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SUGGESTIVE FUNCTION OF METAPHOR IN THE MODERN ENGLISH ADVERTISING DISCOURSE

Yemelyanova Olena, Kucheriavenko Veronika. Suggestive function of metaphor in the modern English advertising discourse

The article focuses on the peculiarities of suggestive function of metaphor foregrounding in the modern English advertising discourse. The topicality of the research is determined by the need for a deeper study of the suggestive function of metaphor as a powerful stylistic device. In the twentieth century, against the background of the development of new directions in the study of speech, metaphorical direction became for linguistics as a whole a unifying phenomenon, the problem of metaphor status in conceptual theory began to attract special attention. From a communicative point of view, advertising is a form of marketing communication that is disseminated through the media or other communication channels in order to influence the target audience. Various tropes are widely used in advertising, among which metaphors play an important role. Metaphorization is a creative method of advertising, since the language of advertising must be concise, effective, expressive and convincing. Metaphors are able to present gracefully and briefly such, at the first glance, dry and unattractive things, as product parameters, the features of its use. Metaphors in advertising allow the author to make the text more expressive and attract consumers' attention as well. The metaphor performs a cognitive and pragmatic function, being a potent tool for influencing the customer's consciousness. One of the main properties of the metaphor is the principle of linguistic economy, which is extremely important in advertising discourse. And right in this case the metaphor completely satisfies the requirement of an advertising text – a concise statement full of informative content.

***Key words:** suggestive function, metaphor, stylistic device, advertising discourse, semantic meaning.*

Ємельянова Олена, Кучерявенко Вероніка. Сугестивна функція метафори в сучасному англomовному рекламному дискурсі

Стаття присвячена вивченню сугестивної функції метафори в сучасному англomовному рекламному дискурсі. Проведено дослідження актуалізації сугестивної функції метафори, яка у рекламі привертає і утримує увагу адресата, насичує текст яскравими образами, здатними надовго зберегтися у пам'яті, впливає на асоціативне мислення цільової аудиторії, є дієвим інструментом впливу, маніпулювання свідомістю та розумовими процесами.

***Ключові слова:** сугестивна функція, метафора, стилістичний засіб, рекламний дискурс, семантичне значення.*

Емельянова Елена, Кучерявенко Вероника. Сuggestивная функция метафоры в современном англоязычном рекламном дискурсе

Статья посвящена изучению сuggestивной функции метафоры в современном англоязычном рекламном дискурсе. Проведено исследование актуализации сuggestивной функции метафоры, которая в рекламе привлекает и удерживает внимание адресата, насыщает текст яркими образами, способными надолго сохраниться в памяти, влияет на ассоциативное мышление целевой аудитории, является действенным инструментом влияния, манипулирования сознанием и мыслительными процессами.

Ключевые слова: *сuggestивная функция, метафора, стилистическое средство, рекламный дискурс, семантическое значение.*

The purpose of the article is to theoretically justify and analyse the suggestive function of metaphors in the modern English advertising discourse. In accordance with this goal, the following **main tasks** are fulfilled: (1) to consider the definition of metaphor as a stylistic device, its types and functions; (2) to analyse the peculiarities of metaphor manifestation in advertising texts; (3) to determine the specifics of suggestive function foregrounding in the modern English advertising discourse.

Analysis of recent research and publications. Metaphor was studied by both Ukrainian and foreign scientists, such as: O. Galich, N. Dmytrenko, L. L. Ilnytska, A. P. Martynyuk, O. O. Selivanova, I. I. Seryakova, S. Baron-Cohen, M. Black, J. Harrison, G. Lakoff.

The relevance of the topic is stipulated by the need to deepen and systematize knowledge about the phenomenon of suggestive function of metaphor and its functional features due to the lack of study of some aspects of this issue, the availability of different approaches offered by researchers and deficiency of complete data systematization. **The object** of study is the metaphor as a stylistic device used in the modern English advertising discourse. **The subject** of the research is the peculiarities of suggestive function of metaphor foregrounding in the modern English advertising discourse. **Research methods.** In the course of the study the following linguistic methods and techniques are: observation, comparison, generalization, semantic and structural analysis.

Results of the research. Metaphor comes from Greek *metaphora*, meaning to carry or to transfer something. It is used to create a mental expression, a judgment and transfers characteristics of a concept to another one [1]. Thinkers and philosophers studied the concept of metaphor. Among these thinkers are such names as Aristotle, Hegel, and others. The philosophers characterized the metaphor as an invariable attribute of the language of poetry, main function of which is to "decorate the language." Works of ancient and medieval thinkers were used as a basis for further study of the concept of metaphor.

By its structure, the metaphor can be divided into a simple one and a detailed one. A simple metaphor consists of a word or phrase. This kind of metaphor is based on the actualization of one or more common features. An expanded metaphor (it is also called extended or complex) is a series of metaphorically related images that form a single image. They are several interrelated and complementary simple metaphors that reinforce the image by reconnecting the same two plans and their parallel operation.

The use of metaphor is an effective technique for creating an advertising image. In this regard, M.V. Yagodkina states that metaphor creates a clear image in the addressee's mind, outlines the original one [4, p. 84].

Metaphor contains only what the product is compared to, which greatly expands the efficiency, persuasiveness and expressiveness of the image-analogy that, through advertising text, associates with the advertised product.

Researchers believe that metaphors in advertising make it possible to comprehend some objects through the properties or qualities of others and aim to create an original advertising image and/or bring some evaluative element into the advertising text [3, p. 49].

The analysed material shows that the metaphor in advertising text is often prominent: it affects the will and feelings of consumers, drives them into action. It helps to outline only the necessary and positive properties and features of a product or service, their unique quality, which complicates the process of objective evaluation by the addressee.

The specificity of the metaphors use in the modern English advertising discourse is strongly connected with the fact that they plant certain opinions without proving any evidence; only benefits are listed that should be taken for granted by the addressee.

Metaphor serves not only a linguistic function of creating an image, but also allows us to formulate a brief statement about the benefits of goods, which in the subjective aspect looks stronger and carries a certain argumentative load. Metaphor as a potent stylistic device attracts the addressee's attention, stimulates positive emotions, creates an attractive image of the goods.

Metaphor forms the conviction of the target audience. In the process of its perception there is a kind of triggering of the required associations, the audience is involved in the direct empathy of the situation or in the emotions that are stimulated by it.

Metaphor in advertising attracts and holds the consumer's attention, saturates the text with expressive images that can remain in memory for a long time, influences the associative thinking of the target audience, being one of the powerful tools of influence. Very often it manipulates the addressee's consciousness and thinking process, compressing the information. Metaphor imagery makes it possible to reflect the national worldview specifics, not only to name the phenomenon of reality, but also to qualitatively evaluate it, to determine the level of compliance of the advertised product with the consumer's

expectations and demands, preparing them for the role of an active participant in communication.

The language of advertising, as a special form of communication, has attracted the attention of scientists for many decades. The multifaceted nature of this phenomenon, the complex, interdisciplinary nature of advertising as a mean of intercultural communication is of interest to economists, sociologists, historians, psychologists and representatives of other sciences. Many researches on the study of advertising are made at the intersection of different disciplines, which highlights the multifaceted nature of the phenomenon of advertising.

Suggestion is defined as a type of deliberate communicative impact on the behaviour and consciousness of a person (or group of people), as a result of which a person (group of people) contrary to the available factual information (which is perceived, retrieved from memory) recognizes the existence of something that does not really exist, or does something contrary to their intentions or habits. In other words, suggestion changes the ways of a person's information analysis and behavioural patterns [2, p. 72].

Suggestion is contrasted with persuasion, because persuasion is the influence of one person on another by logical arguments. Suggestion is performed to create certain states or to induce certain actions. The essence of suggestion is to influence the feelings of a person, and through them –his mind and will [5].

The core of the advertising text is an advertising slogan. It comprises as much linguistic means to influence the consumer as possible. Frequent use of metaphor in advertising slogans is due to the fact that metaphor generates visual images, which in the process of further comprehension, cause more subtle connections of thoughts, expressed figuratively, which leads to the creation of abstract concepts in the thinking system of the addressee.

In the modern English advertising discourse, the meaning of words, which is related to the existence of certain metaphors, is preserved. The use of the word *pocket* means not only a "container" where anything can be stored, but also suggests a figurative meaning – *accumulation, money, wealth*. Reference to the Oxford Advanced Learner's Dictionary provides examples of the use of this lexical unit in advertising discourse in the meaning of money, that enables us to outline the conceptual metaphor: *MONEY is POCKET*. For example: *We have holidays to suit every pocket* [6].

On the other hand, using the metaphorical potential of the lexical unit *pocket* as a container, an *iPhone* tagline was coined in 2007: *Your life in your pocket* [7]. This slogan can be interpreted as a conceptual metaphor: *iPhone is LIFE*, which testifies to the vital status of the advertised gadget, emphasizing that the *iPhone* is not only a sign of wealth, prosperity, but is put on a par with life itself, all diversity of which is easily placed in pockets with this device.

The German car manufacturing company Audi has chosen the following approach to promote the *R8* brand: *Joooy – finally has meaning* [6]. The difficulty in translating this slogan is that without illustrative (visual) material,

the pragmatic scope of the advertising slogan is a little lost, because the reduplication of the vowel “o” symbolizes four intertwined rings, which in turn is the logo of the automobile company.

The dictionary offers the following primary meaning for the word *joy*: *a feeling of great happiness* [6]. The authors of the advertising wanted to show that their product allows the buyer to feel great and lasting joy, delight, pleasure. In addition, the example clearly shows an attempt to convey the joy of buying a car through the conceptual metaphor: *AUDI is JOY*. Due to the metaphor, this lexical unit, in addition to other semantic meanings, acquires another one – the meaning of a *car*, and the role of the previous lexical meanings is deliberately reduced by the statement *finally has meaning*.

In 1991, the cosmetic company for the production of mascara and eye shadow launched the advertising slogan *Maybe She's Born With It. Maybe It's Maybelline* [6]. This advertising implements the principle of comparability, that is, a cosmetic product is compared to the beauty given to a person by nature. For advertising discourse, the use of metaphor: *COSMETICS is like NATURE* is a successful finding, as it is implicit in nature, which raises the question that all things beautiful from nature can be achieved or emphasized by *Maybelline* cosmetics, the effect of which is sometimes so difficult to distinguish from the natural one, that it gives the impression of natural origin.

An example of an advertising slogan of the American food company Mars looks like this: *A Mars a day helps you work, rest and play* [6]. In this situation, we should start from the fact that Mars is “something good”, high quality, which allows you to maintain vitality. The slogan clearly resembles an English saying “*An apple a day keeps the doctor away.*” And so in the original slogan the sweet product saves from illness, that is, during illness the person is not inclined to play, to work, which allows to differentiate the conceptual metaphor: *MARS is MEDICINE*.

Let us consider the *Nescafé* brand slogan: *Great ideas come from great coffee* [7]. The object of a conditionally communicative situation is *great ideas*, but instant *coffee (great coffee)* is both a storage and a channel of transmission. The process itself is indicated by the verb *to come*. Apart from the communication channel metaphor, that stands out among other stylistic techniques, it is necessary to pay attention to the repetitive adjective *great*, which is used to reinforce the characteristic, namely, the positive effects of drinking. Thus, the metaphor stands out as *COFFEE is SOURCE*.

Thus, *Energizer* company chose the following slogan for its products: *Nothing outlasts the Energizer. It keeps going and going and going* [7].

This example uses the principle – the greater the form, the greater the content. This repetition *keeps going and going and going* emphasises a longer process than a single statement of the action being performed. Thus, the repetition of the verb denotes a long action. Moreover, in the advertising of batteries another type of metaphor – personification is used, that is, an inanimate

object is presented by analogy with a living creature capable of movement, which, can also be interpreted in terms of cognitive frame.

The creators of the *Red Bull Gives You Wings* energy drink slogan [6] are appealing for personalization; in addition, the *WING* concept is used to metaphorically convey a sense of happiness, euphoria, relying on the fact that a happy person feels as if they were treading on air.

In the smartphone advertising *Huawei: The world's fastest smartphone. It flies* [6], in addition to hyperbole, which focuses the consumer's attention on the uniqueness of the product, deliberately exaggerating its speed to the highest in the world, personification is used – the smartphone is animated, it is attributed to the qualities of a bird, that is, the use of a actional frame is obvious.

The metaphor allows the use of adjacent word meanings to express the power of influence. In 1971, the American insurance company *State Farm* choose the principle of proximity – this is the force of influence for the creation of the slogan: *Like a good neighbor, State Farm is there* [6]. The lexical unit *neighbor* expresses the importance of the closeness and accessibility of the insurance policy. Comparing *State Farm* to a good neighbor is no accident, the word *friend* could be used, but often our friends are not always in our immediate vicinity. The semantic meaning of the word *neighbor* is that of a person who lives nearby, near someone. That is, a partial synonym will be *close*, which leads the user to understand the ease of obtaining financial or insurance assistance.

Interesting in terms of linguistics and successful on the part of advertising managers were the slogans of two automotive companies – Chevrolet and Hyundai.

The first ones chose the following advertising slogan: *Find new roads. Chevy Runs Deep* [6]; the first part of the advertising in terms of pragmatics is a directive, that immediately drives the buyer to action, and the second part of the slogan is presented through the action frame, thereby metaphorically identifying the car with a living being.

Korean manufacturers of Hyundai cars and sport utility vehicles resort to the slogan *Drive your way*.

The Oxford Learner's Dictionary offers the following primary meanings: *road* – *a hard surface built for vehicles to travel on* [8]; *way* – *a method, style or manner of doing something* [8].

The metaphorical nature of the two slogans has a directive nature, the content of which is to find your direction in life, to find a style of behaviour or a way to achieve something through the products of *Chevrolet and Hyundai*.

Conclusions. Metaphor is a figure of speech, containing a hidden comparison, a figurative approximation of words based on their figurative meaning. In the modern English advertising discourse metaphors are widely employed to attract and hold the addressee's attention. They saturate the text with expressive images that can remain in memory for a long time, influence the associative thinking of the target audience. Metaphors prove to be a powerful tool of influence, they tend to manipulate an addressee's consciousness and

thinking process, planting in subconsciousness chosen by advertising texts makers information. The main purpose of suggestion in advertising is not only to attract the attention of buyers, but also to encourage them to use the services or to buy the advertised product. Summarizing the research, it should be noted that advertisers prefer to use suggestive linguistic tools in complex advertising slogans, namely: to involve several units of different language levels in one advertising slogan, which is explained by the desire to enhance linguistic manipulation via advertising discourse.

The prospects of the research we see in thorough analysis of the metaphor use in other types of discourse.

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