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Creativity in Advertising Slogans Based On Word-Formation

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

Tématem této bakalářské práce je využití slovo tvorných procesů v tištěných reklamních sloganech uveřejněných v britském tisku. Na slovo tvorné procesy bude nahlíženo zejména z hlediska kreativity a inovace. Autor nejprve charakterizuje základní vlastnosti a funkci reklamy, dále se již bude zabývat typy slovo tvorných procesů, zejména těch, které se v reklamních sloganech objevují nejčastěji. Po provedení vlastní analýzy dostatečného množství sloganů autor data zpracuje statisticky a zhodnotí výskyt jednotlivých procesů slovo tvorby z pohledu možnosti kreativity, jež jednotlivé druhy tvoření slov nabízejí vzhledem k funkci zkoumaného typu textu.

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Souhlasím s prezenčním zpřístupněním své práce v Univerzitní knihovně.

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ABSTRACT

This bachelor paper deals with the language of advertising slogans and headlines. In particular, it is concerned with word-formation processes as tools of linguistic creativity and innovation in print advertisements. At the beginning of the theoretical part, slogans and advertising in general are introduced to be followed by the overview of the most important word-formation processes in the English language. The second part consists of detailed analysis of selected samples.

KEY WORDS

English language – advertising – slogan – headline – word-formation – creativity – analysis – linguistics

NÁZEV

Kreativita reklamních sloganů z hlediska slovo tvorby

SOUHRN

Tato bakalářská práce se zabývá jazykem reklamních sloganů. Jejím cílem je především analýza využití slovo tvorných procesů z hlediska jazykové kreativity a inovace v tištěné reklamě. V teoretické části práce jsou nejprve zkoumány pojmy slogan a reklama v širším slova smyslu. Následuje přehled nejdůležitějších slovo tvorných procesů anglického jazyka. Druhá část je tvořena podrobnou analýzou vybraných reklamních sloganů.

KLÍČOVÁ SLOVA

Anglický jazyk – reklama – slogan – slovo tvorba – kreativita – lingvistika – analýza

TABLE OF CONTENTS

| | | |
|----------|--|----|
| 1. | Introduction..... | 1 |
| 2. | Advertising – Attention, please! | 3 |
| 2.1. | Creativity – Breaking the law!..... | 3 |
| 2.2. | Slogans and Headlines | 4 |
| 3. | Word-formation Processes..... | 6 |
| 3.1. | Major Word-formation Processes | 7 |
| 3.1.1. | Derivation | 7 |
| 3.1.1.1. | Prefixation..... | 7 |
| 3.1.1.2. | Suffixation..... | 8 |
| 3.1.2. | Compounding..... | 12 |
| 3.1.3. | Conversion | 15 |
| 3.2. | Minor word-formation processes | 16 |
| 3.2.1. | Abbreviation | 16 |
| 3.2.2. | Acronyms..... | 16 |
| 3.2.3. | Clipping..... | 17 |
| 3.2.4. | Blending | 18 |
| 3.2.5. | Back-formation | 19 |
| 4. | Analysis of Selected Slogans and Headlines | 20 |
| 4.1. | Introduction..... | 20 |
| 4.2. | LG Dare Touch Phone | 20 |
| 4.3. | Dentsu | 21 |
| 4.4. | Penguin Books | 22 |
| 4.5. | Exxon Mobil | 23 |
| 4.6. | Chevrolet..... | 23 |

| | | |
|-------|--|----|
| 4.7. | Converse | 24 |
| 4.8. | Rimmel..... | 25 |
| 4.9. | Foster's..... | 25 |
| 4.10. | Mercedes-Benz | 25 |
| 4.11. | Tropical Sno..... | 26 |
| 4.12. | Valentino..... | 27 |
| 4.13. | Maybelline | 27 |
| 4.14. | Centennial College..... | 28 |
| 4.15. | Boston Public Library | 28 |
| 4.16. | Fitness Together..... | 28 |
| 4.17. | Toyota | 29 |
| 4.18. | Summary | 29 |
| 5. | Conclusion | 30 |
| 6. | Resumé..... | 32 |
| 7. | Bibliography | 36 |
| 8. | Appendices..... | 38 |
| | Appendix 1 – List of analysed slogans and headlines..... | 38 |
| | Appendix 2 – Classification of samples..... | 44 |
| | Appendix 3 – Statistics | 49 |
| | Appendix 4 – Selected advertisements | 51 |

1. Introduction

“Advertising practitioners are interpreters. But unlike foreign language interpreters, ad people must constantly learn new languages. They must understand the language of each new product, and speak the language of each new target audience.”

Jef I. Richards, advertising professor, The University of Texas at Austin

Advertising has become an enormously influential and complex field of industry. It has been studied by many and yet there still remain plenty questions to be answered and researches to be carried out in order to fully comprehend this area. However, this effort might resemble a “losing battle” as advertising is in a state of permanent evolution making it very difficult to capture its true essence.

Being such a complex phenomenon, it is understandable that it is usually studied in segments and not as a whole. As many other fields, advertising has acquired its own specific language which is the part explored by this bachelor paper. In spite of the instability mentioned in the last paragraph there are qualities which have always been true to the language of advertising. Possibly the most prominent of them is the pervasive aspect of creativity and daring innovation at all stages of writing an advertising copy. The rule-breaking and border-crossing in relation to various linguistic disciplines is an all-present feature of the discourse of advertising. Particularly, this paper deals with the linguistic creativity of advertising slogans based on the most common word-formation processes of the English language. Nevertheless, this work does not provide a fully comprehensive description of the area but a mere overview of the most important trends and tendencies. Moreover, it is only concerned with printed advertisements leaving out other media (television, radio, internet, etc.).

This paper consists of two main parts. It opens with an introduction to the subject matter which is followed by general definitions of creativity and a slogan. This introductory section emphasizes the importance of these linguistic tools to copywriters and advertising as a genre. Afterwards, it continues with a survey of the most common word-formation processes in the English language. These are classified in two basic groups by the occurrence and productivity: major and minor word-formation processes. Additionally, further classification is required as word-formation represents a

complicated area of linguistics. Therefore, every process is studied individually to provide enough theoretical background for the second part of the paper which consists of the detailed analysis of selected advertisements. Discussed advertising slogans and headlines were chosen on grounds of overall linguistic creativity and variety of word-formation processes used. Nonetheless, the main purpose of the analysis is to demonstrate the ideas and theories explored in the first part of the paper. All samples are studied in detail in order to gather enough data which are then processed statistically and presented in tabular form providing essential facts for the final conclusions and results to be deduced. It is the main aim of this work to prove or refute the suitability of word-formation for the innovative language of advertising.

2. Advertising – Attention, please!

Advertising is the non-personal communication of information, usually paid for and usually persuasive in nature, about products, services, or ideas by identified sponsors through various media. (Bové and Arens, 1989: 5)

Contemporary society is literally filled with advertising. As Cook nicely puts it advertisement “colonises our screens, interrupts our entertainments, punctuates our news, plasters our walls, lines our roadsides, mingles with public information and decorates almost every object we buy.”(2008: 2). This situation makes advertising one of the most forceful and, at the same time, effective ways of modern communication.

There are several functions of an advertisement, but only one of them is essential for the rest to come into use – getting attention. Dyer supports this view claiming that “the primary aim of advertising is to attract our attention and dispose us favourably towards the product or service on offer.” (1982: 139) After all, the word “advertise” comes from Latin verb *advertere* – turn towards – and indicates that only when noticed advertisement can serve its purposes. Goddard relates to this by saying that if advertisement is to attract someone’s attention in our “richly literate culture” *copywriters* are the ones responsible for finding a way (2003: 11). Now, what is the best way? How do they achieve this goal? It is the aim of this paper to explore and map their success on the merciless field of modern advertising.

2.1. Creativity – Breaking the law!

There are many norms and standards that, when followed and conformed to, define and restrain our ways with a language. However, Crystal emphasizes that “there are several situations where it is perfectly in order to be strange, and indeed where the breaking of linguistic rules is seen as a positive feature of communication.”(2003: 400). Moreover, Simpson points out that linguistic creativity is not exclusive only to literary genres as he says that:

Many forms of discourse (*advertising*, journalism, popular music – even casual conversation) often display a high degree of stylistic dexterity, such that it would be wrong to view dexterity in language use as exclusive to canonical literature. (2004: 3)

Simply, there are little or no limits and boundaries when it comes to the discourse of advertising. Creativity is a very important and probably one of the most desired

characteristics of an advertising slogan. It is not a coincidence that the title for the person ultimately responsible for an advertisement is usually *creative director*. However, it is very complicated to define *creativity* which only confirms Boden stating that:

Creativity is a puzzle, a paradox, some say a mystery. Inventors, scientists, and artists rarely know how their original ideas arise. They mention intuition, but cannot say how it works. Most psychologists cannot tell us much about it either. What's more, many people assume that there will never be a scientific theory of creativity – for how could science possibly explain fundamental novelties? (1996: 75)

It would seem that finding one, at least remotely convenient, definition is almost impossible. Be that as it may, there are several general descriptions that are sufficient for this study. The most convenient working interpretation is provided by Bauer who says that language creativity is “the native speaker’s ability to extend the language in a motivated, but unpredictable (non-rule-governed) way.” (1983: 63)

There are many aspects of a language to be studied in terms of innovation and creativity. Language is a very complex phenomenon and allows us to bend and twist it in many ways and on many levels. According to Bovée and Arens the key elements in print advertising are *the headline, the visual, subheads, body copy, captions, boxes and panels, slogans, logotypes (logos), seals, and signatures* (1989: 261). It is the job of copywriters to think of a new, original and *creative* way of making these elements stand out from the ocean of words and letters we encounter everywhere we go. This study is going to focus predominantly on innovative approaches regarding *word-formation* of an *advertising slogan*.

2.2. Slogans and Headlines

A word or phrase that is easy to remember, used for example by a political party or in advertising to attract people’s attention or to suggest an idea quickly. (Oxford Advanced Learner’s Dictionary)

This definition of a slogan clearly characterizes the essence of headlining in advertising. Crystal and Davy agree that “headlines have to contain a clear, succinct and if possible intriguing message, to kindle a spark of interest in the potential reader.”(1969: 174). *Headline*, as described by Bovée and Arens, refers to the words that are in the prominent position of an advertisement. There are six main functions of a headline:

getting attention; selecting the reader; directing him/her toward the body copy; presenting the selling idea; making a promise of a benefit; and informing about the novelty of a product or service. (1989: 261-2)

As one can see, there is a thin line between a headline and a slogan. Bovée and Arens describe this difference saying that slogans are successful headlines that became a battle cry of a company in the course of time. After all, the very word *slogan* comes from 16th century Scottish Gaelic term for “battle cry”. And as a battle cry, slogans are usually short and simple, thus memorable and easy to repeat, distinguishing the product, service or company from its competitors. However, this paper makes no clear distinction between these terms and they are often interchangeable. (1989: 274)

Bovée and Arens add that there are many aspects of a language which allow copywriters get creative and chase the full potential of a slogan. Rhyming, alliteration or various figures of speech are just a few copy aids that can be very effective when writing an advertising slogan. (1989: 274)

One of the most productive and most “tolerant” processes in terms of linguistic creativity is *word-formation*. It is a very complex area of language that needs to be studied separately and in more detail which is the goal of following chapters.

3. Word-formation Processes

As the last paragraph of the previous chapter suggested, the study of word-formation is an intricate and wide field of linguistics. It is concerned with the permanently evolving state of the language and more specifically *lexical items*. This study concentrates on the lexical side of word-formation and purposefully overlooks the formation of inflected words from their lexical bases. The analysis deals mainly with nouns and adjectives and, to a certain extent, verbs and adverbs. Dyer claims that:

These (adjectives and adverbs) are the key parts of speech for advertisers. They are the trigger words because they can stimulate envy, dreams and desires by evoking looks, touch, taste, smell and sounds without actually misrepresenting a product. (1982: 149)

The language of advertising is characteristic for its innovative ways with lexical items (words) and their creation. Copywriters keep inventing new words every day – so called *coinages*. According to Yule, typical examples of this process are trade names for commercial products that became general terms; such as *aspirin, zipper, nylon, xerox, kleenex* or *teflon*. (2006: 53) As Crystal observes, these lexical items might be just temporary attempts to fill a lexical gap – *nonce words* – or, eventually, become candidates for inclusion in all the major dictionaries – *neologisms*. (2001: 132) Huddleston uses the term *potential word* referring to all lexical items which have not been *established* (recognized as a part of the vocabulary of the language) or to those that have not been even used yet. (2002: 1623-4)

There are three main word-formation processes in the English language: *affixation, conversion* and *compounding*. It is therefore highly probable that these three types will represent the main part of the analysis. However, “the quantity does not equal creativity” and there are many minor processes which cannot be ignored for their indisputable creative potential. It is the aim of this work to determine the most innovative word-formation processes as used in advertising.

3.1. Major Word-formation Processes

3.1.1. Derivation

There are several definitions for the term *derivation* that vary in the level of complexity. The basic principle was pointed out by Lyons when distinguishing derivation from inflection. He basically says that *derivation* is a process that results in the formation of new lexemes, unlike *inflection* which produces all the word-forms of a given lexeme in a syntactically determined environment. (1977: 521-2) However, this interpretation is rather too general and Katamba adds that “many linguists restrict the term derivation to the creation of new lexical items by adding affixes”, which is the case of this study as well. (2005: 41)

Affixation is arguably the most productive word-formation process in the English language and can be divided into three subcategories: *prefixation*, *infixation* and *suffixation*; according to the position of the affix within the new lexeme. Infixation (an affix is inserted inside the stem), however, is not going to be explored in this paper. It is fairly rare process for the English language and there is not a single lexical item formed by infixation in the analysis.

Affixes are divisible into several groups according to the linguistic aspects that are affected during the process of affixation such as meaning, word-class or morphophonological features (stress, vowel or consonant alternations). (Huddleston, 2002: 1667-9) The main concern of this paper is the influence of an affix on the word-class and the general “creative genius” of the final lexical item.

Following chapters deal with the affixes found in analysed advertising slogans and headlines. Most of their definitions were taken from the Oxford Advanced Learner’s Dictionary.

3.1.1.1. Prefixation

According to Bauer “the vast majority of prefixes in English are *class-maintaining*”. (1983: 216) However, he provides an incomplete list of *class-changing* prefixes of which only *a-* appears in the analyzed samples converting a verb into an adjective. In addition, there is the prefix *out-* (“exceed; surpass”) in combination with an adjective giving rise to a verb. This case is exceptional for it is typical for *out-* to appear in front

of nouns or verbs. (Huddleston, 2002: 1679) There are also only two prefixes added to a noun: *bi-* (“two; twice; double”) and *inter-* (“between; from one to another”). Surprisingly, there are not many augmentative (“increasing a quality and/or quantity expressed in the original word”) prefixes such as *mega-*, *ultra-* or *hyper-*. In fact, the only augmentative prefix is *out-* which has already been mentioned. Additionally, *super-* and *maxi-* are used in *blends* (see 3.2.4).

Most of the prefixes are appended to adjectives and verbs (possibly nominalised verbs). Huddleston defines five prefixes expressing negation: *a-*, *dis-*, *in-*, *non-* and *un-*. (2002: 1687) Except for *a-* all of them are present in the analysis negating adjectives or, in case of *dis-*, verbs. Huddleston also considers *non-* one of the most productive negative prefixes, however he claims *un-* to have the highest degree of productivity of them all. He also points out the difference between the meanings of these prefixes as he says that:

The forms with *non-* are emotively neutral and non-gradable, while those with *un-* have a wider range of meaning so that they may convey criticism and gradability (allowing them to take such degree modifiers as *very*, *extremely*, etc.) (2002: 1688-9)

For illustration there is the comparison of neutral *non-American* vs. *un-American* denoting a negative attitude to American values or interests. (2002: 1689)

Another prefix appearing in the analysis is *re-* (“again”) which combines usually with verbs or deverbal nouns. Probably the most unusual prefix of the whole analysis is *über-* (see 4.2 a.) which is defined as “denoting an outstanding or supreme example of a particular kind of person or thing”¹ and it comes from the German language. It is used predominantly in informal language and can be attached to nouns and adjectives giving them an aspect of idiosyncrasy and creativity.

3.1.1.2. Suffixation

Unlike prefixes, suffixes have only a minor semantic importance nevertheless they are of much higher significance when it comes to the modification of grammatical forms.

¹ "über- prefix" The Oxford Dictionary of English (revised edition). Ed. Catherine Soanes and Angus Stevenson. Oxford University Press, 2005. Oxford Reference Online. Oxford University Press. Universidad de Valencia. 10 March 2010
<<http://www.oxfordreference.com/views/ENTRY.html?subview=Main&entry=t140.e82884>>

That is why some linguists regard suffixes *-ly* , *-ing* and *-er* grammatical inflections. However, Quirk stresses the fact that purely inflectional endings (for number, tense, etc.) cannot precede the derivational suffixes with which word-formation is concerned thus mirroring their internal relations within a lexico-semantic unit. (1985: 1546-8)

The most productive suffix of the whole analysis is *-ing*. However, this fact is based on the total of all lexical items (nouns and adjectives) formed by this suffix. When it comes to the production within a single word-class, the suffix *-ing* is outweighed by adverbial *-ly*. On the other hand, adverbs (and verbs) represent the minor part of lexical items formed by affixation.

Copywriters feel a constant need for adjectives as they are trying to describe products, services, feelings and emotions on the daily basis and thus giving space to various adjectival suffixes which are described in this paragraph. Adjectival suffix *-able* (“that can or must be; having the quality of”), as the sample shows (4.4), can be infrequently found with dephrasal compound bases. The suffix *-al* (“connected with”) is usually attached to Latin, Greek or French bases (free or bound) and is especially productive with nouns ending in *-tion*, *-ment* and *-oid*. There is also a pair of suffixes of opposite meaning. It is *-ful* (“full of; having the qualities of; tending to”) which attaches productively to nouns or sometimes to verbs meaning “prone to” (forgetful), and *-less* (“without; not doing; not affected by”) which is usually appended to nouns. Other suffixes that attach predominantly to nouns are *-ous* (“having the nature or quality of”); *-ive* and *-ative* (“tending to; having the nature of”); widely generalised adjectivalising suffix *-ic* (“connected with; that performs the action mentioned”) which is frequently appended to bases of Greek or Latin origin or suffix *-ly* (“having the qualities of; at intervals of”). Supposedly the most productive adjective-forming suffix in contemporary English language is *-y* (“full of; having the quality of; tending to”). Suffix *-ish* (“from the country mentioned; having the nature of; fairly; approximately”) often connects with adjectives and is still productive. (Huddleston, 2002: 1706-12)

Quirk also points out to several rare *neo-classical* suffixes such as *-ary* (“connected with”), *-ate* (“full of or having the quality of”) and *-ory* (“that does”). (1985: 1554)

The second largest group of words formed by suffixation are nouns. There are sixteen nominal and fourteen adjectival suffixes in the analysis. As the proportion suggests, the variety of suffixes (regardless of the type) in the samples is fairly high.

The nominal suffixes are divided according to the word-class of the base they were derived from. Firstly, there are de-nominal endings forming, as the term indicates, nouns from nouns. Huddleston says that the suffix *-acy* “is found in many nouns that are paradigmatically related to words ending in /t/, or /t/ + suffix”; this is also the case of *diplomacy* which appears in the analysis (see Appendix 1, 93.). (2002: 1704) He also states that the suffix *-hood* used to be an independent noun “head” (as in *godhead*, *maidenhead*) and, as well as the previous ending *-acy*, means “the state or quality of”. (2002: 1701) Another example is commented on by Quirk who defines the elemental meanings of *-ism* as “doctrine of” or “practice of” when pointing to *Calvinism*, *idealism* or *racism*. He also stresses the paradigmatic link with nouns ending in *-ist* generally denoting people believing or practicing these “isms”. (1985: 1549) The meaning of the suffix *-ship*, as Plag remarks, is similar to *-age*, *-hood* and *-dom* denoting particular state or condition and is usually derived from person nouns as in *apprenticeship*, *friendship*, *membership* or *vicarship*. (2003: 116)

The only diminutive ending in the analysis is *-ie* (see Appendix 1, 92.) which is often used when trying to show some kind of affection or familiarity (as in *auntie*, *sweetie*, *Katie*, etc.). However, the classification of this suffix is rather controversial for it appears mostly in abbreviated forms and therefore might be perceived as a clipping (see 3.2.3).

De-verbal suffixes represent the second most common type of endings when it comes to nominalisation. Quirk observes that the suffix *-er* is especially productive when forming agential nouns (*singer*, *driver*). It might be also attached to phrasal verbs (*washer-up*), object-verb compounds and some comparable compounds (*window-cleaner*, *high-flier*). (1985: 1550) The ending *-ence* (“the action or state of”)(*-ance* being more common variant) is generally used with Latin bases. In addition, Huddleston points out that this suffix is not productive anymore. Similarly, originally French ending *-ment*, which quickly became naturalised in the English language and was widely used, seems to have declined in its productivity. English suffix *-ation* (and its variants of foreign origin *-ion*,

-ition, -sion, -tion and *-ution*) attaches usually to bound bases and of all its variants is the only remaining productive form in present English. (2002: 1700-4) The ending *-ure*, unlike *-ation*, is, according to Bauer, no longer productive as he refers to Merchand's last example *licensure* dating back to 1846. (1983: 222)

There are only three de-adjectival suffixes in the analysis: *-ity/-ety*, *-ness* and *-th*. First two endings have similar meaning described by Huddleston as "quality/state of being". There are, however, several distinguishing features between these two most common suffixes used in de-adjectival nouns. When it comes to phonological alternation, ending *-ity* is accounted for shifting the stress to the syllable preceding the suffix, unlike *-ness* which is not of any higher phonological significance. Moreover, it differs from *-ity* in its ability to combine with bases of various word-classes than adjectives (oneness, user-friendliness, matter-of-factness). The suffix *-th* is mentioned as the last one since it is no longer productive. Huddleston adds that "in most cases the phonological relation between base and derivative is irregular (long ~ length, die ~ death, bear ~ birth)." (2002: 1702-4)

As this analysis deals with slogans and headlines which are typical for the high degree of nominalisation, the number of verbal suffixes could be expected to be low. This proved to be true as there are actually only two different endings: *-ate* and *-ize*. The first one is most frequently attached to bases of Latin origin (neo-classical) and, as Quirk remarks, is particularly productive in scientific texts. (1985: 1557) However, Huddleston adds that "there are some genuinely English formations mainly from noun bases, such as *hydrogenate*, *hyphenate*, *orchestrate*, or (with adjective base) *activate*." (2002: 1713) The suffix *-ize/-ise* is claimed by Bauer to be the most productive verbal suffix in the English language. (1983: 223) This is agreed on by Huddleston who provides the most recent examples *colourise*, *computerise*, *walkmanise*. He observes that it is impossible to generalise the meaning of *-ize/-ise*, especially when it is added to noun bases. (2002: 1715)

Likewise, there are only two adverb suffixes *-ly* and *-ward*. Still, they are very productive which is typical for the language of advertising. Especially *-ly* with its broader meaning ("in the way mentioned; at intervals of") is so commonly added to adjectives that it could be regarded inflectional. (Quirk, 1985: 1556) The suffix *-ward*

(“in the direction of”) used to be attached predominantly to particles (afterward(s), onward(s)) but nowadays combines productively with nouns (homeward(s)). (Bauer, 1983: 225)

Bauer also observes that “there is plenty of evidence that minor form classes can be used as bases”. He illustrates this fact with examples *iffy* and *uppity* (see Appendix 1, 57.), *inness*, *thereness* or *downer*. (1983: 225)

Lastly, there are two suffixes which are, for the purpose of this paper, studied separately: participial *-ing* and *-ed*. They are the most productive derivational endings of the whole analysis (excluding the “inflectional” *-ly*) which is given by their ability to reflect a permanent or characteristic feature of a product or service. This is the most desired linguistic quality of advertising slogans. Moreover, Quirk points out the gradability of *-ing* participles (emphasizing the intensification through *very*) which, in case of advertising, acquires high importance as it intensify the distinctive features of the product. Additionally, participles ending in *-ed* can be both active (rarely used in premodification) and passive. The active form is often modified by an adverb (well-read, recently departed). (1985: 1325-7)

As the analysis shows, adjectives make up a major part of resulting lexical items. Therefore it can be argued that *adjectivalisation* is the most frequent derivational process in the language of advertising slogans, although there are two more major word-formation processes to consider – *compounding* and *conversion* – which is the concern of following chapters.

3.1.2. Compounding

The easiest way how to define the next word-formation process is through the definition of its product: “A compound is a lexical unit consisting of more than one base and functioning both grammatically and semantically as a single word.” (Quirk, 1985: 1567)

Compounding has been an object of interest of many linguistic studies and Benczes believes “it represents one of the most creative processes of the English language: the ability to create and understand compound expressions that have been formed by utilising the endless possibilities of metaphor and metonymy.” (2006: 1) This statement expresses the true essence of linguistic creativity sought-after by every copywriter.

Plag claims that compounding “is the most productive type of word formation process in English,” however he argues that “it is also perhaps the most controversial one in terms of its linguistic analysis.” He develops this idea saying that “compounding is a field of study where intricate problems abound, numerous issues remain unresolved and convincing solutions are generally not so easy to find.”(2003: 169)

Its controversy is often exploited in advertising slogans when trying to draw the attention to a particular advertisement. Intriguing compound nouns, often modifying other lexical items, have the ability of shortening the slogan and making the advertisement much more efficient and economical. This is particularly invaluable quality to the client who has to be concerned about the budgetary limitations.

When it comes to the form of compounds, Quirk points out that typical English compounds usually consist of two, however internally complex, bases of any of the word classes. (1985: 1567) Nonetheless, this undoubtedly true assumption is, to certain extent, generalization as there are many examples of compounds with more than two bases. Plag notes that there is usually a possibility of analyzing these polymorphemic words by means of their hierarchical structure consisting of binary sub-elements (see 4.5, 4.13). (2003: 170) In addition, similarly to the previous chapters, all analysed compounds are dealt with on the basis of their word-class. And that is both on the level of resulting lexical items and their original bases.

According to Bauer, the substantially greater part of English compounds are nouns which is even truer when it comes to lexical items consisting of more than two bases. (1983: 202) On the other hand, these nominal compounds often modify other nouns in which case they might be referred to as *adjectival compounds*. They are particularly frequent in advertising. Leech agrees saying that “perhaps the most conspicuous characteristic of advertising language to a casual reader or listener is an abundance and variety of adjectival compounds.” (1966: 135)

He also stresses the fact that this register is rich in ad hoc compounds. However, these are not to be considered as products of individual copywriting styles but as a general feature of the language of advertising typical for its relaxed lexical restrictions on compounding. (1966: 137) There is also another important quality that makes compounding so popular with copywriters – *transparency*. As Booij explains “when a

new compound is formed, we already know the meaning of its constituents, and the only task we face is to find out about the semantic relation between the two parts.” (2005: 75) Moreover, there is a possibility of turning an established phrase (see 4.15) into a compound (usually by hyphenation) thus avoiding all potential misinterpretations of the message intended. This contributes to the overall comprehensibility of the advertisement.

Bauer also mentions a special type of compounds where the first base is a proper noun. (1983: 204) It often occurs in advertising since there is a constant need for repeating product or company. Thus reminding it to a customer and triggering the process of association.

Plag reminds another important rule which is indispensable for the analysis of compounds – the *right-hand head rule*. According to this principle, the vast majority of compounds adopt most of the semantic and syntactic information from its head which almost always occurs on the right-hand side. This head is usually modified by the left-hand member resulting in a *modifier-head structure*. There is, however, an exception to this rule regarding *phrasal compounds* as these multi-word sequences appear to be headless. (2003: 173-4)

According to Bauer, there are several types of phrasal compounds of which the most common and productive type is a phrase compound with the head element in the final position. The first element is, on the other hand, made by a phrase or even a sentence. He also mentions another interesting group of compounds in terms of creativity – *rhyming compounds*. Within this group, the rhyme is the key aspect to such an extent that some bases are not even independently existing forms in the English language. Some examples are *higgledy-piggledy*, *flower-power*, *gang-bang* or *hoity-toity* (see Appendix 1, 57.). (1983: 206-7, 212-3)

This brief overview of compounding indicated the importance of this word-formation process for the language of advertising. It is going to be demonstrated in the analysis of selected samples. Next chapter is concerned with another word-formation process which is by many regarded controversial or at least unusual.

3.1.3. Conversion

Conversion (sometimes referred to as *zero-derivation*) is shortly defined by Plag as “the derivation of a new word without any overt marking.” (2003: 134) This lack of formal alternations makes it very difficult to distinguish between the base and the final derived form. However, Quirk claims that conversion should not be seen from the historical point of view but as a contemporary source of the lexicon where this knowledge is more or less irrelevant. Although, he admits, sometimes it is possible to deduce such precedence as he states that “often the *semantic* dependence of one item upon another is sufficient ground for arguing its *derivational* dependence.” (1985: 1558)

Similarly, Huddleston observes that conversion “involves changing a word’s syntactic category without any con-comitant change of form.” On top of that, he reminds that this change must involve the primary category of the word as any alternation in secondary class is not considered conversion. (2002: 1640)

In regard to advertising, this word-formation process offers significant creative potential. For example, when copywriters find themselves in need for a new eye-catching word for their slogan, there is nothing easier than adding an article in front of already established verb or adjective and thus creating a new noun or, conversely, using a noun or an adjective in the position of a predicate. These are the most common types of conversion however Huddleston’s examples of the suffix *ism* converting into a noun or the prefix *anti* into a preposition indicate that conversion is not restricted by a word-class. (2002: 1640)

This characteristic gives copywriters a unique opportunity to incorporate the name of the product (or even the company) into the slogan, headline or body copy of an advertisement in a very creative way. (See 4.7)

3.2. Minor word-formation processes

Last chapter concluded the part of this study dealing with major word-formation processes. There are, however, several minor processes, in terms of occurrence and productivity, which have an indisputable importance to the language of advertising. The processes (or their products) studied in this work are abbreviation, acronyms, clipping, blending and back-formation.

3.2.1. Abbreviation

According to Huddleston, this word formation process is strongly connected to the written language as it is “formed by combining the initial letters of a sequence of words (or of the parts of a complex word).” Unlike *acronyms* (see 3.2.2), *abbreviations* are pronounced as a mere sequence of letters. Their spelling, however, might be similar to ordinary words as is the case of the abbreviation *DJ* (disc jockey) which is, on occasion, spelled as *deejay*. (2002: 1632) A copywriter who works on a new slogan or a headline is usually limited by space requirements and thus in need for short and concise expressions containing as much information as possible which makes abbreviations an important part of the advertising vocabulary. Abbreviation is closely connected to another specific word form studied in the next chapter.

3.2.2. Acronyms

Similarly to abbreviations, acronyms are formed by connecting the initial letters of the words in a phrase into a new word. However, in contrast to abbreviations, they are also pronounced as an ordinary word: VAT /væt/, NATO /neɪtəʊ/. Bauer remarks that “in some cases it seems that the name of a particular object is specially chosen to give a suitable acronym.” Hence creating easily memorable and widely applicable lexical items which are all a copywriter asks for; for example: BASIC (Beginner's All-purpose Symbolic Instruction Code), FIST (the Federation of Inter-State Truckers). (1983: 237) Huddleston also observes that it is a matter of convention which abbreviation will be pronounced as a word, thus becoming an acronym, or maintaining the pure sequence-of-letters pronunciation. He adds that there is a specific group of acronyms which are not perceived as such and their status of acronyms is of mere etymological importance (laser, radar, scuba). In addition, Huddleston mentions another types of acronyms with a

tendency to turn away from the above definition by utilizing other than initial letters of the words in a phrase or smaller morphological unit. For example: *TB* from *tuberculosis* or *NIREX* from *nuclear industry radioactive waste executive*. There are also cases when an acronym takes up an affix giving rise to new atypical words such as *yuppie* from *yup* (young urban professional) and the suffix *-ie*. (2002:1633-4)

The theoretical part continues with yet another chapter concerned with abbreviated forms of words, this time it is the word-formation process *clipping*.

3.2.3. Clipping

There are several definitions of *clipping*. Bauer provides probably the most suitable interpretation when saying that:

Clipping refers to the process whereby a lexeme (simplex or complex) is shortened, while still retaining the same meaning and still being a member of the same form class. (1983: 233)

In contrast to Bauer, Huddleston establishes some basic terminology: the *original* (the source word of the clipping), the *surplus* (the cutaway part) and the *residue* (the retained part). Conveniently, he illustrates the process of clipping on the original *advertisement* which is broken into the surplus *vertisement* and the residue *ad* which becomes a new base. He also stresses the fact that clipping is often restricted to an informal style or slang; that is styles with less stringent linguistic rules. Therefore it might be assumed that clipping is likely to appear in the language of advertising on regular basis. In many cases the new bases may completely replace the original or acquire slightly modified meaning. For example *movie* (from *moving picture*), *lunch* (from *luncheon*); and *fan* (“a person who admires sb/sth or enjoys watching or listening to sb/sth very much”) vs. *fanatic* (“a person who is extremely enthusiastic about sth; a person who holds extreme or dangerous opinions”) for the second type. (2002: 1634-5)

Plag mentions a special type of clippings which do not consist of plain residues but take up the suffix *-y* (or its orthographic variants *-ie* and *-ee*) (see 4.6). (2003: 146) Quirk refers to this type of words as *familiarity markers* since they often appear in an informal style (slang, dialects, etc.) and their tone suggests close community. He treats this group as an independent minor word-formation process for he sees it as a certain synthesis of

abbreviation and clipping. (1985: 1584) On the other hand, Huddleston classifies these forms as *embellished clippings* (in contrast to *plain clippings*). (2002: 1635)

Next chapter is dealing with another minor word-formation process which surely belongs among the most creative ones.

3.2.4. Blending

According to Huddleston, *blending* is a word-formation process that produces new formations (*blends*) by combination of two bases of which at least one is reduced. (2002: 1636) Great example (and explanation) of blending is provided by Lewis Carrol in his book *Through the Looking Glass* as quoted by Bauer:

Well, “slithy” means “lithe and slimy”. “Lithe” is the same as “active”. You see it’s like a portmanteau – there are two meanings packed up into one word. (1983: 234)

This combination of bases might, in some cases, resemble compounding, clipping or even affixation. Especially, when there is no apparent division between the two bases. Therefore it is sometimes very difficult to determine if the word in question is actually a blend. Be that as it may, Huddleston observes a certain rule that a blend always consists of the front part of the first base and the ending of the second base. There are however several types of blends according to what extent the source bases are reduced or if they overlap. (2002: 1637)

Quirk comments on the productivity and the overall aspect of creativity of blending when he says that:

Blending is a very productive process, especially in commercial coinages, which suggests that its rather daring playfulness is popular. Where many types of neologism are criticized adversely, blends seem rather to be enjoyed. Perhaps in consequence, many of them are short-lived or never achieve currency beyond the advertising copy in which they may originate. (1985: 1583)

This ad hoc quality of blends is, however, very valuable for copywriters as their aim is to spark up an interest when catching eye, possibly for a mere second, of a potential customer. This is often realized by incorporating a proper noun (usually a brand or product name) into a blend (see Appendix 1, 10.) thus establishing strong connections and associations with it. Blends might also attach various affixes, in order to widen the area of applicability.

Last word-formation process to be covered by the theoretical part of this work is back-formation.

3.2.5. Back-formation

Huddleston defines *back-formation* as the “coining of a new word by taking an existing word and forming from it a morphologically more elementary word.”(2002: 1637)

Bauer reminds that there is also another term denoting this process used for example by Marchand – *back-derivation*. Nonetheless, there are other examples of “reversed” word-formation processes than just derivation; for instance the recent formation of *alm* from *alms* (plural form) or *pea* from *pease* (earlier singular form). He also remarks that back-formation is a process which is not synchronically perceptible and therefore is predominantly of diachronic significance. Since one usually cannot determine a word as being created by back-formation without looking at it from the historical perspective. (1983: 230-1) However, the process is still productive. This is only confirmed by Huddleston who claims that *-ing* and *-er/-or* are most frequently removed suffixes in order to “back-form” new words (mostly nominal verbs). For example: *headhunt* from *headhunter*, *lip-read* from *lip-reading* or fairly unusual back-formations of prefixes as in *couth* from *uncouth* and *abled* from *disabled*. (2002: 1637)

4. Analysis of Selected Slogans and Headlines

4.1. Introduction

Previous chapter concluded the theoretical part of the paper to be followed by the analysis of selected samples. In total, one hundred and twenty two advertising slogans and headlines have been collected and analysed for the purpose of this work. The primary sources of the data for the analysis were:

- AdsoftheWorld.com
- Advertisingarchives.co.uk
- TIME magazine
- VOGUE magazine

The scale of chosen advertisements (as well as sources), in terms of the type of promoted products, services and organizations, is intentionally very wide in order to produce as representative sample as possible. There are advertisements from various branches and professions such as cosmetics, fashion, food and drinks, electronics, automobile industry, media, non-profit organizations, events or even opinions, general beliefs and ideas. Nevertheless, the general hypothesis is that all the samples should reflect one common feature – creativity and innovation in regard to the use of word-formation processes.

Following section presents sixteen samples which are studied separately in order to provide an overview of the most frequent lexical tools of a copywriter. This part is intended as an illustration of the most common word-formation processes used in the language of advertising.

4.2. LG Dare Touch Phone

- a. *“Save the trees. In an über-stylish, cutting-edge kind of way.”* (see Appendix 4, 1.)

LG Electronics Inc. is one of the major producers of consumer electronics and mobile communications worldwide. In this slogan, they promoted their new model of mobile phone with big touch display which is, supposedly, ideal for writing notes, sketching and drawing. The primary idea of saving trees by not using paper is complemented by

stressing the design of the phone which is described as *über-stylish*. The prefix *über-* is of German origin and usually appears in informal English as an augmentative marker, very similar to *super-*. In this case it modifies the adjective *stylish* highlighting the “trendiness” and modern style of the phone. Another interesting lexical item in terms of word-formation is the quite recent adjectival compound *cutting-edge* (Adj. + N) denoting the newest and most advanced technology available.

b. “*Now you won’t have to wait until you get home to google your date.*”

Sometimes an advertising agency creates a set of advertisements (copies) for the same product in order to maximize the effectivity of the campaign. Every copy often stresses different characteristic of the product which is exactly the case of this slogan as it, in addition to the previous slogan, highlights the possibility of fast mobile internet connection. In terms of word-formation there are two notable words – *google* and *date* – both produced by *conversion*. *Google* is the most popular internet search engine and the name recently came to use when denoting the process of requesting a search via this application. Thus giving rise to the verb *to google*. *A date* refers to “a boyfriend or girlfriend with whom one has arranged a meeting (date)” and it is used especially in American English. It was converted from the original verb *to date* which means “to have a romantic relationship with somebody.”

4.3. Dentsu

“*REUSE, REDUCE, RECYCLE or REGRET*” (see Appendix 4, 2.)

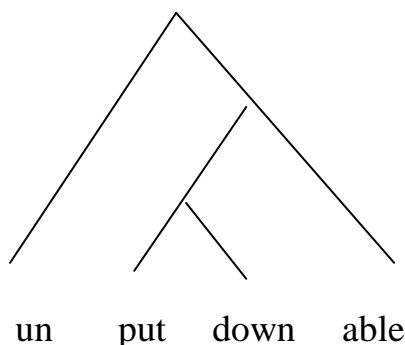
Dentsu Incorporated is one of the largest advertising agencies in the world. As such they recognise their influence and social responsibilities. That is why they decided to create a campaign for improvement of society’s ecological consciousness towards waste treatment. Although short, it consists of only four verbs and one conjunction, the slogan manages to catch one’s eye by smart utilization of word-formation. All four verbs, being in imperative mood, address a reader directly. Moreover, they all contain the prefix *re-* meaning “again” (except for *reduce*, where it signifies “with return to a

previous state”²). This common prefix provides the line with an interesting rhythm and the repetition of the consonant *r* might be observed as *alliteration*. In addition, the word *recycle* is a product of back-formation (one of the two examples of the whole analysis) as it was “back-derived” from *recycling* by detaching the suffix *-ing*.

4.4. Penguin Books

“*Unputdownable*” (see Appendix 4, 3.)

Penguin Books revolutionized the publishing industry in the United Kingdom in 1930s and became a prominent publisher of a worldwide importance. It publishes variety of books for every day readers. A widely popular brand or company usually allows the copywriter to use simple and short slogans as many customers need to be merely reminded of its existence to buy the product. This is exactly the case of Penguin Books and their *unputdownable* where the sole adjective represents the whole text of the copy. However it is rather complex and therefore it is analysed graphically:



As the schema shows, the lexical unit consists of four elements. The negative prefix *un-*, phrasal verb *put down* (V + particle) and adjectival suffix *-able*. The verb is a compound base further modified by affixation in the order indicated. The meaning of the adjective refers to a book that is “so engrossing that one cannot stop reading it”³. This sample is a great example of simple short and yet powerful advertising slogan.

² "re- prefix" The Oxford Dictionary of English (revised edition). Ed. Catherine Soanes and Angus Stevenson. Oxford University Press, 2005. Oxford Reference Online. Oxford University Press. <<http://www.oxfordreference.com/views/ENTRY.html?subview=Main&entry=t140.e64148>>

³ "unputdownable adj." The Concise Oxford English Dictionary, Twelfth edition . Ed. Catherine Soanes and Angus Stevenson. Oxford University Press, 2008. Oxford Reference Online. Oxford University Press. Universidad de Valencia. 22 March 2010 <<http://www.oxfordreference.com/views/ENTRY.html?subview=Main&entry=t23.e62012>>

4.5. Exxon Mobil

“Algae-powered cars: Science fiction or science?”

The oil giant, Exxon Mobil, decided to invest a substantial amount of money in the research of alternative fuels; particularly in the research of photosynthetic algae as a source of a next-generation biofuels. The slogan promoting this effort gives a great example of the productivity of *compounding*. There are three compounds that are analyzable as follows:

| | | |
|-----------------------|---|-------------------|
| N + Adj. | N | N + N |
| [algae-powered] cars] | | [science fiction] |

First compound (left to right) is a very recent adjectival compound consisting of a noun and adjective representing arguably the most typical type of compounds appearing in the language of advertising. It also illustrates the simplicity with which compounds are created when there is a sudden need for a new term due to a technological development. Additionally, this item operates as a modifier of the noun *cars* creating an Adj. + N structure. The second part of the slogan smartly contrasts the difference in meanings of the compound *science fiction* and its constituent *science*. In this case it is actually the punch line of the whole advertisement. *Science fiction* is usually associated with mere ideas and speculations representing wishes or even hopes whereas *science* is based on facts and knowledge and represents the reality and its possibilities.

4.6. Chevrolet

“Shop green. Looking for a fuel-friendly car? Chevy™ offers the most choices. For technologies that go from gas-friendly to gas-free, check out the Chevy™ ads in the Fashion Rocks supplement, and visit chevy.com.”

This is yet another advertisement dealing with an environmental issue. Chevrolet is a brand of automobiles produced by General Motors Company. As more and more customers seek economical means of transportation Chevrolet is greatly concerned with eco-friendly engines solutions. This rather lengthy headline promotes their effort. There are several words contributing to the linguistic creativity of the copy. Firstly, it is the

verb *shop* (“to buy things in shops”) which was formed by *conversion* from the noun. It is cleverly combined with the less common sense of the adjective *green* (“concerned with the protection of the environment”) suggesting a customer to buy ecological cars as eco-friendliness is typically associated with green colour (Greenpeace, Green Planet, etc.). Additionally, there are four compounds:

| | | | | |
|-----------------|----------------|------------|-----------------|--------------|
| N + Adj. | N + Adj. | N + Adj. | (N + V) | N |
| [fuel-friendly] | [gas-friendly] | [gas-free] | [Fashion Rocks] | [supplement] |

First three are adjectival compounds describing the cars and engines offered by Chevrolet. Fourth compound consists of the proper name of an annual fashion supplement to Vogue magazine, *Fashion Rocks*, and the noun *supplement* which was formed by suffixation from the verb *to supply* by adding the nominal suffix *-ment*. Moreover, there is a clipping of the brand name – *Chevy*. It was formed by deletion of the surplus *rolet* and attaching the familiarity indicating suffix *-y* thus making the name shorter, catchy and easily memorable. “Chevy” also became the trade mark of the company which is marked by the upper index abbreviation TM. Another clipping in this copy is *ad* which is a common abbreviated form of the very word *advertisement*. Last characteristic feature of this copy is incorporating of the web address *chevy.com* into the headline.

4.7. Converse

“*Get Chucked!*” (see Appendix 4, 4.)

Short but powerful slogan of the shoe and fashion company Converse is based on customer’s knowledge of the brand. Chuck Taylor was an American basketball player and shoe salesman associated with the Chuck Taylor All-Stars sneaker produced by Converse. What is more important is that his name can be traditionally found in the logo placed on the product. Suitably for the brand, this slogan *converts* his surname into the past participle by adding suffix *-ed* and in combination with the imperative form of the verb *to get* it strongly suggests that customers should take an action and purchase the product. This sample is a perfect example of the saying “the simpler, the better”.

4.8. Rimmel

“3x MORE LASHES. NEW LASH MAXXX MASCARA.”

Rimmel is a cosmetics brand producing wide variety of products. They decided to market their new mascara and its primary quality in a simple but effective way. The desired effect of enlargement typical for this type of product is demonstrated by associating it with the abbreviation referring to large sizes used in clothing. XXXL usually stands for extra extra extra large which is a common knowledge and this slogan grasped this fact in two ways. Firstly, it explicitly says that when using this mascara, your eye lashes' size increases by three, thus “3x”. Also the proper name of the mascara itself includes “xxx” stressing the effect once again which is inserted in the compound *lash mascara*. As one can see repetition is another essential linguistic tool of copywriters.

4.9. Foster's

“SAY G'DAY TO THE NEW IN-CAN SCUBA” (see Appendix 4, 5.)

Foster's is an internationally distributed Australian brand of beer. The Foster's Group often includes an aspect of national pride in their advertisements and commercials. This slogan is not an exception with the typically colloquial and dialectal greeting *g'day*. It is a contracted form of *good day* used in Australia as an equivalent to “hi” or “hello”. Additionally, the unconventional use of the language is prominent in the nominal compound [*in-can*] *scuba*] referring to a small round object added into the beer cans in order to achieve better smoothness of the lager. *In-can* is an adjectival compound consisting of a particle and a noun; and *scuba* (self contained underwater breathing apparatus) is one of the two acronyms of the whole analysis. Although it is not truly perceived as one as many people are not aware of the original unabbreviated form.

4.10. Mercedes-Benz

“Fabuttractive. The E-Class Coupé. It deserves a whole language.”

(see Appendix 4, 6.)

The Mercedes-Benz E-Class is a range of automobiles manufactured by Mercedes-Benz. E-Class Coupé is a high-quality luxury car with modern design and these

qualities are also stressed by the advertising slogan. In particular, it is the odd-looking word *fabuttractive* which is has the prominent position. It was created by the word-formation process *blending*. This blend combines two adjectival bases:

fabulous + attractive

The underlined parts make up the new word with combined meaning of both bases. It is a very innovative way of creating new lexical items although it is not expected for all of them to become lexicalized. Since they are often formed for a single occasion they are very suitable for the ad hoc use in the language of advertising. For slogans so important aspect of shortening is also represented in the word *E-Class*. It contains an abbreviation *E* which the capital letter of the German word *Einspritzmotor* (German for fuel injection).

4.11. Tropical Sno

“Peach razzamatazz may cause frequent and involuntary jazz hands.”

(see Appendix 4, 7.)

Tropical Sno is a company selling high-quality shave ice (snow cones). They are very proud of the variety of “real-to-life” flavours they offer and this slogan as well as the whole campaign is a clear proof of their confidence in their products. There are several lexical items helping to draw the attention to the advertisement. Firstly, it is the noun *razzamatazz* (“a lot of noisy exciting activity that is intended to attract people’s attention”). This is probably a form derived from the earlier rhyming compound *razzle-dazzle*. In this case it denotes the commotion which occurs when people rush to get their peach flavoured snow cone. In addition, there is the unusual compound *jazz hands*. It is an expression coming from the dance and cabaret background. Urban dictionary defines it as “a cabaret-style dance move, popularized by the musical “Fosse”; now used, usually ironically, to express excitement, glee, razzle-dazzle, etc.”⁴ In this slogan it most likely refers to the way customers reach out their hands when queuing for the product. Lastly, there is the adjective *involuntary* which is another example of affixation. The

⁴ “Jazz hands.” *UrbanDictionary.com*. Urban Dictionary, LLC. 23 March 2010
<<http://www.urbandictionary.com/define.php?term=jazz%20hands>>

negative prefix *in-* was added to the adjective *voluntary* which was created by attaching the suffix *-ary* to the base *volunt*.

4.12. Valentino

“*Rock’n Rose*” (see Appendix 4, 8.)

By creating a perfume with a very strong and imaginative name, clothing company Valentino SpA made it very easy to promote. In this case, the advertising slogan consists solely from the name itself. It is very typical of fashion brands to base their advertisements on the visual side of the copy rather than an extensive headline. However, when such an advertisement is “backed up” by a fitting slogan it becomes an effective weapon of marketing. This particular case is based on the replacement of the word “Roll” with the word “Rose” and thus changing the original phrase “Rock’n’Roll” into a blend *Rock’n Rose*. This nonce formation suggests that this fragrance is made for a modern woman of rock ’n’ roll attitude with elegance and style.

4.13. Maybelline

“*Experience the newest dream sensation. 100% baby-smooth perfection. From our 1st cream-whipped foundation.*” (see Appendix 4, 9.)

The creative aspect of this advertisement starts with the name of the company itself. *Maybelline* is a makeup brand established by T.L. Williams who created the name by blending his sister’s name *Maybel* and the word *vaseline*. There are, however, several more lexical items typical for the language of advertising to take into account. Firstly, there are three compounds:

N + N N + Adj. N N + participle N

[dream sensation] [baby-smooth] perfection] [cream-whipped] foundation]

In this advertisement promoting a foundation (“a skin-coloured cream that is put on the face underneath other make-up”), *dream sensation* refers to the feeling a customer experiences when using the product. *Baby-smooth* and *cream-whipped* are both adjectival compounds modifying nouns and suggesting that the light consistency of the

product should make customer's skin look perfect and smooth. Moreover, the verb *experience* is a form created by conversion from the noun.

4.14. Centennial College

"The future will be written by her. Or, at least, tweeted. Be great. Start here." (see Appendix 4, 10.)

Centennial College in Toronto, Canada, tried to attract young people by a smart advertising campaign using many references to the way of life of the target group it was aimed at. This slogan is especially interesting because of the word *tweeted*. Not only has it been created by conversion of the noun *twitter* to a verb but it is also a *neologism*. Twitter is a very recent social networking and microblogging service that has gained huge popularity and influence especially among younger people. Thus it is a very suitable word form for a higher education advertisement for it is aimed at the young generation who can understand and relate to it.

4.15. Boston Public Library

"I'm taking an acting class to practice my "I don't know" face."

This advertising slogan contains, as well as many other analyzed samples, lexical items formed by compounding. Nevertheless, this one incorporates the first example of a phrasal compound: *"I don't know" face*. *I don't know* is a clause that is used as a modifier of the noun *face*. This compound denotes a face one usually makes in situations when he/she doesn't know an answer to a question. Boston Public Library emphasizes the fact that their visitors might have to attend an *acting class* in order to practice these faces for they will rarely find themselves in such situations. The above mentioned *acting class* is another nominal compound appearing in this slogan. It consists of the deverbal noun *acting* (derived from the verb *to act* by the participial suffix *-ing*) and the noun *class*.

4.16. Fitness Together

"Because lipo leaves marks" (see Appendix 4, 11.)

This slogan promoting the world's largest personal training franchise contains an example of clipping. The word *lipo* comes from the original *liposuction* denoting a

cosmetic surgery operation that removes fat from body by using suction. It is therefore necessary for the customer to be aware of this procedure to understand the advertisement. The main selling idea of this slogan is the fear of having scars after the surgery which is something one does not have to deal with when losing weight by going to the gym. Fitness Together stresses the effectiveness of the private training in the whole campaign.

4.17. Toyota

“Longevity. Legendary build quality. It's part of every Toyota.”

Toyota Motor Corporation is the world's largest automobile maker according to sales. This copy stresses their long history and tradition (the company was founded in 1937 in Japan). The prominent position in the advertisement occupies the unusual lexical unit *longevity*. It is a blend of the comparative form of the adjective long and the end part of the noun longevity: longer + longevity. It cleverly communicates the message that the durability of the car is “longer than long”. Such blends are very common in the language of advertising because of their novelty and attractiveness. They have a strong power of drawing one's attention as many people try to decipher the original parts of the new word.

4.18. Summary

The second part of this paper attempts to demonstrate the creative use of word-formation processes as introduced in the preceding theoretical part. All sixteen samples selected for this detailed analysis showed the expected innovative approach in regard to the use of word-formation thus confirming the hypothesis.

This close look also indicates that there are several other linguistic disciplines affected by the aspect of creativity in the language of advertising besides word-formation. For example the unconventional use of figurative language, the issue of sense relations between words or phonological schemes designed to draw customer's attention might all be considered topics suitable for future studies.

5. Conclusion

The introduction to this bachelor paper indicated the complexity of the field of advertising. It, however, did not utter any expectations towards the complexity of an advertising copy in itself as this was one of the objects of this study. There are several sides to an advertisement and they all need to be taken into an account in order to fully comprehend the message intended by the advertiser. By now it can be stated that an advertising slogan is, in many ways, a very elaborate phenomenon. Moreover, the visual side of an advertisement is, in many cases, inseparable from the message or even the actual copy. Nevertheless, this paper tried to free of this fact and deal solely with the language of advertising.

The study shows that linguistic restrictions do not command any respect in copywriters whatsoever. They bend the rules and laws of the language in order to create something odd and peculiar, different and special, unusual and extraordinary; simply, they are being *creative*. This stream of adjectives only illustrates how excessive one can be when emphasizing a point or an idea. Similarly, the language of advertising is very rich in powerful adjectives, adverbs and other modifying structures as it is the purpose of advertising to influence one's needs, emotions and associations.

It is difficult to study the signs of creativity in an advertising slogan from one particular point of view because of the interconnectedness of various disciplines. This paper, however, investigated only word-formation processes intentionally leaving out other linguistic aspects such as semantics, figures of speech, phonological alternations, et cetera.

First chapters of the work introduced advertising, creativity and slogans in general. This part was intended to provide basic terms and definitions regarding the subject matter which were then used throughout the paper. Afterwards, it turned to the word-formation types in the English language and discussed them one by one. This section dealt with the most frequent word-formation processes as encountered in the analysis. They were divided in two subgroups – major and minor word-formation processes – according to the productivity and overall occurrence. There were described various forms of lexical items (and their parts) with emphasis on the ones appearing in the samples. The

practical part consisted of detailed analysis of selected advertising slogans and headlines illustrating the copywriters' pursuit of linguistic creativity.

For the purpose of this paper, one hundred and twenty two advertising slogans and headlines were analyzed. The main importance was attached to the utilization of word-formation processes in order to create eye-catching and attractive advertisements. After matching a lexical item with corresponding process (or processes), it was classified according to the resulting word class. Furthermore, in the case of derivation, individual affixes were divided in subgroups according to the same key. Compounds, on the other hand, were subdivided in regard to the word class of their bases.

In terms of parts of the speech, the most frequent process was nominalisation. Especially compounding proved to be very productive in creating nouns. However, many of these operated as premodifiers of other nouns therefore they could be perceived as adjectives. Moreover, the modifying quality often is a fundamental feature of many nominal compounds as they frequently contain an adjective or participle. Thus becoming suitable lexical items for copywriters who always look for new ways of describing a product or service. Furthermore, conversion was the most productive verbal process giving rise to almost a half of the verbs encountered by this analysis.

When it comes to lexical items produced by the minor word-formation processes, they represented only a fraction of analyzed items. Nonetheless, their creativity is indisputable and surely balances their scarcity. Especially blending and clipping proved very effective in producing truly original and imaginative formations. Additionally, probably the most evident quality of the minor word-formation processes is their ability to shorten the text which is surely an important aspect of the language of advertising.

To sum up this paper, it can be said that word-formation processes are convenient linguistic means for integrating an aspect of creativity. Every copywriter must be aware of this fact and exploit this, for him/her so promising, area of language to its fullest. By doing so, one maximizes the chances of drawing attention of customers and directing them towards the product which is the essence of his job and advertising in itself.

6. Resumé

Tato práce se zabývá využitím slovtvorných procesů v tištěných reklamních sloganech. Hlavní důraz přitom klade na jazykovou kreativitu a inovaci, kterou tyto procesy reklamě přinášejí. Neboť jen nevšední a poutavý slogan je schopen docílit požadovaných výsledků v dnešní, reklamou již přesycené, společnosti.

Celá práce se skládá ze dvou větších na sobě závislých celků. Na začátku teoretické části je krátce představena reklama z obecného hlediska a upřesněn okruh práce. Jelikož je reklama vysoce komplexní a složitý obor, není možné jej obsáhnout v celé její šíři. Proto se tato studie zabývá pouze jejím jazykem a to konkrétně, jak již bylo naznačeno, slovtvornými procesy. Dále je také omezena z hlediska zkoumaného média, neboť studuje pouze reklamní slogany uveřejněné v tisku.

Další pojmy, které jsou představeny v úvodu práce, jsou kreativita a slogan. Tyto termíny se často opakují i v dalších kapitolách, a tak je nezbytné uvést jejich definice. V případě kreativity i z toho důvodu, že je to pojem problematický a je zde více možných interpretací. Obecně lze říci, že kreativita jazyka představuje ústřední téma této práce neboť je jednou z nejdůležitějších vlastností reklamních sloganů. Reklamní textaři hledají všechny možné způsoby jak získat co možná nejvíce pozornosti. A co může být více atraktivní a vzrušující než porušování pravidel, nebo překračování limitů. Mnoho stylistických prostředků umožňuje odklon od zavedených pravidel. V případě slovtvorby je tento efekt obzvláště nápadný, protože většina výrazů je součástí slovní zásoby velmi dlouhou dobu a každá sebemenší odchylka je na první pohled patrná, a tudíž zapamatovatelná.

Teoretická část dále pojednává o jednotlivých slovtvorných procesech v anglickém jazyce. Tyto procesy jsou nejprve rozděleny na hlavní a vedlejší. Mezi hlavní slovtvorné procesy patří odvozování pomocí přípon a předpon, tvorba složených slov a konverze. Tyto druhy představují nejproduktivnější a nejčtetnější typy slovtvorby anglického jazyka a proto je jim také věnována podstatná část této práce. V případě odvozování je vysvětlen význam a použití jednotlivých předpon a přípon, které se objevují v analýze. Každá odchylka od jejich tradičního výskytu či smyslu je vyznačena. Jedním z hlavních hledisek, které bere tato studie v úvahu, jsou slovní druhy

zkoumaných slov. Podle tohoto kritéria je zacházeno i s jednotlivými procesy. Tím pádem jsou zde popisovány jmenné, adjektivní či slovesné přípony a předpony. Také složené tvary jsou rozděleny do jednotlivých kategorií podle typu slovního druhu jeho slovních základů. Dále jsou zmíněny netradiční formy jako frázové či rýmové složeniny, které jsou typické pro žánr reklamy, neboť se vyznačují na první pohled patrnou originalitou a nevšedností. Na druhou stranu tvary vzniklé konverzí jsou charakteristické svou slovnědruhovou neutralitou a zmíněný prvek kreativity je v jejich případě patrný pouze v kontextu. Tato vlastnost však v jazyce reklamy, který je bohatý na slovní hříčky, není vůbec na škodu. Naopak tyto samostatně nejednoznačná slova často stojí v ústřední pozici celého sloganu.

Vedlejší slovotvorné procesy a jejich produkty, které jsou zkoumány v této práci, jsou zkratky, zkratková slova, spojené tvary, zpětné tvoření slov a zkrácené formy. Co se týče počtu a produktivity, tyto procesy jsou v porovnání s hlavními slovotvornými typy podřadné, avšak z hlediska kreativity a inovace jsou jim rovnocennými „soupeři“ či je v mnohých případech i předčí. Proto je pochopitelné, že se tyto tvary objevují v jazyce reklamy častěji než v jiných stylech. Nejneobvyklejšími tvary jsou zde pravděpodobně slova vzniklá překrýváním a slučováním dvou různých základů. Tyto lexikální jednotky tak obsahují více významů a informací, které popisují produkt. Jak je patrné, mnoho vedlejších procesů je založeno na zkracování podstatně delších lexikálních tvarů, a tudíž se stávají velmi vhodnými pro využití v reklamních sloganech, které jsou typické vynecháváním často nepotřebných struktur. Tento jev je, mimo jiné, spojen s finanční stránkou reklamy, neboť ceny za pronájem média se většinou odvíjejí od velikosti reklamy.

Druhá část práce je tvořena podrobnou analýzou šestnácti vybraných sloganů. Na těchto sloganech by měly být demonstrovány všechny zkoumané slovotvorné procesy a jejich schopnost ozvláštnit a vyzdvihnout příslušnou reklamu. Při posuzování těchto vzorků je kladen důraz právě na ty jazykové prostředky, které umožňují tvůrcům odklonit se od norem a pravidel. V mnoha případech však není kreativita vyjádřena pouze neobvyklým využitím slovotvorných procesů. Často jsou to i jiné způsoby jako například uplatnění figurativního jazyka, užití slovních hříček založených na nezvyklých sémiotických vztazích slov či zvláštních zvukových prvků.

V této práci je zanalyzováno celkem sto dvacet dva reklamních sloganů. Reklamy byly čerpány ze čtyř zdrojů:

- AdsoftheWorld.com
- Advertisingarchives.co.uk
- TIME magazine
- VOGUE magazine

Rozsah zastoupených odvětví je velmi velký, aby byla zaručena rozmanitost a co možná největší objektivnost analýzy. Je tedy možné narazit na reklamní slogany propagující kosmetiku, módu, potraviny či nápoje, elektroniku, automobilový průmysl, deníky a magazíny, neziskové organizace, reklamní agentury, kulturní události či dokonce obecné názory a přesvědčení.

Jednotlivá slova jsou rozdělena do skupin dle příslušných slovotvorných procesů. Dalším krokem je určení slovního druhu a poté, pokud to konkrétní slovo umožňuje, podrobná klasifikace. U odvozování byly jednotlivé lexikální jednotky rozřazeny do skupin dle přípon a předpon. V případě kompozit se analýza vztahuje také na slovní druhy a formy jejich základů. Všechny údaje jsou zpracovány statisticky a zaneseny do tabulek, které se nacházejí v příloze.

Analýza dále ukazuje, že z hlediska částí řeči je jazyk reklamy velmi bohatý na přídavná jména a jiné modifikátory. Důvod pro tento fakt je neustálá potřeba reklamních textařů popisovat produkty a služby, které nabízejí. Především odvozování je velmi produktivním procesem, co se týče právě přídavných jmen. Na druhou stranu v případě složených tvarů převládají jména podstatná. Avšak tyto slova v mnoha případech modifikují jiné lexikální jednotky, čímž v podstatě přebírají funkci adjektiv. Mnoho z nich také obsahuje adjektivní základ, což jim dodává onen deskriptivní aspekt. Tato vlastnost je velmi důležitá ke zvýšení efektivity reklamy, neboť mnoho sloganů funguje na principu vzbuzení emocí a asociací v zákazníkovi, k čemuž je třeba široká škála vhodných popisných výrazů.

Tento výzkum tedy jednoznačně dokazuje, že slovotvorba je důležitým nástrojem tvůrců reklamy. Často využívají jejích kreativních možností, aby docílili jazykové

rozmanitosti a poutavosti sloganů. V dnešní době se člověk s reklamou setkává na každém kroku. A pokud při cestě autobusem, sledování televize, listování novinami či surfování na internetu narazí na nezvyklé, ba až podivné slovo nebo nové užití starého výrazu, jistě se, ať již jen na okamžik, zastaví a zamyslí se nad jeho významem. Jestliže je tento předpoklad pravdivý, bude kreativní přístup ke slovotvorným procesům představovat důležitý nástroj pro tvůrce reklam ještě dlouhou dobu. Je to totiž onen okamžik, kdy se zákazník nad reklamou pozastaví, který rozhoduje o její efektivnosti, neboť pokud zákazníka jen trochu zaujme, při další návštěvě obchodu možná sáhne v nepřeberné škále výrobků právě po propagovaném produktu už jen z toho důvodu, že mu přijde povědomý.

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8. Appendices

Appendix 1 – List of analysed slogans and headlines

1. Pump up the volume. Incredifull Lipcolor. (Covergirl)
2. Rock 'n Rose. (Valentino)
3. Get Chucked! (Converse)
4. Shop green. Looking for a fuel-friendly car? Chevy™ offers the most choices. For technologies that go from gas-friendly to gas-free, check out the Chevy™ ads in the Fashion Rocks supplement, and visit chevy.com. (Chevrolet)
5. Glamorous. Meet falls's must-have face. (Glamorous)
6. Fun. Headquartered and manufactured in Toledo, Ohio. Have fun out there. (Jeep)
7. Unleash your roooar. (The Body Shop)
8. Color me naughty. Color me nice. Introducing the MAXalicious gloss collection. (MAX factor)
9. Allergy-tested, fragrance-free makeup. It's a beautiful thing.(Clinique)
10. Be Cointreauversial. (Cointreau)
11. TOUS be loving be tous. (TOUS)
12. After a hard morning schmoozing you need a hearty lunch. (The Star Café)
13. Spoil this poster with a typo and you're a dad man! A good typographer makes a good print. (CTS Grafica)
14. Soldier on, partner. Get through the season. (Halls)
15. If you or anyone you know is being affected by text bullying visit vodafone.co.nz/bully for help and support. (vodafone)
16. We're the difference between life ending sadly. And life sadly ending. (Hospice Association of Ontario)
17. Yes, you will study the great masters. No, you won't need to bring a paintbrush. Be great. Start here. (Centennial College)
18. Einstein didn't own a hairbrush either. Be great. Start here. (Centennial College)
19. The future will be written by her. Or, at least, tweeted. Be great. Start here. (Centennial College)
20. Most fast foods eventually slow you down. Choose fast food that won't slow you down (New KCC Delite Yoghurt)

21. Enjoy a more harmonious flight. Pop tunes to Thai sounds, blockbusters to art movies, be blissfully entertained. Let your senses fly. (THAI, smooth a)
22. A blindsided uppercut to your tastebuds. (Mike's Hard Punch)
23. Rolex. A crown for every achievement. (ROLEX)
24. Because the only thing more vulnerable than a newborn, is a newborn born early. (PHILIPS)
25. Algae-powered cars: Science fiction or science? (Exxon mobil)
26. Rock-solid backing for ground-breaking projects. Allianz. Financial solutions from A-Z. (Allianz)
27. Enjoy the flight, even before it's cleared for take-off. (QATAR airways)
28. Providing strategic insights and bipartisan policy solutions to decision makers. (CSIS)
29. Withstands a depth of 3900 metres. And any attempt of comparison. (ROLEX)
30. It's end-to-end stuffed. (Ginsters of Cornwall: Stuffed)
31. Today flawless feels weightless. For up to 16 perfect hours. Colorstay makeup. (Revlon)
32. A Lancôme First: 100° lash curve with divine length all day. (Lancôme)
33. There's a reason some women look flawless. (Laura Mercier)
34. Mess things up on purpose. (Pantene)
35. Gaslean. The 2010 Prius. Canada's most fuel-efficient car.(Toyota)
36. Longevity. Legendary build quality. It's part of every Toyota.(Toyota)
37. Hugh Hefner + Cary Grant = Hugh Grant. Make a cocktail.(Schweppes)
38. Love Pistols. Rock 'N' Roll wouldn't be the same without whisky. (Beam Global/BYC)
39. Peace 'N' Roses. Rock 'N' Roll wouldn't be the same without whisky. (Beam Global/BYC)
40. A 21-gun salute is a sign of honor. 21 shootings in a neighborhood is a cry for help.(Chicago Tribune)
41. Saving the planet from ATM fees. (First Indiana Bank)
42. Best to keep some windows closed. Norton Internet Security. With pop-up filter and parental control. Symantec. Internet Security(Symantec)
43. Superfect. The E-Class Coupé. It deserves a whole language. (Mercedes-Benz)

44. Fabuttractive. The E-Class Coupé. It deserves a whole language. (Mercedes-Benz)
45. No Cholesterror! (Nando's)
46. I am proud of my people. I am proud of my heritage. I will voice my pride. (US Census Bureau)
47. Reuse, reduce, recycle or regret. A message from dentsu Philippines.(dentsu)
48. Suddenly your 3-bedroom has 3 bedrooms. We deliver. You pack. We store. (pak n stor)
49. Vacuum your Persian.(ETA)
50. Dependability.(Toyota)
51. Now that 97.3 EZ Rock is more youthful, should I purchase some “bling”? (Astral Media Radio EZ Rock)
52. Murder for a jar of red rum. Going forward or backward, it's all the same. Fiat Linea with parking sensor.(Fiat)
53. New Citroen C3 Picasso Spacebox. A compact car never felt so spacious.(Citroen)
54. Bottled water: 98% melted icecap. 2% polar bear tears. (tappening.com)
55. Objects in the rear view mirror may appear jealous. (Lexus)
56. Unputdownable. (Penguin books)
57. Pinky RESTRAINT™. I'm a hoity toity fancy pants and you are all unworthy of my company. Yes, one little finger can say all that. But now there's help. For those afflicted with an uppity digit there's the new Pinky Restraint from High Life Innovations. (Miller)
58. Every man has a D-spot. (Davidoff cigars)
59. THE 'PULL ANYTHING' DIESEL. (Ssang Yong)
60. Careful bringing it home. The thinnest flat screen in its class. (Philips)
61. Trying to pull with the Ashton Kutcher "sensitive yet mean" look. For two hours. Everything seems so easy. (20th century Fox)
62. Trying to reach the airport using the highly polished John McClane driving technique. For two hours. Everything seems so easy. (20th century Fox)
63. Sure it has a GPS. It's your wife sitting in the passenger seat.
64. Waterproof your music(H2O audio)
65. I can elicit an awww at 20ft. A new life awaits.(Alachua County Humane Society)

66. Looks like you've got belly rubbing hands and lookie here I have a belly. (Alachua County Humane Society)
67. Under the radar before radars were invented. 98 years of underappreciation. (Carlton & United Breweries Mercury Beer)
68. Meticulously indexed images.(photolibrary.com)
69. Children. They don't come with a zip-open mouth. Let children be children. (Mother's pride)
70. As long as the world is full of durable people, we'll keep making durable fabrics.(Cordura Fabric)
71. Cramping, soreness and fatigue: concepts all soon to be covered solely in textbooks. (Kinesio)
72. You can rebuild her, make her stronger, faster. And all for about 19 cents an inch. (Kinesio)
73. Trainiacs unite at national train day. Discover the rail way. (Amtrak National Train Day)
74. Acts when you are distracted. Pre-safe. The intelligent brake system. (Mercedes Benz)
75. Travelling fruits cause pollution. Think global. Eat local. (BUND / Friends of the Earth)
76. You won't believe your non-watering eyes. Zero toxins. Infinite beauty. (Mythic)
77. Sometimes a piece of common ground is small enough to fit on a cocktail napkin. Socialize liberally. Drink conservatively. (Jack Daniels)
78. Introducing an indulgent every day dessert with all the goodness of Activia. (Danone)
79. How do you build a long-lasting relationship with a patient? You build a device that keeps them alive. (Massachusetts General Hospital)
80. A college football captain died. Then he played the following season. How's that for a comeback? (Massachusetts General Hospital)
81. In this world, giant butterflies race flying turtles. Across open meadows. Talking octopuses are best friends with orange elephants. And the only bad guy for miles, is mom who turns off the lights. (Vividha)
82. It's in Mikael Forssell. Is it in you? Rehydrate, Replenish, Refuel.(Gatorade)

83. Peach razzamatazz may cause frequent and involuntary jazz hands.(Tropical Sno)
84. Break out the two-piece again. Private training gets results. (Fitness Together)
85. Because lipo leaves marks. (Fitness Together)
86. Skodaihatsu. Old enough to drive them is too old to play with them. (Drive up Safety)
87. Volvolkswagen. Old enough to drive them is too old to play with them. (Drive up Safety)
88. Hummercedes. Old enough to drive them is too old to play with them. (Drive up Safety)
89. You've never been seasick. Bet you've been landsick a few times though. (Wellcraft Marine)
90. SPF 50. Ha. You use leather conditioner. (Wellcraft Marine)
91. Nothing tastes better than a freshly outsmarted fish. (Wellcraft Marine)
92. Yay my new flatmate! We're going to be besties forever! Move when you need to. (Unwired)
93. There's always rum for diplomacy.(Diplomatico)
94. Save the trees. In an über-stylish, cutting-edge kind of way. (LG Dare touch phone)
95. Now you won't have to wait until you get home to google your date. (LG Dare touch phone)
96. face a book. Disconnect for a while. Read a book.(Tzomet Sfarim Bookstore)
97. For painstakingly arranging your class schedule to have fridays off for 3 years, here's \$500. Every grad gets \$500 off any purchase or lease of a brand new Mazda. (Mazda Canada)
98. Between socialism and capitalism is beerism. (Brew Corner at Sahara Casino)
99. Chances of being able to find the IT guy. (Maxwell House Trio)
100. Say goodbye to acronyms, abbreviations, et cetera, et cetera. (Mont Blanc)
101. Think Glocal. (The Gazzete)
102. You can speak on your cell aaaaaall you want. (Take one video club)
103. You can go #2 without missing a bit of the movie! (Take one video club)
104. Say g'day to the new in-can scuba. (Foster's)
105. A brilliant idea deserves a darkroom. (Filmmaster Productions)

106. For more information on lung cancer, keep smoking. (The Lung Association, British Columbia)
107. Rock'n'Fries. McFries. Grab yours. (McDonald's)
108. Amazingly exaggerated. (Ataliba Steakhouse)
109. I'm taking an acting class to practice my "I don't know" face. (Boston Public Library)
110. Because rehabs are more fun than reruns. (TMZ)
111. Bugs wash off. SUVs don't. Ride aware. (Utah Department of Public Safety)
112. Knockia. Distracting people. (Hertz)
113. Stories can come from Thailand, Greenland and Swaziland. But never cloud-cuckoo-land. (The Economist)
114. How giving up his newspaper turned Norman Pippin into a large-wilted-eared eaves-dropper. Don't underestimate the pleasure and power of press! (National Newspapers of Ireland)
115. See the pray-by-pray. (WatchThePope.com)
116. Think of us as the poperazzi. (WatchThePope.com)
117. Taste the new "Baniwi" Jam. (Göbber)
118. Taste the new "Grapple" Jam. (Göbber)
119. Taste the new "Pinorange" Jam. (Göbber)
120. Experience the newest dream sensation. 100% baby-smooth perfection. From our 1st cream-whipped foundation. (Maybelline)
121. Levonelle emergency contraception. Because it only takes one. (Levonelle)
122. 3x more lashes. New lash Maxxx Mascara (Rimmel)

Appendix 2 – Classification of samples

1) Derivation

a) Prefixation

i) Adjectives

a-

79. alive

bi-

28. bipartisan

dis-

74. distracted

112. distracting

in-

1. incredifull

76. infinite

83. involuntary

non-

76. non-watering

out-

91. outsmarted

über-

94. über-stylish

un-

56. unputdownable

57. unworthy

ii) Verbs

a-

65. awaits

dis-

73. discover

96. disconnect

re-

47. reuse

47. recycle

47. reduce

72. rebuild

82. rehydrate

82. replenish

82. refuel

110. rerun

un-

7. unleash

iii) Nouns

inter-

42. internet

42. internet

b) Suffixation

i) Adjectival suffixes

-able

24. vulnerable

56. unputdownable

70. durable

70. durable

-al

18. centennial

19. centennial

26. financial

42. parental

73. national

75. global

75. local

-ary

36. legendary

83. involuntary

-ed

3. Chucked

21. entertained

25. powered

42. closed

54. bottled

54. melted

62. polished

68. indexed

74. distracted

91. outsmarted

108. exaggarated

114. wilted

114. eared

-ful

9. beautiful

21. blissfully

51. youthful

60. careful

-ic

28. strategic

-ing

11. loving

75. travelling

76. non-watering

80. following

81. flying

81. talking

97. painstakingly

108. amazingly

-ish

94. über-stylish

-itive

61. sensitive

77. conservative

-ity

57. uppity

-less

31. flawless

31. weightless

33. flawless

-ly

4. fuel-friendly

4. gas-friendly

-ous

5. glamorous

8. malicious

21. harmonious

53. spacious

55. jealous

68. meticulously

-y

8. naughty

12. hearty

57. unworthy

61. easy

62. easy

ii) Nominal suffixes

-acy

93. diplomacy

-cy

121. emergency

-ence

16. difference

-er

13. poster

13. typographer

90. conditioner

114. dropper

-hood

40. neighborhood

-ie

92. besties

-ing

12. schmoozing

15. text bullying

26. backing

40. shootings

62. driving

71. cramping

78. thanksgiving

78. meaning

84. training

109. acting

-ism

98. capitalism

98. beerism

98. socialism

-ity

36. longergevity

42. security

42. security

50. dependability

-ment

4. supplement

23. achievement

-ness

71. soreness

78. goodness

-ship

79. relationship

-th

29. depth

-tion

8. collection

26. solutions

28. solutions

57. innovations

75. pollution

100. abbreviations

106. information

120. sensation

120. perfection

121. contraception

-ure

114. pleasure

iii) Adverbial suffixes

-ly

16. sadly

16. sadly

20. eventually

21. blissfully

24. early

48. suddenly

62. highly

68. meticulously

71. solely

77. liberally

77. conservatively

91. freshly

97. painstakingly

108. amazingly

-ward

52. forward

52. backward

2) Compounding

a) Nominal compounds

Noun + Noun

- | | |
|----------------------|------------------------------|
| 1. lipcolor | 73. rail way |
| 15. text bullying | 74. brake system |
| 17. paintbrush | 77. cocktail |
| 18. hairbrush | 80. football captain |
| 21. blockbusters | 80. football |
| 25. Science fiction | 81. butterflies |
| 28. decision makers | 90. leather conditioner |
| 37. cocktail | 92. flatmate |
| 38. love pistols | 97. class schedule |
| 40. 21-gun salute | 99. IT guy |
| 48. 3-bedroom | 105. darkroom |
| 48. bedrooms | 106. lung cancer |
| 53. spacebox | 114. newspaper |
| 54. icecap | 114. eaves-dropper |
| 54. polar bear tears | 117. ATM fees |
| 55. rearview mirror | 120. dream sensation |
| 57. Pinky Restraint | 121. emergency contraception |
| 62. airport | <i>Adjective + Noun</i> |
| 63. passenger seat | 20. fast foods |
| 67. jazz hands | 20. fast food |
| 71. textbooks | 42. pop-up filter |

42. parental control

53. compact car

54. polar bear tears

54. polar bear

57. fancy pants

60. flat screen

66. belly rubbing hands

69. zip-open mouth

77. common ground

120. baby-smooth perfection

120. cream-whipped foundation

Phrasal compounds

38. Rock 'N' Roll

39. Rock 'N' Roll

59. PULL ANYTHING DIESEL

61. Ashton Kutcher "sensitive yet mean" look

62. John McClane driving technique

109. "I don't know" face

113. cloud-cuckoo-land

Verb + Particle

9. makeup

31. makeup

27. take-off

80. comeback

Participle + Noun

52. parking sensor

54. bottled water

109. acting class

Adjective + Participle

24. newborn

24. newborn

Abbreviation + Noun

99. IT guy

117. ATM fees

Rhyming compounds

83. razzamatazz

Number + Noun

84. two-piece

b) Adjectival Compounds

Noun + Adjective

4. fuel-friendly

4. gas-friendly

4. gas-free

9. fragrance-free

26. rock-solid

35. fuel-efficient

89. seasick

89. landsick

120. baby-smooth

Noun + Participle

9. allergy-tested

25. Algae-powered

26. ground-breaking

66. belly rubbing

120. cream-whipped

Noun + Verb

31. colorstay

69. zip-open

Adjective + Participle

79. long-lasting

114. large-wilted-eared

Verb + Verb

5. must-have

Participle + Noun

94. cutting-edge

Verb + Participle

42. pop-up

Phrasal Compounds

30. end-to-end

Rhyming Compounds

57. hoity toity

c) Verbal Compounds

Adverb + Verb

114. underestimate

3) Conversion

a) Verbs

- 1. pump
- 4. Shop
- 8. color
- 8. color
- 14. soldier
- 17. study
- 19. tweeted
- 27. cleared
- 34. mess up
- 46. voice
- 48. store
- 49. Vacuum
- 52. Murder
- 75. cause
- 81. race
- 83. cause
- 95. google
- 120. Experience

b) Nouns

- 7. roooar
- 13. print
- 15. help

- 15. support
- 27. take-off
- 40. salute
- 40. help
- 49. Persian
- 57. help
- 64. Waterproof
- 95. date
- 97. purchase
- 97. lease

c) Adjectives

- 3. Chucked
- 81. giant
- 81. orange

d) Adverbs

- 75. global
- 75. local

4) Abbreviation

- 4. TM
- 4. TM
- 41. ATM
- 43. E-Class
- 44. E-Class

58. D-spot

63. GPS

65. ft.

90. SPF

99. IT

104. G'DAY

111. SUVs

5) Acronyms

67. radar

67. radars

104. SCUBA

6) Clipping

4. Chevy

4. Chevy

4. ads

12. lunch

13. typo

21. pop

51. bling

81. mom

85. lipo

97. grad

102. cell

103. movie

110. rehabs

7) Blending

1. Incredifull

2. Rock'n'Rose

10. Cointreauversial

36. Longergevity

43. Superfect

44. Fabuttractive

45. Cholesterror

73. Trainiacs

86. Skodaihatsu

87. Volvolkswagen

88. Hummercedes

101. Glocal

107. Rock'n'Fries

116. poperazzi

117. Baniwi

118. Grapple

119. Pinorange

8) Back-formation

6. Headquartered

47. recycle

Appendix 3 – Statistics

| WORD FORMATION PROCESS | TOTAL OCCURENCE | PERCENTUAL OCCURENCE (%) |
|-------------------------------|------------------------|---------------------------------|
| Abbreviation | 12 | 3,7 |
| Acronyms | 3 | 0,9 |
| Derivation | 147 | 45,1 |
| Back-formation | 2 | 0,6 |
| Blending | 17 | 5,2 |
| Clipping | 13 | 4,0 |
| Compounding | 96 | 29,4 |
| Conversion | 36 | 11,0 |
| TOTAL | 326 | 100,0 |

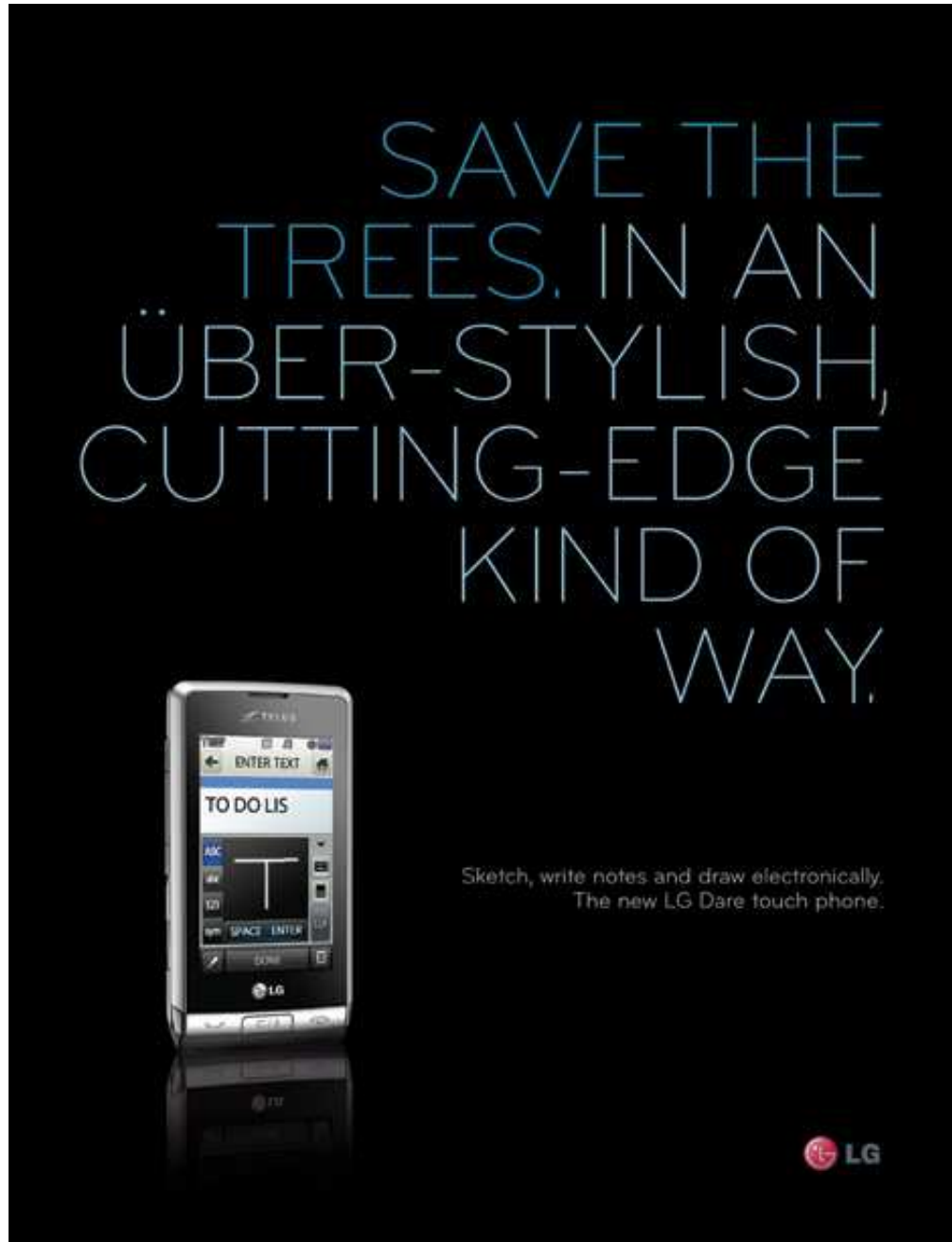
| WORD CLASSES | <i>Adjectives</i> | <i>Nouns</i> | <i>Verbs</i> | <i>Adverbs</i> |
|-----------------------|-------------------|--------------|--------------|----------------|
| Prefixation | 11 | 3 | 12 | 0 |
| Suffixation | 59 | 43 | 3 | 16 |
| Compounds | 23 | 72 | 1 | 0 |
| Conversion | 3 | 12 | 19 | 2 |
| Clipping | 0 | 13 | 0 | 0 |
| Blends | 5 | 12 | 0 | 0 |
| Back-formation | 0 | 0 | 2 | 0 |
| TOTAL | 101 | 155 | 37 | 18 |

| SUFFIXES | TOTAL OCCURENCE |
|--------------|-----------------|
| able | 4 |
| acy | 1 |
| al | 7 |
| ary | 2 |
| ate | 2 |
| cy | 1 |
| ed | 13 |
| ence | 1 |
| er | 4 |
| ful | 4 |
| hood | 1 |
| ic | 1 |
| ie | 1 |
| ing | 18 |
| ish | 1 |
| ism | 3 |
| itive/ative | 2 |
| ity | 5 |
| ize | 1 |
| less | 3 |
| ly | 16 |
| ment | 2 |
| ness | 2 |
| ous | 6 |
| ship | 1 |
| th | 1 |
| tion | 10 |
| ure | 1 |
| ward | 2 |
| y | 5 |
| TOTAL | 121 |

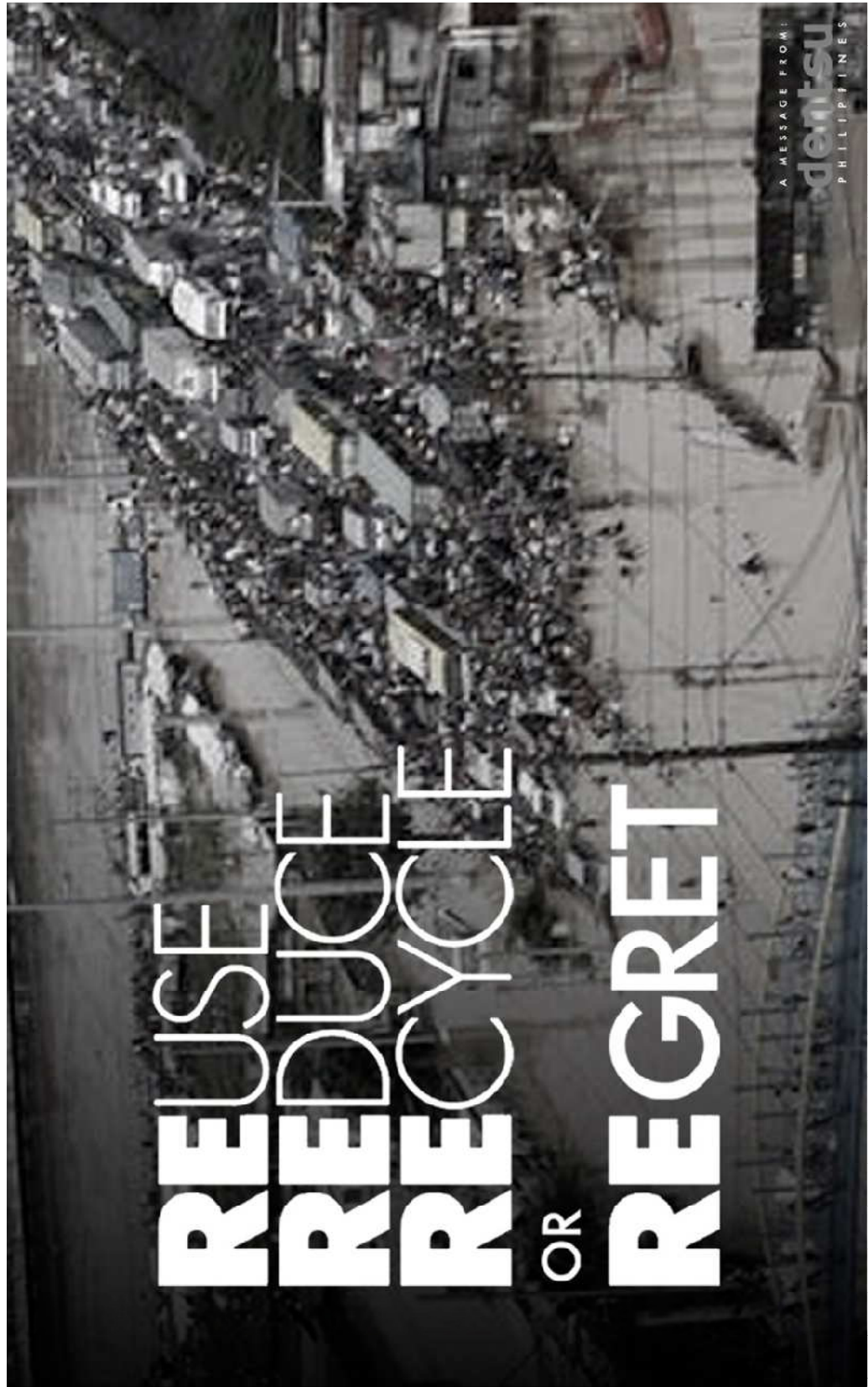
| COMPOUNDING | TOTAL OCCURENCE |
|-------------------|-----------------|
| N + N | 38 |
| Adj. + N | 13 |
| N +Adj. | 9 |
| Participle + N | 4 |
| Adj. + Participle | 4 |
| N + Participle | 5 |
| V + Particle | 5 |
| N + V | 2 |
| V + V | 1 |
| Abbreviation + N | 2 |
| Adverb + Verb | 1 |
| Number + Noun | 1 |
| Phrasal | 9 |
| Rhyming | 2 |
| TOTAL | 96 |

| PREFIXES | TOTAL OCCURENCE |
|--------------|-----------------|
| a | 2 |
| bi | 1 |
| dis | 4 |
| in | 3 |
| inter | 2 |
| non | 1 |
| out | 1 |
| re | 8 |
| über | 1 |
| un | 3 |
| TOTAL | 26 |

Appendix 4 – Selected advertisements



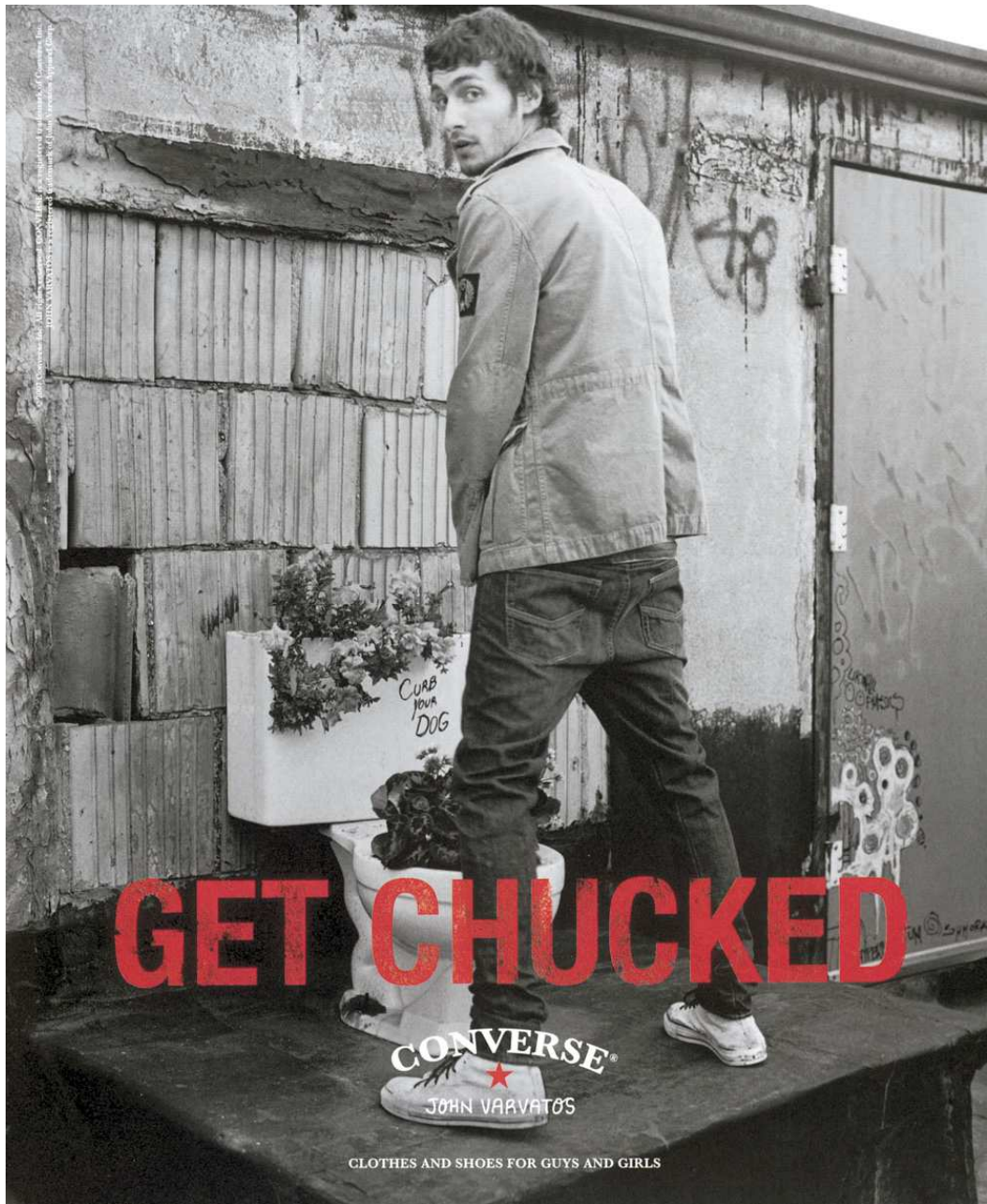
1. LG Dare Touch Phone



2. Dentsu



3. Penguin Books



4. Converse

SAY G'DAY TO THE NEW IN-CAN SCUBA

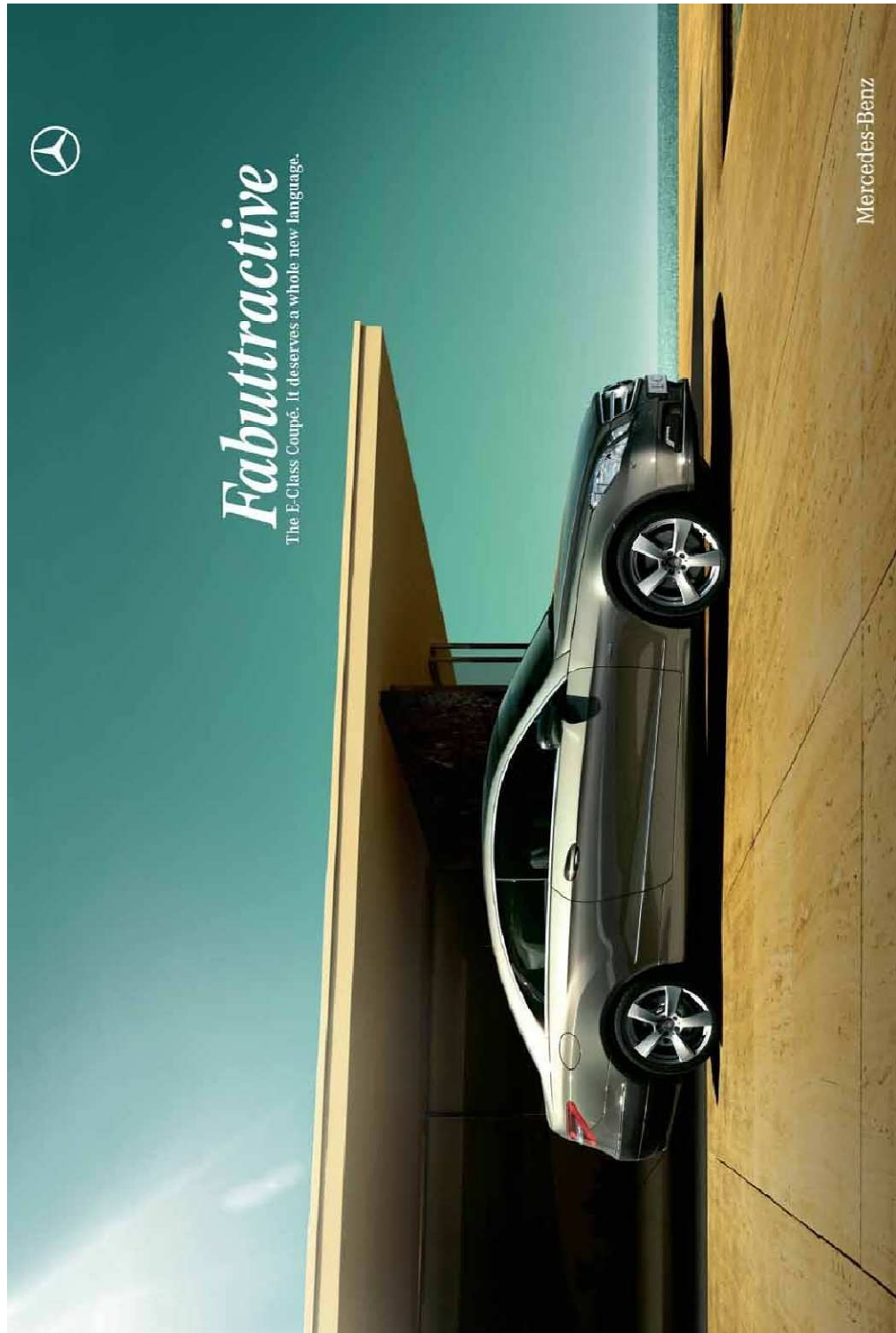


30559991

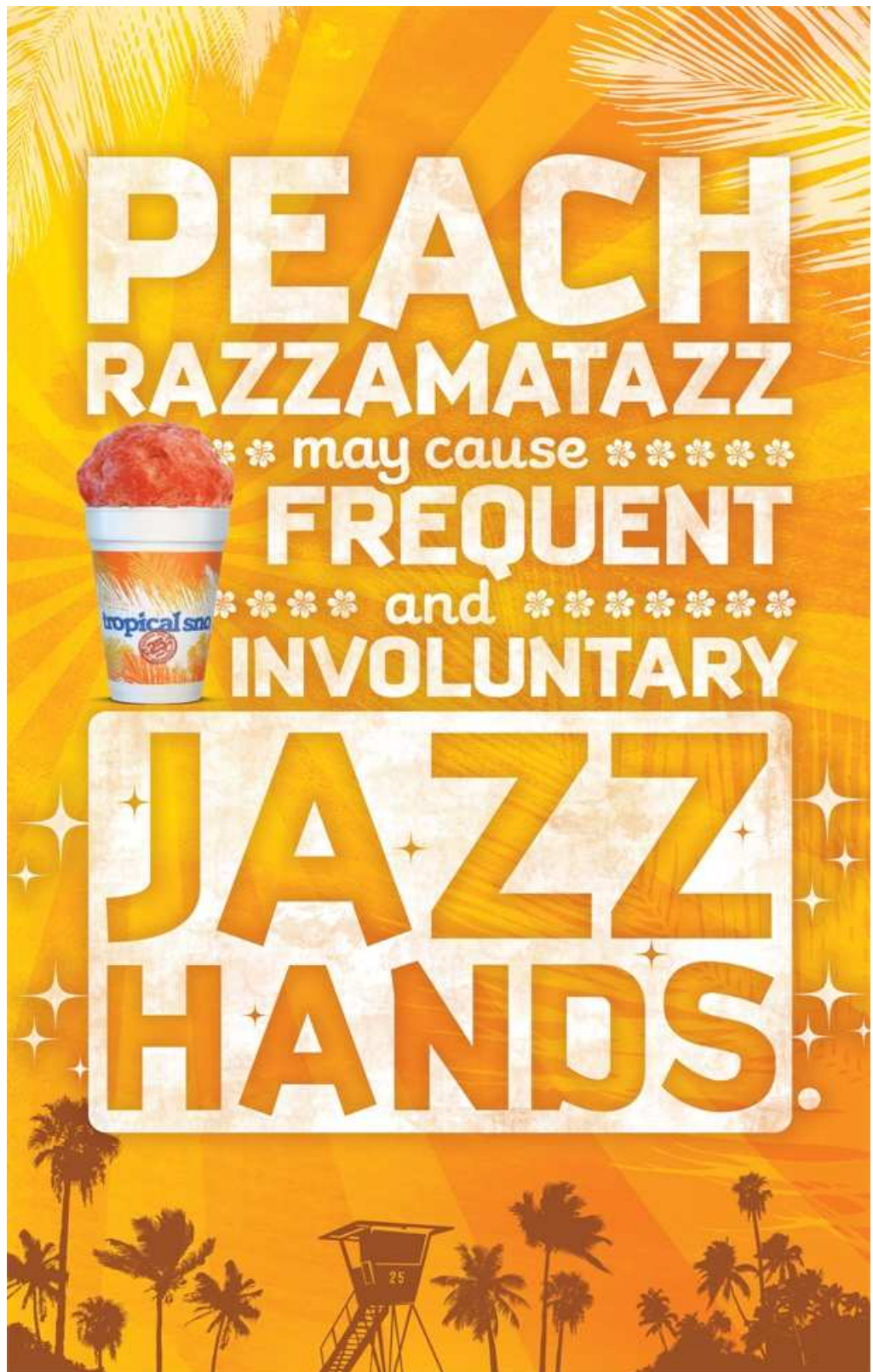
The new In-Can Scuba from Foster's, it's a bronze lager widget thingy especially designed to release smaller bubbles. Inside your tinny you'll find the Foster's you love but even smoother. SLIPS DOWN LIKE A DREAM
www.fosters.co.uk/scuba



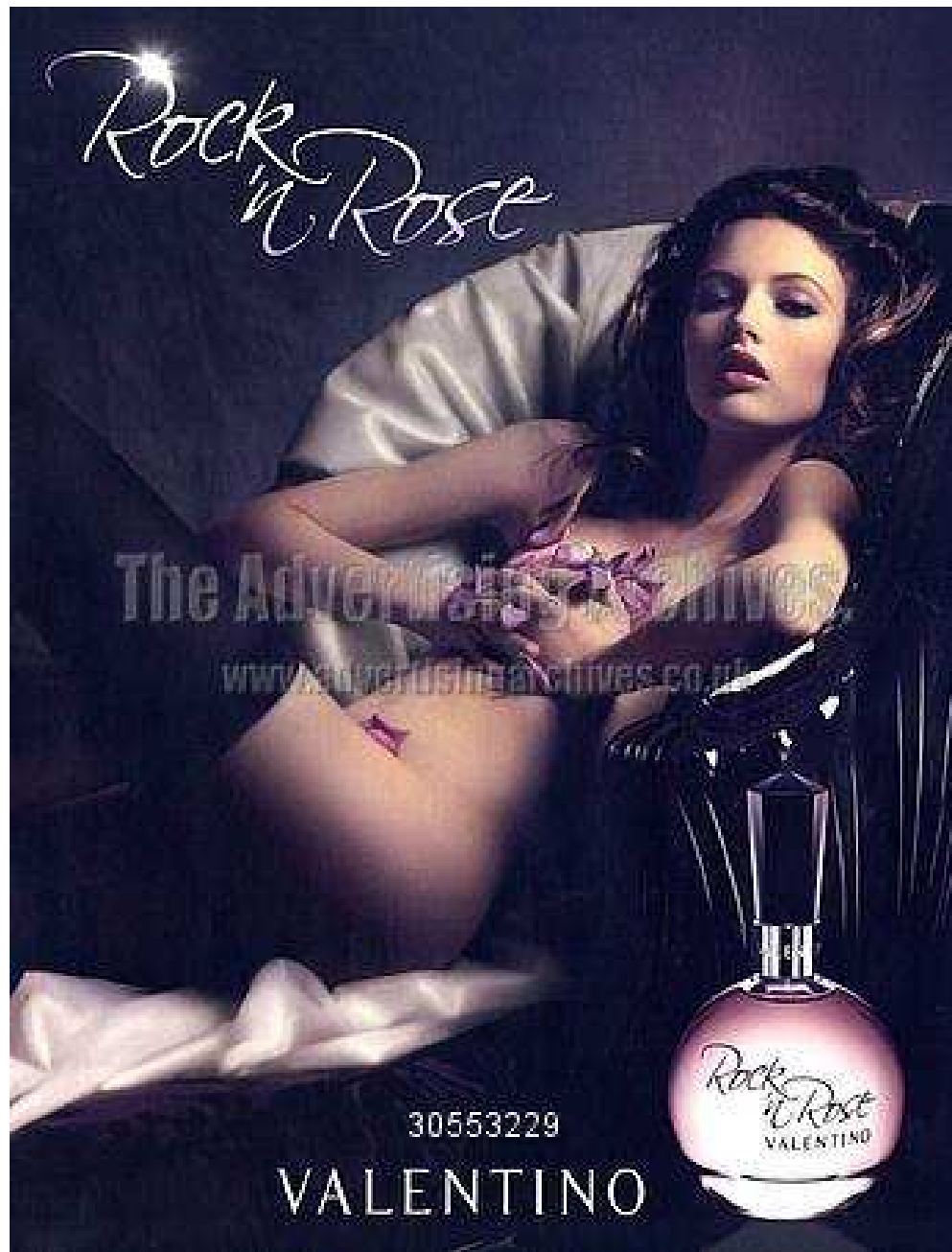
5. Foster's



6. Mercedes-Benz E-class Coupé



7. Tropical Sno



8. Valentino

EXPERIENCE THE NEWEST DREAM SENSATION
100% BABY-SMOOTH PERFECTION
 FROM OUR 1ST CREAM-WHIPPED FOUNDATION

new **DREAM CREAMY**
 FOUNDATION

Our Dream Creamy Foundation is a new, ultra-soft, non-Acne-Comedogenic formula that provides a baby-smooth, pore-blurring finish that makes your skin look naturally perfect all day. During the development process, we spent 1800 hours testing and perfecting our Dream Creamy formula for ultimate perfection.

OUR SECRET
 Our revolutionary formula is so soft and creamy that it melts into your skin, creating a baby-smooth, pore-blurring finish that makes your skin look naturally perfect all day. During the development process, we spent 1800 hours testing and perfecting our Dream Creamy formula for ultimate perfection.

£14.99

maybelline.co.uk
 30566823
MAYBELLINE
 NEW YORK

MAYBE YOU'RE BORN WITH IT. MAYBE YOU'RE BORN WITH MAYBELLINE.
Only in stores. See Dream Creamy™ Foundation. ©2013 Maybelline LLC.

9. Maybelline



10. Centennial College

BECAUSE
LIPO
LEAVES
MARKS.

PRIVATE TRAINING GETS RESULTS.



1 Client 1 Trainer 1 Goal

11. Fitness Together

Longevity



LEGENDARY BUILD QUALITY. IT'S PART OF EVERY TOYOTA.



12. Toyota