mgr Aleksandra Pasławska

LINGUISTIC CREATIVITY IN PRINT ADVERTISING AND IN SOCIAL MEDIA. A COGNITIVE GRAMMAR APPROACH

Summary

The doctoral dissertation *Linguistic Creativity in Print Advertising and in Social Media. A Cognitive Grammar Approach* has been inspired by the long-term observations of language changes that occur due to the development of technology, with a fast-growing interest in online communication, i.e. in Computer-Mediated Communication (CMC), and above all under the influence of the increasing popularity of social media platforms, such as Facebook, Instagram, YouTube, or Twitter.

Language is a powerful means of communication and influential medium of expressing ideas. The present study shows that language is highly creative and users are able to create, and understand an infinite number of various forms of utterance. Linguistic creativity is widely used in social media discourse and in advertising, affecting people's thoughts, behaviours, mindsets, choices and perception of the world.

This doctoral thesis is an attempt to suggest a novel approach to the study of linguistic creativity in print advertising and social media discourse by applying the Cognitive Grammar paradigm, in particular Ronald Langacker's (2002) concept of the Current Discourse Space combined with Gilles Fauconnier and Mark Turner's (2002) Conceptual Integration Theory.

The present doctoral dissertation is composed of two parts: theoretical (Chapter 1 *Creativity in Language: an Overview* and Chapter 2 *The Linguistic Sign in Cognitive Grammar and Linguistic Creativity*) and analytical (Chapter 3 *Word and Image: Analysis* and Chapter 4 *Conclusion and Prospects for Further Research*).

Chapter 1 presents an extensive overview of the linguistic creativity. It starts with the brief presentation of the traditional (generative) approach proposed by Chomsky, which does not fully contribute to conceptualization and meaning construction since it mainly focuses on structural creativity built on conventional elements combined in predictable way, differentiating form from meaning. Later on the most significant morphological processes of word formation are discussed, such as compounding and derivation and the notions of semantic transparency, opacity and structural ambiguity.

Chapter 2 focuses on crucial processes behind meaning construction: categorization, figure-ground organization, mental imagery, metaphor, inferencing and automatization to mention just a few. Special attention is paid to the symbolic function of language. First, the Saussurean approach to the linguistic sign is discussed with the subsequent focus on Langacker's assertion that language is symbolic in nature. The last part of the chapter discusses the importance of context and discourse in linguistic creativity with the use of Langacker's approach. We agree with Langacker (2008) that language finds its basis in social interactions and that the construction of meaning relies on conceptualization.

Chapter 3 offers the analysis with the use of the combined CDS-CIT model. The examination of different examples of acronyms and abbreviations (e.g. *OMG*), derivational neologisms (e.g. *instagrammable*), blends (e.g. *movember*), borrowings (e.g. *unboxing experience*), metaphor and idioms (e.g. *make a splash*), etc. has demonstrated that understanding of a given expression is constructed in the minds of the language users, relies on cognitive principles (such as conceptual blending) and is determined by contextual information and stable knowledge (linguistic, social, cultural) shared by the Speaker and the Hearer who negotiate the meaning in the process of "mind integration".

Finally, Chapter 4 presents conclusions of the research and prospects for further analysis of the linguistic creativity of the Internet discourse and advertising with the use of the Relevance Theory as proposed by Forceville (2014), and the multimodal approach as well as the Cognitive Linguistics approach suggested by Tendahl (2009).