

Metaphorics of Advertising Discourse (Based On Cosmetics and Perfume Advertising)¹

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Abstract

The article is dedicated to the research of metaphorics of advertising discourse, which differs by its focus not on a product, an extralinguistic object, but its image and its qualities which are important from pragmatic point of view and are highlighted by the communicator. Actuality of the undertaken research is determined by the importance of the role that expressive and figurative component of advertising discourse plays not only in terms of its organization as a special publicistic genre, but also in terms of its perception and impact by the addressee. In the process of this research, we referenced the existing experience of studying of language units in the field of publicistic discourse, including advertising. The fundamental works in the fields of advertising and metaphor theories were used as a theoretic and methodic base. The studied material specificity and objectives required the usage of complex of research methods: method of continuous sampling; method of statistics; descriptive method; method of component analysis; structural and semantic method and distributive and conceptual analysis of language units. In advertisement of cosmetics and perfume, the correlation *person* (woman) – *subject* (product) is dominating, while the embodiment is done with the help of positive characteristics, and the product is correlated with the person by function: functions of protector and helper. Metaphorization in advertisements is usually created by verb components, since verb has a hidden dynamic and can carry a strong motive power compared to the nominal parts of speech. Author, realizing the modern person's world of values, quite often conceptualizes the natural phenomena in the cosmetics and perfume advertising. Emphasis is placed not only on the value of advertised product, but also on ways the product can change person's emotional, physical and moral and psychologic conditions.

Keywords: Communication Studies; Metaphorization; Imagery; Expressivity.

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1. Introduction

The modern stage of development of linguistic thought, which realizes the functional and communicative approach to language and speech activity, concentrates its attention on the new and updated forms of communications, including advertising discourse, which had intensified thanks to the social factors that stimulate intra- and intercultural interactions between people. The most important aspect of linguistic learning of advertising is its description from the point of “*text – discourse*” base paradigm.

The actuality of our undertaken research is defined by the sufficient role placed on expressive and figurative component of advertising discourse not only in terms of its organization as a special publicistic genre, but also in terms of its perception and impact by the addressee. This is also important due to the fact that the problem of metaphorical combinations function, in particular, has a direct relation to the learnings of such things as language picture of the world (Safin et al., 2015; Shaikhutdinova et al., 2018), intercultural communication (Wierzbicka, 1997; Yusupova et al., 2016), relation of language and thought, and also to other basic questions of modern linguistics (Fattakhova et al., 2016).

Advertising as a “branch of mass communications, in which informative and figurative, expressive and suggestive texts aimed at groups of people are created and distributed in order to motivate them to choose and act as the advertiser wants” (Uchenova & Staryh, 2002), allows us to include it as a separate section in the field of communication studies (Novikova et al., 2018).

Language features of advertising are shown in the fact that it composed predominantly of simple sentences related to the influence of colloquial, dynamism and expressivity of advertising text. The use of incentive and exclamatory constructions, which play the role of peculiar calls to action (suggestion, invitation, conviction etc.) and give the statement emotionality and liveliness, is very effective. Overall, advertising uses rich spectrum of expressive means in all language levels in order to achieve intense concentrated impact.

2. Methods

Despite the fact that advertising as a type of text activity was created quite recently, a great deal of articles dedicated to its research exist: “the language of advertising, the language of advertising texts is, to the greatest extend compared to the others, the unique case of language functioning in the field, intents and extreme conditions of which are fully noted in the process of making advertising texts” (Kostomarov, 1994).

In the process of this research, we referenced the existing experience of studying of language units in the field of publicistic discourse, including advertising. The fundamental works in the field of advertising theory (Kostomarov, 1994 etc.) and

works in the field of metaphor theory (Wierzbicka, 1997; Sklyarevskaya, 1993) were used as a theoretic and methodic base.

The linguistic research includes extensive factual material (more than 500 advertisements extracted from journals from 2003 to 2018 were used: *Cosmopolitan*, *Glamour*, *Rive Gauche* etc.; pamphlets and Internet data from leading factories-manufacturers; advertising catalogs, booklets and leaflets in the field of perfumery and cosmetics).

The studied material specificity and objectives required the usage of complex of research methods: method of continuous sampling; method of statistics; descriptive method, which includes observation and classification of the studied material; method of component analysis of word's semantic structure; structural and semantic method and distributive and conceptual analysis of language units.

3. Results and Discussion

In terms of our research, our interest is focused on emotional and figurative advertising design, which is a strong tool of addressee influencing, and, most importantly, on metaphoricalness as a “trope type, transference of one subject's qualities to another one, by their similarities in any possible relation or by their contrast. <...> hidden comparison, in which such words as *kak*, *kak budto*, *slovnno* are not mentioned, but implied. Out of all tropes, metaphor differs from another by its unique expressiveness. Metaphor, having unlimited possibilities in terms of rapprochement of various subjects and phenomena by reimagining the subject itself, is able to uncover its inner nature; quite often metaphor, being as a sort of micromodel, demonstrates the individual and author vision of a world”.

Starting from the moment of theory of conceptual metaphor invention, many researchers are accepting metaphor as a cognitive model that participates in the formation of national specific and individual visions of the world. Nowadays, there are a lot of different theories of metaphor, ranging from two to eleven. For example, G.N. Sklyarevskaya gives the synopsis of basic approaches of language metaphor research: semasiological; gnoseological; psycholinguistic; expressiological, related with the description of expressive features of language metaphor etc. (Sklyarevskaya, 1993). For our research, the most important one is considered the expressiological branch, since figurative metaphor, which plays cognitive, nominative, artistic and semantic functions at the same time, is dominant in the advertising discourse.

Being an expressive language method, metaphor shares a new meaning with old words, surprises with its unusualness and contributes to the perception passivity overcoming. Metaphor showcases information very densely, thus contributing to its memorization, hence enhancing the impact.

Moreover, metaphor can enforce a specific vision of the world to its addressee, creating new scenarios or settings. Metaphor in the advertising discourse

actualizes helpful for the advertiser product features and ignores others, controversial qualities, making hard to evaluate it objectively. Specific ability of the advertising discourse is the abundance of positive metaphors in order to highlight positive sides of the product. Due to this, metaphor becomes a ruling tool that carries behavior programs for consumers: using metaphors, it is easy to “lull” addressee and achieve desired outcome.

One of the most important features of metaphor is the fact that it can show how the vision of the world is reflected in public eye and what this vision is. Studying of time-bound metaphors gives a rich material “for learning the society’s mentality at those points in time” (Gak, 1988).

Researchers, working with transfer system, highlight a number of areas: subject – subject (*len* and *volos*); subject – person (*kipyatok*, *led*, *zvezdochka*); subject – physical world (*grad udarov*); subject – abstraction (*vagon vremeni*) (Sklyarevskaya, 1993). Four components are used in making of metaphor: two objects and their parameters.

I. The *person (woman) – subject (product)* correlation is predominant in the cosmetics advertising. It is interesting that, while in real life a person is likely to encounter a negative characteristic (*tyufyak*, *pen'*), the embodiment in the advertising text carries a positive meaning. The product is correlated to the person by the functions: 1) function of helper; 2) function of protector of person’s appearance (such terms as “fight, protection” are used in the first place).

1. Consider the realization of helper function. In this aspect, the active use of verb metaphors that represent constructions is common in the advertising. Usually these are the *sozdat'*, *sdelat'* verbs, which require disclosures: *Kenzo pour Homme, morskoj drevesnyj aromat, sozdaet iz vody, iz ee sinevy arhitekturnoe vosproizvedenie prirody.* (Cosmopolitan 07/2006) *Yarkaya pomada Lipstick om Lumene sdelaet tvoju ulybku obvorozhitel'noj, a poceluj – sladkim.* (Cosmopolitan 05/2007) Along with *sozdat'*, *sdelat'* lexemes, the *prevratit'*, *rabotat'* verbs are encountered, which are expanded through additions and circumstances: *L'Oreal. Blesk dlya gub. Prevratite vashi guby v zerkalo.* (Cosmopolitan 07/2008) The verb *prevratite* is used with the “create a different view, transform into smth, different” context and receives a metaphorical meaning thanks to the use of lexicon with unusual semantics.

Advertising quite often utilizes the *darit'* verb with unusual combinations: *Payot. Los'on dlya tela. Nastoyashchij istochnik energii, legkaya nezhirnaya formula bystro vpytyvaetsya, effektivno uvlazhnyayet i darit kozhe uprugost' i zhiznennuyu silu.* (Cosmopolitan 06/2006) *Carita. Los'on dlya tela. Darit kozhe shelkovistost' i yarkie svezhie kraski.* (Cosmopolitan 05/2006)

It is important to note that the *product – helper* association is also often expressed with the use of such lexemes as *dyshat'*, *pitat'*, *zabotit'sya* etc.: *GOSH, legkij tonal'nyj krem. Obladaet prevoskhodnymi maskiruyushchimi i zashchitnymi*

svoystvami, sozdaet oshchushchenie komforta i pozvolyaet kozhe «dyshat'». (Rive Gauche 04/2012) *Lancôme. Sredstva po uhodu za kozhej. Eti vysokotekhnologichnye sredstva pitayut vashu kozhu blagotvornoj vlagoj.* (Cosmopolitan 06/2006)

2. Consider the realization of protector function, which is also represented by series of verbs (*zashchishchat'*, *vysvobozhdad'*, *predohranyat'*, *borot'sya* etc.): *Formula s effektivnym UV-fil'trom shirokogo spektra dejstviya pokryvaet volosy i intensivno zashchishchaet ih ot razrushayushchego vliyaniya solnechnyh luchej, vetra, hlorirovannoj vody.* (Cosmopolitan 08/2011) In many microtexts, the verb *zashchishchat'* implements “*ot chego*” valency. In the discursive space of cosmetics and perfumery advertising, the *borot'sya* verb is quite common: *L'Oreal. Krem dlya lica. I krem boretsya s 10 priznakami stareniya.* (Cosmopolitan 08/2011) The microtext, in which the phraseological unit *brosat' vyzov* is used in the context of “resist, fight”: *Guerlain. Bescennoe uvlazhnyayushchee sredstvo brosaet vyzov vremeni.* (Cosmopolitan 08/2009)

The protector function is also invoked by the *subject – subject* transposition. This type is represented by such lexemes as *oruzhie*, *shchit*: *Fleur, pomada. Atlasnoe siyanie, maslo olivy... tvoj obraz – tvoe oruzhie! Postav' svoj akcent!* (Cosmopolitan 08/2011) *Krem dlya lica Stop-age. Esli morshchiny nastupayut, ideal'noe oruzhie protiv nih - Stop-age.* (Glamour 02/2011) *Oriflame. Tonal'nyj krem. Ton – eto svoego roda shchit, kotoryj sposoben uberech' kozhu ot neblagopriyatnogo vliyaniya okruzhayushchej sredy.* (Glamour 02/2011) The *oruzhie* and *shchit* lexemes in the considered examples underline the cream’s ability to protect skin from aging or from adverse effects.

II. Cosmetics and perfumery advertising often uses the *subject – physical world* transposition and presents the “Nature. Sky phenomena” semantic group quite colorfully by using such lexemes as *cvety*, *more*, *oasis*, *raduga*, *solnechnyj luch*, each of which is used figuratively: *Tualetnaya voda Poeme – eto cvetochnaya oda, buket, kotoryj Lancôme posvyashchaet vsem zhenshinam.* (Cosmopolitan 08/2009) *Muzhskoj analog Blue Marine pour Lui. Svoim svezhim i zhivym aromatom napominaet postoyanstvo i silu sinego, aromat morskoy stihii i priklyuchenij, nastoyashchego zhivogo mira.* (Cosmopolitan 08/2009) *L'Oreal. Intensivnyj vosstanavlivayushchij krem. Spasitel'nyj oasis: vdvojne effektivnaya pomoshch' dlya vashej kozhi.* (Cosmopolitan 08/2009), where metaphor is underlying product’s ability to instantly restore skin condition. *Sally Hansen. Lak dlya nogtej. Raduga v kazhdom flakone.* (Cosmopolitan 07/2008) *Teni Ombre Essentielle №62 ot Chanel - solnechnye luchiki na tvoih vekah.* (Cosmopolitan 06/2006)

In cosmetics and perfumery advertising, addresser often uses lexicon that names natural phenomena (flora, weather and celestial phenomena), realizing a modern person’s values, his aspiration to be close to natural and pure things. And influencing those values provides infinite possibilities for human exposure.

III. Cosmetics and perfumery advertising less often use the *subject –*

abstraction transposition: *Sally Hansen. Lak dlya nogtej. Zvezdnyj opal – siyanie blagorodnyh kamnej na vashih nogtyah!* (Cosmopolitan 06/2006), where the comparison to the stone shining underlines product's shine. *Chocolate Greedy - igrivyy aromat-kapriz: boby tonka, apel'sin, vanil' i sushenye frukty.* (Riv Gosh 04/2012), where the aroma's choice is accented (this *kapriz* is only for the elite consumers). *DKNY. Tualetnaya voda Red Delicious. Novyj soblazn, voploshchennyj v aromate. Dlya zhenshchin. Dlya muzhchin.* (Cosmopolitan 08/2009), where the "desire" of such aroma and its attraction are noted. *Blesk dlya gub Diorkiss ot Dior – poceluj uhodyashchego leta.* (Cosmopolitan 07/2006), where *poceluj* as an expression of greeting, love and caress is associated with the smell of summer – smells of fruits, flowers and berries. *Tualetnaya voda Aqualica. Neveroyatno svezhij aromat tualetnoj vody sozdan special'no dlya togo, chtoby vy smogli pochuvstvovat' dyhanie samoj mechty.* (Sibirskoe zdorov'e 5-6/ 2016) *Dior. Tonal'nyj krem. Udovol'stvie vozdušnogo prikosnoveniya. Volshebstvo legkogo, ideal'nogo i mgnovennogo makiyazha. Svezhij, matovyy i svetyashchijsya cvet lica.* (Cosmopolitan 05/2006)

It is interesting to note how even modern sports metaphors can be used in the cosmetics and perfumery advertising: *Tush' MagnaScopic – nastoyashchaya Formula-1 dlya potryasayushchih resnic!* (Cosmopolitan 08/2009)

4. Summary

Metaphor evolves in the base of different parts of speech: personal, verbal, adjectival (metaphorical epithet). In the cosmetics and perfumery advertising, the metaphorization is usually done via verbal components, which increase the advertisement's efficiency. It is only natural, since verb, which denotes action, carries a hidden dynamic or movement and it has a much stronger influence power than personal parts of speech. In this article, promotional and emotional verbs and verbs of creation are common, unlike verbs of deconstruction. This is due to the fact that the "good/bad" opposition is absent because advertising is interested in the most positive evaluation possible, quite often consciously overestimating it.

It is common for advertising to use such metaphor transpositions as *subject – person*, *subject – physical world*, *subject – abstraction*, the *subject – subject* translocation, however, is used not as often. Meanwhile, at the one hand, the images of product-protector and product-helper are widely represented, and on the other hand, the quality of the product is underlined by the use of metaphorical rapproachments with nature, precious stones and abstract nouns in which the gender focus of metaphorization phenomena is seen. Author, realizing the modern person's world of values, quite often conceptualizes the natural phenomena in the cosmetics and perfume advertising.

Imagery, as an advertising text's category of feature, is represented in it with complexity and is differentiated by a number of parameters, out of which the

qualification of addressee, potential consumer or customer of the advertised product is the most important one. Emphasis is placed not only on the value of advertised product, but also on ways the product can change person's emotional, physical and moral and psychologic conditions.

5. Conclusions

While studying metaphorization of advertising discourse, let us note that metaphor in the advertising text is oriented not on the product itself, but to the product's relation to the things not even remotely related to the core of this product, but which are chosen by the message's intent. Due to this, metaphor carries a mythological and rhetorical tone.

Metaphorics of advertising discourse differs from others by its focus not on a product, an extralinguistic object, but its image and its qualities which are important from pragmatic point of view and are highlighted by the communicator. Meanwhile, the associative and metaphorical rapprochments can include elements of suddenness, comparability of incomparable etc.

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