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## МЕТАФОРИЧЕСКАЯ РЕПРЕЗЕНТАЦИЯ ФУНКЦИОНАЛЬНЫХ СВОЙСТВ АВТОМОБИЛЕЙ В АНГЛИЙСКОМ ПРОМОДИСКУРСЕ<sup>1</sup>

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### Аннотация

В статье рассматривается употребление метафоры как ключевого лингвистического средства для создания иллюзии идеального автомобиля в сознании потребителей. В результате анализа следующие функциональные свойства автомобилей получили метафорическую репрезентацию: мощь, скорость, звук, технологии, управление, комфорт, потребительский опыт и эмоции. Наиболее яркими примерами стали антропоцентрическая (*muscles*), концептуальная (*haven*), анималистическая (*venom*) метафоры, а также скрытое сравнение с космическим аппаратом (*blastoff*) и объектами искусства (*symphony*, *object d'art*, *museum*). Результаты могут быть использованы в практике преподавания английского языка для профессиональной коммуникации и лингвистического анализа рекламного дискурса.

**Ключевые слова:** гиперболизация, персуазивность, манипуляция, сравнение, экспрессивность, акцентное выделение, эмфаза.

## METAPHORICAL REPRESENTATION OF FUNCTIONAL AUTOMOBILE PROPERTIES IN ENGLISH PROMOTIONAL DISCOURSE

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### ABSTRACT

The article considers metaphor as a key linguistic technique which is used in promodiscourse to create the illusion of a perfect vehicle in the mind of consumers and, thus, meet their expectations as an automobile of their dreams. As a result of the research, it was found that

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the following functional car properties receive metaphoric representation: power, speed, sound, technology, handling and control, comfort, driving experience, and emotions. The most vivid examples include anthropocentric (muscles), conceptual (haven), animalistic metaphors (venom), hidden comparison with spacecraft (blastoff), works of art (symphony, object d'art, museum). The results can be used in the practice of teaching English for professional communication and linguistic analysis of promodiscourse.

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**Keywords:** hyperbolisation, persuasion, manipulation, comparison, expressiveness, accentuation, emphasis.

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### Introduction

Discourse allows involved parties to participate in the problem-solving process through the formulation and articulation of issues, critical analysis and the search for solutions through communication, reasoning and some manipulative speech practices [1]. The manipulative role of discourse manifests itself through selection of certain words and information structuring which enable speakers to accentuate desirable elements of speech and, on the other hand, push Research studies show that some brands tend to standardize the language of their English-language marketing messages, while others choose a variety of linguistic techniques [2]. Certain types of discourse hybridize a number of genres in order to increase their attractiveness, such as tourist discourse which is defined as "multiparadigmatic and interdisciplinary in nature" [3, p. 23], and which combines the following properties: "creolization, imagery, linguacultural loading" [4, p. 41]. Mediadiscourse relies on epithets, metaphors, evaluative vocabulary, superlative adjectives, euphemisms, citations, direct speech, among others [5].

Promotional discourse is originally aimed at persuasion and call to action to increase sales. Persuasive argumentation is based on three basic rhetorical principles – logos, ethos, and pathos [6, p. 66]. Persuasion is based on three tools of optimizing speech impact: the introduction of new meanings, the introduction of known meanings, and the introduction of known meanings from a new perspective [7]. Diachronic studies show that brand values change over time under the influence of historical, political and economic factors which, in turn, reshape consumer motives [8]. Currently, there are three key strategies of contemporary rebranding – mimicry as the preservation of semiotic anchors, semantic shift as the recoding of values through verbal and visual codes, and hybridization [9]. Multiple advertising linguistic techniques make it unforgettable, for example, hyperbole, comparison, antithesis, parceling, parallelism, emphasis, inversion, framing, anaphora, chiasm, and pun [10, p. 856]. Play of words (pun) is known for the effect of novelty and surprise, comedy, irony, expressiveness and emotionality –

*"Shinetastic!", "Water for all and everything for water"* [11, p. 185]. Parcellation acts a linguistic device for enhancing message memorability through actualization of the communicative perspective and accentuation of rhematic sections of speech –

*"POWER. STYLE. DRAMA. / TWO YEARS. EIGHT CIRCUITS. ONE UNFORGETTABLE EXPERIENCE. / LOOK COOL. STAY WARM"* [12, p. 1229].

Hyperbole and hyperbolisation are among the most widely used techniques at the graphical, phonetic, morphological, lexical and syntactic levels, for example,

*"Sicherheit im Handumdrehen", "Komfort auf Schritt und Tritt", "Löwenstark. Sicherheit und Service", "Europas größte Food-Community: 20 Millionen User wissen, was schmeckt"* [13, p. 128-129],

*"Through the use of innovative technologies, combined with the heights of Bentley craftsmanship, every journey becomes effortless in every way", "Never before has a sense of arrival been imbued with such unparalleled elegance, beauty and presence"* [14, p. 30-31].

Advertising messages as a genre are based on such cognitive mechanisms as conceptual metaphor and metonymy, inference and the use of the company name as a cognitive context [15, p. 6]. Verbal manipulation embraces such techniques as “flattery, freedom of choice, comparison to a lower-quality product, the three-yes method, reference to authority, highlighting the product's advantages, repeated references to the urgency of the offer, repetitive phrases” [16, p. 134].

Phonetic techniques include reduction, consonance, assonance, anaphora, epiphora, rhyme, graphemes, and onomatopoeia [17, p. 162]. At the syntactic level, expressiveness is embodied through “interrogative and exclamatory sentences, parcelled constructions, syntactic repetitions, parenthetical insertions, elliptical, nominative sentences, emphatic variant of actual division of a sentence and punctuation design” [18, p. 37].

Metaphor is a figure of speech that compares two objects or things without mentioning the comparative forms ‘like’ or ‘as’. By doing so, a metaphor creates a deeper and more vivid understanding by transferring the qualities of one thing to another. Metaphors appear as a result of “concepts development due to the framing principle of thinking, the cognitive ability to establish semantic nodes and create conceptual patterns that lay the basis for constant analysis of relations among the elements of cognitive systems and meaning extrapolation” [19, p. 173]. By conveying philosophical ideas, metaphors are actively and productively used as a means of verbal expression, helping to enhance the informative value and imagery of a text through associations, phraseological units, and stereotypes evoked by the figurative use of words [20, p. 196].

Metaphors are classified into direct – object A is object B; implied – object A possesses qualities of object B, but object B is not directly stated; extended – a metaphor developed throughout a longer description; and personification – a type of metaphor where inanimate objects are given human qualities. Extended metaphors demonstrate the multifaceted nature of syntactic constructions:

*“But the bridge between science and education, long since established for other sciences by centuries of practice, has only just begun to be built for linguistics as an exceptionally young science. To lay my modest stone in this edifice was one of the author's goals”* [21, p. 388].

Mediadiscourse contains multiple examples of zoomorphic metaphors with a deteriorated connotative meaning, such as *turkey, gorilla, monkey, shark, hippopotamus, macaque, skunk, rabbit, duck, rat, toad, slug, woodpecker, viper, wolf, snake, donkey, mole, etc.* [22, pp. 216-219]. In addition, metaphors in the sphere of economy include coloronyms, for instance, *white knight, purple cow, yellow dog, blue chips, red goods* [23, p. 400]. Metaphors express various human emotions: *rouge provocation, rose desirable, zéphir d'ivoire, caravane des sables, soupçon de rose, grace sauvage* [24, p. 58].

#### Material and methods

The aim of this research is to analyze metaphorical representation of automobile properties in English promotional discourse. Automobile brochures containing advertising descriptions served as the material for the research. Study methods included discourse analysis, categorization, stylistic and descriptive analyses. As a result, it was found that the following areas are subject to metaphorization – automobile power, speed, sound, technology, handling, consumer comfort and overall emotional expectations.

#### Results

The following examples of metaphorical language illustrate how stylistic techniques contribute to enhancing emotional impact and persuasion, along with building favorable attitudes and making advertising messages more memorable in the promotional discourse, by accentuating functional properties of automobiles.

#### Power

e.g. *‘Wield the power of gravity’* – as an extended metaphor, it suggests the car effortlessly overcomes obstacles and dominates the road. A sense of control and dominance mirrors the manner how one might “wield” a weapon or tool.

e.g. *'Tendons & muscles'* – this direct anthropocentric metaphor (personification) draws a parallel between the car's inner workings and the human body, emphasizing strength, responsiveness, and precisely coordinated movement. The "tendons" and "muscles" represent the car's engine and mechanical components working in perfect synchronicity.

#### Speed

e.g. *'Fast-acting venom'* – as a direct metaphor with a syncretic meaning (originally negative, but contextually – positive) suggests that the speed of the car is not simply fast, but so fast that is even potentially dangerous since 'venom' implies a powerful, rapid, and sometimes deadly effect. In the context of speed presentation, the metaphor amplifies the immediacy, intensity and excitement of the speed.

e.g. *'Ready for blastoff'* – this implied metaphor connects the car's acceleration to the feeling of a rocket launching into space, evoking a sense of intense, powerful, and sustained acceleration. "Blastoff" implies a powerful initial surge as well as a continuous upward thrust. The implication is that the car has extremely powerful acceleration capabilities, and the speed keeps increasing on the road.

#### Sound

e.g. *'Orchestrate a more thrilling drive'* – this metaphor suggests that the sound of the engine is so muffled and controlled, that a musical piece can be enjoyed without any interference which enhances the driving experience. "Orchestrate" implies a deliberate arrangement to achieve a desired or maximum effect. The engine is manufactured with sophistication and advanced technologies which enable drivers to feel excitement.

e.g. *'Visceral symphony'* – originally, the automobile manufacturers created special sound-control valves that produced vibrant engine notes found in the exhaust system. Metaphorically, "symphony" suggests something complex, powerful, and moving. The internal comparison is based on the idea that the car sound is a grand, coordinated musical piece ("symphony") evoking an emotional and physical reaction.

#### Technology

e.g. *'An object d'art on wheels'* – the extended metaphor describes the road as a canvas on which this "object d'art" is displayed. The metaphor does not directly depict the road, but instead elevates the car itself to the level of art. The phrase "object d'art" implies the car is a visually stunning, meticulously crafted, and aesthetically pleasing creation worthy of admiration.

e.g. *'Roadbook. The Porsche Museum on the road around the world'* – in this complex metaphor, the automobile is presented as a traveling museum, whose significance is presumed to be so valuable that it produces a cultural impact. The road is not something to drive on, but a pathway through culture and diverse landscapes.

#### Handling and Control

e.g. *'Forge your own terrain'* – the extended metaphor combines two images – forging as an active process of creation and shaping, and terrain as a potentially hostile environment. The automobile is viewed as an object that helps overcome obstacles of terrain through advanced vehicle control and catch the adventure spirit.

e.g. *'Conquer the Horizon'* – the metaphor emphasizes perfect automobile navigation, control and reliability, which enable the driver to explore previously unknown roads and reach any destination.

#### Comfort and Driving Experience

e.g. *'An exquisite haven'* – the direct metaphor compares automobile with a personal place of safety and security. A car is associated with more than just a method of transportation, but with a place where people can escape from stress, noise, and the general chaos of daily life. The car interior includes soft touch materials, ambient lighting, a tranquil scent, emphasizing exceptional quality in design, materials, and craftsmanship.

e.g. *'Immerse yourself in a new world of opulence'* – the extended metaphor implies that comfort is not a surface-level attribute but something that permeates every aspect of the interior. 'Opulence' clearly indicates a wealth of luxury, richness, and grandeur, suggesting premium materials and advanced technology.

#### Emotions and Expectations

e.g. *'Exhilaration is in the air'* – the metaphor underlines a feeling of great happiness, excitement, and invigoration in the atmosphere that surrounds the driver and passengers when they experience the speed, open road, the sound of the engine. The car brand promises a sense of heightened energy and almost euphoric delight.

e.g. *'Thrill at every turn'* – the extended metaphor accentuates the continuous and engaging nature of the experience due to the automobile's speed, agility, and performance-oriented features. The implication is that the car is packed with features that allow for a dynamic and engaging driving experience.

#### Conclusion

To summarize, the metaphorical value of these statements is to transform the automobile from a simple vehicle into a powerful symbol of emotional fulfillment, personal empowerment, artistic appreciation, and aspirational lifestyle. The car becomes associated with a wide range of emotions and experiences that drive consumer desires. The driving experience is presented as deeply emotional and sensory: "exhilaration," "thrill," "visceral," and "haven" directly target the driver's emotions. Metaphors emphasizing power ("wield," "venom," "blastoff") and control ("orchestrate," "forge") suggest the car provides the driver with a sense of dominance, mastery, and freedom on the road. The "object d'art" and "opulence" position the car as a symbol of success, refinement, and a luxurious lifestyle. The obtained results can be applied to teaching English for professional communication [25] and linguistic discourse studies [12].

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