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**SOCIAL ASPECTUALIZATION  
OF THE ENGLISH ADVERTISING MEDIA DISCOURSE  
IN TRANSLATION TO THE RUSSIAN LANGUAGE**

The article discusses the types of social orientation in translating of advertising media discourse texts in society. This study mainly focuses on the use of advertising media discourse texts and their translation, which affects consumers to make a purchase of a product. The texts of the advertising media discourse and their translation are illuminated by an ideal lifestyle, forcing viewers or readers to believe in the advertised product. This study reveals that the texts of an advertising media discourse are used and translated taking into account both the source and target text in order to control the thoughts of consumers.

**Keywords:** aspectualization, mediadiscourse, advertising media discourse, institutional discourse, teaser, creolized type

В статье рассматриваются виды социальной направленности при переводе текстов рекламного медиадискурса в обществе. Данное исследование в основном фокусировано на применение текстов рекламного медиадискурса и их перевода, которое влияет на потребителей для совершения покупки какого-либо товара. Тексты рекламного медиадискурса и их перевод

освещает идеальный образ жизни, заставляя зрителей или читателей поверить в зарекламированный товар. Это исследование выявляет, что тексты рекламного медиадискурса используются и переводятся с учетом как исходного, так и целевого текста, чтобы контролировать мысли потребителей.

*Ключевые слова:* аспектуализация, медиадискурс, рекламный дискурс, институциональный дискурс, тизер, креолизованный характер

Modern life leads mankind to interact despite the distance whether they are far from each other or stay nearby. It all happens thanks to the Internet where individuals realize all their necessities beginning with searching for some information and ending with purchasing something (tickets to the concert, museum, theatre, plane, train or even order food and buy clothes etc.). The distance does not make any sense for the clientele whether his/her chosen good is far away or even in the other continent. S/he is looking forward to receiving it; the matter might be only in delivery hours. And besides a marketing specialist who skillfully promotes the product, only the translator knows the subtleties of transforming a text from a foreign language into a translated language, taking into account cultural characteristics, mentality and age categories.

In the 17th century, Gonzalo de Correas, a professor at the University of Salamanca in Spain, differentiated language variations not in terms of dialects, but on the basis of the social affiliation of its speakers. He emphasized: "It should be noted that the language has, in addition to the dialects existed in the provinces, some varieties related to the age, status and property of residents, commoners, urban dwellers, noblemen and courtiers, a historian, elder, preacher, women, men and even small children" [1] (author's translation). Since then, science has stepped forward and N. Yu. Petrova's statement proves it in this way "today, in the latest research on cognitive sociopsychology, ethnomethodology, and social cognition, the research center has shifted noticeably to such factors as opinions, attitudes of the speaker and listener, their social status, ethnicity, etc." [2, p. 291] (author's translation).

There are special techniques of communicating with society. Before declaring some information, the speaker studies the audience for which he is preparing a speech, taking into account its interests. Another important aspect is a preliminary study of the listeners' occupation, gender, age categories, level of thinking, religious beliefs, political preferences, etc. The speaker already has an idea of what result he wants to achieve from the audience after the performance. To predispose the trust of the audience, the speaker gives reliable facts, examples of authoritative personalities, also includes emotions. Thus, he achieves his goal. In addition to speaking to the public, there are a number of public relations: if earlier in the XIX and XX centuries the population was notified via television, radio, newspapers and a magazine with different programs, news blocks, sports games and achievements, talk shows, various films and series, even advertisements and videos, then in the XXI century with the appearance of social networks the first mentioned means communication with the population began to yield second. With the emergence

of the Internet resources in society, there is no need to wait for the re-release of a missed news block, weather forecasts, a movie you like, etc. all this and without waiting for the start of time in the program, you can watch online, download, copy, just by typing the key words. But in this case, one cannot fail to note the social age categories.

There are a number of adults who do not want or do not encounter the use of computer technology, this category of people does not part with television and radio broadcasting, mostly prefer to read newspapers and magazines. In contrast to this, there is a category of youth that is absolutely opposite, which categorically does not read traditional newspapers and magazines, does not watch television, but prefer to do all this on social networks. In addition to the above mentioned media, advertising, in turn, also does not cease to be in trend. Before and now, while watching an interesting program or movie, especially in the climax, it is interrupted by an advertising video, it also makes itself felt in the electronic space in the form of teasers (teaser means “teaser, lure” from English <https://ru.wikipedia.org>) while searching some information in the internet or watching other materials, video files.

In the modern world, life and activity, starting with one individual, ending with a large organization or holding, completely began to depend on innovative technologies. One requires, the other satisfies these requirements. Society tracks various types of information on Facebook, Vkontakte, Instagram, WhatsApp, You tube, etc. These social networks provide an opportunity to advertise not only goods, but also institutions where you can get a decent education, beautify oneself, visit a good restaurant, even give people a chance to meet and become friends, moreover, to comment, advise, exchange opinions. This is how a media discourse is formed. According to M.R. Zheltukhina, a media discourse is defined as “verbal or non-verbal, oral or written text in combination with pragmatic, sociocultural, psychological and other factors, expressed by the media, taken in the eventual aspect, representing an action participating in sociocultural interaction and reflecting the communication mechanism of the communicants” [3, p. 132] (author’s translation). Whereas T.G. Dobrosklonskaya draws conclusions about the media discourse as a comprehensive development of communication in the field of mass communication in all its wealth and the complexity of their interaction [4, p. 153] (author’s translation). E.A. Uvarova, having determined the forms of existence of a media discourse from news texts, advertising texts and texts of other types, draws conclusions of the following nature: “media text is a dynamic complex unit of a higher order, the structure of which includes units not only of a verbal level (media text may include a graphic image, video sequence, audio material, etc.) and which, subsequently, affects the formation of a picture of the human world, being presented in various media «manifestations» (print press, Internet and so on.) and various media genres: interviews, advertising text, etc.” [5, p. 51] (author’s translation). Taking into account the foregoing, we can conclude that the media discourse is a combination of verbal and non-verbal, auditory and visual forms of communication that envisage the interests

of a person in any manifestations, whether it is news, scientific or cognitive program, talk show, documentary or artistic film, animated film, weather forecast or advertising, where each of them carries an information or an educational message to the public. Advertising may not have the longitude characteristic of the film, but it tends to show a certain history of some human relations in a short time, whether it is a friendly or family history. And in these very few minutes it is trying to win a certain audience, and at the same time to influence on it.

An advertising strategy considers the specifics of the intended audience. The content and formation of the discourse can be status-oriented and personality-oriented. E.A. Terpugova defines advertising as “weak”, “asymmetric”, “institutional” type of discourse. The first concept has the character of interpretation as the perception of advertising in the general information flow, without concrete clarification for perception, which does not require a deeply analyzed understanding. The second definition is inherent in the absence of reciprocal feedback from the addressee, which is “presented only hypothetically” [6, p. 8-9] (author’s translation). The third concept involves the interpretation of discourse as the communication of a society represented by a certain social group or belonging to one or another characteristic speech-behavioral situation, that is, institutional communication. V.I. Karasik divides institutional discourse into political, administrative, legal, military, pedagogical, religious, mystical, medical, business, advertising, sports, scientific, stage and mass-information types [7] (author’s translation). The scientist emphasizes: “Institutional discourse is communication in a given framework of status-role relations and stands out on the basis of two system-forming features: goals and participants in communication” [8, p. 11] (author’s translation). Advertising discourse can be considered one of the types of institutional discourse, as the advertising message aims to manipulate consumers to sell goods, and on this basis, buyers consciously or unconsciously become participants of the advertising discourse.

E.A. Terpugova describes another specificity of the advertising discourse – its complexity. The importance of advertising discourse is due to the characteristics of the advertising text, which has a creolized character (verbal, visual and audio characters) [6, p. 9] (author’s translation). Also, this type of discourse can be considered from the point of pragmatic research, as “a text (both written, in other words, in the proper sense of the word, and oral) immersed in the context of linguistic communication and interaction, i.e. not abstracted from many communicative-pragmatic factors, such as goal setting, expectation, models of the communication partners, place and time of the communicative event from the point of each communicants” [9, p. 3] (author’s translation). In turn, E.E. Anisimova defines creolized text as “a complex textual formation in which verbal and iconic elements form a single visual, structural, semantic and functional integrality aimed at a complex pragmatic impact on the recipient” [10, p. 17] (author’s translation). Pragmatic impact on the addressee occurs through the prism of perception of his/her culture, family values and traditions, his principles of life and position, habits, goals and dreams, state of mind

in society. Having seen or heard an advertised video or audio information signal, an individual automatically, at a conscious level or a subconscious level, has at least the slightest thought about buying or acquiring a product whether it is movable or immovable. For this, as a keywords, form of phraseological units, winged expressions are used which characterize the culture of the addressee, if the goods are imported. Yu.S. Zamyshlyayeva, taking into account the work of N.P. Soboleva “Phraseology and precedent texts in advertising: the contextual use of non-transformed stable expressions”, confirms that “in the advertising discourse, precedent text are used actively, in particular phraseological units, which can be presented in a modified or saved form. This technique is used to have a pragmatic effect on the consumer.” [11, p. 29] (author’s translation).

An important point for each ethnic group, a certain nation is the transfer of cultural characteristics from generation to generation. Thus, the task of the translator is not to distort, moreover, to skillfully convey the correct meaning or adapt information for perception precisely in that picture of the world that is peculiar to the addressee. When sending a message through an audiovisual advertising message, of course, in the same way as the addressee and the translator, it is necessary to take into account the age, position, profession, gender characteristics of the recipients. As an example, we can take a commercial of an American company that offers life insurance, where a man in a pink leotard, performing ballet movements in the middle of a highway, a cool businessman on an escalator, a flock of geese crossing the road: «Tolerance»... «Punctuality»... [12] (author’s translation). Neither Kazakh, nor Russian culture would accept this advertisement, they would say: «How can an ordinary company insure a person’s life? Our life depends on the creator, God, Allah». A bearer of these cultures, even as an atheist, lawyer, teacher, pensioner, teenager, adult, and graduate, would never have perceived such an advertisement. Even young people who did not part with social networks such as Facebook, V Kontakte, Instagram would not accept it. This kind of advertising would outrage not only men, but also women, since the pink color in the perception of Kazakhs and Russian peoples is associated only with the female gender, that is, pink clothes are mostly worn by girls. This color for these peoples is the color of tenderness, lightness, modesty, fragility, femininity, and the picture of the world of these cultures cannot perceive a man – a batyr, a hero – in pink. For the sake of experiment, take any boy over 6-7 years old to the shopping Mall and offer him to buy a pink tights, he will say: «it is girlish» so the gender aspect will play a role in this video.

Representatives of one culture share a common set of knowledge – a context that may not coincide with the context of another culture in content and volume. The context manifests itself at all levels of the advertising message: from the design of the product to the plot of the video. So, Europeans have long known that many foods today are genetically modified and that it is harmful. Therefore, on the pack of food product it is written there “Does not contain GMOs” in European Supermarkets.

Consumers of the CIS countries have known about GMOs recently. And the resident of Africa, the presence of GMOs is probably indifferent [12] (author's translation). This kind of contextual advertising can attract more women of Kazakh or Russian culture, especially caring mothers, less men (if they do not buy food), even if this topic touches men of Russian culture, Kazakhs may not be affected, even less young people (if they do not cook themselves), they basically do not pay attention to this kind of advertising. Residents of villages that grow everything themselves can know about GMOs only by rumors if someone comes from European countries or from the city. Such advertising will not catch young people (urban or rural), even if they use Internet resources – young people will not analyze food products in terms of the presence or absence of GMOs in them. Older people living in big cities can still pay attention to it, but not the residents of the countryside. The target audience for this kind of advertising is housewives and caring mothers, and in most cases they are played in television while watching TV series or TV shows rather than appearing on Internet resources.

According to observations, in the XXI century, all work is carried out by computer technology, where during printing or while watching a movie online, even online screens automatically switch to online video commercials. So, for example, in front of the man's screen there will be an advertising video of the famous brand of perfumes *Dior Sauvage – The new fragrance*, with the participation of the famous American actor Johnny Depp in English, Johnny Depp: *I have to get out of here. Which way? I don't know. What am I looking for? Something I can't see. I can feel it. It's magic. SAUVAGE DIOR.* ([www.youtube.com/watch?v=LnoumTpLMfk](http://www.youtube.com/watch?v=LnoumTpLMfk)). Its translation in Russian «Нужно бежать отсюда. Куда? Не знаю. Что я ищу? То, что нельзя увидеть. Но можно почувствовать. Это магия.» SAUVAGE DIOR. ([www.youtube.com/watch?v=GRktYBHYt-s](http://www.youtube.com/watch?v=GRktYBHYt-s)). Translation is not distorted – even if pronoun *I* is or even if *Ho* is added. It can be noted that the Russian-speaking audience, in any case, could understand this commercial without translation, seeing the famous brand *DIOR* [13] (author's translation). On YouTube this video would attract both men, as it is a brand, and women, since the screen displays a handsome man, a famous actor, and later it is equally perceived as a brand.

There are also many brands that are advertised on the occasion of the holidays. So, a perfume advertisement of 8<sup>th</sup> March *Dior CELEBRATES WOMEN*, with the participation of the famous American actress Charlize Theron; in English, Charlize Theron: *There has never been a better time to be a woman. I think the future holds great things for us. I mean I have always believed that I'm an optimistic at heart. There's something about this time right now that feels quite extraordinary, I'm very excited to be part of that tribe. 8<sup>th</sup> March Dior CELEBRATES WOMEN* ([https://www.youtube.com/watch?v=hH264h5h\\_1M](https://www.youtube.com/watch?v=hH264h5h_1M)). This commercial was published on March 7, 2019 and, of course, has no analogue with the translation into Russian in Kazakhstan. But we involved a Kazakh translator in the translation of the text into Russian. R.Sh. Amrayeva MA, a senior teacher of Simultaneous Interpretation

Department in Ablai Khan Kazakh University of International Relations and World Languages. She translated the text of this video in two versions:

Variant 1. *Быть женщиной в наше время – замечательно. Я думаю, что будущее преподнесет женщинам много хорошего. По жизни, в душе, я всегда была оптимисткой. Именно сейчас наступило удивительное время для женщин. Я рада быть одной из них. 8 марта Dior восславляет женщин!*

If we compare the text of the TT with the text of the ST, we can see that the first sentence is translated oppositely, that is, a lexical-grammatical transformation is used in which the lexical unit of negative connotation is replaced by the unit of positive connotation. Also found a replacement of words and phrases *great things* to *много хорошего* in the second sentence, *heart* to *душа* – in third, *quite extraordinary* to *удивительное* and *excited* to *рада* – in fourth, *celebrate* to *восславляет* – in slogan. In order to adapt this material for the Kazakh audience, the translator also applied other techniques, such as omission (in translating word *us* – *нас* or *нам*, *mean* – *иметь в виду* or *означать*, *feel* – *чувство*, *believe* – *верить*, *tribe* – *племя*) and addition (for example, the following lexical units: *замечательно*, *по жизни*, *время для женщин*).

Variant 2. *Быть женщиной в наше время – замечательно. Думаю, будущее преподнесет женщинам много всего хорошего. Всю свою жизнь, в душе, я была оптимисткой. Но, именно сейчас мы живем в то время, когда в воздухе чувствуется **неуловимый флёр**. Я в восхищение от того, что я **Женщина!** 8 марта Dior воспеваеет женщин!*

In the second version of the translation, the transformation of the TT is appeared in the third sentence, when all lexical units are almost completely replaced and even the forinism of the *флёр* is used, one of the meanings of which is *свежесть* (this meaning is recorded in the online prompt dictionary). It should be especially noted that the translation was carried out using a metaphor (*неуловимый флёр*), characteristic of the Belles-Lettres style, while the meaning of the message is not lost, but rather even enhanced. In the fourth sentence *to be part of that tribe* is transformed to metonymy *я Женщина*. Of course it would be incorrect to transfer the meaning of the word *tribe* as «*племя*», translating word for word. And if in the first variant of translation the word *celebrate* was replaced by *восславляет*, and in the second variant it is translated as *воспеваеет*. The meaning of both lexemes contains not just ordinary congratulations, but admiration for a woman, raising her to a special pedestal, which is inherent in Kazakhstani culture and is very popular with Kazakhstani ladies who simply adore attention and sincere reverence [13] (author's translation).

Thus, when translating texts from one language into another language, the social component of the people – the carrier of the target language is significant. This study reveals that the texts of an advertising media discourse are used and translated taking into account both the source and target text in order to control the thoughts of consumers. In this case, the translation is carried out on the basis of cultural characteristics, age categories, gender differences, perceptions of the world

picture of this ethnic group: not only the correctly selected equivalent of information transfer is estimated, but also the transformation from one culture to another, which places a heavy burden on the shoulders of the translator. The ability correctly to convey the aura and the concepts associated with it. The elements in the customs and traditions of different people in translation is realized due to the perception of the world by representatives of another culture, which suggests that the translator has knowledge of beliefs, preferences of this people. As a result of this, one of the factors for successful translation is the absolute knowledge of the translator not only of the translated language, but also of the knowledge of the cultural characteristics of a particular nation.

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