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USAGE OF METAPHORIC MEANS IN ADVERTISING TEXTS
(On the Basis of English, Azerbaijani and Russian Materials)

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ABSTRACT

In advertising text, metaphor often takes a dominant position: it affects the will and feelings of consumers, prompting them to act. With its help, only the necessary and positive properties and characteristics of the product or service, their merits, are updated, which makes it difficult for consumers to evaluate them objectively.

Main points of view of Aristotle, and those of some modern linguists (Sklyarevskaya G.N., Richards A.A, Black M., Zaretskaya, Y.N., Kharchenko, V. K., etc.) of metaphors are investigated in this research.

In this article, metaphorical models used in advertising are studied. Specialists identify fifteen functions of metaphor in advertising: nominative, informative, mnemonic, style-creating, text-creating, genre-creating, heuristic, explanatory, emotional-evaluative, ethical, automatic suggestion, coding, conspiratorial, playful, ritual. Together with the above-given features, metaphors are considerer to be "a fast and powerful means to convey an idea.", and in advertisings they lead to- brightness of advertising image; the advertisement is easily understood by the recipient; identification through stereotypes; the speed of communication (short texts give faster and more information).

So, metaphor is defined as a hidden comparison, carried out by applying the name of one object to another, and thus revealing some important feature of the other.

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1. INTRODUCTION.

Advertisements are one of the main means of communication in our modern times. Advertising not only encourages consumers to buy a product or use a service. It has many functions. Providing information about the products produced for sale, familiarizing the buyers with the favorable qualities of the product, etc. With the development of science and technology, many useful, necessary products are produced or services are offered. The success of advertisements used to introduce customers to these innovations often depends on how, where and by what means they are advertised. Here the main burden falls on the language of advertising. The language of the advertisement or its text should be designed in such a way that the client can quickly understand and remember it as soon as he reads it. In other words, advertisements should use such words and phrases that they will quickly attract the customer and buy that product or use that service.

Thus, advertising is considered successful when the image (video), sound and effective, properly designed text are combined. In order to make the texts used in the mass media more interesting and

readable, as well as memorable, various phonetic, lexical and syntactic stylistic means are used. One type of lexical stylistic means used in advertisements is considered to be metaphor.

2. METHODOLOGY.

In this article descriptive, contextual and comparative methods were used in order to investigate and analyze the usage and effectiveness of metaphors used in advertisements on the basis of English, Azerbaijani and Russian materials.

3. DISCUSSIONS.

3.1. The history of metaphor.

The exact date of emergence of metaphor in scientific literature is not known. However, it is assumed that this stylistic device was first reflected in the works of Aristotle. According to Aristotle, "Metaphor is the means of the transformation of a word from genus to species, from species to genus, or from species to species, with a change of meaning." According to Aristotle, metaphor occupies a position between the reality and the unreality. The philosopher considers metaphor to be a figure of speech rather than an independent linguistic phenomenon [Aristotle, 1999].

Aristotle himself insisted that the use of metaphors should be avoided in discussions, while at the same time he appreciated them as a way of describing "what has been, what may be, is possible as a result of probability or necessity" [Aristotle, 1999].

3.2. Modern viewpoints on metaphors.

According to G.N.Sklyarevskaya, it was thanks to Aristotle that metaphor began to be considered a necessary component of language for communicative, nominative and cognitive purposes [Sklyarevskaya, 1993].

According to Quintilian, metaphor was given to people by nature itself. Cicero considers metaphor as a way of forming meanings that are missing in language. And Theophrastus considers metaphor as a method of completing the lack of words. Thus, in ancient times, the use of metaphor in scientific language was not considered acceptable, because metaphor led to ambiguity. According to A.A.Richards, metaphor was not a linguistic phenomenon, but an unnecessary means that embellished the language [Richards, 1990].

However, beginning from the 20th century, metaphor began to be considered a means of understanding the world, but its essence, functions, and its other. problems have been studied since the 60s of the XX century. The name of the American logician-philosopher M.Black should be mentioned here. As the first researcher of metaphor, he brought the concepts of "focus" and "frame" to linguistics. M.Black believed that the emergence of metaphorical expressions led to the creation of proverbs, parables, allegories, riddles, etc. M.Black notes that there are three aspects of metaphor.

1. Substitutive;
2. Compartive;
3. Interactional;

The essence of the substitutive aspect of metaphor is that the metaphorical expression replaces its literal equivalent. For example, M.Black notes that the word "orange" is used in two senses, orange (fruit) and orange (color). Here, the meaning of orange (fruit) is the original nominative meaning of that word, and orange (color) is its substitutive meaning. In other words, since there is no other way to express this color in English, it is expressed with this metaphor [Black, 1990].

If in the substitutive aspect of metaphor a metaphor replaces any word or phrase that does not exist in the language, then in the second aspect of metaphor the metaphor is used according to the characteristics of the compared word (similarity). For example, J. Searle gives such an example: *Sally is a block of ice.* According to him, this expression can be interpreted in two ways:

1) Sally is as insensitive as ice.

2) Sally melts like ice when treated well.

In the third – interactive aspect of the metaphor, the following is observed, in contrast to the substitution and comparison aspects:

1. Metaphor has two subjects: main and auxiliary. They should be understood as a "system" and not as a global object.

2. A system of “related effects” related to the auxiliary subject is added to the main subject. These collateral effects commonly held associations in the speakers' minds with the auxiliary topic.

3. Metaphor implicitly contains information about the main subject, which is processed together with the auxiliary subject. Thanks to this, the metaphor in its hidden form selects certain features of the main subject, emphasizes them, and excludes others.

4. Thus, there are shifts in the meaning of words belonging to the same group or system as the metaphorical expression, and some, if not all, of these shifts may be metaphorical shifts.

5. There is no “recipe” for forced meaning modification - no general rule that allows us to explain why some metaphors work and others don't [Black, 1990].

Modern researchers consider metaphorical expressions as one of the most important means of language construction and its expansion, as a means of connecting natural language with scientific language, and at the same time, they also identify other aspects of the use of metaphors.

It is necessary to show the special role of American scientists J. Lakoff and M. Johnson in the study of conceptual metaphor. In the book "Metaphors we live by", which they published in 1980, J. Lakoff and M. Johnson put forward such a concept that metaphor is not limited only to the language sphere, it is also a way of thinking and understanding the surrounding reality. "Our everyday conceptual system in which we think and act is essentially metaphorical." [Lakoff, Johnson, 2004]. J. Lakoff and M. Johnson, followed by M. Turner define conceptual metaphor as an expression of similarity.

There are different views on metaphor. Let's review them.

Researcher of metaphor phenomenon R.Hoffman wrote, “Metaphor is exceptionally practical. It can be applied as a tool of description and explanation in any field: in psychotherapeutic conversations and conversations between airline pilots, in ritual dances and in programming language, in education and in quantum mechanics. Wherever we encounter metaphor, it always enriches our understanding of human actions, knowledge, and language.”

According to rhetoric researcher Y.N.Zaretskaya, metaphor arose during the decline of mythological consciousness. The creation of a metaphor leads to the beginning of the process of abstraction and concrete images, the creation of an artistic image. At the beginning of the 20th century, a kind of metaphorization of the world takes place: metaphor becomes the main means of an unusually intense expansion of the artist's creative will and freedom; the hypertrophy of the “I” that perceives the world destroys the self-sufficient sovereignty of the world, turning it into a subjective “imaginary” [Zaretskaya, 2002].

The study of metaphor is not only a tradition, but also a tribute to the intensity with which it increasingly captures various fields of knowledge: from hermeneutics to the language of advertising.

According to A.N.Baranov and Y.G.Kazakevich, metaphor is not “a part of language”, but a means for understanding reality. They promote the idea of “tell me what metaphors you use and I'll tell you who you are.” They believe that the world of metaphors is the world of our thinking, our dreams, our intentions, our feelings: it is “a second reality.” [Baranov, Kazakevich, 1991]. [A.A.Potebnya develops this idea and states: “Metaphor is a permanent property of language and we can only change from metaphor to metaphor.” [Potebnya, 1990].

F.Nietzsche believes that the cognitive process itself has a metaphorical character. The famous philosopher J.Lacan comes to the conclusion that reality cannot be imagined without metaphors and it (reality) can only be discovered through the analysis of a number of discursive parameters [Nietzsche, 2008].

H. Orega y Gasset believes that metaphorization is practically the only way to objectify an abstract image, to make the abstract visible. For him, metaphor is everywhere: "it determines both the process and the result, that is, the form of mental activity and the object obtained by this activity . Another researcher of the phenomenon of metaphorization, E.Kassirer, unlike his predecessors, does not turn all forms of thinking into metaphors. He distinguishes two types of mental activity: metaphorical (mythpoetic) and discursive-logical thinking. If the path of discursive-logical thinking is in the transition from the particular to the general, metaphorical thinking moves in the opposite direction: it tries to reduce the concept to a single point, a single focus. The dividing line between the two types of thinking is also drawn according to the “width-intensity” and “quantity-quality” parameters [Cassirer, 1956].

Conceptual metaphor plays a special role in advertising discourse. Conceptual metaphor is used when presenting the advertised object and its characteristics, which can be considered important for the receivers of the advertising text. In addition, conceptual metaphor can express explicit meanings as well

as implicit meanings. Conceptual metaphor has significant manipulative potential and can also serve as a means of shaping evaluative meanings in the minds of advertising audiences.

3.3. Using metaphors in ads.

It is common for a person not only to express his judgments figuratively using the aesthetic possibilities of these linguistic means, but also to think with metaphors, understanding the world view with their help. The prevalence of metaphorical models used in advertisements is associated with their semantic and pragmatic features: good recall, appropriate association with the subject of the image, imagery, evaluation. Metaphor is the main argumentative linguistic device of product description. This means diversifies the advertising text, gives it expressiveness and strength. In this regard, Y.G.Slobodyanyuk notes that "metaphor is a fast and powerful means to convey an idea."

The use of metaphors in advertising leads to:

-brightness of advertising image;

- the advertisement is easily understood by the recipient;

- identification through stereotypes;

- the speed of communication (short texts give faster and more information).

In advertising, metaphor should be used for the following purposes:

1. To increase impressions;
2. To convey complex information in a simple way;
3. To increase the effect;

Researching the processing of metaphor in advertising, V.V.Rozhkov notes the following features of metaphor:

- anthropocentricity;

- individuality;

-complexity of perception and experience;

- the ability to participate in the conceptualization of reality;

-formation of the metaphorical code of the advertising text;

- creation of pluralism, multiplicity of figurative reading of the situation;

-emotional and evaluative character [Rozhkov, 2007].

V.K.Kharchenko identifies fifteen functions of metaphor in advertising: nominative, informative, mnemonic, style-creating, text-creating, genre-creating, heuristic, explanatory, emotional-evaluative, ethical, automatic suggestion, coding, conspiratorial, playful, ritual [Kharchenko, 1992].

Let's use the "Advertising object is a person" model to analyze the development characteristics of metaphorical models in the advertising texts used in Azerbaijani, English and Russian languages. It is known that any advertised product or service is for human welfare.

The process of forming the metaphorical model "advertising object is a person" consists of identifying similarities and analogies between two conceptual spheres, updating the characteristics of the original "human" conceptual sphere and transferring them to a new object, a new object conceptual sphere.

Human characteristics take their place in advertisements:

- presence of intelligence;

-appearance;

-physical power;

-gender (belonging to the female-male-middle gender);

- characteristic features;

-social groups to which he/ she belongs;

- profession;

Purity genius. Vacuum cleaner De'Longi Aqualang WF 1500E. Technology that knows what it's doing. Some things are smarter than others. // Гений чистоты. Пылесос De'Longi Aqualang WF 1500E. Техника, которая знает, что делает. Некоторые вещи умнее других. // Ağıllı Samsung tozsoranları. Çətin görunən təmizlik işlərini effektiv və əyləncəli şəkildə həll etməyə kömək edir. Yuksək sorma gucu sayəsində hər küncü təmizləyir, evinizdə gigiyenanı təmin edir.

In the above advertisements, in English, Russian and Azerbaijani languages, through metaphorical models, human intellectual characteristics (*purity genius, knows what's doing, smarter*), (*гений чистоты, знает, что делает, умнее другах),* (*ağıllı tozsoran, effektiv və əyləncəli şəkildə həll*

etməyə kömək edir) are expressed. In other words, human intellect, intelligence, and mental ability were transferred to the object through metaphorical expressions.

Metaphorical models representing the appearance belonging to the human concept are transferred to the conceptual sphere of an object. Metaphorical expressions that are often used at this time are the following: *the standard of impeccable taste; synonymous with style, perfect, unusual, elegant*, etc. these phrases used to describe the appearance of a person are used in the advertising of objects and create a special effect on buyers. For example, let's look at the advertisement of the Mitsubishi Colt car: *Extraordinary, bright appearance ... Perfect form and content. This is the new Mitsubishi Colt, the standard of impeccable taste and a synonym for style*. // *Неординарная, яркая внешность…Совершенство формы и содержания…Это новый Mitsubishi Colt, эталон безупречного вкуса и новый синоним стиля.* // *Qeyri-adi, parlaq görünüş...Mükəmməl forma və məzmun...Bu yeni Mitsubishi Coltdur, qüsursuz zövq standartı və üslubun sinonimi.*

Metaphorical models representing the physical power of the human concept are transferred to the conceptual sphere of the advertised object. Unlike the Azerbaijani language, in the metaphorical models transferred to the advertised objects in the English and Russian languages, the category of gender is expressed either through personal pronouns or appropriate suffixes. In the Azerbaijani language, we witness the opposite of this phenomenon. There is no gender category of personal pronouns in the Azerbaijani language. Therefore, the third person singular is expressed by the personal pronoun "O" which doesn't show whether the person it denotes belongs to masculine or feminine gender. For example,

New RAV 4. Style- free! Universal possibilities stand behind its courageous appearance. Smooth lines, light character….It is easy to notice in the steam, it attracts the eye. It's good during the day and exciting at night. It is always there and ready to support at any moment. The city can't take its eyes off it. // *Новый RAV 4. Свободный – стиль! За его мужественной внешностью стоят универсальные возможности. Плавные линии, легкий характер… Ее легко заметить в потоке, она притягивает взгляд. С ней хорошо днем и увлекательно ночью. Она всегда рядом и готова поддержать в любую минуту. Город не может отвести от нее глаз.* // *Yeni RAV 4. Sərbəst üslub! Onun cəsarətli görünüşü arxasında universal imkanlar dayanır. Hamar xətlər, yüngül xarakter... O, axında asanlıqla fərq edilir, diqqəti cəlb edir. Gündüzlər yaxşıdır, gecələr həyəcanlıdır. O, həmişə oradadır və hər an dəstək olmağa hazırdır. Şəhər gözlərini ondan çəkə bilmir* [Prokhorov, 2009].

As seen from the example, in the English version of the RAV 4 car, the car is expressed by the pronoun "it", which means an inanimate object, and in Russian version of the advertisement, this car is expressed by the personal pronouns "его"which refers to the masculine gender, but the word "city" is expressed by "Её" which refer to the feminine gender. As for the Azerbaijani language, as we mentioned above, it is expressed by the neutral personal pronoun "o". From here it is concluded that metaphorical models directly reflect the grammatical, phonetic and lexical features of the languages they are applied to.

One of the aspects characteristic of people is their social position in society. Transferring the social status related to the human concept onto the object concept means that the advertising object (for example, any car) belongs to the most privileged class of society. For example,

Mercedes Benz - Born to be an aristocrat // Мерседес Бенз – рожденный аристократом //Mersedes Benz – aristokrta olmaq üçün doğulub.

One of the aspects characteristic of the human concept is its scope of interest, a set of characteristics that characterize it. *A real, loyal friend, helper, best travel companion, reliable companion, etc*. such metaphorical models are often used at this time. In other words, despite the fact that the advertised object is inanimate, it is evaluated by the above-mentioned qualities. For example,

(a) UAZ Patriot – a loyal, reliable friend of yours // UAZ Patriot – ваш верный и надежный друг // UAZ Patriot – sizin etibarlı və sadiq dostunuz.

(b) The Panasonic KXMB263RU multifunctional printer – your reliable assistant in the office and at home // Многофункциональное устройство Panasonic KXMB263RU – ваш надежный помощник в офисе и дома. // Çoxfunksiyalı printer Panasonic KXMB263RU – sizin ofisdə və evdə etibarlı kömək çiniz.

(c) Compact and agile Suzuki Ignis – the best companion for commuting and shopping. //Компактный и маневренный Компактный и маневренный Suzuki Ignis –лучший компаньон для поездок на работу и за покупками.// Yığcam və çevik Suzuki Ignis – gediş-gəliş və alış-veriş üçün ən yaxşı yoldaş.

As seen from samples given above advertised objects are expressed by the metaphorical models expressing features characterizing people: in English this is expressed by the *words "a loyal, reliable friend of yours, – your reliable assistant, the best companion"*; in Azerbaijani by the words "*sizin etibarlı və sadiq dostunuz, sizin ofisdə və evdə etibarlı köməkçiniz, ən yaxşı yoldaş*; in Russian by the words and expressions "*ваш верный и надежный друг, ваш надежный помощник в офисе и дома, sizin ofisdə və evdə etibarlı köməkçiniz, лучший компаньон*.

Sometimes the advertised object is compared to an animal, that is, the metaphorical model of the advertising object is an animal is used. Features such as strength, speed, and sounds made by animals are transferred onto the object. It is mostly used in car advertisements, and sometimes in electrical equipment advertisements. For example,

(a) Volvo S 60 AWD. Tame a free beast. The urban jungle is its element. // Volvo S 60 AWD. // Приручи вольного зверя. Городские джунгли его стихия. // Volvo S60 AWD. Azad (vəhşi) heyvanı ram edin. Şəhər cəngəlliyi onun sevdiyidir.

(b) A new breed of Panda // Новая порода панды. (реклама автомобиля FIAT PANDA)// Pandanın yeni növü (FİAT Panda avtomobilinin reklamı).

(c) The all-new 200 – hp Acura RSX type S. – The throaty growl of a revolutionary –VTEC engine.// Совершенно новый 200 – сильный Acura RSX type S –Хриплое рычание революционного двигателя VTEC // Tamamilə yeni, 200 at gücündə Acura RSX Type –S. İnqilabçı bir VTEC mühərrikinin böğazından gələn nərilti.

In the above given samples while advertising the cars (Volvo S 60 AWD, FIAT PANDA, Acura RSX) the advertiser compares them with the characteristic features of the animals.

One of the metaphorical models used in advertisements is the metaphorical model "Treatment is a struggle". Advertisements of pharmaceuticals and treatment services prevail here. Among the most used metaphorical expressions at this time is "Disease is the enemy". Victory over the disease, powerful remedy, freedom from allergies, eliminating pain with one blow, etc. such expressions are used. For example,

(a) Lorahexal. Freedom from allergies. // Лорагкесал. Свобода от аллергии. // Loraheksal. Allergiyadan azadlıq.

(b) Diklovit. Defeat the pain with one blow! Дикловит. Победи боль одним ударом! // Diklovit. Ağrıya bir zərbə ilə qalib gəlin!

(c) Solphadein. A powerful weapon against pain, hitting right on target. // Солпадеин. Мощное оружие против боли, бьющие точно в цель.// Solpadein. Ağrıya qarşı güclü silah, hədəfə doğru vuruş [Prokhorov A.V., 2009].

Metaphors cover various topics –such as body, architecture, transportation, magic, abstract, beginning and end, evaluation, natural phenomena, acoustics, etc.

Body metaphors. These metaphors are created on the basis of the words "life, health". It is mostly used in the advertising of medicines and cosmetics. For example,

Venitan –jel – breathe with your feet // Дышите ногами «Венитан –гель» Дышите ногами» («Венитан-гель»),// Venitan –gel – ayaqlarınızla nəfəs alın.

Architectural metaphors. At this time, expressions related to architecture, such as *building, door, window, column*, etc., are used. For example,

Avropa qapıları – gələcəyə pəncərə. // Европейские двери – окно в будущее.// European doors – a window to the future.

Transport metaphors are associated with the words "*road, steps, movement*", e.g.

(a) The ideal way for comfort and relaxation (Attis air conditioners) // Идеальный способ для комфорта и отдыха (кондицдонеры Attis) // Rahatlıq və istirahət üçün ideal yol (Attis kondisionerləri)

(b) The easy way to beauty (cosmetics "Oriflame")// Легкий путь к красоте (косметика «Орифлэйм») // Gözəlliyə doğru asan yol ("Oriflame" kosmetikası).

(c) KIA –Move, get inspired //КИА – Двигайся, вдохновляйся! // KİA – Hərəkətdən ilham alın!

Expressions such as *"source, peak, beginning, end, period*" are used in metaphors that mean the beginning and the end.

(a)"İlham mənbəyi" (Siemens mobil telefonları).// Source of inspiration (Siemens mobile phones) // Источник вдохновения (мобильные телефоны Siemens)

(b) Yeni sağlamlıq dövrü! ("Party" firması) // A new health era (the firm "Party") // Новая эра здоровья (фирма « Party»).

Metaphors that express magical meanings create an appropriate atmosphere around the product or service being offered. Such a metaphor approaches an epithet, resulting in a metaphorical epithet, e.g.

(a) Möcüzəli ətirlər (L'Eskal tərəfindən NOA ətri)// Wonderful Fragrances (NOA perfume by L'Eskal // Чудесные ароматы (парфюмы NOA от L'Eskal.

(b) Saçlarınınz üçün Qış Nağılı (Günəş İpək şampunu) // A Winter's Tale for your hair (Sun Silk Shampoo) // Зимняя сказка для ваших волос (шампунь Sun Silk).

(c) Rəngin sehri (Londa saç boyası) // The magic of color ("Londa" hair dye) // Магия цвета (краска для волос « Londa»).

Abstract metaphors are mainly associated with the use of foreign words: *symphony, fireworks, harmony, revolution*, etc.

(a) "Dodaq rəngi inqilabı" (Revlon dodaq boyası) // Lip color revolution ("Revlon" lipstick) // Революция цвета губ (помада «Ревлон»);

(b) "Unikal təkliflər atəşfəşanlığı!" ("Votek Mobile" reklamı)// "Fireworks of unique offers!" ("Votek Mobile") // «Фейерверк уникальных предложений!» (реклама «Вотек Мобайл»);

(c) "Viplast Symphomy" ("Viplast" pəncərələri) // "Viplast Symphony ("Viplast" windows)) // Випласт симфония (окна «Випласт»);

(d)"Həyatın harmoniyası" ("Çay vadisi") // "Harmony of Life" ("River Valley") // «Гармония жизни» («Долина реки»);

Metaphors about natural phenomena use words that represent natural phenomena as the basis for potential metaphorical expressions: *rain, wind, hurricane, volcano, etc.*

(a*)"O, sizi təravətləndirən qasırğa ilə bağlı olacaq" (Head & Shoulders şampunu reklam mesajı).// "It will bind you like a refreshing hurricane" (Shampoo "Head & Shoulders) // Он свяжет вас, как освежающий ураган (реклама шампуня « Head & Shoulders)*

(b)"Mədənizdə qasırğa var? "Espumizan!"// "Do you have a hurricane in your stomach? "Espumizan!" // «У тебя ураган в желудке?» «Эспумизан»

4. CONCLUSİON.

So, in the metaphor, the principle of individualization is clearly and effectively implemented, emphasizing the uniqueness and originality of the objects, revealing their similarity only from a certain angle and focusing all attention on only one detail that is open to our gaze at this very moment. Therefore, a metaphor is an ideal means of imposing one's point of view, its accompanying vision and description of reality, which is possible only from a certain position, as well as the choice of appropriate means of nomination and methods of classifying objects of reality. Metaphor is defined as a hidden comparison, carried out by applying the name of one object to another, and thus revealing some important feature of the other. In modern works on metaphor, three main views on its linguistic nature can be distinguished: metaphor as a way of existence of the meaning of a word; metaphor as a phenomenon of syntactic semantics; metaphor as a way of conveying meaning in a communicative act. In addition, the role of metaphor as a means of communication is again evident in advertising texts. The analysis of the use of metaphor in advertising texts in the compared languages - English, Azerbaijani and Russian - proved once again that the fact of the use of metaphor in advertising texts is inevitable, because like our language, our thinking is also metaphorical.

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