

СУЧАСНІ ПРОБЛЕМИ МІЖКУЛЬТУРНОЇ КОМУНІКАЦІЇ ТА КОГНІТИВНОЇ ЛІНГВІСТИКИ

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THE ROLE OF METAPHORS IN THE LANGUAGE OF ADVERTISING

Kasatkina-Kubyshkina O.V., Kuriata Y.V.

Rivne State University of the Humanities

Various language strategies of advertising impact on its recipient have been outlined briefly in the article. Metaphors have been analysed as one of the most effective means of presenting advertisements. The most actual definitions of metaphors have been considered. Their various classifications and structural components have been pointed out. Seven groups of metaphors in advertising have been singled out, depending on their source and target domain, examples of such metaphors have been given.

Keywords: metaphor, advertising, transfer of the meaning, cognitive mechanism, source domain, target domain.

Advertising has always contributed to the development of the society; it is an important connecting link between a producer and a consumer, one of the most common types of information and communication. It promotes certain values and influences our attitude towards ourselves and the environment. Therefore, the study of the mechanisms of the influence of advertising texts remains relevant, namely analysis of the metaphor, which is based on the logical and emotional argumentation in advertising in order to persuade and encourage the audience to act, ensuring the ability of the advertising text to be memorized by the recipient.

This article aims at a deeper analysis of metaphors in advertising and their persuasive effect on the recipients.

Recent researchers and publications. Various aspects of the metaphor and its use in advertising have been the subject of many scholars' researches, in particular A. Abuczki's, M. Johnson's, Z. Kövecses's, G. Lakoff's, and M. Turner's [1; 3; 5; 6].

Results. Advertising is a form of marketing communication used to persuade an audience to take or continue some action, usually with respect to a commercial offering, or political, or ideological support [9].

Modern genres of newspaper and magazine advertising are diverse; they use almost all journalistic genres, which can be divided into three groups: informational (interview, report, line advertising); analytical (correspondence, article, review, commentary); journalistic (sketch, essay) [8].

An advertisement composition most commonly consists of the following components:

- slogan – short advertising slogan, title, aphorism;
- links – the text preceding the main idea of an advertisement;
- informational block – the main text, which gives the main arguments in favour of the goods;

- the final part;
- reference (contact information).

Creators and editors of advertising texts need the ability to understand the various techniques of language manipulation, namely the use of language peculiarities and principles of their application in order to direct unconscious influence on the addressee in the desirable way. In other words, when covert language peculiarities are used by the speaker in order to impose a certain idea about reality, create a definite attitude to it, emotional reaction or intention that does not coincide with what the recipient could form independently, we speak about linguistic manipulation.

The question of linguistic manipulation is not simple, since objective criteria for assessing whether a particular advertisement can mislead the consumer or not is difficult to offer. It often turns out that not the information in the advertisement is misleading, but the obscurity, ambiguity and other ways of sending it are. Thus, one has to evaluate not what exactly is in advertising, but the inferences that a potential consumer can derive from an advertisement. In addition, the language is arranged in such a way, that it gives the opportunity to describe reality in different ways, introducing various nuances and shades of meaning. Advertisers and editors of advertising literature need to be able to analyse linguistic techniques, because they are the tool of manipulative influence.

In advertising punctuation marks may have a different meaning to some degree – those of them, that are normatively to be used, sometimes are missing, which is motivated and compensated by the font allocation of parts of the advertisement text. In addition, punctuation in advertising can perform a signal function to attract readers' attention to the content. The dash is particularly often used, which is often associated with the intonation and visual emphasis of the acclaimed advertised phrase. The colon is used in constructions that fall

into two parts: the first one calls the object of advertising, and the second one specifies it. The exclamation mark is often used in links and final parts of the advertisement text. Ellipsis is used to denote unfinished speech or unexpected turning of thought [3; 8].

The following requirements are considered to be common for all advertising texts: simplicity of speech, devoid of excessive magnificence and vulgarity, tone that resembles a confidential conversation with a reasonable interlocutor; originality and uniqueness; they should be informative and probative.

The language of the advertisement should be vivid. The authors of the advertising texts use the richness of the vocabulary of the native language and foreign language borrowings, which are common in the specific area, expressive possibilities of word formation, parts of speech, and syntactic structures.

Morphological peculiarities of the language of the advertisement are also quite particular. From all parts of the language in advertising texts the noun is used most often, since advertising requires the naming of many objects and phenomena. Nouns perform the most important informative function. In order to make the language of the advertisement expressive, the authors turn to qualitative adjectives, as well as adverbs formed from them. It is worthwhile noting, that in the language of advertising pronouns are often used, since the authors of the advertisement prefer the spoken language. At the same time, the use of various stylistic figures (anaphora, antitheses etc.) is expository as well as phrases that contain strong expression. Considering lexical figurative means, epithet, comparison, metaphor, hyperbole, and personification are widely used in the language of advertising [8].

The syntax of advertising texts is designed for quick perception: it is simple; nominative and incomplete sentences are used. Appeals, motive constructions, a large number of homogeneous members are common in advertising. The use of questions and exclamation sentences, which emphasize the «appealing» style of advertising, is characteristic of it.

As it has been mentioned above, advertising uses a wide range of means of expressiveness of the language – allegory, metaphor, comparison, parallelism, various repetitions, alliteration and other means. The metaphor is one of the most powerful among these indicated with respect to its suggestive effect on the recipient.

Considering the metaphor in advertising, first of all it is worthwhile suggesting the definition used in the article. Thus, Z. Kövecses says that a metaphor is a figure of speech which makes an implicit, implied or hidden comparison between two things or objects that are poles apart from each other but have some characteristics common between them. In other words, a resemblance of two contradictory or different objects is made based on a single or some common characteristics [5].

From the point of view of cognitive linguistics, the metaphor is an instrument of gaining knowledge about the world, since it is based on the creation of associative ties, similarities and differences

between the phenomena of the world. Metaphor composes new personal meanings on this basis that reflect the subjective attitude of the individual to the world, his/her vision, the treatment of a certain fragment of reality.

Semantics of advertising allows the scientists to explore the political, economic, social history of the country. The metaphor shows how the picture of the world is reflected in the public consciousness. It is not only a means of expression, but also one of the main means of cognition, because a person thinks via metaphors, expresses his/her ideas with their help, forms in his / her consciousness a picture of the world in which he/she lives.

According to Z. Kövecses a metaphor is a transfer of the meaning on the basis of comparison. It can be based on different types of similarity:

a) similarity of shape: head (of a cabbage), bottleneck, teeth (of a saw, a comb);

b) similarity of position: foot (of a page, of a mountain), head (of procession);

c) similarity of function, behaviour: a whip (an official in the British Parliament whose duty is to see that members were present at the voting), a bookworm (a person who is fond of books);

d) similarity of colour: orange, hazel, chestnut. A special type of metaphor is when proper names become common nouns, e. g. philistine – a common person, vandals – destructive people [5].

A metaphor develops a comparison, which is different from a simile, i.e. we do not use «like» or «as» to develop a comparison in a metaphor. It actually makes an implicit or hidden comparison and not an explicit one.

The cognitive concept of the metaphor propounded by G. Lakoff, M. Johnson, Z. Kövecses, M. Turner and by other cognitive linguists implies, that a metaphor is the cognitive mechanism whereby one experiential domain is partially «mapped», i. e. projected, onto a different experiential domain, so that the second domain is partially understood in terms of the first one. The domain that is mapped is called the source or donor domain, and the domain onto which the source is mapped is called the target or recipient domain [4; 5; 6].

The target domains are usually fairly abstract, involving phenomena that are difficult to grasp such as love, emotions or life in general. The source domains help us to comprehend the target domain; therefore they are more concrete and physical. For example, a journey can be a source domain for life [5].

Generally we can point out two varieties of metaphors in advertising: pure and fused. A pure metaphor represents a completely different thing from the product; it is used to stand in for the product or feeling you get from it, when the product is intangible, complicated or simply «boring» to look at. With a fused metaphor you don't simply replace the product with something that can symbolize its characteristics, but «fuse» it with something [2].

They are also classified by Z. Kövecses as:

1) conceptual (consisting of two conceptual domains when one is used to understand the second);

2) structural (rich structure knowledge is provided by the source domain for the target concept);

3) ontological or entity and substance metaphors (they are based on our experience with the physical world around us);

4) personification metaphors (human thoughts and characteristics may be the most familiar physical entity to us among all the physical objects and as a result, a wide range of abstract concepts are conceptualized as human beings);

5) orientation metaphors (they are related to basic spatial orientations of human beings, such as up-down, centre-periphery, and so on) [5].

Lakoff and Johnson suggest four types of metaphors:

(1) orientation (such metaphors use one notion structured in terms of another in spatial orientation, such as: «up is happy, down is sad», and are based on culture, not on random choice);

(2) ontological (they refer to concepts in terms of objects, substances, or discrete entities, as in «I'm a little rusty» or «He broke down»);

(3) structural (such metaphors introduce similarities between concepts and objects: «Ideas are food», as both can be eaten and digested, and «argument is war», as both can be fought);

(4) conduit (in the conduit metaphor the ideas are objects, linguistic expressions are containers, and communication – the articulation; a container metaphor is the most frequently used type of conduit metaphor, comprising 70% of expressions, for example: «I put a lot of work into it» conveys work as an idea that can be bundled up and contained) [6].

A dead metaphor is a metaphor in which the sense of a transferred image has become absent. The phrases «to grasp a concept» and «to gather what you've understood» use physical action as a metaphor for understanding. The audience does not need to visualize the action; dead metaphors normally go unnoticed. Some distinguish between a dead metaphor and a cliché. Others use «dead metaphor» to denote both [7].

A mixed metaphor is a metaphor that leaps from one identification to a second inconsistent with the first [7].

An extended metaphor, or conceit, sets up a principal subject with several subsidiary subjects or comparisons [7].

The term metaphor may be used to describe more basic or general aspects of experience and cognition:

1. A cognitive metaphor is the association of object to an experience outside the object's environment;

2. A conceptual metaphor is an underlying association that is systematic in both language and thought;

3. A root metaphor is the underlying worldview that shapes an individual's understanding of a situation;

4. A non-linguistic metaphor is an association between two nonlinguistic realms of experience;

5. A visual metaphor uses an image to link different ideas [6].

To create novel and unconventional metaphors such linguistic devices as extending, elaboration, questioning and combining are used [7].

Due to Á. Abuczki, the advertisement metaphors generally can be divided into seven groups depending on their source domain. The first group uses spatial metaphors, whose source domain is physical closeness and physical touch (for example, Tide (a detergent) advertises itself with the lines: «soft touch of super Moms», therefore, this ad identifies intimacy and love with closeness and touch). The second group represents the product to be sold as the friend of the shopping audience (for example, Cosmopolitan advertises itself as «the best friend to travel with in the summer»). The third group applies journey as the source domain of the metaphor (for example, the slogan of Nissan – «change to new ways» – suggests, that if you choose to drive a Nissan car, your whole life will change for the better). The fourth group is based on the universal body and sensomotoric experiences of human beings (for instance, the advertisement of Nissan Shift contains the slogan «the way you move»; this metaphor is based on the fact that all humans share the same sensomotoric movements, so, everyone can make sense of this phrase). The source domain of the fifth group is heat, with passion and attractiveness as the target domains (for example, the slogan of Lancome's lip gloss is «colour fever gloss», which identifies fever and heat with being sexy and attractive). In the sixth group, sexual desire as the target domain is identified with hunger as its source domain (for example, consider the slogans of Macy's perfumes: «feast your senses», «ripe for romance», or «shining chocolate» in a hair colour advertisement). The seventh group is built on a typical metaphorical correspondence which identifies good and happy with up and upward movement [1; 5; 6].

As a conclusion, we may point it out, that nowadays we are all exposed to heavy masses of advertisements, therefore, we have to filter the information presented in them, and be careful to accept portrayals of people and the world found in them, as they often tend to employ stereotypes. This article is only a primary glance at the role of metaphors in advertising – as they are among the most influential stylistic means used in this sphere of human life, they deserve an insightful study in much broader fields.

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Касаткіна-Кубишкіна О.В., Курята Ю.В.

Рівненський державний гуманітарний університет

РОЛЬ МЕТАФОРИ В МОВІ РЕКЛАМИ

Анотація

У статті коротко окреслені різноманітні мовні стратегії впливу реклами на реципієнта. Здійснено аналіз метафори як одного з найбільш ефективних засобів реклами. Розглянуті найбільш актуальні визначення метафори. Виділені різноманітні її класифікації та структурні компоненти. Виокремлено сім груп метафори в рекламі, в залежності від її вихідного та цільового домену, наведені приклади таких метафор.

Ключеві слова: метафора, реклама, перенесення значення, когнітивний механізм, вихідний домен, цільовий домен.

Касаткина-Кубышкина Е.В., Курята Ю.В.

Ровенский государственный гуманитарный университет

РОЛЬ МЕТАФОРЫ В ЯЗЫКЕ РЕКЛАМЫ

Аннотация

В статье коротко указаны различные речевые стратегии влияния рекламы на реципиента. Осуществлен анализ метафоры как одного из наиболее эффективных средств рекламы. Рассмотрены наиболее актуальные определения метафоры. Приведены различные ее классификации и структурные компоненты. Выделены семь групп метафоры в рекламе, в зависимости от ее исходного и целевого домена, приведены примеры таких метафор.

Ключевые слова: метафора, реклама, перенос значения, когнитивный механизм, выходной домен, целевой домен.