

К.психолог.н. Курята Ю.В., к. психолог.н. Касаткіна-Кубишкіна О.В.

Рівненський державний гуманітарний університет

Metaphors as the Chief Means in the Language of Advertising

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 [6].

Creators and editors of advertising texts need the ability to understand the various techniques of language manipulation – the use of language peculiarities and principles of their application among them – in order to direct unconscious influence on the recipient 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 addressee could form independently, we talk about linguistic manipulation.

The question of linguistic manipulation is not simple, as objective criteria for evaluating whether a definite advertisement can mislead the consumer or not is difficult to suggest. 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 consider not what exactly is in advertising, but the inferences that a potential consumer can get from an advertisement. In addition, the language is arranged in such a way, that it gives the opportunity to describe reality from different angles, introducing its various nuances and connotations. Advertisers and editors of advertising literature need to be able to analyse linguistic techniques, because they are the means of manipulative influence.

The following requirements are generally accepted for all advertising texts: simplicity of speech, absence of excessive magnificence and vulgarity, tone that resembles a confidential conversation with a reasonable interlocutor; originality and uniqueness; they should be informative and provable [2].

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.

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 [1].

Considering the metaphor in advertising, first of all it is worthwhile suggesting its definition. 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 [3].

A metaphor develops a comparison, which is different from a simile, i.e. it makes an implicit or hidden comparison and not an explicit one [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 [4].

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) [3].

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 thesis 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.

References:

1. Abuczki Á. The Use of Metaphors in Advertising Argumentum / Á. Abuczki // Kossuth Egyetemi Kiadó (Debrecen) . – # 5 . – 2009 . – P.18-24.
2. Bateman J. Text and Image: A Critical Introduction to the Visual/Verbal Divide / J. Bateman . – Abingdon : Routledge, 2014 . – 276 p.
3. Kövecses Z. Metaphor: A Practical Introduction / Z. Kövecses . – New York : Oxford University Press, 2002 . – P. 58-103.
4. Lakoff G. Metaphors We Live By / G. Lakoff . – Chicago : University of Chicago Press, 1980 . – P. 10-151.
5. Punter D. Metaphor / D. Punter . – London : Routledge, 2007 . – P. 62-150.
6. Tungate M. Adland: A Global History of Advertising / M. Tungate . – London : Kogan Page Publishers, 2007 . – 278 p.