

THE ROLE OF METAPHORS IN ADVERTISING DISCOURSE

Suleimenova Assiya

The Kazakh Ablai Khan University of
International Relations and World Languages
Almaty, Kazakhstan
assiyasuleimenova@gmail.com

Abstract: The article draws attention to the role of metaphors in advertising discourse. Metaphor is not only considered as an artistic device that is used in literary works. Metaphors are omnipresent in all spheres of human life. People often use metaphors in speech because they help them to express their thoughts briefly and accurately. Our ordinary conceptual system through which we think and act has an absolute metaphorical essence. Seventy percent of our speech consists of metaphors. Metaphor is the main argumentative figure in advertising discourse. Metaphor is not only a device of expressive speech, but also an effective means of persuasion. It is quite natural that today in the advertising industry people often use metaphors, since it can help not only to describe the advertised object, but also to manipulate the human mind. It affects the will and the feelings of consumers; it motivates them to act. It has the crucial role in urging consumers to buy an advertised product.

Keywords: advertising, metaphor, metaphORIZATION, cognitive process, discourse, artistic device, trope, communication

Introduction

In XX century there was an increase of the interest of researchers to the problems of language and culture, or more precisely, to those linguistic mechanisms that help to ensure the integrity and continuity in culture. The booming interest in metaphor that began in the middle of the last century does not subside until now, and the flow of publications on this subject continues to grow not only abroad, but also in our

country. If earlier metaphor was beyond the scope of cognitive function of language, now it has become an integral part of the research in the field of reconstruction of the cognitive process inside a variety of forms of human thought because they all are eventually realized in language through different mechanisms of meaning change.

Recently, we have observed the increased interest in the description of

metaphors in different types of discourse. The term “discourse” is frequently used in modern science. There are a lot of scientific works dedicated to its study. However, there is still no certain definition of discourse. The different scientists examine it differently.

In this study, discourse is understood as the cognitive process connected with the actual speech production, the creation of speech product, i.e. a text that appears as an end result of speech activity poured into certain complete and fixed form. In other words, the notion “discourse” is connected with the analysis of the speech structures fixed both in the static and concrete dynamic manifestations that reflect the character of the representation of the participants of this event, their knowledge, the developed situation of communication; the term “text” is connected with the analysis of the language segment exactly as the product of cognitive speech activity. The advertising material is the fertile material in which it is quite clearly shown the specificity of discourse and text that is connected with the huge energy potential of the latter.

The advertising communication should be definitely determined as a type of social communication because outside the human society the existence of advertising is unthinkable. The advertising communication through the human values and norms influences the formation and change of outlook of individuals and social groups. It is a factor contributing to the uniformity of

needs, values and beliefs of society that is a factor of stability of the current social and cultural environment, and also a factor that causes the changes in the worldview and society in general.

Advertising is a complex and unique form of communication. It is built according to its laws, the rules of development and management. It has its own specific language. Therefore, there is always an unflagging interest to this type of discourse, its manipulative methods and the techniques of meaning transmission.

The advertising text is an example of the most efficacious use of language means. The important requirement for advertising texts is the maximum of information with the minimum of words. At the core of the creation of advertising texts there are two trends: the compactness, the pithiness of expression and expressiveness, the capacity of information. In most cases advertising does not only inform the reader, but also forms his bright advertising image through the system of figurative and expressive means of language.

It is known that person thinks metaphorically, he is not in the isolation from the metaphors that envelop our everyday life [1, p.235]. It is connected with the fact that in any discourse there are constituents of the figurativeness of picture of the world and the elements of poetic thought. Advertising discourse is not an exception.

Metaphor is not only a device of expressive speech, but also an effective means of persuasion. As the expressive language means, metaphor surprises with its uniqueness, helps to overcome the passivity of perception, represents the information very compactly, thus, contributes to its better memorization and strengthens the impact. The researchers G. Lakoff and M. Johnson paid attention to the most significant properties of metaphor as a means of speech influence many years ago. In their work "Metaphors We Live By" they note that metaphors get into our thoughts (we think metaphorically) and our actions (the trope tells us a certain type of behavior) [1, p.227].

Metaphor is often regarded as a cognitive process. Metaphorical meaning has a complicated character and occurs as a result of conducting a whole range of processing procedures of knowledge. In the cognitive terms, the process of metaphorization is close to the model of thinking by analogy, which is based on an idea of the transmission of information or knowledge between two conceptual domains: source and target ones. The conceptual domain (source domain of cognitive interpretation of metaphor) and its elements (meanings and the combinations of meanings) form a metaphorical model.

According to I. M. Kobozeva, metaphor is a multifunctional object [2, p.135]. Besides the aesthetic, activation, cognitive functions of metaphor, there is also an argumentative one. The combination of all these functions

allows us to conclude that in the communicative situation metaphor is an important way of influencing the mind, feelings, desire and will of the addressee.

It is quite natural that today in the advertising industry people often use metaphors, since it can help not only to describe the advertised object, but also to manipulate the mind of the consumer. According to A. P. Chudinov, a man not only expresses his thoughts using metaphors, but he thinks metaphorically. A person with the help of metaphors creates that world in which he lives [3, p.52]. In turn, A. V. Prokhorov claims that at the basis of metaphor there are not the meanings of words but the concepts, which are developed in the human mind [4, p.102]. This type of metaphor based on concepts is called a conceptual one. According to A. V. Prokhorov, the distinctive feature of these metaphors is that they are based on stable correspondences between the original conceptual domain and the new conceptual domain that are reflected in the cultural and linguistic traditions of the society [4, p.103].

In the language of advertising metaphor occupies a dominant position: it affects the will and the feelings of consumers; it motivates them to act. With the help of metaphors only the necessary and positive characteristics and peculiarities of product or service are actualized. This makes the

process of the objective assessment difficult for consumers.

The peculiarity of the use of metaphors in advertising texts is that they suggest a certain opinion without evidence, with their help commonly accepted values are presented as ready, hardly refuted arguments. So, metaphor is the main argumentative figure in the advertising text.

As it is known to everyone, the use of metaphor in advertising discourse helps increase the expressiveness of speech. Giving the advertising text expressiveness, originality, imagery, metaphor performs its main role - to attract the consumers.

Advertisers use metaphor as a tool with which they can construct a composition of advertising, convey its meaning.

Let's take as an example the advertising of medicines:

In Russian:

"Ferveks – bystraya pobeda nad boleznju!";

"Coldrex MaxGrip – silneye drugikh lekarstv ot grippa i prostudy. Novyy Coldrex MaxGrip – sokrushitelnyy udar po grippu!"
[5, p.98]

In English:

"When a cold takes for a throat"
(Strepsils)

This is not an exhaustive list of examples that shows how in advertising of medicines the metaphorical image of the enemy is used. Almost all the slogans contain

the idea of fighting with the enemy, which is presented via the military terminology. The analysis of collected examples allows to single out a number of metaphors that are compatible with each other:

a. illness is an enemy;

b. treatment is a struggle with the enemy;

c. medicine is a weapon.

The compatibility of metaphors means that they form a common image. In this case, such a common image is the image of war.

The medicines-weapons "protect us from cold and flu", "inflict crushing blows", and "hit exactly at the target". People unwittingly get the feeling of the necessity and inevitability of the struggle for their own health with an invisible enemy. The video material can complement and enhance the image of the enemy. For example, in advertising of "Linex", the enemy (the cause of the disease) is presented in the form of the protesters with the slogan "*Dayesh revolyutsiyu v zhivote!*", "*Diareya kazhdyy den!* [5, p.98]" The mythical enemy gets the external appearance. The feeling that the treatment is the struggle with the enemy is supported by the fact that the movie ends with audio message "*Revolyutsiya v zhivote otmenyayetsya!* [5, p.98]"

The use of metaphors in this case does not have a purpose to receive new knowledge. From our own experience, we all know well what the disease is, and to explain in advertising that to be ill is bad, that any

illness requires treatment, is not necessary. Therefore, in this situation, the representation of the disease as the animated enemy can be explained by the fact that with the help of metaphor the properties of the source (i.e. enemy) and those associations, which are caused by the thought of the enemy and fight with him, are projected on the object (the familiar situation of the disease).

The metaphor of the struggle against the enemy is also used in the advertising of toothpastes and chewing gums:

In Russian:

“Oni nastupayut, karioznyye monstry!” (Orbit for kids);

“Tolko Colgate Total boretsya s dvenadtsatyu problemami zubov i desen 12 chasov!”;

“Dirol zashchitit vashi zuby so vkusom!” [5, p.98]

In Spanish:

“12 horas protección anti-bacteriana” (Colgate Total);

“12 h pro-guard. Protección contra la placa bacteriana incluso después de comer y beber” (Colgate Total).

The only difference between the advertising of toothpastes and chewing gums and the advertising of medicines is that, in addition to the image of “fight against the enemy”, the advertising of the means of dental care uses the specific products with positive emotions:

“Orbit Zelenaya Myata – samaya vkusnaya zashchita ot kariyesa!” [5, p.99]

The abundance of examples of advertising in which the metaphor “DISEASE AS AN ENEMY” is used, shows that this way of presenting the situation is sufficiently stable in the advertising discourse. Based on that, it can be concluded that the use of metaphor in advertising text affects the perception of the already known situation.

It is known to everyone that, in comparison with men, women are more likely to perceive the message at the emotional level, so the advertisers affect women's emotions promoting cosmetic products:

“Morshchiny – ya ikh atakuyu! Uprugost – ya eye snova zavoyevyayu!” (L’Oreal cream advertisement);

“Lavere. Natural Skin Renewal Solution Fight the signs of Aging” [5, p.99].

“Superhidratación, superfijación y su superprotección durante horas gracias a su superfórmula” (Lipstick).

In 1991, the cosmetics company of mascara for eyelashes and eye shadows released an advertising slogan “*Maybe She's Born With It. Maybe It's Maybelline*” [5, p.99]. It implements the principle of comparison; the cosmetic product is compared with the beauty given to human by nature. For the advertising discourse the use of conceptual metaphor “COSMETICS is like NATURE” becomes a lucky godsend because it has an implicit character, raising the question of that everything beautiful by

nature can be achieved or emphasized with the help of Maybelline cosmetics firm, the effect of which is sometimes so difficult to distinct from the natural one. An example of an advertising slogan of the American food company Mars is “*A Mars a day helps you work, rest and play*” [5, p.99]. In this situation it is necessary to go from the fact that Mars is “something good”, of high quality that allows maintaining the vitality. In the slogan clearly sounds the English proverb “An apple a day keeps the doctor away”. In Russian we have similar proverbs that show their universality in Slavic and German languages: “*odno yabloko na uzhin, i vrach ne nuzhen; v den po yabloku syedat – zdorovye sberegat*” [5, p.99]. So in the original slogan sweet product saves us from the disease because during an illness we are not inclined to play, to work. This example allows us to speak about the conceptual metaphor “MARS is MEDICINE”.

The advertising discourse creates a lot of metaphors. That is why, we need special classification for them. Based on the views of E. B. Kurganova, we can name the following types of metaphors in advertising [6, p.48]:

a) Organism metaphors. They are normally created on the basis of the words “life”, “health”. These metaphors often appear in the advertising of cosmetics, perfumes, medicines. For instance, “*Vdokhnite zhizn v vashi nogi*” (“Venitan-gel”), “*Aromat zhizni*” (the body spray 8X4), “*Share moments. Share life*”

(Kodak), “*Mabe. La marca de la multimujer. Simplifica tu vida*” (the household appliance “Mabe”). The creators of advertising of “Garnier” and “Blackpearl” tell us about the “vital force” that fills the skin after application of the cream. Here we can also include the following slogan: “*Teper u zdorovia dva vkusa: svezhaya myata i limon*” (the toothpaste Blend-a-med).

b) Architectural metaphors play an important role in advertising. They are constructed using the words “house”, “window”, “restructuring”, and “foundation”. This type of metaphor is common since the days of Karl Marx who divided the society into the basis (foundation), the various structures (superstructures), bearing supports, blocks and hierarchical stairs. When it comes to some reorganization of the society, the changes in the socium, we actively use the term “*perestroyka*”. Especially the metaphor “*Okno v Evropu*” is very popular in advertising. There are a lot of firms that implement surfacing materials and furniture companies that bear this name. In Spanish we have such metaphor as “*Reconstruyamos la educación pública*” that is used in the campaign against the reforms in the sphere of education.

c) Transport metaphors are connected with the words “way”, “steps”, “movement”, “aspiration”. This type of metaphor is quite common in the advertising of various products and services. For example:

In Russian:

“*Legkiy put k krasote!*” (cosmetics “Oriflame”);

“*Vash put k sovershenstvu*” (the devices of the French company “Zhezann”);

“*Myusli-batonchiki Corny – vash put k zdorovomu obrazu zhizni!*”;

“*Muzhskoy put k uspekhu*” (the magazine “Men's Fitness”) [6, p.48].

In Spanish:

“*Adelántete a la Navidad. Como siempre a tu lado desde 1987*” (Milar)

In English: there are also such transport metaphors as: “the path to success”, “the first step on the road to riches”, “the movement toward the goal”, etc.

d) Metaphors connected with vehicles (“*Noveysheye sredstvo protiv stareniya Vashey mashiny... Dlya zdorovia motora*” (the engine oil “U-Tech”), “*Shchuchiy vnedorozhnik*” (a jig Rover Stringer), “*Mashina vremeni*” (the watch Swatch) [6, p.48];

e) Initial and final metaphors that transmit the idea of the beginning, the end, the middle of process using the words “start”, “finish”, “overture”, “prelude”, “source”, “top” (“*Istochnik Vashego vdokhnoveniya*” (“Ecco”), “*Istochnik energii dlya aktivnoy deyatelnosti Borisa!*” (the feed “KiteKat”), “*Fitolaks – fruktovyi klyuch ot vsekh zaporov*” (Evalar); “*Este es el principio de todas tus metas*” (“Enjoy! Aldehuela” ocio de deporte) [6, p.48];

f) Magical metaphors that use the words “magic”, “fairy tale”, “sorcery”,

“transformation”, “miracle” creating an appropriate atmosphere around the proposed product or service (“*Zimnyaya skazka*” (the powder “Deni” with the scent of pine needles and tangerines), “*Ispolneniye zhelaniy*” (cosmetics “Vorozheya”), “*Perevoploshcheniye nezhnosti*” (the perfume “Clinique”) [6, p.48];

g) Evaluative metaphors. They normally create an aura of lightness, freshness or, vice versa, the strength and endurance around a certain type of product or service, evaluating (more often positively) an advertised object.

In Russian:

“*Legkaya svezhest i chistota*” (the body spray “Chistaya liniya”);

“*Svezheye dykhaniye*” (the mouthwash “Colgate”);

“*Legkost khlopka*” (the body spray “Rexona”);

“*Blestyashchiy rezultat*” (the means for cleaning ovens and stoves “Faberlic”);

“*Legkost, operezhayushchaya vremena*” (the cigarettes “Kent”) [6, p.49].

In English:

“*Shining protection of your footwear*” (“Kiwi” cream);

“*Fresh decision*” (Chewing gum “Mentos”);

“*Stunning on the outside, beautiful on the inside*” (“Siemens” refrigerator).

In Spanish:

“*Fanta, fantástico refresco*” (Fanta)

h) Abstract metaphors connected with the use of bright, often abstract foreign words such as “symphoniya”, “feiyerverk”, “melodiya”, “garmoniya” and others. For instance: “Symphoniya VIPLAST” (the windows “VIPLAST”), “Garmoniya klassicheskikh cvetov i chistyh liniy” (the watch Skagen Denmark) [6, p.49];

i) Aqua metaphors. They are connected with the use of words on the water theme: sea, ocean, drop, falls, etc. This type of metaphor is most typical for advertising of goods or services connected some way with the following basics of metaphorical expressions (the trade of marine products, fishing devices, the water technology, etc.). However, it is not obligatory. It can be proved by the following examples:

In Russian:

“*More blazhenstva dlya tebya!*” (the shower gels “Fa” with sea minerals);

“*Na volne udovolstviya*” (the drink “Coca-cola”);

“*Zelenaya volna svezhesti dlya dlinnogo dnya i sumasshedshey nochi*” (the body spray for men 8X4) [6, p.50].

In Spanish:

“*La mar de ventajas*” (Automóvil)

j) Metaphors connected with natural phenomena. They use as the basis for the potential metaphorical utterance the words that define the natural phenomena: rain, wind, hurricane, volcano, etc.

“*On nakroyet tebya uraganom uletnoy svezhesti*” (the shampoo “Head&Shoulders”);

“*V zhivote uragan? Prinimay “Espumizan”!*” (the medicine) [6, p.50].

k) Scale metaphors. They are connected with the words “world”, “universe”, “planet”.

In Russian:

“*Planeta elektroniki*” (the electronics store);

“*Mir zhelaniy, mir vozmozhnostey*” (the juice J7);

“*Okunites v mir SPA*” (the shower gel “Palmolive Thermal SPA”);

“*Solnechnyy mir zdorovia*” (the vitamins “Sana-sol”) [6, p.50].

In English:

“*4G World Welcome to Anywhere*” (4G Internet).

In Spanish:

“*Estudia con nosotros el mundo del conocimiento*” (Universidad de Salamanca).

l) Acoustic (audio) metaphors include the words representing any manifestation of the voice activity of man or animal (whisper, cry, scream, etc.): “*Zov svezhesti!*” (the body spray “Fa”), “*Aromat schastyia*” (Le vie est belle Lancome) [6, p.50];

m) Sensory metaphors. They are based on the words containing the direct or indirect assessment of gustatory, tactile and other senses. The spectrum of basic words for this type of metaphor is quite broad: taste, aroma, smell, touch, etc. Note that the word “taste” is especially popular in the advertising of food products:

In Russian:

“*Chay so vkusom leta*” (the drink “Nice tea”);

“*Prikosnis k iskusheniyu*” (the mobile phone “Samsung Kh-100”) [6, p.50].

In English:

“*The holiday of taste*” (Coffee “Elite”);

“*The sign of good taste*” (Lipton Tea).

In Spanish:

“*Siente el cosquilleo. Saborea el momento. Siente el sabor*” (Coca-cola)

Thus, we examined the basic types of metaphors that operate in advertising texts. As can be seen from the examples, this trope attracts our attention arousing positive emotions in the recipient, creating an attractive image of the goods.

Metaphor forms beliefs of target audiences in the right direction. In the process of its perception there is a kind of start-up of necessary associations. The audience is involved directly in the empathy of situation or experience of emotions that arose in connection with the situation presented in advertising. It is the power of emotional impact that ultimately determines consumer choice.

Thus, metaphor attracts and holds the attention of the recipient; it saturates the text by the expressive images that are capable of being permanently stored in memory, affects the associative thinking of the target audience. Being one of the instruments of influence and sometimes of manipulation of consciousness and thought process, metaphor

acts as a sealant of information. The imagery of metaphor allows visually reflect the specifics of the national perception of the world, not only to call the phenomenon of reality, but also to qualitatively evaluate it, to determine the level of compliance of promotional product with the expectations and demands of the consumer preparing him for the role of an active participant of communication.

As we have already seen, one of the most significant peculiarities of the modern advertising text is its metaphoricity. Traditionally, metaphor is regarded as one of the types of rhetorical figures, or tropes, which are used to “decorate” speech, to make it more expressive. During our investigation we have analyzed 200 advertising texts (banner advertising and fliers) in English, Russian and Spanish, 53 of which used metaphor as a stylistic device.

Evaluative metaphors

In Russian:

1.“*Legkaya svezhest i chistota*” (Body spray “Chistaya liniya”);

2.“*Svezheye dykhaniye*” (Mouthwash “Colgate”);

3.“*Legkost khlopka*” (Body spray “Rexona”);

4.“*Blestyashchiy rezultat*” (Means for cleaning ovens and stoves “Faberlic”);

5.“*Kofe Milagri – bozhestvennyy vkus*” (Coffee Milagri);

6.“*Osvezhi nastroyeniye*” (Tic-Tac).

In English:

1. “*Shining protection of your footwear*” (“Kiwi” cream);

2. “*Fresh decision*” (Chewing gum “Mentos”);

3. “*Stunning on the outside, beautiful on the inside*” (“Siemens” refrigerator).

In Spanish:

1. “*Fanta, fantástico refresco*” (Fanta).

Magical metaphors in Russian

1. “*Perevoploshcheniye nezhnosti*” (Perfume “Clinique”);

2. “*Ispolneniye zhelaniy*” (Cosmetics “Vorozheya”);

3. “*Zimnyaya skazka*” (Washing Powder “Deni”).

However, advertising discourse widely uses metaphor not only as a stylistic means, but also as a cognitive unit, namely a conceptual metaphor that objectifies the results of mental processes and expands in English, Russian and Spanish advertising discourse the limits of using one concept through comparing its characteristics with the characteristics of other concepts. The majority of analyzed materials involve the conceptual metaphors in which we are especially interested in (see the Diagram 1).

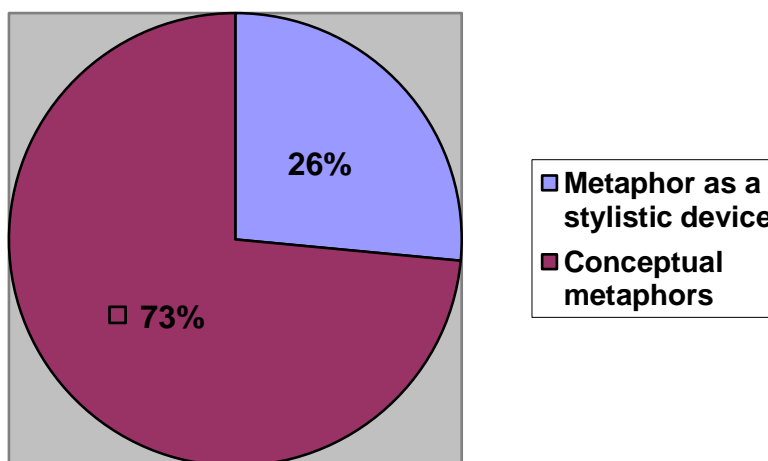


Diagram 1 - The ratio of conceptual metaphors found in advertising discourse in English, Russian and Spanish [the diagram was compiled by the author]

So, having examined the features of the metaphors' functioning in advertising discourse with reliance on the basic postulates of G. Lakoff and M. Johnson's theory and their classification of

metaphorical models, we can make the following conclusions [1, p.49]:

1) Ontological metaphors – they are based on the human experience of usage the material objects (especially our own body).

During our investigation among the ontological metaphors we have distinguished the following metaphorical models:

1. cars as people
2. household appliances as people
3. corporation as person
4. abstract concepts as architectural constructions
5. internet connection as fast drive
6. abstract concepts as physical objects that we can taste, touch, and smell
7. abstract concepts that are physically connected
8. abstract concepts as nature constituents
9. abstract concepts as universe components
10. abstract concepts as physical objects/subjects

In advertising discourse in English, Russian and Spanish it is wide spread to use the anthropomorphic metaphor (ADVERTISED OBJECT AS PERSON metaphor) in which the source domain is the most structured in the recipient's mind conceptual sphere – the conceptual sphere of PERSON.

The metaphor of “Person” is most frequently used in the advertising texts of cars, household appliances and corporations. During the implementation of this metaphor the different parts of the conceptual sphere of “person” are reinterpreted. For example:

- human intellect;
- physical appearance;

- physical strength;
- character and emotions;
- sex;
- social status;
- profession.

For instance, in the advertising of cars, let's examine the examples of rethinking of some of the following characteristics for the promotional purposes:

1) “*Roskosh i intellekt*” (Volvo S80)

In this example, we observe the metaphorical transfer of intellect. Besides this characteristic, we can also see that this metaphorical rethinking is based on the knowledge about human possibility to belong to a particular social group. This example serves as the confirmation that the advertised product belongs to the cars of the premium class and is designed for people of high social status. The advertising text itself appeals to the consumer’s mind telling “Buying this car, you will belong to the high society”.

2) “*Happily accommodate people and cargo*” (Toyota)

In this example, the emotional state (joy) that is inherent to man is attributed to a car.

3) “*Confidence in Motion*” (Subaru);
“*Potencia lider*” (Xantia 2.1).

Here, the car is endowed with the positive qualities that contribute to the success of its use.

4) “*Power, Beauty and Soul*” (Aston Martin).

In this example, the advertised product (a car) is provided by three characteristics of man, more precisely, the great physical strength, beautiful appearance and soul.

Thus, the advertised goods can be presented as people who having human characteristics (soul, intellect, character, etc.) seem to be in the dialogue with the potential consumers. Such type of advertising is bright and interesting. Advertising is the sphere in which language reveals its rich possibilities. The use of conceptual metaphor “person” makes marketing communication not only original and expressive, but also more effective, as it helps to better reflect and accentuate certain properties of the goods.

In the analysis of the material it was found that the most common metaphors are the ontological ones (see Diagram 2). This is explained by the fact that this type of

metaphor allows to perceive the abstract concepts, events, actions, emotions, ideas, etc. as a sort of physical substance, physical object. The ontological metaphors are not as complex as the structural ones. They transmit the idea in a rather simple way. Hence, they perform two functions: they simplify the process of perception of the advertised object and attract the consumers.

2) In advertising discourse the structural metaphors where we metaphorically use the features of one phenomenon to describe another one are also important. We have identified the following metaphorical models (see the Table 2):

- 1.HAPPINESS AS MONEY
- 2.CHOCOLATE AS MEDICINE
- 3.DISEASE AS AN ENEMY
- 4.MEDICINE AS WEAPON
- 5.COSMETICS AS WEAPON

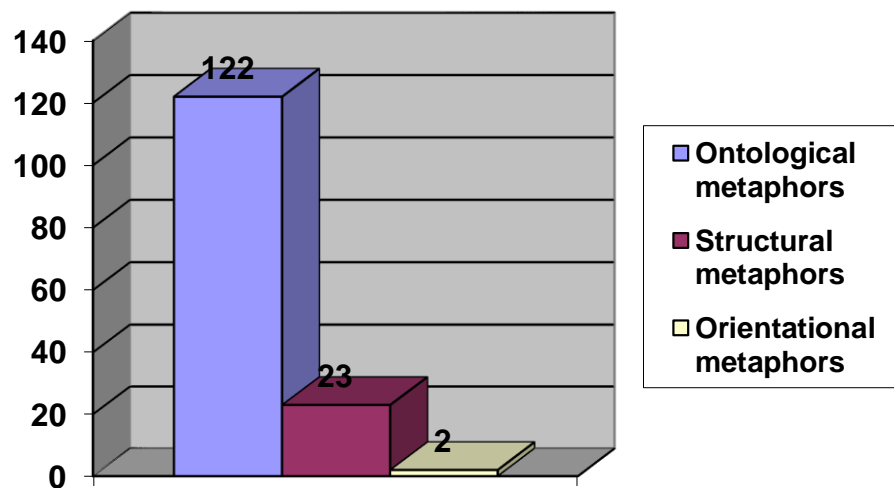


Diagram 2 - The correlation of the ontological, structural and orientational metaphors in advertising discourse [the diagram was compiled by the author]

The use of structural metaphors is exemplified by the advertising of cosmetic products. In contrast to the situation of the car choice, during the purchase of cosmetics buyer's attention is focused on the effect from the use of the product. In this case, the high productivity distinguishes the social

“Garnier Skin Naturals. Ekstrakt vinograda boretsya s toksinami” (Garnier Skin Naturals);

“Conquer dry skin with our elegant ultra lite and fortified facial creams” (Radiant complexions);

“Chernyy Zhemchug. Maslyanny piling dlya litsa. Delikatnoye ochishcheniye ne povrezhdayet zashchitnyy sloy kozhi” (Blackpearl).

The effectiveness of advertising communication formed by the above mentioned metaphor is based on the fact that the cultural concept of “war” carries a very strong emotional charge, understandable for the widest possible range of people, which is particularly relevant for the advertising of consumer goods the target audience of which is the most heterogeneous.

3) In contrast to the ontological and structural metaphors of contemporary advertising discourse which are often new metaphors, the orientational metaphors used in advertising, in most cases, are traditional for the English linguistic culture (e.g., “good is up”, “bad is down”) [1, p.40]. Thus, in the advertising of company which helps in the promotion of products through the Internet,

metaphorical model, particularly, war metaphor. Thus, referring to the source domain “war” on a regular basis stand out the following frames: the advertised product as a weapon, the process of using it as a battle, the indications for its use (wrinkles, brittle hair) as an enemy, for example:

we are faced with the following orientational metaphor “Taking Internet Marketing to new heights”. In the advertising of the Swiss chocolate we find the following metaphor “A very exalted brand of Swiss chocolate generally found at an altitude of 1200 meters” (see the Diagram 3).

It is necessary to note the following feature of the use of this type of metaphor in the analyzed discourse: since the aim of the advertiser is to create positive emotions with respect to the advertised product, the appeal to the strong member of the opposition, which is the frame “high is good”, is characterized by the high frequency.

English, Russian and Spanish conceptual metaphors in advertising discourse based on the classification of metaphors of G. Lakoff and M. Johnson

1. Ontological metaphors in advertising discourse

- Anthropomorphic metaphor: household appliances as people

In Russian: *“My rabotayem – Vy otdykhayete”* Indesit

In English: *“Sense and simplicity”* Philips

In Spanish: *“Mabe. La marca de la multimujer. Simplifica tu vida”* Mabe

- Abstract concepts as physical objects that we can taste, touch, and smell (sensory metaphors)

In Russian: “*Chay so vkusom leta*” Drink “Nice Tea”

In English: “*Skittles... taste the rainbow Skittles*” Skittles

In Spanish: “*Siente el cosquilleo. Saborea el momento. Siente el sabor*” Coca-cola

- Abstract concepts as physical objects/ subjects

In Russian: “*Darite sovershenstvo*” Coffee “Carte Noire”

In English: “*Share moments. Share life*” Kodak

In Spanish: “*English, Deutsch, Français. Multidiomas. Matrícula abierta*” “Multidiomas” language school

2. Structural metaphors in advertising discourse

- Happiness as money

In Russian: “*Mechta na million*” Sberbank

In Spanish: “*¡Qué poco cuesta ser feliz! Con estos precios y con estos servicios*” Media Markt Service

- Chocolate as medicine

In English: “*A Mars a day helps you work, rest and play*” “Mars” chocolate

- Disease as an enemy/ medicine as weapon

In Russian: “*Solpadein*” – *moshchnoye oruzhiye, byushcheye tochno v tsel!*” Солпадеин

In English: “*When a cold takes for a throat*” Strepsils

In Spanish: “*12 horas protección antibacteriana*” Colgate Total

3. Orientational metaphors in advertising discourse

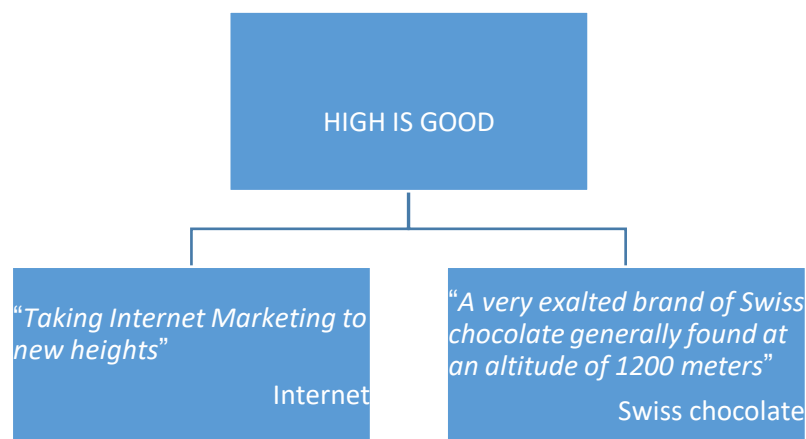


Diagram 3 - Orientational metaphors in advertising discourse in English [the diagram was compiled by the author]

To summarize, in the language of advertising metaphor occupies a dominant position: it affects the will and the feelings of

consumers; it motivates them to act. With the help of metaphors only the necessary and

positive characteristics and peculiarities of product or service are actualized.

The peculiarity of the use of metaphors in advertising texts is that they suggest a certain opinion without evidence, with their help commonly accepted values are presented as ready, hardly refuted arguments. That is why, metaphor is considered as the main argumentative figure in the advertising text.

The presence of a big amount of conceptual metaphors proves that our conceptual system is metaphorical in its

essence. Metaphor is omnipresent in all parts of human life. The wide use of this type of metaphors in advertising discourse that occupies a great part in human life shows us that people think metaphorically without paying attention to it. However, it should be noted that the use of all the above types of metaphor in advertising discourse is primarily aimed at forming recipient's new effective model of perception of an advertising product which determines the interpretation of the whole advertising text.

REFERENCES

1. Lakoff, G. & M. Johnson. (2003). *Metaphors We Live By*. London: *The university of Chicago press*

2. Kobozeva I.M. (2001). Semanticheskie problemy analiza politicheskoy metafory. *Vestnik Moskovskogo universiteta, № 6*.

3. CHudinov A.P. (2003). Metaforicheskaya mozaika v sovremennoj politicheskoy kommunikacii. *Ekaterinburg: Izd-vo Ural'skogo gos. ped. un-ta*.

4. Prohorov A.V. (2009). Metaforicheskoe predstavlenie ob"ekta

reklamy. *Reklamnaya kommunikaciya: lingvokognitivnye aspekty issledovaniya. Tambov: Izdatel'skij dom TGU im. G. R. Derzhavina*.

5. SHilihina K.M. (2004). Ispol'zovanie metafory v televizionnoj reklame. *Yazyk, kommunikaciya i social'naya sreda. Voronezh: VGU, vypusk 3*.

6. Kurganova E.B. Igrovoj aspekt v sovremennom reklamnom tekste [Elektronnyj resurs]. – Rezhim dostupa: <http://www.evartist.narod.ru/text19.htm>