

ПЕРЕКЛАДОЗНАВЧІ СТУДІЇ

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METHODS OF METAPHOR TRANSFER IN THE PROCESS OF ADVERTISING SLOGANS TRANSLATION

The paper focuses on comparing the original English slogans and short advertising texts in a recipient language with a view to identify whether the latter should be considered translations within the framework of the functional approach or cultural adaptations of original slogans. The study is based on the cognitive and linguo-culturological approaches to analyzing slogans containing the metaphor. The research methodology includes the cognitive approach to translating the metaphor.

Key words and phrases: metaphor, advertising, phraseological unit, slogan, translation, poster.

У статті проводиться дослідження оригінальних англомовних слоганів і коротких рекламних текстів мовою-рецептором, визначаються можливості передавання при перекладі на іншу мову культурного досвіду і ментальності, які закладені в метафорі мовою оригіналу. У роботі автор спирається на когнітивний і лінгвокультурологічний підходи до аналізу слоганів, що містять метафору, з урахуванням когнітивного підходу до її перекладу.

Метафора як мовне та мовленнєве явище, безсумнівно, викликає великий теоретичний та практичний інтерес. Вивчення природи метафоричного переносу, аналіз багатопланових мовних зсувів, які він спричиняє, розгляд залежності метафори від її синтагматичних і парадигматичних зв'язків допомагає проникнути у складну систему лексики, побачити приховані в ній безмежні можливості утворення нових лексичних одиниць, розкрити динаміку семантичних відносин всередині лексичної системи цього синхронного зрізу. Дослідження базується на когнітивних і лінгвокультурологічних підходах до аналізу слоганів, що містять метафору. Методологія дослідження включає когнітивний підхід до перекладу метафори.

Отже, в результаті порівняння оригінальних англомовних слоганів і коротких рекламних текстів мовою рецептора ми дійшли висновку, що українсько-мовні слогани в більшості випадків є результатом культурної адаптації англомовних коротких рекламних текстів. Серед основних причин обробки адаптації важливо відзначити, по-перше, відсутність еквівалентної метафори, а також можливість спільного збереження оригінальної образності. По-друге, культурна адаптація вихідних коротких рекламних текстів може бути продиктована наміром заново переписати слоган українською мовою, щоб краще передати ідею покупцеві. Багатомірний аналіз метафори у слоганах показав, що візуальна складова рекламної кампанії відіграє не менш важливу роль, ніж вербальна чи текстова: рекламний текст можна відтворювати за допомогою зображення на плакаті, створюючи тим самим побудову відповідностей між елементами і генеруючи нові складні концептуальні структури.

Ключові слова: метафора, реклама, фразеологічна одиниця, слоган, переклад, плакат.

В статье проводится исследование оригинальных англоязычных слоганов и кратких рекламных текстов на языке-рецепторе, определяются возможности передачи при переводе на другой язык культурного опыта и ментальности, которые заложены в метафоре на исходном языке. В работе автор опирается на когнитивный и лингвокультурологический подходы к анализу слоганов, содержащих метафору, с учетом когнитивного подхода к ее переводу.

Ключевые слова: метафора, реклама, фразеологизм, слоган, перевод, постер, плакат.

The metaphor has been the object of study of domestic and foreign linguists for decades. Within the framework of translation studies, questions about its transferability and transmission methods into another language were raised. Traditionally, it is considered that the translation of metaphor is one of the serious problems that a translator faces: in the process of its transmission to another language, as a rule, it is necessary to deal with the differences and peculiarities of languages and cultures because there are rarely adequate correspondences of metaphors in the language of translation.

At the moment, there is a transition to an integrative and interdisciplinary approach to the study of metaphor. The purpose of this article is to compare original English slogans and short advertising texts in the language of the receptor in order to determine whether the latter are translations within the framework of the functional approach or cultural adaptation of the original slogans. To achieve this goal, the following tasks were defined: to study the theory of the question in the field of metaphor translation and the cognitive approach to its study, to conduct a comparative analysis of the original slogans and ways to transfer them in Ukrainian.

The relevance of this study is due to the fact that despite the significant number of works devoted to the study of metaphor from various sides, the problem of its consideration in the aspect of translation, taking into account cognitive and linguacultural approaches, is still not fully disclosed, especially taking into account the stylistic features of the analyzed practical material. The scientific novelty of the study is determined by its complex nature: the present study is based on the cognitive approach to the translation of metaphors of multi-structural languages (Ukrainian and English) in order to identify the possibility of transferring to another language cultural experience and mentality that are embedded in the metaphor of the original language. Such interaction generates complex conceptual structures that form around the metaphorical core.

As a material, we turned to the analysis of short advertising texts in English containing a metaphor, and their translations into Ukrainian. The source of the slogans were advertising posters. The stylistic features of the practical material under study allow not only to study the linguistic and culturological features of the metaphor, taking into account the cognitive approach to its translation, but also to compare the original short advertising texts and texts in the language of the receptor in order to determine whether the latter are translations within the framework of the functional approach or cultural adaptation of the original slogans.

There is a widespread perception that advertising is an obsessive discourse in our contemporary world. When we browse newspapers and magazines, go outside, travel, or browse the Internet, we will definitely find thousands of ads that offer a wide range of products and services.

The word “advertising” comes from the Latin word *Reclamare*, which means “assert, exclaim, cry, address”, which reflects the primary advertising communication – oral verbal advertising. In Ukrainian, the word “реклама” is used to refer to the term “advertising”. The Cambridge University Explanatory Dictionary gives the following definition of the concept: “A picture, short film, song, etc., that tries to persuade people to buy a product or service” [1]. (Зображення, короткий фільм, пісня тощо, що намагається переконати людей купити товар або послугу).

The first definition of advertising belongs to the American marketing association: “Advertising is any paid-for form of non-personal representation of the facts about goods, services or ideas to a group of people (Реклама – це будь-яка платна форма неособистісного представлення фактів про товари, послуги чи ідеї, для групи людей)” [2].

In the modern world, there are many definitions of the concept of “advertising”, each of which reflects the various aspects of the concept. This indicates, on the one hand, the complexity of this concept, and on the other hand, the existence of different points of view on its system-specific characteristics.

So, according to well-known American marketer Philip Kotler, advertising represents non-personal forms of communication, carried out through the paid means of disseminating information, with a clearly specified source of funding [3].

Yu. Metelyova defines an advertising as a convincing means of information about a product or enterprise, commercial promotion of consumer properties of goods and the benefits of

the enterprise, which prepares an active and potential buyer for purchase. Advertising is the promotion of goods, services, ideas and organizations [4].

The theoretical and methodological basis of the study were the works on the material of English and a number of other languages: "The Cognitive Translation Hypothesis" by N. Mandelblit [5; 6] and the concept presented by A. Deigan, D. Gabris and A. Solska [7], within which, taking into account the cognitive approach, four models of metaphor translation are defined. In addition, the study is based on the theory of conceptual metaphors of J. Lakoff and M. Johnson [8], as well as the theory of blending, developed by J. Foconnier, M. Turner and N. Lundmark [9; 10]. We analyze polysemantic words, idioms, phraseological units, "metaphorical expressions" [11, p. 209] and cases of metonymy in the framework of the interaction of textual and visual components.

Metaphor, as a linguistic and speech phenomenon, undoubtedly causes great theoretical and practical interest. The study of the nature of metaphorical transference, the analysis of the multifaceted language shifts that it causes, the consideration of the dependence of the metaphor on its syntagmatic and paradigmatic ties helps to penetrate the complex vocabulary system, to see the boundless possibilities of the formation of new lexical units, to reveal the dynamics of semantic relations within the lexical system of this synchronous cut [12].

From the position of cognitive linguistic "a metaphor is one of the conceptual area of knowledge that is understood (expressed) by means of another conceptual area of knowledge. A conceptual area of knowledge is any ordering or connected organization of human experience" [13, p. 24]. **In other words, the metaphor relies on the construction of correspondences between elements of one area of experience and elements of another and also expresses the display of these elements in another system.** The significant role of metaphor in the linguistic and mental spaces is not questioned: in it "they began to see the key to understanding the thinking foundations and the processes of creating not only a nationally specific vision of the world, but also its universal image. The metaphor thus strengthened the connection with logic, on the one hand, and mythology, on the other" [14, p. 5].

According to American linguists J. Lakoff and M. Johnson, the metaphor is not limited to language, it also penetrates our actions and thoughts: "Our conceptual system, from the point of view of which we think and act, is metaphorical in its essence" [8, p. 4]. Within the framework of conceptual metaphor, structural, ontological and orientational metaphors are distinguished. The metaphor can also be "lexicalized" or dead, as well as "non-lexicalized" or alive [15, p. 231]. Lexicalized metaphors are "semantic derivatives of words, which already included in the lexical-semantic system of a language and, as a rule, recorded in explanatory dictionaries as derivatives of ordinary values" [16 p. 42]. In other words, the lexical metaphor is recognized by the recipient as a metaphor, but its meaning in a particular language is fixed.

There are two arts of metaphors: static and dynamic [17]. A static metaphor has a constant meaning and its scope is limited to the description of one characteristic of an action, object or subject. In addition, it is important to note that this metaphor is not intertwined with other elements of the narration, while the intensity (drama) of its impact is narrowly focused. The dynamic metaphor is a somewhat more complex structure. Such a metaphor has an organization similar to the storyline: thus differ the beginning (exposure), development and ending. The meaning of the metaphor is determined at the beginning and during the film. Thanks to the use of a dynamic metaphor, the story is filled with new facts and details. Intertwined with the plot, characters and elements of the narrative, manifesting itself in new situations and locations, the dynamic metaphor gives an indirect characterization of the characters — it plays a significant role, because the interaction with it reveals the inner qualities and aspirations of the characters [18].

One of the pioneers in the field of a multidimensional, cognitive approach to the study of metaphor was the American analytic philosopher M. Black [19], who proposed his own theory ("interaction view of metaphor") and touched the plan, as a result of which was developed in the works of J. Lakoff and others. J. Lakoff and a number of his colleagues determined the formation of the original theory of conceptual metaphor, which differs from the traditional Western understanding of this phenomenon, which was initially reduced only to language constructs, in particular, lexical units. Following the monograph "Metaphors we live by" [8] a significant amount of works appeared, aimed at theoretical understanding and practical study of metaphor as a way of thinking and understanding the surrounding reality, in particular, experience.

According to N. Boldyrev, the formation of a cognitive approach to the study of language was largely due to the development of the theory of nomination as a theoretical and methodological basis [20]. It is also necessary to point out the works devoted to research in the field of conceptual metaphor, N. Arutyunova [14], Meshcheryakova [21], Ya. Evstafova [22] and others.

Researchers who continued their research with regard to various aspects in line with the theory of conceptual metaphor [6; 7; 11; 15; 19; 23], mark the ability of metaphor to penetrate into various spheres of human activity. N. Arutyunova emphasizes that as the theory of metaphor develops “a substantial expansion of the **«material base» of its studying takes place: research has emerged in various terminological systems, in children’s speech and didactic literature, in various types of mass media, in the language of advertising, in names of goods, in headlines, in sports, in the speech of aphatics and even in speech of deaf-and-dumb**” [14, p. 5].

This study is based on the theory of blending and the theory of conceptual metaphor: they describe the processes taking place in the construction of conceptual correspondences in the case of creative play of metaphor and metonymy. “According to blending theory, metaphorization is not limited to projection from the source sphere to the target sphere, as stated in the theory of conceptual metaphor, but involves the formation of mixed mental spaces that generate meanings in the process itself of conceptual integration” [5, p. 7].

The above definition is important for understanding how the metaphor functions in the advertising text, creating new semantic shades. While metaphor translation it is explained the conventional systematic correspondences between conceptual areas, interprets creative, short-lived, contextually determined comparisons of concepts and implies the construction of conceptual correspondences between mental spaces, which makes it possible to describe more adequately the new conceptual correspondences resulting from the creative use of conventional metaphors [23].

The metaphor is implemented in the advertising text to enhance its expressiveness and, as a consequence, the impact on the potential recipient. The use of the figurative meaning of words corresponds to the pragmatics of any advertising campaign. Insofar as the main objectives of advertising include information and persuasion [3; 4], the presence of a metaphor in the advertising text characterizes the corresponding sales tactics as not so frank or aggressive, but more modern.

Here are some examples of the translation of slogans from English into Ukrainian. The Citibank advertising sounds: The CITI Never Sleeps (Сіті ніколи не спить). The translation of this metaphor has not undergone any changes, in addition, the name of the bank has been revoked – the consonance of the name with the word “city” is used [24].

Another example of the metaphor translation is found in the popular advertising slogan of Coca-Cola. The Coca Side of Life. (Все буде Coca-Cola). According to the authors, in this case it is necessary to make a start from the fact that Coca-Cola is “fine”, “something good”. The slogan clearly sounds the old American saying “sunny side of the road”, which later transformed into the expression “sunny side of life”. In Ukrainian, there is also a similar metaphor – the “bright side” of life and “everything will be fine” [25].

A rather interesting example is the translation of the trademark slogan Johny Walker – Taste Life (Живи, щоб було що згадати). The advertising slogan of whiskey “Johnny Walker” literally sounds like “try life to taste” is quite appropriate advertising phrase. Meanwhile, in English, it has much greater meaning, which would be lost in the literal translation. Therefore, we had to select a more adequate option, which more accurately expressed the meaning of the entire advertising campaign. It turned out “live to have something to remember”. This is a typical example of a pragmatic adaptation of the metaphor [26].

The emotional impact that metaphor has on the recipient of information is also of great importance and has been noted by many researchers [27; 28]. According to N. Arutyunova, “the metaphor is incompatible with prescriptive and commissive (related to obligations) speech functions” [15, p. 6]. “However, as soon as the center of gravity is transferred to the emotional impact, the ban on the metaphor is lifted. The sphere of expression of emotions and emotional pressure adds to the everyday speech an element of artistry, and with it a metaphor” [15, p. 5].

According to K. Lundmark, “advertising uses the cognitive potential of a language in full...” [29]. The researcher supports this thesis by concluding that the creative use of conventional

metaphor can, on the one hand, lead to the formation of a new idea of the advertised product, on the other hand, imply the realization of a humorous aspect, since the metaphor in conjunction with a word game can shed light on the unclear meanings of the polysemantic words, idiomatic or metaphorical expression. According to K. Lundmark, playing of the conventional metaphors using visual images and creativity leads to reactivation in building correspondences in order to attract attention, creating a humorous effect, or bringing new shades of meaning.

It is also important to note a number of works that, within the framework of the cognitive approach, highlight the problem of the realization of metaphor in the advertising text [4; 5; 18; 19; 21; 22]. A feature of the study by F. Forsville is that more attention is paid to the metaphor presented in the form of an image, rather than expressed through text [30]. **Scientists are investigating** the interaction of metaphor and culture, as well as aspects of the translation of metaphor. It is important to note the most common ways of translating metaphors: substitution, descriptive translation (paraphrase), omission (deletion). **It is also mentioned the role of visual images** in the process of activating a word game (pun or double actualization). The function refers to the ability of a pun to surprise as well as attract the attention of the recipient. In this regard, it is necessary to emphasize how important it is to preserve the ability to activate the play on words in texts in the source language and the target language using the visual component of the advertising campaign.

There are various approaches to the translation of metaphors, but most researchers rely on similar principles. So, P. Newmark considers the following possibilities of metaphor transmission:

- 1) the preservation of a similar metaphorical image;
- 2) replacing the metaphor with another metaphor;
- 3) translation of metaphor by means of comparison;
- 4) the preservation of a similar metaphorical image with the addition of explanatory information;
- 5) translation of metaphor by paraphrase [31].

Proposed by P. Mandelblit "cognitive translation hypothesis" [6] formed the basis of the concept of Deigan, Gabris and Solska [7], who consider four possible versions of the metaphors translation:

- 1) a similar conceptual metaphor and equivalent linguistic expression;
- 2) a similar conceptual metaphor and other linguistic expression;
- 3) use of a different conceptual metaphor;
- 4) words and expressions with similar direct meanings, but different metaphorical meanings.

Researchers note the essential importance of the culture factor by the transmission of metaphor. "The factor of culture, which can play a special role in metaphors translating from one language to another, is considered by many researchers due to the fact that different language communities perceive and categorize the world differently" [32, p. 44]. From the point of view of the cognitive approach to the translation of metaphor, the cultural component underlying the conceptual metaphor allows us to see differences in how human experience is structured in different cultures. N. Marugina, explaining the cognitive translation hypothesis, describes two scenarios on which this hypothesis is based on:

- 1) "if the projection from one area to another in metaphors is similar in two languages, then a "conceptual shift" is not found between languages";
- 2) "if the projection from one area to another in metaphors is different in two languages, then there is a "conceptual shift" between languages" [32, p. 52].

Considering the stylistic features of the analyzed advertising text, in the process of translating slogans containing metaphor, the original figurativeness and "metaphoriness" may be lost. In this regard, the term "translation" was not originally applied to advertising texts to denote the process of their transfer to another language. Advertising translation was called "localization", "adaptation", "re-creation" or "rewriting". According to Meshcheryakova, "for many advertising practitioners, the text of a foreign language serves only as a means to understand the idea of the advertised product, the text itself is often written anew in the language of the consumer's country, taking into account its national specificity" [21, p. 197]. Thus, the transfer of metaphor and the final text to another language, in particular, will speak about different and common in cultures that speak those languages that are involved in the translation process: it is also appropriate to mention the "cultural distance" that affects its final product.

So, as a result of comparing the original English-language slogans and short advertising texts in the language of the receptor, we came to the conclusion that Ukrainian-language slogans in most cases are the result of cultural adaptation of English-speaking short advertising texts. Among the main reasons for handling adaptation, it is important to note, first, the lack of an equivalent metaphor, as well as the possibility of co-keeping the original figurativeness. Secondly, the cultural adaptation of the initial short advertising texts may be dictated by the intention to rewrite the slogan in Ukrainian again in order to better convey the idea to the costumer. A multidimensional analysis of metaphor in slogans showed that the visual component of an advertising campaign plays no less a role than verbal or textual: advertising text can be played with using an image on a poster, thereby creating a construction of correspondences between elements and generating new complex conceptual structures.

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