



universität
wien

MASTERARBEIT / MASTER'S THESIS

Titel der Masterarbeit / Title of the Master's Thesis

„Can metaphors sell? Metaphors as a persuasive device
in advertising: a multimodal analysis“

verfasst von / submitted by

Tatjana Kamenica, BA

angestrebter akademischer Grad / in partial fulfilment of the requirements for the degree of
Master of Arts (MA)

Wien, 2021 / Vienna 2021

Studienkennzahl lt. Studienblatt /
degree programme code as it appears on
the student record sheet:

A 066 812

Studienrichtung lt. Studienblatt /
degree programme as it appears on
the student record sheet:

Masterstudium English Language and Linguistics

Betreut von / Supervisor:

Univ.-Prof. Dr. Mathilde Eveline Keizer

Acknowledgements

First, I would like to thank my supervisor, Prof. Dr. Eveline Keizer, for her support throughout the writing process and her openness for discussion and new ideas. She encouraged me to carry out this research until the end and, with the right questions at the right moment, gave direction to this thesis.

One big thanks goes to my colleague and friend Vanja, who never let me procrastinate and who has always been ready for constructive linguistic talks at Donauinsel.

I would also like to thank my parents, who did their best to support my education wishes. One special thanks goes to my sister Tijana, who transferred the love towards human language and linguistics to me and who was my first teacher.

And finally, I want to thank my husband for his support and love. Without him, this thesis would still live as an idea in my head.

Table of Contents

1. Introduction	1
2. Theoretical Concepts	4
2.1. The History of Metaphor.....	4
2.2. Cognitive Linguistics.....	7
2.3. Metaphor in Cognitive Linguistics.....	8
2.4. Conceptual metaphor	9
2.4.1. Types of conceptual metaphors.....	14
2.4.2. Limitations and criticism of conceptual metaphor study	18
2.5. Multimodal metaphors	19
2.5.1. The role of non-verbal sounds	22
2.6. What is advertising?.....	23
2.7. The language of advertising.....	25
3. Methodology.....	28
4. Results and analysis	33
5. Discussion.....	73
5.1. Types of products.....	73
5.2. Modes	78
5.3. Abstract Sources	79
5.4. Effectiveness of metaphors in commercials	83
6. Conclusion.....	85
7. References	88
7.1. Primary Sources (URLs)	91
8. Appendix	92
8.1. Abstract.....	92
8.2. Zusammenfassung	92

1. Introduction

“Just do it.” “Think differently.” “Open happiness.” “Taste the Feeling.” We all memorize hundreds of company and product slogans that we encounter on a daily basis. Even if we try to avoid them, marketing texts are simply everywhere around us: in magazines, newspapers, billboards, in public transportation, on TV and the internet. But what is the purpose of all these texts? The purpose of ads and commercials is well-known: the brands aim to be, in the first place, easily remembered by the audience, which would eventually lead to better revenues of the company’s product(s). Thus, the main purpose is to persuade the audience to buy their product. Or, as Zyman and Brott summarized it in simple words: “[t]he goal of advertising is to sell more stuff to more people more often for more money” (2003:14).

In order to achieve this, the authors of marketing content try to use different techniques, from animations, celebrities starring in their campaigns, music, catchy melodies to simply making the verbal content of the campaign appealing to the audience. The Encyclopedia Britannica offers the following explanation of advertising: “the techniques and practices used to bring products, services, opinions, or causes to public notice for the purpose of persuading the public to respond in a certain way toward what is advertised” (Encyclopedia Britannica: Advertising). The importance of advertising is worth emphasizing, as it is in many countries the most important income source for media companies (Encyclopedia Britannica: Advertising), therefore, it is also one of the most important financial boosters for most countries’ economies.

Advertising already existed in the ancient world, as the exchange of products has always been important for human survival, but the techniques were limited to transmission of information from mouth to mouth (Encyclopedia Britannica: Advertising). Still, the major step towards what we understand as advertising today happened with the invention of print, which gave rise to printed ads and newspapers in which ads started to appear. In the 19th century, first advertising agencies opened and with the technical revolution, the shapes of advertising have been changing rapidly ever since (Encyclopedia Britannica: Advertising).

One of the central moments for the advertising industry came after WWII, when the television became more affordable and TV started its rise as the most powerful mass media device (O'barr 2010: 1). O' barr explains that "[t]elevision offered advertisers new techniques to promote their products. Moving, visual imagery accompanied by complex soundtracks replaced the frozen words and images of the printed page and the voice, sounds, and music of radio ads" and adds that TV simply offered an all-in-one solution to all the previous advertising techniques (O'barr 2010: 1). Commercials nowadays are omnipresent, on the internet, TV, cinemas etc. and there are several types of commercials, such as product demonstrations, testimonials, celebrity endorsements, interviews, slice of life, comparisons, infomercials and animations.

Commercials are moving pictures and they offer numerous possibilities for the authors to express themselves and get across their message to the audience, as well as to fulfill its purpose as a text type, which will be explained in detail in this thesis. Moreover, the way in which the author chooses to communicate to the audience is extremely important, as it is crucial for the successful transmission of desired message. Williamson (1978:12) observes that "[a]dvertisements must take into account not only the inherent qualities and attributes of the products they are trying to sell, but also the way in which they can make those properties mean something to us."

So, the language of communication in advertisements has to serve its purpose- it has to be strong, persuasive, effective and memorable. Language is a vehicle which, when used wisely, can do all the sales for a company. However, apart from verbal communication, non-verbal communication tools such as gestures or sounds also play a role in commercials (Forceville 2009a:22).

Figures of speech are popular devices in advertising, particularly hyperbole, simile, metonymy, irony and, finally, metaphor (Tanaka 1994: 83). Metaphor is a frequently used figure of speech in marketing context, as it calls for active participation of the audience and, as Davidson (1978: 31) points out, metaphor activates the audiences' imagination and it is the "dreamwork of language". Tanaka also states (1994:90) that "[b]y producing the metaphorical utterance, the advertiser invites the audience to process the utterance." So, the audience needs to be active and "see resemblances between the promoted product or

service and the object or property featured in the metaphor” (Tanaka 1994: 90). The wide presence of metaphors in advertising, as well as the effect that it has on the audience is one of the reasons why it was chosen as the central topic of investigation in this thesis.

The focus of the practical part and research of this thesis will be twenty commercials from the industry of food and beverages (non-alcoholic soft drinks). In the article “A History of TV Commercials” David Noack (2002) reports that “[o]ver the years, the biggest advertisers on television have been soft-drink makers”, especially Coca-Cola and Pepsi, which have been leading a battle over market share in the previous decades. This is why I have chosen to focus primarily on drink products, adding food commercials in order to be able to identify and compare possible similarities and differences between the two industries. So, these two criteria were used for data selection: first, commercials have to be from the industry of food or beverages, and second, commercials have to contain a metaphor, more precisely a multimodal metaphor.

The main aim of this thesis is to describe how metaphors function in a multimodal setting and which effect they have on the audience, especially which effect the use of metaphorical language makes. In order to describe these effects properly and in enough detail, the following questions will be addressed:

- What types of metaphors are predominantly used in the industry under investigation?
- Do different brands within the same industry share the same concepts? For example, do all commercials for soft drinks use the same or similar concepts to describe similar products or to tackle concepts such as thirst, freshness etc.

Another question which was originally included in the thesis is whether metaphors and figurative language affect the success of a campaign. However, this question could only be answered with access to the data on the success of a respective campaign online, as it is the only objective data that can be used. As I did not have the right data to make this kind of comparison, I instead included my observations and potential speculations about the positive impact of metaphor in commercials.

The thesis will contain another five chapters. In chapter one, I presented the objectives of the thesis and the research questions, as well as the broad introduction into the topic of advertising. Chapter 2 will be dedicated to main theoretical concepts and theories necessary

for the analysis of this data collected for this study. This theoretical part will be further subdivided, containing three main subtopics: metaphor and its different types, advertising with focus on language of advertising and finally, the current state of research on multimodal metaphors. In chapter 3, the process of data selection as well as the methodology used will be addressed, together with the methodological tools used for the analysis of the data. In chapter 4, the results and the analysis of the data will be presented and discussed. The 20 commercials will be analyzed separately and in detail. Finally, the results will be critically observed in the discussion and the main conclusions will be drawn. The limitations of the study will also be mentioned here. The last chapter will be dedicated to the conclusion of the research and its possible further implications.

2. Theoretical Concepts

In this chapter, the theoretical concepts which are important for understanding the research conducted for this thesis will be introduced. The basic concepts of advertising in general and language of advertising with its specific features will be explained in detail. These theoretical concepts mainly concern metaphor in general, conceptual metaphors and, finally, multimodal metaphors. Finally, the current state of research in the field of conceptual and multimodal metaphor, as well as in the field of language of advertising in general will be presented.

2.1. The History of Metaphor

Although metaphor as a figure of speech is a widely known concept, its definition and interpretation have changed through time and what most people recognize as metaphors are metaphors as figures of speech found as part of literary texts and poetic language. The root of the word metaphor comes from the Greek word μεταφορά or μεταφερευη meaning *to transfer* (Donoghue 2014:1). Even though metaphor has come into the center of investigation after the emergence of Cognitive linguistics, it had already been mentioned and studied many centuries before. Among the earliest scientific traces on the subject of rhetoric and poetic metaphor were left by Aristotle, Quintilian, St. Thomas Aquinas and Vico (Donoghue 2014: 13-52).

Moreover, metaphor has always attracted scholars' attention: it was also one of the central topics of investigation of rhetorics, which was a discipline once particularly involved in investigating the figurative language and tropes. As previously mentioned, one of the first rhetoricians interested in the study of metaphor was Aristotle, who wrote many influential works for the study of metaphor in general, such as the *Poetics* and the *Rhetorics* (Ortony 1993: 3). He defined metaphor as an "implicit comparison, based on the principles of analogy" and he believed that it served ornamental purposes (Ortony 1993: 3). Particularly interesting is his view that using metaphor is a "mark of genius" (Ortony 2007: 45). Indeed, metaphors were used excessively in the poetic and philosophical works, also as teaching devices, from the Ancient History onwards, from Plato's dialogues to the Holy Bible and Shakespeare (Ortony 2007: 45).

Hill points out that "[b]y the time Quintilian and Cicero come along, metaphor is one of many distinct recognized figures of speech, and a self-explanatory terminological transfer counts as metaphorical only if it is based on a real or supposed *analogy* or *likeness* between the regular referent and the special temporary one" (Hills 2017: 2). From the beginning of investigation of a metaphor, there were comparisons between metaphor and simile. Both Aristotle and Quintilian compared metaphor and simile: Aristotle saying that the metaphor is simile without explanatory word, and Quintilian adding that metaphors are simply shortened similes, where one item is substituted by another (Hills 2017: 2).

There are different views on what exactly metaphors are and how they should be defined precisely, which is why Andrew Ortony (1993:2) tried to divide the two extremely opposite views on metaphor into two categories: "constructivism" and "non-constructivism". The former category regards metaphor as a feature of language creativity and the latter as deviant language usage compared to a literal meaning, although most of the scholars' views can be placed somewhere between the two extremes. More specifically, "constructivists" think that language itself requires creative activity of the brain, but that constructing a metaphor requires even more creativity, in a qualitative manner. On the other hand, "non-constructivists" perceive metaphors as deviant, violating the language rules, vague and unimportant, which cannot be parts of scientific discourse, as this requires precise and accurate constructions (Ortony 1993: 2).

Although metaphor was researched, explained and used in the literature since the ancient times, the real turnover in the study of metaphor happened in the 20th century, when many scholars started investigating metaphor from other viewpoints, adding novel theories of its usage and importance. One important figure that influenced the theory of metaphor was I.A. Richards, who introduced the basic terminology (terms such as “topic” ,“tenor” or “vehicle”) and description of the way of functioning of metaphor (Ortony 1993: 3). He believed that human language is highly metaphorical and that “the metaphor is omnipresent principle of language”, as well as that ordinary language contains that many examples of metaphors that we can also conclude that our thought is metaphorical in nature (Blinsky 1952: 131).

Another interesting point of view is presented by Boyle (1954: 257), who called metaphor one of the greatest mysteries of human speech. The reason for that is simply because metaphorical statements assert “a thing to be what it is not” (Boyle 1954: 257), which makes the metaphor user look like he is lying or deceiving another person (Black 1993:21). However, Black (1993: 21) adds that this “absurdity” is what grants metaphor its essence or what makes it different from the literal language. It needs to be added here that it requires both the metaphor authors and the audience to possess the ability to understand beyond a mere literal meaning, in order to construct a successful metaphor, which is then not perceived as a “lie” or “deception”.

Furthermore, Searle (1993: 84) explains the problem identified above as follows:

In order that the speaker can communicate using metaphorical utterances, ironical utterances, and indirect speech acts, there must be some principles according to which he is able to mean more than, or something different from, what he says, whereby the hearer, using his knowledge of them, can understand what the speaker means. The relation between the sentence meaning and the metaphorical utterance meaning is systematic rather than random or ad hoc.

But how exactly the relation between literal and metaphorical meaning functions, is one of the main tasks of contemporary theories of metaphor to solve (Searle 1993: 84). Thus, the major questions that any theory of metaphor has to answer are “What are the principles that enable speakers to formulate, and hearers to understand, metaphorical utterances?” and “How can we state these principles in a way that makes it clear how metaphorical

utterances differ from other sorts of utterances in which speaker meaning does not coincide with literal meaning?” (Searle 1993: 84).

One of the biggest turnovers in the study of metaphor happened in the 1970s in cognitive linguistics with Lakoff and Johnson’s studies, who were the first to look at metaphor as a conceptual and not predominantly verbal phenomenon (Forceville 2009a: 19). We will return to this in chapter 2.3.

2.2. Cognitive Linguistics

As metaphor in this thesis will be observed and explained from the perspective of cognitive linguistics, it is necessary to present briefly what this field of study investigates and what its basic concepts are. As Geeraerts and Cuyckens (2007: 2) points out, “[c]ognitive Linguistics is a flexible framework rather than a single theory of language.” What this implies is that there is no single definition of this approach in the field, but that it is in fact a set of “many partially overlapping approaches rather than a single, well-defined theory [...]” (Geeraerts and Cuyckens 2007:2). Its different frameworks and research topics construe the meaning of Cognitive Linguistics itself and, thus, it is said that cognitive linguistics has “family resemblance structure” (Geeraerts and Cuyckens 2007: 4).

This cognitive linguistic approach dates back from the 1970s and is based primarily on the works of George Lakoff, Ronald Langacker and Lennard Talmy (Geeraerts and Cuyckens 2007: 1). The main tenets of Cognitive Linguistics are summed up well in following lines by Geeraerts and Cuyckens (2007: 3):

Cognitive Linguistics is the study of language in its cognitive function, where cognitive refers to the crucial role of intermediate informational structures in our encounters with the world. Cognitive Linguistics is cognitive in the same way the cognitive psychology is: by assuming that our interaction with the world is mediated through informational structures in the mind. It is more specific than cognitive psychology, however, by focusing on natural language as a means for organizing, processing, and conveying that information. Language, then, is seen as a repository of world knowledge, a structured collection of meaningful categories that help us deal with new experiences and store information about old ones.

So, the Cognitive Linguistics is not just a mere investigation of the features of language and the way it functions, but rather an explanation of how human thinking backs the language up: how the information is stored and retrieved and how the meaning is constructed. This

thesis investigates primarily the way in which cognitive linguists explain metaphor, which will be explained in detail in the next chapter.

2.3. Metaphor in Cognitive Linguistics

Metaphor has been one of the central topics in the field of cognitive linguistics since 1970s, when one of the most dominant cognitive linguists, George Lakoff, together with other fellow linguists, started investigating and writing about metaphor (Grady 2007: 188). Cognitive linguistics as a discipline offered a perspective on the metaphor which was never addressed before, where metaphor was not only seen as a mere language feature, but rather as a reflection of human cognition (Grady 2007: 188). Moreover, Grady (2007: 188) adds that: "If Cognitive linguistics is the study of the ways in which features of language reflect other aspects of human cognition, then metaphors provide one of the clearest illustrations of this relationship."

In cognitive linguistics, metaphor was for the first time seen as a matter of ordinary and not extraordinary language (Lakoff and Johnson 1980: 453). Although we are for the most time not aware of it, metaphor is present in the way we act and think and is deeply rooted in our way of perception of the world around us.

Lakoff and Johnson (1980: 454) talk about *concepts*, which are main wheels that govern our thought and everyday functioning as human beings, how we perceive the world and how we define our everyday reality. What is interesting is that this conceptual system is mostly metaphorical in nature, which would further suggest that our whole functioning is, to some extent, a matter of metaphor (Lakoff and Johnson 1980:454). This is, as we might guess, one of the main reasons, why metaphor has a central role in the cognitive linguistic investigations, as these concepts are most visibly reflected in the way we talk.

These so-called conceptual metaphors, which are the basis for cognitive linguistics, will be the crucial phenomenon investigated in this thesis and will be explained in detail in next sections.

2.4. Conceptual metaphor

As previously mentioned (see chapter 2.2.), the word *metaphor* primarily referred to any word that was not used in its literal sense. For example, if we would call our lover our sun, or tell our friend that he/she is a king, it would, of course, reflect the metaphorical nature of our utterance. This way, we would directly transfer the traits of one object to another. As Lakoff explains (2006: 185), “[t]he word “metaphor” [original emphasis] was defined as a novel or poetic linguistic expression where one or more words for a concept were used outside of their normal, conventional meaning to express a similar concept.” Metaphor was, at the time, strictly seen as a matter of language, not thought (Lakoff 2006: 185).

However, with the rise of the study of cognitive linguistics, one of its central questions became: where does metaphor come from? It was now understood that there has to be something beyond the metaphorical language that controls the language realization (Lakoff 2006: 185). So, the gist of metaphor is in our process of conceptualizing “one mental domain in terms of another” (Lakoff 2006: 185).

But where does the term conceptual metaphor come from? Conceptual metaphor theory makes reference to conceptual schemas which organize human cognition – these schemas are automatic and unconscious, and they are used to organize our experience and reasoning on the world around us (Lakoff and Turner 1989: 66). Kövecses defines conceptual metaphor as follows: “A conceptual metaphor is a systematic set of correspondences, or mappings, between two domains of experience” (2018:125). Our way of thinking is metaphorical in nature, which as a consequence, can be reflected in the metaphorical language that we use. Forceville (2007: 15) states that cognitive models exist unconsciously in our minds, but that they are constantly enriched with new experiences. However, Forceville (2007: 15) adds that “[l]anguage draws on these cognitive models, but is not identical with them”. He, finally, summarizes his thought by saying that “verbal manifestations are no more and no less than surface manifestations of metaphorical thinking [...]” (2007: 15). This means that the major part of metaphorical processes is happening in our minds, rather than our language manifestations.

Metaphorical concepts are systematic, as well as the metaphorical language that we use (Lakoff and Johnson 2003:7). In order to illustrate how metaphor concepts structure our

thought and how systematic they are, Lakoff and Johnson give the following example of a concept (Lakoff and Johnson 2003: 7): TIME IS MONEY. This concept is reflected in expressions such as:

(1) You are wasting my time.

(2) I don't have time to give you.

(3) Do you have much time left?

(4) You invested a lot of time in her.

From these examples, it can be deduced that we perceive time as a valuable concept and a limited resource. Lakoff and Johnson (2003: 9) understand this as subcategorizations (TIME IS A VALUABLE COMODITY and TIME IS A LIMITED RESOURCE), but they take the most specific one (TIME IS MONEY) to characterize the whole system, as it is a limited valuable asset.

However, how we perceive the world around us, with its different notions is also culturally dependent (Lakoff and Johnson 2003: 8); nevertheless, as Lakoff and Johnson further explain (2003:22): "[t]he most fundamental values in a culture will be coherent with the metaphorical structure of the most fundamental concepts in the culture."

Thus, it is not only words, but also everyday processes such as time, change, causation etc. which are, in their essence, thought of metaphorically (Lakoff 2006: 186). It is important to note at this point that we talk about metaphors used in our everyday life, as part of our ordinary conversations. These ordinary concepts can, later on, help us detect what words we use on a regular basis in order to think and talk about concepts connected to food and drinks and why.

Forceville (2009a: 20) sums up Lakoff and Johnson's key assumption that "the mind is inherently embodied, reason is shaped by the body" (Lakoff and Johnson 1995: 5), by saying that humans understand all of the concepts and things that they can perceive through one of their senses more easily than the abstract ones. He also mentions the fact that we cannot perceive something through one of our senses makes that thing automatically abstract for our minds (Forceville 2009a: 20). This is one of the reasons why abstract concepts are

usually understood through concrete ones: for instance, LIFE is an abstract concept which is usually understood as a JOURNEY (e.g. *I have no direction in my life.*) or a STORY (e.g. *the story of my life*) (Forceville 2009a: 20). TIME is understood as a SPATIAL movement (e.g. *time is flying*) and EMOTIONS as FORCES (e.g. *I am feeling overwhelmed*) (Forceville 2009:20). Many other abstract concepts from our everyday life are also organized as metaphors in our mind, where the target is abstract, and the source concrete (Forceville 2009a:20).

The target and source domain are obligatory parts of every metaphor, as the two participants in the metaphor between which the analogy is being made. Kövecses (2010: 4) explains the two domains in following words:

The conceptual domain from which we draw metaphorical expressions to understand another conceptual domain is called **source domain**, while the conceptual domain that is understood this way is the **target domain**. Thus, LIFE, ARGUMENTS, LOVE, THEORY, IDEAS, SOCIAL ORGANIZATIONS, and others are target domains, while JOURNEYS, WAR, BUILDINGS, FOOD, PLANTS, and others are source domains. The target domain is the domain that we try to understand through the use of the source domain.

Investigating different metaphor dictionaries and lists of conceptual metaphors, Kövecses tried to come up with the list of most frequently used target and source domains in the English language (Kövecses 2010: 18). This list can be useful for the analysis of the commercials in this thesis, as one of my assumptions is that the most common source domain will also be interesting to the authors of commercials, as the audience understands them and can therefore connect the meaning with the more abstract term, which is in this case product or service advertised.

One of the most commonly used source domains is the human body and its parts, such as shoulder, heart, mind, bones etc. (e.g. *the **heart** of the problem*) (Kövecses 2010: 18), which is not surprising as it is the best known and most natural concept to us humans. Another commonly used concept is the concept of health and illness, an example of which is the utterance that someone can *have a sick mind* or that the *society can be healthy* (Kövecses 2010:19). Other source domains which are frequently deployed are plants (e.g. *a budding beauty*), animals (e.g. *He is a snake*), buildings and constructions (e.g. *a towering genius*), machines and tools (e.g. *the machine of democracy*), games and sport (e.g. *the toy of an idea*), money and economy (e.g. *She invested a lot of time in it*), cooking and food (e.g.

What's your recipe for success?), heat and cold (e.g. *in the heat of passion*), light and darkness (e.g. *a dark mood*), forces (e.g. *Don't push me!*), and movements (e.g. *Inflation is soaring*) (Kövecses 2010: 19). This list is not complete, but it serves as an example of how source domains are picked out by being most natural to us or can be constructed by our mind automatically.

Let us now look at one famous example of conceptual metaphor from everyday conversation: LOVE IS A JOURNEY. Love is, as we can conclude, the target domain and journey is the source domain, as we try to understand the abstract term LOVE in terms of a more concrete one JOURNEY. This concept underlies language and governs our choice of words and expressions when we talk about love. This is reflected in the following examples (Lakoff 2006: 189):

5. Look how far we've come.
6. It's been a long, bumpy road.
7. We can't turn back now.
8. We're at the crossroads.
9. We may have to go our separate ways.
10. The relationship isn't going anywhere.
11. We're spinning our wheels.
12. Our relationship is off the rocks.
13. The marriage is on the rocks.
14. We may have to bail out of this relationship.

These examples illustrate how we can understand one "domain of experience" in terms of a completely different one, in this case the domain of love and the domain of journey.

Moreover, the metaphor is explained as a mapping between a source and a target domain (Lakoff 2006:190). Now, the main entities in these two concepts will correspond to each other as well, in order to make this mapping possible. Those are, for example, love and journey, lovers and travelers, their relationship and vehicle, their difficulties and different hurdles along the road, their common goals and their destination etc. (Lakoff 2006:190). So, the mapping is the set of corresponding pairs. These mappings enable us to think of one concept mapped in terms of another (Lakoff 2006:192).

According to Lakoff (2006: 192), language is secondary in the realization of metaphor. The product of thought and reason, the conceptual mapping, is the most important string. All of the linguistic expressions which are used to describe love in context of a journey actually just reflect the conventional ways of how we conceptualize everyday items or notions in our heads (Lakoff 2006:192).

At this point it is also important to note the difference in meaning between the terms “metaphor” and “metaphorical expression”. Lakoff (2006:194) explains it as follows: theoreticians “use the term metaphor to refer to the conceptual mapping, and the term “metaphorical expression” to refer to an individual linguistic expression (like dead-end street) that is sanctioned by a mapping”.

Mappings are always at the superordinate level - this means that they include many basic levels in themselves (e.g. for *vehicle* we have many subordinate items such as *car*, *bicycle*, *ship*), but mappings are always used at the top level (Lakoff 2006: 194). We would almost never use a specific concept LOVE IS A CAR, but rather more general one LOVE IS A VEHICLE, as that would automatically mean that we could find it conceptualized as any of the other subordinate categories (LOVE IS A SHIP, LOVE IS A TRUCK). This way, the most general mapping is LOVE IS A VEHICLE, from which all of the more specific mappings can be drawn (Lakoff 2006: 195). The reason for that is also summarized in Lakoff’s words (Lakoff 2006: 195): “[a] mapping at the superordinate level maximizes the possibilities for mapping rich conceptual structures in the source domain onto the target domain, since it permits many basic level instances, each of which is information rich.”

To conclude, our ability to recognize a metaphor simply means that we can recognize this systematic set of mappings between a target and a source, but this process is deeply unconscious to us. Kövecses (2010:10) adds that “the linguistic expressions used metaphorically must conform to established mappings, or correspondences, between the source and the target”, and that we cannot reverse the order of a target and source in a conceptual metaphor.

2.4.1. Types of conceptual metaphors

So far, a distinction between conceptual metaphors and linguistic metaphor has been made, whereby we understand conceptual metaphor as a set of mappings between target and source domain. Conceptual metaphors can also be further subclassified. Several different classifications and criteria have been proposed.

The first criterion which is used to classify conceptual metaphors is the degree of conventionality or, simply put, how familiar and naturally used the selected metaphor is to the people in everyday conversation (Kövecses 2010: 33). The highly conventionalized metaphors sound natural to the speakers, and they are as expressions so familiar that the speakers of English would most probably not notice that the metaphor is used in that example. One example of this is the metaphorical concept ARGUMENT IS WAR. English language speakers would effortlessly use this metaphor and would also think of an argument in terms of war (Kövecses 2010: 34). However, this might be observed from the other perspective, which would propose the question whether such a familiar phrase to the native speakers could be considered as a reflection of a metaphorical thought at all. The scale of conventionality is used as a metrics for this criterion, where highly conventional and highly unconventional metaphors can be placed at the opposite ends of this scale (Kövecses 2010: 35). However, this criterion is not exclusively reserved for the conceptual metaphors, but is also used for classification of linguistic metaphors (Kövecses 2010: 35).

Another way to classify metaphor is according to the cognitive function that it performs, where we can differentiate between three main types: structural, ontological and orientational metaphors (Kövecses 2010: 37).

Structural metaphors are metaphors in which the source domain provides a rich structure of information for the target domain (Kövecses 2010: 37). For instance, it is hardly imaginable how we would perceive and structure the notion of time in our mind without a metaphor. We understand time as movement or a motion and we have the set of mappings in our head structuring the concept of time. Kövecses (2010: 38) adds that “the mappings not only explain why the particular expressions mean what they do but also provide a basic overall structure, hence understanding, for our notion of time.” For Lakoff and Johnson (2003: 14),

structural metaphors are those cases “where one concept is metaphorically structured in terms of another”. Therefore, this type of metaphor gives us the basis for structuring certain concept in our head as a set of mapping.

Structural metaphors are most common and fruitful metaphor types. The concepts around an object are structured in such a way, that they explain what we are doing or how we are doing something, i.e. in what way a certain notion functions (Lakoff and Johnson 2003: 5). Moreover, in structural metaphors the very essence of metaphor can be determined, which is, according to the authors “understanding and experiencing one kind of thing in terms of another” (Lakoff and Johnson 2003:5). This is visible in the example ARGUMENT IS WAR. The expressions that we usually use when talking about arguments are, for instance, “to attack a position” and “to win an argument”, both of which reflect the concept in themselves. Finally, Lakoff and Johnson (2003: 5) conclude that we are hardly ever consciously using these metaphors, which is mainly because of the fact that the metaphor lies primarily in our conception of a certain thing, but is reflected in the words that we use (Lakoff 2003:5). This would mean that our language is not metaphorical, but that it is just a consequence of our metaphorical concept of it.

Oriental or “coherence” metaphors provide hardly any conceptual structure but their cognitive task is to organize targets in a coherent way for us. In comparison to structural metaphors, orientational metaphors do not organize concepts in comparison to one another, but they organize “a whole system with respect to one another” (Lakoff and Johnson 2003: 14). They are called orientational as they are mostly spatial metaphors concerned with concepts such as UP-DOWN or IN-OUT (Kövecses 2010: 40). Lakoff and Johnson (2003: 14) explain that why we tend to organize concepts in spatial terms is the fact that it is the way that our bodies, as well as the world about us functions.

To us, all of these metaphors seem to be organized in a uniform way, i.e. we tend to understand positive things as upwards and negative as downwards concerning numerous different concepts (e.g. HEALTHY IS UP, SICK IS DOWN, or CONTROL IS UP, LACK OF CONTROL IS DOWN.) (Kövecses 2010: 40). However, orientational metaphors can be culturally dependent and might not be easily recognized by everyone the same, an example

of which would be that in some cultures future or past are not seen in the front or back of us (Lakoff and Johnson 2003: 14).

One example of orientational metaphor will be explained in detail - HAPPY IS UP/ SAD IS DOWN. In this example, it is quite clear how the position of a body can determine our mental perceptual and metaphorical organization of a certain feeling: if someone is sad/depressed, then he/she is crooked or lying down, if someone is feeling happy, then he/she will stand tall and upright (Lakoff and Johnson 2003: 15). This clearly shows how the position of a body, whether it is up/down in a certain emotional phase can determine our linguistic expressions and organize them into one coherent unity. As a consequence, we would say that someone *fell into a depression*, or that someone is *feeling up* (Lakoff and Johnson 2003:15).

To conclude, orientational metaphors are connected to our experience of the world, but they are not arbitrary: they get their meaning by our experiential base to understand them (Lakoff and Johnson 2003: 18). So, our experience provides the base, but the interpretation might still be culturally dependent (Lakoff and Johnson 2003: 19). The experience itself and its exact role in understanding of orientational metaphors have to be investigated further.

Ontological metaphors are, in simple words, those metaphors which mainly help us get better understanding of some rather abstract concepts that we cannot experience physically. Any abstract idea, emotion or similar process can be understood through another, more concrete, physical entity that we could experience through one of our senses. In contrast to orientational metaphors, which are notions perceived in a physical and spatial way, ontological metaphors are created by our mental experiences and the boundaries that we have defined in our heads (Lakoff and Johnson 2003: 25). Just as in the case of orientational metaphors, the ontological metaphors are also being present in many everyday expressions and the metaphor in them is hardly ever noticed, especially because they are widely used for specific purposes, such as referring or quantifying (Lakoff and Johnson 2003: 27). For example, one can say "*You have too much patience in you*" which would be an ontological metaphor used for referring and quantifying purposes. Seeing complex and abstract things in terms of an entity of a substance makes it more understandable to us.

Another example would be the perception of MIND reflected in these two concepts THE MIND IS A BRITTLE OBJECT and THE MIND IS THE MACHINE (Lakoff and Johnson 2003: 28). The statements such as “*Her ego is very fragile*” and “*He broke down*” illustrate these concepts in a metaphorical way. Still, Lakoff and Johnson (2003:28) add that “[o]ntological metaphors are so natural and so pervasive in our thought that they are usually taken as self-evident, direct descriptions of mental phenomena.”

An important subtype of an ontological metaphor is Container Metaphor. We as humans perceive ourselves individually as containers, while the rest of the world is outside of the container (Lakoff and Johnson 2003: 29). Thus, we project this container concept onto each object that has boundaries that we can visually recognize. This applies, for example, on physical objects such as a room (e.g. *I go into the room / moving out of one room*), our visual field (e.g. *I have him in sight*) and different activities (e.g. an event as a container “*Are you in the race on Sunday?*”) (Lakoff and Johnson 2003: 29-30).

Kövecses (2010: 39) suggests that we can regard personification as some form of a metaphor: for instance, he takes an example “*Life has cheated me.*” (Kövecses 2010: 39). Here a human trait (to cheat) is given to an abstract entity (life) and thereby makes it easier for us to perceive it and understand the way it works. Lakoff and Johnson (2003: 33) claim that personification is a type of an ontological metaphor, because it is a clear case where we apply human traits on non-human or abstract entities. However, the metaphor is not directly applied into the concept that any abstract object is a human but rather that objects have individual, human aspects or traits (Lakoff and Johnson 2003:33). To illustrate this, Lakoff and Johnson (2003: 33) offer the following example: “*Inflation has attacked the foundation of our economy*”. The metaphor here is not INFLATION IS HUMAN but rather INFLATION IS AN ADVERSARY. An adversary has an ability to destroy, attack or hurt, which are the traits that we transfer onto the abstract object of inflation (Lakoff and Johnson 2003: 34).

2.4.2. Limitations and criticism of conceptual metaphor study

Conceptual metaphor theory, despite the praise and wide acceptance, has also been criticized for several reasons.

One of the main criticisms directed against Lakoff and Johnson's *Theory of conceptual metaphor* is that it is almost exclusively concentrated on the verbal aspect of metaphors (Forceville 2009a:21). This poses two problems: first, multimodal and non-verbal metaphors are completely neglected. Forceville believes that it is necessary to show how these two types of metaphor that occur in modes other than verbal, can also be recognized as a conceptual metaphor. Another problem is that, when ignoring the non-verbal aspects of metaphor, the researchers can completely miss some important metaphor aspects; moreover, the medium itself is also important for the message to be correctly interpreted (Forceville 2009a:21).

Further, the theory was criticized as unsystematic and too intuitive, as the data and examples were mainly taken from the internal lexicon of the authors, as well as dictionary entries, neglecting selection of a corpus of natural language expressions from the real language speakers (Kovesces 2008: 168). Furthermore, it was criticized that the authors favoured concepts instead of words (Kovesces 2008: 168). However, Kovesces (2008: 169) defended Lakoff and Johnson's approach, by saying that there are "three levels of the existence of metaphors can be distinguished: the supraindividual, the individual, and the subindividual levels". Thus, as natural language by real speakers would be classified as data on individual level, that would not in any case invalidate the results gotten from the analysis of data in supraindividual level, which is "decontextualized metaphorical linguistic expressions (e.g., in dictionaries)", as these two levels do not contradict, but rather complement each other (Kovesces 2008:169).

Other criticisms were directed towards following problems with the theory of conceptual metaphors: the direction of the analysis (top-down instead of bottom-up analysis), schematicity, lack of explanation of cultural dependence of metaphor usage and concepts etc. (Kovesces 2008: 168).

2.5. Multimodal metaphors

As the main focus of this thesis are multimodal metaphors in commercials, it is important to understand what multimodality of metaphors is and how it works. Media messages, such as TV commercials or social media ads, are hardly ever only verbal: on the contrary, they are often created as a combination of different media channels and different techniques to draw the attention of the audience. Those combinations are, e.g. verbal and visual interactions, pictures and sound, spoken language and gestures etc. (Forceville and Urios-Aparisi 2009: 3).

Quishi (2020: 60) talks about the state of multimodal research of metaphors- while text-image static advertisements have been investigated in great detail in the past, there is little attention given to the metaphors in dynamic commercials. Forceville is one of the key figures in multimodal investigation of commercials and he first proposed that metaphors in commercials are not limited to one mode, written or verbal, but that they can be constructed in various modes in different moment in time (for instance, successively). However, Forceville is a pioneer in the field, which is still not investigated enough and there is no clear or unified methodology or theory in the field (Quishi 2020: 61).

One of the major contributions of Forceville and Urios-Aparisi (2009: 4) to the conceptual metaphor theory is that they have demonstrated that a metaphor can be created in other modes, other than spoken or written language. As previously mentioned (see chapter 2.4.2.), they recognize it as one of the limitations of the conceptual metaphor theory that it only pays attention to language itself and that non-verbal aspects of language are completely neglected, although they have an important role in meaning creation, too (Forceville 2007: 15). The definition offered by Lakoff and Johnson, as Forceville (2009a:21) explains, clearly omits to mention words “verbal” or “linguistic” and the patterns that they explain in their examples exist exclusively in verbal metaphors. However, not only is metaphorical meaning created through different modes, but the choice of a certain mode can carry meaning as well. This is highlighted by Forceville (2009a:21), who also argues that as soon as we change the medium via which we want to get a message across, the message gets changed as well.

First, it is necessary to understand what modes are and what types of modes one can differentiate. Modes are rather difficult to define: we are able to detect them, by using our different perception processes, which would suggest that the most basic mode division would be based on our senses: visual, sonic, olfactory, gustatory and tactile (Forceville 2009a: 22). However, this mode division is not precise, as by using one sense, we can simply perceive things produced in different ways. This means, for example, that we can hear (sonic mode) verbal sounds, music and non-verbal sounds, and that we can see both written language and gestures (Forceville 2009a: 22).

Another problem which appears in the attempts to define a mode is the cultural difference in the understanding the different mediums of message and the exact boundaries between them. For instance, where does the difference between mere sounds, music or sound effects exactly lie (Forceville 2009a: 23)? These borders are rather fuzzy, which makes it complicated to make a definition that will be acceptable from all of the aspects. This is why the researchers decided to divide modes in different categories that are, until today, detected and based on our senses and knowledge of some basic notions, but this list can probably be further expanded. Those are: pictorial signs, written signs, spoken signs, gestures, sounds, music, smells, taste, touch (Forceville 2009a: 23).

We can now propose the difference between monomodal and multimodal metaphors. The metaphors where target and source are found in the same mode (e.g. verbal, pictorial, sonic) are considered to be monomodal (Forceville 2007: 18); on the other hand, multimodal metaphors are those “whose target and source are not, or not exclusively, rendered in the same mode” (Forceville 2007:16).

Monomodal metaphors are not necessarily in verbal mode, but they can be in other modes as well, such as pictorial, sonic, cinematographic etc. Multimodality combines these modes simultaneously. Forceville (2009a:25) gives an illustration of how multimodality might work in cinematography. For example, the producer of a scene who wants to deploy a multimodal metaphor CAT is ELEPHANT could do this as follows. The cat could use a trumpeting sound of an elephant or there could be another cat that would call the first one “elephant”. In the first case we would have a combination of sonic and visual mode, in the latter sonic and verbal.

One of the most important aspects that have to be taken into consideration when analyzing metaphor is also the genre in which it appears. For example, in advertising, the target of the metaphor is very often the product which is promoted (Forceville 2009a: 33). Consider the following explanation (Forceville 2009a: 33):

“[...] an advertisement or commercial predicates something about a product, brand or a service, and this neatly and naturally fits the metaphor’s TARGET IS SOURCE format. Moreover, the features mapped from source to target are positive ones (unless the metaphor is used to disqualify a competitor’s brand, in which case the mapped features are typically negative).”

The situation is different in other artistic texts or genres, which, because of the difference in the text purpose or targeted audience, as well as the difference in the way and mode of realization, simply have different techniques in which metaphors are constructed. This is why it is important to always have in mind the genre in which the metaphor appears, as well as the purpose of the respective genre.

For instance, we can take a look at the field of advertising, where one can comparatively observe printed ads (on billboards or in magazines) and commercials on TV. Pictorial metaphors in printed ads and videos as commercials may differ in several dimensions: commercials may present target and source in different moments in time (or sequentially), while pictures must present all information at once. Another important dimension is the sonic mode in commercials, which might include music and sounds or sound effects, and finally, framing and camera movements which may add novel meaning to a frame and establish additional meaning (Forceville 2007: 18).

Moreover, Perez Sobrino (2017: 50) talks about the “symbiotic relationship” of metaphors and advertising as a genre. Metaphor compares two different domains- target and source- or in advertising, the product or service of a company and the positive values that should be attributed to this product or service (Perez Sobrino 2017: 50). This is why the two notions are so compatible, as the transfer between the characteristics of the domains happens smoothly. That is one of the reasons why metaphor is often used in advertising, as one of its main goals is to make the audience identify their advertised product or service with the image the company wants them to have about it.

Finally, the concept of multimodality is crucial in this context, because it was shown in previous marketing studies (cf. Toncar and Munch 2001) how the metaphors in general and multimodal metaphors, in particular, influence the success of advertisements: metaphors are quite productive selling tools and they engage the audience more so that they require more cognitive effort (Perez Sobrino 2017: 52). Multimodal metaphors, as well as pictorial metaphors, can activate “spontaneous inferences” in audience, which can finally lead to fulfilling the marketing purpose: increased brand recall and product recognition (Perez Sobrino 2017: 52). Furthermore, the level of creativity and dynamics is rather different in multimodal compared to the purely verbal metaphors. These are the reasons why the commercials are analyzed in this thesis: in order to understand how multimodality works in this genre, all of the modes of the commercial have to be analyzed in detail and connected to each other.

2.5.1. The role of non-verbal sounds

It is also vital to understand how non-verbal sounds (sonic mode) can effectively participate in the creation of metaphorical meaning. Non-verbal sounds are all sounds that are not part of a music mode and can clearly be heard and recognized by the audience.

Forceville (2009b:395) points out that simultaneity with the other events and modes is especially important, in order to correlate it with the other information presented properly. He also claims that both non-verbal and music sounds in a metaphor “tend to cue its source rather than its target domain” (2009b:395). However, the sounds rarely identify the source on their own, but they rather serve to make this identification easier and faster for the audience (2009b:395). This is especially important for the commercials, which Forceville (2009b:396) explains as follows: “[t]his is particularly pertinent in films and commercial advertising, which do not, under normal viewing circumstances, allow for the kind of backtracking that for instance written verbal metaphors permit”. Furthermore, it can make the audience have greater confidence in connecting the target and the source, as it can make the effect more than just visual or verbal mode would do (Forceville 2009b:396).

Sonic mode is probably the most subtle way to make a persuasive effect on the audience, as it is less consciously perceived as an active part of a target or source domain; however, it

is necessary to be recognized to a certain extent as it is otherwise impossible to construct a metaphor properly (Forceville 2009b:396). That is why, for the purpose of this research, the sounds in the background need to be recognized in the first place in order to be considered a part of a multimodal metaphor.

2.6. What is advertising?

Advertising is part of a marketing strategy or plan of one company and it usually reflects its philosophy. And it is all around us - according to Arrington (2012: 47), each of us sees approximately 1600 ads a day and billions of dollars are spent yearly by companies just on various marketing activities. The general public opinion on advertising is divided: from ones who believe it is dishonest and misleading to those who simply think it is an inevitable part of the business (Arrington 2012: 48).

Advertising has a huge potential: it can reach wide audiences with simple messages and provoke their engagement, which can cause change in perception or call to action (Fill 2009: 483). It is a form of communication between specific, target-groups and companies and Fill (2009:483) further adds that “it can be used to reinforce brand messages, and it can easily inform and even persuade audiences to think and behave about and around products, services, brands and organizations”. And the field of advertising and its research is rapidly changing, due to the fast technological change.

Advertisements all have one ultimate goal - to sell and, thus, authors of ads use many different tactics and tricks to reach this goal for their products. Vestergaard and Schroder (1985: 49) observe that the first step for every ad is to attract the attention of the audience and then provoke their interest. Further, it needs to either convince the audience that their product is enough to satisfy their need or desire or, alternatively, create the desire which they previously did not have. And finally, after the audience is successfully convinced, the action of purchase is expected.

What we see and recognize as advertisements most of the time belongs to ‘commercial customer advertising’, but we also see many non-commercial ads such as government or charity campaigns (Vestergaard and Schroder 1985: 1). There are several types of commercial advertising: first, there is prestige advertising which aims to present the image

of a brand or company and be memorized by potential customers. The second type is industry advertising, where companies advertise themselves or their products to the other companies (B2B communication); this is more concentrated on the concrete information and contains less persuasive elements than prestige advertising (Vestergaard and Schroder 1985: 2). Most importantly, this thesis will investigate commercial customer advertisements, which are advertisements concerned with specific products of a company (Vestergaard and Schroder 1985: 2).

Differentiation of products is vital in order to meet our material and social needs, from food and drinks to clothing of certain brands. With the rise of mass media and mass consumption, it became necessary to advertise a product in order to be noticed on the market and to survive a harsh competence.

As previously mentioned, persuasion is one of the most important and well-known characteristics of advertising. This might not be considered a controversial part of advertising, however it might be also perceived as one manipulation tactics of ads. Arrington (2012: 52) explains persuasion as a trial “to convince someone to do or believe something” and “changing someone’s mind or leading a person from a position of indifference to one of interest or commitment to the issue at hand”. So, we can conclude that if persuasion is created by presenting true, factual information together with using valid and sensible argumentation, there might be nothing questionable about it.

However, there are also techniques of persuasion in advertising that are based on the emotional appeals. The first type is emotional appeal directed to the real needs of an audience (e.g. a patient persuaded to use certain medication), and this one is morally legitimate (Arrington 2012: 52). On the other hand, we have emotional appeals “that are not grounded in the real needs of the target audience” and this type is considered immoral and manipulative (Arrington 2012:52). As stated by Arrington (2012:52), most of the mass consumption advertisements fall into this category, as their goal is to sell as much as they can and they aim at everyone in the audience, not differentiating the products specifically to audience groups. To conclude, the persuasion that is grounded in facts or concrete needs of the customer would be justified and moral, while the persuasion that makes no direct assessment of the needs of the audience and is directed at as many people as possible

would probably be considered problematic from the point of view of ethics (Arrington 2012:52).

Still, many defend the use of advertisements, trying to explain that the audience mainly buys products to satisfy its needs and we all still do it “at our own will” (Arrington 2012: 53). Collins (1992:425) defends advertising by saying that “advertising does not create desires; given a certain desire, the advertiser brings to the consumer’s attention a product that might satisfy that desire”. This might be tricky – although the advertisements promote the products that might satisfy the desire that we already have, it is clear that some advertisements create the feeling that we lack something important if we do not buy their product, especially if we look at luxury brands that might fulfill our social needs (e.g. You will not be considered “in” by your classmates if you don’t wear Nike sneakers). Furthermore, although some claim that advertising create needs that we do not have, it still has to be acknowledged that we as individuals take the decision for our purchase, based on all the other factors such as financial situation or need for a certain product, and that this objective esteem of our status is simply our responsibility (Arrington 2012: 53).

To sum up, although the morality of all advertisements might be questionable, the persuasion usually takes place in each and every commercial in the world, covertly or overtly. It is achieved by using various techniques, primarily language, but also non-verbal communication means.

2.7. The language of advertising

The use of metaphor is especially fruitful in the field of marketing. The main reason for this is that metaphors can be particularly effective in achieving the goals of marketing campaigns. Metaphors actively engage the audience and the positive values of one item are more easily transferred to the other item, which is why they are very often used in advertising (Perez Sobrino 2013:68).

Shan, Yu and Xue (2017: 985) explain the reasons for increased metaphor use as follows:

Researchers have found that metaphor advertising can be effective in persuasion (Toncar & Munch, 2001), enhances the consumer’s attitude toward a brand and advertising (Kim et al.,2012), increases the perceived novelty (Chang & Yen, 2013) and increases the consumer’s interest in (Ang & Lim, 2006), and memory recall of the advertising (McQuarrie & Glen Mick, 2003).

Because of these positive effects of metaphors, the advertisers use them quite frequently. However, they have to be careful if chosen metaphors can be properly understood by the majority of their target audience. The authors of the advertisements and commercials have to recognize in advance what can be interpreted in the desirable way by their audience, as ad production is expensive and, when produced inappropriately, can do harm to their business (Forceville 2017: 28). Moreover, metaphors in advertising are easy for understanding, as the genre itself follows the conventions: the product or service advertised are usually compared to an object that should be associated with it (Forceville 2017: 28).

Perez-Sobrino (2013:68) specifies that all advertisements aim to achieve the positive image of one product or a brand and that every element which is used for construction of meaning is a potential instrument for achieving the ultimate goal of advertising. She further describes the “greenwashing” commercials and claims that, in order to omit to directly say that their product is good or natural, the advertisers use well-known concepts, which then indirectly achieve this goal in a more effective way (2013:68). This can be applied to other product or brand commercials that use (conceptual) metaphors, as they also activate the concepts in consumer’s head, in order to achieve their campaign goal.

As mentioned in section 2.6., persuasion is the main aim of every advertising campaign and it is a technique employed to affect the opinion of the addressee, through the choice of verbal or non-verbal symbols. More precisely, the most important aim of advertising is to either sell the product or service to their target audience or to construct the brand image that they would ideally want their audience to have.

Williamson (1991:84) suggests that language is “the basic element in creating a ‘hermeneutic’ of the ad”, as well as the basic system by which the meaning is created. This means that the language is usually a necessary part of a puzzle of meaning, which enables the correct interpretation of the message. However, commercials and multimodal metaphors offer much more information through the visual mode and omit language completely (see section 5.2.).

The authors choose the direction of language use; they can use the colloquial language or the language that sounds rather odd to our ears, depending on the effect that they want to

achieve (Williamson 1991: 85). However, they need to ensure that the audience can understand the point that they want to make, for instance by using a foreign word in a familiar context, which then enables them to understand the message correctly (Williamson 1991: 85).

With the Lakoff and Johnson's novel approach to metaphors as not just decorative ornaments of human language, but rather as an integral part of human thinking, metaphor has become an extensively investigated topic in linguistics, not only in verbal but also in non-verbal or multimodal setting (Forceville 2017:26). The specific point of interest of this thesis is the question how metaphors are used in advertising and to what extent they affect the consumers' opinion or behavior. However, we also need to understand how the audience understands certain metaphors as universal and how culturally dependent other metaphors can be. Forceville (2017: 27) further discusses the question:

One of the vital questions to be asked when analyzing a metaphor is what knowledge and background assumptions must be recruited by its envisaged audience for this audience to be able to interpret the metaphor by and large in the manner its sender intends it to be interpreted.

However, although many concepts are universally shared, many of them are also culturally dependent (Forceville 2017: 27), and this aspect needs to be taken into account, depending on the target market where the product or service commercial will be placed.

So, the following important question arises: how do advertisers select the metaphors that are ideally connected to their brand or product? Is there a specific way to do this or are they simply picked randomly. It is, thus, important to know whether their commercials are made for global markets or customized for each particular market as this can affect both the persuasion technique and the message.

3. Methodology

This thesis investigates multimodal metaphors in commercials for food products and non-alcoholic beverages. In order to find commercials that contain multimodal metaphor and are suitable for the analysis presented, it was necessary to first determine the criteria for the selection of data.

As a first step, it was important to determine the criteria for finding the appropriate data and its selection. Bobrova (2015: 113) emphasized that it is important to introduce exact, general criteria for the selection of metaphors, mainly because nobody explicitly defined these criteria before, as well as because many analysts relied on their own intuition in the process of selection, without explanation of the exact way in which metaphor under analysis is constructed. However, many researchers tried to define the explanation criteria separately for metaphors in different modes, such as for written/ verbal metaphors or pictorial metaphors, but there was no unified approach (Bobrova 2015: 113).

Forceville has concentrated on the investigation of multimodal metaphors, but he has also offered an identification model has three principal questions that need to be answered in order to claim that the metaphor which exists (2002: 2):

1. Which are the two terms of the metaphor, and how do we know?¹
2. Which is the metaphor's target domain and which the metaphor's source domain, and how do we know?
3. Which features can/should be mapped from the source domain to the target domain, and how is their selection decided upon?

Forceville (2002: 2) introduces these questions to first determine what exactly target and source are in each example and how the characteristics of one "term" are transferred onto the other, but he additionally includes in each question one "how" question. He explains this formulation of his question as follows:

¹ The expression "two terms" refers to the basic elements of the metaphor, target and source. The original quote is taken from Forceville 2002:2.

The 'how' questions necessitate taking into a [sic!] account a wide variety of factors. The recovery of the metaphor maker's intention is important, though not in all instances indispensable. Other elements pertain to the issue of salience: in what ways can a metaphorical juxtaposition be made salient, and what range of mappable features is suggested? To what extent are the cues that suggest the answers to these questions text-internal and to what extent are they determined by the interpretational practices of the cultural community in which the texts function? What mechanisms for cuing either the salience of the metaphorical conjunction or the selection of the mappable features are dependent on the medium, and what mechanisms depend on the genre of the text in which the metaphor occurs? (2002:12)

Summing up, the author's implicit or explicit intention has to be taken into account as well, together with the extent of saliency and the cultural practices of which text belongs to (Bobrova 2015: 214). When all these criteria are taken together into consideration, it is possible to analyze and compare the metaphors more objectively.

Bobrova (2015:115) explains in detail Forceville's metaphor selection criteria. She takes issues with Forceville's criterion that two elements in metaphor in a multimodal setting have to belong to different categories, as she thinks that belonging to different categories does not automatically mean that metaphorical meaning can possibly be constructed.

To illustrate this issue more precisely, she takes as an example the commercial for the Senseo coffee machine. Multimodal metaphor can be detected here, as there is a parallel made between a motorbike and a coffee machine. Motorbike is, in this case, a source domain and coffee machine is a target domain in a conceptual metaphor COFFEE MACHINE IS MOTORBIKE (Bobrova 2015: 114). The audience is then called for action, as they have to understand and connect these two domains in their mind. However, it is not clear why the domains have to be part of the completely different categories in order to construct a metaphor (Bobrova 2015: 115).

Moreover, it will be interesting to observe the metaphors under analysis in this paper, in order to see which domains are deliberately picked out as the source when advertising the same product categories. Multimodality as such imposes another problem, because it lacks static images but rather contains numerous sequences of shots, some of which do not reflect metaphorical meaning, while the others do (Bobrova 2015: 115).

In order to avoid cultural differences between the commercials under analysis as an additional criterion in this thesis, the commercials from similar markets, more precisely from

the United Kingdom and US Market, were chosen. Further, the author's presumable intention will be summed up in one sentence in each example, explaining what the desired, perceived image of their brand might be based on the content of the commercial under analysis. Finally, the dynamic motion pictures, the commercials consist in, will be deconstructed in separate static images in the tables. Each image carries meaning in itself and will be analyzed both separately and together with the other images of the commercial.

The target and source of a metaphor can be represented in five different ways: visually, sonically, musically, or in spoken (both on-screen speech or voice-over) or written words (Forceville 2007: 20). Therefore, each commercial will be analyzed in terms of these categories. In order to represent the information in a manner that will later enable comparison between the commercials and the discussion, a unified template table was designed.

This template table will be based on the table from Bobrova (2015:115), which represents in detail how we can analyze separate shots distinguishing different types of modes which are used to construct a metaphor. The table is represented on the next page (see Figure 1).

Shot	Modality		
	Visual	Verbal	Sonic
a		The magician and his attractive assistant greet the audience. Male voice-over: Біленька представляє. (Bilen'ka presents.) Warning: Overuse of alcohol is harmful for health	The audience applauds. Circus music
b		Male voice-over: Горілка – це завжди ціна та якість. (Vodka is always quality and price). Warning: Overuse of alcohol is harmful for health	Circus music
c			
d			
e		Male voice-over: А коли горілка біленька, якість в неї завжди вища за ціну. (But when the vodka is Bilen'ka, quality is higher than the price.)	Circus music
f		The label on the top box: якість (quality). The label on the bottom box: ціна (price). Warning: Overuse of alcohol is harmful for health	The audience applauds.

Figure 1. An example of the steps of the analysis of multimodal commercials (Bobrova 2015:115).

Influenced by Bobrova's model of a template, the template for the analysis in this thesis will look as follows: in the left part, series of shots and in the right part the description of modes that are used. Thus, it would look as in the table below (Table 1).

Table 1. Template for the multimodal analysis of commercials.

Shots (screenshots from the commercial under analysis)	Visual Mode (description of a shot: what exactly do we see)	Verbal Mode (on- screen or voice- over) Transcription	Sonic Mode (other background sounds)	Music Mode (background music)
Shot 1				
Shot 2...				

Using the table 1, the shots will be presented as static images in combination with the other modes that were applied. This way, it will be easier to depict a target and a source in case these are appearing in different moments in time, which is happening in most cases, and by doing this we avoid having a problem of missing the sequential construction of a metaphor. However, it will not be necessary to have every single shot included in the table, but only those that are relevant for the construction of metaphorical meaning. The difference in comparison to Bobrova's template is that, for the purpose of this thesis, music is differentiated from other sounds that might appear in commercials, as sonic mode also includes sound nuances such as physical realizations of someone's speech (stressed words, loudness, pitch etc.) (Bobrova 2015: 117), but also other sounds that are relevant for the analysis, but are not music. Both sonic and music modes often play an important role in metaphor construction in commercials and therefore, it seems sensible to keep them separated in the analysis.

The data was collected with help of two databases on the internet, found through a search in a common browser (e.g. Google Search). The twenty commercials were carefully selected: ten of them from the food and then of them from the soft drinks industry.

The databases used for data selection of this thesis are:

a) “Ads of the world” (URL: <https://www.adsoftheworld.com/>)

On this website, there is a filter function allowing one to search for specific commercials, which was used in the following way. The filters offered are e.g. a medium (in this case digital or film), industry (relevant: food and non-alcoholic drinks) and country (here: United States and United Kingdom). Additionally, one can enter a specific search term to find commercials tagged with this specific keyword (e.g. cookie, coca-cola, ice cream etc.).

b) “Ad Forum” (URL: <https://www.adforum.com/>)

This website was added in order to get a better selection of the commercials, as this database is larger than the previous one. However, it is clear that some commercials will occur in both databases. The filter criteria are extensive and include following parameters: brand, media, country, industry, agency name, awards, production companies, advertiser, people credit, keywords. However, only the criteria of media (television and cinema/digital), country (United States or United Kingdom), keywords (e.g. ice cream, coca-cola) were relevant for the purpose of this thesis.

It is important to note that due to the publish date of certain commercials the link to video platforms where they were originally uploaded was broken. Due to this, I used Google search and YouTube to find the commercials with the names that were given on the two above named platforms (Databases a and b).

In the process of selecting the commercials, I tried to identify the potential presence of a multimodal metaphor and determine what target and source are. If that step was successful, I selected a commercial for further analysis. Additionally, I tried to find out which modes were used for the construction of metaphorical meaning to ensure that I was dealing with a multimodal metaphor.

After filling out the table with the relevant shots, I further analyzed the commercials in detail. Having done that with each selected commercial, I proceeded to the comparative analysis of all the commercials with the final aim of answering the research questions of this thesis:

- What types of metaphors are predominantly used in the industry under investigation, based on my data?
- Do different brands within the same industry share the same concepts? For example, do all commercials for soft drinks use the same or similar concepts to tackle concepts such as thirst, freshness etc.

And finally, I will offer my observation of the potential influence of metaphors and figurative language on the success of a campaign. However, this question was only briefly tackled in this thesis, but it may be a starting point for some more extensive future research with the relevant data on the success of the campaigns, as it is the only objective data that can be used for answering this question.

4. Results and analysis

In this section, the commercials of my sample, which all contain a multimodal metaphor and belong to either the food or soft drinks industry, will be discussed. My claim that all the analyzed commercials contain a multimodal metaphor is based on the methodological and theoretical concepts presented earlier in this thesis (see chapter 3). As mentioned in chapter 3, the commercials were selected from the UK and USA commercials' database, and, therefore, they are all in the English language. Next to each commercial, there will be a URL link leading to a commercial in the respective database.

Commercial 1. Aunt Bessie's "Caring is the hardest thing we do" (Published: October 2020)

https://www.adsoftheworld.com/media/film/aunt_bessies_caring_is_the_hardest_thing_we_do

Table 2. Mode description in Aunt Bessie's "Caring is the hardest thing we do"

Shots	Visual Mode	Verbal Mode	Sonic Mode	Music Mode
Shot 1 	In the introductory shot, we see a picture of a happy family. We can read that it is based on a true story.	Male voice-over: <i>I used to love my nan's roasts.</i>	The sounds in the background are made by granny in the kitchen.	The piano music is tender, soft and calm.
Shot 2	In this shot, we see Granny	Male voice-over: <i>She</i>	The same as in Shot	Music

	preparing food.	<i>used to cook them every Sunday, without fail. Never wanting help, that's just how she was.</i>	1.	continues.
Shot 3 	In the other room, there is a family waiting for their granny to join them and to have lunch together.	Granpa: <i>How is it going out there, Jule, my love?</i> Granny: <i>I am nearly there sweetheart.</i>	Family talking and laughing in the background.	Music continues.
Shot 4 	We see the narrator as a small child, who comes to steal nan's roasts. Also, it is revealed that Granny is blind.	Male voice-over: <i>She ran the house, and always knew when I was up to no good.</i> Granny: <i>I can see you!</i>	We hear Granny smiling and the boy's steps running away.	Music continues.
Shot 5 	Granny joins her family at the table. Family chat and the face of a happy Granny at the end.	Granny: <i>Here comes the Yorkshire Pudding.</i>	Noise in the background by everyone, sounds of family lunch. Friendly chatting.	Music becomes livelier.
Shot 6 	We can finally see the lunch with its central element - the Yorkshire pudding.	Male voice-over: <i>Caring is the hardest thing we do!</i>	No other noises.	The end tone of the melody, growing louder.

In the Aunt Bessie's commercial for the product Yorkshire Pudding, the story depicts a typical, happy family, where Granny shows her love and caring for her family by preparing food for them. The atmosphere is warm, which is further supported by the music in the background, which is gentle and soft. The two multimodal metaphors can be recognized in this commercial: YORKSHIRE PUDDING IS FAMILY LOVE and PREPARING YORKSHIRE PUDDING IS CARING.

The metaphor is created through different modes: the target domain YORKSHIRE PUDDING is presented primarily in the visual mode, the product is shown from the moment when the granny opens the bag of Yorkshire pudding through the process of food preparation until she brings it to the table where her family is waiting gathered together. And finally, when granny comes into the dining room, she says: "Here comes the Yorkshire pudding!", where we have the target appearing in a verbal mode. Also, as it is the last item that was brought to the table, its importance is emphasized, as it is the final element to connect the family.

The source domain, in the first case FAMILY LOVE, is presented in different modes: we can see family members smiling, chatting, playing and laughing together, which shows one day of every ordinary family. This is also emphasized in the first shot, when the photo of a family is shown (visual mode) with caption “Based on a true story” (verbal mode), which can therefore be interpreted as a story of any family. Also, the sounds in the background, from food preparation to family stories and laughter, make up the source domain.

The source domain CARING is shown visually, whenever the happy grandma who enjoys preparing food is depicted especially in the final shot with a close-up of her face, where she has an expression of fulfillment and serenity. In the last shot, this is then confirmed, by the voice-over saying that “Caring is the hardest thing we do!” together with Yorkshire Pudding being covered with sauce.

To conclude, we can see how the metaphor is created through different modes and supported with various statements and pictures. It invites the audience to identify and perceive the product as an important part of the atmosphere created, as it is metaphorically depicted as the family love and caring. The music is used to create the atmosphere, although it is not directly involved in the creation of the metaphorical meaning.

Commercial 2. Kerrygold’s “Middle of the Night” (Published: November 2020)

https://www.adsoftheworld.com/media/film/kerrygold_middle_of_the_night

Table 3. Mode description in Kerrygold’s “Middle of the Night”

Shots	Visual Mode	Verbal Mode	Sonic Mode	Music Mode
Shot 1 	In the introductory shots, we first see a house at night, followed by a shot of a clock, showing the time - 02:30 AM. The family is waking up.	The mum says: <i>Ready? It's time yeah...</i> Dad (to a kid): <i>Time to wake up, come on...</i>	The alarm clock beeps.	After the beeping sounds, the music starts softly in the background.
Shot 2 	The family gathers in the kitchen and starts preparing food together. A close-up on the products from Kerrygold.	Inaudible, the family is chatting cheerfully in the background.	Sounds from water from the tap, chopping, food preparation etc.	The song in the background is called “Running home”.

Shot 3 	We see each member preparing food and contributing to the meal preparation. Next to each of them is a Kerrygold product.	Chatting continues.	The sounds from the previous shot continue.	Music is getting louder.
Shot 4 	In this shot, we see a family together. Finally, they run to get ready, as the meals are done.	Dad says finally: <i>Guys, we gonna get ready.</i>	Background noise of a family.	Music continues.
Shot 5 	Before the final member of the family comes in, the family sets the table, waiting for him. Finally, he comes in with a surprised face to see his family.	The boy asks: <i>You...you waited for me?</i> surprised. The mom replies: <i>Happy birthday!</i> The boy asks his siblings: <i>You guys helped with this?</i>	/	Music continues.
Shot 6 	In the final shot, we see Kerrygold products with the food prepared on the table. On the screen it is written: NOTHING TASTES LIKE TOGETHER. And then it ends with the shot of cows in the field "CRAFTED WITH MILK FROM THE IRISH COWS."	Voice-over reading out the sentences from the screen: <i>Nothing tastes like together. Crafted with milk from the Irish cows.</i>	/	Music is becoming more silent until finally it fades out.

In the Kerrygold's commercial "Middle of the night", we see a depiction of a happy family, waiting for their son and brother to come home in the middle of the night. Similar to Commercial 1, the happy family enjoys spending time together and each element creates a warm and loving atmosphere.

All the story elements create a warm, family atmosphere, right from waking up until their meal together. That can be connected to the slogan of the commercial: "Nothing tastes like together", which appears in both visual and verbal mode. The metaphor which can be recognized in this example is KERRYGOLD IS TOGETHERNESS.

The target, which are Kerrygold products in this case, appear almost exclusively in the visual mode. The products are following the story, appearing several times while the family is preparing food together and sitting at the table. In the final shot, we can see the cows in the Irish highlands with voice-over emphasizing that the products are made from milk from the Irish grass-fed cows.

The source TOGETHERNESS is represented in the visual and verbal mode. The central shots are capturing the family preparing the food together, laughing and chatting to each other. And finally, as they are united for a meal and happiness reaches the climax, the slogan “Nothing tastes like togetherness” appears written on the screen, while at the same time it is being read out loud (voice-over).

In the background, the music follows the storyline, as it is the song “Returning home”, which tells a story identical to the one in the commercial. The sounds in the background again create a loving, family atmosphere.

To conclude, the metaphor in this commercial is created in verbal and visual mode with music creating the atmosphere in the background.

Commercial 3. *Uncle Ben’s “Special Guest”* (Published: April 2020)

https://www.adsoftheworld.com/media/film/uncle_bens_special_guests

Table 4. Mode description in Uncle Ben’s “Special Guest”

Shots	Visual Mode	Verbal Mode	Sonic Mode	Music Mode
Shot 1 	In the introductory shot, we see father and daughter preparing food together.	The father says: <i>You know, grandma sent us this recipe.</i>	The sounds of chopping.	Gentle and soft music.
Shot 2 	A close-up of the Uncle Ben’s product on the table.	The daughter asks: <i>When do we get to see grandma again?</i> The father replies: <i>I don’t know, hopefully soon.</i>	The sounds of the food preparation continue.	Remains the same.
Shot 3	The father and daughter spend time together, in	We can hear the conversations in the	The sounds made by the father and	The song continues and

	social isolation, painting and dancing ballet.	background and the ballet instructions.	daughter training.	becomes louder.
Shot 4 	The girl lays out nice clothes for herself and her dad to wear while having lunch. When dad comes back into the dining room, he is surprised.	The girl says to her dad: <i>Go and get dressed!</i>	/	Music continues.
Shot 5 	Dad sees the family gathered together on an online meeting tool. They are having a virtual lunch together.	The girl: <i>Look, it's grandma!</i> Everyone: <i>Hi!</i>	The sound of people laughing and chatting.	Music is becoming more cheerful and loud.
Shot 6 	The family talks to each other happily while eating together (online). We read the slogan: "We don't need to be together to be close. Discover recipes to bring us closer. "	The dad: <i>Hi mom!</i> She replies: <i>I miss you!</i> Dad: <i>I miss you too!</i> Grandma: <i>Hi Ema!</i> The girl: <i>Hi grandma!</i>	The sounds of their conversation.	The music continues.

In the Uncle Ben's "Special Guest" Commercial, the focus is once again on the family. The concept is adapted to the current situation in the world and the Corona crisis (the commercial appeared in 2020), which is making it impossible for people to be physically together and is published in the moment when social distancing is extremely important to get the pandemics under control.

The metaphor in this example is UNCLE BEN IS CLOSENESS. In the introductory shot, while father and daughter prepare food together, she asks him when they will be able to see grandma again. She is obviously unhappy, as they are in lockdown and unable to spend time together as before. However, the girl finds the solution as she connects her grandma and the rest of the family through their mobile devices, making the atmosphere of having lunch together, although they are sitting in their homes alone.

The target in this metaphor, Uncle Ben's products, is depicted in several shots visually and we see the product in different shapes: as a packed product, as well as the prepared,

cooked rice on the table, when the family is virtually gathered for lunch. Only in the last shot, the brand Uncle Ben's is completely revealed.

The source, closeness, is presented throughout the commercial; however, the whole concept is adapted to the lockdown situation. We see father and daughter enjoying their time together, cooking, painting and having a ballet class online. However, the family is not complete and the little girl is unhappy because of it. The solution is their online lunch, where the central part of the table belongs to Uncle Ben's rice. That is confirmed in one of the last shots we can read from the screen that "we don't need to be together to be close" and the brand invites the audience to "discover recipes designed to bring us closer together", emphasizing once again the importance of Uncle Ben's food in keeping the family close.

The metaphor is created in the visual and verbal mode, while the background sounds of food preparation and cheerful music create the family atmosphere of warmth, making them the secondary elements in this metaphor.

Commercial 4. Betty Crocker's "Magic Happens When We Work Together" (Published: November 2020)

https://www.adsoftheworld.com/media/film/betty_crocker_magic_happens_when_we_work_together

Table 5. Mode description in Betty Crocker's "Magic happens when we work together"

Shots	Visual Mode	Verbal Mode	Sonic Mode	Music Mode
Shot 1 	In the introductory shot, we see the surprised faces of two kids looking at their dad.	/	/	The mysterious music begins from the start, creating the atmosphere of magic and mystery with its rhythm and melody.
Shot 2	In this shot, it becomes clear why the children are surprised, as their dad's	/	/	The music continues.

	hand extends to two or three times its normal length.			
Shot 3 	In this shot, we can see the dad's hand in a close-up grabbing Betty Crocker's product, "Devil's Hand".	/	The sound of grabbing the product.	The music continues.
Shot 4 	We can see the family preparing the cake together, with the help of the magic skills that they suddenly got.	/	The sounds of mixing and preparing food. The clock signalizes that the cake is ready.	The music continues.
Shot 5 	The family is finishing the cake and the mum comes in and sees her family together. The boy and the girl now have magic skills themselves.	/	/	The music continues.
Shot 6 	In the last two shots, the family is gathered together, smiling. The cake is at the central place of the table. In the last shot, there is a picture of a cake and a pack of "Devil's Food" Cake Mix. We can read the slogan "Magic happens when we work together" on screen.	The slogan is only in written form.	We hear the laugh of the family members. And in the last shot, we can hear the pack of "Devil's Food" Cake Mix sliding on the table.	Music stops before the last shot, which is why the sound of sliding is emphasized.

In Betty Crocker's commercial "Magic happens when we work together", the plot and meaning are created in visual mode. There is no verbal communication and there are barely other sounds in the background. The music of the commercial creates the atmosphere of magic and suspense.

The metaphor in this commercial is DEVIL'S FOOD IS MAGIC. However, as reinstated in the slogan, working together is what creates the magic and it can only happen when we work together, which is then also tackling the concept of TOGETHERNESS, that is central in

Commercials 1,2 and 3 above. Nevertheless, the concept of TOGETHERNESS is the prerequisite for magic to happen, as well as having the products of Betty Crocker's, and is not creating the metaphor.

The target DEVIL'S FOOD appears in several shots, as a close-up of a package, as well as an opened product which is used in the creation of magic food. Thanks to the product, each member of the family gets the magic features and skills. In the last shot, the product is shown as a prepared cake.

The source MAGIC is created through visual and music mode. The atmosphere of magic is created through music, which supports the surreal moments that we see on the screen. The slogan then explicitly repeats that magic is what we create when we work together.

Interestingly, the product is the mixture that gives the consumers the right amount of all necessary ingredients and therefore makes the cake preparation much easier, which can be therefore perceived as magically easy and fast.

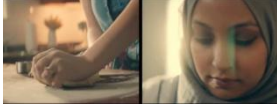
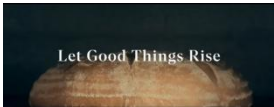
Finally, there is no verbal mode involved in the creation of the meaning and metaphor in this commercial - the only exception is the slogan which is again presented in the visual mode exclusively. However, the music is what creates the meaning as well as the whole atmosphere of magic, and makes the whole story complete. It is also important to mention that this commercial resembles Commercials 1,2 and 3 above by involving the concept of TOGETHERNESS, although the TOGETHERNESS is what creates the MAGIC in this example.

Commercial 5. King Arthur Baking - "*The Power of Baking*" (Published: October 2020)

<https://www.adforum.com/creative-work/ad/player/34625563/the-power-of-baking/king-arthur-baking>

Table . Mode description in King Arthur Baking - "The Power of Baking"

Shots	Visual Mode	Verbal Mode	Sonic Mode	Music Mode
Shot 1 	In the introductory shot, a guy turns the TV off and the music starts.	/	TV noise at the beginning.	The song starts. The performer is Ashley Nguyen DeWitt, the song is

				called "Rise Again", which is also connected to the topic.
Shot 2 	In the next shots, we see many different people, at home and in a bakery preparing for the baking process.	/	/	The song continues.
Shot 3 	In the next shots, we see different people with the ingredients for baking bread.	/	/	The song continues.
Shot 4 	The preparation continues, and the whole process is shown as a step by step process, in which each step is performed by a different character.	/	/	The song continues.
Shot 5 	Finally, the last shots with the participants show us their whole product and different kinds of breads, as the actors belong to different cultures and thus prepare the bread according to their own tradition.	/	/	The song continues.
Shot 6 	In the last two shots, the slogan "Let good things rise" is shown and we see bread rising in the background. In the last shot, the name of the brand is revealed on the screen, for the first time in the commercial.	/	/	The song ends with the words "We will rise again".

In the King Arthur Baking's "The Power of Baking" commercial, we see several different actors, performing the same process of bread baking in different settings and in different cultures. However, although the product – the bread comes in different shapes in the end, all bread and pastries are based on the similar ingredients and represent an integral part of every cuisine in the world. Just as the humans in the commercial, although all of them look different and unique, they are all the same human beings.

The bread in this commercial represents unity and togetherness of the people in the world. Shot after shot, different people are captured preparing the bread, until they finally show us their products smiling proudly and looking happily at the camera. The company King Arthur Baking produces everything for bread, from ingredients, flour to baking mixes, as well as recipes, cookbooks and advice for perfect baking practice. Thus, this is the brand commercial, advertising a company and their brand, rather than one specific product.

The metaphor in this commercial is BAKING IS UNITY. Throughout the whole commercial, we follow different people, who are physically not together and probably do not know each other, but are united by one thing – bread baking, which makes them closer together. The whole process of baking is carefully presented in the commercial, from having raw ingredients until having the whole products in your hands. The people in the end all look happy, cheerful, proud and fulfilled and although they are physically different, they are all alike.

So, the target BAKING is created in visual mode. We see people baking in almost every shot, while in the last shot the product (bread) is rising up rapidly, with the slogan written on the screen “Let Good Things Rise”, which refers both to baking and unity, the target and source of this metaphor.

The music in the background, the song “Rise Again” follows the storyline completely and actively participates in the creation of metaphor with the lines such as “we will humble our hearts, join our hands, raise our voice, together we stand” and “we will rise again”. This creates the additional meaning for the source, UNITY, which is also recognized in the visual mode of the commercial. So, the metaphor in this commercial is created in visual and music mode.

It is also important to point out that this commercial was filmed and released during the pandemics of Corona virus in 2020 and that it also aims to lift the spirits of people who are physically more apart than ever before. However, it reminds them that they can still be connected and united through baking. The lyrics of the music have the same aim, as they point out that even in the hard times, when we feel low and sad, that feelings will pass and that “good things will rise again”.

Commercial 6. Extra's "Real Friend Request" (Published: July 2020)

<https://www.adforum.com/creative-work/ad/player/34623210/real-friend-request/extra>

Table 7. Mode description in Extra's - "Real Friend Request"

Shots	Visual Mode	Verbal Mode	Sonic Mode	Music Mode
Shot 1 	In the first shot, we see a girl scrolling and typing on her cell-phone.	/	/	Background music starts softly.
Shot 2 	Another girl tries to catch her friend's attention by dancing in front of her. However, her friend is completely concentrated on her phone and does not notice her at all.	/	/	Music continues.
Shot 3 	The disappointed girl takes a pack of "Extra!" chewing gums and decides to write her friend a message on a chewing gum foil.	/	/	Music continues.
Shot 4 	She passes the paper to her friend, who finally decides to leave her phone and look at it.	/	/	Music continues.
Shot 5 	We can read a friend request written on a paper, where the girl named Lena asks her friend to accept or deny her request to be friends.	/	/	Music continues.
Shot 6 	The girl really likes her friend's gesture and they finally smile and chat to each other, without the distraction of the cell-phone. In the very last shots, the written message is used to foil a chewing gum and entered into a pack of chewing gums.	Male voice-over says: <i>Sometimes the smallest gestures can be the most refreshing. Give Extra, Get Extra.</i>	/	Music stops.

In Commercial 6, the advertised product is chewing gum “Extra!”, which is a quite different product from the other food products in this data sample of this paper as it is not a product that we directly eat or use in the process of the food preparation; however, it still belongs to the food category and is therefore suitable for this analysis. The other food products are consumed in the circle of family, while the chewing gums are rather connected to the concepts of friendships and socialization with friends, as they are popularly consumed in groups.

The commercial tells a story of two girls: the first one tries to spend more time with her friend, but the other girl is completely concentrated on her phone and does not pay attention to her friend. The first girl then, with help of Extra chewing gum, makes an offline friend request by writing it on a chewing gum foil. This was a successful try, as the girls finally start spending time with each other and it was the gum that united them.

The metaphor in this commercial is CHEWING GUM IS A FRIENDSHIP GESTURE. The target, CHEWING GUM, appears several times in the visual mode as a product in a close-up, as well as in the last shot with the voice-over saying “give extra, get extra”, which may both refer to the sharing of chewing gums, but also to the act of giving love between friends. The source appears indirectly in the visual mode, presented as the first girl’s request to spend time with her friend offline as well as when they finally smile and chat with each other in the end. The girl makes a friend request on a piece of paper, which is a shot where both target and source appear visually.

Finally, the voice-over says that “sometimes the smallest gestures can be the most refreshing”. The gesture of making a friend request was small, but powerful and changed the friendship of the girls, while the word “refreshing” perfectly describes both the taste of the chewing gums but also the girls’ newly established relationship. Sonic mode is completely omitted in this commercial, whereas music serves only as a background sound, not as part of the metaphor construction.

Commercial 7. Rowse’s “*The Natural Wonder of Rowse*”. (Published: November 2015)

https://www.adsoftheworld.com/media/film/rowse_the_natural_wonder_of_rowse

Table 8. Mode description in Rowse’s - “*The Natural Wonder of Rowse*”

Shots	Visual Mode	Verbal Mode	Sonic Mode	Music Mode
Shot 1 	We see a sleepy girl preparing breakfast in her pyjamas.	Voice-over: <i>Today before the end of breakfast, you will help change the world.</i>	TV noise in the background.	/
Shot 2 	In this shot, we see the beekeepers producing honey in nature.	Voice-over: <i>Every time you eat Rowse honey, you support the beekeepers and their bees.</i>	The sounds of birds and nature in the background.	Silent music.
Shot 3 	A group of naked men runs happily down the hill.	Voice-over: <i>You help make this nature!</i>	The sounds of cheering of the naked men.	Silent music.
Shot 4 	The camera starts moving upwards and we can see the natural environment of the place where the men run from the above. The shot of the fields.	Voice-over: <i>You help pollinate all these drops!</i>	/	The heroic, choir music plays in the background loudly.
Shot 5 	The camera moves further, and we see a shot of Planet Earth from Space.	/	/	The music continues.
Shot 6 	The camera moves further, and it is revealed that the Earth is just one drop of the Rowdy honey. We then see the girl from the beginning eating her breakfast. The final shot is a shot of Rowdy honey with the slogan: "The Natural Wonder of Rowse".	Voice-over: <i>And all before 07:30!</i>	Again the sounds of TV, just as in the introductory shot.	The music ends.

In Commercial 7, which is an advertisement for Rowse's honey, the product is presented as a completely inseparable part of nature and the world we live in. The strong connection between honey and nature is made by making a metaphor HONEY IS NATURE, which is used throughout this commercial.

Honey is a natural product, considered to be one of the healthiest and most delicious in the world, used both as a sweetener and as a home remedy. For advertisers, this might be especially important, as the process of production and the origin of honey are extremely important for honey consumers as these directly affect the level of honey's beneficial effect on a human body. In this commercial, honey is presented as an inseparable part of nature and the consumers are being reminded that by using this product they help the bees, beekeepers, nature, as well as the whole planet.

The target HONEY is presented visually as a product for a couple of times during production and consumption, as a part of the girl's breakfast. Moreover, the voice-over explicitly encourages consumers to use Rowse's honey, as by doing it, they directly support everyone involved in the process of honey production.

The target NATURE is presented primarily in the visual mode, as we watch the beekeepers gathering honey in the field. Furthermore, there are completely naked men running down the hill, which aims to further strengthen the image of untouched nature the Rowse's part of. Further, the fields and the planet Earth is presented as a drop of honey.

Metonymy can also be recognized in this commercial - honey is a part of nature and nature is visible in every drop of honey. The voice-over also explicitly states that by using honey, the consumers support nature and that they "help pollinate these drops". In sonic mode, we hear the sounds of birds and people cheering, which helps in the creation of the source of the metaphor.

Thus, the metaphor in this commercial is created in verbal, visual and sonic mode, thereby establishing the connection between honey and nature even stronger. It is almost impossible to differentiate between the two terms and the consumers are strongly encouraged to use the product, as by doing that, they do a good deed to the world, even when they are not feeling like it or are not aware of it, just like the girl at the beginning of the commercial.

Commercial 8. Honey Maid's "This is Wholesome". (Published: March 2014)

https://www.adsoftheworld.com/media/digital/honey_maid_this_is_wholesome

Table 9. Mode description in Honey Maid's - "This is Wholesome"

Shots	Visual Mode	Verbal Mode	Sonic Mode	Music Mode
Shot 1 	In the introductory shots, there is a baby drinking milk. Her parents are feeding her; they are a happy, gay couple.	/	Soft sounds made by the baby and her parents.	Gentle music in the background.
Shot 2 	In the next shots, we see a dad making his daughter laugh. After that, we see a dad playing drums, while the girl dances with her mom.	/	The girl laughing. The dad playing drums.	The music continues.
Shot 3 	In a series of following shots, we see family photos, a family going for a walk holding hands with their children, and a boy who smiles cheerfully.	Voice-over: <i>No matter how things change, what makes us wholesome never will!</i>	/	The music continues gently.
Shot 4 	In the following shots, we see the children eating the advertised products - Honey Maid "Honey", Honey Maid's "grahamfuls" and "Teddy Grahams" Honey .	Voice-over: <i>Honey Maid- everyday wholesome snacks!</i>	/	The music continues.
Shot 5 	In the next shots, we see the families posing together, looking at the camera holding the advertised products in their hands. At the same time, we can read on the screen product descriptions such as "whole grain" and "no high fructose corn syrup".	Voice-over: For every wholesome family!	/	The music continues.
Shot 6 	In the last shot, the little girl hugs her dad happily. The campaign slogan is written on the screen - "This is wholesome!" together with the hashtag #thisiswholesome, which is a hashtag used for this campaign on social media.	Voice-over: <i>This is wholesome!</i>	/	The music ends.

In Commercial 8, which advertises a palette of Honey Maid's products, the central topic are family and family love. Shot by shot, we can follow several different families enjoying time with their kids in different ways.

The metaphor in this commercial is HONEY MAID SNACKS ARE FAMILY LOVE. In this commercial, family love is the central element visually represented – the families are gathered together, they play, smile, feed the baby, dance, talk, go for a walk and support each other. Family love is expressed through all these activities and no matter how different the families are, the feeling of love is universal to all of us. The voice-over supports this by stating that “no matter how things change, what makes us wholesome never will”.

The attribute *wholesome* is important in this commercial, as is it connects the target and the source. It appears in both visual and verbal mode a couple of times, also as a slogan and a hashtag of this campaign named “This is wholesome!”. The voice-over makes the following utterances “Honey Maid – everyday wholesome snacks!” and then “for every wholesome family”, pointing out this shared characteristic of happy, loving families and the snacks made by their company. Also, the products by Honey Maid's that are advertised are whole grain products and by using the adjective *wholesome* for the description of the products, the author also creates pun which is used to make the connection between the whole grain products and its characteristic *wholesome*.

The target, the advertised products, appears several times as a close-up shot in this commercial. We can see the children eating and preparing their snacks as well as their happiness while they are consuming the products, which is the same as the happiness that they experience being together with their family. In the end, the families hold different Honey Maid products in their hands and look directly at the camera smiling. On the screen, we can read the additional info about the product (“whole grain”, “no high fructose syrup” and “#thisiswholesome”).

To sum up, the metaphor in this commercial is created through verbal and visual mode. Sonic mode is barely used- only as background sounds of children laughing and the music mode is used to create the gentle atmosphere, which can be connected to the source FAMILY LOVE, but there is no evidence that music mode is used in the creation of this metaphor.

Commercial 9. Dolmio's "The Battle of Dinnertime". (Published: September 2018)

https://www.adsoftheworld.com/media/film/dolmio_the_battle_of_dinnertime

Table 10. Mode description in Dolmio's - "The Battle of Dinnertime".

Shots	Visual Mode	Verbal Mode	Sonic Mode	Music Mode
Shot 1 	In the first shot, we see a battlefield full of people, captured from above (as typical in war movies). On the screen, the name of the battle "The Battle of Dinnertime" and the time of the battle "17:43" are revealed.	/	/	Epic, loud music, typical for the historical, war movies starts.
Shot 2 	In the next shot, it is revealed that the two sides in conflict are the parents and the children.	The girl from the one side asks loudly: <i>What do you want?</i> One of the moms answers: <i>It's dinnertime!</i> One boy answers: <i>No!</i>	/	The music continues creating tension and suspense.
Shot 3 	The kids start throwing their weapons, which are probably their toys, at the parents. The battle starts with this attack.	/	The sounds of the battle, the objects falling down on the floor.	The music is louder and tense.
Shot 4 	The battle continues: the parents try to catch their children. The kids run away, play, make selfies, listen to the music etc.	/	The children screaming. The sounds of the "battle" in the background.	The music reaches the peak with volume and rhythm.
Shot 5  	Finally, one of the dads starts waving a flag to settle the peace. The flag is a Dolmio company logo. The other dad brings a bowl full of Dolmio sauce spaghetti. The war stops and all	/	At the moment when the flag is being waved, we see one dad's steps approaching his boy.	The music stops in the moment when the flag is waved. It starts again when the peace is settled, this time as a

	children sit at the table with their parents and eat Dolmio spaghetti together.			calm, happy, joyful music of peace.
Shot 6 	In the last shot, the product is shown in the close-up with the sword in the ground, next to it. "No Drama" is written next to the Dolmio.	/	The sounds of steps of the one guy that remained hiding behind the box.	The last shot has no music in the background.

In the Dolmio's humorous commercial "The Battle of Dinnertime", the parents' everyday struggle to make their children eat dinner is presented as a real war. In the opening shots, we meet the opposite sides in this war – the parents and the children. The name of the battle is "The Battle of Dinnertime" and the time of the battle is "17:43", which are the two basic information details that we know for most battles in history and which is how the historical movies typically start. The battle atmosphere is created with the music theme in the background, which is a melody full of tension, suspense and awe.

The conceptual metaphor is best reflected in this commercial, compared to the others in the data sample of this thesis. The metaphor concept DINNERTIME IS WAR, in this case war between children and parents, serves as a basic concept for several other metaphors: PARENT IS A WARRIOR, BATTLEFIELD IS KITCHEN, TOYS ARE WEAPONS and finally, DOLMIO IS PEACE AGREEMENT. The fight between parents and children is presented as a negotiation of the terms between two sides before the battle begins.

The metaphor DOLMIO IS PEACE AGREEMENT is especially important, as its target is the advertised product and the central element of the commercial – Dolmio's Bolognese Sauce. The moment in which one of the parents waves the flag with Dolmio's logo as a sign of peace proposal is also the turning point of the commercial, the war stops and the music suddenly changes. The peace is celebrated with consumption of the Dolmio's pasta, which parents and children share at their dinner tables.

The concept of PEACE, which is a source in this metaphor, is presented as Dolmio's flag as well as a bowl of Dolmio's sauce spaghetti. The peace is reflected in the music in the second part of the commercial, as well as symbolically in the last shot, where the sword stands stabbed in the ground next to the Dolmio's product, as a sign of peace agreement. The

peace is also contrasted to war in the first part of the commercial, as the two atmospheres are completely opposite. It seems that without Dolmio, children and parents would not be able to stop fighting. Symbolically, the product is presented as so delicious, that no kid would resist it and continue to reject to eat dinner with their parents.

To conclude, although the metaphor is presented as part of war and peace concept, it is the family that is the central element of the commercial, as different family members are also the parties involved in the war. Dolmio is the peace agreement and brings back stability to the families. In the last shot, the slogan “no drama” written next to the sword and Dolmio’s sauce, underlines the peace settled.

Commercial 10. Zaxby’s “We're Going Big, They Think It's Over”. (Published: September 2018)

https://www.adsoftheworld.com/media/film/zaxbys_were_going_big_they_think_its_over

Table 11. Mode description in Zaxby’s - “We’re Going Big, They Think It’s Over”.

Shots	Visual Mode	Verbal Mode	Sonic Mode	Music Mode
Shot 1 	In the introductory shots, two soldiers are approaching their military base.	/	The sound of a helicopter in the background.	The music in the background is full of tension.
Shot 2 	One of the soldiers is a captain, and as he enters the military tent, all the other soldiers salute him.	The captain says: <i>Attention! It's enough! This has gone on way too long.</i>	/	The music in the background becomes louder.
Shot 3 	At the moment that the captain says that they will need to go big, he also shows the map on which the Zaxby's burger is shown. The soldiers look at each other expressing approval of the captain's words.	The captain continues: <i>If we are going to win this thing, we gotta go big!</i>	/	The music is loud and tense, typical of war movies.
Shot 4 	The words “The chicken sandwich war ain’t over yet” are displayed on the screen, together with the picture of	/	The sounds of smashing when the words are displayed on	The music stops.

	the soldiers.		the screen.	
Shot 5 	In the last shots, we see the advertised product displayed in several ways, as a separate product with its ingredients and together with the beverages and side dishes.	Voice-over: <i>Zaxby's new signature sandwich with a double hand-breaded filet on a toasted bun and a spicy Zax sauce. And a new spicy Zax sauce. Only at Zaxby's!</i>	The sounds of smashing and fire.	Victorious music in the background.

The Zaxby's Commercial under analysis is the first part of "We're Going Big, They Think It's Over" commercial series, where both commercials portray the war situation in which "going big" or attack strategy for the soldiers is presented as an attack using the new Zaxby's burger.

The commercial plays with the war discourse: the captain and the other soldiers are the main characters, the story happens inside the military base in a tent and the map with the plan for the attack or a military goal is a picture of Zaxby's new burger.

However, it can be quite tricky to determine what exactly the metaphor in this commercial is. The Zaxby's Burger is possibly meant to be presented as a victory, a strategy plan and a trophy. One would argue that the metaphor here is ZAXBY'S BURGER IS A WEAPON, as it is what the soldiers use to achieve the goal of their mission, which importance is emphasized by the captain's statement that "this time we are going big!". This is a conceptual metaphor, in which the soldiers might be understood as the consumers of the burger (the customers at Zaxby's) and the military base can be understood as the Zaxby's store. The war itself can be seen as the competition between different burger stores on the market, the winner of which is presented as Zaxby with their new burgers as mighty weapons.

The target, ZAXBY'S BURGER is depicted on a map and the soldiers stand amazed around it, watching their captain's presentation. In the final scenes, the burger is presented as a product in detail, which is relevant information for the end consumers. The source, the WEAPON is presented indirectly, as the chicken sandwich burgers might be both the weapon with which they are attacking their competition and in the end a trophy for their customers. Thus, we can deduce what it is from the way in which it is presented: as a map

for the other soldiers or the way how they will attack. Moreover, its importance is emphasized by the reaction of the soldiers. In shot 4, we can read from the screen that “the chicken sandwich war ain’t over yet”, which confirms that the war is in progress and that burger is how they will attack their competition.

In this commercial the verbal and visual modes are used for the creation of multimodality. The sonic mode only plays a side roll, and the music is involved in the creation of the war atmosphere and creation of the war concept.

Commercial 11. Coca-Cola’s “The Great Meal” (Published: July 2020)

https://www.adsoftheworld.com/media/film/cocacola_the_great_meal

Table 12. Mode description in Coca-Cola’s - “The Great Meal”

Shots	Visual Mode	Verbal Mode	Sonic Mode	Music Mode
Shot 1 	In the introductory shots, we see completely empty streets and people who are by themselves.	Voice-over: <i>The day the world stopped was the day we found where to go.</i>	Only the wind howling.	/
Shot 2 	In the next series of shots, the people start gathering, kissing, crying, hugging and preparing food.	Voice-over: <i>Lost together, we discovered ourselves again.</i>	The sounds of chopping, frying, crying, laughing in the background.	Feel-good music starts in the background.
Shot 3 	Different people from different parts of the world prepare their meals together, using Coca-Cola as an ingredient and refreshment in the cooking process.	Voice-over: <i>And we realized that the things that matter deserve time.</i>	The sounds of food preparations and happy chatter continue.	The music continues.
Shot 4 	Again, we see numerous shots of different families, friends and lovers setting the table, bringing food and enjoying time together. Every table has the same element – Coca Cola.	Voice-over: <i>From now on, we are not going to leave anything on our plates...</i>	The happy chatter in the background continues.	The music is happy and loud.

				
Shot 5   	The shots of families playing, laughing, singing and cheering continue rotating.	Voice-over: <i>...because we've learned to savor the moments that were always there.</i>	The same sounds as in the last shot continue.	The music continues.
Shot 6 	In the last shot, we see people holding hands, with Coca-Cola's logo and the slogan "together tastes better" written over it.	Voice-over: <i>And they never tasted this good!</i>	The sounds continue.	The music continues.

In Coca-Cola's commercial "The Great Meal", the story depicts the situation of social isolation during the pandemics of Corona virus, which is why, at the beginning of the commercial, all streets are completely empty and people stand alone. This situation of complete stillness, with no people or music in the background is what the voice-over describes as "a day the world stopped", in which people discovered what they really care about and who they love to spend their time with.

The next shots show the contrast to the atmosphere of silence in the first shot, as they show people together, preparing meals, spending time together and loving each other. This contrast is further emphasized with various sounds produced by the characters in the commercial together with the lively music.

The metaphor used in this commercial is COCA-COLA IS TOGETHERNESS. Coca-Cola is used both as an ingredient of various meals that people prepare and as a refreshment during the food preparation. In the shots when people set the table, it is Coca-Cola that is part of every table, no matter which parts of the world they belong to, irrespective of their culture and cuisine. In this way, Coca-Cola represents the connection between all of them and appears as a product in several shots.

However, the target TOGETHERNESS is visible in each shot where Coca-Cola bottle appears. The people spend their time preparing and eventually enjoying the meals and their time with their loved ones in different ways, laughing and crying, and helping each other to survive the hard times. The voice-over emphasizes that in these lonely moments we learned to appreciate what we have more than ever before, and that we enjoy togetherness more because we experienced that loneliness. The final shot contains both the target in form of a company logo, and the source presented symbolically as holding hands with the slogan “together tastes better”.

The metaphor in this commercial is primarily constructed in the visual mode, but also in the verbal mode. The sounds in the background create the atmosphere of togetherness and happiness, which is contrasted to the complete silence at the beginning of the commercial. The music further supports this, and creates the feel-good, relaxed atmosphere.

Commercial 12. Lucozade’s “Energy beats everything” (Published: April 2018)

https://www.adsoftheworld.com/media/film/lucozade_energy_beats_everything

Table 13. Mode description in Lucozade’s - “Energy beats everything”

Shots	Visual Mode	Verbal Mode	Sonic Mode	Music Mode
Shot 1 	The introductory shot shows the beginning of the fight between David and Goliath. The title “The Prequel” is written on the screen.	Voice-over: <i>David and Goliath, The Prequel.</i>	Goliath roaring.	Heroic, battle music.
Shot 2 	The prequel starts in a room where David is still sleeping and his friend starts talking to him.	A friend: <i>Hey, David! Guess what you did last night!</i> David: <i>What?</i> A friend: <i>You picked a fight with Goliath!</i> David: <i>What, a giant?</i> A friend: <i>Oh, you can't say that!</i>	/	/
Shot 3	The friends sit together and talk.	David: <i>But he is a giant!</i>	/	/

		A friend: <i>David! You can't call people giants! That's what got you into this trouble in the first place!</i>		
Shot 4 	A servant comes in. Outside the house, we can see a giant waiting for David to get out.	A servant: <i>David, there is an angry gentleman who would like a word!</i> David: <i>Is he a giant?</i> A servant: <i>Yeah...</i>	A giant booming and roaring outside.	/
Shot 5 	David opens a bottle of Lucozade and the sunlight suddenly comes through the window. He drinks the whole drink.	David: <i>Mesio, hand me my spear.</i> A friend: <i>Mesio broke it.</i> A servant (Mesio): <i>What about a sling?</i>	Sounds of thunder when the bottle of Lucozade opens.	In the moment when the bottle opens the choir church music starts.
Shot 6 	In the final shot, the slogan: "Energy beats everything!" is shown and in the subtitle the explanation: Yours, David's, The Universe's. The Bottle of Lucozade stands between David and Goliath.	Voice over: <i>Energy beats everything!</i>	The sound of crushing.	The heroic music stops.

The commercial under analysis is a humoristic prequel to the well-known Biblican story of David and Goliath's fight and tells a story of what might have caused the fight in a funny way. The prequel starts when David's friend starts talking to him, while he is still lying groggy in bed. The story is a modern, funny portrayal of how friends would usually talk after a night out, when apparently very drunk David scheduled a fight with Goliath. Although the giant is many times bigger and stronger, what saves David in a fight with the giant is Lucozade, which gives him superhuman energy and he is able to win this battle without the right weapons.

The metaphor in this commercial is LUCOZADE IS ENERGY which is a metaphor typical of commercials for energy drinks (e.g. Red Bull's slogan "Red Bull gives you wings" and their commercials are usually portraying the energy that gives wings). In the moment when the source LUCOZADE is introduced in the commercial, we can hear the sounds of thunder and

then we see the sunlight which symbolizes the energy that David apparently received from God. In the last shot, a bottle of LUCOZADE is what stands between David and Goliath with the slogan “energy beats everything!” and it is what gives David power to win an impossible battle. In this shot, we can also recognize the target ENERGY. Thus, target and source are intertwined and in each shot with LUCOZADE bottle the energy symbolically appears visually (as light), sonically (as a sound of thunder) and verbally (with slogan “energy beats everything”). The music creates the atmosphere of the conflict; however it also emphasizes the energy which David receives, as it changes the melody to heroic and loud at the moment he drinks the Lucozade beverage, in contrast to the silence at the beginning of the commercial.

Commercial 13. Coca Cola’s “Building” (Published: May 2014)

<https://www.adforum.com/creative-work/ad/player/34498364/building/coca-cola>

Table 14. Mode description in Coca Cola’s “Building”

Shots	Visual Mode	Verbal Mode	Sonic Mode	Music Mode
Shot 1 	In the introductory shot, a couple meets outside a building. A red balloon starts moving upwards.	/	/	The song starts. The lyrics: “There is nothing I would rather do, nowhere I’d rather be...”
Shot 2 	The camera follows the red balloon, revealing many happy families inside the building spending time together in the background.	/	/	“There is nothing that makes me feel the way you do here with me...”
Shot 3 	We see a happy family having lunch.	/	/	“I am happy as I can be, as I have you and you have me...”
Shot 4 	In another apartment, we see another happy family.	/	/	“No matter what life throws our way, no matter what we’ll be...”

Shot 5 	In the next apartment, a couple is celebrating their 50th wedding anniversary with their friends and family.	/	/	"Each moment that I spend with you means a whole world to me..."
Shot 6 	In the last shot, we see that on the top of that building full of love, there is an ad: a Coca-Cola bottle with slogan "Open Happiness"	/	/	"I am happy as I can be, as I have you and you have me."

In this commercial, we see short captures of several happy families and friends who live in the same building. Interestingly, the story is only represented in visual mode with background music which plays an important part in the creation of the concept of happiness, as its lyrics are about happiness and love.

The metaphor in this commercial is COCA-COLA IS HAPPINESS. The bottle would, in this case, represent the building in which happy people live, whereas in Coca-Cola's bottle the beverage is stored. The slogan "Open Happiness" refers to Coca-Cola bottle, in which, as the author claims, HAPPINESS lies.

The source domain, HAPPINESS, is represented visually as the images of happy families are changing, showing us how they show love to each other and spend time together. The lyrics of the song in the background have lines such as "I am happy as I can be, as I have you and you have me" and "each moment that I spend with you means a whole world to me", which supports the happiness that arises in the moments that people share together. So, as in many other Coca-Cola commercials (e.g. Commercial 11), the concept of TOGETHERNESS is extremely important, as being together is what makes people happy in the first place.

The target, COCA-COLA drink appears in each scene with happy families, as it is obviously an obligatory part of every family gathering and of every moment that people spend together. In the last shot, the product is shown on a building ad, together with the name of the company and its slogan. Therefore, both TOGETHERNESS and HAPPINESS are important concepts here, as showing love and drinking Coca-Cola evoke the feeling of happiness, according to the brand message.

Commercial 14. Bodyarmor's "Be Water" (Published: 2018)

<https://www.adforum.com/creative-work/ad/player/34566973/be-water/bodyarmor>

Table 15. Mode description in Bodyarmor's "Be Water"

Shots	Visual Mode	Verbal Mode	Sonic Mode	Music Mode
Shot 1 	In a first series of shots, different athletes are focusing and preparing for the match.	Voice-over: <i>I said empty your mind. Be formless...</i>	/	Modern beat playing in the background.
Shot 2 	These images continue rotating.	<i>...shapeless, like water...</i>	/	The beat continues.
Shot 3 	We see sweat falling off the athlete's body and other athletes while consuming water.	<i>Now you put water into a cup, it becomes a cup. You put water into a bottle, it becomes a bottle.</i>	/	The beat continues.
Shot 4 	The product specifications such as "The first water created for athletes. More electrolytes, Sport performance Ph8+" is written on screen.	/	/	The beat continues.
Shot 5 	In the next series of shots, the athletes perform their sports disciplines.	Voice-over: <i>Water can flow. Water can crash.</i>	Sounds made by the athletes during training.	The beat continues.
Shot 6 	In the last shot, we see the original line from an interview with Bruce Lee. The whole text in this commercial (verbal mode) is taken from this interview of Bruce Lee and reflects his life philosophy.	Bruce Lee: <i>Be water, my friend.</i>	/	/

In the commercial under analysis, the advertised product, Bodyarmor's water, is presented as part of what we humans essentially are. This can be connected to the fact that the human

body is made of at least 60% water and that we need water to survive, which we later excrete in the form of e.g. sweat, which is presented in the visual part of commercial.

The metaphor in this commercial is WATER IS HUMAN BEING and I would argue that it can also be reversed HUMAN BEING IS WATER, as the two are basically intertwined and neither of the two terms is more abstract to us. We see the athletes (human beings) consuming Bodyarmor's water, which helps them perform better in their sports disciplines, as it is water which is created for athletes and help boost their physical endurance. Moreover, we see the water in the form of sweat on their bodies while they are performing the sports activities. The water gives them strength and energy for all the challenges and fights, but it is also the part of their body and the way how they can bring their body back to the ideal or normal condition again.

Bruce Lee's words as voice-over support this metaphor. He describes the water as "shapeless", "formless" and able to adapt to any shape and form it is put into. It can also flow and crash anything, although it is silent and slow, but with its persistence it can become stronger than anything else in nature, just as the athletes can when they are persistent and diligent. In the last shot, Bruce Lee confirms that by saying: "Be water, my friend".

To conclude, the metaphor is created in verbal and visual mode in this commercial, while the other background sounds serve to create the atmosphere of training and sports.

Commercial 15. Poland Spring's "My Origin". (Published: January 2021)

https://www.adsoftheworld.com/media/film/poland_spring_my_origin

Table 16. Mode description in Poland Spring's "My Origin".

Shots	Visual Mode	Verbal Mode	Sonic Mode	Music Mode
Shot 1 	In the first shots, the famous actor Patrick Dempsey is going through the woods, holding a bottle of Poland Spring's water in his hands.	Patrick Dempsey narrates as voice-over: <i>This is Maine. The place that made me who I am.</i>	The typical sounds of nature remain unchanged throughout the commercial: the birds chirping, the water flowing, the wind etc.	The sounds of guitar and a male voice humming a melody in the background.

Shot 2 	Various shots of nature. In the meantime, Patrick is shown drinking the water.	<i>And the place that makes Poland Spring origin what it is.</i>	The same as in shot 1.	The same as in shot 1.
Shot 3 	Patrick continues his journey in nature.	/	The same as in shot 1.	The same as in shot 1.
Shot 4 	Different shots of water in its natural, original shape.	<i>It's this place that gives the origin it's naturally occurring electrolytes.</i>	The same as in shot 1.	The same as in shot 1.
Shot 5 	Patrick stands proudly on the top of the hill, looking at the nature around him and drinking water.	<i>It's this nature that gives it a crisp taste like no other. This is my origin.</i>	The same as in shot 1.	The same as in shot 1.
Shot 6 	In the last shot, the brand's name and logo are revealed with the slogan "From the earth, for the better."	<i>100% natural spring water from Maine. Poland Spring Origin.</i>	The same as in shot 1.	The same as in shot 1.

In Commercial 15, we follow the actor Patrick Dempsey running through his homeland Maine, rediscovering his origin and the nature he has always loved. The water has the most special place in his life – pure and untouched, just like the nature of his homeland.

The metaphor in this commercial is POLAND SPRING WATER IS UNTOUCHED NATURE. It is important to point out that this connection between the target and the source was probably made to show that Poland Spring's new water- Poland Spring Origin is 100% natural mineral water from Maine springs and uses 100% biodegradable package.

The untouched nature image is created through many beautiful and colorful shots of pure nature, depicting the water in its natural form in several ways (e.g. crushing down, running, flowing). The background sounds and the music support this natural and pure image: anything that could be understood as artificial or unnatural is excluded and even the voice of a singer and the unplugged sound of the guitar support this image. Patrick also says that the place itself is what gives the water its taste and uniqueness, as the customers get it in its purest shape.

One of the most natural metaphor concepts that could be connected to water are PURITY, NATURE and HUMANS. Water represents what we are made of, but it is also part of the world around us. We can assume that the aim of this metaphor is to connect the image of pure water with the bottled water product that the brand sells. Therefore, Poland Spring water is represented through changing images of water in nature and the bottled water that the actor consumes. In the last shot, the brand name and logo are revealed with the slogan “from the Earth, for the better”, suggesting that the water comes in its original shape from “mother Earth” to preserve the world and our health.

Commercial 16. Gatorade’s “Secret to Victory”. (Published: June 2017)

https://www.adsoftheworld.com/media/film/gatorade_secret_to_victory

Table 17. Mode description in Gatorade’s “Secret to Victory”.

Shots	Visual Mode	Verbal Mode	Sonic Mode	Music Mode
Shot 1 	Michael Jordan sitting on an empty basketball court in his high school.	Jordan: <i>You wanna know the secret to victory? Fail to make the varsity team.</i>	/	Dramatic music.
Shot 2 	JJ Watt working out at the gym.	Watt: <i>Start your career as a walk-on.</i>	Sounds of training.	The music continues.
Shot 3 	The Mannings watch a football game at home. In the next shot, we see Kat in the locker room before the game.	P. Manning: <i>Go three and thirteen in your rookie season.</i> E.Manning: <i>Lead the league in interceptions.</i> Kat: <i>Take a perfect team and blow a perfect season.</i>	/	The music continues.
Shot 4 	Kyle drives a car through fans cheering to him. Serena Williams taking serves at the tennis court.	Kyle: <i>Spend 108 years as a lovable loser.</i> Serena: <i>Be on the wrong side of the biggest upset in your sport.</i>	Fans cheering.	The music continues.

Shot 5 	First we see Michal Jordan exiting the court, which is today named after him. In the next shot, Matt Ryan stands on the court surrounded by journalists, disappointed after a hard defeat. After that we see him training harder than ever before.	Jordan: <i>You really wanna know the secret to victory?</i> Announcer: <i>And heartbreak for Matt Ryan who is in utter disbelief.</i> Matt Ryan: <i>Defeat!</i>	Sounds of fans cheering and training.	The music continues.
Shot 6 	In the last shot, we see the court and the slogan "Make defeat your fuel", followed by Gatorade's logo and the message "Win from within."	Jordan: <i>Make defeat your fuel!</i>	/	The music continues.

In this commercial, we follow the stories of several top athletes, who are all among the best in the world in their sports disciplines. What the authors of this commercial want to point out is that all of them had huge defeats, which would make many people give up, but not them, who managed to rise again and become big winners. Each one of them tells how hardly defeated they once were and finally, Jordan underlines that the one huge defeat is their biggest secret to victory and success.

We can recognize one metaphor in this commercial: GATORADE IS DETERMINATION (*or fuel to victory). The determination to win becomes stronger after big defeats and although this might seem as a reason for one young athlete to give up, it should only make them train harder and be a fuel for many future victories.

We see the athletes consuming Gatorade throughout their training process, as it is apparently an important part of their paths to victory, just as important as determination to never give up. This is illustrated in shot 5, where Matt Ryan demonstrates his determination to win and his training process is harder than ever. However, Gatorade is presented as what gives him motivation and strength.

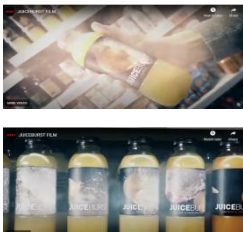
In the last shot, the training court is captured from above with the slogan "Make defeat your fuel" which might suggest the presence of another metaphor DEFEAT IS FUEL (to victory), which refers to the secret that all successful athletes share in the commercial. However, the

fuel is probably introduced in order to reinforce the concept of determination to achieve the goals. The slogan in the last shot “Win from within” underlines the importance of the inner strength and determination to be a champion. The meaning is created in verbal and visual mode, while music is used to set the atmosphere of the commercial.

Commercial 17. Juice Burst’s “Good Honest Juice”. (Published: August 2013)

https://www.adsoftheworld.com/media/film/juiceburst_good_honest_juice

Table 18. Mode description in Juice Burst’s “Good Honest Juice”.

Shots	Visual Mode	Verbal Mode	Sonic Mode	Music Mode
Shot 1 	A guy in a hoodie enters a small, local shop.	/	Steps. A police siren in the distance.	Music full of tension and suspense.
Shot 2 	In the shot from the security camera (typical of real shoplifting footage), we see him moving through the shop and looking for products to steal.	/	/	The music continues.
Shot 3 	He finally comes to the shelf with Juice Burst’s juices and steals one of them. He takes another juice in his hands when it suddenly explodes. After that, the whole shelf with juices gradually explodes.	/	Multiple sounds of bomb explosion.	The music continues.
Shot 4 	The guy manages to escape from the shop and opens the bottle of juice that he stole.	/	The sound of a bomb explosion.	The music changes the tone to more fast and active.
Shot 5 	Suddenly, this bottle explodes as well and the only things left from the guy are his earplugs and sneakers.	/	The earplugs falling on the floor.	/

Shot 6 	In the last shot, we see the sign in front of the shop which says "Watch out, good honest juice in this store!" and the Juice Burst's product orange juice in a photo.	/	The sign with the juice swinging.	After the last explosion, the music is happy and cheerful.
---	--	---	-----------------------------------	--

In commercial 17, the situation presented resembles the typical real-life footage of a shoplifter entering a store and it is partially presented through the store security cam. As the guy steals one bottle of Juice Burst's orange juice, the other juices on the shelf start exploding one by one, destroying the things around and making the shoplifter run. Finally, outside the shop the stolen bottle explodes in the shoplifter's hands and destroys him as well.

The metaphor in this commercial is JUICE BURST IS A BOMB. The product is presented on the shelves of the shop, as well as a photo of a product on a store sign in the last shot, together with the slogan "watch out, good honest juice in this store!". This indicates that the juice might be dangerous to "dishonest" or "bad" people (in this case, the shoplifter), and that it is only made for the good and the honest. This becomes clear as the juices explode the moment the shoplifter tries to steal one of the bottles.

The source BOMB can also be connected to the fact that the fruit juices are usually presented as "fruit bombs" or "vitamin bombs", as suggested by the name of the product – Juice Burst, meaning that they contain the high doses of vitamins necessary for maintaining our body functions and that are, thus, healthy for us. That is why, in the moment of explosion, the fruits on the package explode pouring the juice out of them. The source is thus presented visually, but also sonically, as we hear the real sounds of explosion following the explosion of juices. The target is presented in visual mode as well, while the music sets different atmospheres of the commercial: first the tension, then action and finally, resolution.

Commercial 18. Innocent's "Superhero". (Published: January 2011)

https://www.adsoftheworld.com/media/film/innocent_superhero

Table 19. Mode description in Innocent's "Superhero".

Shots	Visual Mode	Verbal Mode	Sonic Mode	Music Mode
Shot 1 	In the first shot, we see a woman eating at the bus station, while another woman next to her is obviously very hungry.	/	The sounds of traffic and steps.	No music.
Shot 2 	Suddenly, we see a flying smoothie bottle approaching the station, hurrying to save the girl from hunger.	/	The very loud sounds of flying and wind.	The superhero song begins- a remake of Queen's song "Flash". The lyrics: <i>Fruits! Saviour of the universe!</i>
Shot 3 	In the next shot, we see a girl working in the office looking nervously at the clock. She is licking her lips watching her colleague eating, indicating that she is hungry. In that moment, the Innocent smoothie flies in.	/	Sounds of flying and glass breaking.	<i>"Fruits, he'll save everyone of us!"</i>
Shot 4 	A guy on a train finishes his sandwich, but does not look really contented. At that moment, a smoothie catches up with the train and flies in to save the guy.	/	Sounds of flying.	<i>"Fruits, he's a miracle!"</i>
Shot 5 	A girl stands in front of a pastry shop window and looks at the sweets she wants to eat. At that moment, a smoothie flies in to save her from making a bad choice.	/	Sounds of flying.	<i>"Fruits, king of the impossible!"</i>

Shot 6 	In the last shot, the superhero smoothie arrives and stands together with the other smoothies and a couple of fruits. The slogan “here to save the peckish!” and “nothing but fruits” are written on the screen.	Heroic voice-over: <i>“Innocent smoothies, here to save the peckish!”</i>	/	The melody continues in the background.
---	---	---	----------	--

In commercial 18, Innocent smoothie is presented as a superhero that saves people from hunger in various life situations. The metaphor in this commercial is INNOCENT SMOOTHIE IS SUPERHERO.

The target and the source of this commercial are not always presented in separate shots, mainly because smoothie bottle is wearing a superhero flying cape and imitates the original superhero looks in each shot in which it appears. Innocent smoothie appears in several shots to save people who are visibly hungry, e.g. people in public transportation or at work, but also to save those who are about to eat something extremely unhealthy instead of a smoothie (e.g. a pastry or a cake). Here, the “superhero” comes in to help people make better choices and survive until the next meal, which is a connection probably made because smoothies as products serve as healthy snacks.

The superhero image is constructed in several ways: physically, as the bottle always carries the cape; sonically, as the background sounds of fast flying; and finally, the music which is a remake of the Queen’s song “The Flash”. The name “Flash” is replaced with “Fruits” in the lyrics and it is a theme song of Innocent’s smoothie superhero, which is again typical of every superhero movie. In the last shot, there is the only verbal remark, saying that the smoothie is here “to save the peckish”, indicating his superhero function- to save people.

Commercial 19. Tropicana's "Arctic Sun - Brighter mornings for brighter days" (Published: February 2010)

<https://www.youtube.com/watch?v=4Krky4i6Xk8>

Table 20. Mode description in Tropicana's "Arctic Sun-Brighter mornings for brighter days".

Shots	Visual Mode	Verbal Mode	Sonic Mode	Music Mode
Shot 1 	In the opening shots, we see people walking the streets in the dark. We soon find out that it is not nighttime, but 9a.m. in the Canadian arctic, and it is the 31 st day without sunlight in that town.	/	Preparations for the installation of the artificial sun.	The song by Patrick Watson "The Great Escape"
Shot 2 	People from Tropicana install an artificial sun, which is meant to serve as the sun for the inhabitants.	/	People cheering.	The lyrics: "Bad day, looking for a way home Looking for the great escape"
Shot 3 	People get very excited, cheering and celebrating the light that they can see again. Also, all of them get Tropicana juices to drink.	/	/	"Gets in his car and drives away Far from all the things that we are."
Shot 4 	We see many happy people drinking juice in the sunlight.	/	/	"Puts on a smile and breathes it in And breathes it out, he says Bye bye, bye to all of the noise"
Shot 5	The artificial sun is captured from a distance. The text on the screen goes "On January 8 th we brought the sun back	/	/	"Oh, he says, Bye bye, Bye to all of the noise."

	to Inuvik. Because we believe brighter mornings make for brighter days.”			
Shot 6 	In the last shot, we see theTropicana orange symbol.	/	/	/

In the Tropicana commercial, we hear the story of the Canadian arctic, where in the long winters citizens experience a month without sunlight. The Tropicana Company decides to bring light back to their lives and installs the “artificial sun” on the street, which makes the streets brighter and makes people who live there happy again.

The metaphor in this commercial is TROPICANA IS SUN. It is interesting that the source – the SUN is the artificial, large light balloon, replacing the real Sun in the area where, because of its geographical position, it is sometimes impossible to see it for months on end. At the installation, people gather around the balloon and smile, holding the Tropicana juice, which was provided to them.

Tropicana juices are made of fruits (mainly oranges) and in the last shot we see an orange with the straw inside it, which is also the company logo. This may refer to the fact that the juices are made of pure fruits, but also to the physical resemblance of the orange and the Sun, which is well visible if we compare the orange in the shot 6 with the image in shot 5 with the “artificial sun”. The oranges also belong to the category tropical fruits, which are grown in the areas that have plenty of sunlight and can symbolically represent the summer and sunny days. The text on the screen says that the company “brings the Sun back to Inuvik”.

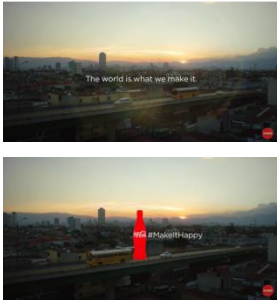
The music in this commercial is the song “The Great Escape” by Patrick Watson, in which a person finds his/her happiness and peace again, just as the people in the commercial do by seeing the Sun again. However, music and sonic mode do not play a role in the construction of the metaphor.

Commercial 20. Coca Cola's "Make it happy" (Published: February 2015)

<https://www.youtube.com/watch?v=1AeG8tCzTGw>

Table 21. Mode description in Coca Cola's "Make it happy".

Shots	Visual Mode	Verbal Mode	Sonic Mode	Music Mode
Shot 1 	In a series of introductory shots, people express their hate on the internet in different ways. After that, we see an IT worker in the internet server room, drinking Coca-Cola. He accidentally spills some of it onto the internet wires.	The voice in the background: "Loser!"	The sounds of angry typing and screaming.	/
Shot 2 	He tries to catch the bottle, but the juice is already in the internet wires. Suddenly, Coca-Cola starts changing the "code" and turns everything upside down. There is Coca-Cola logo made of numbers and letters inside the wires.	/	/	The melody of Coca-Cola commercials plays while the code is changing.
Shot 3 	This changed code starts turning all hate messages into messages of support and love: the violent interview becomes happy...	/	/	The song "Show me Love" by Hundred Waters starts.
Shot 4 	The sad girl on the bus station gets a motivational message on the billboard.	/	/	The lyrics: "Don't let me show cruelty Though I may make mistakes"
Shot 5 	The boy at the bus who received a hate message watches how it becomes a supportive message: "There is no one like you".	/	/	"Don't let me show ugliness Though I know I can hate."

Shot 6 	In the last shots, the words on the screen are: "The world is what we make it." And Coca-Cola sign with hashtag #makeithappy.	/	/	<i>"And don't let me show evil Though it might be all I take Show me love"</i>
---	--	---	---	---

Commercial 20 is focused on the topic of cyber bullying which is one of the most common forms of harassment in the digital era. People around the world spread hate, violence and negativity on the web and thereby hurt a lot of people.

What Coca-Cola tries to demonstrate with the metaphor COCA-COLA IS LOVE is that, when consuming the Coca-Cola drink, people manage to be more positive, loving and caring towards other people. When the IT worker accidentally pours Coca-Cola on the wires, the juice starts changing the code and converting all hate messages into the positive ones. That is how a violent interview becomes humoristic, the sad girl receives much needed support on a screen and the boy gets a loving message that he is unique and nobody else in the world is like him.

So, the drink directly changes the hate into love on the web and with the end note that "the world is what we make of it" shows that everybody is directly responsible for their actions. With help of the Coca-Cola vibe, the world can be a happier place. In the moment of the change from hate to love, there is a melody playing in the background which is recognizable in all Coca-Cola commercials, again suggesting that Coca-Cola is what brings that love. The song also reinforces the metaphor and the story of the commercial with the lyrics lines such as "don't show me cruelty" and "show me love".

5. Discussion

As mentioned earlier in this thesis, the biggest challenges for the metaphor analysis of commercials are following: first, it is important to analyze the whole commercial carefully; as a metaphor (target and source) usually does not occur in one shot or instantaneously as in advertisements (pictures) and, second, it is important to analyze non-verbal sounds and music mode, in addition to verbal and visual mode (Forceville 2008: 178). All these factors together have to be taken into account in order to analyze the meaning of a commercial and any potential metaphors properly. All different elements can be active parts of metaphoric meaning and the advertisers have, therefore, a wider range of possibilities of how to present target and source and can even make persuasive effect in a more subtle way.

5.1. Types of products

Metaphors are, as presented in chapter 2.4 in this thesis, also a way of presenting an abstract concept, which we cannot perceive with one of our senses, through a more concrete one, which we can perceive directly and which is closer to us and therefore easier to understand. In the case of metaphors in commercials, as Forceville (2009a: 33) points out, the target of the metaphor is in most cases the advertised product, just as our data in the commercial confirms. This makes the transfer of positive characteristics of a source more subtle and indirect.

The sources (concepts) found in the data sample were the following:

- a) Food industry: FAMILY LOVE (2), CARING, TOGETHERNESS (2), CLOSENESS, MAGIC, FRIENDSHIP (A FRIEND REQUEST), NATURE, PEACE, WEAPON.
- b) (Soft) drinks industry: TOGETHERNESS, ENERGY, HAPPINESS, HUMAN (BODY), NATURE, A BOMB, SUPERHERO, SUN, LOVE.

However, it is interesting that this relation between the target and the source, as more abstract and more concrete concepts, cannot be observed in the examples of this thesis. The targets of the commercials are the products, which are very concrete entities and the sources are the concepts that are usually targets in the conceptual metaphors in general

(e.g. LOVE). This is explained in more detail later in this discussion, but it raises an important question whether these metaphors can be regarded as conceptual at all?

Furthermore, what we can see is that most of the source domains are represented as concepts with positive connotation that carry meaning which should ideally be transferred to the target (the specific brands). It is also easy to notice that all these words (concepts) are common words that are part of everyday language and easy to understand, which is also one of the goals of advertisers (see chapter 2.7). The metaphor should always be easily understood and recognized, although the end goal of marketing metaphor is to buy a product or remember a brand should stay hidden.

However, there is a difference between the subgroups of products that are advertised. The products, although they belong to the same categories, can still be divided into subgroups in regard to their usage and traits.

This means that the food and drink products advertised in chosen commercials can further be subdivided into following groups:

- a) Food: general food products (Kerrygold, Honey Maid, Aunt Bessie, Uncle Ben's, Dolmio), raw products (Rowse's Honey), baking mixtures (Betty Crocker, King Arthur's Baking), chewing gums (Extra's), fast food restaurant (Zaxby)
- b) Drinks: juices/soft drinks (Coca-Cola, Tropicana Juice, Juice Burst), energy drinks (Lucozade), sports drinks (Getorade, Bodyarmor), water (Poland Springs), smoothie (Innocent).

The most commonly used concepts for metaphors in the sample commercials were shared by both food and drinks groups. These included the concepts such as: LOVE, FAMILY LOVE, CARING, TOGETHERNESS, HAPPINESS and CLOSENESS. All of the named concepts were used in the context of people who spend time together with their friends and families, loving and caring for each other, which is a direct reason why they feel these positive emotions. So, although it may seem that these concepts can only be connected purely as words with positive connotation, they were all connected as the concepts referring to the concepts of LOVE and used as the sources in the metaphors. They were presented in various ways and in

different modes, while the target was always the products advertised, presented as an important part of these happy moments.

Interestingly, the reason why the previously named target concepts were shared by the subgroup of general food products and juices/ soft drinks subgroup of drinks can be connected to the fact that the food and eating together in general is (usually) connected to family life and the typical Sunday lunches where families and friends share time and enjoy being together. The soft drinks such as Coca-Cola are almost always presented as an inseparable part of every family event or shared meal, something that connects people and cannot be omitted at lunchtime, which is probably why all of Coca-Cola's concepts in this sample are shared with the concepts of general food products.

The Betty Crocker's used the concept of MAGIC, which in this case refers to what working together creates. It is also used in the context of family that prepares the cake for their mom/wife to show their love. However, MAGIC can also be connected to the product itself, which is a prepared mix of ingredients for the cake which makes the preparation easy and fast.

Nevertheless, the other subgroups in both food and drinks groups created more specific metaphors for their products. For example, the commercial for Rowse's Honey presents honey as pure, untouched nature. As it is one of the important topics nowadays, if the honey that is commercially produced and sold really preserves its natural quality without artificial ingredients, it is therefore extremely important for honey brands to present their product as something that comes in its original, natural form. Furthermore, eating honey is presented as doing a good deed to nature and changing the world, to further encourage people to buy the product.

However, the relation between the abstract and the concrete concept, or the target and the source is in this case not quite clear. The honey as the advertised product and the target of this metaphor is the concept known to us as: most of the people tasted honey or, in other words, perceived it directly with one of human senses. Likewise, nature is one of the concepts that are among the most basic ones in human life and it represents the entity perceived with many of our senses (e.g. visual, somatosensory and olfactory). Therefore, we cannot claim that in this case one concept is used as more abstract or concrete to explain

the other, and we cannot for sure say that in this case we are having a case of a conceptual metaphor.

What is also problematic is whether target and source can be reversed in this example. As mentioned in section 2.4., Kövecses (2010:10) says that in case of conceptual metaphors this should not be the case, but in this example it could possibly be reversed, as the honey drop in the commercials contains the whole world in it and therefore, it can also be possible to say that the metaphor elements can be reversed.

Another unique concept is used for The King Arthur Baking Company, in which commercial baking is described as UNITY of all people on the planet. This concept is presented through different customs and different cultures, where baking bread is one of the most important parts of traditional cuisine. As baking is a universal concept, it is clear why the company would ideally like to be presented as part of a narrative that connects and unites all of us.

The chewing gum product “Extra!” plays with the concept of friendship in a modern, digital way. The product is commonly connected to friend gatherings and social situations, which is why it is also presented as part of a situation where the two friends reconcile with help of the chewing gum. Sharing the gum is presented as an act of sharing love with a friend and pure friendship.

Finally, the concept of WAR is found as a target in two food commercials, in both metaphors DOLMIO IS PEACE and ZAXBY IS A WEAPON. Although the commercials are used within the same concept, the context of the commercials is completely different. In the first, the concept of PEACE is probably chosen because Dolmio’s product is what brings peace between parents and children who fight about eating dinner, and it is the perfect product to do so as it is what both children and parents like, according to the commercial. In the second metaphor, which is the commercial for fast food restaurant’s product, the Zaxby Burger is presented as a mighty weapon that will bring the brand final win in the war with their competition and it will be also an advantage for their customers who will benefit from the win.

As mentioned earlier in this chapter, Coca-Cola's commercials (3 out of 10 drink commercials of this data sample) shared the same concepts with the food industry, as the product is usually associated with family and family meals.

One drink product in this data sample which is closest to food products is the smoothie, as it is often used as a snack or a whole meal and it contains fruits and vegetables of high nutritive values. This characteristic is emphasized in advertising of their brand, as the product is presented as a SUPERHERO who prevents people from feeling hungry or saves them from bad, unhealthy choices. SUPERHERO is a unique concept, as it points out how powerful a smoothie can be in bringing people help when they are hungry (not thirsty, as it would be the case in drink commercials).

The two fruit juices use the concepts that resemble their specific brand's image. First, Tropicana uses the SUN as a source in a commercial for their orange juice. The Sun resembles the orange physically, but it is also the prerequisite for oranges to grow. The Sun symbolizes happiness for the people, which is illustrated by the happiness the people feel when they see it again after a long winter. The other juice, The Juice Burst, uses the source the BOMB, which is related both to the company's name (The Juice Burst) and the ingredients of their product, which is desirably seen as a fruit or vitamin bomb.

The group of sports drinks advertises products in a rather similar way. Both Commercials (Commercial 14 and Commercial 16) present their drinks as an important part of the training process and athlete's success. Getorade is a special drink for athletes, presented as a DETERMINATION and a will to win shared by the world's top athletes. The Bodyarmor also presents its way to be invincible – to be like water, shapeless and fearless, strong and adaptable. That way, WATER is presented as HUMAN BEING and vice versa (which is again problematic for the context of conceptual metaphors). This is connected to the fact that the product is water, which contains special elements which are beneficial for athletes and their endurance. What connects the two concepts is that they play within the concept of VICTORY although in different ways, as a road to it and as a goal of every athlete, which is where their product plays its important role.

However, as Bodyarmor is water, it is also seen through the concept of a HUMAN BODY. In both commercials for mineral water, it is especially important to present the product as part

of the untouched nature and purity, as well as a part of what we as humans are. In Poland Spring's water commercial, this is presented with the target UNTOUCHED NATURE, depicted by the scenes of the landscape and springs from where their water originates.

Finally, the metaphor for the energy drink LUCOZADE is comically presented in an expected way, using the source ENERGY. ENERGY is an important part of this battle which gives the main character strength to win the mighty opponent and to survive. The ENERGY is presented in different ways - through sounds of thunder and sunlight that apparently comes directly from God in a form of a Lucozade drink.

5.2. Modes

Further, it is interesting to see what modes are most used in this data sample and how these contribute to metaphors and meaning creation in the commercials. The visual mode was, as expected, used in all the commercials under analysis to create the target or/and the source of a metaphor. As commercials are basically pictures that sequentially change, the visual mode can be used in a creative way and it can usually to a certain extent exchange the other modes, as it can carry different meaning and messages in itself. Also, with visual mode, one can get many additional information from gestures, facial expressions etc., as seen in e.g. Commercial 4, where verbal mode was completely omitted.

The visual mode was most often combined with the verbal mode with the aim to create the metaphor. In 11 out of 20 commercials, the metaphor was exclusively created through verbal and visual modes, whereas in additional four commercials these two modes were used along with sonic or/and music mode. This means that only five commercials in this data sample did not use verbal mode at all. In the analysis in the previous chapter, I referred to everything that could be visually perceived on the screen as verbal mode, including the slogans and different lines written on the screen. Verbal mode referred to everything that was spoken out loud.

Interestingly, it could be argued that verbal mode was to a certain degree also a part of the music mode, as the lyrics of the song (words rather than melody) in some examples also created the concept used as the source of the metaphor (e.g. Commercial 13). However, music with lyrics was completely regarded as music mode. In the majority of commercials,

music was used to create the atmosphere and round up the presentation of the source (e.g. Commercial 1), but it was not an active part of metaphor creation. Nevertheless, the role of music in these examples should not be underestimated – although not always an active part of metaphor, it was still successfully used to make the message clearer, to support the argumentation and to make a stronger effect on the audience.

The use of music in the direct creation of the target happened in several commercials, but the way in which music makes this effect can also be differentiated. First, Commercial 4 is an example of how the music and melody directly affect the meaning. The concept of MAGIC is to a certain extent presented visually, however the full meaning is created to a melody full of suspense and mystery. Second, in Commercial 13 it can be seen how the lyrics actively participate in the creation of the target HAPPINESS. As there is no verbal mode included in this commercial, the audience completely relies on the lyrics (and the lively melody) of the song. The lyrics support the concept HAPPINESS with lines such as “I am happy as I can be, as I have you and you have me” etc.

The sonic mode was the least used mode in the data sample, with only four commercials in which it actively participated in the metaphor creation. In these examples (e.g. Commercial 7), the sounds in the background helped create the target, predominantly in cases of the concepts NATURE or PEACE. In the other commercials, it is just there to support the source concepts and make them more clearly understood.

5.3. Abstract Sources

Concerning the type of metaphors used, almost all of the analyzed commercials contained most widely used structural metaphors, which were here applied in order to transfer characteristics of the target to the source and in some cases, vice versa (e.g. Commercial 14). One example (Commercial 18) can be considered a representative of personification, which Lakoff and Johnson classify as an ontological metaphor (2003:33).

What is particularly interesting is how metaphors in advertising, based on the data sample of this thesis, can be connected to the conceptual metaphor theory and how they differ from its basic ideas. Forceville (2007: 16) pointed it out as one of the biggest drawbacks of

the previous CMT research that it neglected modes other than the verbal one. The aim of the present thesis was to address this issue as well.

Forceville also mentions that exclusive visual metaphors (pictorial) are rather rare (2007:16). What the data presented in the previous section demonstrate is following: first, the visual mode is used in all of the analyzed commercials, which shows how important it is for getting across the advertising message, and second, that it was always combined with at least one other mode, which helped to make the picture and metaphor's meaning stronger and rounder.

The metaphors used were to some degree different to what CMT explains in its examples. What is different from "naturally" created metaphors by speakers is that here we see the clear goal of the advertisers and, therefore, the metaphors themselves are an outcome of their thinking process behind it, just as the conceptual metaphors are for CMT "a matter of thought". So, this deliberately created metaphor is used with the aim of creating concepts that will stick in the minds of the audience. The metaphors are indeed the manifestation of this thinking process, but in the case of metaphors in commercials it does not reflect the human cognition in general, but rather the deliberate message of the author that tries to match with that of their audience.

The conceptual metaphors are usually used to describe the abstract notions in terms of those concrete ones and make them more easily understandable (Forceville 2009a: 20). The metaphors in this research show that in commercials, as the brand's name takes the role of the target (more abstract one), the source domains are not exclusively concrete. This is rather different from CMT and the way the concepts are meant to work in our heads. This poses one important question for further, more extensive, research, namely whether the metaphors in commercials, involving the target as a product and the source as often a more abstract concept can be regarded conceptual metaphor at all? In that case, advertising conceptual metaphors might create a completely specific subgroup of conceptual metaphors where this relation between abstract and concrete does not apply or it would be possible to create a completely independent group of advertising metaphors, where the most important relation would be the one between the neutral concept (the target: the product) and the positive concept (the source with positive connotation).

Exactly this is reflected in this sample as the main criterion for source is to be a well-known, positively connoted concept in our head rather than concrete one. Therefore, the commonly used sources were the abstract notions of LOVE, HAPPINESS, NATURE, TOGETHERNESS, CLOSENESS, MAGIC, CARING, FRIENDSHIP, ENERGY but also the more concrete ones such as WAR, PEACE, HUMAN BODY, A BOMB, A SUN, which are all common to us. This confirms that it is completely irrelevant in the choice of the source whether it is abstract or concrete.

In general, more abstract sources are those that are organized as conceptual domains in our head and that could also be reflected in the samples, in a slightly covert manner. For example, what is reflected in the metaphor DOLMIO IS PEACE is also the concept previously described in CMT as ARGUMENT IS WAR, which is how we perceive the arguments in general. The dinnertime arguments between the parents and the kids are therefore presented as a war, for which the product is the solution or THE PEACE AGREEMENT. However, DOLMIO IS PEACE can further serve as a concept where the mappings can be drawn, such as PARENTS ARE WARRIORS, KITCHEN IS BATTLEFIELD etc. making it a structural metaphor.

Nonetheless, there is again one important difference between these two metaphors, ARGUMENT IS WAR and DOLMIO IS PEACE. In the first, the target is an abstract concept, while in the latter it is a rather concrete product. So, the ARGUMENT is more abstract than WAR while the PEACE is more abstract than the product DOLMIO. This reflects this important difference between the conceptual metaphors in general and conceptual metaphors in commercials, as the most important concept in the commercials: the product itself is the starting point for the metaphor and therefore took the place of the target.

Furthermore, in the example COCA-COLA IS HAPPINESS, the metaphor is reflected in many happy moments that families share together, always with a Coca-Cola drink on the table. The bottle, which contains the product in it, might be understood as a happiness “container”, which is reflected in their slogan in the end “open happiness”, suggesting directly that their drink is HAPPINESS and that opening the bottle would release it. What is also covertly presented is that the balloon which the camera follows and behind which the families are revealed, is going upwards. The balloon flies to the sky but it can also be symbolically understood as the concept HAPPINESS IS UP (orientational metaphor), where

at the top of the building is where the Coca-Cola's billboard is positioned. Although the thesis addresses mainly those metaphors that contain the product as the target, it is also interesting that the metaphors such as the one mentioned above are also used as a more indirect way to create meaning and achieve the goal of an advertisement.

Thus, all of the concepts either reflect the exact concepts in themselves or can be further connected to other, already existing concepts in our heads, in which our way of thinking is organized. This can be explained as the advertiser's intention but sometimes also as an unintentional reflection of the way their knowledge is conceptually organized.

However, this again adds on the already proposed question whether the metaphors in commercials, where the product is the target, can be regarded as conceptual metaphors at all. In this case, an abstract source would provide more information on the concrete target, which would not be plausible, as the products are entities which can be directly observed. Another possible explanation why this is the case, could be the fact that these well-known, abstract sources (such as LOVE) are so often used and highly conventionalized, as well as already organized and understood as concepts in our head (e.g. LOVE IS A JOURNEY) that they can be regarded as "more concrete" in this case, as the product might be something new to the audience.

Still, one could also claim that the targets in advertising do not directly reveal the product, but the effect that consumption of this product makes on us. This effect may be considered a highly abstract and individual experience, which would then be more abstract than the sources (products) of respective metaphors and thus, could still make it possible to regard them as conceptual metaphors. This issue, nonetheless, would need to be investigated in more detail and on a larger sample size in order to offer enough data for a conclusion.

5.4. Effectiveness of metaphors in commercials

The data on the success of all the respective campaigns were not published online and it was therefore impossible to analyze and compare the success of all of them. The suggestion for the future researchers/ studies on the topic would be to work, if possible, directly with the companies who would accept to reveal the data and how the respective campaign was ranked in comparison to those that did not contain metaphors in them.

One possible solution for this thesis was to observe the campaign's popularity on the social media, following the views and likes on different channels. However, this would not be a reliable measure as not all of the parameters are unified (e.g. date of publish, media channels etc.). Therefore, I relied on other sources of information that I found online which could still give a glimpse on how the campaigns worked.

For example, the data on Commercial 5 shows that the campaign took place after a huge fall in sales, which happened right after the biggest spike in sales due to the corona-virus pandemic. The campaign relied on the research that showed that baking brings UNITY to all people, and especially in the moment of isolation brought hope that people will rise and be happy again. (<https://www.trustcollective.com/2020/10/05/1stavemachine-honors-bakers-in-heartwarming-campaign-for-newly-rebranded-king-arthur-baking-company>). The power to bring all the people together was the trait that was successfully picked out and presented metaphorically, as bread became the symbol of hope and rise. The campaign was therefore a success, although whether or not the metaphor used played a role in obtaining this success, by making the connection between the bread and unity stronger, cannot be established.

On the other hand, for Rowse's Honey brand, this metaphorical campaign was the most expensive one ever. To remind the audience about the benefits of the products and actions that the company does for the benefit of nature, the company decided to rely on humor and metaphor (<https://www.foodbev.com/news/honey-brand-rowse-invests-4m-in-cheeky-television-ad>). In contrast, Zaxby decided to refer to the Twitter's Chicken war with its concurrence with its metaphorical presentation of then as military captains, fighting to win the war with their quality product (<https://www.prnewswire.com/news-releases/zaxbys->

[reignites-chicken-sandwich-wars-with-new-zaxbys-signature-sandwich-301160404.html](https://www.coca-colacompany.com/news/around-the-table-around-the-world-coca-cola-celebrates)).

However, this data do not offer any information on the success or effectiveness of the metaphors in the campaigns.

In Coca-Cola's three examples, the metaphor is focused on the concepts of FAMILY, LOVE and HAPPINESS. In "The Great Meal" which was their first commercial after the Corona virus outbreak is the way how they presented the concept of TOGETHERNESS in times of a lockdown (<https://www.coca-colacompany.com/news/around-the-table-around-the-world-coca-cola-celebrates>). They decided to play with company's important, well-known concept in a new setting with use of metaphor. Moreover, the power of Coca-Cola to turn negative into positive message was metaphorically presented through code changing in Commercial 20, which addresses one of the currently important topics of internet mobbing in the digital world.

To sum up, even though the exact data on the success of the campaigns was not publicly available online, one can still make several observations. At the moments when the brand wants to reestablish itself (King Arthur Baking), present how the new circumstances affect their old concepts (Coca-Cola) or address the war with competition, the marketers seem to turn to using multimodal metaphor. The reason for that might be, as explained in section 2.7., the effect that the metaphor has on the audience, as they are easier to understand, more memorable and effective and close to our way of thinking.

However, all of these observations have to be considered with big caution: in order to be able to really claim anything about effectiveness, one has to compare the commercials with multimodal metaphor of the same brand with those ones that do not contain any metaphor at all to see whether metaphors indeed affect the success. This may be something interesting for further interdisciplinary research. The possible reasons presented in this section might only present a possible motivation for using metaphor as a creative device in advertising.

6. Conclusion

This thesis has tried to offer one possible approach to the analysis of the multimodal metaphors in commercials. Although the data sample was small, it can be regarded as a solid starting point for future analysis in this field.

What was demonstrated by this research is that the metaphors were used most often in context of family life, by using the concepts reflecting the love people share with their loved ones such as FAMILY LOVE, TOGETHERNESS, CARING, CLOSENESS, MAGIC and HAPPINESS. These concepts were shared mostly by food brands and Coca-Cola, which is the brand that is usually advertised and connected to the food setting.

Other, more specific products reflected the traits of their own product groups, such as energy drinks (ENERGY), sports drinks (DETERMINATION), fruit juices (SUN, BOMB) etc. The more specific the brand's products were the more specific the metaphors and concepts were as well. This gives an answer to the first research question: companies do share similar concepts within the certain industry. Nevertheless, this would need to be confirmed by more extensive studies, which would concentrate only on the specific subgroups and it would then show if on the bigger sample this stays true as well.

The brands also approached the same concepts in a similar way, e.g. by presenting the naturalness and origin of their products by showing the shots of nature, human bodies, animals, sounds of wind and pure sceneries, which are highly conventional to us.

The metaphors used were predominantly structural metaphors, where both concepts carried meaning that was ideally transferred from the target back to the product. The metaphors used were either reflecting the concepts directly (as in the case of ZAXBY IS A WEAPON) or indirectly, as in case of Coca-Cola's COCA-COLA IS HAPPINESS (with further mappings such as THE BOTTLE IS THE HAPPINESS CONTAINER or HAPPINESS IS UP).

One of the most important points of this thesis is that it has demonstrated that the relation between the abstract and the concrete concepts could, in case of multimodal metaphors where the product is the target of a metaphor, simply not be detected. The most important relation between the target and the source is the relation between the neutral and more

positively connoted concept, which then makes the product more appealing to the end consumers and therefore enables the marketers to achieve their goals and sell better. This would, finally, suggest that the advertising metaphors are a completely separate group from conceptual metaphors.

However, another solution to this issue is that these metaphors are simply a subgroup of a conceptual metaphor, where the target points to the experience of the product consumption rather than the product itself. In that case, the target could really be considered slightly more abstract than the source and would give us a solid ground to really regard these metaphors as conceptual metaphors. This issue would need to be investigated in more detail.

The analysis of multimodality has shown that with more modes offered in this genre, the marketers could choose more subtle and creative ways to share a message. As expected, visual mode was the predominant mode in all 20 commercials and it was combined with the rest of modes successfully. It often contained verbal written messages on screen, presented as logos, slogans, messages etc. Verbal mode (spoken language) was also used often, usually as a voice-over, not a direct communication between the characters. And finally, music mode with lyrics was also sometimes used to create the metaphor, while sonic mode was usually there as a background noise, although both of them were most often used to create the atmosphere and round the picture up.

Unfortunately, there was no available data to enable comparison of the success of the campaigns. Although there is no answer to this interesting question, it can still be added that the marketers use metaphor in different moments and contexts, from the war with their competition to recovering from drops in sales, which might suggest that they indeed consider it a mighty creative weapon of communication. These observations are still to take with caution and investigate with more detail with the right data in future.

Finally, what is left is answering the big question: do metaphors sell better? Expectedly, this question cannot be completely answered, but what this data sample might suggest is that they really sell well, as they are often found as a common way of marketers' communication. What metaphors offer for sure is a large playfield, especially in a multimodal setting, where the creativity and subtlety of the message can reach its full

potential. That way they can get across their message successfully, engage the audience and finally, be recognized.

7. References

- Ang, Swee Hon; Lim, Elison Ai Ching. 2006. "The influence of metaphors and product type on brand personality perceptions and attitudes". *Journal of Advertising* 35, 39-53. <https://doi-org.uaccess.univie.ac.at/4vs> (Date of access: 04.04.2021)
- Arrington, Robert. 2012. "Advertising". In Chadwick, Ruth (ed.). *Encyclopedia of Applied Ethics*. Atlanta: Georgia State University, 47-55. <https://www-sciencedirect-com.uaccess.univie.ac.at/referencework/9780123739322/encyclopedia-of-applied-ethics#book-info> (Date of access: 04.04.2021)
- Bilsky, Manuel. 1952. "I. A. Richards' Theory of Metaphor". *Modern Philology* 50 (2), 130-137. <http://www.jstor.org/stable/435560> (Date of Access: November 14, 2020)
- Black, Max. 1993. "More about metaphor". In Ortony, Andrew (ed.). *Metaphor and Thought*. Cambridge: Cambridge University Press, 19-41.
- Bobrova, Larysa. 2015. "A Procedure for Identifying Potential Multimodal Metaphors in TV Commercials". *Multimodal Communication* 4(2), 113-131.
- Boyle, Robert R. 1954. "The nature of metaphor". *Modern Schoolman* 31(4), 257-280. <https://doi.org/10.5840/schoolman195431438>
- Britannica, T. Editors of Encyclopaedia. 2019, November 13. *Advertising*. *Encyclopedia Britannica*. <https://www.britannica.com/topic/advertising> (Date of Access: May 01, 2020).
- Collins, Charles. 1992. "In defense of advertising". In Snoeyenbos Milton; Humber James; Almeder Robert (eds.). *Business Ethics*. Buffalo, NY: Prometheus, 425.
- Chang, Chun.-Tuan; Yen, Ching.-Ting. 2013. "Missing ingredients in metaphor advertising: The right formula of metaphor type, product type, and need for cognition." *Journal of Advertising* 42, 80-94.
- Davidson, David. 1978. "What Metaphors Mean". *Critical Inquiry*, 5(1), 31-47. <http://www.jstor.org/stable/1342976> (Date of Access: March 28, 2021).
- Donoghue, Denis. 2014. *Metaphor*. Cambridge Massachusetts: Harvard University Press.
- Fill, Chris. 2009. *Marketing communications: interactivity, communities and content*. (5th edition). Pearson Education.
- Forceville, Charles. 2002. "The identification of target and source in pictorial metaphors". *Journal of Pragmatics*, 34(1), 1-14.
- Forceville, Charles. 2007. "Multimodal metaphor in ten Dutch TV commercials". *Public Journal of Semiotics* 1(1), 15-34.
- Forceville, Charles. 2008. "Pictorial and Multimodal Metaphor in Commercials". In McQuarrie, Edward; Phillips, Barbara (eds.). *Go Figure! New Directions in Advertising Rhetoric*. Armonk, N.Y.: Routledge. <http://search-ebscohost-com.uaccess.univie.ac.at/login.aspx?direct=true&db=nlebk&AN=275510&site=ehost-live> (Date of access: April 5, 2021).

- Forceville, Charles. 2009a. "Non-verbal and multimodal metaphor in a cognitivist framework: Agendas for research." In Forceville, Charles; Urios-Aparisi, Eduardo (eds.). *Multimodal metaphor*. Berlin: De Gruyter Mouton, 19-35. <http://search-ebscohost-com.uaccess.univie.ac.at/login.aspx?direct=true&db=nlebk&AN=302895&site=ehost-live> (Date of access: April 3., 2021).
- Forceville, Charles. 2009b. "The role of non-verbal sound and music in multimodal metaphor." *Multimodal metaphor*, 383-400.
- Forceville, Charles; Urios-Aparisi, Eduardo (eds.). 2009. *Multimodal metaphor*. Berlin: De Gruyter Mouton. <http://search-ebscohost-com.uaccess.univie.ac.at/login.aspx?direct=true&db=nlebk&AN=302895&site=ehost-live> (Date of access: April 3., 2021).
- Forceville, Charles. 2017. "Visual and Multimodal Metaphor in Advertising: Cultural Perspectives". *Styles of Communication* 9(2), 26-41. <http://stylesofcomm.fjsc.unibuc.ro/archives/vol-9-no-2>
- Geeraerts, Dirk; Cuyckens, Hubert. 2007. "Introducing cognitive linguistics". In Geeraerts, Dirk; Cuyckens, Hubert (eds.). *The Oxford Handbook of Cognitive Linguistics*. doi: 10.1093/oxfordhb/9780199738632.013.0001
- Grady, Joseph. 2007. "Metaphor". In Geeraerts, Dirk; Cuyckens, Hubert (eds.). *The Oxford Handbook of Cognitive Linguistics*.
- Hills, David. 2017. "Metaphor". In Zalta, Edward N. (ed.). *The Stanford Encyclopedia of Philosophy*. <https://plato.stanford.edu/archives/fall2017/entries/metaphor/>
- Kim, Jooyoung; Baek, Youngshim; Yang, Choi Ho. 2012. "The structural effects of metaphor-elicited cognitive and affective elaboration levels on attitude toward the ad". *Journal of Advertising* 41, 77-96. <https://doi-org.uaccess.univie.ac.at/bq88>
- Kövecses, Zoltan. 2008. "Conceptual metaphor theory: Some criticisms and alternative proposals". *Annual review of cognitive linguistics* 6(1), 168-184.
- Kövecses, Zoltan. 2010. *Metaphor: A practical introduction*. Oxford University Press.
- Kövecses, Zoltan. 2018. "Metaphor in media language and cognition: A perspective from conceptual metaphor theory". *Lege artis* III (1). Warsaw: De Gruyter Open, 124-141.
- Lakoff, George; Johnson, Mark. 1980. "Conceptual metaphor in everyday language". *The journal of Philosophy* 77(8), 453-486.
- Lakoff, George; Turner, Mark. 1989. *More Than Cool Reason: A Field Guide to Poetic Metaphor*. Chicago: University of Chicago Press.
- Lakoff, George; Mark Johnson. 1999. "Philosophy in the Flesh: The Embodied Mind and its Challenge to Western Thought". New York: Basic Books.
- Lakoff, George; Johnson, Mark. 2003 (1980). *Metaphors we live by*. Chicago: University of Chicago press.
- Lakoff, George. 2006. "Conceptual metaphor". In Geeraerts, Dirk (ed.). *Cognitive linguistics: Basic readings*, 185-238.
- McQuarrie, Edward; Glen Mick. 2003. "Visual and verbal rhetorical figures under directed processing versus incidental exposure to advertising". *Journal of Consumer Research* 29, 579-587. <https://doi-org.uaccess.univie.ac.at/d295f4>

- Noack, David. 2002. "A History of TV Commercials. TV ads that made an impression now seen on your PC". *LINK UP-MINNEAPOLIS THEN MEDFORD* 19.2, 23-23.
- O'barr, William. 2010. "The rise and fall of the TV commercial". *Advertising & Society Review* 11(2). doi:[10.1353/asr.0.0049](https://doi.org/10.1353/asr.0.0049) (Date of Access: April 23, 2020).
- Ortony, Andrew (ed.). 1993. *Metaphor and Thought*. Cambridge: Cambridge University Press. doi: 10.1017/CBO9781139173865
- Ortony, Andrew. 2007. "Why Metaphors Are Necessary and Not Just Nice1". *Educational Theory* 25, 45 - 53.
- Pérez Sobrino, Paula. 2013. "Metaphor use in advertising: analysis of the interaction between multimodal metaphor and metonymy in a greenwashing advertisement". In Gola, Elisabetta; Ervas, Francesca (eds.). *Metaphor in Focus. Philosophical Perspectives on Metaphor Use*. Cambridge: Cambridge Scholars Publishing, 67-82.
- Pérez Sobrino, Paula. 2017. *Multimodal Metaphor and Metonymy in Advertising*. John Benjamins Publishing Company. <http://search-ebSCOhost-com.uaccess.univie.ac.at/login.aspx?direct=true&db=nlebk&AN=1636436&site=ehost-live> (Date of access: April 4, 2021).
- Qiushi, Liu. 2020. "A Corpus-based Analysis of Multimodal Metaphor in Chinese Ecological Educational Advertisements". *International Journal of Language and Linguistics* 8 (2), 60-68.
- Searle, John. 1993. "Metaphor". In Ortony, Andrew (ed.). *Metaphor and Thought*. Cambridge: Cambridge University Press. 83-111.
- Shan, Congwen; Mingyang Yu; Ke Xue. 2017. "Effects of metaphor advertising on brand extension evaluation: Construal level as mediator". *Social Behavior and Personality: an international journal* 45.6, 967-985.
- Tanaka, Keiko. 1994. "Advertising language". *A Pragmatic Approach to Advertisements in Britain and Japan*. Routledge.
- Toncar, Mark; Munch, James. 2001. "Consumer responses to tropes in print advertising". *Journal of Advertising* 30(1), 55-65.
- Vestergaard, Torben; Schroder, Kim. 1985. *The language of advertising*. Blackwell.
- Williamson, Judith. 1978. *Decoding advertisements: ideology and meaning in advertising*. Marion Boyers.
- Williamson, Judith. 1991. "Decoding advertisements". *Ideology and meaning in advertising*. (8th edition) London [u.a.]: Boyars.
- Zyman, Sergio; Brott, Armin. 2003. *The end of advertising as we know it*. John Wiley & Sons.

7.1. Primary Sources (URLs)

- Commercial 1 https://www.adsoftheworld.com/media/film/aunt_bessies_caring_is_the_hardest_thing_we_do
- Commercial 2 https://www.adsoftheworld.com/media/film/kerrygold_middle_of_the_night
- Commercial 3 https://www.adsoftheworld.com/media/film/uncle_bens_special_guests
- Commercial 4 https://www.adsoftheworld.com/media/film/betty_crocker_magic_happens_when_we_work_together
- Commercial 5 <https://www.adforum.com/creative-work/ad/player/34625563/the-power-of-baking/king-arthur-baking>
- Commercial 6 <https://www.adforum.com/creative-work/ad/player/34623210/real-friend-request/extra>
- Commercial 7 https://www.adsoftheworld.com/media/film/rowse_the_natural_wonder_of_rowse
- Commercial 8 https://www.adsoftheworld.com/media/digital/honey_maid_this_is_wholesome
- Commercial 9 https://www.adsoftheworld.com/media/film/dolmio_the_battle_of_dinnertime
- Commercial 10 https://www.adsoftheworld.com/media/film/zaxbys_were_going_big_they_think_its_over
- Commercial 11 https://www.adsoftheworld.com/media/film/cocacola_the_great_meal
- Commercial 12 https://www.adsoftheworld.com/media/film/lucozade_energy_beats_everything
- Commercial 13 <https://www.adforum.com/creative-work/ad/player/34498364/building/coca-cola>
- Commercial 14 <https://www.adforum.com/creative-work/ad/player/34566973/be-water/bodyarmor>
- Commercial 15 https://www.adsoftheworld.com/media/film/poland_spring_my_origin
- Commercial 16 https://www.adsoftheworld.com/media/film/gatorade_secret_to_victory
- Commercial 17 https://www.adsoftheworld.com/media/film/juiceburst_good_honest_juice
- Commercial 18 https://www.adsoftheworld.com/media/film/innocent_superhero
- Commercial 19 <https://www.youtube.com/watch?v=4Krky4i6Xk8>
- Commercial 20 <https://www.youtube.com/watch?v=1AeG8tCzTGw>
- Database 1 <https://www.adsoftheworld.com/>
- Database 2 <https://www.adforum.com/>
- <https://www.trustcollective.com/2020/10/05/1stavemachine-honors-bakers-in-heartwarming-campaign-for-newly-rebranded-king-arthur-baking-company>
- <https://www.foodbev.com/news/honey-brand-rowse-invests-4m-in-cheeky-television-ad>
- <https://www.prnewswire.com/news-releases/zaxbys-reignites-chicken-sandwich-wars-with-new-zaxbys-signature-sandwich-301160404.html>
- <https://www.coca-colacompany.com/news/around-the-table-around-the-world-coca-cola-celebrates>

8. Appendix

8.1. Abstract

Ads and commercials are all around us and the marketers use various tactics to persuade the audience to buy their product. One way in which the marketers do so is by using metaphors in commercials. Therefore, the purpose of this thesis is to provide a multimodal analysis of the conceptual metaphors in commercials and investigate their persuasive effect on the audience. It is a qualitative, multimodal analysis of 20 commercials from the industries of food products and non-alcoholic beverages. The data was analyzed from the perspective of the theory of conceptual metaphors, with the final aim to detect the target and the source of a metaphor and discover potential similarities between the concepts used to market similar products. The research questions leading this research try to discover what types of metaphors are predominantly used in the industries under investigation. The additional research question investigates in what way different brands use metaphors and if they share the same concepts to approach their potential customers.

8.2. Zusammenfassung

Anzeigen und Werbespots sind überall um uns herum und die Marketer verwenden verschiedene Taktiken, um das Publikum zum Kauf ihres Produkts zu überreden. Eine Möglichkeit, wie die Marketer dies tun, ist die Verwendung von Metaphern in Werbespots. Das Ziel dieser Arbeit ist es daher, eine multimodale Analyse der konzeptionellen Metaphern in Werbespots zu erstellen und ihre überzeugende Wirkung auf das Publikum zu untersuchen. Es handelt sich um eine qualitative, multimodale Analyse von 20 Werbespots aus den Branchen Lebensmittel und alkoholfreie Getränke. Die Daten wurden aus der Perspektive der Theorie der konzeptuellen Metaphern analysiert mit dem letztendlichen Ziel, das Ziel und die Quelle einer Metapher zu erkennen und mögliche Ähnlichkeiten zwischen den Konzepten zu entdecken, die zur Vermarktung ähnlicher Produkte verwendet werden. Die zugrunde liegenden Forschungsfragen versuchen herauszufinden, welche Arten von Metaphern in den untersuchten Branchen überwiegend verwendet werden. Die zweite Forschungsfrage untersucht, auf welche Weise verschiedene Marken Metaphern verwenden und ob sie die gleichen Konzepte verwenden, um ihre potenziellen Kunden anzusprechen.