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The Usage of Paronomasia in the Language of the Media

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ZADÁNÍ DIPLOMOVÉ PRÁCE
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Zásady pro vypracování

Diplomová práce zkoumá užití paronomázie v jazyce médií. Cílem je prostudovat výskyt a poukázat na odlišnosti v užití této rétorické figury v novinových titulcích a reklamních sloganech. V teoretické části student nejprve představí charakteristické rysy a funkce novinových titulků a reklamních sloganů. Dále na základě studia relevantní odborné literatury vymezí pojem paronomázie, uvede klasifikaci této rétorické figury a podrobně popíše jednotlivé kategorie se zaměřením na syntaktické, lexikální a sémantické aspekty. V následné analýze student porovná užití a frekvenci výskytu různých typů paronomázie v novinových titulcích a reklamních sloganech. Závěrem objasní motivaci užití zkoumané slovní hříčky, zhodnotí její dopad na adresáta a převažující tendence zdůvodní s ohledem na zkoumaný diskurz.

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Jaroslav Bureš

ANNOTATION

The aim of this diploma thesis is to provide quantitative and qualitative analysis of puns in a selected corpus of advertising and newspaper headline discourse, providing description of common and differentiating traits in lexical and semantic representation. The thesis is divided into three chapters. The first and second chapter provide theoretical framework of the target figure of speech, paronomasia, and discourses, advertising and headlines, with further background theory, such as wordplay and mass media. The third chapter presents the findings of both quantitative and qualitative research, with the illustrative demonstrations on concrete examples from the corpus.

KEYWORDS

Advertising, headlines, mass media, paronomasia, pun, wordplay

NÁZEV

Užití paronomázie v jazyce médií

ANOTACE

Tématem této diplomové práce je kvantitativní a kvalitativní analýza paronomázie ve vybraném korpusu reklamy a novinových titulků, s cílem poskytnout společné a odlišné znaky v lexikální a sémantické rovině. Práce je rozdělena do třech kapitol. První a druhá kapitola poskytují teoretický podklad pro zkoumanou figuru, paronomázii, a diskurzy, reklamy a novinových titulků, s podpůrnou teorií, jako jsou slovní hříčky a masmédia. Třetí kapitola prezentuje výsledky jak kvantitativního, tak kvalitativního výzkumu, s ilustrativními popisy na konkrétních příkladech z korpusu.

KLÍČOVÁ SLOVA

Reklama, titulky, masmédia, paronomázie, pun, slovní hříčky

Table of Contents

Introduction

The discourse of mass media is ever-present in the modern times. Each type of media transfer, being it print or digital, appearing on billboards, newspapers, the Internet and smart phones make a stable part of the majority of people's everyday lives and aim at transferring a specific type of medium to the masses, being it general information, entertainment, education, or just plain promotion of a commodity or service.

Each type of mass media must have a specific demography of the target audience in mind when sharing information in order to choose the correct form to be the most effective. This is especially true in the discourse of advertisements and newspaper headlines, whose main task is to serve as an eye-catcher to the potential reader or customer. Because of this, a fitting lexical representation is crucial to be made. Although their basic functions and lexical features used to achieve their goals are different, both advertisements and headlines share one common trait: A frequent use of wordplay to appear more attractive to the eye.

Wordplay, while containing traits such as eggcorns, parodies or rhymes, also overlaps with a prominent subcategory called paronomasia, or pun, to put it simpler. Puns, while sometimes being blended by some linguists with wordplay, has one distinctive trait: The suggestion of two or more meanings of a word, making a comedic effect in the process. This trait is what distinguishes puns from other types of wordplay, such as rhyming or acrostics.

The aim of this thesis is to compare the usage of paronomasia in the discourse of advertising and newspaper headlines from the viewpoint of general taxonomy and further lexical and semantic analysis, using corpus of 120 advertising puns and 120 headline puns.

The thesis is divided into a theoretical and practical part. The theoretical part presents the target figure of speech, paronomasia, puts it into context of general wordplay and its taxonomies, as well as comments on its main lexical features. It also provides a detailed description of a taxonomy by Meri Giorgadze, which is used in the latter research. Furthermore, the theoretical part also comments on the specific traits of both discourses: Advertisements and newspaper headlines. It presents their unique forms, taxonomies, and lexical features. Again, it further puts them into the wider context of mass media in order to provide a common background. Plus, it comments on the specific functions the target figure of speech plays in their context.

The practical part of this thesis is centred around the analysis of different common and differentiating traits of 120 puns appearing in advertising slogans or company names and 120 puns appearing in newspaper headlines. It presents both quantitative and qualitative analysis of both corpora with the lexical and semantic analysis, trying to answer the following research question:

What are common and different ways English-written newspaper headlines and advertising slogans use paronomasia, a common feature, and how does this fact contribute to their unique styles of writing?

To answer this question, three hypotheses were formed. The analysis first covers the area of a quantitative analysis of both corpora using Meri Giorgadze's taxonomy, with a second, more thorough quantitative analysis of lexical-semantic puns, as they are the main focus of this thesis. Furthermore, the analysis covers semantic areas of adult content, pop culture references to movies, music and TV, usage of specific nonce words which usage presents a double-sense characteristic of puns, and finally clichés found in multiple puns at once.

Each area of research findings is further accompanied by choice of authentic examples from both corpora (if such representation is possible). These puns are then dissected, and their punchlines analysed in order to serve as a demonstrative material to back up the claims and results revealed in the chapter.

1 Target Figure of Speech

This chapter is going to present theoretical framework regarding the central figure of speech. Since the focus of this thesis are linguistic features of puns and wordplay in two various discourses, it is important to define what area of language wordplay partially is: Figurative language. This chapter presents the common semantic and lexical background of both puns and wordplay, that being figurative language, further diving into the wordplay and finally paronomasia itself, presenting specific traits of each and differentiates between them. Furthermore, it presents taxonomies of paronomasia, which will be crucial for the quantitative analysis of this thesis' corpus.

1.1 Figurative Language

Figurative language, by definition, is "an expressive use of language when words are used in a nonlinear way to suggest illuminating comparisons and resemblances" (Crystal, 2019, 513). In other words, figurative language is a way to present new information not by means of conventional, literal expressions but with use of contrast in semantic meanings: Communicating something that is not expressively said or written using imagery. This is the main difference between figurative language and literal language.

As Crystal (2019, 447) mentions, the main concept of figurativeness comes from the link between a word/phrase and its imagery meaning, creating either local or wide figurative effect. With the local effect, the figurativeness is present only in a pair of words which are the base of, for example, oxymorons (living dead), or personifications (nature spoke). Figurativeness does not extend beyond this pair and the rest of the text can be completely literal. More commonly, however, figurative meaning extends beyond one pair of words. The figures are usually connected and form a complex net, which stretches throughout a text or conversation. This is especially prominent in poetry, where a personification can stretch across multiple lines of text and even stanzas.

Figurative language can be divided into many figures of speech – words or phrases which are used to create a figurative effect. What must be emphasised, however, is the fact that some of these figures appear in further taxonomies of wordplay and vice versa. This taxonomy is not unified, not even little. This fact is further discussed in the following subchapters.

Apart form puns and wordplay, Crystal (2019, 447) mentions other figures of speech used, such as metaphors, where the link between a text and meaning is implicit, metonymies,

where an attribute replaces the "whole" meaning of a word, or paradoxes, where there is a contradiction between the two words, that needs to be solved by the receiver (ignorance is strength). There are more figures of speech, such as synecdoche, simile or more, but their assessment is not the focus of this thesis.

In connection with the previous paragraphs, one would think that figurative language is mostly part of poetry, or a 'specialised' use of language. What needs to be highlighted, however, is the fact that figurative language does not appear only in 'artistic' expressions. As Dancygier (2014, 3–4) explains, the frequent use of figures of speech, such as metaphors and metonymies, appears in everyday expressions as well. As an example, she presents the expression 'I see what you mean.' Here, the word 'see' is not understood literally as 'using our eyesight' but rather 'to understand.' This phrase 'I see' is certainly used every day by millions of people who are certainly not writing a poem or some witty joke at that moment.

To conclude, figurative language can be characterised as using language non-literally, by abstract connections using different techniques, or figures of speech, such as metaphors, metonymies, or paradoxes. The figurativeness can be either local, isolated, or widespread, appearing usually in poetic texts. However, figurative language is not only the subject of poetry, but frequently appears in everyday English.

1.2 Wordplay in English Language

This subchapter will be centred around the playful use of English language which draws a lot from its figurativeness, specifically wordplay. It will discuss its definition and function, try to categorize different views on its taxonomy, and then focus on the most prominent form of wordplay – paronomasia.

The interpretation of wordplay's basic definition and functions seem to differ a little. One of the most popular and basic definitions of the term "wordplay" seems to be only centred around its humorous effect on the hearer. Such definition can be found in Collins Dictionary which defines wordplay only as "making jokes by using the meanings of words in amusing or clever way," (Collins Dictionary 2022) and Lexico, which describes wordplay as a "witty exploitation of the meanings and ambiguities of words." (Lexico 2022) However, the term should be understood more broadly, as a literary technique which serves different purposes. As Zysko warns:

"[…] wordplay is not limited to humour, but rather embraces a set of functions, such as social inclusion/exclusion, novelty, surprise, or simply the catching of the reader's attention through salience." (Zysko, 2017, 25)

Similar viewpoints seem to be held by Winter-Froemel (2016, 13–15), who writes that wordplay can be used to fulfil a number of different functions. Apart from the "amusing" function, Froemel comments on the social function, where wordplay can be used to target the speaker themselves, or a certain group. She further mentions other functions of wordplay, such as motivational function in education, memory-enhancing function used in advertising, or the usage of wordplay as a means of persuasion.

Another difficulty with the basic taxonomy of wordplay comes in the form of connection of wordplay with one of its most prominent subcategory: Paronomasia. It is important to note that while several linguists make no difference in the classification of a pun and general wordplay, others seem to differentiate between them. For example, Winter-Froemel (2018, 5) groups both expressions together, and Giorgadze (2014, 271) sees a pun rather as a subcategory of wordplay. Because of this, definitions of "pun" and "wordplay" often overlap and is sometimes difficult to differentiate between them. There seems to be no right answer.

1.2.1 Taxonomies of Wordplay

As mentioned above, wordplay has a variety of functions. The same applies to its forms. However, same as with the definition and basic functions, there is no unified taxonomy of wordplay forms.

Zysko (2017, 17) informs, that one of the most united ways to make an order in different types of wordplay is to divide it structurally into six general areas based on the part of language which is twisted using wordplay: According to this taxonomy, wordplay can affect:

- Graphology – The study of language's writing system
- Phonetics – The study of production, transmission, and reception of speech sounds
- Morphology – The study of word structure
- Syntax – The study of word combinations
- Semantics – The study of linguistic meaning
- and Pragmatics – The choices one makes when using language, their reasons, and effects on the recipient (Crystal, 2019, 515–524)

13

Attardo (1994, 95) divides wordplay more generally into two subcategories: Referential and verbal. The former type of wordplay has its basis only in the semantic meaning of a written text and fully referents to it. The latter, on the other hand, in addition to have reference to its written semantic meaning, is also based in its phonological realization.

Attardo further presents another taxonomy of wordplay: The division based on paradigmatic and syntagmatic relations.

Wordplay can be also divided from the viewpoint of specific phenomena used to twist the language. Delabastita (1997, 14–15), while connecting terms "pun" and "wordplay" into one, presents a somewhat diverse taxonomy, which is not restricted only to the use of puns. According to him, the most basic phenomena are:

- Spoonerisms – The transposition of sounds between words giving a new meaning
- Idioms – A sequence of words that is an isolated unit of meaning
- Onomatopoeia – Words imitating sounds of the world
- Acrostics – Poems or other texts where certain letters in a line form a new word (Note: Onomatopoeia can be also seen as a figure of speech and thus overlaps with taxonomy of figurative language)

Zysko's (2017, 19–24) taxonomy overlaps with some of these phenomena and further adds:

- Eggcorns – An alteration of a phrase caused by mishearing or misinterpretation (OED, 2022)
- Parodies – A linguistic imitation using exaggeration and distortion (Crystal, 2019, 430)
- Malapropisms – Use of an inappropriate word because of a phonetic similarity to the intended word
- Rhymes – Correspondences of syllables, usually at the end of poetic lines
- Neologisms – A creation of a new word out of existing linguistic elements
- Palindromes – Words or expressions that are read the same way backwards and forwards (tit, racecar)
- Acronyms – A word created by using initial letters of a phrase (UNESCO)
- Polysemes – Words having several, semantically connected meanings
- Homonyms – Words sharing same form but having different meanings (Crystal, 2019 508–522)

The last-mentioned lexical phenomenon mentioned by Zysko is not present in Delabastita phenomenon taxonomy. Reason for its absence is the fact, that he uses homonymy as part for a separate taxonomy of wordplay. Here, he divides wordplay into homonymy, homophony, homography and paronymy–based types of wordplay. Since this area is closely related to the usage of puns, which Delabastita blends with wordplay, abovementioned terms will be explained further in the chapter.

Based on the abovementioned taxonomies and views, it is apparent that term "wordplay" is difficult to both define and unitedly divide. However, what becomes clear is the fact that terms pun and wordplay seem to not mean the same. There are more phenomena connected with wordplay other than just a basic pun. And while some experts connect puns and wordplay together, for the sake of this thesis these two terms will be treated separately.

1.3 Paronomasia – Terminology and Classification

As mentioned above, one of many types of wordplay (aside from spoonerisms or onomatopoeia) is paronomasia, also called a pun. This subchapter presents different approaches to the classification of a pun and codify the taxonomy used in the practical part of this thesis.

1.3.1 The Classification of a Pun

As mentioned above, experts' classifications seem to divide on the fact whether a pun is the same as a wordplay, or only its' subcategory. However, the basic definition of a pun usually stays the same, commenting on the use of two meanings which are in a clash: "a humorous use of a word in such a way to suggest different meanings or applications" (Encyclopaedia Britannica, 2021). According to Attardo (1994, 131-133), these different meanings, which can be either visual, auditory or mixed, have to be in a collision and thus, either coexist at the same time or one of them supplants the other. Because of this, the recipient can interchange them, creating a humorous effect in the process. Examples of this phenomena can be found further in the chapter. Although it is true that one of these meanings is usually more preferred than the other one. The same interpretation can be found in Kerbrat-Orecchioni (cited in Froemel, 2018, 8) who states that the core meaning of a pun is based on *double sens* of signifier and signified. Lundmark (2003, 9-10) also discusses a "blending" of meanings in advertisements for humorous effect. Again, this blending comes from two different interpretations being present at the same time, combined in order to create a clash. This duality of meanings can be created in different ways, which will be discussed further in this chapter.

Another common aspect of puns is their occurrence in communication. While Attardo (1994, 109) states that puns are usually found in spoken form, he further acknowledges that they can appear in any other way of communication, such as writing or even sign language. Winter-Froemel agrees with this interpretation, stating that puns can be found "...in everyday communication, […] advertising, […] as well as literary texts." (2018, 1)

In conclusion, most experts agree that a pun, sometimes interchanged with the term "wordplay", is a linguistic phenomenon created by calculated duality of meanings of signified and signifier which creates a clash. This clash of meanings then sometimes becomes the essence of a joke or can serve other functions. These puns can be found in everyday language, either written or spoken, or even in literary or official texts.

1.3.2 Linguistic Features of Puns

As mentioned above, the duality of meanings, serving as a base for a punchline, can be made using several semantic stratagems. It is important to define these features, as they serve as a basis for different taxonomies found further in the chapter and are an important part of this thesis' analysis.

Homonymy

Murphy and Koskela (2010, 79-80) define homonymy as a syntactic stratagem where two or more lemmas share the same form. Albeit they look or sound the same. they are not semantically related. They further mention two main forms of homonymy: Homography and homophony.

In case of homographs, Crystal defines them as "words with the same spelling but different meanings" (2019, 515). Murphy and Koskela (2010, 80) further add the fact that homographs, although sharing spelling do not always necessarily have to share pronunciation as well. An example of this can be the duality of the word *wind*, which can be understood either as "a current of air," with the pronunciation of /wɪnd/, or "to turn," pronounced as /waɪnd/. (Cambridge Dictionary 2022). An example of a pun which contains a homographic punchline can be the case of the following slogan:

Less bread, no jam (London Underground)

In this case, words *bread* and *jam* are homographs. The choice of words and phrasing makes it seem that there is less puff-paste and no fruit-based spread to put on top. However,

in this case *bread* refers to money and *jam* to being stuck in traffic. Because of this, this slogan implies not the fact that there is no way to get a fruit-based spread in the London underground, but the fact that by using the Underground, you will pay less money and will not get stuck in a traffic jam, making this way of travel more affordable and convenient than others.

Second form of homonymy, according to Murphy and Koskela (2010, 80), is homophony. While homography expresses duality in written form, homophones draw from the pronunciation. Wods may not be written the same, but they sound the same. They present an example of two words, *cash* and *cache*. While their definitions differ, according to the Cambridge English Dictionary, with *cash* being "money in forms of coins and notes" (English English Dictionary 2022) and *cache* "a hidden store of things," (English Cambridge Dictionary 2022) their pronunciation stays the same: /kæʃ/. The use of homophony as a punchline for a pun can be found in the following pizzeria's name:

Basic Knead Pizza (Golden, USA. Pizzeria)

Here, the punchline exploits the duality of graphological representation of /niːd/. The name, when read aloud, can mean either the word *need*, suggesting that this pizzeria's pizza is everybody's basic need, and *knead*, which is a necessary act of making a pizza dough.

Polysemy

Second common procedure used to create a punchline is polysemy. Murphy and Koskela (2010, 122) write that in contrast to homonymy, multiple meanings present in a single word are semantically related. They demonstrate this relation on the word *window* which can refer either to a physical rectangle built into a wall, or as an electronical rectangle present on a computer screen. In both cases, the term *window* refers to a rectangle which a person can look through to see different things. These two words share the same graphological form as well as basic semantic meaning. Because of that, *window* is polysemous. An example of a polysemic pun can be the following advertising slogan used by a company offering electricity-related services:

Are we turning you on yet? (Gulf Electricity)

The punchline in this case is rooted in the phrase *turning in*. On the one hand, the phrase can be understood in the electricity-related way, commenting on turning on electrical appliances which need electricity to function. Without it, they are useless. On the other hand, however, it can be understood in a titillating way. To *turn on* can also imply rising sexual arousement or excitement. If a person is "turned on", it means their inner desires now rise, and they are ready

to "start function," same as with the appliances. By exploiting the polysemous semantic meaning, the ad can be understood both as "Are we providing electricity to you yet?" and "Is this ad attractive to you?" The fact that this slogan is present on a billboard showing a woman's leg in high heels reaching the power switch further supports this claim and confirms the fact that this choice was purely intentional.

Paronymy

According to Collins dictionary, paronyms are defined as "the formation of a word based on a word (…) with little to no alteration in spelling or pronunciation" (Collins Dictionary 2022). From this definition it becomes clear that the play on words is clearly lexical, as it follows a clash of meanings based on similar pronunciation, but different meaning. In a way, paronymy could be connected to homophony, where the pronunciation is not only similar, but same. An example of paronymy used in puns can be seen in the following slogan on a billboard promoting tiling company's services:

Hot shingles in your area looking to get nailed. (Simonis Roofing)

The paronymic clash can be found in the word 'shingles.' The whole tone of this advertisement is aimed at pornography advertisements online, tempting men to find 'hot single ladies or men' in their area. The joke here is the change of the word 'singles' with 'shingles,' which sounds similar (/ˈsɪŋ·gəlz/ versus /ˈʃɪŋ.gəlz/), but is connected to roofing. The fact that the choice of billboard's background picture is a photo of roof shingles only confirms the company's full consciousness about the matter. Furthermore, this slogan further contains polysemic phrase "get nailed," which can be understood both figuratively as "have a sexual intercourse" and literally as "to attach with nails." In connection with the abovementioned titillating paronymy, even here can be said that the choice of this phrase was intentional.

In conclusion, one of the ways the basis of a pun's punchline can be made is by using different semantic methods. Being it either homographic or homophonic words with same form but different meanings, polysemic words with multiple related meanings, or paronyms which share similar spelling or pronunciation but different meaning. This duality of meanings is often the cause of the clash serving as the basis of the pun's humorous effect. However, as could be seen in the following subchapter, some experts introduce different forms of pun, not dependent solely on semantics.

1.3.3 The Principles and Taxonomy of a Pun

To understand the taxonomy of puns, one must understand main linguistic strategies used to create a duality of meanings. This subchapter will present several different taxonomies, with one of them, grouping puns into three basic units will be used in the quantitative analysis of the data collected in the practical part of this thesis.

Attardo (1994, 133-127) lists several different taxonomies which are based on linguistic, phonemic, eclectic, and even structural proprieties. One of these taxonomies mentioned, made by Otto Ducháček in 1970, delves in lexical phenomena. Attardo describes this taxonomy as one of the most successful ones to date. The three main points of this taxonomy involve homonymy, polysemy and antonymy. Homonymy is later divided into homophony, homography and paronymy. The success of this distinction is later confirmed by Delabastita (1997, 5), who comments on the main principles of a pun being homonymy and polysemy. Gottlieb's taxonomy (Cited in Giorgadze 2014, 272) follows the same principle of taxonomy based on homonymy, dividing it into lexical, collocational, and phrasal.

In parallel to the abovementioned taxonomies, Meri Giorgadze's (2014, 273) way of division follows both the same and slightly different principles. In her taxonomy, she claims that the ambiguity of a word does not always come only from its meaning and structure, but also from its context and syntactic usage. It takes inspiration in several other authors' works, such as Gottlieb (2005), Delabastita (1996) and most importantly Yuan Chuandao (2005) who focuses more on the syntactic and logical distribution of puns.

1.3.4 Meri Giorgadze's Taxonomy

Since the number of different taxonomies is high and the focus of many of them is wide, it would be difficult for this theses' data to be analysed using mixed taxonomy. Because of this, a system used by Meri Giorgadze will be used. The reason for the choice of this taxonomy is that discourses of advertising and newspaper headlines are highly contextual in nature. It is therefore appropriate to focus on the syntactic and contextual aspect as well.

Lexical-Semantic puns

The first taxonomical group of puns Giorgadze (ibid) mentions are Lexical-Semantic puns. Here, the clash of meanings and the core of ambiguity comes from the abovementioned homonymy or polysemy of a single word. The ambiguity of the word therefore originates in the

double-meaning of a single word, which, in case of polysemy, can be semantically connected or, in case of homonymy, not at all. In case of homonymy, the usage of homographs, which share written form, and homophones, sharing phonological form, is included. This taxonomy shares common features with Ducháček's taxonomy and is the most similar to general division of puns. For the purposes of this thesis' research and quantitative analysis, the Lexical-Semantic area will be broadened. The use of paronymy, or double meaning based not on sameness but mere similarity of either sound or written representation of semantically different words will be included in this category as well.

Since examples of both humorous advertisements and newspaper headlines with their punchlines' wit originating in the use of homonymy, polysemy and paronymy have already been mentioned in the previous chapter, they will be omitted here.

Structural-Syntactic puns

The second group of puns Giorgadze (2014, 274) describes are so-called structural-syntactic puns. In this case, a complex sentence can be understood in more ways by changing the morphological or syntactic interpretation of a word or a phrase.

One way this change can be made is the change of the word class using word-formation technique known as conversion. As an example, a noun "report," which can be understood, according to Cambridge Dictionary (2022) as "an information about something," can be converted into a verb, meaning "to give information about something or someone." (Cambridge Dictionary 2022) This change not only changes the word's morphological proprieties (such as the change in conjugation or declension options), but also their syntactic proprieties. A verb "to report" naturally cannot serve as a subject in a sentence and vice versa, a noun cannot function as a predicate.

In connection to the syntactic changes, some sentence elements can be ambiguous in nature. Changing the syntactic structure by a different interpretation of a sentence element can have humorous results. Such is the example of the following slogan, found on a billboard advertising Internet-related services:

Get movies fast as never before (Viola Broadband)

Here, the ambiguity comes with the word "fast," which serves a different syntactic function each time. It can be either translated as a post-modifier of the head noun "movies," saying how fast movies can I get, or it can be translated as an adverb of manner, answering

question "How fast can I get movies?" This ambiguity makes the basis of this slogan's punchline. The fact that there is a recreation of a famous scene from the movie *Titanic*, where the main protagonist has a seagull smashed into her face makes a direct hint to the customer, inviting them to think of this sentence in both ways simultaneously.

Structural-Semantic puns

The last group of puns Meri Giorgadze (ibid) presents are structural-semantic puns. Here, the ambiguity comes from different, out-of-context translation of a usually idiomatic phrase. Since idioms need wider semantic context to be understood properly, this context can also be used to change its overall meaning. In other words, an idiomatic phrase can be translated literally, or, vice versa, a literally meant phrase can be understood in an idiomatic way. An example of a lexical-semantic pun can be found here:

It's a boom year for acorns, but the reason is a hard nut to crack (pressherald.com)

The ambiguity serving as basis for this headline's punchline can be found in the phrase "a hard nut to crack." This is an idiomatic expression, meaning "a problem that is very difficult to solve" (Cambridge Dictionary 2022). In this case, it can be said that it is difficult to understand why there are so many acorns this year. At the same time, however, this idiom can be understood more literally, as acorns are a species of nut. Because of this, while the initial idiom has nothing to do with cracking literal nuts and can be used to describe a problem, person, or anything else, this time the idiomatic "nut to crack" is taken literally in connection to acorns. As this literariness is derived from the wider semantic context of the idiomatic phrase, this pun can be classified as structural-semantic in nature.

In conclusion, there are many different taxonomies regarding the main principles of making a pun. Many of these are centred around homonymy and lexical ambiguity. However, the taxonomy used in this thesis concerns both lexical meaning and contextual meaning. For this case, a taxonomy created by Meri Giorgadze is used. It concerns three main areas of understanding: Lexical-semantic, structural syntactic and structural-semantic. These extra criteria are needed due to the nature of corpora analysed.

2 The Target Discourse

This chapter will provide theoretical background to target discourses analysed: news headlines and advertising. It will focus on the wider discourse of mass media, which these two specified discourses are part of. Next, it will describe the discourse of newspapers and their headlines, discussing basic functions, taxonomies and specific language use, called journalese and headlinese. At the end, the discourse of advertising will be covered, again presenting information about basic taxonomies, psychological effects on the consumer to achieve advertising's main goal.

2.1 Mass Media – Forms and Functions

This subchapter will present main common characteristics of media texts and briefly comment on the different ways experts taxonomize this discourse. Furthermore, main types of mass media content will be characterised.

The mass media is all around us and form an important part of our lives. As Talbot (2007, 3–6) comments, in certain societies, the media has become the main source of an individual's perception of the outside world. Because of this, media discourse is strongly connected to the individuality of its target audience. It serves as the main way of forming direct culture's meanings and circulating them around. From this definition, it can be said that mass media discourse's main objective is to transfer a certain message to the consumer. Similar definition is used by Turow, who speaks of media's mass communication strategies to reach "millions, even billions, of diverse, anonymous people at the same time." (2009, 6). A similar description can be found, made by Gerbner who specifies mass media communication as a way of communication with "…groups so large, heterogenous and so widely dispersed that they could never interact face-to-face." (1985, 16). From these descriptions it becomes apparent that the main appeal of mass media communication is to target as wide audience as possible to successfully deliver a specific type of information to it.

As the abovementioned citations show, it becomes clear that one of the base elements of mass media is the importance of choice of a fitting interaction pattern for the specific medium to be successful. As Turow (2009, 40–42) further writes, the two main sides of any type of mass media interaction are the media practitioners and the target audience. While the media practitioners are people in charge of selecting the right form of interaction, the audience are target consumers of medialised product. Each mass media form, being it an advertisement, or newspaper article (with its representing headline), must categorize their target audience,

specify it. For this purpose, the audiences' demographic, or psychographic specifics (or both) must be known and exploited for the medium to reach it adequately. As Turow (2009, 43) further explains, demographics is characterised by consumers' various cultural and social specifics, such as nationality, social status, age, or gender, which are called demographic indicators. Psychographics, on the other hand, segregates the audience based on their values, interests, and lifestyles.

2.1.1 Mass Media Forms

Turow (2009) specifies two main areas of mass medialization: Print media and digital media. For print media, Turow (2009, 262, 298, 342) mentions printed books, newspapers, and magazines. Digital media, on the other hand, are in his publication further divided into music, radio, film, television, and the Internet. A similar division is made by Yogi (2013, 71), who divides mass media into print, recordings, cinema, radio, television, and, again, the Internet, with the addition of mobile phones. While Yogi does not specify print media in detail, it can be said that further division would be similar, if not the same to Turow's. Each form has its own features. However, their explanation is not crucial for the content of this thesis.

This division into forms is important, as it correlates with the effectiveness of media transmission to wider target demography of audience. Several mass media organizations, such as the news station The Sun for example, try to provide their content both in print and digital format, commonly presented in a different manner: Internet bite-sized news articles combined with longer printed tabloids available to buy at any news stand ensure that higher number of readers will be interested in their services. A similar method can be found in book publishing. With the rise of the Internet, books are often available both in printed and e-book format. It can be observed that mass media companies try to both follow traditional forms, such as print, yet at the same time appeal to the younger masses with the use of the newest transmission techniques available.

Apart from its forms, the main genres of mass media content are (Turow, 2009, 40):

- News   –   giving latest information about the outside world
- Advertising   –   promoting goods and services
- Education   –   educating masses with little cost
- Entertainment   –   entertaining masses in form of TV or movies
- Information   –   giving non-news information (notices, warnings etc.)

Yogi (2013, 72) seems to agree with this taxonomy. While he does not include information, he talks about public announcements (such as notices in newspapers) which, as he writes: "Various authorities and agencies utilize the power of media to spread informative messages to public" (2013, 72). Because of that, it becomes apparent that Yogi also includes information, only under different name.

2.2 Discourse of Newspapers and Newspaper Headlines

To analyse newspaper headlines, one should also become familiar with the wider discourse – newspapers. As mentioned above, newspapers are one of the main forms of mass media, being either digital or printed. This subchapter will briefly comment on the newspaper discourse, highlight its main functions and forms, further delving into the characteristics of newspaper headline discourse and specific linguistic strategies used.

Experts seem to agree on the basic fact that newspapers are printed media, being published daily or weekly, in multiple copies (Turow, 2009, 300). Its main purpose is further specified by van Dijk (1988, 4), who writes that the newspaper discourse is aimed at presenting new information about events (either recent or not) to either a reader, listener, or watcher. Again, newspapers are presented as one the prevalent genres present in both printed and digital mass media forms. However, for the purposes of this thesis, further comments will be focused on the form of print newspaper media, either articles written on the Internet, or printed physically. The main reason for this decision is the fact that print newspapers include headlines, which are not usually present in TV or radio news.

2.2.1 Broadsheets Versus Tabloids

The basic taxonomy of printed newspaper media is the distinction between two formats: broadsheet (sometimes called 'quality') newspapers, and tabloids. Broadsheets, as defined by Collins dictionary, are "newspapers printed on large sheets of paper, […] more serious than other types of newspapers." (Collins Dictionary 2022)

A tabloid newspaper, on the other hand, is defined as "…a newspaper that has small pages, short articles, and lots of photographs, […] less serious than other newspapers." (Collins Dictionary 2022). From these descriptions, it becomes apparent that the two forms are strikingly different both in format and nature of information presented. Broadsheets, as mentioned, are usually more neutral in nature, presenting information in serious manner in articles with long paragraphs. Tabloid articles, on the other hand, are usually written in shorter, more gossipy-like

way, commonly covering latest scandals and are overall more light-hearted. As Turow (2009, 309) further mentions, tabloid readers can, apart from these sensational articles, also find horoscopes, sport articles or comic strips, and usually find enjoyment in reading a newspaper, rather than desire for a quantum of serious facts.

2.2.2 Discourse of Newspaper Headlines

The first part of both tabloid and broadsheet news article should remain the same: An interesting headline. According to van Dijk (1988, 35–36), headlines serve the informative purpose of summarizing the main topic to the reader in form of a macro proposition, or general statement. By doing so the reader can expect what to find in the full text of the news. This fact is further confirmed by Crystal (2019, 408) in his characterisation of a journalese language (a language used generally in newspapers), where he mentions that headline draws its inspiration from the first paragraph of a newspaper article, which should already serve the function of summarizing it. The second function, mentioned by Isani (2011, 84) is persuasion. It should persuade receivers to believe the journalist's opinions.

The last function of newspaper headlines, mentioned by Mårdh (1980, 15), is the function to evoke interest in the reader. It can be done either by compression of large amounts of information to a single sentence, or by using mystery and low amount of information, arousing the reader's curiosity. The next way a headline can evoke reader's attention is the use of text's graphetic proprieties. As Moe (2014, 83) states, many journalists use different fonts of the text, connected with bigger size or boldness, sometimes even using diverse colours to make the headline more interesting to the reader's eye, persuading them to read it. In connection with the amount of information and persuasion present in a headline, Isani (2011, 84) writes that there is a certain imbalance between the two. Because of that, headlines can serve either more semantic function, aiming on the transmission of raw information, or more pragmatic function, aiming at reader, author, and general context.

Newspaper headlines can be commonly found accompanied by a deck, sometimes called a drop head. This short string of text, usually written using a smaller font, follows the main headline. It can be commonly found on the next line and gives additional information or a summary of the text. Since the pun appearing in the headline sometimes continues even to the deck, or the explanation is provided there, the deck sometimes serves an important supporting role, as it clarifies the correct interpretation of the double-sense to the reader, making the pun more understandable.

2.2.3 Taxonomy of Newspaper Headlines

Headlines have a clear system of different taxonomies, each based on different criteria. The first criterion is its syntactic format. In her publication, Mårdh (1980, 49–63) distinguishes three basic types of headlines (or decks): nominal, adverbial, and verbal. Nominal headlines consist of an isolated noun phrase. This noun phrase can be either unmodified, pre-modified (by ordinals, predeterminers or quantifiers) or post-modified (by a finite or non-finite verb clause). Sometimes, both pre-modification and post-modification can co-occur at once.

Verbal headlines take the form of a clause (either superordinate, subordinate, or an isolated comment clause), where a verb phrase is not dominated by a noun phrase. Such can be the case of a headline "England Hockey sensation/ Sir Alf Quits." In this case, the deck consists only of a simple SV verb clause.

As mentioned above, the third and last category of headlines Mårdh (1980, 74–75) mentions are adverbial headlines. The syntactical form of these is self-explanatory: adverbials. They can either appear in form of a prepositional phrase, an adverb (followed by a prepositional phrase infinitive form or conjunctional form) or a noun phrase serving an adverbial function.

What is important to mention is the fact that a headline does not always contain only one syntactic form. Often the form in the headline and the deck are different. Mårdh presents the following headline:

All the Top Soccer

Leads are Champs

While the first line of the headline is purely nominal, being of a pre-modified noun phrase, the deck of the headline is written verbally, in a simple SV form, with a linking verb "be" present.

Apart from this distinction, Mårdh (1980, 82–85) introduces a second, simpler taxonomy of headlines. Here, they are divided based on not the syntactical function they carry, but the function headline as a sentence itself has. Based on this criterion, headlines can be divided into statements, questions, commands, and exclamations. While statements simply present information, questions carry information about lack of information about the subject. Furthermore, commands commonly serve an advertising function or urge the audience to action. Lastly, headline exclamations usually serve an introducing function, with the main source of information being the deck.

2.2.4 Headlinese

The genre of headlines, according to Isani (2011, 84–85) must follow three basic rules: Be economical, informative, and persuasive. To be economical, news headlines use "block language." This shows that discourse of headlines, apart from shared taxonomy and functions, also shares a common set of lexical and stylistic techniques, which are unique and sets this discourse apart from the others.

As mentioned by Mårdh (1980, 11–12), the block language uses specific syntactic strategies to shorten an utterance as much as possible, usually ellipting grammar-related words. These strategies ensure to put the most amount of information in the shortest utterances, saving space on the paper. Bednarek (2012, 101) further informs, that headlines are usually used in present tense, and highly pre-modified nouns appear frequently. This specific form of newspaper headlines is referred to as "headlinese."

Bednarek (2012, 101) extends on the topic of headlinese, commenting on further, non-syntactic functions. According to her, to be more attractive, headlinese further uses strong and emotional words, such as high numbers, or sensational words and phrases such as "the love triangle" or "drug syndicate." Furthermore, a headline rarely presents any time-related information. It usually sticks to the "how?" and "where?" questions, possibly to be relevant for longer time. The last area Bednarek writes about is the area of the frequent use of rhetorical devices, such as allusions, metaphors, proverbs, or punning.

2.2.5 Paronomasia in Newspaper Headlines

As mentioned above, paronomasia is a stable part of a typical headlinese text. Because of that, it serves several functions crucial to the overall appeal of the headline text. Alexander (1986, 162–163) presents a few factors shared across headlines using a punny structure. The first function presented is "colourfulness." This function implies the pun's eye-catching feature, which should be present in every headline. Using a pun makes the headline more colourful in terms of language use, standing out among the others and therefore more visually appealing. In connection, Alexander presents a similar factor, "raciness." In connection with pragmatics, using a headline targeting on a specific sex can also contribute to the overall appeal of the headline.

Another common factor shared among punny headlines Alexander (ibid) describes is "catchiness." A colourful headline does not necessarily have to be successful. Using a pun, a headline could also become shocking and, most importantly, easy to remember. Combining a pun with, for example, a rhyming structure, adds to the "catchiness" of the headline, again, making it more attractive and therefore memorable.

The last common feature of punny headlines, according to Alexander (ibid) is their shared "pithiness." As mentioned above, headlines should summarise the following article, giving the reader a basic gist of what they should expect. The pun therefore should not be made on the extent of the informativeness. Both functions must be present adequately.

In conclusion, the discourse of newspaper headlines has its important function within the discourse of journalistic texts. It serves both the informative and persuasive function and follows different taxonomies, based either on each headline's syntactic form or sentence type and function. For a headline to serve its full purpose, it must be brief. For this purpose, specific linguistic techniques are often used to shorten the amount of text, usually in form of ellipses or shortenings. Furthermore, although news in general give report of past incidents, headlines are written in present simple tense to be more topical and appealing. Next, a frequent use of attractive words is prevalent, together with textual playfulness in form of allusion, or paronomasia.

´   The use of paronomasia in newspaper headlines further follows the abovementioned common features of a headline. First, it makes the headline more colourful and therefore more appealing. Next, it can create a catchy phrase which causes the headline to be more memorable. At the same time, however, the pun's double-sense mustn't overweight the headline's summarising function and create a misleading interpretation of the text.

2.3 Discourse of Mass Media Advertising

The second of the two main discourses analysed in this thesis are advertisements. In order to understand the specific usage of puns in this discourse, it is necessary to define the discourse as a whole: This subchapter will comment on the basic functions and definitions of an advertisement, present basic taxonomies and explains common lexical techniques used in mass media advertising.

As Jaworska (2020, 428) writes, the main point of advertising in general is to persuade a person to buy, rent subscribe to or just get hooked on anything. A similar definition can be

found in Britannica which classifies an advertisement as "a public announcement […] made to promote a commodity, service, or idea." (Britannica 2021).

Giles (2003, 105–106) further mentions that advertisements can be found all around us. Because of that, it can be said that one of the prevailing traits of many advertisements is the effort to make a psychological impact on the consumer: Billboards on the buses, ads in TV or radio, and an ever-present brand advertising found in supermarkets are constantly exposed to one's senses and formulate their decisions in, for example, which one out of hundreds of brands of beans they should buy. In connection to psychology, it can be said that puns in advertising do serve a psychological function, as they are meant to catch one's attention with their unconventionality and humorous, exciting content, which makes a billboard, company name or its slogan easier to remember and surely influences the consumer's decision in the future.

Based on these definitions it can be said that the main point of advertising is to promote a commodity or service by any means, covering as much of individual's life as possible while commonly using strategies aimed at their psyche to persuade them.

2.3.1 Taxonomy of Advertisements

Unlike newspapers, advertisements do not have a unified distinction in their forms. Many sources do not even divide ads in any way other than based on the type of mass medium they appear in. Such is the case of Talafuse (2015, 9–12), who names two major types of advertising: Traditional and digital. While traditional ads appear in television, digital advertising media appear on the Internet or in smartphones. Digital advertising media can further include social media advertising, E-mail marketing or PPC – pay-per-click ads, where "…a company has adverts on someone else's website and pays the website owner each time someone clicks on the ad." (Collins Dictionary 2022). Based on these descriptions, traditional ads focus more on print form and broadcasting and digital ads are fully internalized in the on-line mass media forms.

One of the authors who provide a more detailed taxonomy of advertisements is Cook (2001, 14–16), who presents several genres of adverts, each based on a different criterion. The first distinction is based on the medium an ad promotes. Here, advertisements can be either product, promoting a specific, purchasable thing or service, such as food, construction material or house cleaning services, or non-product, advertising non-purchasable media. These ads can, for example, promote a political party or charity company.

Second category Cook (2001, 15) presents are reason and tickle ads. This criterion is centred around a specific persuasive technique advertising companies choose for their ad. Reason ads give the potential consumer, as can be guessed from the name, reasons for purchase. They explicitly state why should one invest time or money in their product. Tickle ads, on the other hand, appeal not to one's reason, but emotions. They use humour and playfulness to appeal to the masses' mood. As a prime example Cook mentions cigarette ads which, honestly, cannot give any morally acceptable reason to buy the product.

However, the reason/tickle distinction does not always have straight boundaries, as sometimes an ad can present reason in a humorous way. Such is the example of Electrolux's slogan "Nothing sucks like Electrolux," which not only presents the clear reason one should buy Electrolux's vacuum cleaner, but presents it in humorous way, as the phrase can be understood both literally and figuratively. As can be seen, the use of puns is strongly connected with tickle advertising, which will make the focus of this thesis' analysis.

The last two criteria Cook (2001, 16) uses for the distinction of advertisements are frequency of exposure and amount of content. In connection to exposure, advertisements can be either slow-drip, which can be observed all-year-long, or sudden-burst, which appear suddenly, seasonally, for example around Christmas or Easter. From the viewpoint of amount of content, an ad can be either short-copy, which does not have a lot of words, and long-copy which, naturally, has more words and is usually more expensive to broadcast.

2.3.2 Lexical-based Stratagems in Advertising

It is crucial for advertisements (or "ads") to be precise and to the point for its promotion to be as effective as possible. Because of this, several specific pragmatic strategies are commonly used in advertisement. As Cook (2001, 103–105) writes, the exploitation of pragmatics – what a word not only means literally but also in a specific context – makes for a great deal of success in advertising.

Another prevalent linguistic technique used in advertising is the exploitation of connotations. Merriam-Webster classifies connotation as "an idea or quality that a word makes you think about in addition to its meaning." (Merriam-Webster 2021) In other words, a connotation is giving another meaning to other vague words. According to Cook (2001, 104–109) this exploitation can be seen in the word "dog," meaning either a symbol of dirtiness, or loyalty. Furthermore, this technique is demonstrated on the names of perfumes. For example,

the perfume "Opium" does not have its name derived from the narcotic, but from the suggestion of the exotic and Orient. It is this connotation that makes one to look at the advertisement.

Jaworska (2020, 434) presents even more linguistic techniques advertising agencies use in ads, particularly in slogans and headlines. For example, the use of morphological alternations is common. As an example, Jaworska presents the frequent use of suffix "-ology," which gives simple words scientific appeal, making the ad more authentic and its' claims easier to believe.

Another linguistic technique is the use of nonce words. Being defined as a "creation of a new word out of existing elements" (Crystal, 2019, 518), the use of neologisms can be seen in many advertising slogans. An example is the word "Snaxi," used by Snickers' marketing campaign on taxi cabs. By blending of words "snack" and "taxi," a fitting nonce word emerges.

Next linguistic stratagem frequently used, as Jaworska (2020, 435) further mentions, is synthetic personalization. By using the second person singular, an ad that is primally aimed at the masses gets an individualist appeal, looking like as it is targeted at every person individually. The most common is the use of the personal pronoun "you," which can be seen in numerous slogans, such as McDonald's "You deserve a break" or Burger King's "Have it your way."

Jaworska further mentions the use of alliteration, metaphors, and similes. These linguistic techniques have already been analysed in the previous chapter, as they are, similarly to puns, also form of wordplay.

2.3.3 Paronomasia in Advertising

Paronomasia plays an important role in the discourse of advertising. As Yi-Bo (2015, 606) writes, a pun serves a plethora of semantic functions. The first, similarly to the headline puns, is the area of visual attractivity. The ambiguity presented by the pun is more eye-catching than plain text. Because of this, such advertisements can be more eye-catching than others, possibly being more successful. The second semantic function puns serve in advertising is the bigger amount of information presented. As will be discussed further, puns can be used to exploit the limited space reserved for an advertisement. Another function Yi-Bo presents is the avoidance of social taboos. By using a pun, a company can advertise socially taboo products, by implicitly suggesting the product without explicitly saying it. However, as the results of this thesis will further show, sometimes the opposite situation can appear, where social taboos are used as an

eye-catcher to promote a non-taboo product. Lexical functions of a pun will be discussed in the relevant chapter.

In conclusion, the discourse of advertising slogans uses several lexical strategies to gain customer's attention. For this, the exploitation of pragmatics is used, commonly in the field of connotations. Giving vague words different meanings based on the context, one can more easily communicate their message in several pragmatic ways. Furthermore, advertising slogans use a vast variety of other figurative phenomena, such as alliterations, nonce words or affixiations, which give the slogan more attractive appeal, serving a psychological function of being easier to remember and recall in the future.

Next, advertising slogans and company names frequently use paronomasia. Like headline puns, one of the advertising puns' functions is to make the slogan more visually appealing and memorable. Furthermore, according to experts, advertising companies further use puns in order to avoid taboo subjects.

3 Quantitative and Qualitative Analysis of Headline and Advertising Puns

This chapter will cover the practical part of this thesis. First, it will comment on the main aims and expected results, together with information about the target corpus. Then, results of the research itself, together with conclusions will be presented and commented on.

3.1 Main Aims and Hypotheses

The main focus of this thesis' research is the documentation of occurrence and specific use of paronomasia in newspaper headlines and advertising slogans. Since both discourses are known to use this type of wordplay frequently, but serve slightly different purposes, the aim is to find common features and, more importantly, differences and uniqueness in use and appearance.

The abovementioned corpora will be examined both on quantitative and qualitative level. At first, quantitative research will be conducted, dividing the corpus into three main categories using taxonomy published by Meri Giorgadze: lexical-semantic puns, structural-syntactic puns and structural-semantic puns. This taxonomy together with main lexical features examined is described in detail in the theoretical part of this thesis.

After the initial division to the abovementioned taxonomical groups, these will be examined and compared on the qualitative level. Specific uses of homonymy or paronymy, unique connections to popular culture, use of neologisms and more will be sought after and put in comparison to the other. In case there will be a specific distinction in use within any of the two discourses, this fact will not be overseen and commented on as well. After that, the results will be further put next to the individual corpora's basic aims and functions, trying to find a reason why are the puns used in this way. By doing so, the results of this research might form a new layer of unique characteristics of both discourses.

Because of these reasons, the research question of this analysis is:

What are common and different ways English-written newspaper headlines and advertising slogans use paronomasia, a common feature, and how does this fact contribute to their unique styles of writing?

In connection with this research, three hypotheses were formed, which will be either confirmed or not during the research. The hypotheses are:

- In both corpora, the lexical-semantic puns will prevail in quantity, as they are believed to be the easiest ones to understand and produce.

- In the corpus of advertising, structural-semantic puns will be more common than in headlines, as they are usually part of a billboard, whose use of accompanying pictures makes the double interpretation of a figurative phrase easier to understand.

- There will be more differentiating characteristics rather than common ones, as although the researched phenomenon connects the two discourses, their individual functions are different. Because of that, the use of pun should be modified to serve each discourse's specific purposes.

3.2 The Corpus

For the needs of this research, a specific corpus was formed, serving as a representative sample of both newspaper headlines and advertising slogans. This corpus was formed using Sinclair's (2005, 1–16) guidelines for corpus forming. Based on these guidelines, the samples were selected using only a small number of criteria (must be present in the target discourse and contain a pun), their format was representative of the corpus and their number guarantees corpus's adequate coverage in the society. The samples were collected using various sources found on the Internet and scarcely by personal sightings.

The samples of slogans mostly consisted of photographic evidence found on billboards, vans and other outdoor media. Furthermore, slogans published on the Internet as well as on social media were collected, as social media serve a dominant place in today's digital mass media distributing platform. Each sample was checked for its validity. In case of a photographed slogans, an effort to find a homepage of the specific company was made in order to preclude the inclusion of possible photomontages. In case there was no homepage available, at least a company's name and location were sought after, proving such a company really exists.

During the collection of samples, an interesting fact emerged. Many companies do not use only punny slogans to appeal to the masses with their products or services. The name of the company itself was often the main advertising strategy of the company's owner. Such is the case of a British bakery called "Bread Pitt" or a locksmithing company conveniently named "Sherlock Homes." Since these companies' names were specifically chosen to be funny and memorable, they serve an important advertising function as well, same as slogans. Furthermore, the name of the company itself serves an important representative function to the outside world,

maybe even more than a slogan would make. Because of these facts, such names were included in the corpus too.

The samples of newspaper headlines were, again, collected almost entirely on the Internet, consisting mostly of photographs of headlines themselves, or online articles, featuring a punny headline or deck. These online articles were found either as a webpage screenshot, or as a direct link to the article itself.

As with the advertising slogans and company names, to prevent the inclusion of fakes and photomontages, more thorough investigation was made to each sample found. This investigation was not made in the case of direct link news, where the source is clearly visible and traceable. With photographed headlines, the date of publication and the name of the newspaper was sought after. If there was none, at least the name of the journalist was looked up and examined, whether such a journalist's name exists. This name was further mentioned to provide at least some credibility to the found footage. In case of the screenshotted online articles, the name of the webpage was included and if the screenshot was cropped in such a way there was nothing more visible, at least the date of publication and name of the journalist was included.

In conclusion, a corpus of 240 sightings of puns was formed, consisting of 120 punny headlines and 120 punny advertisings. Such a number was chosen to keep the credibility of the research. This corpus will serve as the sole subject to the analytical research, and numerous chosen subjects will accompany below mentioned claims to provide further credibility and serve the function of an illustrative material.

3.3 Quantitative Analysis

As mentioned above, a corpus containing 240 entries was formed, consisting of 120 headline puns and 120 advertising puns. This subchapter will present quantitative analysis of the corpus based on Meri Giorgadze's taxonomy. Each group will be represented by a sample of three to four exemplars which will serve as a matter of examination and characterization. In the end, the amount of each type of pun in headlines and ads will be compared, so that potential similarities or differences become apparent.

Advertising slogans

In terms of advertising slogans and company names, it was concluded that out of 120 sightings, a staggering 91, more than three quarters, had their punchline formed using lexical-semantic

pun. In connection to the category, four examples, each containing a different lexical strategy contained in the taxonomy are included below:

Lettuce meat your kneads (Jet Provisions)

Jurassic Pork (A shop name in Indonesia)

A flush beats a full house. (Jolly plumbing)

At Farmer John we're Proud of Our Little Wieners (Farmer John's)

The first slogan shows the use of homophony. The correspondence in pronunciation of not one, but three words from the slogan, /ˈleṭ·əs/, /miːt/ and /nidz/ clearly shows how homophony can change the graphetic interpretation of a text. This slogan, while containing food-related vocabulary, also informs the customer that they shall "let them meet their needs." The slogan starts to get more sense once the reader discovers that this company provides provisions for grocery shops.

The second slogan, found on a fast-food restaurant in Indonesia, presents a clear use of paronymy. With the change of only one sound in /pɔːk/, the customer understands the punchline's origin: The reference to *Jurassic Park* /paːk/. Since the pronunciation is not the same, but only similar, it can be ruled out as paronymic pun.

The third example shows a double use of homography. The first is present in the word flush. It can either refer to a specific combination of cards in the game of poker, or it can mean to flush a toilet. A similar double-sense can be applied to full house which, again, either refers to a combination of poker cards or, literally, a house which is filled with people or other things. With this double interpretation, this slogan can be understood either in a poker-related way, where a player who has a royal flush combination wins over the one having a full house, or it can be understood in a plumbing-related way, where, if one's toiled is clogged and they flush, it spills out, messing up the whole house, "beating" it in the process.

The last example shows a clever use of polysemy. The word *Wiener* can have two meanings: It can either refer to a type of German sausage, or, in slang terms, it can refer to male genitalia. Unlike *flush* or *full house*, these two meanings share semantic similarities, as the slang term *weiner* is used because of its similarity to men genitalia in shape. Because of this semantic (and rather pragmatic) connection, this double-sense is categorized as polysemy.

36

The second area of Giorgadze's taxonomy were lexical-syntactic puns, where the punchline originates in an exploitation of sentence elements or word classes. These puns were the least numerous, appearing only in 7 instances, thus covering only 6 % of total sightings. Some examples include:

Caution: Blind man driving (All-Pro Blinds)

The end is coming (Durex)

Chicken loses job… Chicken is broke… Chicken strips 3.89 (Sonic Drive-In)

The first example shows a change in word class. On the one hand, *blind* serves the function of an adjective, hinting on a visual impairment of the driver, giving the meaning that there is a driver, who is blind and cannot see. On the other hand, it can also be interpreted as a noun. In this case, it would change the description to "A man who is working with window blinds is driving." This claim is further supported by the services the company provides: Window blinds installation.

The second example shows a different change in sentence element. This time, the change appears in the form of an -ing structure *coming*. This word can be understood in two different ways, with the first one being a gerundial structure. In this case, *coming* serves the function of a noun, serving as further classification of the noun *The end*, following a copula verb *be*. This way, it provides an answer to a question "What is the end?" In this context it makes sense, as this ad promotes condoms, which are used in situations which usually end by "coming". The second interpretation of *coming* is plain present participle. This time, *be* does not serve the function of a copula verb, but rather an auxiliary. Because of this, *coming* functions as a verb, giving the slogan the following meaning: "The end is on the way." Again, given the context of the slogan, and the phase when condoms are usually used, near the end, this interpretation can be also plausible.

The last example shows yet different pun, which punchline's basis lies in change of a word class. The focus of this pun is on the word *strips*. The first interpretation can be found if one understands this word as a noun. In this case, the slogan only promotes a type of meal: fried chicken strips, or small chicken cutlets. The other interpretation, however, is more daring and the rest of the slogan tries to hint this to the reader. If one understands *strips* as a verb in third person singular form, the slogan starts to tell a story of a poor chicken who is willing to

strip down its clothes for around four dollars, due to its inability to find any other decent-paid job.

The last area of Giorgadze's taxonomy are structural-semantic puns. As mentioned above, these puns are created by taking a figurative phrase literally or out of context. Out of 120 sightings, 21 were of this type, making 17.5% of total sightings. This group is going to be represented by four following examples:

Leather is a rip-off (PETA)

These animals are just dying for you to taste them. (Creston Valley Meats)

Your wife is hot. Better get your A/C fixed

Big Ass Fans

The first example, made by PETA, tries to discourage people from buying leather products. The phrase *rip-off* can be understood in either figurative way, meaning "something not worth what you pay for it" (Cambridge Dictionary, 2022), or it can be understood literally, that leather is a rip-off, a product made by ripping it off animal bodies. This way, PETA tries to send two messages at once. First, leather products should not be worth your money, they are a rip off and second, that they are made inhumanely (as they claim), by being a rip-off, something that has to be torn down from a defenceless animal carcass.

A similar literariness can be found in the second example, in the phrase *are just dying for*. This phrase, if understood figuratively, means "to be strongly wished for" (Cambridge Dictionary, 2022). Because of that, this slogan can be understood as "These animals are really looking forward to you tasting them," possibly advertising this butchery's supposed excellent meats. The animals know they are tasty and hope the reader will taste them to see it for themselves. The second interpretation can be found when one takes the phrase literally. By doing so, the butchery just informs the customer of the butcher's craft: For one to taste the animals' meat, they had to die, and their meat be processed. Because of this double-sense, it creates an interesting collision of literal reality and figurative joke.

The third example shows yet another collision in the interpretation of a figurative expression. Here, the double-sense is centred around the word *hot*. Figuratively, this slogan hints that the reader's wife is "sexually attractive" (Cambridge Dictionary 2022). However, the following sentence adds a second layer of understanding, giving this phrase a literal meaning. Since it suggests the reader to fix their air-conditioning, it corrects the artificially

made misunderstanding, clarifying that the reader's wife is not hot in a sexual sense, but that she is feeling hot, in a sense of having high temperature. This clash of meanings serves as an attention-catcher to readers.

The last example again shows a literal/figurative clash of interpretations. This time, figurative *big ass* is exploited in sake of a catchy punchline. On the one hand, *big ass* is a slang term describing a "very large" thing (Wikitionary 2022). By doing so the company promotes the size of their products: Industrially large fans. On the other hand, *ass* also means a donkey. Since this company's logo is a coat of arms containing a big donkey, the name can be understood in a literal way, as "fans made by a big donkey." Again, this name gives two types of information to the reader. One, the name of the company – Big Ass and two, the type of products they produce – Large fans.

In conclusion, punny advertising slogans and company names follow, in majority, punchlines which originate in lexical-semantic methods, such as homonymy, polysemy or paronymy. The second largest group of ads fall into the structural-semantic group of puns, exploiting double sense of figurative phrases, giving them literal meaning in the process. The least numerous group of punny ads are made using the lexical-syntactic principle, with their punchlines originating in the interchangeness of word class or sentence element.

Newspaper headlines

Just like advertising slogans, the corpus of newspaper headlines also contains examples from all three areas of Meri Giorgadze's taxonomy of puns. Again, lexical-semantic puns were in an overwhelming majority, being present in 92 headlines, making up to total of 76.7 % of total corpus. Some examples of lexical-semantic headlines can be found below:

Marihuana issue sent to a joint committee (The Toronto Star)

There will be hell toupee (The Guardian)

NFL squeezes Patriots' balls (NY Post)

It's a Kate crime (The Sun)

The first example shows a headline using a clever use homonymy. The punchline originates, of course, in the word *joint*. This word can have two meanings which are not connected to each other in any way. On the one hand, a *joint committee*, as UK Government (2022) writes, refers to a situation when politicians of opposing parties discuss a certain

problem together. On the other hand, *a joint* also means a cigarette containing marijuana leaves. This creates a double-sense where, on one hand, this news can be interpreted as a meeting of two opposing parties, or as a meeting over a joint. The reader can be amused by the thought of politicians discussing a marijuana problem while using it.

The next example contains a homophonic punchline. Commenting on Donald Trump's lawsuit against the Scottish government after installing a wind farm next to his golf course, the author of the headline decided to use a popular homophonic phrase to comment on the matter at hand. The punchline lies in the word *toupee*, which is pronounced /ˈtuː.peɪ/. Fittingly, the same pronunciation is shared with two other words, *to* and *pay*, with *to* in its strong form being pronounced /tuː/ and *pay* /peɪ/. Knowing this, the reader can also associate this headline with a common phrase *There will be a hell to pay*, used by people to emphasise there will be severe consequences for a preceding action. (Cambridge Dictionary 2022) This clash makes a funny double-sense. First, the reader can read that Donald Trump will sue somebody and that there will be a hell to pay. At the same time, however, the article makes fun of Donald Trump's hair which looks like a toupee. The joke becomes even more topical once the reader realizes that people on the Internet had made fun of Trump by using this expression before, sticking it to a picture where his hair is messy because of the wind. Since the article comments on Trump's "revenge" on the wind farms, the pun makes the headline as topical as it can get.

The third example's punchline originates in the use of polysemy, more precisely in the duality of meanings of word *balls.* It can either refer to a sport equipment, or, in slang terms, it can refer to male testicles. Both interpretations make sense in this context. This article introduces a news commenting on problems Patriots face with NFL, their superior organization. Since Patriots is the name of an American football team, which players' job is to take a ball, squeeze it hard so that nobody can steal it form them and score a point, the first interpretation is viable. In a sense, NFL took their ball away from them and squeezes it, causing problems. Because of this, a second interpretation is also plausible, as NFL has a hold over them. By doing so, they figuratively hold their testicles as a threat. The fact that a slang term for having a hold over somebody is *to have somebody by the balls* supports this claim (Macmillan Dictionary 2022). This headline is a clear example of the fact that some articles are keen to stick to taboo, adult-targeted subjects to appear more appealing. This fact is commented in detail in the subchapter 3.6.

The last headline shows how paronymy can be used to both inform and entertain at the same time. This headline, introducing news about Prince William's lawsuit over topless photos

of duchess Kate, the author decided to exploit close similarity of pronunciation. The punchline lies in the name Kate. Pronounced /keɪt/, this name is close to another word, *hate* /heɪt/. The change of only the first consonant would turn the phrase into a "hate crime." Because of this, the headline, as could have already been seen in the previous examples, use paronomasia to give two pieces of information at once. It gives the information that this crime was committed on duchess Kate, therefore it can be classified as a Kate-oriented crime, or a "Kate crime," but at the same time it comments on the possibility that this crime was aimed at Kate because of her social status, making it a "hate crime." The similarity of pronunciation is so apparent that most of the readers will not only chuckle but also learn two things at once.

The least numerous group, structural-semantic puns, consists of only three exemplars found in the corpus. Because of that, only 2.5% representation is present in the corpus. All three examples are listed below:

May the force be with you. (Eastern Daily Press)

Leopard hooked to pot, but not stoned. (The Times of India)

How do you solve problem like Korea? (The Sun)

The first example shows a change in the word class and therefore change of the subject. The duality of meanings lies in the word *May*. This word can be understood either as a noun or as a modal verb. If treated as a noun, the lexeme refers to the then prime minister Theresa May, making it the subject of the sentence and it can be understood as *The Prime Minister Theresa May, the force be with you*. The second interpretation hints on the change of the subject. By treating *may* as a modal verb, the subject shifts to *the force*. By doing so, the sentence refers to a famous like from the *Star Wars* movie franchise, translating to *May the Jedi force be with you*. This ambiguity of *may/May* therefore both wishes the new Prime Minister good luck while addressing her at the same time.

The second example shows another shift in word class. This time, the double-sense is present in the adjective/verb ambiguity of the lemma *stoned*. If understood as an adjective, the headline informs the reader that *There was a leopard hooked to pot (or marijuana), but not affected by its' chemicals*. But, since this news appeared in an Indian newspaper, this can be understood in a different way, as *Leopard was hooked to pot, but not killed by stones*. The second meaning becomes apparent when the reader considers the fact that marijuana is illegal in India. This clash of meanings creates a funny situation, again, making the headline more

interesting. Furthermore, this headline shows another layer of pun. There is a second type of pun present as well: Homophony-based lexical-semantic one. While the reader could understand *pot* as *marijuana*, in fact the leopard's head was hooked to a metal bowl.

The last example shows a pun based on connection to two different sentence elements. The punchline in this headline is present in the phrase *like Korea*. On the one hand, this phrase can be understood as a post-modifier of a noun phrase, with the head noun *problem*. This way, the interpretation of the headline would be *How do you solve a problem such as Korea?* On the other hand, however, this phrase can also be understood as an adverbial of manner, therefore giving the headline the following meaning: *How do you solve a problem in a way that Korea does?* Because the double-sense is based upon the change of a sentence element, this pun is a prime example of a structural-syntactic one.

In terms of structural-semantic puns, the number of representative samples rises again, with 25 structural-semantic headlines present in the corpus, making for the total of 20.8%. As with the other entries, four examples are shown below:

Now EU is REALLY giving us the needle (The Sun)

I could murder a bucket of KFC (Scottish Daily Record)

Singer Marti Pellow diagnosed with arthritis "I feel it in my fingers, I feel it in my toes" (Daily Dafty)

City stops vibrator giveaway – Buzz kill (NY Post)

The first sample uses a literal use of a phrase to both express anger and inform at the same time. Introducing an article commenting on vaccination supply regulations established by EU, this headline lets it all hang out and cleverly exploits the double sense of a figurative phrase *give someone a needle*. In its figurative sense, this phrase is used "to goad or heckle" someone (Collins Dictionary 2022). The author of the headline feels provoked by the supply regulations, especially by the fact that they were pursued by the European Union, which the UK is no longer part of. At the same time, however, it can be said that EU is literally *giving the Brits the needle*, as they regulate the number of vaccines that can get into the country, giving them the syringes containing the vaccine.

The second headline again uses the literal meaning of a figurative phrase to make a funny a catching pun. Commenting on the news of a murderer who confessed after being offered a bucket of Kentucky Fried Chicken, this headline 's punchline lies in the phrase *I could*

murder something. In one sense, this this phrase translates to "wanting some food or drink to have right now very much" (Cambridge Dictionary 2022). However, in this specific context, the phrase gives a second, literal meaning, as it gives information about a real murderer. Not only he would like to have this bucket very much, because he likes it, but he could probably literally stab it because he is a murderer.

The third example shows that not only widely used phrases become a target of a punny joke. People's own distinctive phrases can be exploited as well. Singer Marti Pellow is one of such cases. Two introducing verses of his song, titled *Love is All Around*, were exploited to jokingly comment on his health problems. In the original song, the thing Pellow feels in his fingers and toes is used in a figurative way and refers to *being in love*. However, since this news is about his arthritis, these verses can be translated literally. Since arthritis is a disease that makes joints swollen, which causes a great deal of pain to the affected, the introduction to Pellow's song suddenly gains a second meaning, connecting the *feeling* to literal pain. In a way, the thing Marti Pellow now feels in his fingers and toes is no longer just a figurative claim, but a literal problem.

The phrase exploited in the fourth sample is again used in a literal way to comically introduce a piece of news and make it more appealing to the reader. Giving information about the abrupt end of a sex toy giveaway, the phrase *Buzzkill* was used. Figuratively, this phrase refers to "something or someone who spoils people's excitement" (Cambridge Dictionary 2022). In this context, it makes sense, as the city's abrupt cancellation of the event surely angered many people and spoiled their day. It was a buzzkill for them. But, given the context, this phrase can be used in a literal sense as well. Since vibrators give a buzzing noise, the event cancellation literally "killed the buzz" of these objects, as they will no longer have the chance to be turned on during the event and buzz again.

Conclusions

Based on the quantitative data acquired during the research, the following charts show the percentual coverage of each type of pun in their corresponding corpus:

Advertising slogans:

Type	Number	%
Lexical-Semantic	91	75.8
Structural-Syntactic	7	5.8

Structural-Semantic	22	18.3

Newspaper headlines:

Type	Number	%
Lexical-Semantic	92	76.7
Structural-Syntactic	3	2.5
Structural-Semantic	25	20.8

Following this initial research, the data were further analysed. This time, only the lexical-semantic puns were quantitatively divided into four groups: Homophonic, homographic, polysemic and paronymic. Since this group made up more than three fourths of the corpus, it was fitting to analyse it as well.

Out of 91 lexical-semantic advertising puns, 48 of the punchlines contain homophony, 24 paronymy, 11 homography and 8 polysemy. The results can be seen further in the table below:

Type	Number	%
Homophony	48	52,75%
Paronymy	24	26,37%
Homography	11	12,08%
Polysemy	8	8,8%

As can be seen, more than half of all lexical-semantic puns were made using homophony. Headline puns of this corpus share almost identical results in terms of homophonic and polysemic percentual representation. Out of 92 samples, 49 homophonic, 35 paronymic, 8 polysemic and only 4 homographic puns were found in the corpus:

Type	Number	%
Homophony	47	51%
Paronymy	33	36%
Homography	4	4,3%
Polysemy	8	8,7%

When compared, the two corpora share similar percentages of homophonic and polysemic puns. Interestingly, headline puns tend to use fewer homographic structures than advertising ones. Furthermore, it seems that this fall is made at the expense of the rise of number of the paronymic puns.

From the abovementioned tables, one becomes apparent: Both headline and advertising puns' punchlines are primarily constructed using homonymy, paronymy or polysemy. This fact is apparent by more than 75% dominance in both corpora. At the same time, the results show that the second most frequent type of punchline in headlines and advertising is made by exploiting a set phrase's meaning either out of context or in a literal way. The least numerous group of puns are structural-syntactic ones, not making up even 10% of each corpus' data.

Furthermore, after more in-depth analysis of the most numerous group it becomes clear that homophonic puns dominate, taking more than half of the all lexical-semantic puns in both corpora combined, with paronymic puns being the second most frequent to appear. The reason for this might be the fact that due to the system of the English pronunciation, where with only 26 graphemes a user of English can create 44 phonemes, it is easier to write words that sound the same or similar.

The results confirm one of this research's hypotheses: Sturctural-semantic puns really are the most common type used in these two discourses. The reason for this can be that, unlike structural-syntactic, to exploit a semantic interpretation rather than syntactic function is easier both to form and later understand by the reader. In case of advertisements, the range of homonymous or homophonic words is easier to be found and more clearly shows the topicality of the ad (Let us = Lettuce, Bits and Pieces = Bits and PCs).

3.4 Multi-lexical Puns in Headlines

In the corpus of newspaper headlines, two instances of multi-lexical puns were found. These puns are different from the others in the corpus, as to make their punchline, the author used two different lexical strategies, making the punchline more complex. The puns in question are:

I've been Edam fool, but I'll be gouda from now on (The Sun)

Floppy Johnson can't get an election (The Sun)

Commenting on the British TV chef's shoplifting scandal, the headline is filled with cheese-related puns. The first part of the punchline is made using homophonic similarity to the Dutch cheese Edam. Since *Edam* in this context shares the pronunciation with *a damn*, the first part of the sentence can also be interpreted as *I've been a damn fool*. The second part of the sentence also utilizes a cheese-centred pun. This time however, a paronymic relation is used. *Gouda*, pronounced /ˈɡuːdə/ (Wikitionary 2022) is very similar in pronunciation to *good*, with its pronunciation being /ɡʊd/. In conclusion, the chef's initial statement *I've been a damn fool, but I'll be good from now on* was transformed to make fun of him.

The second pun, commenting on Boris Johnsons' inability to win the Prime Minister elections also contains two different lexical strategies. This time, the first strategy being homography. Since *Johnson* both refers to the politician's name and a slang term for male genitalia, the two meanings share no semantic meaning. The second part again utilizes paronymic relationship between *election* and *erection* by the slight change of /l/ to /r/. By doing so the headline makes fun of the politician's inability to be effective at what he does by comparing him to *a floppy penis that cannot get an erection*. This fact is further discussed in the following chapter commenting the use of adult topics in the corpus.

Apart from these two instances, no more multi-lexical puns were found. Advertising puns seem to not be as complicated as these two. If there is a pun utilizing more transformations, they are usually of the same kind, as in the slogan *Lettuce meat olive your eggspectations,* where all four transformations were made using homophonic relation to *Let us*, *meet*, *or live* and *expectations*.

However, the number of found samples is not as big to talk about a significant difference in pun use between the two discourses. For this reason, a bigger corpus would be needed and this fact could be a prime focus of a further research.

3.5 Originality in the Use of Structural-semantic Puns

One area which distinguishes advertising and newspaper puns is the difference in "trendiness." Advertising structural-semantic puns, in general, tend to be more similar in nature as opposed to the headline ones. In the corpus there are several slogans and company names which use the same transformation to achieve the similar effect.

The most notable example is the transformation of *Let us* to *Lettuce*. This homophonic-based strategy can be seen in the following ads:

Lettuce, count the ways (kraft)

Lettuce deliver (Greenling.com)

Lettuce Meat Your Kneads (Jet Provisions)

Lettuce meat olive your eggspectations (Subway)

Lettuce Souprise You (Restaurant - Atlanta, USA)

The common context for these slogans and names is "Food and groceries." Because of that, *lettuce* is a great topical homophonic substitute for the abovementioned ads. All five of these advertisements therefore promote a type of food-related service and appeal to the consumer to just lay back and let them do something for them.

Another common homophonic transformation is the change from *need* to *knead*. Again, the following examples prove that the use of this transformation is quite trendy among the advertisements:

Buy our pizza – We knead the dough (unnamed pizzeria)

Basic knead pizza (Pizzeria, Golden, USA)

Lettuce Meat Your Kneads (Jet Provisions)

In two out of three examples, *knead* is again used in a shared context, in both cases pizzerias, which commonly work with a dough. Because of that, they also inform the consumer of a need of some sort: In the first example the restaurant's need for money and in the second example the consumer's need for their pizza. The last, already mentioned, example shows that Jet Provisions not only uses one punny cliché, but two at the same time.

The third trend in punny advertisements is the homographic exploitation of *suck*. The funny clash of meanings between "being unpleasant" and "pull something with a great force" (Cambridge Dictionary 2022) seems to be popular among companies using the following slogans:

Our products suck (Hoover)

Everything we sell sucks (Everett Vacuum)

Nothing sucks like an Electrolux (Electrolux)

As seen above, the common context for this transformation is apparent: Vacuum cleaners. In order to make a joke, all three companies chose this specific transformation for the same purpose: To make fun of themselves and therefore appeal more attractive to the consumer.

The last trend in punny advertisements is a specific paronymic transformation. This time from *God* to *Cod*. This slight change of the initial consonant from /k/ to /g/ is present in the following examples:

The Codfather (Abergavenny, Wales)

The Cod Almighty (Bristol, UK)

Oh my cod! (Belfast)

These three restaurants chose their name in relation to either some form of popular media (movie *The Godfather*), or common phrase mentioning God (The God Almighty, Oh my God!). The fact that the first example was written on a billboard using the same font as present in the movie only strengthens the connection and the owner's intention for the consumer to understand. As with the previous examples, there is a shared context: Fish restaurants offering Fish & Chips made from cod meat.

Furthermore, it was revealed that these names are quite popular among fish restaurants in the United Kingdom. During the collection of data, the same name appeared on several different restaurants. Under closer examination it was found that over 40 restaurants in the United Kingdom use the name *The Codfather* (or The Cod Father), more than 20 share the name *Oh my Cod!*, and 5 restaurants chose to name themselves either *The Cod Almighty* or *The Almighty Cod*. In terms of company names, this transformation proved to be the most common and numerous in the corpus.

Headline puns, unlike the advertising ones, do not show such common use of the same puns. The only two instances of the same pun being used multiple times were found in the following examples. The first makes fun of the of Mr. Weiner's surname sharing written form with a slang term for male genitalia, using polysemy:

Obama beats Weiner (NY Post)

Weiner exposed (NY Post)

Weiner: I'll stick it out! (NY Post)

Weiner pulls out! (NY Post)

The shared context (apart from the first example) in this case is Mr. Weiner's Sexual scandal. Because of that, the same polysemic expression is used multiple times in order to mock the politician. As can be seen, this pun is even followed by a phrase taken literally (and therefore making the headline combined), further adding to the double sense of *Weiner*.

There was one more instance of the same pun being used with a shared motivation found. The homophonic change from *Sun* to *Son*. This pun was found in these two examples:

The Son (The Sun)

Boy, what a sonrise! (The Scottish Sun)

These exceptions show the same contextual similarities as the advertising trends. As can be seen, both headlines introduce articles commenting on the royal baby. For this reason, the same homophonic pun was used to make them more interesting.

The possible reason for these headlines sharing the pun structure is the fact that articles in both the first and second example were published in the same tabloid magazine. Therefore, it is possible that those headlines were written by the same author, making the sameness of the abovementioned puns even less credible, unlike multiple companies independently sharing the same pun in their names or slogans.

In conclusion, the possible reason for the abundance of the same puns in news headlines is in the diversity of topics covered by newspapers. Since advertisements tend to stick to a general topic (vacuum cleaners, food services, fish), the probability of the same pun appearing in multiple slogans is higher, even though the companies do not necessarily have to provide the same service in the common field. News articles, however, cover strictly limited topics, usually sticking to only one short story. Because of that, the probability of a same pun appearing in multiple headlines is low, as there is only a limited number of articles covering a piece of news. The amount of the same pun appearing in them is therefore lower, as the space provided is more limited than in advertising.

3.6 Adult Content

Another common feature present in both headline puns and advertising puns was surprising. Out of 120 advertising slogans, 21 of them referred to explicit content, being either swear word (or phrase) or a sexual reference. The situation was similar in headline puns, where 20 out

of 120 headlines commented on recent affairs in a semi-explicit manner. This makes up to roughly every sixth sample aimed at adult audience, referring to explicit content.

Advertising slogans tend to refer more towards a sexual intercourse. Examples can be found below:

Wanted: One night stand (IKEA)

I enjoy seven inches every morning (Florida Oranges)

Hot shingles in your area looking to get nailed (Simonis Roofing)

Hand job – Better than Nothin' (Work gloves)

As can be seen, these slogans are clearly sexual in nature. In case of an IKEA ad, while the billboard having a picture of a piece of furniture on it, the whole message can be understood in a tentative way: As a request for one-night stand: a casual, non-binding sex. The fact that the nightstand has its place next to a bed adds to this clash.

With Florida Oranges, a woman with a seductive expression on her face says this line to the reader. While the expression can be understood as seven inches of orange juice, which makes up roughly one glass, the expression is presented in such a way a second, sexual meaning can be interpreted, aiming towards male genitalia and their length. In this way, given the seducing expression of the woman, she can also enjoy "other" seven inches every morning, aside from her favourite orange juice.

An already mentioned advertising slogan promoting roofing services falls into this category as well. As mentioned in the previous chapter, this ad is centred around internet pornography ads aimed at men promoting "hot singles" who are looking to "get nailed," in other words, to have sex (Urban Dictionary 2022). More detailed description of this ad can be found in the theoretical part of this thesis.

The case of work gloves is self-explanatory. It can be understood either as a manual work, for which one needs working gloves to protect themselves, or it can be understood to please a man using masturbation. In both cases, it is "better than nothin'" – It would be better to have some kind of a machine rather than work with your bare hands, and it could be better (for some people) to have a proper intercourse rather than "a hand job." In both cases, however, it gets the job done.

Sexual intercourse is not the only explicit content slogans aimed at. Swear words and other explicit content is also present. As with the following examples:

The best fudge comes from Uranus. (www.uranusmissouri.com)

Holy shift (Nurse Jackie - Showtime)

Pane in the glass (Ashford, UK)

Pho King Good (Auburn, USA)

These slogans clearly aim to be associated with the abovementioned categories. In case of the Uranus Missouri slogan, the homophony between "Uranus" and "your anus" can be distinguished. Since this company promotes their fudge, a candy which is brown and sticky, it makes sense why the company aimed at this pun. In fact, even the name itself could be chosen to fit this slogan.

The second example promotes a TV show featuring a nurse, Jackie, who works in an "All Saint's Hospital" and deals with everyday problems and saving lives in the process. The punchline in this case uses paronymic clash between words "shift" and "shit." This way, it can be said that this phrase can be either understood in the explicit way, meaning that this show is really good, or the literal way, as this nurse is almost a holy figure (this is further ratified in a poster showing her with halo made of pills and syringes).

The third example again gets its inspiration in an explicit phrase Instead of "pain in the ass," combines paronymy and homophony to transform this phrase into a glazier-themed one, serving as a catchy name for business. The links can be clearly heard and were not at all accidental.

The last example, showing a name of an Asian restaurant becomes clear to understand as soon as anybody reads it aloud. Again, using homophonic strategy, this restaurant both advertises the main product, a Pho soup, and at the same time gives information about the alleged quality of their cuisine, which is, as they indirectly claim, "fucking good."

Puns in headlines also have their fair share of explicitness. As with the ads, they also sometimes try to transform explicit phrases or words to serve their cause. The following examples show some of them:

Life's a bleach (The West Australian)

Balls#!t! (NY Post Sports)

Boozing Edwards to start on bench. Sit happens (Daily News NY)

Sewer was blocked by a large Pooh (BBC Scotland)

The first headline informs of Donald Trump testing positive for coronavirus. The same Donald Trump who supposedly underestimated the seriousness of the disease and advised people to inject disinfecting detergents into their veins to cure it. Because of that, a paronymic pun using clash between "bitch" and "bleach" makes sense in this context, both commenting on the fact that it is a bummer for a person underestimating the disease feeling ill with it (hence "life is a bitch") and mocking him for his alleged nonsensical treatment advice, injecting bleach.

A similar case can be found in the second example. By replacing "bull" with paronymic "ball" makes the headline more topical (connected to football) while keeping the frustrative mood of it (bullshit). However, since newspaper headlines cannot express swear words explicitly, a unique bypass strategy is used. To graphically represent the letters, grawlix is used, replacing "H" with a hashtag symbol and "I" with an exclamation mark.

Another case of transforming explicit idioms is seen in the third example. Again, paronymic clash was made to connect topicality and explicitness. American football player Edwards had to start on a bench due to him being drunk. Since similar accident happened to almost everybody, it is right to say "shit happens." However, to both make the headline more to the point and remove the swear word, a similar-sounding word was used instead. The headline is more attractive, as it is inspired by a "forbidden" phrase and at the same time more topical than the original phrase itself.

The last example shows a slightly less daring use of explicit transformation. This time, homophony is used to make fun of a situation, where a sewer flow was blocked by a large Winnie the Pooh plush doll. The funny situation emerges in the moment one realizes that "Pooh" and "poo," a material more commonly found in a sewer than a plushie, share their pronunciation. Because of that, these two words were switched. If one only listens to the headline's content, they can suspect that the sewer was blocked by a huge excrement. Only after the reading the headline on their own reveals that this was not the case, creating a clash of meanings and a funny situation. The fact that this article was published by a BBC Broadcast, one might wonder whether a tabloid newspaper would be more daring than just stick to "poo," which is not as vulgar as others.

Apart form exploiting explicit phrases to be more topical, newspapers also frequently use homography or polysemy to make their headlines more audacious. The following examples show how the use of homographic transformation can become the basis of an original, daring headline:

Weiner exposed (New York Post)

Republicans turned off by the size of Obama's package (Eastern Michigan University Paper)

Floppy Johnson can't get an election (The Sun)

Tiger puts balls in wrong place again (New York Post)

The first example comments on an incident when a now former politician Anthony Weiner was convinced of sexual harassment. These harassments took form of him sending explicit pictures of himself to several women through Twitter. The headline comments on this in a funny way. Since "Weiner," the politicians' surname, can also serve as a slang word for male genitalia, this headline mocks the politician, serving a double meaning, both "politician Weiner was exposed on pictures" and "male genitalia shown to public eye." The fact that the politician's surname shares no semantic relation with male genitalia, the use of homography is justified.

A similar case of a daring homographic double-sense can be found in the second example. This headline, commenting on the opposition party's reaction to Obama's Economic Stimulus Package, uses a witty double-sense of the word "package." On the one hand, a "package" can be understood as a collection of things, tied together. On the other hand, however, in slang terms, a "package" can also refer to male genitalia. This headline is interesting from more points of view. One, as already mentioned, there is a homographic use of the word "package." Two, the use of phrase "turned off" has a polysemic slang nature as well, meaning "not sexually aroused" (this fact was discussed in the theoretical part of this thesis), further hinting the pun to the reader. And three, this headline can also be fuelled by racial stereotypes, according to which Afro-Americans are allegedly "bigger in size" than Caucasians. It would therefore make sense that the Republicans, mostly Caucasians, would be ashamed (and therefore tuned off) by the size of Obama's "package." This headline can therefore be understood either as "Republicans are not excited by the large number of things included Obama's Economic Package" or as "Republicans are not aroused, or even ashamed, by the size of Obama's genitalia."

The subject of male genitalia appears again in the third example. This time, however, a British slang term is used to hint the pun. Like Anthony Weiner's, British prime minister Boris Johnson's surname is unfortunately homographic with a slang term. Because of that, he became a target of a punny joke. The whole headline is aimed at the erectile dysfunction, topically commenting on Johnson's inability to get elected. The pre-modifier "floppy" further supports this interpretation, as well as paronymic double-sense between "election" and "erection." By doing so, the headline compares Johnson's inability to get elected, to do his job efficiently, to a "man's johnson's" inability to get erected and, therefore, also do its job efficiently. As can be seen from these three examples, tabloids love to mingle with people's names and stereotypes, twisting them to their desire.

The last headline shows a polysemic double-sense. Commenting on golfer Tiger Woods' penalty for an improper ball drop, the headline refers back to his affair, where he cheated on his wife with more than 120 women. Because of this, the polysemy covers the word "balls," which can both refer to golf balls, referring to his penalty in golf tournament, and his physical "balls," which semantic meaning is that of vulgar, slang name for male testicles. The second meaning, of course, referring to his affairs.

In conclusion, both advertising slogans and newspaper headlines make use of explicit expressions to catch the reader's eye. Advertisements seem to refer more to the topic of sexual intercourse and exploitation of swear words or vulgar phrases. Newspaper headlines overlap with advertisements in the latter, using transformations of known explicit phrases to be more daring and therefore appealing. Furthermore, headlines also use homography or polysemy of slang words associated with male genitalia more frequently than advertisements, usually connecting them to people's names or surnames. This fact can be attributed to headlines' function to inform about broader range of topics, while advertisements usually must stick more to their product or service. Because of that, it is easier for ads to transform a more generally used phrases or swear words, rather than just genitalia.

3.7 Pop Culture References

Another area widely covered by both newspaper and advertising puns is the domain of popular culture and folk knowledge references. In the corpus of advertisements, 13 instances of pop culture reference were found, with 10 more found among the headline puns. As will be further analysed below, these puns refer to the domain of music, cinema, literature and television.

One of the more frequently referred areas of pop culture was music. The first area affected by the use of puns are titles of famous songs. The examples of such puns can be seen below:

Wok This Way (Oakham, Rutland)

Diarrhea of a madman (Daily News, NY)

Everybody was Kung Fuel Fighting (Daily Mirror)

Singer Marti Pellow diagnosed with arthritis "I feel it in my fingers, I feel it in my toes" (Daily Dafty)

The first example, showing a name of an Asian restaurant in Oakham, cleverly decided to exploit the homophonic similarities between words *walk* and *Wok*. If a potential customer reads the name of the restaurant, a reference to a song recorded by a band RUN DMC, together with the hardrock band named Aerosmith titled *Walk This Way* can be heard.

The second example shows another connection to a popular song. To introduce a piece of news commenting on an outrage caused by a publicly defecating person, this headline's author decided to make a reference to a song by Ozzy Osbourne, titled *Diary of a Madman*. Using a paronymic transformation of the initial word of the title by adding /ə/ at the end, *Diary* suddenly becomes *Dirarrhea*. The punchline is completed and the headline both informs and amuses at the same time.

A similar paronymic transition is observed in the third example. By a slight change of pronunciation, the title informing about a petrol panic suddenly becomes a joke referencing a disco song first published by Carl Douglas, titled *Kung Fu Fighting*. *Fu* becomes *Fuel* and the joking title is therefore topical. Because of this, the joke compares the situation singing about in the song to the real-life situation of people willing to fight over petrol.

As already mentioned in the introducing subchapter, the last headline shows a targeted misinterpretation of Marti Pellow's introducing verses, giving them secondary meaning. However, this headline also shows how music verses can be exploited to report a different type of information. For more detailed information about this headline, please see subchapter 3.3.

The abovementioned puns show a direct connection to a specific song title. However, whole musical bands can become a target of a pun as well. The below-mentioned examples show how a band's name can be twisted to serve a different purpose:

Iron Maiden (London)

Bread Zeppelin (Bakery, Dallas)

Tout of Africa (The Sun)

The first example shows a clear connection to the British heavy-metal band *Iron Maiden*. However, this time the name implies something completely different. Instead of referring to a maiden made of iron and therefore representing the genre of music *Iron Maiden* plays, *Iron* was changed in a polysemic manner. This time, it refers not to a type of metal, but to a piece of home appliance that flattens and smooths clothes. Since antique irons used to be made of metals, such as iron, there is a polysemic connection between the two. Because of this it becomes obvious that this company offers ironing services. There is no woman made of iron present, but rather a woman *with* an iron, flattening their consumer's clothes.

There were even more cases of headlines using reference to popular music found during the research. Such is the headline *Zip Me Up Before You Go Go* commenting on singer George Michael's sex scandal by modifying the title of his own song *Wake Me Up Before You Go-Go*. However, the paronymy in this pun is so loosely connected to the initial pronunciation, it was decided not to include this pun in the corpus. At the same time, it supports the claim that music-related links to pop culture are common in journalism.

Another case of a company exploiting a famous band's name is a bakery located in Dallas, called *Bread Zeppelin*. Referencing to another British band, *Led Zeppelin*, it tries to exploit their popularity to appeal to a wider range of customers. Using paronymy, this bakery slightly changed the initial word of the name from *Led* to something more baker-related: *Bread*. The ending /ed/ stays the same and therefore both names sound similar.

The last-mentioned pun is quite self-explanatory. It refers to the band TOTO, which song *Africa* used to be their most commercially successful songs and to this day is one of their most recognizable ones. (Classic Rock History 2022) By reading aloud the headline, one can clearly hear the name of the band, as *Tout of Africa* shares the pronunciation with *TOTO – Africa*. This homophonic clash serves as a basis of the pun, making the headline more interesting to read.

The second area of pop culture which both newspaper and advertising puns commonly refer to is the area of popular literature. Such puns include:

The Liar, the Witch, and the Wardrobe (The Sun)

Pita Pan (Astonia, Turkish fast-food restaurant)

Tequila Mockingbird (Brixton, UK, bar chain)

Lord of the Rinse (Manila, laundry shop)

Sherlock Homes (Portsmouth, locksmithing company)

The first example refers to a first book in *The Chronicles of Narnia* novel series, titled *The Lion, the Witch and the Wardrobe*. The article introduces a story of a woman who hid her supposedly dead husband in a hideout which entrance was placed behind a cupboard serving as a backpiece of a wardrobe. The author of this title chose to be more creative, comparing this fact to a crucial scene in the first book, where the protagonists first enter the land of Narnia through the backpiece of a wardrobe. Since the husband in the article's story lied about his passing, the author decided to take this connection one step further, using paronymy to slightly change the *Lion* from the original title to *Liar*.

The second pun mentioned also refers to a book title, this time a fairy tale named *Peter Pan*. This time, the change was made using a combination of paronymy and homography. With a minor change of /iː/ in the name *Peter* to /ɪ/, the word is written as *Pita*, making the first half of the punchline. However, a second strategy can be observed as well, in the homographic clash of meanings of the word *Pan*. While in the fairy tale's title, *Pan* refers to the protagonist's surname, when one considers the specific context, which is a Turkish fast-food restaurant, *Pan* also has a secondary meaning, a kitchen appliance. Since pitas are made on a pan, it would make sense to understand the protagonist's surname this way.

The third sample's punchline lies in a paronymic transformation of another novel's title, *To Kill a Mockingbird*. Since the pun is a part of a bar's name, it makes sense that a connection to an alcoholic drink would be made to make the bar stand out. Since *To kill a* /tə kɪl ə ˈ/ almost shares the pronunciation with *Tequila*, /təˈkiː.lə/, the connection is obvious.

The fourth pun presents a laundry shop's name in Manila, Philippines. Again, paronymy was used to slightly change the pronunciation and therefore graphemic representation. The novel, which name was exploited this time, was J. R. R. Tolkien's *Lord of the Rings*. Changing the ending /z/ to /s/ makes a change in writing. The name therefore changes to *Lord of the Rinse*. Similar to the *Iron Maiden* pun, this name does not suggest that there is a lord of the jewellery, but that there is a lord of clothes cleaning. The fact that the billboard uses the same font as used

in the novel's movie adaptation confirms the author's intention to make the double-sense clear to the customer's eye.

Lastly, the fifth example uses the name of a popular British literary detective, *Sherlock Holmes,* who is known to solve seemingly impossible cases of, among others, burglary. To be more topical, the name was slightly altered to *Sherlock Homes*, presenting the company's field of expertise – house locks. In a way, it could be said that this name advertises two different things. First, as already mentioned, the field of expertise and second, it possibly sends a message to the customer that their locks are as unbreakable as Sherlock Holmes himself installed them, boasting about the quality of their products.

An interesting fact resulting from the results is that 4 out of 5 literature-related puns were found in advertising, rather than headlines.

Two instances of punny advertisements were found which rather than exploiting modern popular media were focused more on folk knowledge. The first was a florist's shop named *Sherwood Florist*. Paronymic transformation from *Forest* to *Florist* creates a connection to the forest where folk hero Robin Hood resided. The fact that the logo of the shop is a bow with a rose instead of an arrow strengthens this connection.

The second pun is the name of a tree analysing company called *Tree Wise Men*. Again, paronymic change from /t/ to /θ/ causes the change from *Tree* to *Three*. This connects this company's name to the biblical figures, the Three Wise Men, who, according to the legend, visited newly born Jesus Christ in Bethlehem. Rather than sticking to pop culture, this pun references the Bible.

The next area of pop culture covered in the corpus are TV shows. The following two samples show how a name of a TV show can be used to either promote a service or comment on a serious disaster in a mitigative way:

Lawn & Order (www.lawncrimes.ca)

Scooby Doom […] (Metro)

The first sample references the TV detective show called *Law & Order*. Using homophony, one can easily rewrite the name into the name in the first sample. Furthermore, the company's webpage (although no longer accessible) adds to the company's image that they are determined to get rid of any "crime" that appears on their customer's lawn and return order to it, much like the show's detectives return order to the city by chasing down criminals.

The second pun makes a connection to the popular American TV children's cartoon show *Scooby Doo*, which features a dog, named Scooby, who solves mysteries together with his gang of friend. As the article reports an incident, where a dog caused an explosion of a house by biting through a can of deodorant, it makes sense why the headline's author chose this pun. Since a mass destruction, in other words, doom, occurred, the paronymic connection between *Doo* and *Doom* was used. And since the culprit was dog, it was not hard to make the connection. Scooby (a name many people connect with a dog) caused Doom, a mass destruction.

The last area of popular culture covered in both discourses is the field of cinema and film. Famous titles, catchphrases and even actors themselves are not spared of being exploited for either journalistic or commercial purpose. One such area is the *Star Wars* movie series. Two related puns were found in the headline discourse:

Stur Wars – A New Hope (Eastern Daily Press)

May the force be with you (Scottish Sun)

The first pun plays a game of words with the title of the first movie in the series. Urging their readers to vote for a politician Nicola Sturgeon, the article uses the first half of her surname to paronymicaly replace the iconic *Star* with *Stur*. Another reference is made in the specific choice of the first movie's title. In the movie, a hope in the form of a princess rises to defeat the evil Empire. The headline compares Sturgeon to the same character, as a messenger of change and peace, devoted to destroying the "evil" opposing political parties. The fact that the whole headline is written using the same graphemic style as found in the movies and a photomontage of Sturgeon wearing the same outfit as the movie's princess is present, the reference becomes clear. Furthermore, the byline in form of *A short time ago in a parliament far, far away…* makes another connection to the series, mimicking the iconic introducing phrase of every Star Wars movie, *A long time ago in a galaxy far, far away…*

The second headline has already been introduced in this thesis as an example of use of a lexical-syntactic pun. At the same time, however, it refers to another iconic phrase from the *Star Wars* movies. The iconic *May the force be with you*, used as a goodbye phrase by the knights of the Jedi in the movies was blended with Theresa May's surname to make a funny double sense. In a way, just like the Jedi knights, the article wishes then newly elected Prime Minister Theresa May best wishes, commenting on her victory in the elections. Again, as in the previous example, a different font is used for *May*, being bolded and made metallic, and

a picture of May standing in front of a starry night sky, there are multiple connections to make the reference clear to the reader.

More movies' titles were used for the similar purpose:

Jurassic Pork (Indonesian fast-food chain)

The Codfather (Abergaveny, Wales)

Dom and Dumber (Daily Star)

The first example shows a reference to the *Jurassic Park* movie series. Using paronymy, the slight change of vowel from /aː/ to /ɔː/ the name of the movie suddenly becomes the name of a fast-food restaurant, offering pork meat. Furthermore, the company's logo is similar to the franchise's one as well, also showing a red circle with a yellow rim, with a silhouette of an animal inside. The main difference is that instead of a dinosaur skeleton, a silhouette of a pig is visible here.

The second pun has already been covered in the previous chapter discussing trendiness in advertising puns. As mentioned above, this fish & chips fast-food restaurant chose to refer to *The Godfather* movie. Using paronymy, *God* changes into *Cod*, making a clear connection between the movie title and the restaurant's main choice of fish. Since this name is used by multiple restaurants, some of them, as usual, accompany the pun by further graphetic alteration. Again, as with the *Stur Wars* headline, the font of the restaurant's name matches the one used in the movie title.

The last sample tries to amuse the reader by making a homophonic reference to a movie title. Commenting on a politician Dom Raab, who embarrassed himself just 3 weeks after a different politician also named Dom had embarrassed himself publicly too, the author of this headline decided to incorporate their first names in the movie title *Dumb and Dumber*. Because of that, the headline informs that there is a person named Dom, who the author claims is dumb, and another Dom, clearly dumber as he has embarrassed himself too. As seems to be tradition with articles referencing pop culture a picture of the two protagonists from the movie with their faces being replaced by both Doms' ones accompanies the headline, to make the connection more explicit to the reader.

One more instance of pop culture reference was found, referencing not a movie or a TV series, but an actor. A bakery in Singapore chose to name itself after a famous figure, actor Brad Pitt. Since *Brad* and *Bread* share the same pronunciation, the bakery was named *Bread Pitt*.

After a closer inspection, it was revealed that multiple bakeries share the same name. Apart from Singapore, *Bread Pitt* bakeries can be found in Amsterdam, Domžale, Slovenia and Zagreb, Croatia.

In conclusion, almost 10% of puns in the corpus include some form of pop culture reference. These references can include music, with puns exploiting names of famous music bands such as Iron Maiden or Led Zeppelin, or they can refer to a specific song, for example The Diary of a Madman or Walk This Way. Next, these puns can refer to literary source. Names of famous books such as Peter Pan or Lord of the Rings are found to be exploited, and one case of a pun using name of a literary hero, Sherlock Holmes, was also found. The following area of pop culture is television shows. Neither kids' nor adults' shows were safe from being used as basis for a punny joke in newspaper headlines. The last area were movies, with Star Wars franchise being found to be exploited the most and other movie titles, such as The Godfather or Jurassic Park franchises being used as well. These puns are usually accompanied by additional graphetic or illustrative material to strengthen the connection to the source material.

3.8 Use of Nonce Words

Next lexical strategy commonly represented in the corpus was the use of nonce words. According to Crystal (2019, 518), a nonce word is "an invented or accidental linguistic form, used once only." This is what differentiates nonce words from neologisms, which, as Crystal (2019, 518) mentions, is "the creation of a new word from the existing elements." The main difference between the two is the fact that while neologism becomes a stable part of the lexicon, a nonce word does not and is used only once for a specific purpose.

Advertising slogans use a plethora of one-time-only words or phrases to evoke interest in the consumer. The following examples show some of them:

Beware of pickpackets (McDonald's)

Enjoyneering (SEAT)

Cybear Monday Sale (TunnelBear VPN)

It's a wifesaver! (Brown)

McDonald's slogan tries to make a joke by using their own product. It tries to warn the consumers, that there are people who would try to steal fries from their packet. In a way, these people resemble pickpockets, who steal valuables from your pocket. McDonald's

transformed such thieves into their own version who also steal valuables, your fries, but not from your pocket, but your packet. Thus, the word *pickpacket* was formed.

The second example shows a simple phrase used by SEAT. Since SEAT is a car manufacturing company, a lot of engineering must be done to successfully produce a new model. However, SEAT tries to be familiar with their customers, informing them that what they do is done with love and passion. They do not do basic, boring engineering, what they do must be something more, and they enjoy it. Because of that, the term *enjoyneering* was born.

TunnelBear's announcement of sales also comes with a nonce word. Since the sale is on a cybernetic goods, the announcement could be called *Cyber Monday*. However, since the mascot of the company is a bear, to make the announcement more distinctive, TunnelBear chose to incorporate *Bear* into the initial word, creating *Cybear*. Because of that, the sale is no longer an ordinary cyber Monday, but it becomes a cyber Monday from TunnelBear which, as one could suppose, is different from all other cyber sales.

The last slogan, published by a house appliance company Brown also features a specific topical nonce word. Promoting the effectivity of their products, in this case a kitchen range, Brown claims that this range is *a wifesaver*. Using paronymic clash between this term and *lifesaver*, an interesting blending emerges. Since this kitchen range will save a customer's wife, more precisely her everyday life in the kitchen, it can be named as *wifesaver*. What is important to note is the fact that this ad was published in 1973 (Retrospace – Retrospace Vintage Scan #1), therefore can be understood by some as sexist, as it aims solely on women and their everyday life, which they claim is usually spent in the kitchen.

Whereas the creation of nonce words is usually attributed to the discourse of advertising (as mentioned in the theoretical framework), headline puns seem to share this characteristic with them. Several puns were found using nonce words as well. Some examples are shown below:

Wimbledone. Andy set for knighthood after final glory. (Star)

Boy, what a sonrise! (The Scottish Sun)

Georgeous (The Sun)

Dumkirk (NY Post)

In the first article, commenting on the fact that a tennis star, Andy Murray, was set for knighthood, the author decided to use a clever headline with a play on words, creating a nonce word fitting the context. Since Murray was the first British tennis player to place first in the Wimbledon championship finals in 77 years, it was finally done. Because of this, a homophonic reference was made, creating a nonce word *Wimbledone* which sounds the same as the championship's name but when written presents two pieces of information at once: A British man has finally done it at Wimbledon, he finally won.

The second example has already been covered in this thesis as a representative of a homophonic headline. However, this headline also contains a nonce word, created specifically for the given situation, as it referred to the new prince being born. A son was born and because of that a new future king started rising. Plus, this event can be seen as a good sign, as if a sun started to rise. If one combines all three aspects together, the resulting *Sonrise* provides information about all three at the same time: A new son has risen, giving metaphorical hope to common people just like the sun does every morning during its sunrise.

The following headline also comments on the royal baby affair using another nonce word. Describing baby prince George's clothing during his baptising, the headline clearly provides the author's opinion on prince's outfit: It is gorgeous. However, to make the headline more interesting, he decided to blend his verdict with the princes' name, thus creating a gorgeous thing on George, which must therefore be *Georgeous*.

The final example again uses combination of two words to communicate a multi-meaning message. Criticizing the poorly handled evacuation of American soldiers from Afghanistan, the author decided to compare it to another well-known evacuation of American troops in Dunkirk, 1940. The difference is that while the Dunkirk evacuation was successful, this one was not. Because of that, the term *Dumkirk* was formed. Giving the connection to the successful one but blending it with *dumb* to show the contrast.

In conclusion, the evidence of using nonce words was found in both discourses, creating yet another common feature of both advertising and headline puns. While nonce words used in slogans usually tend to be more topical to their area of expertise and are more centred to be more eye-catching, the headline ones seem to try to blend two topical words into one to communicate two pieces of information in one word, thus being not only more attractive, but also more effective at the same time.

Conclusion

As a conclusion, the results of this thesis' research show that pun is a figure of speech more connecting two different discourses, rather than differentiating between them. The similarities were observed on various levels of lexical and semantic topics. The corpus was analysed using both quantitative and qualitative methods, trying to answer three hypotheses, which were formed in advance and are, in a shortened version, mentioned below:

- In both corpora, the lexical-semantic puns will prevail in quantity
- In the corpus of advertising, structural-semantic puns will be more common than in headlines
- There will be more differentiating characteristics rather than common ones

The first hypothesis was confirmed by the quantitative analysis of the corpus, using taxonomy formed by Meri Giorgadze. Out of 120 advertising puns, 91 of them had their punchline's origin in either paronymy, homonymy, polysemy, or homophony. The findings in the headline puns were almost identical, with 92 out of 120 punchlines sharing the same origin. The possible reason for this quantity was the fact that it seems easier to create a punchline using graphemic or phonetic similarity, rather than change of a word class (lexical-syntactic puns) or literal interpretation of a longer phrase (structural-semantic puns).

Furthermore, following further analysis of the most numerous group, it was revealed that homophonic puns and paronymic puns are the most frequent among the lexical-semantic puns. This result can be attributed to the fact that English language consists of only 26 graphemes, but 44 phonemes, making phonemic duality easier to create, as it provides more room for experimentation.

The second hypothesis was not confirmed. While 22 structural-semantic puns were found in advertising, 25 of them were found in newspaper headlines. This shows the fact that it seems easier to use a literal phrase to comment on a piece of news rather than promote a commodity. However, the difference in numbers is not as high as was expected. This area could become a goal of further research, using larger corpora to show the difference more clearly.

The third hypothesis was not confirmed either. While the initial concept of the pun was as common feature used in a different manner to fit the individual discourse's functions, the findings show the opposite. Starting from the similar coverage of different pun types, further

semantic similarities contribute to the fact that both discourses use puns in the same manner to achieve the same end results.

The first area od sameness is centred around the reference to adult content. Both advertising and headline puns commonly referred to three areas, which are genitalia, sexual intercourse, and vulgar phrases. Slogans such as *Handjob – Better than Nothin'* or headlines such as *Tiger puts his balls in the wrong hole again* confirm, that adult content is used in both cases to make fun of a context and therefore appear more attractive to a potential customer or reader.

The second area of semantic similarity is in references to popular culture. Both corpora contained numerous puns, which required the knowledge of pop culture trivia to be understood properly. Music-related companies such as *Iron Maiden* or *Wok This Way*, accompanied by similar headlines such as *Tout of Africa* make only a part of musically themed puns. Furthermore, relations to literature are common, with companies such as *Sherlock Homes* found or a headline referring to *The Chronicles of Narnia* series by transforming the subtitle of the first book in the series. Further connections found related to movies (most notably the *Star Wars* franchise) and television shows.

The next lexical strategy where both corpora overlap in their use of puns is the common appearance of nonce words. Such words can be found both in advertising slogans such as *Enjoyneering*, showing the company's love for engineering and in headlines, with a notable example of a headline commenting on prince George's gorgeous dress with the use of *Georgeous*.

However, there are two areas where the corpora show a difference in their puns' usage. The frequency of using cliché punny lexical structures. Advertising slogans show higher frequency of using the same type of pun in multiple slogans, used by multiple different companies. Such is the case of homophonic transformation of *Let us* into *Lettuce* to communicate a grocery-related service. Another example is the use of *Cod* instead of *God* in the names of fish restaurants. Fish & Chips stands and restaurants named *Codfather* or *Oh my Cod!* are quite popular in Great Britain. Headlines do not show such tendency in the repeated use of the same pun. With only two exceptions, one of which was found only twice, headlines tend to be more original in terms of their puns.

Another difference between the two corpora is the use of multi-lexical puns, which punchline was made using two different strategies. These puns were found only in headline puns, with puns combining paronymy with homophony or homography to create a multi-

layered punchline, such as combining homophonic Edam / A damn with paronymic Gouda / good. Not a single pun being made using multiple strategies was found in the corpus of advertising.

To conclude, the discourse of advertising and newspaper headlines use puns mostly to achieve the same results. Puns in both discourses are formed primarily using homophony, paronymy, homography and polysemy, with the second most prevalent origin being literal interpretation of a non-literal phrase. Another lexical strategy commonly used by both discourses is the use of nonce words. Puns in both discourses also share semantic areas of reference to adult content and popular culture.

While there are some differences between the two, such as multi-layered punchlines being more frequent in headlines on the one hand and on the other hand more cliché puns used in advertising slogans and company names, in general the puns are used the same.

The results of this research can be used to provide an additional characteristic to both discourses. Since there were 120 examples of figures of speech representing each discourse, it can be said that the content appearing in puns should also appear in other, non-punny examples. Furthermore, the similarities also serve as a connecting bridge between the two, making a net prevalent within the shared context of mass media.

As a follow-up research, puns appearing in other types of mass media could be analysed as well, to show whether similarities found among these two discourses also appear in some other types of media, such as radio broadcasting or education.

Resumé

Tématem této diplomové práce je zanalyzovat a porovnat použití paronomázie, čili „punů" ve dvou odlišných diskurzech: Reklamy a novinových titulků. Práce je rozdělena do teoretické a praktické části, z čehož první dvě kapitoly jsou věnované teoretickému podkladu klíčových pojmů a třetí kapitola prezentuje výsledky výzkumu.

První teoretická kapitola se zabývá vybranou figurou: Paronomázií. Vzhledem k nejednoznačnosti taxonomie a umístění paronomázie se tato kapitola prvně věnuje tématu obrazné řeči. Ta je zde definována jako úprava jazyka založená na odkazu slov k jiným významům na základě podobnosti, využívající představivost. Následně v této oblasti specifikuje slovní hříčky. Vzhledem k tomu, že někteří lingvisté termín paronomázie a slovní hříčka spojují, tato část se snaží naopak termín „slovní hříčka" a termín „paronomázie" oddělit. Důvodem je, že jako slovní hříčka se dá považovat i rým, či akronym, což je v rozporu s podstatou zkoumané paronomázie. Následně se kapitola zabývá terminologií a klasifikací paronomázie. Jsou zde popsány základní klasifikace a definovány klíčové lingvistické prostředky, které v paronomázii způsobují dvojsmyslnost: homonymie, homofonie, polysémie a paronymie. Nakonec se tato kapitola zabývá taxonomií paronomázie a více do detailu popisuje taxonomii vydanou Meri Giorgadze, která rozděluje puny na lexikálně-sémantické, které vznikají s pomocí homonymie, polysémie apod., dále lexikálně-syntaktické, kde je dvojsmyslnost způsobena změnou slovního druhu či větného členu a nakonec strukturně-sémantické, které svůj vtip zakládají na doslovném pochopení jinak obrazné fráze či rčení.

Druhá teoretická kapitola popisuje vybrané diskurzy. Zaměřuje se nejprve na popis masmédií, jejichž součástí oba diskurzy jsou. Popisuje obecné cíle, formy a rozdělení. Následně se tato kapitola zaměřuje na první zkoumaný diskurz: Novinové titulky. Zběžně dává novinové titulky do kontextu s obecným diskurzem žurnalistiky a vymezuje jeho specifika. Poskytuje také základní rozdělení článků na základě lexikálních a syntaktických forem, či dle druhu vět. Následně je zde popsána role paronomázie a její formy. Druhá část této kapitoly je věnována diskurzu reklamy. Podobně jako v předchozí části, i zde dochází ke stanovení základních forem a funkcí. Jsou zde definovány rozdíly mezi tištěnými a digitálními reklamami, a jejich odlišnostmi. Následně se tato kapitola zabývá lexikálními strategiemi, které se v reklamách specificky využívají a poté do tohoto kontextu zahrnuje i specifické využití paronomázie.

Třetí kapitola již prezentuje výsledky výzkumu, pro který bylo vybráno 120 reklamních a 120 titulkových punů. Nejprve se tato kapitola zaměřuje na specifikaci výzkumu. Nejprve

definuje výzkumnou otázku a hypotézy. Následně popisuje korpus, systém sbírání vzorků a způsoby citace. Materiály pro korpus byly sbírány na internetu z různých fotografických i textových zdrojů. Aby byla zajištěna validita vzorků, v případě reklam je dodán název instituce, či jejich internetové stránky společně s místem působení, pokud to bylo možné. U novinových titulků pak zase jméno novin, či autora textu.

Následně jsou popsány výsledky kvantitativní analýzy dle taxonomie vydané Meri Giorgadze. Výsledky potvrdily jednu z hypotéz a prokázaly, že lexikálně-sémantické puny tvoří více než 75 % celkového vzorku obou diskurzů. Jako druhé nejčastěji se vyskytující u obou diskurzů se staly strukturně-sémantické a nejméně časté pak lexikálně-syntaktické. Tento fakt poukazuje na skutečnost, že nejjednodušší způsob, jak vytvořit pun je zřejmě změnit lexikálně-sémantickou formu jednoho slova či sousloví, raději než doslovně vnímat delší fráze, či měnit slovní druh.

Jakožto nejpočetnější skupina a hlavní záměr této práce byly lexikálně-sémantické puny následně podrobeny druhé kvantitativní analýze, kde bylo zjištěno, že jak v reklamách, tak i v titulcích nadpoloviční většinu lexikálně-sémantických punů tvoří ty, které byly vytvořeny s pomocí homofonie. Tento fakt se dá vysvětlit tím, že zatímco v anglickém jazyce existuje pouze 26 grafémů, dají se zkombinovat do 44 různých fonémů. Vzniká zde tedy mnohem větší prostor pro fonetické dvojsmysly.

Následně bylo zjištěno, že dva titulkové puny byly vytvořeny kombinací dvou různých lexikálních strategií. V jednom případě se jednalo o kombinaci homofonie a paronymie, v druhém případě zase o kombinace homografie a paronymie. Tento fakt slouží jako první oblast rozdílu mezi reklamními a titulkovými puny, neboť žádný takový titulek nebyl v korpusu reklamy ani jednou zpozorován.

Další oblastí, kde došlo k rozdílu ve výskytu druhů punů se stala originalita a četnost výskytu stejného punu v několika případech naráz. Zatímco v korpusu reklamních punů došlo k častému opakování stejné struktury k dosažení stejného sémantického výsledku (například homofonického zaměnění *Let us* a *Lettuce*), titulkové puny tolik klišé nevyužívají. Nalezly se pouze dva případy, kdy stejná transformace významu sloužila ke stejnému významu a to transformace příjmení politika Weinera na slangový výraz pro pánské přirození a změna ze *Sun* na *Son* ku příležitosti narození prince George.

Další oblast však vyskytuje zástupce obou diskurzů podobně četně. Jedná se o tendenci odkazovat na témata určená dospělým čtenářům, či zákazníkům. Jak reklamy, tak titulky často

odkazují na explicitní, či jinak sexuální narážky, či vulgarity. Zatímco reklamy se spíše zaměřují na oblast pohlavního styku, titulky se zase spíše zaměřují na přirovnání k pánskému přirození. Nicméně, pokrytí této oblasti je stejné pro oba diskurzy.

Další oblastí, která spojuje oba diskurzy, je oblast odkazů na populární kulturu. První oblastí je populární hudba, kde se objevují odkazy na populární hudební skupiny, jako například Iron Maiden, či jejich hity, například Everybody is Kung Fu Fighting. Další oblastí je literatura. Puny odkazující na literární díla jako Letopisy Narnie, či jejich hrdiny jako je Sherlock Holmes se opět objevují v obou diskurzech. Poslední oblastí je film a televize, kde puny odkazují na jména známých filmů, či ikonických hlášek (Star Wars), televizních pořadů (Scooby Doo) či samotných herců (Brad Pitt).

Poslední oblastí, která spojuje oba diskurzy je tvoření příležitostných slov, tzv. „nonce words". Korpus obou diskurzů obsahoval puny, které obsahovaly slova jako Enjoyneering, či Wimbledone. Spojením dvou slov se reklamy většinou snaží více zapůsobit na zákazníka bližší specifikací svého podnikání, zatímco u novinových titulků tato strategie slouží spíše k ušetření místa a podání dvou informací naráz. Společným znakem je však větší atraktivita daného textu, k přilákání pozornosti čtenáře či zákazníka.

Výsledkem, výzkum prokázal, že množství rozdílů mezi diskurzy nepřesahuje množství společných znaků. Tím nedošlo k potvrzení třetí hypotézy, která tvrdila opak. Oba diskurzy používají puny podobným způsobem, aby dosáhly podobných výsledků. Výsledky tohoto výzkumu mohou sloužit jako dodatečný charakterový rys pro oba diskurzy, či jako podklad k dalšímu porovnání různých diskurzů v oblasti masmédií.

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Appendixes

Appendix 1: The Corpus

Advertisement Puns

Lexical-semantic

Let's raise a toast! (Warburtons) *Homography*

No time Toulouse (UPS) *Homophony*

Whale hellooo there (Natural History Museum) *Paronymy*

Ithaca is gorges (Ithaca) *Homophony*

I take a sheet in the pool (Sheets Energy Strips) *Homophony*

Cybear Monday sale (TunnelBear VPN) *Homophony*

Our products suck (Hoover) *Homography*

Visit the Mint. It makes cents. (Royal Australian Mint) *Homophony*

OUR HARDWARE RUNS BETTER WITHOUT WINDOWS. (BMW) *Polysemy*

A dry crack is a happy crack! (The Crack Team) *Polysemy*

Cheap enough to say, Phuket I'll go. (Air Asia) *Homophony*

Beware of pickpackets (McDonald's) *Paronymy*

Holy shift (Nurse Jackie - Showtime) *Paronymy*

Buy our pizza – We knead the dough (unnamed pizzeria) *Homophony*

Jimmy's shoe repair: I will heel you. *Homophony*

                     I will save your sole. *Homophony*

                     I will even dye for you. *Homophony*

The best fudge comes from Uranus (www.UranusMissouri.com) *Homophony*

Lord of the Rinse (Manila, Phillipines) *Paronymy*

Wok this Way (Oakham, Rutland) *Homophony*

Bread Zeppelin (Dallas, Texas) *Paronymy*

Basic knead pizza (Pizzeria, Golden, USA) *Homophony*

Less bread. No jam. (London Underground)*Homography*

It's a wifesaver! (Brown)   *Paronymy*

We're looking for the most original use of an Apple since Adam (Apple) *Homography*

Two bytes are better than one (Apple) *Homophony*

Sherwood Florist (Florist shop, NY) *Paronymy*

When it pours… It reigns (Beer and Ale Rochester) *Homophony*

If Michelob were a ghost… all the other spirits would be out of business (Michelob Beer) *Homography*

Lettuce, count the ways (kraft) *Homophony*

One great round deserves another (Michelbob Beer) *Homography*

THAItanic (Belfast) Homophony

Morrisons: TottenHAM *Homophony*

                  WestMINCEster *Homophony*

                  Piccadilli Circus *Homophony*

Don't suffer the coughequences (Robitusin) *Paronymy*

I'll leave you wanton more (GrabFood)*Homophony*

Holt Farmer's Market: You donut want to miss the market. *Homophony*

                  Get bready for the market *Paronymy*

                  Market on your calendar *Homophony*

Are we turning you on yet? (Gulf Electricity) *Polysemy*

Your cherriot awaits (DrinkBai) *Homophony*

Sherlock Homes (Portsmouth locksmith) *Paronymy*

Tree Wise Man (Beaufort, South Carolina) *Paronymy*

Wine Rack: Wine not? *Homophony*

Sip Back and Relax *Paronymy*

Pane in the glass (Ashford, UK) *Paronymy*

We make a good pear (Aldi UK) *Homophony*

Enjoyneering (SEAT) *Paronymy*

Lettuce deliver (Greenling.com) *Homophony*

British Hairways (La Marina, Spain) *Homophony*

Drop your pants here and you will receive prompt attention (Balfurd Cleaners) *Polysemy*

Lettuce Meat Your Kneads (Jet Provisions) *Homophony*

Every Lidl Helps (Lidl) *Homophony*

Shave Time. Shave Money (dollarshaveclub.com) *Paronymy*

Iron Maiden (Ironing service company, London) *Homography*

A flush beats a Full House (Jolly Plumbing) *Homography*

Jurassic Pork (Indonesia) *Paronymy*

Hair Force One (Hair saloon, Phillipines) *Homophony*

The Codfather (Fish&Chips restaurant, Abergavenny, Wales) *Paronymy*

The Cod Almighty (Bristol, UK) *Paronymy*

Lawn & Order *Homophony*

Bon A-Pet-Treat! (Calgary, CAN) *Paronymy*

Lettuce meat olive your eggspectations (Subway) *Homophony*

Holy Crepe! (Kafe Neo, Totowa, USA) *Homophony*

Just beet it (shapeyourfutureok.com) *Homophony*

This is a sign that you should pursue your creative fashion (rmcad.com) *Polysemy*

Juan in a Million (Restaurant, USA, Austin) *Paronymy*

Bits and PCs (IT shop, Worcester, UK) *Homophony*

Tequilla Mockingbird (Bar, Brixton, UK) *Homophony*

Tweet others as you would like to be Tweeted (ucup.org – Pastor Cathlynn Law) *Paronymy*

Everything we sell sucks (Everett Vacuum) *Homography*

More bang for your buck (Tesco – condom sale) *Homonymy*

Nothing sucks like an Electrolux (Electrolux) *Homonymy*

Fortunately, our recipe has fewer steps (Unnamed restaurant) *Polysemy*

Prints Charming (Kodak) *Homophony*

At Farmer John we're proud of our little wieners (Farmer John) *Polysemy*

Donut Miss Out on Tipali (Tipali) *Homophony*

Gherkin or Gherkout? (McDonald's) *Paronymy*

Pita Pan (Turkish fast-food restaurant, Astonia, NY) *Homophony*

Sofa So Good (Sofa shop, Navan, Ireland) *Homophony*

Shear Madness (Barber shop, High Wycombe, UK) *Homophony*

Lettuce Souprise You (Restaurant, Atlanta, USA) *Homophony*

Oh My Cod! (Fish restaurant, Belfast) *Paronymy*

Hair We Are (Hair saloon, Virginia Beach, USA) *Paronymy*

Bread Pitt (Bakery, Singapore) *Homophony*

Been a Wafer a While? (Tunnock's) *Homophony*

FinsBERRY park (Morrison's) *Homophony*

Pho King Good (Auburn, USA) *Homophony*

Our grate Lord (noki grater) *Homophony*

Eat hole foods (Unnamed donut shop) *Homophony*

Lexical-Sytactic

Get movies fast as never before (Viola Boradband)

Wanted: One night stand (IKEA)

Beats everything I've seen! (Hamilton Beach blenders)

Your guide to Legal and General with Profits Growth Bond (alliance-leicester.co.uk)

The end is coming (Durex)

Chicken loses job… Chicken has no money… Chicken strips for 3.89 (Sonic Drive-in)

Caution: Blind man driving (All-Pro Blinds)

Structural-Semantic

Your wife is hot. Better get your A/C fixed. (Four Seasons Heating)

Pick up five times more women than a Lamborghini (Daihatsu)

A truly moving experience. (roadwaymoving.com)

Hot shingles in your area looking to get nailed (Simonis Roofing)

We'd love to be sitting on your face (ray-ban)

Blow in her face and she'll follow you anywhere (tipalet)

Be cheesy. Choose Amul Cheese (Amul Cheese)

Four inches has never been so satisfying (FAT Shack)

I enjoy seven inches every morning (Florida Oranges)

Go out with a bang. (Durex)

It'll blow your mind away! (Burger King)

Our subs are an honest 8 inches even when it's cold outside (Jimmy John's Sandwiches)

Keep dinner plans on track (dinneroo)

Free brake check: Stop here if you can (Mytree car mechanic)

Hand Job – Better than Nothin' (Work gloves)

When I'm finished, you'll be floored (Finished Hardwood Floors)

You can't beat our meat (Culliver City Meat co.)

Leather is a rip-off (PETA)

Don't let Forever 21 pull wool over your eyes (PETA)

These animals are just dying for you to taste them (Creston Valley Meats)

It's rough! -It's Tough! And It Doesn't Take Crap Off Anyone. (John Wayne Toilet Paper)

Big Ass Fans (bigassfans.com)

Headline Puns

Lexical-Semantic

Boy, what a sonrise! (The Sun) *Homophony*

Papa Ratzi (The Sun) *Homophony*

I've been Edam fool, but I'll be gouda from now on (the Sun) *Homophony + Paronymy*

Breath of fresh heir. (The Courier Mail) *Homophony*

Can ANYBODY give a straight answer? (Star) *Polysemy*

Wimbledone. Andy set for knighthood after final glory. (Star) *Homophony*

Everton star Distin cheats on partner after telling blonde he's a milkman. How dairy. (Unknown) *Homophony*

Residents warned to protect fish and hens to avoid… otter devastation. (Unknown) *Paronymy*

Sewer was blocked by large Pooh. (BBC Scotland) *Homophony*

Marijuana issue sent to a joint committee (The Toronto Star) *Polysemy*

Tiger Woods plays with own balls, Nike says (The Associated Press, David Kravets) *Polysemy*

East Tennessee aglow over increase in nuclear jobs (The Associated Press) *Polysemy*

Diarrhea of a Madman (Daily News, NY) *Paronymy*

Clown commits a Fu King robbery (Bill Donovan, Independent correspondant) *Paronymy*

Scooby Doom – Dog blows house with a can of deodorant (metro.co.uk) *Paronymy*

If Boris wins Dec 12 election, we can get Brexit done by… New Years' Leave (The Sun) *Paronymy*

You're going home in a faking ambulance (The Sun) *Paronymy*

Broken Hart (Daily Mirror – footballer Hart) *Homophony*

Tiger puts balls in wrong place again (NY Post) *Polysemy*

Urine luck (NY post) *Homophony*

Weiner exposed (NY Post) *Homography*

Oh hail no (Huffpost Chicago) *Homophony*

The year of the Pun-Demic (InPublishing) *Homophony*

NFL squeezes Patriots' balls (NY post) *Polysemy*

Kenya believe it? (Parramatta Advertiser) *Homophony*

Republicans turned off by the size of Obama's package (Eastern Michigan University paper) *Polysemy*

There will be hell toupee (The Guardian) *Homophony*

Mann overboard (Newsday Sport) Homophony

Good noose! Saddam sentenced (NY Post) *Homophony*

Dumkirk (NY Post) *Paronymy*

The liar, the witch and the wardrobe (The Sun) *Paronymy*

Prince Endy (The Sun) *Homophony*

Dom & Dumber (Daily Star) *Homophony*

Germans wurst at penalties (The Sun) *Homophony*

Herr we go again (The Sun) *Paronymy*

Craic of dawn (Irish Daily Mirror) *Homography*

Look away Nou (Mirror Sport) *Homophony*

Everybody was Kung Fuel Fighting (Daily Mirror) *Paronymy*

How Ja Doing? (Daily Star) *Homophony*

Hooray Kane (Star Sport) *Homophony*

Bottle of Britain (Daily Star) *Homophony*

Top o' the mourning (Daily Star) *Homophony*

It's All Gone Ron (Daily Star) *Homophony*

Sex tape Tulisa hasn't blow her job (The Sun) *Homography*

Up to Arrears (The Sun) *Homophony*

Jihad me at hello (Ottawa Sun) *Homophony*

Georgeous (The Sun) *Paronymy*

A lot of dough (Toronto Sun) *Homophony*

The Grim Ripper (The Sun) *Paronymy*

I'm a cheetah! (NY post) *Homophony*

As 3 Lions face nation that gave world […] er, other stuff, we say Go Kane! (The Sun) *Paronymy*

Kim Swears (The Sun) *Paronymy*

Man arrested after cops noticed suspiciously small package in his undies (NT News) *Polysemy*

Roodunnit? (Daily Mirror) *Paronymy*

Stur Wars – A New Hope (Scottish Sun) *Homophony*

Heir's baby! (The New Zealand Herald) *Homophony*

The Son (The Sun) *Homophony*

Neigh Mercy (Scottish Sun) *Homophony*

Life's a bleach (The West Australian) *Paronymy*

Pigment of her imagination (NY Post) *Paronymy*

Theresa Dismay (The Sun) *Homophony*

Bin Bagged (The Sun) *Homophony*

Boozing Edwards to start on bench. Sit happens (Daily News NY) *Paronymy*

Poole Party! (NY Post) *Homophony*

Balls#!t! (NY Post Sports) *Paronymy*

Tout of Africa (The Sun) *Paronymy*

Ji Whizz (the Sun) *Homophony*

Shirt hits the fans (Sun Sport) *Paronymy*

Hope you Phil better (The Sun) *Homophony*

April the thirst (The Sun) *Paronymy*

Who do EU think you are? Foreign elite defy will of British voters. (The Sun) *Paronymy*

French show no merci (The Sun) *Homophony*

Migrant children look 40: Tell us the tooth. MPs: Prove asylum kids' age with a dental test (the Sun) *Paronymy*

It's a Kate crime (the Sun) *Paronymy*

Deutsch Bag (NY Post) *Paronymy*

Man of Steal (NY post) *Homophony*

Geroni-no! (The Sun) *Paronymy*

Floppy Johnson can't get an election (The Sun) *Paronymy + Homophony*

Auld EneMay (the Sun) *Homophony*

Shih Tzu never thought you'd see: Fearful dog saves cat from racoons (CBC News) *Homophony*

BeLEAVE in Britain (The Sun) - *Homophony*

Willy Happy (The Sun) *Paronymy*

American Idle (NY Post) *Homophony*

All that you can't Kiev behind (NY Post) *Paronymy*

Fury as city is paralyzed by blizzard. Ice scream! (NY post) *Paronymy*

Tits bouncing back in warmer weather (unknown author) *Homography*

A message from the 10 Drowning street (Metro) *Paronymy*

Alabama verdict: No Moore (USA Today) *Homophony*

I'm only here for De Beers (The Sun) *Homophony*

Skeletons are taking over Franklin. And tibia honest, they're kinda cute (IndyNews)
Homophony

So Var Out of Sight (Star Sport) *Paronymy*

We'll meat again (Daily Star) *Homophony*

Lexical-Syntactic

May the force be with you (Eastern Daily press)

Leopard hooked to pot, but not stoned (Times of India)

How do you solve a problem like Korea? (The Sun)

Structural-Semantic

Worries about lights were kept in the dark. (Boston Sunday Times)

Weiner pulls out (NY Post)

Now EU are REALLY giving us the needle (the Sun)

Soda ban goes flat (Metro New York)

Hell freezes over (The Sun)

Condom truck flips, spills load (April Kemick, San Media)

Obama beat Weiner (NY Post, Geoff Earle)

U.S. Whiskeys take a shot at Scotland (NY Times, Allison V. Smith)

Sex offenders pinch tents (The Tennessian)

It's a boom year for acorns, but the reason is a hard nut to crack (pressherald.com)

I could murder a bucket of KFC (Scottish Daily Record)

Tesco Wins £ 1,50 compensation over spilt milk (BBC News)

Midget sues grocer, cites belittling remarks (Chicago Sun - Times)

Tiger goes limp! Pulls out after 9 holes (NY Post)

Enjoy a foot long in jail (NY post)

Quickie in Park gives Utd semi (by Neil Curtis)

Brady destroyed his cell just before showdown. You phoney. (Daily News NY)

Full of Hot Air (NY Post)

Singer Marti Pellow diagnosed with arthritis "I feel it in my fingers, I feel it in my toes" (Daily Dafty)

City stops vibrators giveaway – Buzz kill (NY Post)

Idaho Needs Potatoes, So Maine is Chipping In – State's deep root problems with tubers pay off as demand sprouts (The WSJ)

Out with a bang: Suicide bombing kills 51 (The Gainesville Sun)

Weiner: I'll stick it out! (NY Post)

Boy Scouts to accept gay boys in through the back door (Albert Lea Tribune)

Are prostitutes getting screwed? (The Free Weekly)