the metaphors but without providing delineated (thus somehow impaired) definitions. One cannot disagree with Lakoff and Johnson who maintain that human understanding is subjective. They argue that “the same metaphor that gives new meaning to our experiences will not give new meaning to [somebody else]” (2003. 143). Thus, instead of explaining the metaphors I will attempt to show their meaning potential.

In order to do the categorization I will adapt a conceptual system proposed by Lakoff and Johnson. The system divides metaphors into three main categories: **structural**, **ontological** and **orientational**.

The authors deal predominantly with conventional metaphors which are described as “metaphors that structure the ordinary conceptual system of our culture, which is reflected in our everyday language” (2003. 139). They maintain that “systematic metaphorical concepts . . . structure our actions and thoughts . . . [and that] they are metaphors we live by” (2003. 55).

In my analysis I will deal mostly with novel metaphors created to meet the demands of advertising. Although Lakoff and Johnson give precedence to conventional and systematic metaphors, they admit that “imaginative and creative . . . metaphors are capable of giving us a new understanding of our experience. Thus, they can give new meaning to our pasts, to our daily activity, and to what we know and believe” (2003. 139). It is the new understanding and the new meaning hidden in imaginative and creative metaphors, thus their meaning potential, which will be the main focus of this sub- chapter.

5.1. Structural metaphors

Structural metaphors “allow . . . to use one highly structured and clearly delineated concept to structure another” (Lakoff and Johnson 2003. 61). In other words, they allow for conceptualization of one concept in terms of another which is understood more promptly and easily (see Lakoff and Johnson 2003. 61). To see how they work let us consider 9 (out of 9 included in the database) examples (*Table 5*).

Table 5 Structural metaphors

No.	METAPHOR	BRAND
M1	The world is your home.	<i>Volkswagen California</i>
M2	A day is a step. A year is a tango.	<i>Glenfiddich</i>
M3	Brilliance is power.	<i>Acura TL</i>
M4	Control is power.	<i>Acura TL</i>
M5	Creativity is an unknown language everyone understands.	<i>B&B Italia</i>
M6	The whole city just a touch away.	<i>Mitsubishi</i>
M7	Brewing beer is in our blood.	<i>RJ Rockers Brewery</i>
M8	The top of the beer chain.	<i>North Peak Brewing Company</i>
M9	The city is in your hands.	<i>Ford</i>

Table 5 above contains the metaphors obtained from my database. To each of them a number enabling their localization is assigned as well as a brand name is provided in order to give a sense of context.

The metaphors **M1-M5** are explicitly structural. **M1** assumes that *the world* is a *home*, thus it is possible to live there. It is comfortable and safe, evokes a feeling of security. Next, **M2** structures temporal concepts *day* and *time* in terms of (performing) *a dance – a tango*. The concept *dance* may bear a great abundance of implicatures to different people. It would carry different meanings, for instance, to a dance instructor and a person who detests dancing. For the former time probably flows like a dream and for the latter it is a hard toil. Moreover, time may be seen as something proceeding through stages, step by step.

While **M2** assumes structuring an abstract concept such as *time* in terms of non- abstract concept of *a dance*, the metaphors **M3-M5** incorporate structuring of the abstract concepts (*brilliance, control, creativity*) in terms of other abstract concepts (*power, language*), which is not a usual phenomenon. To my mind, this technique permits even greater freedom of interpretation than the former discussed metaphor.

The metaphors **M6, M7, M8** and **M9** make use of expressions that are grounded in our conventional conceptual system:

- **M6:** *be a mile/light years away*; a conventional spacio-temporal concept used as a tactile concept
- **M7:** *be in the blood*; a concept applies to a natural ability or skill, brewing beer is not natural but is to be treated as if it were the case
- **M8:** *the food chain*; a concept denotes the natural order of the functioning of the world independent of the people's doings.
- **M9:** *be in one's hands*; a concept means that something is controlled by someone, a conventional implicature is *fate* or *destiny*.

The novel metaphors **M6-M9** are structured along conventional metaphors. Between the old conventional and the new and creative metaphors there is something which Lakoff and Johnson call “a cross-metaphorical correspondence” (2003. 96) which enables one to arrive at the right (meaning intended) entailments. It supports the argument made by Lakoff and Johnson who argue that “the various metaphorical structurings of a concept serve different purposes by highlighting different aspects of the concept” (2003. 96). The metaphor is adjusted to achieve a desired effect and to unveil one of its countless meanings demonstrating its great meaning potential.

5.2. Ontological metaphors

“Our experiences with physical objects (especially our own bodies) provide the basis for an extraordinarily wide variety of ontological metaphors, that is, ways of viewing events, activities, emotions, ideas, etc., as entities and substances” (Lakoff and Johnson 2003. 25). In order to illustrate the workings of ontological metaphors the examples from the database will be analyzed. Ontological metaphors constitute the largest category of the database (there are 59 ads incorporating metaphors, 40 of them are ads incorporating ontological metaphors). They are summarized in *Table 6* below.

As has been mentioned, by means of ontological metaphors it is possible to view events, activities, emotions, ideas as **entities** and **substances**. Let us consider the latter first, namely, the metaphors which conceptualize phenomena in terms of **substances**.

In **M10** *road* is viewed as food. The same applies to *life* in **M11**. In **M12**, on the other hand, *power* is viewed as an alcoholic drink.

Table 6 Ontological metaphors

No.	METAPHOR	BRAND
M10	Eat the road.	<i>Toyota Hilux</i>
M11	Warning: whole soy may increase appetite for life.	<i>SoyJoy</i>
M12	I feel drunk with power.	<i>Microsoft Windows 7</i>
M13	Add some Wifi to your morning.	<i>Venezia Cafe</i>
M14	Add a pinch of inspiration.	<i>Cargill Salt</i>
M15	Adrenalin, in small doses.	<i>PSP</i>
M16	Blue Kamikaze: 5 doses of alcohol, 1 dose of party, 1 dose of selfconfidence, 2 doses of impaired vision, 3 doses of slower responses, 2 doses of poor risk assessment, 3 doses of road accident.	<i>INPES</i>
M17	New SLK. From the Mercedes Benz Dream Factory.	<i>Mercedes-Benz</i>
M18	Drive a masterpiece all year round.	<i>Mercedes-Benz</i>
M19	Secondhand smokers are on the worst side of the cigarette.	<i>DNF (Non-smoking association)</i>
M20	Smoking is the stupidest way to commit suicide. Quit Stupidity.	<i>INEN Cancer Prevention Center</i>
M21	Conquer winter, with Audi Genuine Wheel and Tire Packages.	<i>Audi Canada Genuine Accessories</i>
M22	I move along a fragile border between fear and dream.	<i>Freddy</i>
M23	Get the story behind a story.	<i>CNN International</i>
M24	Get deeper into the story.	<i>CNN International</i>
M25	In-depth news investigated from every angle.	<i>The Cape Times</i>
M26	Inside all of us is a kid who wants a cupcake.	<i>Sibby's Cupcakery</i>
M27	Made with dark-cloud-dispersing whole soy.	<i>SoyJoy</i>
M28	Uncover life.	<i>Fiat</i>

M29	Throw a lifeline. Give blood.	National Blood Centre
M30	What would you rather put away: your cigarette or our dreams?	tabaconomia.com.br
M31	Fly from the heart of London.	British Airways
M32	No story gets away.	CNN International
M33	Miami's frequencies move the soul.	City of Miami
M34	We know what's bugging your business.	Kennedy & Coe Accounting Firm
M35	Get the right rhythm for your water bills.	Acea
M36	Let's play with your hair.	NikolaMelita hair studio
M37	Cut your expenses.	Joseph Eid
M38	A legend comes your way.	Ferretti Luxury Yacht
M39	The King of the Seas	Ferretti Luxury Yacht
M40	Don't mess with the legend.	Gold Strike
M41	Discreetly utilitarian. Style that screams, space that whispers.	Honda Crosstour
M42	It knows your mood and plays it.	Sony
M43	The camera that knows seconds can make a world of difference.	Sony Alpha DSLR-A700
M44	Asian cuisine meets French technique. They marry. And they name their firstborn Suilan.	Borgata Hotel & Casino
M45	Because stains love your clothes.	Tide
M46	Feeds your baby's imagination.	Yoga
M47	Buy gifts that feed the world.	UEnd
M48	EOS. Take the whether with you.	Volkswagen EOS
M49	Snakeskin feel. Golden touch.	Motorola RAZR 2 Luxury Edition

Next, **M13** requires looking at the context of the ad because in isolation the metaphor has no meaning at all (see Lakoff and Johnson 2003. 12). The caption says: *Add some Wifi to your morning*. It is accompanied by a picture resembling a steaming mug of coffee. This allows one to equate *Wifi* with sugar and *morning* with the morning cup of coffee.

Then, there is a group of metaphors (**M14-M16**) which incorporate units often used while talking about amounts of, for instance, spices or drugs (*pinch, dose*) while dealing with such concept as: *inspiration* (**M14**); *adrenalin* (**M15**); *party, self-confidence, impaired vision, slower responses, poor risk assessment* and *road accident* (**M16**).

The metaphors from **M17** to **M49** conceptualise different notions in terms of (more or less abstract) **entities**.

In **M17** a car is a *dream* whereas in **M18** a car is a *masterpiece*. Therefore, a real entity is conceptualised in terms of an abstract entity. It gives the former a new dimension, allows it to enter a dreamworld and the world of art respectively elevating its ordinary status to an extraordinary one.

Next, metaphors **M19-M26** endow nonphysical, abstract and non-abstract concepts with the qualities they normally do not have:

- **M19** (*the worst side of the cigarette*): the cigarette conceptualised as having good and bad sides, usually used while talking about somebody's character or qualities, advantages or disadvantages;
- **M20** (*Quit Stupidity*): *stupidity* conceptualised as a room or a place;
- **M21** (*Conquer winter*): *winter* conceptualised as a land;
- **M22** (*a fragile border between fear and dream*): *fear* and *dream* conceptualised as the entities having borders;
- **M23** (*behind a story*): *a story* conceptualised as having front-back orientation.

The metaphors **M24**, **M25** and **M26** conceptualise *the story*, *news* and a human body respectively as being containers. In addition, **M25** place more emphasis on the container as being a three-dimensional solid substance.

Judging from the examples analysed above, it may be concluded that “when the categories that emerge from direct physical experience do not apply, we sometimes project these categories onto aspects of the physical world that we have less direct experience of. For example, we project a front-back orientation in context onto objects that have no intrinsic fronts or backs” (Lakoff and Johnson 2003. 161) like it was the case with **M23** and a front-back orientation of *the story*. In a similar vein, it is possible to *uncover life* (**M28**), *throw a lifeline* or *give blood* (**M29**), *put dreams away* (**M30**), *play with one’s hair* (**M36**), *cut one’s expenses* (**M37**). The metaphors **M31-M35** provide some further examples of these projections resulting from our attachment to the physical world.

Let us move on to **personification** which is a type of ontological metaphors thanks to which abstract and/or non-human phenomena may be understood in human terms (see Lakoff and Johnson 2003). Furthermore, following Lakoff and Johnson: “each personification differs in terms of the aspects of people that are picked out” (2003. 33). This is another way of saying that when personification comes to play, a metaphor reflects a very specific way of thinking about a personified object as well as a way of acting toward it (see Lakoff and Johnson 2003. 34). By using examples from my database, I will attempt to illustrate this ability of personification to breathe life into non-human entities like cars, electronic devices or food.

Below (see *Table 7*) I offer some suggestions as to how those non-human entities have been conceptualized:

Table 7 Personification

No.	A NONHUMAN ENTITY	METAPHOR (INTERPRETATION)
M38	Pershing Luxury Yacht	a yacht is an authority figure
M40	Gold Strike (beer)	a beer is an authority figure
M41	Honda Crosstour (car)	a car is a versatile person
M42	Sony (mp4 player)	an mp4 player is a thoughtful person/soulmate
M43	Sony Alpha DSLR-A700 (camera)	a camera is a sensitive/perceptive person
M44	Borgata Hotel & Casino	cuisine and technique are a couple/spouses
M45	Tide (laundry detergent)	clothes are attractive/appealing people
M46	Yoga (juice)	the world/imagination is a small child/animal
M47	UEnd (foundation)	the world/imagination is a small child/animal
M48	Volkswagen EOS	weather is a companion

Another sub-category of ontological metaphors are **similes**. Here there are two examples from the database:

Table 8 Similes

No.	METAPHOR	BRAND
M49	snakeskin feel	<i>Motorola RAZR 2 Luxury Edition</i>
M59	the outside world flash past like a silent film	<i>Ford G Series</i>

In the above examples a *feeling* is conceptualized in terms of the *skin* of a *snake* and the world in terms of *a silent film*.

There are other instances where one notion is conceptualized in terms of another but it is not regarded as being a metaphor but **metonymy**. Lakoff and Johnson draw the distinction between the two processes stating that: “Metaphor is principally a way of conceiving of one thing in terms of another, and its primary function is understanding. Metonymy, on the other hand, has primarily a referential function, that is, it allows us to use one entity to *stand for* another” (2003. 36) like in the examples below.

Table 9 Metonymy

No.	METONYMY	BRAND
M50	Every Pepsi refreshes the world.	<i>Pepsi</i>
M51	Give a hand to wildlife.	<i>WWF</i>

5.3. Orientational metaphors

The last category of metaphors distinguished by Lakoff and Johnson (2003) is that of **orientational metaphors**. Spatial orientations like up-down, front-back, on-off, center-periphery, and near-far provide an extraordinarily rich basis for understanding concepts in orientational terms.

To show the workings of this category I will use the examples provided by Lakoff and Johnson (2003). According to this category, for instance, GOOD IS UP. It is illustrated in the sentence: “I’m feeling up” (Lakoff and Johnson 2003. 15). Correspondingly, BAD IS DOWN in: “I’m feeling down” (15).

Now I will attempt to adapt this category to suit my metaphors:

Table 10 Orientational metaphors

No.	METAPHOR	BRAND
M52	Every man has a dark side.	<i>Guinness</i>
M53	The dark side of sweetness.	<i>Caribú Bitter</i>
M54	The dark side of art.	<i>The Jean-Michel Basquiat Show</i>

I argue that the metaphors are orientational for the reason that *the dark side* represents a metaphor DARK IS BAD which is compatible with centre-periphery orientation in which CENTRE IS GOOD and PERIPHERY IS BAD. Considering that light always comes from a source that works as a centre from which the brightness is spreading, the further from the source one goes, the darker it gets. What lies at the periphery, beyond

the range of the light source, is invisible, undiscovered, mysterious and therefore tempting.

Having analyzed the three categories of metaphors: structural, ontological and orientational, I would like to spend some time examining the verbal captions which employ either more than one category (being ontological and orientational metaphors simultaneously) or more than one metaphor of the same category.

The three just examined metaphors, apart from being orientational, may be regarded as ontological, since they depict *a man* (M52), *sweetness* (M53) and *art* (M54) as entities which have sides.

With regard to the captions incorporating more than one metaphor of the same category, M59 involves ontological metaphor (*the outside world*) and its sub-category – simile (*flash past like a silent film*). Moreover, M56 and M55, which are the constituents of the same caption, incorporate ontological metaphor (*Breathe Life In.*) and its sub-category – personification (*For a Better Looking Tomorrow.*) respectively. The same applies to M57 and M58. The findings have been summarized in Table 11 below:

Table 11 Ads incorporating more than one metaphor

METAPHOR: ONTOLOGICAL + SIMILE
the outside world flash past like a silent film (M59)
<i>ONT.: the world as having an inside and an outside</i>
METAPHOR: PERSONIFICATION. ONTOLOGICAL.
For a Better Looking Tomorrow (M55). Breathe Life In (M56).
<i>ONT.: life as air</i>
The meeting between luxury and off-road (M57). The worlds in the same car (M58).
<i>ONT.: the worlds as entities</i>

5. 4. Metaphors in the context of the ads

Correspondingly to the chapter devoted to neologisms, chapter concerning the metaphors ends with some deliberations on their placement in the composition of layout, linguistic creativity embedded in them as well as the influence of the context on the meaning of the metaphors. Thus, in this sub-chapter the focus will be on the process of interpretation and evaluation.

In the analysis of the placement of the metaphors in the composition of the layout the same categories which have been used in connection to the neologisms have been applied, namely, those of **the significant, middle and peripheral position**. The position of a particular metaphor has been judged not on their factual impact on the meaning potential of the ad, but on their visibility. For the reason that the database includes more than sixty metaphors, the analysis will not be illustrated in a form of a table and the findings will be described directly.

The analysis of the material has shown several interesting results. First of all, the metaphors seem to occupy either the **significant** position or **peripheral**, as opposed to the neologisms which could be found in all of the proposed categories from the significant, through middle, to peripheral, in the descending order. Furthermore, one more tendency of the metaphors has been observed. Namely, that the significant position category is very much versatile and reveals several patterns. I shall begin with those patterns the metaphors follow as far as the significant position is concerned.

Thus, with regard to **the significant position** three patterns may be distinguished. The first, and at the same time the most numerous, pattern assumes that a metaphor constitutes an entire caption (if we do not take a logo or basic information like a contact phone number or a website address into account).

Table 12 Ads in which a metaphor constitutes an entire caption

No.	METAPHOR
M5	Creativity is an unknown language everyone understands.
M8	The top of the beer chain.
M10	Eat the road.
M14	Add a pinch of inspiration.
M15	Adrenalin, in small doses.
M16	Blue Kamikaze: 5 doses of alcohol, 1 dose of party, 1 dose of self-confidence, 2 doses of impaired vision, 3 doses of slower responses, 2 doses of poor risk assessment, 3 doses of road accident.
M23	Get the story behind a story.
M24	Get deeper into the story.
M26	Inside all of us is a kid who wants a cupcake.
M30	What would you rather put away: your cigarette or our dreams?
M32	No story gets away.
M36	Let's play with your hair:
M40	Don't mess with the legend.
M44	Asian cuisine meets French technique. They marry. And they name their firstborn Suilan.
M45	Because stains love your clothes.
M46	Feeds your baby's imagination.
M47	Buy gifts that feed the world.
M52	Every man has a dark side.
M53	The dark side of sweetness.

On the basis of the examples it may be concluded that when a metaphor constitutes the entire verbal caption, by the virtue of it, it is a very salient element attracting the readers' attention. Therefore, it occupies the significant position in the overall composition regardless of (its):

– placement, i.e. **M5**, **M10**, **M15**, **M16**, **M26**, **M30**, **M40** and **M44** occupy the centre, whereas **M52** is situated in the upper corner and **M23**, **M24**, **M32**, **M36**, **M45** and **M53** are situated in the lower one;

- size, i.e. **M14**, **M23**, **M24**, **M32**, **M52** are written using relatively small font in comparison to **M5** and **M8** ;
- graphetic features, i.e. **M10**, **M23**, **M24**, **M32**, **M36**, **M44** use regular and common font types, whereas **M26**, **M40**, **M45** and **M53** use very distinct and conspicuous font types.

The next pattern assumes that a metaphor is a part of a short caption, usually consisting of two or three short phrases, which, in turn, may be either situated in a close vicinity from each other or in a different part of the composition. The former tendency may be observed in the following ads:

Table 13 Ads in which a metaphor is a part of a short caption situated in a close vicinity from each other

No.	METAPHOR
M6	The whole city just a touch away.
M12	I feel drunk with power.
M17	New SLK. From the Mercedes Benz Dream Factory.
M18	Drive a masterpiece all year round.
M19	Secondhand smokers are on the worst side of the cigarette.
M20	Smoking is the stupidest way to commit suicide. Quit Stupidity.
M28	Uncover life.
M31	Fly from the heart of London.
M37	Cut your expenses.

The latter tendency may be observed in the following ads:

Table 14 Ads in which a metaphor is a part of a short caption situated in a different part of the composition

No.	METAPHOR
M2	A day is a step. A year is a tango.
M7	Brewing beer is in our blood.
M9	The city is in your hands.
M35	Get the right rhythm for your water bills.

Finally, the third pattern associated with the significant position assumes that a metaphor is a part of a longer caption, usually its lead, like in the ads below.

Table 15 Ads in which a metaphor is a part of a longer caption

No.	METAPHOR
M34	We know what's bugging your business.
M49	Snakeskin feel. Golden touch.
M55/M56	For a Better Looking Tomorrow./Breathe Life In.

As for the **peripheral** position, the database contains two examples of ads employing only one metaphor, which occupies the peripheral position.

Table 16 Ads employing one metaphor situated in the peripheral position

No.	METAPHOR
M22	I move along a fragile border between fear and dream.
M43	The camera that knows seconds can make a world of difference.

Sometimes the text of a single advertisement contains more than one metaphorical expression. In some cases, one of the metaphors occupies a significant position while other can be partially hidden in peripheral texts. For example, in the sample **Adv44**, the caption includes two metaphors. The first metaphor (*Whole soy may increase appetite for life*) is situated in the ad's headline and is highlighted by the use of a large, bold and partially capitalized type. Therefore, it occupies the significant position. The latter metaphor (*Made from whole soy and undiluted optimism.*) is interwoven in the text and not highlighted at all, thus occupying the peripheral position in the composition of the layout.

Other examples of advertisements expressing more than one metaphors in their body copies are provided in the corpus. They are the samples marked **Adv88**, **Adv89**, **Adv90** and **Adv69**.

Having analyzed the metaphors with regard to their placement within the multimodal information of the advertisements, I will now proceed to assess the linguistic creativity embedded in them, thus their meaning potential and the influence of the context on their meaning.

It has been already argued that some phrases mean nothing at all while deprived of the context. I shall develop this argument by stating that some words or phrases acquire different meaning while placed in different contexts. This view is compatible with that proposed by Lakoff and Johnson who maintain that “the various metaphorical structurings of a concept serve different purposes by highlighting different aspects of the concept” (2003. 96). Thus, it may be said that the great meaning potential of metaphors lies in their ability to “highlight some aspects of [a concept] and hide others” (Lakoff and Johnson 2003. 61). To realize this potential let us consider several examples (see *Table 17*).

Table 17 **Examples of many structurings of one concept**

No.	METAPHOR	BRAND
M23	Get the story behind a <i>story</i>.	<i>CNN International</i>
M24	Get deeper into the <i>story</i>.	<i>CNN International</i>
M32	No <i>story</i> gets away.	<i>CNN International</i>
M22	I move along a fragile border between fear and <i>dream</i>.	<i>Freddy</i>
M30	What would you rather put away: your cigarette or our <i>dreams</i>?	<i>tabaconomia.com.br</i>
M35	Get the right <i>rhythm</i> for your water bills.	<i>Acea</i>
M36	Let’s <i>play</i> with your hair.	<i>NikolaMelita hair studio</i>
M38	A <i>legend</i> comes your way.	<i>Ferretti Luxury Yacht</i>
M40	Don’t mess with the <i>legend</i>.	<i>Gold Strike</i>

Table 17 shows the power of metaphor and its workings. Namely, that its ability to structure one concept, be it story, dream or legend, in various ways so that it highlights its specific and desired in a particular contextual qualities. In other

words “a metaphorical structuring of a concept . . . allows us to get a handle on one aspect of the concept. Thus a metaphor works when it satisfies a purpose, namely, understanding an aspect of the concept” (Lakoff and Johnson 2003. 97). All of the above metaphors have been examined in one of the previous sub-chapters dealing with ontological metaphors, therefore there is no need of repeating the findings here. Nonetheless, I would like to put emphasize the interplay between the linguistic and visual mode by interpreting the structuring of the concept *legend* in the two different metaphors (M38, M40) incorporated into the two different ads (AdvW69, Adv71). Nonetheless, it should be borne in mind that the interpretation reflects only one of many possible approaches and has been included here to prove that one concept may have multiple layers of meaning and that a certain layer surfaces when situated in a certain context. It is another way of saying that there are no fixed meanings, but they are fluent, depending not only on the context but also on the specific predisposition of the interpreter.

In the sample Adv69 for the Feretti Luxury Yacht, the headline reads: *A legend comes your way*, expressing the metaphor YACHT IS AN AUTHORITY FIGURE. It conjures up a notion of personal traits, such as dignity, respectability, nobility, which may be associated with elegance, trust, power, charisma, to mention but a few. The metaphor and the visualization are in mutual harmony. The yacht itself is depicted in black and white: a classic combination denoting simplicity and style, surrounded by dolphins which resemble a retinue of servants. Similarly, in Adv71, the advertisement for the Gold Strike beer contains the headline: *Don't mess with the legend*, stating metaphorically that BEER IS AN AUTHORITY FIGURE, implying a new way of thinking about the personified object. This distinct view on authority is also manifested in the image of the ad, which depicts, as in slow motion, an empty bottle standing on the wooden block in a moment when a bullet pierces the bottle (a typical free-time activity of the cowboys). The word *legend* is used as metonymy for an authority figure. The phrase *mess with* adds a gangster tint to the metaphor. It is playfully pugnacious,

resembling words uttered by cowboys in old western movies: Don't mess with the legend or you will share the fortune of the bottle.

Context and metaphor interact closely and, simultaneously, the former assists in deciphering the latter. Thus, the visual code of an ad actively interplays with the linguistic code creating one meaningful entity.

Conclusion

The aim of this thesis, entitled *Trends in Development of Advertising Language in the United States of America* was to identify and evaluate prominent creative strategies in advertising copywriting in the contemporary US.

A number of secondary sources on the subject suggest that the persuasive strategies in the current American soft sell advertising functions mainly on assigning value to brands and product via metaphorical associations. Other specialized literature points out the fact that advertisers, participating on a trend present throughout popular media, employ and word formation devices in creating playful nonce words and neologisms in order to achieve witty, humorous effect in order to capture attention and interest of their target consumers.

I decided to focus my research on the two aforementioned phenomena, but in order to do so, I had to devise an appropriate methodology for the analysis, bearing in mind that advertisements are multimodal messages and when studied in isolation, their visual and linguistic modes carry incomplete and distorted information. To that end, I dedicated chapter 3. of this thesis to analysis of advertising texts working within the multimodal information of the ads, drawing upon combined knowledge from fields of discourse analysis, ideology and visual communication.

For the purpose of the analysis, I assembled a database of the total of 90 recent textual advertisements from viable internet sources. Even though the sources from which these advertisements were obtained contain examples that are selected according to subjective, rather than objective criteria, they present data relevant to this research. However, it is important to note that they do not reflect average American advertising production, but rather exemplify advertisements considered particularly well-made and trendy by creative experts from the advertising industry.

As for the analysis of neologisms, the number of instances found in the database was considerably high (33 neologisms found in the sample of total 90 ads). However, the high frequency could be attributed to the fact that many of these neologisms occurred in groups. To be more precise, they were incorporated into ads of several ad campaigns, namely *Snickers*, *Toyota*, *Mercedes-Benz*, *Galaxy 92FM* and *Lindt*. The neologisms found in the database were formed primarily by means of blending (25 examples) and affixation (8 examples).

As for the conceptual metaphors, they were indeed proven to occur abundantly in creative ads. 59 out of 90 collected advertisements were found to contain examples of metaphors, 9 of which were structural metaphors, 3 orientational metaphors and 8 combined forms. The decisive majority of the 39 examples were classified as ontological metaphors, thus proving the hypothesis that this category of metaphorical device presents an ideal linguistic means of associating desirable values to products and brands being advertised.

Resumé

Cílem této práce nazvané *Trendy ve vývoji reklamního jazyka ve Spojených státech amerických* bylo identifikovat a ohodnotit nejvýraznější současné tendence v reklamním jazyce v e Spojených státech.

Práce se soustřeďuje zejména na analýzu funkčnosti reklamního jazyka v rámci multimodálního reklamního sdělení, v němž informace obsažená v textu dává smysl pouze v kombinaci s informací vyjádřenou obrazovou částí reklamy.

V tomto kontextu práce rovněž analyzuje dva vybrané výrazné trendy v soudobé americké reklamní tvorbě – jednorázové neologismy tvořené především pomocí procesů křížení a afixace, a strukturální metafory tvořené za účelem asociovat propagované produkty, služby a značky s pozitivními hodnotami, žádoucími pro potenciální zákazníci.

Práce je postavena na lexikálním rozboru 90 příkladů soudobých amerických textových reklam, získaných z internetových zdrojů.

Analýza potvrdila hypotézy postavené na studiu sekundární literatury, a sice přítomnost značného množství neologismů vytvořených reklamními tvůrci za účelem ozvláštnění reklamního textu a zvýšení jeho atraktivity pro potenciální čtenáře a zákazníci, stejně jako vysokou míru výskytu konceptuálních metafor, zejména ontologického typu, využívaných jako nástroj podvědomého vytváření pozitivních asociací s předměty propagace.

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Anotace

Jméno: Bc. Vojtěch Duda

Katedra: Katedra anglistiky a amerikanistiky

Název práce: Trends in Development of Advertising Language in the United States of America

Vedoucí práce: Doc. PhDr. Václav Řeřicha, CSc.

Počet znaků: 125 949

Počet příloh: 1

Klíčová slova: Reklama, jazyk reklamy, slovotvorba, neologismy, metafora

Anotace: Cílem této práce nazvané *Trendy ve vývoji reklamního jazyka ve Spojených státech amerických* bylo identifikovat a ohodnotit nejvýraznější současné tendence v reklamním jazyce v e Spojených státech. Práce se soustřeďuje zejména na analýzu funkčnosti reklamního jazyka v rámci multimodálního reklamního sdělení a rovněž se zaměřuje na dva vybrané výrazné trendy v soudobé americké reklamní tvorbě – jednorázové neologismy tvořené především pomocí procesů křížení a afixace, a konceptuální metafora tvořené za účelem asociovat propagované produkty, služby a značky s pozitivními hodnotami.

Annotation

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Department: Department of English and American Studies

Name of the thesis: Trends in Development of Advertising Language in the United States of America

Supervisor: Doc. PhDr. Václav Řeřicha, CSc.

Number of characters: 125 949

Number of supplements: 1

Key words: Advertising, word-formation, advertising language, neologisms, metaphor

Abstract: The aim of this thesis, entitled *Trends in Development of Advertising Language in the United States of America* was to identify and evaluate prominent creative strategies in advertising copywriting in the contemporary US. The thesis analyses advertisements as multimodal messages where the linguistic and visual information work in a mutual interplay. It also focuses on two major creative trends – witty neologisms formed mainly by the processes of blending and affixation, and conceptual metaphors used as means to associate the advertised products with positive values.