

# *Metaphor and its Usage in the Genre of Advertising*

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## Abstract in Albanian

Kjo temë masteri ka si qëllim të ekzaminojë katër llojet e metaforave të sugjeruara nga Lakoff dhe Johnson (1980), respektivisht metaforat *strukture*, *orientuese*, *ontologjike* dhe metaforat e *përmbajtjes*. Ky studim gjithashtu synon të eksplorojë përdorimin e metaforave piktoriale dhe verbale në zhanrin e reklamës dhe të ekzaminojë ndërveprimin e tyre. Studimi mbështetet në librin me titull *Metaforat Që Ne Ndjekim*, nga Lakoff dhe Johnson (1980), i cili diskuton katër llojet e metaforave të mësipërme.

Për ndërveprimin e ‘mesazheve të fjalës dhe imazhit’ në reklamë, studimi ndjek teorinë e Charles Forceville (1996) në librin e tij *Metafora Piktoriale në Reklamë*. Për funksionin e mesazhit gjuhësor në lidhje me elementin piktorial, studimi ka ndjekur pohimet e Barthes (1964) në *Retorikën e Imazhit*. Barthes përdor konceptin e ‘ankorimit’ për mesazhin gjuhësor ndërsa imazhit i referohet si ‘zingjiri lundruar’.

Për ekzaminimin e llojeve të metaforave, janë mbledhur 60 reklama nga tre kategori produktesh: automjete, ushqime dhe produkte bukurie. Secila reklamë është analizuar duke u fokusuar në metaforë. Të dhënat janë mbledhur nga Pinterest, i cili është një nga rrjetet më të mëdha të medias sociale. Për të siguruar vlefshmërinë e të dhënave janë mbledhur 20 reklamat e para nga çdo kategori produkti. Ky studim zbaton metodat kualitative dhe kuantitative për ekzaminimin e të dhënave.

Rezultatet tregojnë se metaforat janë të pranishme në shumicën e reklamave. Metaforat strukture dhe ontologjike janë llojet më të përdorura, ndërsa metaforat orientuese dhe të përmbajtjes janë më pak të përdorura. Gjetjet e studimit gjithashtu tregojnë se metaforat piktoriale dhe verbale ndërveprojnë dhe plotësojnë njëra tjetrën, dhe se metaforat piktoriale kanë një manifestim më të dukshëm, në reklamat e analizuar.

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# 1. Introduction

Metaphor has commonly been defined as the language device by which we think about something in terms of something else. The term dates back in Greek literature with Aristotle who, in the *Poetics* Chapter XXI, states that ‘metaphor is the application of an alien name by transference either from genus to species, or from species to genus, or from species to species, or by analogy, that is, proportion’. In 1980 Lakoff and Johnson challenged the classical theory of metaphor as a language device alone, by locating it in the cognitive theory and stating that ‘metaphor is a matter of thought’ (Lakoff & Johnson 1980:3).

The interest in metaphor usage has increased significantly during the last decades as well. This interest has led to an investigation of metaphor in a wide range of disciplines. This study confines itself to the encounter of metaphor in advertising.

Advertising is a way of communication. It is studied in various disciplines, including linguistics. ‘Advertising is a way for businesses to communicate to people using different types of media’ (Mara 2018:4). In line with Mara (2018), advertising started thousands of years ago and most of the advertising was done by word of mouth, or recommendations from workers to customers. The invention of the printing press changed radically not only advertising but also communication. Companies promoted their businesses through words. ‘During the Middle Ages, European businesses were faced with the challenge of advertising to people who couldn’t read’ (ibid.:9) In this perspective, it became necessary to invent another form of communication, i.e., pictures instead of words. Mara (2018), brings the example of a picture of a bed used to advertise a hotel. Today, in the age of social media, companies are increasingly advertising their products online. In order to promote their products, advertisers employ various approaches and techniques. In this aspect, ‘rhetorical figures (rhymes, metaphors, hyperboles, antitheses, alliterations, etc.) are massively used in advertising’ (Marcoci 2014:1). This study focuses on metaphor usage. The aim is to examine the four metaphor types introduced by Lakoff and Johnson (1980), i.e., *structural*, *orientational*, *ontological* and *container* metaphors, and to analyse how they are used in

advertising. This study also seeks to explore the usage of pictorial and verbal metaphors in advertising and to examine their interplay.

The study draws from Lakoff and Johnson's (1980) influential book *Metaphors We Live By*, which discusses the above-mentioned four metaphor types. For the description of the advertisements, the manifestation of pictorial metaphor and for the identification of the metaphor's two terms, i.e., its primary subject and secondary subject, the study has followed Charles Forceville's (1996) theory in his book *Pictorial Metaphor in Advertising*. For the function of the linguistic message in relation to the pictorial element, the study has followed Barthes' (1977) claims in *The Rhetoric of the Image*.

In order to examine metaphor types, 60 advertisements are gathered from three product categories: cars, food and beauty products. Each advertisement is reviewed with a focus on metaphors. The data are collected from Pinterest which is one of the largest social media websites. The study has integrated both qualitative and quantitative methods in examining the set of data.

## **1.1 Aim and scope**

The aim of the current study is to investigate the use of metaphor in the genre of advertising, focusing on the four metaphor types and on the usage of the pictorial and verbal metaphors, in the light of theoretical framework.

## **1.2 Research questions**

1. To what extent are the four metaphor types used in advertising?
2. How do pictorial and verbal metaphors interplay?
3. Which of the above two kinds of metaphors is more manifested in advertisements? The pictorial metaphor or the verbal one?

### **1.3 Outline of thesis**

This study is divided into six chapters, including references. Theoretical background is presented in Chapter 2. Chapter 3 details the methods used in the data collection, as well as shows the analysis. Chapter 4 shows the results. Chapter 5 will be a discussion of the results. The conclusion is presented in Chapter 6.

## 4 Theoretical background

In this chapter I introduce some relevant theoretical framework for the present study. The chapter is divided into four main parts. Section 2.1 mentions the importance of metaphor. Section 2.2 concerns metaphor and genre. Section 2.3 explores metaphor used in advertisement. Section 2.4 discusses the relation between pictorial and verbal metaphors in advertising.

### 2.1 The importance of metaphor

The theory that metaphor is not just a device of language but is pervasive in thought and language was first held by George Lakoff and Mark Johnson in their book *Metaphors We Live By*. They state that ‘metaphor is pervasive in everyday life, not just in language but in thought and action’ (Lakoff & Johnson 1980:3). Knowles and Moon, in their book *Introducing Metaphor*, explain that the importance of metaphor consists in the following facts. It is first the basic process in the formation of words. Concepts and meanings are lexicalized through metaphor (Knowles & Moon 2006:4). This is explained by the fact that many words have been extended in their usage, and they are used as metaphors, as in:

[1] We have come to the *heart* of the issue.

[2] It is time we all take a *break*.

[3] He was completely caught off *balance* by the sudden question of his opponent.

Idioms and sayings quite often originate from metaphors as well (Knowles & Moon 2006:4). Proverbs and idioms like: *the grass is greener on the other side of the fence, see the light at the end of the tunnel, behind somebody’s back, crocodile tears, break the ice, a fish out of water, the red carpet, it’s as easy as ABC, be in somebody’s shoes, put your shoulder to the wheel* etc. have been conventionally used by people in everyday situations.

Second, metaphor has its importance in the fact that it explains, describes, clarifies, entertains (Knowles & Moon 2006:4). Metaphor is a necessary means of talking, communicating, transmitting what we think about something or how we feel about something. Very often we are conditioned to make use of metaphor in order to understand something which is abstract, and we cannot see, or because it facilitates communication. For example, in medical science metaphor is considered a resource. Medicine is a discipline that requires communication with the sufferer. The use of WAR metaphor is largely practised here, as in:

[4] He had been *fighting* for his life after the accident and he finally won *the battle*.

Conceptual metaphors involve a source domain (secondary subject) and a target domain (primary subject). Source domains are typically more concrete or physical concepts than the targets which tend to be fairly abstract and less-delineated ones (Kövecses 2010:17). In his book *Metaphor*, Chapter 4 Conceptual Metaphors, Ritchie (2013) explains that ‘most basic embodied concepts begin in early childhood’ (Ritchie 2013:70). Hence, one forms the basic and the simplest concepts early in life and in later life more complex conceptual systems are embodied. The need of *affection* has been associated with *being near*, suggesting warmth and the opposite the concept of distance with coldness. The physiological need of *hunger* for example serves as ground for the conceptual metaphors: hungry for knowledge. These early embodied concepts have shaped the way we comprehend and act.

It is possible to describe abstract concepts because many of these concepts are deeply entrenched. From childhood and in later life a person embodies personal and cultural values, experiences feelings, events and happenings. Our values are not independent but, as Lakoff & Johnson state, ‘they form a coherent system with the metaphorical concepts we live by’ (Lakoff & Johnson 1980:22). Ritchie explains that ‘our abstract concepts are based on conceptual metaphors that originate in experienced correlations with these direct physical experiences and the embodied concepts associated with them’ (Ritchie 2013:70).

In the example ARGUMENT IS WAR, we have the source domain or the concept and the target domain war. Knowles and Moon (2006:33) discuss that the target domain

is used for the concept area to which the metaphor is applied. In this case, in order to conceive the concept of argument we form a set of mappings in our conceptual system. We are not comparing arguments and wars because we know that they are not the same. Arguments involve angry discussion whereas war is an armed fight, but we conceive the ARGUMENT in terms of WAR.

The question which arises is how we base language on conventional, conceptual metaphor. According to Lakoff & Johnson ‘our conventional ways of talking about arguments presuppose a metaphor we are hardly ever conscious of’ (Lakoff & Johnson 1980:5). ‘The metaphor is not in the words we use, but in our very concept of an argument’ (ibid:5). The way we choose the metaphor to describe or understand a concept depends on our conceptual system. We have conceptualized the ARGUMENT in terms of WAR without being aware of the words we have used. This is a matter of concept which is related to our culture, experience, everyday activities etc. Based on the conventional way of thinking we form our language.

Conceptual metaphors and metaphorical expressions are used when, for instance, talking about *love*. When we speak about the target domain of *love*, we use source domains as, fire, war and so on. Thus, the abstract and the target domain of love is understood through the association, or comparison, of the source domain. The expressions are one way of communicating understanding. Below, are examples of conceptual metaphors and metaphorical expressions:

#### LOVE IS FIRE

[5] It is *burning up my soul*.

[6] My heart is *on fire for you*.

#### LOVE IS WAR

[7] I will be *the warrior to fight for our love*.

[8] Hearts and mind *are not allies*.

In this context, target domains are characterized as abstract, as domains that are very familiar and experienced, whereas source domains are related to concrete and

objective practises. Source domains simplify the complexity of the target domain. For example, in the SUCCESS IS HIGH metaphor, one of the expressions used conventionally, is the ladder, as in: [9] *He is climbing a ladder*. When he reaches the top, he has reached the highest level of success. In the SUCCESS IS MOVING FORWARD metaphor, the expressions used to support the statement are: [10] *He is getting ahead*. [11] *They are going far*. The conceptual metaphor SUCCESS IS SWIMMING is presented by metaphorical expressions like: [12] *She is on the crest of the wave*. [13] *They are now home and dry*. HIGH, MOVING FORWARD and SWIMMING are metaphors which serve as sources to understand the concept of SUCCESS.

The interest in the phenomenon of metaphor is explained by the fact that it enables us to talk about something in terms of something else, by making the abstract and the unfamiliar experience seem more concrete and objective, by giving a more persuasive and convincing tone to the language and by allowing creativity.

### **2.1.1 Creative and conventional metaphors**

It is generally believed that metaphors have been mostly used by writers and poets originated in writing and poetry, with Shakespeare whose works contain innumerable powerful metaphors, like Sonnet 18 which is known as [14] ‘Shall I Compare Thee to a Summer’s Day?’, [15] ‘To be, or not to be; that is the question

Whether ‘tis nobler in the mind to suffer

The slings and arrows of outrageous fortune,

Or to take arms against a sea of troubles’—Hamlet

[16] ‘All the world’s a stage,

And all the men and women merely players’—As you Like It

[17] ‘I wasted time, and now doth time waste me’— Richard II, or Emily Dickinson’s metaphor poem *Hope is the Thing with Feathers*. Metaphor is typically associated with literature. The examples above express literary language created by writers.

Knowles and Moon explain the difference between *creative metaphors* and *conventional metaphors*. They define creative metaphors as those which a writer constructs to express a particular idea, and which a reader needs to deconstruct or unpack in order to understand its meaning (Knowles & Moon 2006:5). In contrast to creative or novel metaphors, conventional metaphors are freely and effortlessly used by people in everyday situations. Examples like, *crocodile tears*, *fighting for his life*, *break the ice* etc. are so frequently used that people do not think of them as metaphors at all. A metaphor is conventional when it is well established and well entrenched (Kövecses 2010:34).

The usage of metaphor is widely encountered in daily communication. As it is discussed above, metaphor is conventional when it is well established and naturally used by people. The term conventionality refers to both conceptual metaphor and the expressions, for example LIFE IS A JOURNEY is the conceptual metaphor which is conventional in the sense that people make use of it freely, and the expressions which illustrate the conceptual metaphor LIFE IS A JOURNEY are examples like: [18] You have to *get on* with your life. [19] He has *gone far* in life. [20] They are *at a crossroads* in their life. These expressions are commonly used in everyday language.

## **2.2 Metaphor and genre**

Metaphors are used in various discourses and genres, such as literature, politics, advertising, journalism and other disciplines. The books of Elena Semino (2008) and of Andreas Musolff and Jorg Zinken (2009) show the important role and use of metaphors in different genres and discourse and the effort made in understanding them. There are not only linguists and psycholinguists who find an enormous interest in metaphor, but it has also become a public interest.

Semino & Steen's approach to metaphor in literature is 'that metaphors in literature are more creative and novel than metaphors outside literature' (Semino & Steen 2008:241). Sometimes, in literature we find examples where creativity goes beyond the conventional use of metaphors in daily language. However, they argue that this assumption is hard to prove empirically (ibid).

In political discourse, Semino & Masci (1996), have concluded that metaphor has an essential part. Their approach views metaphor as a conceptual and a linguistic phenomenon. They argue the conventional nature of metaphors in political discourse. Among the metaphors used in politics is that of WAR.

On the other hand, the genres of journalism and advertising widely make use of metaphor as well. Their goal is different. The first has an informative and entertaining intention addressed to the general public, whereas the goal of advertising is to sell the product or service, and to achieve an impact on the consumers. This study concentrates on metaphor encountered in advertising.

According to Tanaka (1994), in his book *Advertising Language* Chapter 5 Metaphors, subsection Metaphors in advertising, metaphors can be attractive to advertisers. 'By producing a metaphorical utterance, the advertiser invites his audience to process the utterance. In so doing, the audience is made to see resemblances between the promoted product or service and the object or property featured in the metaphor' (Tanaka 1994:90). As it is described in Introduction, metaphors, in the genre of advertising, are not only restricted to language but they can also be expressed in pictures.

### **2.2.1 Metaphor expressed in picture**

Lakoff & Johnson's claim that 'our ordinary conceptual system, in terms of which we think and act, is fundamentally metaphorical in nature' (Lakoff & Johnson 1980:3), makes it possible to think that metaphor can be expressed in language and other forms of communication, such as pictures. In his book *Metaphor and Thought* (2008), in Chapter 26 *Metaphor in Pictures and Multimodal Representations*, Charles Forceville points out that since metaphor is essential to thinking, then it can also manifest itself in pictures. Metaphor manifested in pictures is referred to as *pictorial metaphor*. Forceville discusses that target and source in pictorial metaphor are rendered in visual terms, just as the verbal metaphor whose target and source are rendered in language. Importantly, 'for anything to be a metaphor, pictorial or otherwise, the following three questions should be capable of being answered: 1) What are its two domains? 2) What is its target

domain, and what its source domain? 3) Which feature or (structured) cluster of features can or must be mapped from source to target?' (Forceville 2008:464).

Forceville discusses two issues that make pictorial metaphors different from verbal ones. The first issue is that, unlike in verbal metaphors whose identification of target and source domain is facilitated by language combination of linearity and syntactical rules, in pictures there are no such grammatical rules in identifying the target and the source domains (ibid).

The second issue discussed by Forceville is that what makes pictorial metaphors different from verbal ones is labelling of target and source. In line with Forceville, the entities of target and source of metaphors need to be translated into the conceptual (but still verbalized!) A is B format (ibid). A is the target domain and B is the source domain which is used to structure and clarify the target domain.

In Black's (1979) and Forceville's (1996) terminology, the terms 'primary' and 'secondary' are used to refer to the target and the source domain. 'A metaphorical statement has two distinct subjects, to be identified as the 'primary' subject and the 'secondary' one' (Forceville 1996:7).

### **2.2.2 Metaphor TIME IS MONEY expressed pictorially**

In the following metaphorical image, it is shown how the abstract concept of *time* is visualised in the alarm clock, how it is conceptualized and what it is usually associated with.



*Figure 2.1 TIME IS MONEY expressed pictorially*

Tony's photo blog

From the metaphorical concept TIME IS MONEY, we get various expressions:

[21] She *lost* no time in meeting her old friends.

[22] Don't *waste* time in talking about that!

[23] Can I *borrow* a bit of your time?

[24] She *spends* time watching television.

We have perceived a clear idea of how precious time is, and how wisely it should be spent. Very often, people express their gratitude and politeness by thanking people for their time. It is mostly related to the concept of work, since people spend a lot of their valuable time at work and they get paid for that. The way we think about time, the way we experience it in our daily life, is related to something which is very valuable. Hence, time is conceived in terms of money in many cultures. This metaphor is so much rooted in people's culture that whenever a person is asked about his/her time, he/she will bring features that are similar to the linguistic expressions mentioned above. In the following metaphorical image, we see how the abstract concept of *time* is visualised in the alarm clock, how it is conceptualized and what it is usually associated with.

Lakoff and Johnson’s assumption of time is that of a ‘valuable commodity, a limited resource we use to accomplish our goals’ (Lakoff & Johnson 1980:8). They claim that practises associated with time have arisen in modern industrialized societies structuring our basic daily activities (ibid). We conceptualize time in terms of money, and we talk about it using expressions as: *spend time, waste time, make a profit out of time, invest time, use time wisely, manage time* etc. Nearly in all cultures time is associated with work and our daily practises. Perceived in this context, time is conceptualized as a thing that can be spent, used wisely, not wasted, managed carefully, invested smartly etc.

The image shown in Figure 2.1 illustrates an alarm clock. It is a very useful means to wake us up early in the morning to get to work and do the daily practises on time. The metaphor manifested from the image is: TIME IS MONEY. The metaphor’s primary subject is the alarm clock and its secondary subject is the money. The features which are projected from the domain of the secondary subject upon the domain of the primary subject are associated with spending money, wasting money, saving money, investing money, managing money etc. and this is represented by the dollar sign. The mappings in the conceptual metaphor TIME IS MONEY are given in the table below:

**Table 2.1** Mappable features

PRIMARY SUBJECT		SECONDARY SUBJECT
ALARM CLOCK	IS	MONEY
a clock with two bells on each side suggesting TIME		the symbol of dollar highlighted in red can be spent/wasted/invested/lost

Our conceptual system plays a central role in structuring our language, our perception and our acting. Metaphor is primarily a matter of thought. The concept and the language are both metaphorically structured. Language follows the concept. Therefore, our understanding of a metaphorical expression is based on the way we have structured it in our conceptual system.

### **2.2.2 Kinds of conceptual metaphors**

Based on their functions and purposes they serve for, conceptual metaphors are classified into four kinds: *structural*, *ontological*, *orientational* and *container metaphors*. Since this study investigates the four types of metaphors in advertising, this categorization is necessary to be explained. It serves as a platform for the analysis of metaphors in advertisements.

#### *Structural metaphors*

In the example ARGUMENT IS WAR, the target concept is understood by the source domain. The concept of ARGUMENT is structured according to the words associated with war, e.g. lose, win, attack, defend, oppose etc. The structure of this kind of metaphor is explained by the fact that one concept is understood in terms of another. ‘Structural metaphors are grounded in systematic correlations with our experience. They allow us to use one highly structured concept to structure another’ (Lakoff & Johnson 1980:61). This means that we can understand the concept of ARGUMENT by the way it is grounded in our experience and culture. It is built in this way in our conceptual system and we conceive it according to the way it is structured in our system.

#### *Ontological metaphors*

Another kind of metaphor, which serves as basis for understanding concepts, is the ontological metaphor. Our experiences are also related with physical objects. This makes it possible for the ontological metaphors to appear. Thus, our experiences are understood in terms of objects and substances allowing us to pick out parts of our experience and treat them as entities (Lakoff & Johnson 1980:25). These metaphors mainly serve to refer, quantify etc. The ontological metaphor THE MIND IS A MACHINE is illustrated by examples as: I’m a little *rusty*. He *broke down*. (Lakoff &

Johnson 1980:27–28). The MACHINE metaphor provides us with the conception of the mind as an operating system with a functional capacity which sometimes can be on and off.

Lakoff & Johnson identify personification as an ontological metaphor where an object ‘is further specified as being a person’ (Lakoff & Johnson 1980:33). The examples below are provided by Lakoff & Johnson:

This *fact argues* against the standard theories.

*Life has cheated* me.

*Inflation is eating up* our profits.

In the examples above, nonhuman entities are comprehended in terms of human activities. Importantly, Lakoff & Johnson argue that ‘personification is not a single unified general process’ and ‘each personification differs in terms of the aspects of people that are picked out’ as in the following examples (Lakoff & Johnson 1980:33):

*Inflation has attacked* the foundation of our economy.

*Inflation has pinned* us to the wall.

Our biggest *enemy* right now is inflation.

The dollar *has been destroyed* by inflation.

*Inflation has robbed* me of my savings.

In the examples above, inflation is personified but the metaphor is not only INFLATION IS A PERSON, but, as Lakoff & Johnson claim, it is more specific, namely, INFLATION IS AN ADVERSARY (ibid.:34). When we conceptualize inflation as an adversary, we bring expressions associated with it. Inflation is thus, one that can hurt us, steal from us, destroy us (ibid).

Kövecses explains that we conceive of our experiences in terms of objects, substances, containers without specifying what kind of object, substance or container is meant (Kövecses 2010:38). This is explained by the fact that our knowledge about these objects is rather restricted so as to give a general description of the target domain. In such a case is personification used as a kind of ontological metaphor (Kövecses

2010:39). Through personification we attribute human qualities to non-human things, as in the following examples:

[23] It seems that luck *has knocked* on the door for him, this time.

[24] The wind *whispered* something to our ears.

[25] The fire became *wilder*.

[26] The bees *played hide and seek* with the flowers. [Google]

### *Orientational metaphors*

As the name suggests, we come to think of the orientational metaphor as something which has to do with space: top-bottom, upper-lower, up-down, above-below etc.

Lakoff and Johnson define orientational metaphor as ‘one that does not structure one concept in terms of another but instead organizes a whole system of concepts with respect to one another’ (Lakoff & Johnson 1980:14). In line with Lakoff & Johnson, most of orientational metaphors have to do with spatial orientation: up-down, in-out, on-off etc. (ibid). For example, in the conceptual metaphor HAPPY IS UP, the concept of happy is usually characterized by an upward orientation. The following are examples of some expressions which are based on the conceptual metaphor HAPPY IS UP:

[27] We fell *on top of the world* after that amazing travel.

[28] I was *in seventh heaven* when I received the beautiful news.

[29] The football player was *over the moon* when he scored goal.

[30] He was *jumping with joy* when he saw his result.

On the other hand, the down metaphor, SAD IS DOWN, is usually characterized by a downward orientation. The following expressions are associated with the conceptual metaphor:

[31] She has been *down in the dumps* recently.

[32] His *heart sank* when he understood that he had lost a great opportunity.

[33] It looks that she is feeling *down* today. What seems to be the problem?

Oriental metaphors, thanks to the physical element they contain, up-down, ahead-behind, above-under, provide us with a good ground for understanding a concept. They also express values embedded in our culture as illustrated by HAPPY IS UP, SAD IS DOWN. Of course, these values might be different from culture to culture.

### *Container Metaphors*

Container metaphor is another kind of conceptual metaphor suggested by Lakoff & Johnson. 'We view physical objects as containers with an inside and an outside' (Lakoff and Johnson 1980:29). Defined boundaries are imposed around these objects. Substances are also viewed as containers. To see how an activity is viewed as a container object and how an activity is viewed as a substance in a CONTAINER, Lakoff & Johnson provide the example of race as in:

[34] Are you taking part *in* the race? Here, race is viewed as a CONTAINER OBJECT.

[35] There was *a lot of good running* in the race. Running is viewed as a SUBSTANCE in a CONTAINER (ibid.:31).

### **2.2.4 Identification of linguistic metaphor**

Metaphor has to meet certain generally accepted standards of methodological quality (Steen et al.2010:14). In the perspective of metaphorical identification, the Pragglejaz Group (2007) published *The Metaphor Identification Procedure*, known as MIP. MIP serves as a method which aims to make the linguistic analysis of the words which are used metaphorically. This is the method introduced by the Pragglejaz Group (2007:3):

1. Read the entire text/discourse to establish a general understanding of the meaning.
2. Determine the lexical units in the texts/discourse.
3. a. For each lexical unit in the text, establish its meaning in context, i.e. how it applies to an entity, relation or attribute in the situation evoked by the text (contextual meaning). Take into account what comes before and after the lexical unit.

b. For each lexical unit, determine if it has a more basic contemporary meaning in other contexts than the one in the given context. For our purposes, basic meanings tend to be:

- more concrete; what they evoke is easier to imagine, see, hear, feel, smell, and taste;
- related to bodily action;
- more precise (as opposed to vague);
- historically older.

Basic meanings are not necessarily the most frequent meanings of the lexical unit.

c. If the lexical unit has a more basic current/contemporary meaning in other contexts than the given context, decide whether the contextual meaning contrasts with the basic meaning but can be understood in comparison with it.

4. If yes, mark the lexical unit as metaphorical. (the Pragglejaz Group 2007:3).

Unlike the practice in cognitive linguistics, the Pragglejaz Group are not concerned with the conceptual structures but rather with the linguistic forms of metaphors. ‘The use of a conceptual domain as a source to understand and talk about another conceptual domain which functions as a target is the true basis for metaphor in the study of usage’ (Steen et al. 2010:23). The approach presented by the Pragglejaz Group focuses on the language structures of metaphor and not on the conceptual structures. In the light of this method, Steen et al. (2010) presented another methodology for metaphor identification named MIPVU. The authors’ research on metaphor in language is concerned with lexical units, contextual meanings, basic meanings and distinctness of contextual and basic meanings and they used dictionary as a tool to decide the about the above-mentioned elements (Steen et al. 2010:233). Both methodologies aim the linguistic structure of metaphor. Still, the authors claim that they do not ‘completely exclude all conceptual issues’ (Steen et al. 2010:21).

### 2.2.5 Identification of visual metaphor

The theory of visual metaphor is elaborated by Forceville (1996), who claims that metaphor can manifest itself in pictures, more specifically in printed advertisements (Forceville 1996:1) Although non-verbal metaphor is in its preliminary stages, some theory is provided regarding its interpretation. In the book *Multimodal Metaphor* (2009), Chapter 7, Francisco Yus discusses that processing visual metaphors does not differ much from processing verbal metaphors (ibid.:153). ‘The visual and the linguistic information stored in mind are activated by a specific type of input’ (ibid). In line with Yus (ibid.:154), there are *two basic types* of information which are activated through the process of a visual perception:

- a) Prototypical visual referent: this is a collection of visual elements that an item depicted in an image is typically made of. For example, the prototypical referent of the image of ‘hat’ would contain visual referents that are stored as typical of hats (kind of hat, colour of hat, cloth, fabric, straw etc.)
- b) Prototypical visual syntax: how other items are typically associated with the item depicted. In the ‘hat’ example, a prototypical visual syntax would be (tall hat, sun hat, wear a hat etc.)

### 2.3 Metaphor in advertising

This Section begins with a definition of advertising, how it is analysed, the role of metaphor, and an introduction to verbal and pictorial metaphors. ‘Advertising is a form of communication that operates with objectives and strategies, leading to various types of impact on consumer thoughts, feelings and actions’ (Moriarty et al. 2015:4). It is a pervasive part of our life; we are surrounded by advertising texts demanding our attention (Cannon, Baubeta & Warner 2000:1).

The discipline of advertising is particularly rich in pictorial metaphor (Forceville 1996:68). Importantly, it serves as a powerful tool in communicating the right message and reaching the main scope of the advertisement, which is that of selling the product, proclaiming the service or promoting sales of a service. The advertisement does not merely represent a work of art and its intention is not to attract the customer

merely through its drawing or message. The intention of advertising to persuade the customer to buy the product or service that the company is selling through the text and picture represented on the advertisement.

An important element which must be considered is the analysis of the metaphor in advertisements. In answer to the question of how an advertisement can be interpreted, Forceville states that ‘identification of the metaphors takes place on the basis of the image, text, the identity of the communicator and addressee as well as the (sub)cultural context in which the advertisement features’( Forceville 1996:163). The image and text in advertisements convey messages which the viewer reads, processes and thereby understands. *The communicator* is the advertiser and *the addressee* is the consumer. Context, which Forceville claims to be within the text and beyond it, also refers to the cultural knowledge which is required to interpret the advertisement (ibid.:79). It has previously been discussed that metaphorical concepts are embedded in our conceptual system, in the values of our culture. Such seems to be the case also for the interpretation of metaphors in advertisements, as Forceville writes ‘the knowledge to interpret a certain ad can reveal much about the (sub)culture in which it is embedded’ (Forceville 1996:80).

Importantly, in his book, *How to Read Barthes’ Image-Music-Text*, in Chapter 2, *Rhetoric of the Image*, White mentions three kinds of messages in advertisement described by Barthes ‘the first is the *linguistic* message which is found in the caption or the headline of the advertisement. (White 2012:26). The second is *the symbolic* message and the third message requires *background knowledge*-we need to be old enough to know what an image is’ (White 2012:27). Based on this analysis of advertisements, it can be inferred that whenever an advertisement is seen or read, one is first guided by the linguistic message which communicates some essential information in words. The linguistic message is complemented by the symbolic message in the picture and then it depends on the cultural knowledge of the reader to interpret the metaphorical advertisement.

Forceville (1996), argues that there are two good reasons for focusing on advertising. The first is that the advertisement represents a text which communicates a message to us, and we use our own strategies to interpret it. Thus, the primary aim

behind the text is to sell the product. The second reason of focusing on metaphor is that advertising contains plenty of pictorial metaphors (Forceville 1996:67–69). In such a case the target domain is associated with the product which is advertised.

Advertisements do not allow too much space for the picture and the text. In a competitive market, the consumers are faced with numerous ads, so the advertiser struggles to create an ad which is effective, and which makes an impact on the consumer. Another reason for this limited time and space, is the fact that ‘advertising is expensive’ (Forceville 1996:69). By knowing this, we come to think how the verbal and the pictorial message are linked to one another and how well they serve the purpose of selling the product or service. Forceville mentions printed advertisements and billboards to be ideal for the analysis of the relation between the word and the image (ibid.:71). The message expressed in words is the linguistic language which has its language code, and the message of the image has its pictorial code. Forceville argues that the linguistic message is helped by the language code through dictionaries and grammar books, this might be problematic when analysing the pictorial code which does not have this access (ibid.:73). However, Forceville concludes that the modern society has become visually oriented and has increased the ability to read and understand pictures (ibid).

Both verbal and pictorial metaphors are related to one another. In order to understand a picture, there should be a language text which better clarifies and reinforces the message that the advertisement intends to convey, as Forceville claims ‘some linguistic explanation is often needed to make sense of the picture’ (ibid.:74).

Knowles and Moon (2006:143) state that the verbal element is obviously important, but the advertisement requires visual to achieve impact. For example, the advertisement of a Nokia phone given in the figure below, shows a guitar which is the same size of the phone, resting on the palm of the hand. The metaphor describing Nokia is ‘Like the real thing. In the palm of your hand’.



**Figure 2.2** Nokia phone ad expressed verbally and pictorially

<https://no.pinterest.com/pin/516225176027642252/>

The scope of the advertisement is to show that the music quality of the phone is as brilliant as that of the musical instrument, illustrated by the guitar. Thus, one of the multi functions of the phone is that it provides good music quality, and this is realized by the metaphor which lies in the combination of the verbal expression and the picture.

Metaphor in advertisements focuses on a continuous creativity in order to create a positive effect towards the product and affect the customer in the best way possible. Metaphors used in advertisements differ from metaphors in other genres due to the fact that they are more focused on creativity. They are not conventional because their main scope is to attract and interest the customer. According to Forceville, people are exposed to an enormous amount of commercials and the advertiser, in order to have his/her ad noticed among numerous other ads, must therefore create effective impact during a brief time (ibid.:68). Metaphors' deviation from conventional usage makes them attractive means to draw consumers' attention (ibid.: 69).

Advertisements, as explained above, are referred to as *metaphorical advertisements*. This assumption is based on Lakoff & Johnson's claim about metaphor: 'the essence of metaphor is understanding and experiencing one kind of thing in terms of another' (Lakoff & Johnson 1980:5). Accordingly, Forceville discusses the two 'things' that a metaphor consists of: a 'literal' primary subject and a 'figurative' secondary subject (ibid.:108). Once a metaphor is identified, the advertisement is classified as metaphoric. On the other hand, ads which explicitly deliver messages, and which do not manifest any metaphors, are referred to as *nonmetaphorical advertisements*.

Metaphorical images in advertisements require more effort and cognitive skills to comprehend than nonmetaphorical advertisements whose message is more straightforward. Moreover, trying to comprehend a metaphorical message involves a kind of motivation and pleasure in trying to figure out the right message among multiple interpretations. In addition, pictorial metaphors manifested in advertising seem to attract more interest. The figure below is an example of a pictorial metaphor:



*Figure 2.3 Instance of a pictorial metaphor*

<https://cls.ruhosting.nl/waardering-en-interpretatie-van-visuele-metaforen-in-advertenties-in-cross-cultureel-perspectief/>

In the picture above a shoe is compared to a car. The target domain is the shoe, the source domain is the car and since pictorial metaphors are open to interpretations, one interpretation might be: Shoe is like a car in its class, shine and comfort. Still, there is no linguistic explanation which clarifies the pictorial metaphor. It remains to be interpreted by what is shown on the picture.

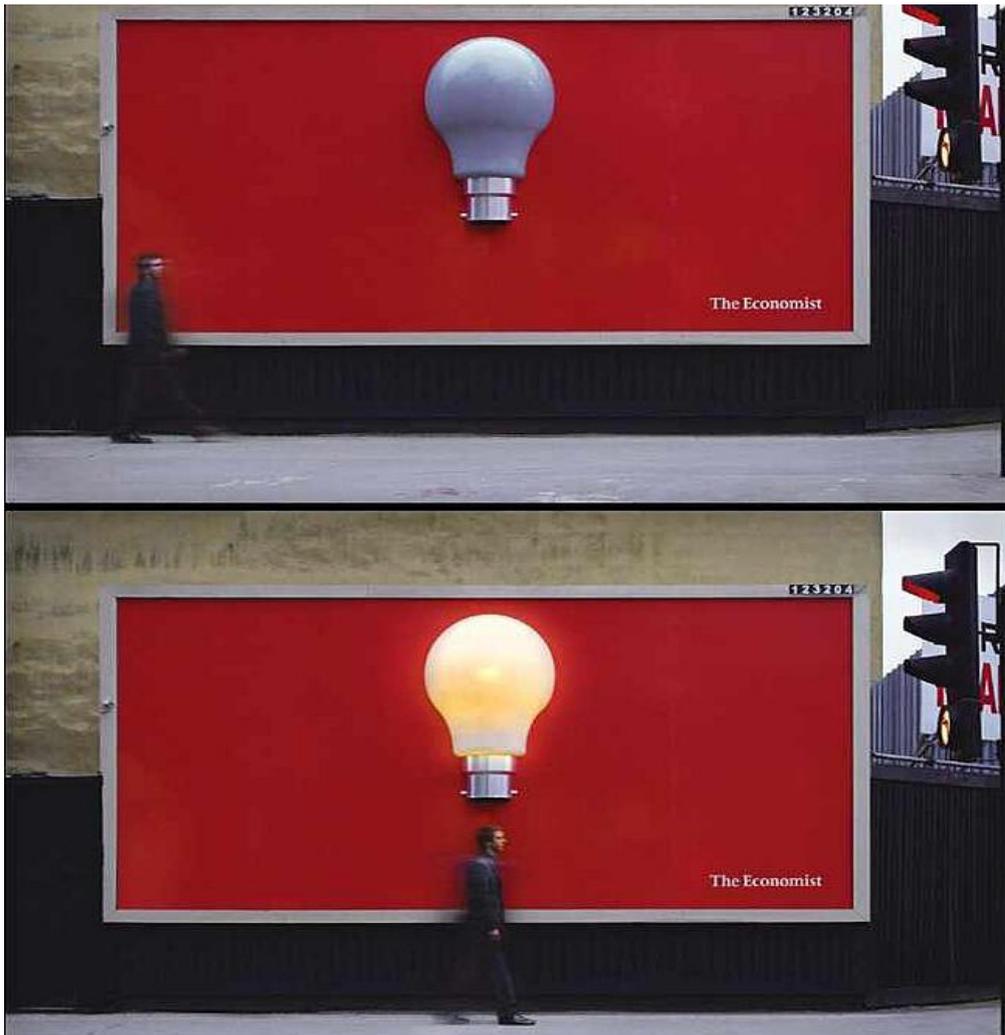
Two examples of verbal and pictorial metaphors in advertisements are provided in the figures below. The first example shows that the verbal and the pictorial elements act in complementary relationship with one another. The second example of the pictorial metaphor represents how the image can be interpreted having only the logo at the bottom.



*Figure 2.4 Advertisement with pictorial and verbal elements present*

<https://no.pinterest.com/pin/159033430579387178/>

This billboard shows the drive to Florida, using the verbal message and the pictorial caption which attracts the attention of the viewer. The message is clearly communicated through the text, which is written in big, capital letters and in picture portraying the long legs of flamingo. The clever choice of flamingo is explained by the symbols that the bird has, balance and serenity which a person needs in life. One needs power, refreshment of energies and this is portrayed by the flamingo which is also viewed as a powerful bird. Flamingo is a water bird, which in my interpretation I link to Florida, a beach destination. The flamingo is also a good flier, which is related to flying in order to reach this perfect destination. The combination, of verbal and pictorial elements, stands in good harmony and they both complement each other.



**Figure 2.5** Metaphor manifested pictorially in a billboard

<https://no.pinterest.com/pin/114208540520290538/>

This billboard consists of two pictures. On the above picture, there is a man walking while the light bulb is off. The man is far from approaching The Economist. The light bulb turns on as the man is approaching The Economist. The advertisement, which is a combination of pictorial elements and a tag line, shows that once a person reads ‘The Economist’, he/she will be exposed to bright ideas and will get some energy in life. Let us give a closer look at the light bulb metaphor. In their journal *Light Bulbs or Seeds? How Metaphors for Ideas Influence Judgements About Genius*, Elmore & Lucero (2016) explain that ‘a bright idea’ appears like a ‘light bulb’. A light bulb turning on and illuminating implies ideas which originate from a moment of sudden inspiration”. In this case, the person is supposed to get some inspiration the moment he reads The

Economist. The pictorial elements and the information on the right have demonstrated a clever advertisement. It is therefore inferred that the above image provides a pictorial metaphor. The tag line, at the bottom right corner, reads the name of the service. As Forceville (2002:71) claims ‘ads are rarely of a purely pictorial nature, with a minimum of text- if only a product’s name-is usually present’.

So far it has been discussed that advertising language is different from language of other genres. To accomplish its intention and to be long memorised by the consumers, this language requires elements of novelty, repetition and it is characterized by ‘hyperbolic and figurative language’ (Leech 1966:29–111). In analysing the verbal and pictorial metaphors in advertisement a number of components must be taken into account, respectively: the message conveyed, the communicator with the addressee and the cultural context as approached by Forceville. Examples provided above account for the pictorial and verbal metaphor, how they complement each other and how the pictorial metaphor is interpreted having only the logo as part of the verbal element.

### **2.3.1 Elements which characterize advertising language**

An approach that is found interesting in the study of advertising is its language, in which metaphor finds an important place. Knowing the intention of advertising, we come to think that its language is of a different type. The language should serve the purposes of the advertisement in attracting and persuading the viewer. Moreover, the language should be presented in a way that is long remembered.

It is natural to think that advertising language differs from the language, which is used for example in politics, journalism, literature, science etc. due to the fact that it ‘has a very precise material goal’ (Leech 1966:25–26). In a very limited time and space, in a market which is massively competitive, the advertiser is left to bring innovative, surprising elements to the product, and to present the language in another form in order to satisfy and attract the customer’s needs. Leech points out that the language of advertising has an extreme frequency of imperative clauses but also interrogative clauses as well as repetition which is essential in advertising.

It is also emphasized by Leech that ‘metaphors are valuable in advertising language because they help to suggest the right kind of emotive associations for the product’ (ibid.:182). It is common that some advertisements contain hyperbolic and figurative language (ibid.:29–181). A new product is presented through the metaphor. For example, in the advertisement of the snack ‘Goldfish’, *smile* is used figuratively:

The Snack that Smiles back!

[aprilsmith.org/gallery-lesson](http://aprilsmith.org/gallery-lesson)

The example indicates that this is a case of *personification*: the snack is attributed the human quality of smile. Thus, the snack is the product which is metaphorically represented. Leech notes that ‘figurative language has a striking and memorable quality’ (ibid.:183).

Leech explains that a metaphor is interpreted in relation between the literal and figurative meaning of a product (ibid.: 182). Indeed, there are numerous products which are advertised metaphorically and presented in the form of an image which sounds attractive to the consumer. ‘Brand image is a ‘metaphor’, by which a product is identified with an object’ (ibid). For example, Nokia phone, shown in Figure 2.1, is expressed metaphorically by a small guitar showing the multi-functional character of it.

### **2.3.2 Perception of depiction. Kennedy’s theory**

In his book *Metaphor in pictures*, chapter *Perception*, Kennedy mentions metaphor as one of the features employed in depiction alongside other devices of rhetoric as allegory, allusion, euphemism, personification and so on. He states that ‘pictures can be literal or metaphoric’ (Kennedy 1982:580), and in order to interpret a depiction, it is important for the viewer to know what is relevant. ‘The viewer has to sort out the relevant from the irrelevant, and determine the governing principles, rather than accept all features equally’ (ibid.:604).

Kennedy discusses the two features of metaphor *tenor* and *vehicle*. ‘The tenor is the thing treated, and the vehicle is the treatment’ (ibid.:589). Depictions can be metaphoric or non-metaphoric. Kennedy puts this claim in this way: ‘depictions which follow some standard canons might be called literal, and ones that are metaphoric would be those that deliberately violate the standard canons while being intended to make a

valid point' (ibid.:590). In the case of advertisement their intention is to sell the product. In this perspective, metaphor makes its way to achieve this goal.

### **2.3.3 Pictorial metaphors in advertising**

Theories in the study of metaphor have mostly been focused on verbal metaphor. In his book, *Pictorial Metaphor in Advertising*, Charles Forceville (1996) argues that metaphor is also manifested in pictures, especially in advertisements. In line with Lakoff and Johnson's claim that 'metaphor is primarily a matter of thought and action, and only derivatively a matter of language', (Lakoff & Johnson 1980:153) he extended the theory of metaphor from the verbal to the pictorial perspective. After having evaluated a number of previous studies, Forceville provides an essential theory for the analysis of pictorial metaphor.

For purposes of analysis of the pictorial elements in advertisements, Forceville brings an important theory. He has elaborated on the component of 'context' of pictorial metaphors and has made a subdivision between verbal and pictorial context *within* the text, and physical, cultural and anthropological knowledge levels *outside* the text (Forceville 1996:81). He first mentions the physical context. 'Physical context can influence the interpretation of the ad' (ibid.: 80). Through which we come to understand that if we see a billboard, or an ad in a specific type newspaper, we are assumed to interpret the pictorial ad based on the physical surrounding that the advertisement is placed in. In the case of a printed ad people are more likely to read an article about motorbikes in a periodical devoted to motorbikes than in a women's magazine (ibid.:79). This is the physical context which can be of help in the interpretation of the advertisement.

Another important element when analysing pictorial advertisements is the cultural aspect. 'In analysing ads, cultural context is of greater interest than anthropological context' (ibid.:80). Cultures differ from one another. 'Consequently, the interpretation of an ad reveals much about the culture in which it is embedded' (ibid). Hence, one may interpret an advertisement based on his/her culture.

Importantly, Forceville proposes a theoretical framework for the analysis of the pictorial metaphor by claiming that the pictorial metaphor has two distinctive terms, *one*

*the primary subject or tenor*, the other *the secondary subject or vehicle*. The transfer of features is from secondary subject to primary subject, and not vice versa (ibid.:65).

Forceville's theory for the analysis of pictorial metaphor is grounded upon Max Black's (1979a) theory of verbal metaphor. According to Black (1979a:28–29; in Forceville 1996:5–6), the metaphor theory works like this:

- 1 A metaphorical statement has two distinct subjects, to be identified as the 'primary' subject and the 'secondary' subject.
- 2 The secondary subject is to be regarded as a system rather than an individual thing.
- 3 The metaphorical utterance works by 'projecting upon' the primary subject a set of 'associated implications' of the secondary subject.
- 4 The maker of a metaphorical statement selects, emphasizes, suppresses, and organizes features of the primary subject by applying to it statements of the secondary subject's implicative complex.
- 5 In the context of a metaphorical statement, the two subjects 'interact'.

Black (1979a:28–29; in Forceville 1996: 5–6)

In line with Forceville, 'the three crucial questions to be asked for anything purporting to be a metaphor are: 1) What are the two terms of the metaphor and how do we know? 2) Which of the two terms is the metaphor's primary subject and which is its secondary subject, and how do we know? 3) Which features are projected from the domain of the secondary subject upon the domain of the primary subject, and how do we decide on these features?' (Forceville 1996: 108). The figures below show the distribution of primary subject and secondary subjects and how the transfer of features occurs. It can therefore be seen how the insight of Forceville's theory is applied.



*Figure 2.6 The advertisement of a laundry detergent*

<https://no.pinterest.com/pin/3448137184410852/>

Figure 2.6 shows the advertisement of a laundry detergent, named ACE. The image depicts a white shirt. One side of the shirt has the shape of a shark's mouth, and the image of fish inside it. The verbal elements read: 'The Great White', and the logo of the product is displayed to the bottom on the right. The advertiser has used features which are conventional. The white shark is conceptualized as powerful, huge, predatory. The advertisement suggests a connection between the white shark and the cleaning power of the laundry detergent by presenting the power of the product (ACE) in such a way that it resembles the power of a shark. Based on the metaphor's definition which is 'perceiving one thing in terms of another' (Lakoff & Johnson 1980:5), it is inferred that the laundry detergent is as powerful in eliminating stains as the white shark. The metaphor's primary subject is the ACE DETERGENT and its secondary subject is the WHITE SHARK. The features projected from the domain of the secondary subject (THE WHITE SHARK) upon the primary subject (ACE DETERGENT) can be 'powerful in eliminating stains'.

Another example of a pictorial metaphor in advertisement is provided in the figure below. The pictorial elements are more dominant in the image which follows.

Still, the brand of the product and a tag line are present. The figure displays the advertisement of a household appliance which is designed as below:



*Figure 2.7 The advertisement of a household appliance*

<https://no.pinterest.com/pin/298926494000252919/>

Figure 2.7 is the advertisement for a household appliance, a refrigerator. The refrigerator is placed to the right of the image associated with a tag line which reads: 'Fresh keeping'. The brand is given to the right on top of the image. The foregrounded image is a fish composed of green vegetables which suggests the concept of FRESHNESS. It is inferred that this is the case of a metaphor. The relation of FISH, VEGETABLES, FRESHNESS, is regarded as metaphor.

Following Black and Forceville's terminology, the metaphor's primary subject is the AUCMA REFRIGERATOR and its secondary subjects are the FISH and the GREEN VEGETABLES. With reference to the metaphor, the features which are mapped from the domain of the secondary subjects FISH/VEGETABLES on to the domain of the primary subject AUCMA REFRIGERATOR can be: 'providing

freshness’. Table 2.1 reveals the two terms (for Figures 2.6 and 2.7), and the features which are projected from secondary upon primary subject summarized verbally.

**Table 2.2:** *Primary subjects, secondary subjects and mapped features*

<b>Figure</b>	<b>Primary subject</b>	<b>Secondary subject</b>	<b>Mapped features</b>
2.6	ACE detergent	great white shark	`powerful in eliminating stains`
2.7	AUCMA refrigerator	fish composed of green vegetables	`freshness`

In addition, it is worth mentioning a study, conducted by McQuarrie and Phillips (2005), which argues that claims using metaphors are more advantageous and more beneficial than non-metaphorical, or as they refer them ‘indirect claims’. ‘To resolve an advertising metaphor, consumers must draw inferences that find similarities between the two objects’ (McQuarrie & Phillips 2005: 8). For example, in Figure 2.5, in the advertisement about the laundry detergent, it is inferred from the picture that ACE detergent is as powerful in eliminating stains as the great white shark. The white shark is presented in the context of a household laundry detergent.

Another concern of McQuarrie and Phillips’ (2005) study, consists in comparing the pictorial and verbal metaphor in advertisements. In light of other studies, they claim that metaphors presented in pictures are more open to interpretations than verbal metaphors, but they also have the tendency to mislead consumers (ibid.: 9). Their findings show that metaphorical claims in advertisements make the consumers receptive to multiple, positive inferences about the brand which is advertised. The pictorial metaphors are open to multiple inferences, and verbal rhetorical figures are less effective than pictorial figures (ibid.:17).

So far, through the examples illustrated, it is discussed how the pictorial metaphors can be analysed in terms of the metaphor’s primary and secondary subject, pictorial context and the features projected upon the target domain. The pictorial metaphors do not follow the linear order A is B as the verbal metaphors do, claimed by



SHAMPOO IS A VACCUMM CLEANER. Since there is no physical similarity between the two elements, it depends on the context to be understood.

In the second category (fusion) the target domain, represented by the shampoo, which is in the foreground of the picture, is blended with the source domain with the vacuum cleaner located behind. Both elements are associated together by creating an image.

In the third category (replacement) the target object is replaced by the source concept. In this category only the source domain is present. The target domain (the shampoo shown in the logo) is supposed to be inferred from the context which requires more cognitive elaboration than the first two categories of metaphors. Thus, the information, at the bottom on the right, enables us to decide which the target domain is, and the pictorial elements serve as features upon this target.

### **2.3.5 Verbal metaphors in advertising**

As discussed above the main aim of the advertisement is to persuade the consumer into buying the product or service. Hence, the advertiser should motivate the consumer to like the product. The verbal language in the advertisement should be communicated in such a way that it is comprehensible to the consumer. The consumer is therefore able to comprehend the message through his/her life experience and personal knowledge.

The question which arises is: how important is the use of verbal metaphor in advertisements and how can it be interpreted? As mentioned in Section 2.2.1 pictorial metaphors arise motivation and interest and they are open to various interpretations. From the consumer's point of view, I can better comprehend especially a very complex image when it is associated with a text. It is discussed that the consumer experiences pleasure into finding out the meaning of the message, like a puzzle or an exercise one tries to solve. There may be easy images whose message can be interpreted. It is now useful to clarify the function of the verbal element in reference to the pictorial one.

The function of the verbal element in relation to the pictorial element in advertising is elaborated by Roland Barthes (1977). In his *Rhetoric of the Image*, he has studied the verbal and pictorial elements of advertising. Barthes emphasizes the two

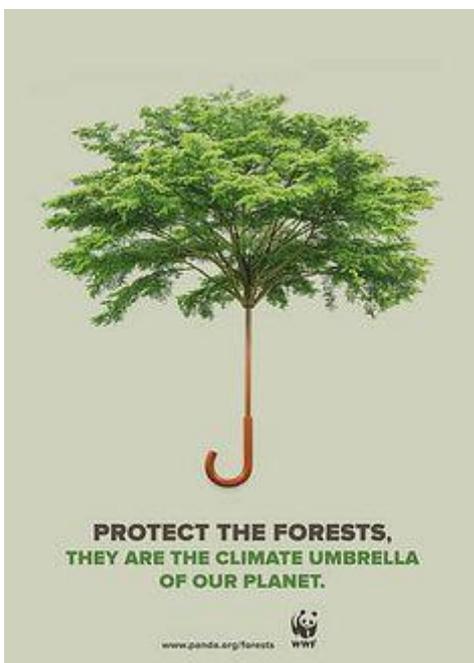
functions of the linguistic message with regard to the pictorial element: *anchorage* and *relay*, while he claims that images are a 'floating chain'. The technique which is intended to *fix* this floating chain is the linguistic message (Barthes 1977:38–39). 'The text helps to identify purely and simply the elements of the scene and the scene itself; it is a matter of a denoted description of the image' (ibid.: 39).

It is implied that the linguistic message orientates the viewer towards a better comprehension of the image represented, by taking the essence out of it. The verbal metaphor, thus, provides a more exact description of the indicated pictorial elements. 'At the level of the literal message, the text replies to the question-*what is it?*' (ibid.). Out of this we come to believe that the literal message denotes the meaning of the image which is sometimes not clear. 'Text helps to identify purely and simply the elements of the scene and the scene itself' (ibid.: 156). There are advertisements where the pictorial elements prevail but still, they contain as Forceville claims 'a minimum of text- if only a product's name present' (Forceville 1996:70). Some images are better understood when they are complemented by the verbal message.

In line with Barthes' theory for the function of verbal metaphors and Forceville's claims, I will elaborate on the way the verbal metaphor is organized and how it is interpreted. Barthes explains that the verbal metaphor conveys the linguistic message, thus, it guides the interpretation of the pictorial elements. Barthes claims that 'linguistic message is twofold: denotational and connotational' (ibid.: 33). He discusses that the linguistic message is present in every image and it still continues to be an informational structure. According to Barthes, the denominative function relates to anchorage and anchorage is the most frequent function of the linguistic message commonly found in advertisements (ibid.:41).

Verbal metaphor is organized in the primary and the secondary subject. 'The two subjects interact' (Forceville 1996:6). It is pointed out by Forceville, that verbal metaphors follow a linear order A is B, in which the term mentioned first is the primary subject and the term mentioned second is the secondary subject (ibid.:109). As discussed in subsection 2.2.4, the Pragglejaz Group (2007), developed a method for metaphor identification named MIP (Metaphor Identification Procedure). This procedure is concerned with the *linguistic forms of metaphors* and it does not go beyond

the linguistic level. This linguistic form of metaphor which is ‘used non-conventionally is called the ‘focus’ (Forceville 1996: 35). The focus belongs to the secondary subject while the metaphor’s primary subject is named its ‘frame’(ibid). In line with Forceville (1996), verbal and pictorial metaphors do not differ substantially in the way they are interpreted. This means that verbal metaphors, as mentioned previously, have a primary and secondary subject. The secondary subject is projected upon the primary subject. In the interpretation of verbal metaphor, certain contextual elements should be considered. The example below indicates how a verbal metaphor can be identified and how it is interpreted.



*Figure 2.9* Manifestation of verbal metaphor

<https://no.pinterest.com/pin/479774166538895609/>

Figure 2.9 is an advertisement which proclaims the aim of an organization that drives with environmental issues. The image shows a forest depicted as an ‘umbrella’. The contextual meaning of ‘umbrella’ found in the Merriam-Webster dictionary is: ‘something which provides protection’. The basic meaning of ‘umbrella’, found in the dictionary, is: ‘a collapsible shade for protection against weather consisting of fabric stretched over hinged ribs radiating from a central pole’. The lexical unit of ‘umbrella’ is thus metaphorical. The forest is perceived in terms of the umbrella, following Lakoff

& Johnson's claim that (1980) 'the essence of metaphor is understanding and experiencing one thing in terms of another' (Lakoff & Johnson 1980: 5). The metaphor may be verbalized as FORESTS ARE OUR UMBRELLA, with the primary subject 'frame' being the forests and the secondary subject 'focus' the umbrella. The projectable features from the secondary subject upon the primary subject can be 'providing protection'.

Phillips (2000:2) discusses one role of verbal copy in that it 'facilitates comprehension of advertising images and messages'. Comprehension of the ad is important because it leads into liking or finding an interest in the product. This can also imply less cognitive elaboration since the message is clarified verbally. The verbal metaphor, thus, adds completion to especially complex images as discussed by Phillips 'verbal anchoring may have a positive effect on ad liking as it improves comprehension of the ad' (Phillips 2000: 22). Phillips at the same time supports the theory that 'verbal anchoring adds to consumer comprehension of a complex image ad at the same time as it detracts from the pleasure of interpreting the ad' (ibid.: 22–23).

#### **2.4 The relation between verbal and pictorial metaphors in advertising**

Based on Forceville & Aparisi (2009), verbal messages and texts in (mass) communication are nowadays often complemented, by information in other signifying systems. 'Printed material (advertisements, manuals, instruction books, maps, graphics, cartoons, etc) usually combine, and establish interactions between, verbal and pictorial information' (ibid.:3). Following Forceville & Aparisi, advertising allows bringing into play both language and visuals (ibid.:6).

It has been discussed that commercial messages shown in pictures allow for more openness to various interpretations. Visual metaphors have resulted to have a powerful persuasive effect. Forceville (1996), claims that pictorial metaphors, in comparison to verbal ones containing language which might be not known for people, have a more cross-cultural access than verbal ones because pictures are more easily understood by different nations than different languages. Following Forceville, pictorial metaphors have a stronger emotional appeal than verbal ones.

Another point which characterizes the pictorial metaphor is the lack of the two domains, the source, the target one and their corresponding mappings. We have formed our idea of the conceptual metaphor which consists of a source and a target domain with the source domain being more concrete than the target domain which is more abstract. LOVE (Target) IS A JOURNEY (Source). Thus far we have looked at the pictorial and the verbal metaphor in advertising separately. In this section I will try to give an overview of both pictorial and verbal metaphors in advertising and how they work together.

Most advertisements contain a pictorial and a verbal message. It is pointed out by Barthes that language is present in every image and the image is supported by the linguistic message whether it is expressed in caption, logo, whether it is marginal or central. This is supported by Forceville who claims that ‘advertisements are very rarely of a purely pictorial nature’ (Forceville 1996:70).

By trying to comprehend the meaning of the advertisement the consumer becomes creative and more interested in the product. The word and image elements are related to convey the message of the commercial. The verbal component conveys the linguistic message expressed in language, thus having the anchoring function, while the pictorial components have their ‘connoted’ or ‘symbolic’ message (Barthes 1977: 37).

Still, Forceville notes that although the ‘pictorial code’ is solved by language, it may also happen the reverse situation which requires that the image can solve the ‘ambiguous text’ (ibid.:73). In line with Forceville, the pictorial element to some extent ‘anchors’ the verbal element and vice versa. It is therefore inferred that both messages, i.e., the verbal and the pictorial message complement each other. In the figure below, the ketchup bottle is portrayed like a fresh sliced tomato. It may be said that the picture anchors the text as much as vice versa.



*Figure 2.10 The advertisement of Heinz ketchup*

<https://no.pinterest.com/pin/349240146106891790/>

Consumers are increasingly going towards healthy eating routines and options. The advertisement in Figure 2.10 shows that the ketchup bottle contains fresh tomatoes which are grown organically. The image is expressed metaphorically, while the verbal element indicates the brand for the product. Both components complement one another.

‘Headlines that completely explain the metaphor in the ad also increase comprehension but decrease ad liking by reducing consumers pleasure in interpreting the ad’s message’ (Phillips, Barbara J. 2000). Studies show that if consumers can interpret the ad’s message from the image, then it is not necessary to give a verbal version of it. Similarly, according to McQuarrie and Mick (1992; in Phillips, Barbara J.2000:16) understanding the metaphorical meaning of the ad’s message results in liking of the ad; and if consumers do not understand the message, then this results in not liking the ad (ibid). Thus, if the metaphorical message is explained thoroughly the consumers’ interest and liking decreases as they are not elaborating and enjoying the feeling of having found the meaning by themselves. Verbal anchoring may reduce ad liking if it reduces the pleasure in solving the ad’s puzzle. (Phillips, Barbara J. 2000).

The two advertisements provided below reveal how the text and the image are combined into a complementary relationship. In my attempt to find these examples I have come across various features and elements which characterize the advertisements with the verbal and the pictorial terms present.

Something which is important to note, and which is characteristic of advertisements is the structure of words and parallelism of the elements. While trying to find an advertisement with both visual and verbal metaphor, I came across the ad below which targets at travelling. The metaphor is presented verbally and visually. The four lines are printed on top with the same colour, font and with the two past participles highlighted at the beginning.



*Figure 2.11 Travelling ad manifested metaphorically*

<https://www.pinterest.co.uk/pin/114560384242072991/>

The attention is drawn to the parallel structures *Arrived* and *Departed*. They are both past participles, and here we have the case of parallelism. In support of parallelism Leech writes that ‘the grammatical device of parallelism has a mnemonic value’ (1966: 29). This means that it makes the advertisement easy to be memorised which of course

is one of the main things the advertisement should achieve. The first line, ‘With the weight of work on your shoulders’, is metaphorical and in connotation it contrasts the lines below suggesting that travelling makes you feel happy and relaxed as opposed to having the pressure of work on your shoulders. Both the verbal and the visual parts convey the same metaphorical interpretation. The primary subject refers to travelling while the secondary subject is pictorially represented in the balloon. The metaphorical relationship between the primary subject TRAVELLING and its secondary subject BALLOON, is in parallelism with the verbal message on the left.

GOOD IS UP, FORCE IS UP have been conventionally accepted as positive in their connotation. This is related to the balloon example above. The concepts of happiness, tranquillity, force etc. are organized by the orientational metaphors: HAPPY IS UP, GOOD IS UP, MORE IS UP etc., as provided by Lakoff & Johnson in the example: I am *on top of* the situation (Lakoff & Johnson 1980:15). Similarly, the metaphor ‘with the weight of work on your shoulders’ refers to the ‘down’ spatialization metaphor as expressed in: SAD IS DOWN, LESS IS DOWN, BAD IS DOWN, EMOTIONAL IS DOWN (Lakoff & Johnson 1980:15–16).

Another interesting element in this advertisement is the choice of colour in the two past participles, respectively ‘Arrived’ and ‘Departed’. Knowles & Moon 2006, state that colours can be seen as crossovers between verbal and non-verbal metaphors. They claim that colours are associated with emotions and blue is associated with calmness and peace (Knowles & Moon 2006 :144). The balloon is represented mainly in red and yellow, given in a blue background which as explained above has a positive connotation. Knowles & Moon quote Clare Morrall’s claim in her novel *Astonishing Splashes of Colour* (2003). In the novel she describes ‘people outside the school gates yellow because of their optimism’ (Morall 2003:9; in Knowles & Moon 2006 :147). In addition, Knowles & Moon mention a psychologist who associates ‘red colour with risk’ (ibid.:148). Therefore, travelling in its own, as it is illustrated by the verbal and the pictorial metaphor, implies a state of happiness and tranquillity with the travellers illustrated in red overcoming their tiredness, gaining their optimism (yellow colour) and flying to find peace which is represented by the blue colour.

The linguistic expression ‘weight of work on one’s shoulder’, is conventional and of wide use in everyday life. On the other hand, the visual metaphor illustrated by the balloon is new. As mentioned above the visual metaphors allow creativity and such is the choice of the balloon in suggesting happiness that comes from travelling. The choice of the metaphor ‘on top of the world’, suggests that travelling leads to the state of being very happy. The linguistic and the pictorial messages complement one another.

Another illustration showing the verbal and the pictorial element is provided in the figure below. The figure shows the image of Ford car in the advertisement. The communicator of the advertisement uses both verbal and pictorial metaphors to capture the consumer’s attention.



*Figure 2.12 Pictorial metaphor combined with verbal elements*

<https://no.pinterest.com/pin/728035095988775491/>

In the figure above, a city is depicted on the key line of Ford car. The buildings are set in place where we usually do not expect them to be. The key is depicted as a city skyline. There is no physical resemblance between the elements. Therefore, this kind of

car invites us to think of another concept, the city. The CAR is perceived in terms of the CITY. The metaphor can be verbalized as FORD CAR IS CITY. The primary subject which is used by the advertiser to sell the product is the car, and the secondary subject is the city with its buildings standing on the key line. The presence of the verb 'to be' in the verbal metaphor, the city is in your hands, interprets A is B order. It can be assumed that the addressee, especially the one who is interested into buying this kind of vehicle, is able to process the mappings represented. The anchoring verbal text better orientates towards the main function of this product. The verbal and the pictorial elements act in accordance with the message. They both complement one another in what it is shown.

The symbolic message of the pictorial metaphor depicted in the key in the form of a city skyline is facilitated by the verbal metaphor on top. The literal message clarifies the denoted elements represented by the image. The message can be decoded into: Ford car is made for driving in the city. As soon as you get the key, the city is yours, 'The city is in your hands'.

### 3. Methods

In this chapter I present the data collection and the methods I have used to obtain relevant data, before looking at my analysis. The research questions which form the basis of this study are repeated below:

1. To what extent are the four metaphor types used in advertising?
2. How do pictorial and verbal metaphors interplay?
3. Which of the above two kinds of metaphors is more manifested in advertisements? The pictorial metaphor or the verbal one?

The study concentrates on advertisements from three product categories: cars, food, and beauty products. The reason for choosing these product categories is their frequent daily use, the necessity and usefulness they have in our life. Advertising is chosen as a subject of study for metaphor analysis because it is so appealing, and it is all around us. The Online Etymology Dictionary explains the word ‘advertise’ like this: from Latin *advertere* ‘to direct one’s attention to; give heed, to turn toward’. In its intention to inform and proclaim the product, the advertisement employs a lot of attractive messages which are expressed in text and in image. Seen in this perspective, I thought that this discipline would contain metaphors. Advertisements which are obtained for the analysis are recent campaigns, because the aim of this study is not looking at metaphorical representations diachronically, but rather examining the four types of metaphors, i.e., *structural*, *orientational*, *ontological*, *container*, and how they are manifested in advertisements. The reason for choosing these four metaphor types for analysis is to see how metaphorical concepts are organized in the genre of advertising.

Pinterest is the source used for data collection. This social media web offers a wide range of products from different digital sources addressed to the general population. It provides a substantial number of data and it is the most adequate source of data collection under the circumstances. In order to ensure data validity, the first 20 advertisements are extracted, centred on campaign advertising of the product category.

This study integrates both qualitative and quantitative methods in examining the data collected. Advertisements are reviewed to qualitative inquiry with a particular focus on metaphorical types. Using quantitative method is a way of revealing the frequency of metaphors in each advertisement.

### **3.1 Methodology and Data**

The study is conducted by applying qualitative and quantitative methodologies. The qualitative method is developed for the description and analysis of the collected advertisements and most of the analysis is based on this methodology. Qualitative methodology refers in the broadest sense to research that produces descriptive data-people`s own written and spoken words and observable behaviour (Taylor, Bogdan & DeVault 2016:18). The descriptions and interpretations are tied with the theoretical framework and they are in accordance with the research questions. In line with Taylor, Bogdan & DeVault (2016), within a broad theoretical framework the goal of qualitative research is to make sure the theory fits the data and not vice versa (ibid.:19).

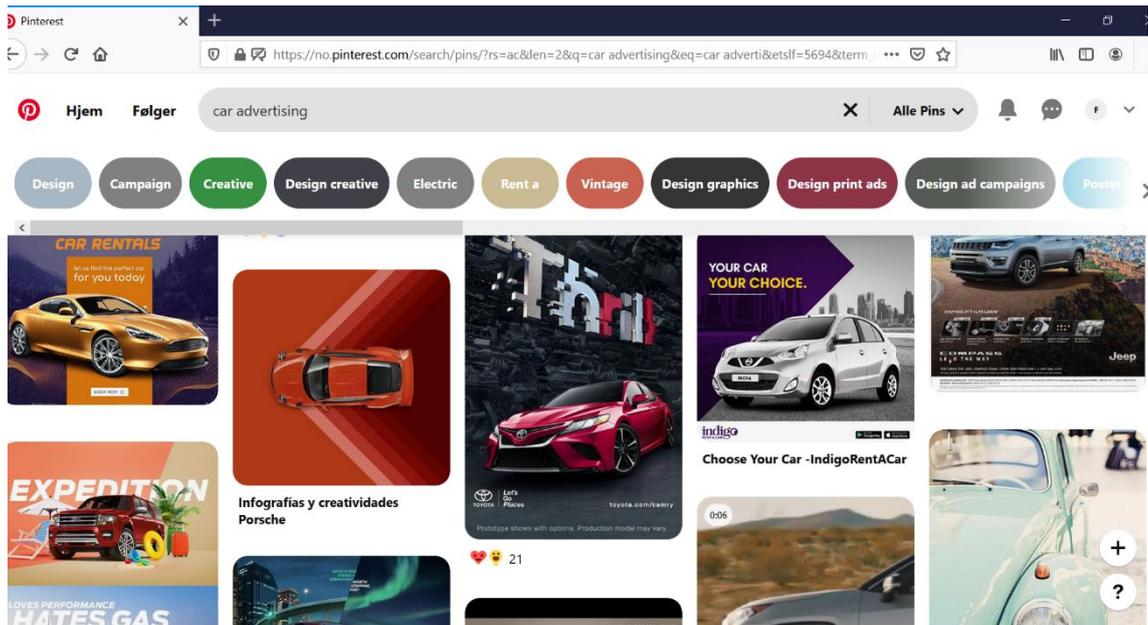
The focus is on metaphor and the types of metaphor that the advertisements may manifest. Each advertisement is reviewed in an attempt to identify a potential meaning and provide an interpretation of it. If no metaphor could be found, it is noted on the analysis and on the table of results. The advertisement which does not contain metaphor, is defined as nonmetaphorical. This kind of advertising literally communicates the product to the consumer.

The quantitative method is integrated in accordance to the research question: to what extent are the four metaphor types used in advertising? The quantitative method is involved to count the metaphorical types of each advertisement and to see their frequency. This approach deals with measuring and numbers. The study uses this method to investigate the distribution of metaphors and non-metaphors across the three different product categories (i.e. cars, food and beauty products) on the basis of a qualitative analysis. The frequency of metaphorical types is shown in a diagram.

### 3.1.1 Source for data collection

The data are extracted from Pinterest, <https://no.pinterest.com/>. Pinterest is one of the largest social media networks where advertisements from newspapers, magazines etc. are collected. This platform provides brands, services, topics, resulting to be effective because it collects and categorizes them all. Launched in the spring of 2010 Pinterest is now one of the fastest-growing social media channels (Cario 2013:35). It is picture based and it provides a perfect overview of advertisements from different categories.

In order to access Pinterest advertisements, I created my own account. Data are obtained by searching the product category, for example car advertising, into the search function of Pinterest. Several pins appear on top, including design, campaign, creative, videos, ideas etc. For purposes of clarity, the search system of Pinterest is exemplified below:



*Figure 3.1: A screenshot example in the search system of Pinterest*

Out of the above options, it is selected *campaign* as the uniform pin for the three product categories. The ads are not selected as those having most pins or views. The first twenty that appeared were obtained. The process of data collection started in December 2019. The advertisements are from 2014 onwards because the purpose of the study is not looking at metaphorical representations diachronically, but rather examining the four types of metaphors.

Advertisements are distributed according to their category. The first twenty advertisements presented to me by the Pinterest search are assembled for each product category, skipping instances of old ads i.e. older than five years, or ads which are not related to the product category. So, the advertisements are recent, mostly from the last five years, and few instances of ads which date back in time are not obtained for analysis. Each product category is assembled at the same time. For example, in one day I gathered the first twenty advertisements of car product category, in the next day I gathered the first twenty advertisements of food products and finally the first twenty advertisements of beauty products were gathered in another day.

### **3.2 Framework for ad analysis**

A total of 60 advertisements from three product categories are examined. Each advertisement is reviewed with a focus on the four metaphor kinds introduced by Lakoff and Johnson (1980), respectively: *structural*, *orientational*, *ontological* and *container metaphors*. For the description of the advertisements and for the identification of the two terms of metaphor the analysis has followed Forceville (1996:108) who arises three crucial questions for metaphorical identification:

1. What are the two terms of the metaphor, and how do we know?
2. Which of the two terms is the metaphor's primary subject (the target domain) and which is its secondary subject (the source domain)?
3. Which features are projected from the domain of the secondary subject upon the domain of the primary subject?

For the function of the verbal element with regard to the pictorial element, the study has followed Barthes (1977) who has analysed the relation between the word and image in advertisements. Barthes states that images imply '*a floating chain*' and the technique intended to fix the floating chain is the linguistic message which has the '*anchoring*' function (Barthes 1977:39). Barthes claims that the '*text directs the reader through the signified of the image, causing him to avoid some and receive others*' (ibid.: 40). With reference to the research question of the interplay between the verbal and

pictorial elements in advertisements, I have incorporated this theory in the analysis as a mapping process which explains this interrelationship.

For the comprehension of visual metaphor, the analysis has followed a claim proposed by Francisco Yus (2009: 154; in Forceville 2009). According to him, processing visual metaphors does not differ substantially from processing verbal metaphors. Following Yus, the image can be perceived through a sub-conscious comparison with previously stored information on the visual attributes of the object depicted (Yus 2009: 154). This storage is accumulated in our mind and it is composed of two types of information:

- a) *Prototypical visual referent*: this is a collection of visual elements that an item depicted in an image is typically made of.
- b) *Prototypical visual syntax*: how other items are typically associated with the item depicted. (Yus 2009:154)

For the identification of verbal metaphor, the analysis has applied *The Metaphor Identification Procedure*, MIP, presented by the Pragglejaz Group (2007). Their method is presented as follows:

1. Read the entire text/discourse to establish a general understanding of the meaning.
2. Determine the lexical units in the texts/discourse.
3. a. For each lexical unit in the text, establish its meaning in context, i.e. how it applies to an entity, relation or attribute in the situation evoked by the text (contextual meaning). Take into account what comes before and after the lexical unit.  
b. For each lexical unit, determine if it has a more basic contemporary meaning in other contexts than the one in the given context. For our purposes, basic meanings tend to be:
  - more concrete; what they evoke is easier to imagine, see, hear, feel, smell, and taste;
  - related to bodily action;

- more precise (as opposed to vague);
- historically older.

Basic meanings are not necessarily the most frequent meanings of the lexical unit.

c. If the lexical unit has a more basic current/contemporary meaning in other contexts than the given contexts, decide whether the contextual meaning contrasts with the basic meaning but can be understood in comparison with it.

4. If yes, mark the lexical unit as metaphorical. (the Pragglejaz Group 2007:3).

It is worth noting that MIP identifies the linguistic metaphor at the level of the lexical unit. The procedure does not go beyond the linguistic level. In this perspective, the study has determined the lexical units after having read the entire text/discourse. As it is also discussed in the theoretical background, it is essential to determine the contextual meaning of the lexical unit, to see whether the lexical unit `has a more basic current meaning in other contexts than the one in the given context` (ibid.: 3). In line with the procedure, if the contextual meaning of the lexical unit contrasts the basic meaning, the unit is marked as metaphorical. Merriam-Webster dictionary (2002) online, is used as a reference for the lexical unit.

*Table 3.1: Kinds of metaphors*

<b>Kinds of Metaphors</b>	<b>Purposes</b>
Structural	- to structure one concept in terms of another. In the ARGUMENT IS WAR metaphor expressions like <i>attack</i> , <i>win</i> , <i>defend</i> etc. are employed to talk about the concept of ARGUMENT.
Orientalional	-to give a concept a spatial orientation. Spatial orientations like <i>up-down</i> , <i>on-off</i> , <i>front-back</i> , <i>above-under</i> serve as a basis for understanding concepts in orientational terms (Lakoff & Johnson 1980:25). HAPPY IS UP. SAD IS DOWN.
Ontological	-to refer, quantify, identify, specify an entity. In THE MIND IS A MACHINE metaphor, the entity of mind is attributed aspects of a machine functioning. Human experience of physical objects provides a basis for the comprehension of abstract things, in this case, <i>the mind</i> .
Container	-objects, actions, activities or states are conceptualized with an inside and an outside. <i>He put most of his time and energy into</i> this project.

*Table 3.2: Number of advertisements by product category*

<b>Category</b>	<b>Number of advertisements</b>
Cars	20
Food	20
Beauty	20
<b>Total</b>	60

### 3.3 Analysis

These are the advertisements and my interpretations based on theory.

#### Product Category: Cars



**Figure 3.2**

<https://no.pinterest.com/pin/555913147731605638/>

<https://no.pinterest.com/pin/521573200599929064/>



**Figure 3.3**

The advertisement in Figure 3.2 appeared first on the car advertising campaign. The picture shows a car facing ahead with the rusty part down while the shiny part is upwards. The odd position of the car and the text suggest the concept of the product which is being advertised. A metaphor can be identified thanks to the *pictorial* and the *verbal* element which reads: 'When rusty becomes a rugged 4x4, make sure it's your brand that races ahead'. The pictorial context helps identify the second term which is the product giving shine to the car. So, the metaphor's primary subject (the target domain) is the shiny product and its secondary subject is the car's position. The feature projected from the secondary subject (the car's position) upon the primary subject (the shiny product) is 'providing shine to the car'. The contextual meaning of 'race' that is

found in the Webster Merriam dictionary, online version is: ‘to go, move or function at top speed or out of control’. The basic meaning of ‘race’ is: ‘to compete in a race’. The contextual and basic meanings are different—the basic meaning concerns racing to compete and the contextual meaning concerns moving at top speed. Hence, the lexical unit of ‘race’ is metaphorically used. The text uses an *orientation metaphor*: ‘Make sure it’s your brand that races ahead’. The visual use also conveys this type of metaphor through the position of the car.

The advertisement in Figure 3.3 features two cars opposite each other. The primary subject (the target domain) is the new Volkswagen car. The secondary subject (the source domain) is the old Volkswagen car. The black car to the left suggests the old version of Volkswagen which is reinforced by the anchoring verbal tagline ‘I’m your father’. The feature projected from the secondary subject upon the primary subject may be ‘sharing the same qualities’. In the verbal element ‘I’m your father’, the old car is described as a ‘father’. The contextual meaning of ‘father’ in Merriam-Webster dictionary, online version, is: ‘one that originates or institutes; source; prototype’. The basic meaning of ‘father’ is: ‘a male parent’. Thus, the contextual and basic meanings are considered distinct—the basic meaning concerns a human being, a man—and the contextual meaning concerns an object which is regarded as a source from which something originates. Therefore, the lexical and unit of ‘father’ is metaphorically used. It is thus inferred from the pictorial and the verbal elements that the two cars share the same features, except for the fact the white car is a new model and more refined. The advertisement uses a *structural metaphor* both in *text* and in *pictorial* use. The black car to the left is metaphorically structured in terms of another concept. This metaphor serves as a basis to understand the other concept, in this case the new model of car which originates from the old one.



**Figure 3.4**



**Figure 3.5**

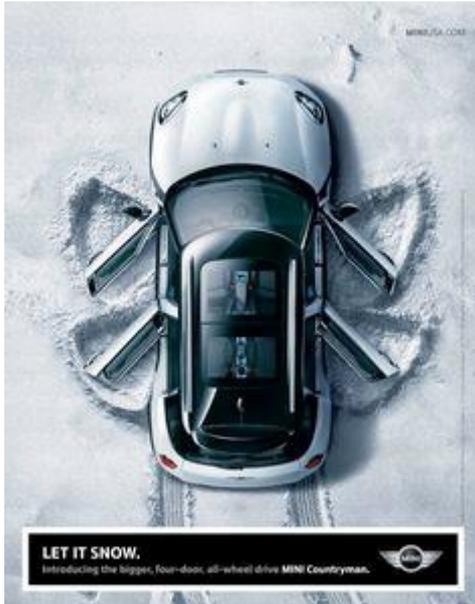
<https://no.pinterest.com/pin/607352699730591107/>

<https://no.pinterest.com/pin/324048135686451079/>

In Figure 3.4 a Mini car is displayed driving on a record. It is usually expected to see a car driving down a road. The pictorial context thus suggests that this is a case of a metaphor. The metaphor's primary subject (target domain) is the Mini car and its secondary subject (source domain) is the car's recorded music. The projectable features of the secondary subject upon the primary subject may be 'comfort of having soundtrack'. The text reads: 'While others play playlist the mini is its own soundtrack', which contributes to the comprehension of the pictorial element. The contextual meaning of 'soundtrack' that is found in the Merriam Webster dictionary is: 'the sound recorded on a soundtrack'. The basic meaning of 'soundtrack' is: 'a track (as on a motion-picture film or television videotape) that carries the sound record'. The contextual and basic meanings can be considered different—the basic meaning concerns a track while the contextual meaning concerns the sound recorded on a soundtrack. Hence, the lexical unit 'soundtrack' is metaphorically used. It is inferred that the advertisement has used a *container metaphor* manifested *pictorially* and *verbally*. It is

implied that the car has its own recorded music. It is this in-vehicle experience which makes the difference with the other cars which listen to playlist.

The advertisement in Figure 3.5 features the car on top of a hill, high above the city. The headline reads 'Lead the way'. The 10 lines of copy above the headline read 'This is for those who drive the journey of today and write the stories of tomorrow. For those who believe in capability with class. Today marks the birth of your true companion-the Jeep. Compass. Born from the stable of legends ready for you to lead the way'. The metaphor's primary subject (target domain) is the Jeep. The verbal anchoring suggests that the secondary subject (source domain) is a true companion. The mappable feature of the secondary subject upon the primary subject may be 'having a reliable companion during a journey'. The car is described as a 'companion'. Another word which associates it is the word 'birth'. These words are associated with human being. The basic meaning of 'birth' found in Merriam Webster dictionary is 'the emergence of a new individual from the body of its parent', and the basic meaning of 'companion' is 'one that accompanies another'. The basic meaning concerns a human being while the contextual meaning concerns an object 'the car'. The lexical words 'birth' and 'companion' are metaphorically used. The car is compared to a truly reliable companion, so the car is perceived in terms of a true companion in a journey. The advertisement suggests for a *structural metaphor*, manifested *pictorially* and *verbally*.



**Figure 3.6**



**Figure 3.7**

<https://no.pinterest.com/pin/510314201506933236/>

<https://no.pinterest.com/pin/728035095988775491/>

The advertisement in Figure 3.6 illustrates an all-wheel drive vehicle which comprises components that produce power and this power is delivered to road surface, snow etc. The primary subject (target domain) is the Mini Countryman. The secondary subject (source domain), which is identified through the *pictorial* element, is the ‘all-wheel drive’. The mappable features of the secondary subject upon the primary subject is ‘providing power’. The verbal elements read ‘Let it snow. Introducing the bigger four-door, all-wheel drive Mini Countryman’. There is no metaphor manifestation in text. The image indicates a car which is resistant to severe weather due to its potential to provide power using a *container metaphor* suggesting that the power of the car is found inside its vehicle.

The advertisement in Figure 3.7 pictures a city on a key skyline. The advertiser has highlighted an important feature of the car through the *pictorial* metaphor, thus, facilitating comprehension and making the product more concrete. By depicting the city on the key skyline, the advertisement emphasizes that this car is especially designed for the city. The metaphor’s primary subject (target domain) is Ford car and its secondary subject (source domain) is the city. The two terms are displayed in the pictorial and

verbal elements. The mappable feature of the secondary subject upon the primary subject is ‘designed for the city’. Both the contextual and basic meanings of ‘city’ refer to: ‘an inhabited place of greater size, population, or importance than a town or village’ (Merriam Webster dictionary online). Since the contextual and basic meaning are not different, following steps of MIP is not possible. ‘City’ is not a metaphorically used lexical unit. The pictorial elements suggest a *container metaphor*. Urban commuting is put in a container, in this case in this brand of car.



**Figure 3.8**

<https://no.pinterest.com/pin/482237072599039803/>

<https://no.pinterest.com/pin/199636195958078714/>

The advertisement in Figure 3.8 features a rear-view camera which enables seeing clearly ahead and what is behind the car. This advertisement seems to be nonmetaphorical in the sense that the message is explicitly indicated through the physical features.



**Figure 3.9**

Figure 3.9 provides the depiction of a car advertised by an auto trader. The car is depicted in two halves: one half of the car is a drawing made by children, while the other half is what the car looks like today. The verbal element reads ‘The key to your

dream car’. The car seems to be a dream come true. This is explained by the illustration with the drawing which dates back in time. The contextual meaning of ‘dream’ that is found in Merriam Webster dictionary is: ‘an object seen in a dreamlike: vision’. The basic meaning of ‘dream’ is: ‘a series of thoughts, images, or emotions occurring during sleep’. The primary subject (target domain) is the car and the secondary subject (source domain) is a drawing. The feature transferred from the secondary subject (the drawing) upon the primary subject (the car) may be ‘a dream of having a car like this in the future’. The car is metaphorically viewed as a dream of the past, and it is an *ontological metaphor*, manifested *verbally* and *pictorially*.



**Figure 3.10**

<https://no.pinterest.com/pin/229542912238025613/>

<https://no.pinterest.com/pin/483503709967412622/>

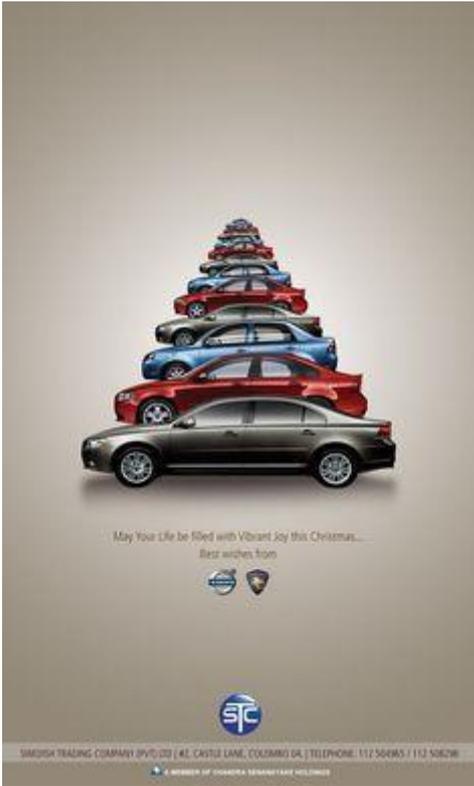
Figure 3.10 illustrates a journey image. This journey is applied to a brand of car. The trace on the snow marks the tradition that this brand has had, and the car in front indicates what it is now. The tag line ‘Drivers wanted’ might be a call to the drivers of this brand to come and drive it. The verbal elements are not expressed metaphorically.



**Figure 3.11**

The *image*, manifested metaphorically, provides the primary subject (target domain) which is the Volkswagen and the secondary subject (source domain) which is the trace on snow. The mappable feature might be ‘following tradition’. Since the concept of this brand is grounded in the experience (especially of those who have driven it), this ad represents a *structural metaphor*.

The advertisement in Figure 3.11 uses two words in the tag line, ‘More pull’, and an effective visual element. The image shows a vehicle pulling a page. The illustration focuses on the pulling power that the vehicle is capable to perform. The page being pulled across shows that the same vehicle has been developed into having more towing capability. The metaphor’s primary subject is the Land Rover and its secondary subject is a page being pulled by it. The mappable feature of the secondary subject (page being pulled) upon the primary subject (Land Rover) is ‘easiness in pulling’. It is as easy to pull objects as it is to pull a page. An article in the Telegraph writes: Karl Richards, lead engineer for stability control systems at Jaguar Land Rover, said: ‘Towing is in Land Rover’s DNA’ (<https://www.telegraph.co.uk/cars/news/land-rover-pulls-100-tonne-train/>). The contextual and basic meaning of ‘pull’ refer to: ‘the act or an instance of pulling’ (Merriam Webster dictionary online). Since the contextual meaning and the basic meaning are not different, it is concluded that the lexical unit of ‘pull’ is not metaphorically used. In this case, the illustration is a *container metaphor*. The metaphor is in the *picture*.



**Figure 3.12**

<https://no.pinterest.com/pin/276689970845122247/>

<https://no.pinterest.com/pin/641974121867026452/>

The image in Figure 3.12 is a wish for Christmas by the car company. The tag line reads: ‘May your life be filled with Vibrant Joy this Christmas ...’. The verbal element is reinforced by the image of the cars upon one another like a Christmas tree. The advertisement is obtained together with the other advertisements and it does not manifest any verbal or pictorial metaphor for the product.



**Figure 3.13**

The image in Figure 3.13 illustrates an advertisement for car repair service. The depicted image suggests the case of a metaphor, with its primary subject (target domain) the Audi, and its secondary subject (source domain) the wrong hands of repair services. The line tag reads: ‘Don’t let your Audi fall into the wrong hands’, using an *ontological metaphor*. The hands with the mechanical tools are metaphorically viewed as the ‘wrong hands’ reinforced with the car which drives away from them. The contextual meaning of ‘fall into’ in the Merriam Webster dictionary is: ‘to pass to a less active or less desirable state or condition’. The basic meaning of ‘fall into’ found in the

dictionary is ‘to go down quickly into something’. This lexical unit is metaphorically used, as the basic and conceptual meanings are distinct. The basic meaning concerns the action of going down, while the conceptual meaning concerns passing to a less desirable state. Hence, the metaphor is manifested in the *picture* and in the *text*.



**Figure 3.14**

<https://no.pinterest.com/pin/292593307043980438/>

<https://no.pinterest.com/pin/99501473005786189/>

The ad for the car in Figure 3.14 shows the style and design of a car. The image indicates that the car is designed for urban driving because of its urban style. The design and style are illustrated in purple with a woman in front showing elegance for an urban vehicle. The image suggests a metaphor, with its primary subject (target domain) the Fiat, and its secondary subject (source domain) a woman in elegant clothing. The projectable features might include ‘designed for urban driving’. The verbal elements read, ‘Auto/Portrait. Roxanne, showing off in Rock`n`Glam’. The lexical units do not manifest any metaphorical use. The metaphorical elements in the image represent an *ontological metaphor* for style and design. The *pictorial metaphor* is used to refer to a vehicle designed for the city.



**Figure 3.15**

The headline in Figure 3.15 reads, ‘New Style’. The tag lines below are in Japanese. The first tag line is translated as: ‘Colourful styles for the new BMW X2. The second tag line is translated as: ‘Campaign now underway’. Neither of the lexical items

above are metaphorically used words. The ad is perceived by the explicit claims manifested by the verbal and the pictorial elements and neither of them contain any metaphors. The cars are set in various colours to highlight the launch of a new style.



*Figure 3.16*

<https://no.pinterest.com/pin/229542912237874517/>

<https://no.pinterest.com/pin/728035095989033163/>

Figure 3.16 is another case of a non-metaphoric advertising. The message is denoted by the headline which reads, “Bye Buy”, followed by an explanatory tag which suggests that the car can be hired at the given price. Thus, the advertisement communicates directly with its verbal and the pictorial components which are nonmetaphorical.

The advertisement for a vehicle in Figure 3.17 indicates a couple meeting together but in two different backgrounds. It is night on the left and daylight on the right. The ad can be interpreted that this car is designed for an evening entertainment in the city and at the same time for a country road trip. The *pictorial* context suggests a metaphor. The primary subject (target domain) is the Subaru car and the secondary



*Figure 3.17*

subjects (source domain) are the city and the country road. The feature transferred from the secondary subject to the primary subject may include ‘designed for the city and country’. Thus, the car is perceived as a vehicle designed for the city and for taking a country road trip suggesting a *structural metaphor* expressed pictorially. That is, the concept of the evening and the country road structure the concept of the vehicle.



**Figure 3.18**

<https://www.pinterest.cl/pin/515099276111273064/>

<https://no.pinterest.com/pin/319403798559722328/>

The ad in Figure 3.18 features cars of the same type together on a metallic area on a blue background, headlined, ‘Urban solution’. The primary subject (target domain) is the Toyota car while the secondary subject (source domain) is the metallic surrounding displayed on a blue background. The feature projected from the secondary subject upon primary subject is ‘designed for urban driving’. The image demonstrates that this kind of vehicle is designed for urban life. The contextual and the basic meanings of ‘urban’ and ‘solution’ according to Merriam Webster dictionary are: ‘of, relating to, characteristic of, or constituting a city’ and ‘an action or process of solving a problem’. Since the contextual and the basic meanings are not distinct, the lexical units are thus nonmetaphorical. The cars are put in a special area suggesting a *container metaphor*.



**Figure 3.19**

Metaphor is in the *picture*. The metallic surrounding is metaphorically viewed as a territory and the cars are the substances it contains.

The visual elements in Figure 3.19 make the advertisement metaphoric. The vehicle is pictured as one which can take up a lot in its exterior and interior, thus facilitating a person's life. The car is viewed as an entity which allows us to refer to it as a 'perfect partner', as it is mentioned in the third line of copy below the image. The primary subject is Nissan pickup and the secondary subject is the rear trunk. The features, which are projected from the domain of the secondary subject upon the primary subject, are the rear trunk holding water and a water sport motor. The first line of copy reads 'It takes a tough pickup to keep up with you and your life'. The contextual meaning of 'tough' that is found in the Merriam Wester dictionary is: 'strong and firm in texture but flexible and not brittle'. The basic meaning of 'tough' is 'difficult to accomplish, resolve, endure, or deal with'. Since the contextual and the basic meanings are distinct, the lexical unit 'tough' is metaphorical. The advertisement suggests for an *ontological metaphor*. The metaphor is in the *picture* and in the *text*.



**Figure 3.20**

<https://no.pinterest.com/pin/532128512201109298/>

<https://no.pinterest.com/pin/837528861939603286/>

The advertisement in Figure 3.20 headlined ‘On-off road technology’, is another instance of a metaphoric manifestation. The primary subject is the on-off vehicle and the secondary subjects are the wild animals in their wild habitat. The feature projected from the domain of the secondary subject upon the primary subject is ‘designed for both on and off road’. The ad an *ontological metaphor* in its *pictorial* elements. The animals indicate viciousness and toughness. Wild animals relate to the jungle or forest. This implies that this vehicle is tough enough in an off-road area. The line ‘On-off road technology’, indicates that this car is built for daily activity and it is also suitable to be an off-road car. The contextual meaning of ‘off-road’ in the Merriam Webster dictionary is: ‘of, relating to, done with, or being a vehicle designed especially to

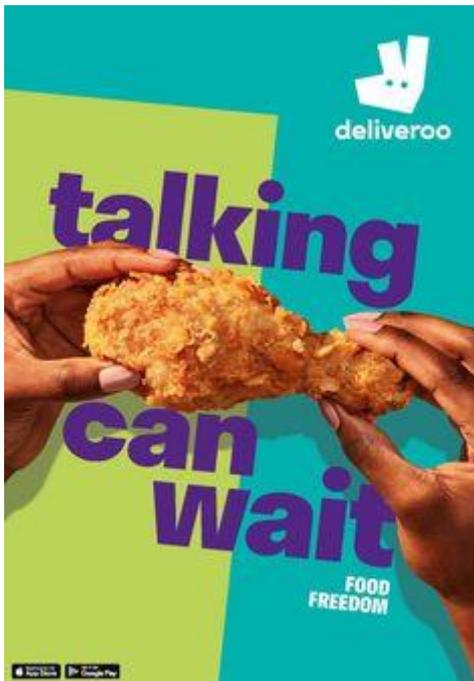


**Figure 3.21**

operate away from public roads’. This is also the basic meaning. Since the contextual and the basic meanings have the same referent, the lexical unit is nonmetaphorical.

The line below the headline in Figure 3.21 comes with ‘RAV4 comes standard with readiness for everything ...’, implying that this car is able to offer every need. This is supported by the headline ‘Whatever. Wherever. Whenever’. The canoe, coming out of it, highlights the adventurous spirit of the car. The primary subject is Toyota car and the secondary subject is the rear trunk with the water and the canoe coming out of it. The feature projected from the secondary subject upon the primary subject is ‘fulfilling needs’. In this sense, the car is viewed as a container, while the multi functions of it, its readiness for everything are the container substances. The text below the headline reads ‘RAV4 comes standard with readiness for everything, from a weekend-long camping trip to a winter-long cross-country ski trip, and almost anything that Mother Nature can throw at it in between. Its available All-Wheel Drive will lead you confidently from adventure to adventure – whatever, wherever and whenever’. The contextual meaning of ‘lead’ in the Merriam Wester dictionary is: ‘to guide on a way especially by going in advance; to direct on a course or in a direction’. This is also the basic meaning. Since the contextual and the basic meanings are not distinct, the lexical unit ‘lead’ is non metaphorical. It is inferred that the ad has used a *container metaphor* in its *image*. Compared to the advertisement performed in Figure 3.19 which refers to the car as ‘partner’ in the text it uses, this advertisement is metaphoric in the image it presents.

**Product Category: Food**



*Figure 3.22*

<https://no.pinterest.com/pin/526076800224634328/>



*Figure 3.23*

<https://no.pinterest.com/pin/456693218462425839/>

The ad's image in Figure 3.22, anchored by the verbal elements `talking can wait`, shows a message which is directly communicated. The verbal and the pictorial elements do not contain any complex or figurative means of communication and the advertisement, therefore, represents no metaphor.

The ad's design in Figure 3.23 is stylistic offering the illustration of a chocolate Easter egg (demonstrated in the source) filled with other chocolates smaller in size on a strong pink background. This advertisement is nonmetaphorical because there is no manifestation of the two domains of metaphor expressed verbally or pictorially.

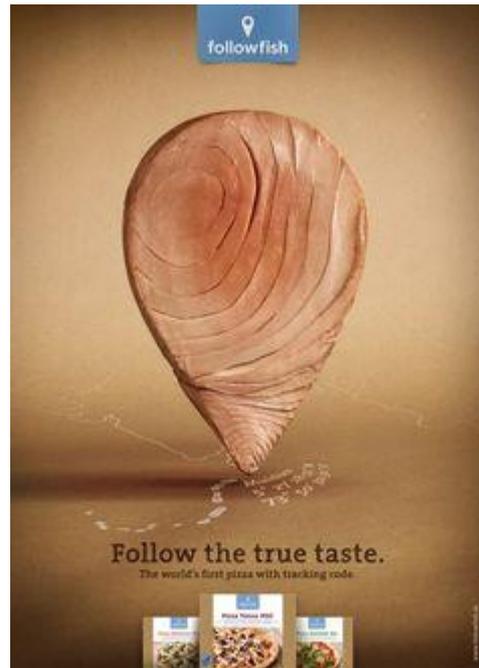


**Figure 3.24**

<https://no.pinterest.com/pin/483222235017737694/>

<https://no.pinterest.com/pin/835488168359217342/>

The advertisement in Figure 3.24 represents a metaphorical *picture*. In this metaphor the primary subject (the target domain) is the spicy food and the secondary subject (the source domain) is the fire explosion. The feature which is projected from the domain of the secondary subject (fire explosion) upon the primary subject (spicy food) can be ‘being extremely hot’. It is inferred from the image that the fire explosion stands for the ‘Hot Spicy’ product. The contextual meaning of ‘hot’ in the Merriam Webster dictionary is: ‘pungent, peppery’. The basic meaning of ‘hot’ is: ‘having a relatively high temperature’ (Merriam Webster dictionary). Since the contextual meaning contrasts with the basic meaning, the lexical unit ‘hot’ is therefore metaphorical. A clearly pictured concept (the flame) is used to structure another concept (the hot spicy food). The advertisement is a *structural metaphor* manifested *pictorially* and *verbally*.



**Figure 3.25**

Figure 3.25 shows a slice of tuna pointing to its country of origin suggesting that tuna may taste nice on a pizza. The headline reads ‘Follow the true taste’, followed by a tag line ‘The world’s first pizza with tracking code’. The advertiser has highlighted the ingredient with its selling point. The location is perceived in terms of the position of the

slice of tuna. Thus, the primary subject (the target domain) is the selling point and the secondary subject (the source domain) is the slice of tuna. The contextual and the basic meanings of ‘follow’ and ‘taste’ in the Merriam Webster dictionary are: ‘to go, proceed, or come after’ and ‘the objective sweet, sour, bitter, salty, or umami quality of a dissolved substance as perceived by the sense of taste’. Since both meanings i.e., the contextual and the basic are not distinct, the lexical units are thus nonmetaphorical. The ad provides a physical basis for the product, thus, suggesting an *orientational metaphor* which is expressed in *picture*.

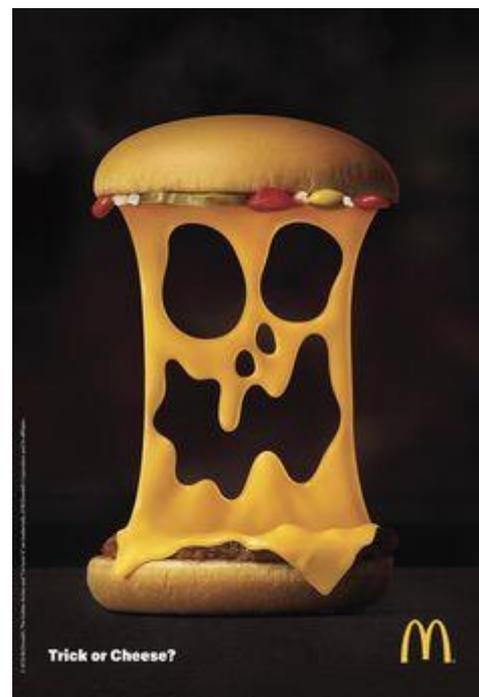


**Figure 3.26**

<https://no.pinterest.com/pin/313492824060079301/>

<https://no.pinterest.com/pin/399624166935685990/>

The ad in Figure 3.26 foregrounds things to eat (cheese, olives) shaped like a Christmas tree. Referring to the website of the brand, Cozmo supermarket is a grocery store. It is usually expected to see a green/white Christmas tree covered with decorations and lights. This depiction of the tree, not in its usual state, makes the *image* metaphorical. Therefore, the tree is not just a tree but suggests the concept of *groceries*. The metaphor’s primary subject (target domain) is Cozmo grocery store and its secondary



**Figure 3.27**

subject is the shape of the Christmas tree. The feature projected from the domain of the secondary subject (the shape of Christmas tree) upon primary subject (Cozmo grocery store) can be ‘perfect food for Christmas’ which is anchored by the tag line ‘Have a delicious Christmas dinner’. The verbal elements are not expressed metaphorically. The *pictorial* elements suggest a *structural metaphor* in which a highly and clearly structured concept, Christmas, is used to structure another concept, Cozmo grocery store.

The ad in Figure 3.27 is the campaign of a cheeseburger featuring cheese like Halloween. In the ad’s description the advertiser has written ‘Would you dare to taste it?’, which is supported by the tag line ‘Trick or Cheese?’. The message might be that cheese is another good ‘scary’ snack to be eaten at Halloween, and not just candy. The primary subject (the target domain) is the cheeseburger and the secondary subjects (source domain) are Halloween features. The feature mapped from the domain of the secondary subject (Halloween) on to the domain of the primary subject (cheeseburger) can be ‘trying another good ‘scary’ snack for Halloween’. The verbal elements mentioned above are not expressed metaphorically. The advertisement provides a *structural metaphor* expressed in the *picture*. The verbal elements contribute to the message of the advertisement, but they are not expressed metaphorically.



**Figure 3.28**



**Figure 3.29**

<https://no.pinterest.com/pin/313492824054544565/>

<https://no.pinterest.com/pin/373939575281741522/>

The verbal and the pictorial elements in Figure 3.28 are designed to convey McDonald's late opening hours. The lights on the image form the outline of Big Mac, highlighting the fact that it stays open until late. The visual element represented with the 'lights', which imply late evening, are anchored by the verbal literal headline 'Open Late'. The metaphor's primary subject (target domain) is McDonald's which stays open late and its secondary subjects (the source domain) are the lights. The feature mapped from the domain of the secondary subject (the lights) on to the domain of the primary subject (McDonald's opening hours) is 'providing menu after midnight'. The verbal elements 'Open Late' are not expressed metaphorically. A highly structured concept 'lights' are used to structure another concept 'staying open after midnight', making the advertisement a *structural metaphor*. The metaphor is in the *pictorial* elements.

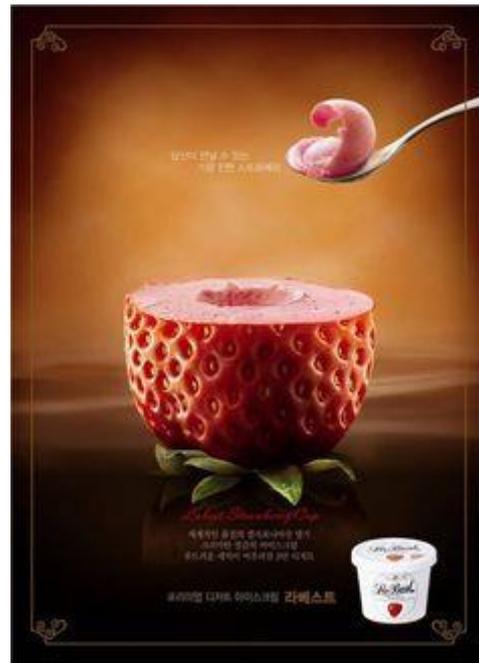
The advertisement in Figure 3.29 combines curry, a variety of spicy dishes of Indian subcontinent, with Taj Mahal, the great Indian monument universally admired. The primary subject (target domain) is Indian curry and the secondary subject (source domain) is the dish shaped like Taj Mahal. The feature projected from secondary subject (Taj Mahal) upon primary subject (curry) can be 'great and awesome taste'. The verbal elements are in Spanish and they mean 'the best-selling spices in the world. The lexical units are not manifested metaphorically. One highly structured concept, the building, structures another, in this case the curry, making it a *structural metaphor*. It can be inferred that curry is as fantastic and awesome as the famous Taj Mahal. The metaphor is in the *pictorial* elements.



**Figure 3.30**

<https://no.pinterest.com/pin/251568329165670525/>

<https://no.pinterest.com/pin/579627414520374984/>



**Figure 3.31**

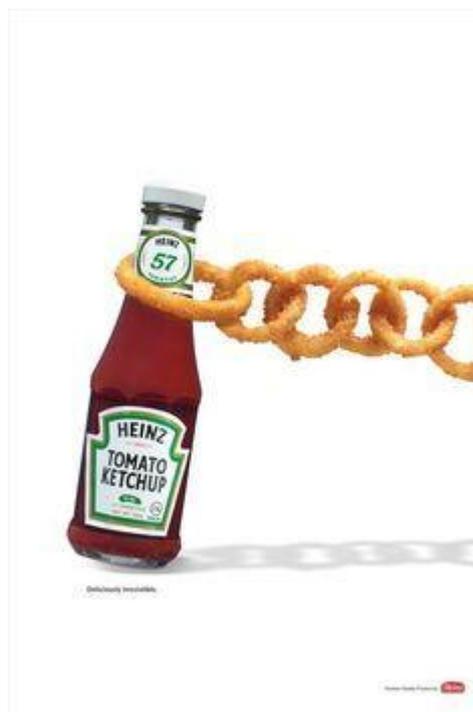
Figure 3.30 with regard to food, shows how unlicensed food marketing can prove fatal. Such food can contain ingredients which may present potential risks to customers. This is indicated through a picture which illustrates a slice of cheese moving away from a loaf of bread, and a tag line which reads: ‘Buying from an unlicensed food outlet can prove lethal’. Cheese resembles the tongue of a snake which is split into two parts. The metaphor’s primary subject (target domain) is unlicensed food marketing and its secondary subjects (source domain) are the open loaf with the cheese which resembles a snake’s tongue. The feature projected from the secondary subject (the split cheese) upon the primary subject (unlicensed food marketing) is ‘presenting high danger’. The verbal elements read ‘Buying from an unlicensed food outlet can prove lethal’. The contextual meaning of ‘lethal’ which is found in the Merriam Webster dictionary is: ‘of, relating to, or causing death’. The basic meaning of ‘lethal’ is the same. Since the contextual and the basic meanings of the word ‘lethal’ are not distinct, the lexical unit is not marked as metaphorical. This is a type of *ontological metaphor* expressed through the *pictorial elements*. The pictorial elements are used metaphorically to show the danger which

comes from eating unlicensed food. The verbal elements contribute to the comprehension of the image, but they are not represented metaphorically.

The advertisement in Figure 3.31 which displays part of a strawberry, a cup and a tag which reads: 'Latest strawberry cup', does not seem to present any metaphorical version. The message is thus- nonmetaphorical.



**Figure 3.32**



**Figure 3.33**

<https://no.pinterest.com/pin/728035095989345977/>

<https://no.pinterest.com/pin/325314773082246572/>

The advertisement for Heinz ketchup brand in Figure 3.32 highlights its product through the depiction of fresh garden tomatoes. The picture is in a garden which highlights freshness and the natural state of the product. The primary subject (target domain) is Heinz ketchup and the secondary subjects (source domain) are the fresh tomatoes. The feature projected from the domain of the secondary subjects (fresh tomatoes) upon the primary subject (Heinz ketchup) is 'made from fresh tomatoes'. The lexical units are not expressed metaphorically. It is insinuated that this ketchup is as good, natural and fresh as the garden tomatoes in the picture, thus, suggesting a *structural metaphor*, represented in the *pictorial* elements.

Figure 3.33 is another ketchup advertisement, yet, presented in different design and implicature. The ad's design provides a ketchup bottle being 'caught' by some onion rings and a tag line which reads: 'Deliciously irresistible'. The metaphor's primary subject (target domain) is Heinz ketchup and its secondary subjects (source domain) are the onion rings. The feature projected from the domain of the secondary subjects (onion rings) upon the primary subject (Heinz ketchup) is 'being the perfect match'. The contextual and the basic meanings of 'deliciously' and 'irresistible' are not distinct. The lexical units are thus not considered metaphorical. It is implied that the onion rings find Heinz ketchup irresistible, thus, suggesting an *ontological metaphor*, expressed in the *image*. The onion rings cannot resist the attraction of the tomato ketchup.



**Figure 3.34**



**Figure 3.35**

<https://no.pinterest.com/pin/305611524715156710/>

<https://no.pinterest.com/pin/348325352413575289/>

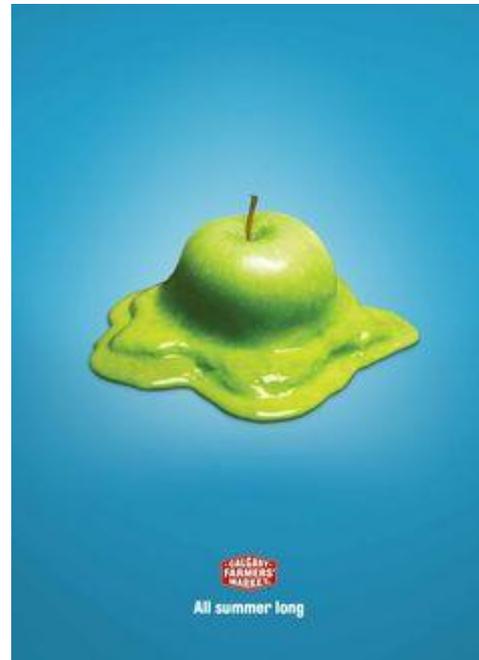
The advertisement in Figure 3.34 offers an illustration of two vegetable leaves which look exactly like the human lungs. The metaphor's primary subject (the target domain) is the green vegetable and its secondary subject (source domain) is the shape of human

lungs. The projectable features can be ‘contributing to good health, keeping lungs healthy’. The tag line reads: ‘You only have one body. That’s why we’re offering a 20% discount on all fruit and vegetables’ with a line at the bottom which reads: ‘a healthy choice’. The contextual meaning of ‘body’, ‘discount’, ‘fruit’, and ‘vegetables’ do not contrast the basic meaning. The lexical units are thus not considered metaphorical. The ad implies that vegetables are good for health, and the *pictorial* element suggested metaphorically, seems to be advantageous to the product. The ad represents an *ontological metaphor* for good health.

The advertisement with honey bunches of oats in Figure 3.35 is metaphorical. It features a bowl of honey bunches of oats in milk, a morning gown worn by a spoon standing on. The match between the spoon, the morning gown and the honey bunches implies that this dish is perfect for breakfast. The spoon is one who is ready to eat the honey bunches in the morning. The metaphor’s primary subject (target domain) is the oat and its secondary subject (the source domain) is the morning gown. The feature projected from secondary subject (morning gown) upon primary subject (oat) is ‘being the morning dish’. The verbal elements, which read ‘Honey Bunches of Oats’, manifest the cereals in the pack. Their contextual meaning does not contrast their basic one, and the lexical units are thus not expressed metaphorically. It is morning because it is shown by the morning gown, suggesting an *ontological metaphor*, manifested *pictorially*. A physical object—the spoon, is specified as a person.



**Figure 3.36**



**Figure 3.37**

<https://no.pinterest.com/pin/558164947570048694/>

<https://no.pinterest.com/pin/535224736942047400/>

The advertisement in Figure 3.36 does not present any metaphor neither pictorially nor verbally.

The advertisement in Figure 3.37 features the apple fruit in a melted state on a blue background. The tag below the image reads the name of the market ‘Calgary Famers’ Market’, with a line at the bottom: ‘All summer long’. At the website of the market it is seen that they offer fresh seasonal fruit which are locally grown. The metaphorical overlay of this ad can suggest that this fruit is fresh and ripe. The metaphor’s primary subject (target domain) is Calgary Farmers’ Market and its secondary subject (source domain) is the apple in the melted state. The feature projected from the secondary subject (the apple) upon primary subject (Calgary Farmers’ Market) is ‘offering seasonal fruit’. The lexical unit ‘summer’ has the same contextual and basic

meaning: ‘the season between spring and autumn’ (Merriam Webster dictionary). The lexical unit is thus marked as nonmetaphorical. Melting refers to the summertime, making an *ontological metaphor*, manifested *pictorially*.



**Figure 3.38**

<https://no.pinterest.com/pin/539446861597863732/>



**Figure 3.39**

<https://no.pinterest.com/pin/120049146299878660/>

The advertisement in Figure 3.38 displays the picture of a bottle pouring out its sauce. There is a long line of people. The people are reaching out their hands. Below, to the right, are the words: ‘Burn inside’, with the ketchup bottle featured under. In an attempt to unveil the metaphorical message of the pictorial elements, a possible interpretation of the picture might be that this particular taste of ketchup has kept people waiting. The metaphor’s primary subject (target domain) is the burning taste of ketchup and its secondary subject (source domain) is the long line of people. The feature projected from secondary subject (long line of people) upon primary subject (burning taste of ketchup) is ‘waiting long for this taste to come’. The contextual meanings of ‘burn’ and ‘inside’ are not distinct from their basic meanings. Hence, they are not considered metaphorical. The *pictorial* elements suggest a *container metaphor* implying that the spicy taste is

inside this bottle and the long line of people highlights the fact that they have been waiting long for this ‘burning taste’ on their burger.

The advertisement in Figure 3.39 is designed with a cake in a round red pan, on a red background. To highlight its flavour, a smoky design with strawberries is displayed over the cake. A tag line at the bottom reads: ‘Arimatizantes Fleischmann’. It is inferred that the advertisement is for the aromatic flavour, which is the primary subject (the target domain) of the ad. The smoky design is the feature of the secondary subject (source domain) which is projected upon the primary subject. The verbal element ‘arimatizantes’ translated as ‘flavour’ is not expressed metaphorically. The *pictorial* elements with the strawberries are employed to identify the flavour. Thus, the flavour is structured in terms of the smoky design with strawberries, making it a *structural metaphor*.



**Figure 3.40**

<https://no.pinterest.com/pin/374009944058067753/>

<https://no.pinterest.com/pin/609252655827998045/>



**Figure 3.41**

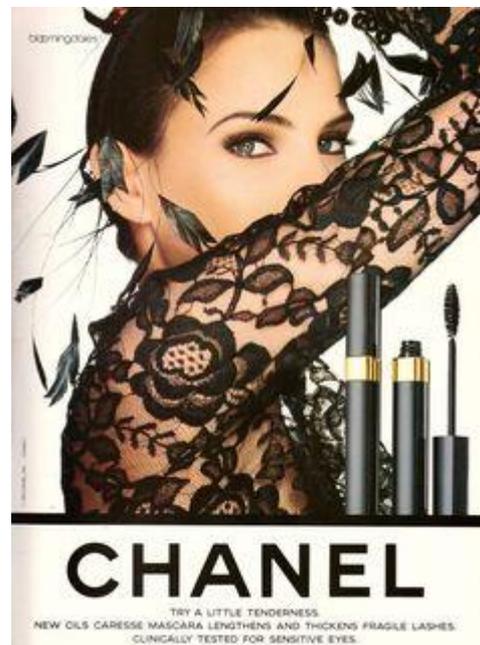
The advertisement in Figure 3.40 denotes its product by informing consumers in a straight way. It indicates that the given tea has lime-mint aroma. The lime, mint and the green background directly imply the tea flavour. The advertisement is not manifested metaphorically.

The advertisement in Figure 3.41 highlights the 24-hour service of McDonalds, making it more concrete through the designed image. The ad has released the 24-hour service by picturing a plug with a socket in the shape of a human face, two neon lights below the eyes, and a pack of McDonald's fries which is lightening the dark background. The metaphor's primary subject (target domain) is the 24-hour service of McDonalds and its secondary subject (source domain) is the socket in the shape of a human face. The feature projected from secondary subject (socket in the shape of a human face) upon primary subject (24-hour service of McDonalds) is 'providing late food service'. The verbal elements, which read: 'Open 24 hours', are not expressed metaphorically. The ad uses an *ontological metaphor* to refer to its service. The metaphor is in the *picture*.

**Product category: Beauty**



**Figure 3.42**



**Figure 3.43**

<https://no.pinterest.com/pin/843650942680688075/>

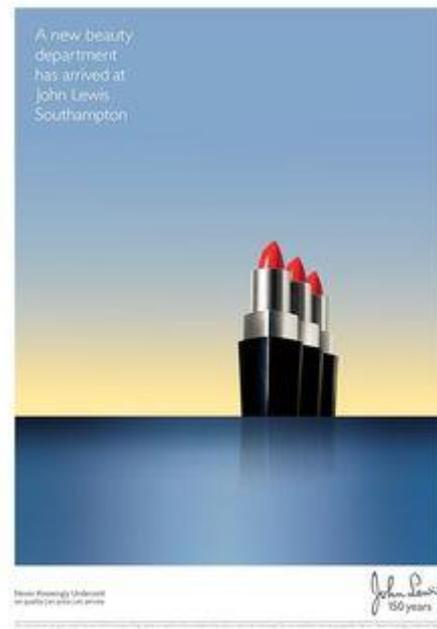
<https://no.pinterest.com/pin/738097826401261964/>

The ad campaign for Chanel perfume in Figure 3.42 provides a comparison. The image features a girl's face behind a transparent bottle of perfume. The bottle covers her face. The image indicates that its fragrance is as fresh, lovely and sweet as the girl's face. It implies freshness, youth, loveliness once it is worn on. The metaphor's primary subject (target domain) is Chanel perfume and its secondary subject (source domain) is the girl's face. The feature projected from secondary subject (girl's face) upon primary subject (Chanel perfume) is 'smelling fresh and lovely'. The smell is as lovely as the girl on the image, suggesting a *structural metaphor*, expressed in the *image*.

Figure 3.43 indicates the image of a woman featuring her eyes, a mascara product and its brand. This is a type of advertising which is not metaphorical, because it simply identifies the product and its brand.



**Figure 3.44**



**Figure 3.45**

<https://no.pinterest.com/pin/679551031259500905/>

<https://no.pinterest.com/pin/199425089734012725/>

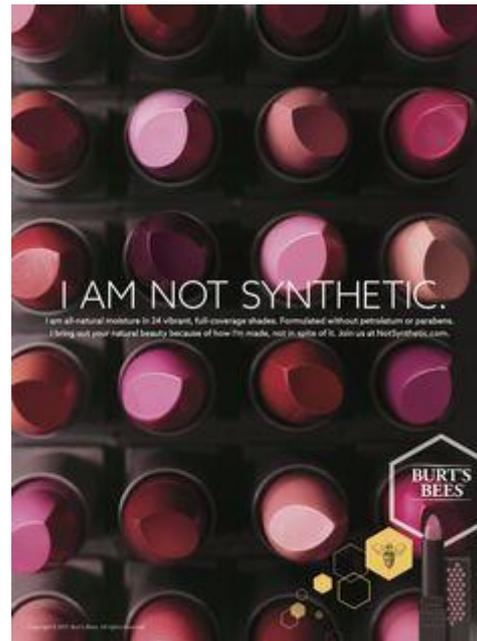
The advertisement in Figure 3.44 features the same woman in contrasting images. In the background the woman is pictured black and white while on the foreground she is

wearing bright clothes and a brand bag in her hand. In the image on the foreground she seems more confident. The metaphor's primary subject (target domain) is Prada bag and its secondary subject (source domain) is a woman in two different images. The feature projected from secondary subject (woman) upon primary subject (Prada bag) is 'giving confidence'. The verbal element is expressed through a logo which identifies the product. The logo is thus not considered metaphorical. The bag is viewed as an entity and it seems as a cause for making the woman feel confident, suggesting an *ontological metaphor*, manifested *pictorially*. The most obvious ontological metaphors are those where the physical object is specified as being a person (Lakoff and Johnson 1980:33). Prada bag *makes* the woman *feel* confident. Prada bag *gives* confidence.

John Lewis Southampton's ad campaign in Figure 3.45 depicts a horizon pictured by lipsticks which resemble a ship sailing over the sea. The headline reads: 'A new beauty department has arrived at John Lewis Southampton'. Referring to its website, the title refers to the role the port has played in the trade over the centuries. Titanic's first voyage started from Southampton as well. The metaphor's primary subject (target domain) is the opening of a new beauty department and its secondary subjects (source domain) are the lipsticks resembling a ship. The feature projected from secondary subject (the lipsticks resembling a ship) upon primary subject (the opening of a new beauty department) is 'a lipstick line is arriving'. The contextual meaning of 'arrive' in the Merriam Webster dictionary is: 'to get to a destination'. The basic meaning of 'arrive' is also the same. Since the contextual and the basic meanings of the lexical unit 'arrive' are not distinct, the word is not considered metaphorical. The lipsticks announce the opening of a new beauty department, using a *structural metaphor*, manifested *pictorially*.



**Figure 3.46**



**Figure 3.47**

<https://no.pinterest.com/pin/679551031259605308/>

<https://no.pinterest.com/pin/493073859204115101/>

In Figure 3.46 the headline reads: ‘This is an ad for men’. It is followed by a tag line which says ‘Hire more women in leadership roles. We`re all worth it’, which anchors the headline. Four lipsticks are depicted on a red background presented in a chart which demonstrates the benefit that the company has reached by hiring women. The ad says that having 30% of women in management has increased profitability by 15%. The image directly communicates its message. Hence, it is not considered metaphorical.

The advertisement in Figure 3.47 features Burt’s Bees lipstick. The advertisement highlights the ingredients of this selection of lipsticks through the use of a verbal claim ‘I am not synthetic’. The contextual meaning of ‘synthetic’ in the Merriam Webster dictionary is: ‘of, relating to, or produced by chemical or biochemical synthesis: produced artificially’. The basic meaning of ‘synthetic’ is: ‘not analytic’. The basic meaning concerns a subject which is not analytic, while the contextual meaning concerns fabric. The lexical unit ‘synthetic’ is metaphorically used. Words like, *not artificial*, *natural*, can serve as mappings of the product advertised, thus suggesting a *structural metaphor*, manifested in a *verbal* context.



*Figure 3.48*

<https://no.pinterest.com/pin/12173861481135628/>

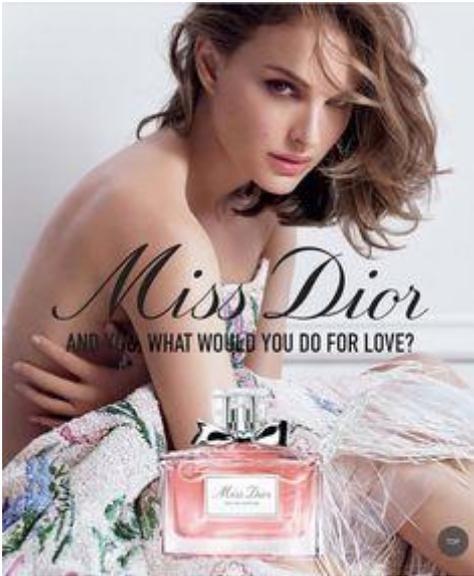
<https://no.pinterest.com/pin/489414684507546976/>

The advertisement in Figure 3.48 shows the campaign face of Chanel. There are no mappings from a source domain upon a target domain and the ad is therefore not metaphorical.



*Figure 3.49*

The ad in Figure 3.49 shows a young girl who is holding a perfume bottle. The position of both of her hands with the perfume directed upwards, and her smile make her look happy. Her hair is long, and her clothes are white. White colour represents innocence. The background is blue. This advertisement does not represent any metaphors, neither pictorially nor verbally. Therefore, the advertisement is not considered metaphorical.



**Figure 3.50**

<https://no.pinterest.com/pin/506443920599054648/>



**Figure 3.51**

<https://no.pinterest.com/pin/485614772323389404/>

The image in Figure 3.50 shows a young woman who is sitting, slightly bent and looking inquisitively at the camera. She is partly covered, and her hair is somehow messy. Her inquisitive gaze is anchored by the tag line which reads: ‘And you what would you do for love’? The background is white. It may be inferred that this perfume is exactly what the woman is expecting from her love. There are no representations of metaphors expressed verbally or pictorially in this image. Hence, the advertisement is not considered metaphorical.

The advertisement in Figure 3.51 features a woman’s hair and a paint brush. The brand ‘Wella’ is displayed up to the left. A tag line on the paint brush reads: ‘The Art of Colour. Koleston Hair Colours’. It is inferred that the advertisement is one for Koleston Hair Colour rather than for any other hair products, this thanks to the interplay of the verbal and the pictorial elements. The metaphor’s primary subject (target domain) is Koleston Hair Colour and its secondary subject (source domain) is the paint brush. With reference to the metaphor the feature projected from the domain of the secondary subject (paint brush) upon the primary subject (Koleston Hair Colour) is ‘providing hair

colorant’. The verbal elements which read: ‘The Art of Colour. Koleston Hair Colours’ are not used metaphorically. A highly structured and explained concept, the paint brush, structures another concept, the hair colour, making the ad a *structural metaphor*, manifested *pictorially*.

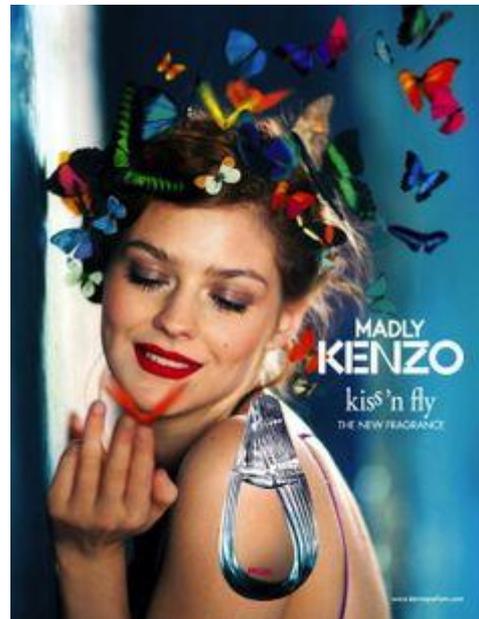


**Figure 3.52**

<https://no.pinterest.com/pin/691443349024228278/>

<https://no.pinterest.com/pin/398709373239503757/>

The ad in Figure 3.52 shows a girl with a natural facial expression looking at the camera. The design is simple, centred at the face. The tag line reads: ‘Face forward’. The girl is wearing a white shirt. Her face and hair look natural and plain. The background is light grey. It may be perceived that these skin care products make one’s face as natural and fresh as the girl’s face. The metaphor’s primary subject (target domain) is the skin care product and its secondary subject (source domain) is the natural and fresh look of the girl. The feature projected from secondary subject (natural and fresh look of the girl) upon primary subject (skin care product) is ‘providing purity and freshness’. The verbal elements are not metaphorically used. Thus, purity and freshness are associated with the product making the ad a *structural metaphor*, expressed in the *image*.



**Figure 3.53**

The advertisement in Figure 3.53 includes design and style. The fragrance of the perfume is reinforced by the bright, colourful butterflies. The advertisement shows a woman who is holding a red butterfly on her fingers. She is wearing make-up and her head is surrounded by butterflies hovering over. In the middle there is a bottle of perfume which has the shape of a jewel and a transparent colour. The name of the perfume ‘kiss’n fly’, interplayed with the *pictorial* elements, evoke delicacy and softness just like butterfly kisses. The metaphor’s primary subject (target domain) is the perfume and its secondary subjects (source domain) are the butterflies hovering over the woman. The feature projected from secondary subject (the butterflies) upon primary subject (the perfume) is ‘having light, delicate scent’. The verbal elements indicate the name of the perfume, and they can thus not be considered metaphorical. The scent of the perfume is as light as a butterfly, suggesting an *ontological metaphor*.



**Figure 3.54**

<https://no.pinterest.com/pin/422775483772302333/>

<https://no.pinterest.com/pin/600667669037442618/>

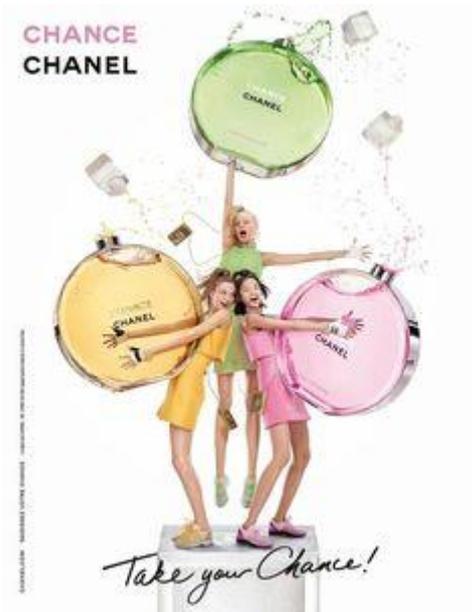
The advertisement in Figure 3.54 features a middle-aged man with wrinkles on his forehead and a girl hanging down his brows. It is inferred from the image that the



**Figure 3.55**

wrinkles may have been caused by various things, problems or experiences a man might have in life. This is supported by the tag line down to the left which reads: 'Because life makes wrinkles'. With regard to the lexical unit 'wrinkle', the contextual meaning, which is found in the Merriam Webster dictionary, is: 'change in a customary procedure or method'. The basic meaning of 'wrinkle' is: 'a small ridge on a surface by the shrinking or contraction of smooth surface'. The basic meaning concerns 'ridges' while the contextual meaning concerns 'changes'. As a result, the lexical unit 'wrinkle' is metaphorically used. The metaphor's primary subject (target domain) is Nivea Men Moisturiser and its secondary subjects (source domain) are the wrinkles. The feature projected from secondary subjects (wrinkles) upon primary subject (Nivea) can be 'asking treatment to wrinkles'. The product of Nivea Men Moisturiser, next to the tag line, offers a solution to a problem, thus suggesting an *ontological metaphor*. Nivea is *the solution* to his problem. The metaphor is in the *verbal* and the *pictorial* elements.

The advertisement in Figure 3.55 features a girl with flowers on her head holding a bottle of perfume. The *image* seems surrealistic with the girl's hair flying up and the flowers over her hair. The design evokes spring and the flowers suggest the nice scent of the perfume. The metaphor's primary subject (target domain) is the perfume and its secondary subjects (source domain) are the flowers over the girl's hair. The feature projected from secondary subject (the flowers) upon primary subject (the perfume) can be 'having floral fragrance'. The scent is an explosion of spring flowers, making it a *structural metaphor*.



**Figure 3.56**



**Figure 3.57**

<https://no.pinterest.com/pin/149322543884113569/>

<https://no.pinterest.com/pin/484770347391738572/>

The advertisement for Chanel perfume in Figure 3.56 shows three young girls. They are each holding a bottle of perfume matching with the colour of their dresses and trainers. The advertisement highlights the circular shape of the perfume bottle which seems like a drum. According to the website ([chanel.com/us/fragrance](http://chanel.com/us/fragrance)) the circular shape of the bottle is viewed as a ‘wheel of fortune and opportunity’. The verbal elements read: ‘Take your Chance’. ‘Chance’ means luck in French. It is the only Chanel fragrance which is kept in a round bottle. Thus, its fragrance is an encounter with chance. The metaphor’s primary subject (target domain) is Chanel perfume and its secondary subjects (source domain) are the bottles viewed as wheels of fortune. The feature projected from secondary subjects (bottles) upon primary subject (Chanel perfume) is ‘try your luck’. The contextual meaning of ‘chance’ which is found in the Merriam Webster dictionary is: ‘a situation favouring some purpose: OPPORTUNITY’. The basic meaning of ‘chance’ is: ‘something that happens unpredictably without discernible human intention’ (Merriam Webster dictionary). Since the contextual and the basic meanings are distinct, the lexical unit ‘chance’ is considered metaphorical. The

tag line ‘Take your chance’ makes an *ontological metaphor*, expressed in a combination of *verbal* and *pictorial* elements.

The advertisement for Moschino eyewear in Figure 3.57 features a young woman wearing a pair of eyeglasses, and an earring with the first letter of the brand. Everything is coordinated, the colours are in harmony with each other and the brand highlighted to the bottom. The ad does not communicate any metaphors.

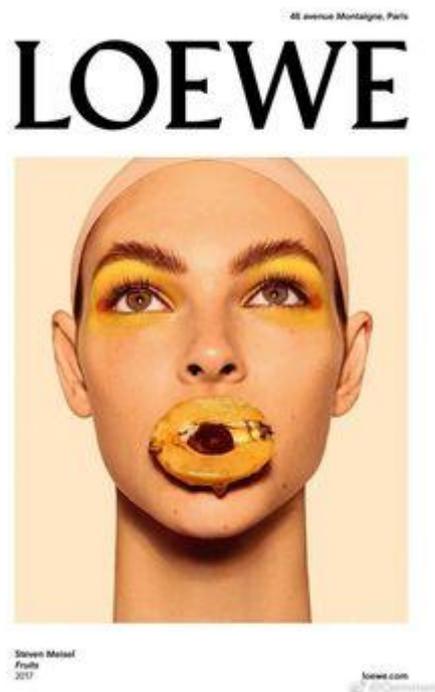


**Figure 3.58**

<https://no.pinterest.com/pin/472666923393356781/>

<https://no.pinterest.com/pin/16607092363143942/>

The ad in Figure 3.58 features a model as the image for the beauty products campaign. She is wearing a bronze look makeup which creates a sun-kissed summery glow on her face. Her hair is also on its natural mess. It is inferred from the image that the beauty products are best for the summer. The metaphor’s primary subject (target domain) is beauty product campaign and its secondary subject (source domain) is the image of the model. There are no verbal elements in this advertisement. The *image* is a metaphor for the summer beauty products, making it an *ontological metaphor*.



**Figure 3.59**

Loewe fashion house company has chosen a surreal image for its campaign. Figure 3.59 features a model holding a fruit over her mouth. Her makeup, with the yellow lids, is well coordinated with the colour of the interior part of the loquat fruit. The fruit inspiration in this image may represent ‘hunger’ or ‘desire’, a person awaiting to have the company’s products. The metaphor’s primary subject (target domain) is Loewe’s campaign and its secondary subject (source domain) is the makeup coordinated with the interior part of the loquat fruit. The feature projected from secondary subject upon primary subject is ‘waiting for the makeup products to come’. ‘Loewe’ is a brand and it cannot be considered metaphorical. The image suggests an *ontological metaphor*, manifested in the *pictorial* elements.



**Figure 3.60**

<https://no.pinterest.com/pin/493073859204093638/>

<https://no.pinterest.com/pin/547046685960180960/>



**Figure 3.61**

The advertisement in Figure 3.60 shows a young woman wearing the brand makeup which is highlighted in the image. She is dressed in urban casual jeans. The pictorial and verbal elements of this ad do not denote any rhetorical communication, and it can therefore not be considered metaphorical.

The advertisement for Maybelline foundation in Figure 3.61 shows a girl whose image is divided into two parts. She looks the same, fresh and natural in both divisions. The natural look of the girl is projected upon the primary subject which is the brand foundation. It is inferred that the foundation fits the skin tone by offering a natural look to the skin which is reinforced by the taglines 'Don't change me' 'Fit me'. There is no deviation from the literal use which means that both the pictorial and the verbal elements directly communicate their message. Therefore, no metaphor is suggested in this advertisement.

## 4 Results

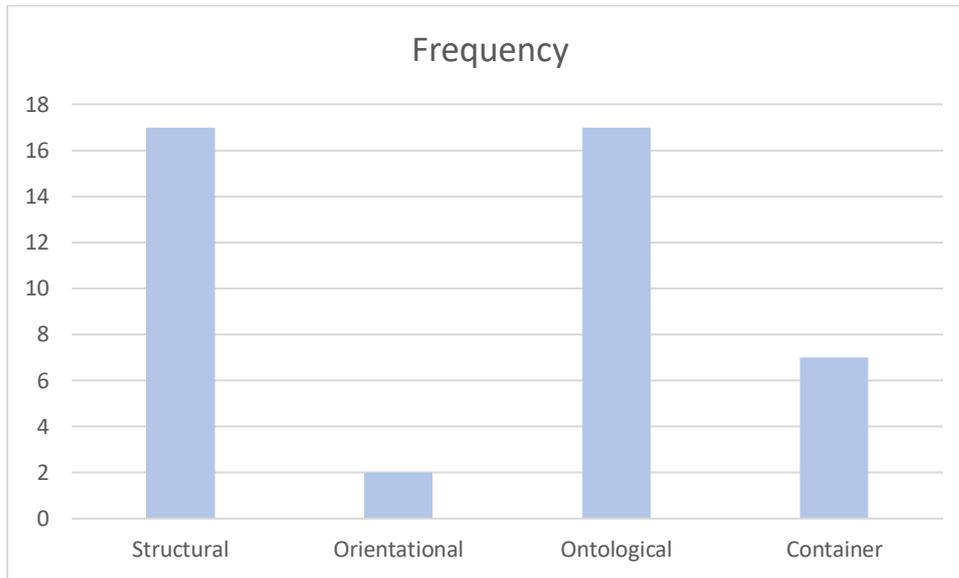
*Table 4.1: Overall results of advertisements identified as metaphorical*

	<b>Cars</b>	<b>Food</b>	<b>Beauty</b>
<b>Product category</b>	20	20	20
<b>Metaphor type</b>			
Structure	4	7	6
Orientation	1	1	0
Ontology	5	6	6
Container	6	1	0
<b>Total</b>	<b>16</b>	<b>15</b>	<b>12</b>

*Table 4.2: Number of advertisements identified as nonmetaphorical*

	<b>Cars</b>	<b>Food</b>	<b>Beauty</b>
<b>Product category</b>	20	20	20
<b>Nonmetaphorical</b>	4	5	8

**Figure 4.1:** Frequency of metaphor types across ad categories



**Table 4.3:** Manifestation of pictorial and verbal metaphors

<b>Pictorial metaphors</b>	<b>Verbal metaphors</b>
42	11

The overall results of 60 advertisements from the three product categories are shown in Table 4.1. Results reveal that there are 43 instances of metaphor manifestations. I read through the advertisements one by one in order to identify the metaphor types and found that ontological, structural and container metaphors are employed the most, while orientational metaphors are employed the least.

In car product category, the total number of advertisements was 20. Of these 20 advertisements, there were 16 instances to be analysed as metaphorical. The number of orientational metaphors in advertisements is considerably lower than the other three kinds of metaphors. Of 20 advertisements, as shown in Table 4.1, there are 4 manifestations of structural metaphors, 1 manifestation of orientational metaphor, 5 manifestations of ontological metaphors, and 6 manifestations of container metaphors.

In the food product category, the total number of advertisements was 20. Of these 20 advertisements, there were 15 metaphorical manifestations to be analysed, while 5 advertisements were nonmetaphorical. There are more manifestations of structural and ontological metaphors than orientational and container metaphors. Of 20 advertisements, as shown in Table 4.1, there are 7 manifestations of structural metaphors, 1 manifestation of orientational metaphor, 6 manifestations of ontological metaphors, and 1 manifestation of container metaphor.

In beauty product category, the total number of advertisements was 20. Of these 20 advertisements, there were 12 advertisements containing metaphor types, while 8 resulted nonmetaphorical. Of 20 advertisements, as shown in Table 4.1, there are 6 manifestations of structural metaphors, and 6 manifestations of ontological metaphors. No orientational and container metaphors could be found in this product category.

Results, shown in Figure 4.1, indicate that advertisements with structural and ontological metaphors are the most prominent. Importantly, it was noticed that most advertisements contain both a pictorial and a verbal element. Results of the analysis indicate that pictorial metaphors are more manifested than their counterparts. Table 4.3 shows that there are 42 cases of pictorial metaphors and 11 cases of verbal metaphors.

## **5. Discussion**

This chapter discusses the findings related to the research questions presented in Section 1.2 drawing on the theory. The discussion consists of two sections. In section 5.1, I will relate my findings to the research questions. In section 5.2, I will see at how my findings relate to the theoretical background.

### **5.1 Findings related to research questions**

The analysis of advertisements presented in chapter 3 was based on the following research questions:

1. To what extent are the four metaphor types used in advertising?
2. How do pictorial and nonverbal metaphors interplay and how can this interplay contribute to the perception of the commercial?
3. Which of the above two kinds of metaphors is more manifested in advertisements? The pictorial metaphor or the nonverbal one?

Here is a summary of my findings based on the research questions.

1. There were 60 advertisements all in all. These advertisements indicated metaphorical instances in most cases. In the search for metaphor types, the results show that ontological and structural metaphors are employed the most while container and orientational metaphors are employed the least.
2. The majority of advertisements have both verbal and pictorial elements. It is observed that the pictorial element expressed metaphorically is more dominant in advertisements. This may be explained by the fact that advertising has a clear intention. Its intention is the product or service which is being proclaimed and a display of the image of it makes the first impact. Most advertisements have revealed that the pictorial element is the product advertised which is referred to as the target domain.

The verbal element in advertising has resulted to be important in its function of identification of pictorial elements. This element whether it is expressed

metaphorically or non-metaphorically facilitates the interpretation of its counterpart. Both elements interplay in a complementary way.

3. The overall meaning of the message of the advertisement is reached when both elements, i.e., the pictorial and the verbal one, are integrated. Findings indicate that there are more manifestations of pictorial metaphors than verbal ones.

## **5.2 Findings related to theoretical background**

This study examined the manifestation of four metaphor types in three product categories. The framework in Table 3.1 of metaphor types enabled the identification of these metaphor types. The study demonstrated their extent in usage, i.e. which type was employed the most and which was employed the least. This study was also aware of the interaction between the pictorial and verbal metaphors in advertising and it revealed which of these metaphors is more manifested in my data set.

As for the metaphor types, Lakoff and Johnson claim that structural metaphors allow us to use one structured concept to structure another. Indeed, findings indicate that this type is apparent in many of the product categories. For example, the advertisement about the two Volkswagen cars opposite each other in Figure 3.3, although the two cars are not of the same year production, they possess the same features, such as ‘engine’, ‘reliability’, ‘sound system’ etc. Identification of this type of metaphor was realized in line with Lakoff and Johnson’s approach for structural metaphors and grounding of structural metaphors.

Oriental metaphors, illustrated by the up-down spatialization, have to do with spatial orientation. According to Lakoff and Johnson these metaphors are deeply embedded in our culture. This kind of metaphor was the least frequent in the advertisements which I have analysed. Oriental metaphors may be coherent with one culture but not with the mainstream culture. This assumption is found in Lakoff and Johnson’s theory of orientational metaphors. They claim that such metaphors ‘have a basis in our physical and cultural experience’ (Lakoff & Johnson 1980:14). ‘Though the polar oppositions up-down, in-out, etc., are physical in nature, the orientational metaphors based on them can vary from culture to culture. In some cultures, the future is in front of us, whereas in others it is in the back’ (ibid.:14).

Advertisements in this particular data set employ lots of ontological metaphors. In order to attract the audience, advertisers constantly make use of attractive linguistic devices to communicate the message of their product. In doing so, they invite the audience to some cognitive elaboration. The utility of ontological metaphor may be explained by the fact that it serves various purposes, such as referring, quantifying, identifying as Lakoff & Johnson point out. Another factor, which may explain the manifestation of ontological metaphors, is personification which is defined as an ontological metaphor by Lakoff and Johnson. Personification, as discussed in the theoretical background, subsection 2.3.1, is one of the elements which characterizes advertising language.

An example of ontological metaphor was indicated in Figure 3.30 about unlicensed food marketing. The cheese shaped like a snake's tongue allows to understand the danger that comes from consuming this kind of food. Interestingly, Figure 3.34, which is an advertisement about vegetables, is viewed metaphorically. The green leaves are shaped like human lungs. This pictorial metaphor aims at making us understand the importance that vegetables have in our body. An abstract concept, thus good health, is conceived on a physical basis. My understanding of good health is based on an *entity*-vegetables.

Container metaphors are considerably used in the advertisements above. Following Lakoff & Johnson, our orientation is projected onto physical objects which are viewed as containers with an inside and an outside. Figure 3.4 was an example of a container metaphor. The mini car is seen as a bounded area – a container having its own soundtrack in. Figure 3.6 indicated another manifestation of container metaphor. The car is viewed as a container object having power in it, which is the metaphorical substance.

Many of the advertisements examined above employ verbal and visual images related together. There are few advertisements which employ very few verbal elements, for example the company's logo or only the product's name. Within the framework theory the predominance of the image is explained by the main intention of advertising, which is that of selling the product, so this product whether it is presented metaphorically or not metaphorically should appear first.

In most of the cases verbal elements played an important role in the identification of metaphor and in the interpretation of the advertisements which sometimes required considerable effort. Barthes' concept of 'anchoring' for the linguistic message was applied in the ads' interpretations. This concept served as a guide to rely on the word while at times being uncertain of what the image conveyed. However, there were cases when the image or the pictorial elements had the same anchoring function as the verbal element. Such was the ad presented in Figure 3.13 illustrating the 'wrong hands' which connote the wrong car repair service, and a car driving away from them. The pictorial element accompanied by the verbal 'Don't let your Audi fall into the wrong hands' complement each other.

All the advertisements with pictorial metaphor occurrence follow and fit Forceville's theory of the primary subject for the target domain, secondary subject for the source domain and features of the source domain mapped on to the target domain. This reasoning then led to the identification of the metaphor types.

Advertisements obtained for analysis, provide more pictorial components than text. This suggests that it is more typical for the genre of advertising to make use of images. One factor is that the advertiser seeks to sell the product and in most cases the product, which is the primary concern for the advertiser, is represented in picture. The picture may be expressed metaphorically or not metaphorically. Results reveal metaphorical occurrences. Another factor, as discussed in the theoretical background, is that the image involves pleasure while trying to get the meaning of it. However, the verbal component, whether it is expressed in a tag line, headline, text, or logo orientates towards the identification of the product. It helps toward the interpretation of the advertisement. Hence, both elements resulted to have a complementary role for one another.

## **6. Conclusion**

This chapter contains a short summary of the paper. I will also look at shortcomings and suggest further research.

The current study has investigated the usage of metaphor in the genre of advertising, focusing on the four metaphor types introduced by Lakoff & Johnson (1980). Metaphor, as a cognitive phenomenon, can manifest itself in words and pictures. The study has attempted to explore the usage of pictorial and verbal metaphors, to examine their interplay and to investigate which of the two kinds i.e., the pictorial or the verbal metaphor is more manifested. The investigation of the four metaphor types and the usage of pictorial and verbal metaphors was conceived through the analysis of 60 advertisements from three product categories, employing qualitative and quantitative methodologies. Conclusions are drawn from my data set. Thus, the study concludes that:

- a. Structural and ontological metaphors are employed the most while orientational and container metaphors are employed the least.
- b. Both verbal and visual elements interplay with one another. The two elements complement each other.
- c. Pictorial metaphors are more manifested than verbal metaphors.

### **6.1 Shortcomings**

The current study looked at the manifestation of the four metaphor types in advertising and at the interplay between the verbal and the pictorial elements. The study provides some insights on metaphor kinds which can not only be expressed in language but also in image.

Still, there are things that could have been done better. With regard to the pictorial metaphor and its interpretation, it has sometimes been difficult to provide an analysis. This may be explained by the fact that most theories are concerned with the verbal metaphor while few researches have contributed to the theory of the pictorial metaphor.

This theory would have given my analysis more material. It is therefore necessary that the pictorial metaphor is further researched.

## **6.2 Further research**

In this section I suggest some areas for further research. To my knowledge the four metaphor types introduced by Lakoff and Johnson are not deeply examined in the genre of advertising from a linguistic point of view. In this perspective, there is a lot to explore and learn about. Seen in this respect, it may be valuable to see how each of the metaphor type serves the purpose of the advertisement.

It would also be of interest to explore pictorial metaphor from a theoretical perspective. While analysing the ads I began wondering how other people `participants` would have interpreted them. Seen in this respect, it could also be worthwhile to ask people and see how pictorial metaphors are processed by them. Furthermore, analysing and interpreting the ads could reveal the crucial conditions the participants use for the identification and interpretation of the pictorial metaphor.

The present study has investigated the usage of the four metaphor types presented in advertisements. This manifestation can be tested in other genres too. Finally, it would be of interest to make an in-depth study on the metaphorical language of advertising. This analysis would show the role of metaphor in the genre of advertising.

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