

# Conceptual metaphors in green advertising

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**Conceptual metaphors in green advertising**

Master's thesis

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**Abstract:**

Metaphors are all around us and they shape the way we perceive the world with our senses. Lakoff and Johnson argued that our mind and way of thinking are metaphorical. Following this theory and the approach of cognitive linguistics, the aim of this thesis will be to present how conceptual metaphors can be used in advertising. Advertisements can combine visual and textual elements in examples of verbo-pictorial metaphors (i.e., multimodal metaphors), or demonstrate the ability of pictorial elements to convey a message without any textual cues (i.e., monomodal metaphors). More specifically, there are five subtypes of Forceville's pictorial metaphors, namely Contextual Metaphors, Hybrid Metaphors, Pictorial Similes, Verbo-Pictorial Metaphors, and Integrated/Product Metaphors. In order to understand the creation of such metaphors, one should consult Phillips and McQuarrie's visual rhetoric which includes three possible processes: juxtaposition, replacement, and fusion. Furthermore, modality is another important aspect of the analysis of conceptual metaphors. However, modality is subjective since it is not easily defined in many examples, due to the fact that the understanding of the metaphor may depend on the viewer, so for some viewers the interpretation is achievable from only one mode, while others need the cues from another mode. There is a special focus on advertisements related to the environment and sustainability, such as those provided by the Greenpeace organization. In advertising, metaphors are often used to convey a positive image of a product to viewers with the aim to sell and promote the product. In green advertising, however, the goal is to raise awareness of environmental issues such as global warming and plastic pollution. Metaphors are ubiquitous and every ad can portray some metaphorical meaning, whether to promote a product or raise awareness of social, economic, political or environmental issues. Advertisers often use multimodal metaphors with visual and linguistic elements to effectively convey a message that would stick in a viewer's mind.

**Key words:** conceptual metaphor, pictorial metaphor, monomodal metaphor, multimodal metaphor, green advertising

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## 1. Introduction

As Lakoff and Johnson stated, our mind is metaphorical in nature which is why we can conceptualize and understand the world in terms of metaphors (1980, 3). Human mind is capable of interpreting even the most abstract concepts as concrete only by allowing the people to perceive the world with their five senses. The metaphor is, therefore, prevalent in different areas of the world and, although there are some universal laws of conceptual metaphors, their interpretation also depends on one's knowledge of the world and cultural differences (Lakoff and Johnson, 1980; Kövecses, 2005; Forceville, 2006).

Since humans use metaphorical thinking for the interpretation of many concepts, metaphors are also a fruitful method of transferring messages through verbal and non-verbal cues. This method is commonly used by advertisers who rely on metaphorical frames that invoke social and cultural references and, depending on the advertising genre, transfer elaborate messages.

Furthermore, there are many instances of metaphorical meanings being transferred only through visual elements without any textual reinforcements, but there are many modes through which meaning could be transferred simultaneously, which is why the metaphors can be multimodal (realized through multiple modes) or monomodal (realized only through one mode) (Forceville 2006). Many advertisers nowadays opt for visual elements over solely textual elements to catch the attention of the consumers and to present the product or a service in an interesting way while transferring the metaphorical message or attributing positive features to a product or a service. However, advertisers do not use metaphors only for product promotion, but also to raise awareness about certain societal issues, e.g., many “green” organizations (such as Greenpeace) create advertisements to raise awareness about the global environmental issues. Nevertheless, there are some instances of “greenwashing”, the process of depicting products or services as environmentally friendly when they should not be promoted as such (Sobrinho 2013).

The aim of this thesis paper will be to analyse the concept of the conceptual metaphor and the differences between monomodal and multimodal metaphors with special emphasis on pictorial metaphors and verbo-pictorial metaphors. Multiple examples of pictorial and verbo-pictorial metaphors within the field of “green” advertising will be analysed with special regards to Forceville's (2015) classification of pictorial metaphors and Phillips and McQuarrie's (2016) visual rhetoric typology.

## 2. Conceptual Metaphor Theory

In order to understand the importance of metaphors, one would need to understand the way in which humans perceive and interpret metaphors in their minds. To explain this interpretation of metaphors, Kövecses (2005) stated that “metaphor is in the body” and he exemplified this statement through the correlation between the increase in the intensity of the activity or the state and the production of the body heat (18). However, aside from the experiments conducted in relation to embodiment, he dealt with the conceptual view of metaphor, i.e., of the brain activity included in the creation of metaphors. He stated that upon thinking about metaphorical concepts, two parts of the brain are being connected, or rather two groups of neurons activated (Kövecses 2005: 23). More specifically, the metaphor is in thought and it is based on the connection between neurons of different domains in the brain. The connection between neurons entails the “conceptual correspondences” or the “mappings” between the source domain and the target domain (26). In the view of cognitive linguistics, such conceptual metaphors are commonly being expressed linguistically, although not all conceptual metaphors have the appropriate linguistic expression (27). Furthermore, the metaphorical thought can be both simple and complex, that is, “our most basic target concepts can be construed in multiple ways” (27). Kövecses (2002) pointed out that source domains are more tangible (concrete) or embodied things, whereas target domains are typically more abstract: “Target domains are abstract, diffuse and lack clear delineation; as a result, they ‘cry out’ for metaphorical conceptualisation” (20).

Gibbs (1994) has concluded that knowledge is a structure as “metaphorical mappings”, and that people understand idioms of a target domain (e.g., anger) in terms of conceptual metaphors (e.g., ANGER IS A HOT FLUID IN A CONTAINER). These mappings are systematic collection of correspondences between the elements that constitute source and target domains (Lakoff and Johnson 1980).

Lakoff and Johnson (1980) state that “our conceptual system [...] plays a central role in defining our everyday realities” and that it is “metaphorical in nature” (3). They offered some examples to support their claim, such as metaphors ARGUMENT IS WAR or TIME IS MONEY. The metaphor TIME IS MONEY can be seen in many instances of everyday communication such as “How do you *spend* your time these days?”, “You need to *budget* your time.” or “Do you *have* much time *left*?”, but also in the way in which time is culturally perceived (e.g., hourly wages, yearly budgets, etc.) These examples show that we “*conceive*” of time in this way, and

we perceive the time as something that can be “spent, wasted, budgeted, invested,” which shows the same terminology used for money (8). Therefore, it can be understood that such understanding of conceptual metaphors is not acquired through learning, but through the perception of the world.

Finally, Kövecses (2005) explained why metaphors are viewed as universal and up to what extent they can be viewed as such. He stated that people are the same on the level of conceptual functioning, the body and the mind, which is why the perception of conceptual metaphors is linked to similar domains. However, given the various aspects that go into the creation of metaphorical expressions, metaphors can vary among different cultures, as well as within the same culture (34).

### **3. Monomodal and multimodal metaphors**

As previously mentioned, metaphors can be realized through different modes. Forceville (2006) starts the argument off with the reference to the conceptual metaphor theory (CMT) which put forth that we “actually think in metaphors” and it is not only present in language, but in all kinds of modes of communication such as “pictures, music, sounds, and gestures” (1). Lakoff and Johnson (1999) state that “the mind is inherently embodied, reason is shaped by the body” and Forceville (2006) further explained this notion by stating that people find it easier to comprehend and classify phenomena they can experience with their five senses, i.e., the ones they can see, hear, feel, taste, and/or smell, than phenomena they are unable to experience. The phenomena they can perceive are considered concrete, while their inability to perceive certain phenomena would indicate they are abstract. In order to be able to perceive the abstract phenomena, humans are trying to understand them as concrete concepts. For example, in the phrase LIFE IS A JOURNEY, the abstract term LIFE is understood through a concrete term JOURNEY. Lakoff and Johnson (1980) provided some examples of this metaphor, such as “He’s without direction in his life” and “I’m at a crossroads in my life”. According to CMT, the target (also known as the topic or the tenor) of the metaphor is abstract while the source of the metaphor (also known as the vehicle or the base) is concrete. In this context, to understand and interpret the metaphor correctly, one would use the process of “mapping” of the relevant characteristics from the source to the target. However, when it comes to some deeply ingrained metaphors such as LIFE IS A JOURNEY, this mapping happens automatically (Forceville 2006). Moreover, the way the human body functions serves as a good foundation for metaphorical

source domains which is why Forceville (2006) mentioned the famous “arch” metaphor MIND IS BODY (Lakoff and Johnson 1999: 249).

Forceville (2006) states that “if CMT is basically correct, it provides crucial insights into what, thanks to embodiment, lays claim to being universal in human cognition, and what is rooted in, or shapes, (sub)cultural differences” (2-3). He emphasises the need to understand that the metaphors are “*expressed by language*” and are not “*necessarily linguistic in nature*”, along with the fact that there are multiple types of metaphors: non-verbal metaphors, multimodal metaphors and purely verbal metaphors (3, emphasis in the original).

To better understand multimodality and monomodality in metaphors, one would need to understand the meaning of the “mode” which is “a sign system interpretable because of a specific perception process” (Forceville 2006: 4) and it is closely related to the five senses of humans. Kress (2009) defined a mode as “a socially shaped and culturally given resource for making meaning. Image, writing, layout, music, gesture, speech, moving image, soundtrack are examples of modes used in representation and communication” (54). Following the interpretation of the modes in terms of five senses, there are five modes: “(1) the pictorial or visual mode; (2) the aural or sonic mode; (3) the olfactory mode; (4) the gustatory mode; and (5) the tactile mode” (Forceville 2006: 4). Since the borders of these categories are not clear (for example, the sonic mode could constitute music as well as a spoken language or sounds), the following modes are compiled to cover the majority of categories: “(1) pictorial signs; (2) written signs; (3) spoken signs; (4) gestures; (5) sounds; (6) music; (7) smells; (8) tastes; (9) touch” (Forceville 2006: 4). Following the concept of different modes, it can be said that the monomodal metaphors are metaphors solely (or mainly) expressed in one mode (both their source and target), while multimodal metaphors are those in which the source and the target are mostly or entirely expressed in different modes. It is important to differentiate whether there is exclusively one mode or is mainly one mode used, since many nonverbal metaphors frequently include sources and/or targets that occur in multiple modes at the same time (Forceville 2006: 5-6). In monomodal metaphors, the source and the target are related to each other through *resemblance*, while in multimodal metaphors they are related through the processes of co-referentiality and co-occurrence. Monomodal metaphors have multiple subtypes (such as “written-verbal, spoken-verbal, visual, musical, sonic and gestural”) whereas multimodal metaphors can combine two or more of these subtypes (Forceville 2015: 5). According to Daulay et al. (2018), monomodality is mainly related to verbal texts since the text can transfer information, messages and knowledge through one mode. Nonetheless, there are many pictorial



(and other) monomodal metaphors that can transfer the message to the viewer solely through visual cues (172).

To further explain the differences between monomodal and multimodal metaphors, Forceville (2006) offers an example of the metaphor CAT IS ELEPHANT. If this metaphor was imagined as monomodal with diverse pictorial metaphors, it might have been presented as “the cat with trunk-like snout and large flapping ears”. If it was presented as a multimodal metaphor, the cat could make a “trumpeting sound” or there would be another cat which would shout “elephant!”. The target domain would, therefore, be prompted in a different modality (sound or language) than the source domain (6-7).

Although these definitions are fairly clear, in media the monomodal communication is all the less frequent, but more often spoken words are complemented by gesture, static images blend with language, etc. Moreover, the interpretation of metaphors is highly subjective as it might vary from one person to another. More specifically, one person might not need multiple modes to be able to interpret the metaphor correctly, while another person might need multiple modes to understand the source and the target of the metaphor. Therefore, what one person could understand as a “monomodal metaphor of the pictorial variety”, another person might see as a “multimodal metaphor of the pictorial-verbal variety” (Forceville 2015: 14). The understanding might depend on a person’s general knowledge, the contextual cues, etc. (Forceville 2006). This theory can be applied to the following example provided by Forceville and Bounegru (2011): the cartoon “Ice Age – The Mortgage Meltdown”.

Furthermore, there are two steps that might be followed to differentiate between pictorial and multimodal metaphors (by exemplifying different cartoons). One could remove all textual parts from a cartoon in order to see whether they still manage to identify the source and the target of the metaphor. If the source and the target are detectable only from the visual elements, the metaphor is monomodal (pictorial). If, either of them (source or target) is undetectable without the textual elements, the metaphor is multimodal (“verbo-pictorial”). According to Forceville and Bounegru (2011), the same logic is valid in the instances of the removal of pictorial elements; if the source and the target are clear only with the textual elements, the metaphor is monomodal (“verbal”) (5).

They offer multiple examples of cartoons (together with their metaphorical interpretations) whose target domain is “the financial crisis or a phenomenon that is metonymically associated with it”, while the source domain is “CATASTROPHE/(NATURAL) DISASTER” (6). The

cartoon called “Ice Age – The Mortgage Meltdown” shows a verbalized metaphor “DOWNWARD MORTGAGE CHART LINE IS CRACK IN THE ICE”. The source domain is presented through a pictorial mode, but the target mode is represented through two modes. The metaphor is multimodal since the textual part (the caption – “mortgage chart line”), alongside the pictorial elements of the downward chart line, helps with the understanding of the metaphor. The metaphor is referencing the movie *Ice Age: The Meltdown* in which the character squirrel Scrat is causing disasters while looking for food which is why the mapping proposed is “disaster of large proportions with high-impact negative consequences” (6-8).



**Figure 1.** The cartoon Ice Age – The Mortgage Meltdown (Forceville and Bounegru 2011)

In order to interpret the metaphors, aside from the cues provided, the viewers should possess a certain level of “historical and or socio/cultural knowledge” at a certain moment or in general. For example, the time of a financial crisis might point to the metaphorical interpretation of this concept even without certain textual cues, but outside of the financial crisis when it is no longer as present in the addressees’ minds, some textual cues might be necessary for the correct interpretation and the metaphor would need to be multimodal. The same is valid for a different audience; if the members of the audience are not familiar with the Ice Age or the downward graph, they would be unable to construct the metaphor successfully (Forceville and Bounegru 2011: 18-19).

Yus (2009) mentions that verbal and visual metaphors are still analysed differently, but they should be analysed in the same way since both the processing of verbal as well as visual inputs requires similar mental processes. Since the interpretation of metaphors depends on conceptual information, the mode of the input does not change the mental processing (147). Nevertheless, there are some differences in the interpretation of verbal and pictorial metaphors:

Normally, pictures have a more powerful impact on the reader due to their holistic gestalt-like processing and are good for ‘visualizing’ conventionalized concepts [...]. Utterances, on the other hand, are linear, and readers make interpretive hypotheses as text is processed

in a word-by-word integration into phrases and sentences, which entails differences in the way literal and implicated meanings are generated. (Yus 2009: 169).

Therefore, pictures have the ability to impact the viewer and linger in their mind by already providing the visual context, while (verbal) utterances allow the addressee to interpret the content on their own.

Yus also adds Fodor's (1983) theory about the "*modularity of mind*", "a context free decoding of a linguistic string by *the language module*, which sends a de-contextualized string of linguistic information to the central processor in order to be enriched inferentially into a fully contextualized (and optimally relevant) interpretation that supposedly matches the speaker's intended one" (153). On the other hand, visual information is decoded in *the perceptual module*, but there are some shared characteristics of the two: both of them are "*fast and automatic*" (they are understood automatically, they are "domain specific" (since they need a specific input to be activated), they are "*part of our genetic endowment*" (people do not need to "learn" them) and they possess a "*uniform path of development*" (also in different cultures and among different individuals) (153). However, there are still certain "choices" that mental modules need to make, such as in case of two different possibilities or forms of interpretation (be it the choice of language forms or the choice which visual information to process). There are two types of information related to visual perceptions which compose the "mental storage of prototypical referents".

a) Prototypical visual referent is an encyclopaedic entry that lists the characteristics (as well as visual components) of a certain object shown in a picture. Yus offers an example of an image of a cat which shows its visual attributes (such as whiskers, paws, etc.) which allow for easier comprehension and visual identification.

b) Prototypical visual syntax consists of some other aspects related to the object presented in a picture. In the abovementioned example of a cat, it would be presented in specific scenarios that would create the visual syntax (such as a "cat on a branch, on a mat, playing with wool").

#### **4. Pictorial metaphors**

Lakoff and Johnson (1980) argued that people think metaphorically, and they understand abstract concepts or phenomena in terms of concrete phenomena (5). This process occurs through embodiment or understanding and experiencing of the world with five senses (Forceville 2015: 2). Although the metaphorical thinking, according to Lakoff and Johnson,

originates from the body, there are also some cultural distinctions that need to be taken into consideration. Certain embodied metaphors (such as GOOD IS UP, EMOTIONS ARE FORCES, and TIME IS SPACE) are universal in culture, but their application varies depending on the region (Forceville 2015: 2)

According to Lakoff and Johnson (1980), in CMT the metaphor is “primarily a matter of thought and only derivatively a matter of language”, but there is also a significance in people’s gestures which can contradict or strengthen a metaphor (153). Aside from gestures, there are metaphors consisting of visual information as well.

Since the notion of multimodal metaphors has already been defined, we will focus on multimodal metaphors that have incorporated both visual and written language. A metaphor forces two “things” that are typically or in some contexts regarded as belonging to distinct categories to have an “identity relation” (Forceville 2015: 3). Both the source and the target as the mappable attributes need to be very obvious to the addresser in multimodal discourses (static pictures and language) (Forceville 2015: 6). Five subtypes of pictorial/visual metaphors are identified: Contextual Metaphor (MP1), Hybrid Metaphor (MP2), Simile, Verbo-pictorial Metaphor, and Integrated Metaphors (or Product Metaphors). Due to the scope of the thesis, we are going to focus on Hybrid Metaphors and Similes while briefly presenting the other subtypes.

#### **4.1. MP1 or Contextual Metaphor**

In this case, the object is turned into the target by being presented as another object, i.e., the source. Forceville (2015) offers an example of the metaphor DESIGNER BAG IS SCULPTURE. Despite the visual cues, to comprehend and construe this metaphor, one would need to possess a “background knowledge” of the meaning of the pedestal. Forceville emphasizes that the “visual context provides the source”: the metaphor consists in the bag sitting on the pedestal so the metaphor would no longer be present if it was placed at any other place (Forceville 2015: 6-7).



**Figure 2.** Contextual monomodal (pictorial) metaphor: DESIGNER BAG IS SCULPTURE (Forceville 2015)

#### **4.2. MP2 or Hybrid Metaphor**

In hybrid metaphors, the target and the source of the metaphor are fused together, or “physically integrated” which shows that both the source and the target can be identified, but they cannot be disintegrated since “they form a single *gestalt*” (Forceville 2015: 7, emphasis in the original). An example analysed by El Refaie (2009) is offered showing a cartoon figure of George Bush as a toddler. Forceville (2015) specifies that George Bush can be recognized from the head of the cartoon figure, while the features of a toddler are attributed through the crawling of the figure. In this case, the aspect of “(irresponsible) childishness” has been mapped from the toddler figure to George Bush (7).



**Figure 3.** Hybrid visual metaphor: GEORGE BUSH IS TODDLER (Forceville 2015)

### 4.3. Simile

The target of this metaphor is prominently correlated and contrasted to a source that it somewhat resembles. The ways to create such a subtype of the metaphor include “juxtaposing target and source”, presenting them in the same colour or style or in the “same form or posture”, lighting them the same, etc., but these ways of presentation could also be combined (Forceville 2015: 8). An example of the metaphor NESPRESSO COFFEEMACHINE IS LIKE SKYSCRAPER is presented as a Nespresso coffee machine that is “juxtaposed” and merged with the skyline of a city (such as New York) substituting a building and standing between the buildings surrounding it. This ad emphasizes the “state-of-the-art design [...] suggested by the tag line ‘CITIZ high design by Nespresso.’” (8).



**Figure 4.** Pictorial/visual simile: COFFEE MACHINE IS CITYSCAPE (Forceville 2015)

### 4.4. Verbo-pictorial metaphor

Forceville (2015) offers the metaphors BOXING IS CHESS and CHESS IS BOXING (9). In these examples, the visual element is viewed as the target while the textual element is understood as the source.



**Figure 5a.** BOXING IS CHESS



**Figure 5b.** CHESS IS BOXING (Forceville 2015)

#### 4.5. Integrated Metaphors/Product Metaphors

Forceville (2008) named this type of metaphors “integrated metaphors”. Cila (2013) on the other hand, uses the term “product metaphors”. Despite their similarities to the hybrid metaphors, there are many concrete and physically existing examples of product metaphors that should clearly represent their source, whereas hybrid metaphors represent *gestalts* that do not exist in the real world.



**Figure 6.** Product metaphor/integrated metaphor: LAMP IS SISTER (Forceville 2015)

All the abovementioned metaphors are examples of *static* metaphors in which the source domain, the target domain and the mapping should be understood immediately by the viewer as soon as they see such metaphors.

Moreover, the notion of genre is relevant for the discourse regarding metaphors because the genre can affect the creation and the interpretation of the metaphors (Forceville 2006: 13-14). Once a viewer determines a genre, they are able to apply various assumptions that help direct their interpretation, so in case of metaphors related to advertising, the viewer attributes or “maps” the positive characteristics and connotations from the source to the target. However, when faced with visual representations of political topics and “state of affairs”, the addressee is prompted to attribute only negative connotations (Forceville 2016: 12-13). This approach can be related to the hybrid metaphorical representation of George Bush as a toddler.

#### 5. Metaphors in advertising

As previously mentioned, metaphors are frequently used in the field of advertising, especially when pictorial elements are involved in the creation of the advertisement and, therefore, the creation of the metaphor. According to Forceville (2002) “the product advertised (or an element metonymically associated with that product) invariably constitutes the target

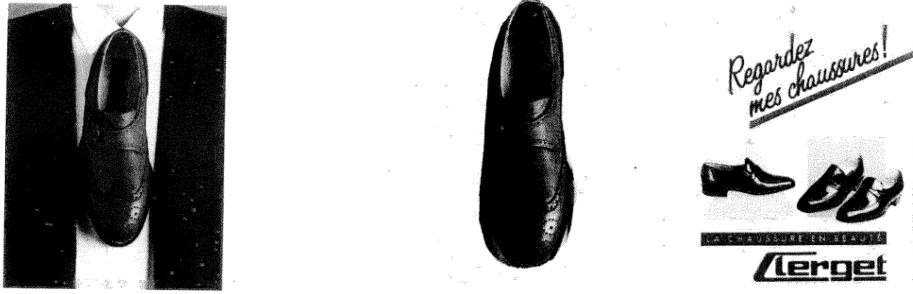
domain of the metaphor, which is in some way connected with the source domain that provides the feature(s) to be mapped onto the target” (7). A metaphor maker’s intention when creating a metaphor is significant for its interpretation and understanding, but it is not essential (12). Sometimes people can construct metaphors from stimuli that were not intended for the metaphorical understanding which shows that the salience of the stimuli is “a matter of degree” and its understanding depends on multiple factors (such as some characteristics about the viewer’s identity, e.g., age, ethnic background, education, etc.). (Forceville 2002: 10).

Forceville (1994) adds that “Advertising provides a fruitful area for research pertaining to pictorial metaphor because, unlike artistic representations, advertisements reveal more or less clear intentions” (26). These intentions are more clearly depicted by Phillips and McQuarrie (2004) who stated that “a distinctive feature of advertising, relative to other contemporary forms of human communication, is its reliance on pictures to persuade” (113). In most examples of advertising, any metaphorical approach is used to advertise the product as desirable to the viewer so that it results in a potential purchase (113). Sobrino (2013) added that advertisers always aim to present the product or the brand with positive features, which is something that is less frequent in other fields, such as art. Advertisers adopt a genre-specific approach and utilize any relevant aspects to successfully transfer the positive features. Since the viewers are aware of the advertiser’s aim of a positive portrayal of products and product placement, their interpretation of the advertisement is often guided by this general knowledge (68). Moreover, metaphor is an extremely effective strategy in advertising since it invites the viewers to make deductions regarding the advertisements that are presented (70).

### **5.1. The division into MP1 and MP2**

Forceville (1994) offers an example of a metaphor SHOE IS TIE. However, the image presents the shoe in the place where a tie would be, but it does not present the tie itself. To understand this image, the viewer can use the pictorial context from the second image and the textual cue “Look at my shoes!” (“*Regardez mes chaussures!*”). It can be said that these two terms (i.e., the objects they depict) are not similar to each other, but this similarity “is created” through contextual cues, so in order to understand this metaphor, a viewer would need to be aware that the image is an advertisement and use the textual cues to comprehend the metaphor (and its PS and SS) correctly (5-7).





**Figure 7.** SHOE IS TIE (Forceville 1994)

There are also some slightly different examples of advertisements with metaphorical meaning, such as the metaphors with both terms pictorially present (unlike the metaphor SHOE IS TIE). In this example, the image depicts both terms which seem to be visually merged: *earth* and *candle*. The order of the terms is not evident from the pictorial context so for further understanding, one would need to consult the textual cues which, in this case, would be the heading “We extract energy from the earth as if it were inexhaustible”. From this heading, it can be understood that the *candle* is “providing an exhaustible amount of energy” (and it is SS which transfers its own characteristics to the PS *earth*) (Forceville 1994: 14-15). Since the aim of this thesis is also to touch upon the *green* (environmental) advertisements, we are presenting this example as the first relevant advertisement regarding environmental issues.



**Figure 8.** EARTH IS CANDLE (Forceville 1994)

From these limited examples, it can be understood the physical similarity (between PS and SS) is present, but metaphorical meaning does not necessarily need to be based on the total physical similarity. Nevertheless, in certain examples there is a certain level of intrinsic physical similarity. When even this level of similarity is missing, the metaphor can only be identified from the contextual cues. Aside from the similarity, also the role of pictorial metaphors varies

in advertisements (i.e., the level of importance of the linguistic element to define the intent of the advertisement varies in different examples) (Forceville 1994: 22-23). In order to understand the PS and SS of each metaphor, as well as which features are transferred within these metaphors, three context levels must be taken into consideration: “pictorial context”, “linguistic context” and “world knowledge” (including the part where the viewer understands if they are faced with an advertisement) (26).

Furthermore, Phillips and McQuarrie (2004: 115) emphasized the importance of the “world knowledge” of the viewers previously mentioned by Forceville (1994) by providing an example of a Tide ad. In this ad, the detergent (Tide) is depicted as a sky full of soft white clouds. Due to their world knowledge, the viewers can attribute the correct positive features by looking for similarities between the detergent and its depiction (sky) such as “bright (blue), fresh (breeze), and soft (clouds)” (115). In general, images in advertising are often based on familiar and appropriate features, such as images of flowers, birds, jewels, etc. for the advertisements of fragrances (Scott 1994: 271).



**Figure 9.** Tide ad (Phillips and McQuarrie (2004))

## 5.2. Visual rhetoric

COMPLEXITY ↓	Visual Structure	RICHNESS →		
		Meaning Operation		
	Connection (‘A is associated with B’)	Comparison		
		Similarity (‘A is like B’)	Opposition (‘A is not like B’)	
Juxtaposition (Two side-by-side images)	Equal sweetener	Dexter shoes	Comfort fabric softener	
Fusion (Two combined images)	Discover card	Tide Reflex racquet	Kudos granola bar	
Replacement (Image present points to an absent image)	Silk soy milk	Welch’s juice	Canadian magazine industry Sunny Delight	

**Figure 10.** Typology of visual rhetoric (classification of ad examples) (Phillips and McQuarrie 2004)

Phillips and McQuarrie (2004) presented the ways in which the “visual rhetorical figure” could be created (116-117). They offer a category called “Visual Structure” where they describe three processes through which two elements can be combined to create a visual rhetorical figure. These three processes are called juxtaposition (juxtaposing “two elements side by side”), fusion (fusing two images together, e.g., Tide ad) and replacement (one image element is replacing another one so that the present image can remind the viewer of the missing image). The second category they propose is “meaning operation” which is related to the “target or focus of the cognitive processing required to comprehend the picture” (connection, comparison for similarity and comparison for opposition). However, the aspects of *meaning operation* are not going to be analysed in detail due to the scope of the analysis of this thesis (118-120).

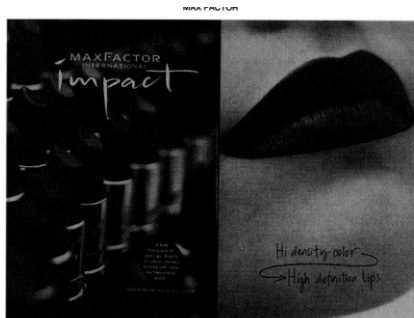
Scott (1994) directs his analysis of images in advertising through the theory of visual rhetoric by stating that “Rhetoric is an interpretive theory that frames a message as an interested party’s attempt to influence an audience” (252). The interpretative path of images in advertising goes in two ways: first a sender uses visual aspects, vocabulary and cultural knowledge to create a message that will be sent to the viewer. The viewer then utilizes the same cultural knowledge and different cues to interpret the intended sender’s message. In advertising, the pictures can offer the visual reinforcement and concrete qualities that support the intended message (252-253).

There are three main aspects that need to be considered when creating an advertisement (and perceiving such images as rhetoric): “*invention* of a complex argument,” “*arrangement* of the visual elements” and the “*manner of delivery*” (intended style) (Scott 1994: 253).

The invention intends the “benefit” that the advertiser guarantees to the viewer.

The arrangement is mainly concerned with the placement of the arguments presented (as well as the sequence of visual elements). In certain cases, the advertisements are perceived and interpreted from the top to the bottom, or such as in Max Factor ad (255), the ad was presented following the Western pattern of reading (from the upper left to the lower right). This advertisement also “plays” with contrasts (between the skin and the lips), the framing (of the lips only) and the focus (of specific lipsticks).

The delivery of an advertisement is organized in two ways: “the point of view shown” and “the manner of rendering”. The delivery of pictorial aspects can be compared to the aspects of delivery in speech, such as the accent, the intonation, the manner, and specific words that are selected. In the example of the Martex ad, the sheets are depicted as art with deliberate lighting on the sheets while the remaining space is in the dark, but also the arrangement of the pillows and bedsheets are purposely set up to demonstrate the overall softness of the image with the sharpness of white sheets (265-267).



**Figure 11.** Max Factor ad (Scott 1994)



**Figure 12.** Martex ad (Scott 1994)

## 6. Metaphor and metonymy in green advertising

Mühlhäusler (1999) mentions the subdiscipline of ecolinguistics which examines the role of metaphors in any environment-related discourse (167). Nonetheless, he also points to some sort of “ecological radicalism” that caused for the culpability for any environmental issues to be transferred from big corporations to small consumers (168). Following this theory, Sobrino

(2013) mentioned the term *greenwashing* which is “a form of advertising which promotes a misleading perception that the company’s products are environmentally friendly” (67). By advertising the products or services in this way, the advertisers aim to influence the emotions of the viewers with a heightened sensitivity towards the climate and environment matters (such as preservation of the environment or the importance of natural products for health purposes) (2). According to Sobrino (2013), “[...] through the activation of the conceptual domain NATURE by means of the metonymic association to ‘green’ in the conceptualization products or services, advertisers are indirectly building a positive image as NATURE-FRIENDLY of their originally contaminant products” (68).

To further elaborate on this statement, Sobrino (2013) based the analysis on the multimodal metaphor PRODUCT X IS A FRUIT and a metonymic complex GREEN FOR NATURAL PRODUCT FOR NATURE-FRIENDLY (69).

Sobrino (2013) presents an example of an ad for the Diet 7UP which is now presented as having “fewer artificial ingredients than other soft drinks” (75). The can of 7UP in this instance is presented on a plain green background surrounded by lemons hanging from a branch. The can is hanging from the same branch and replacing another lemon. The pictorial components, however, are accompanied by a linguistic component which says “7UP, NOW 100% NATURAL. Diet 7UP, now more lemon-lime taste. *The famously crisp, refreshing taste of 7UP is now better than ever, because it’s been stripped of the artificial stuff found in most other soft drinks. Pick one up today (capital letters as in the advertisement)*” (75-76).

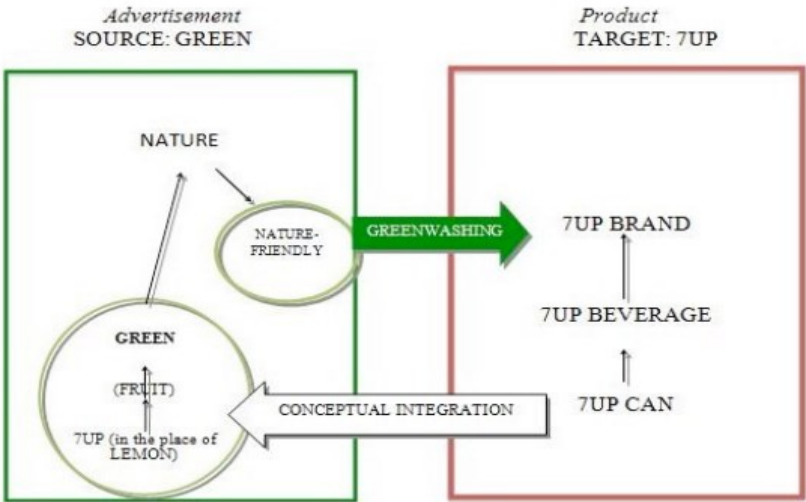
By taking into consideration all the visual cues and a 7UP can hanging from a lemon tree branch and therefore replacing a lemon (following Phillips and McQuarrie’s aspect of visual structure called Replacement), a viewer can conclude that the absent element is LEMON. Although the source domain is implicit, the 7UP can (target domain) shows the metaphorical target and realizes the metaphor 7UP CAN IS A LEMON. Even though one does not see the substitution of the lemon by a 7UP CAN as the most logic possibility, the surrounding visual cues aid the interpretation of the metaphor through the “*enrichment process*” (75-76). The surrounding elements are also pointing to another Phillips and McQuarrie’s (2004) aspect of visual structure called Juxtaposition, since the 7UP CAN is juxtaposed to other lemons. Furthermore, following Forceville’s (2015) theory or pictorial metaphors, this example could be categorized as a Simile. As originally stated, this metaphor is multimodal, consisting of pictorial and linguistic elements. Nevertheless, in this example the textual cue serves only as a

reinforcement of a metaphor that has already been successfully constructed by a viewer since the viewer was able to identify the visual cues. The additional purpose of the textual cue is the identification of the CAN as a BEVERAGE and therefrom as a BRAND. On the other hand, if the pictorial cues were missing from this advertisement, it would lead to a non-metaphorical statement given that the pictorial cues are significant for the construction of the metaphor.

Moreover, Sobrino emphasizes that the metonymic complex GREEN FOR NATURE FOR NATURE-FRIENDLY is also related to this metaphor. This colour is directly related to the colour of “chlorophyll, defining pigment of nature”. Therefore, the viewer’s knowledge of the world and consequently their interpretation led to attributing positive features to an “unhealthy” product (as many other soft drinks, it contains many artificial substances instead of a natural juice) (76-79).

Moreover, metonymy is a very productive concept in advertising since the typical method of product promotion when focusing on natural aspects of the product is its representation next to “untouched nature”, e.g., the Cascade Premium Lager beer which is presented next to a cascade of a Tasmanian wilderness (Mühlhäusler 1999: 169).

Metonymy demonstrates the same objective of the metaphor, but it provides understanding and “allows us to focus more specifically on certain aspects of what is being referred to” (Lakoff and Johnson 1980: 37). Lakoff and Johnson (1980) specify that metaphor is “a way of conceiving of one thing in terms of another”, but metonymy “has primarily a referential function, that is, it allows us to use one entity to *stand for* another” (36).



**Figure 13.** Schematic representation of the interaction patterns between metaphor and metonymy (Sobrino 2013)

The importance of the green colour is mentioned by Rodríguez (2018) through the example of the metaphor CAR POLLUTION IS DEFORESTATION. He is discussing a banner by OroVerde – The Tropical Forest Foundation which depicts South America covered by the smoke from a car. The source domain, as Rodríguez emphasizes, is demonstrated through the “lack of green colour” (due to the deforestation), while the target domain is demonstrated by the smoke. There was also a textual cue present which serves as a reinforcement, rather than a requirement for the understanding of the pictorial metaphor (272-273).

## **7. Analysis**

The following examples of advertisements are going to be categorized according to the type of the pictorial metaphor - hybrid metaphors and pictorial similes (Forceville 2015), and according to their modality, i.e., whether they could be monomodal or multimodal (Forceville 2006).

However, the modality of most examples could not be strictly determined as it can be a subjective aspect. According to Forceville (2015), it depends on a viewer whether one or multiple available modes are needed for the successful interpretation of the metaphor. The focus of this categorization will be the interpretation of metaphors through the visual and written cues, i.e., through “pictorial signs” and “written signs” (Forceville 2006). Furthermore, the interpretation might depend on the contextual cues and the viewer’s general knowledge (Forceville 2006). Therefore, the categories based on modality have not been strictly determined, but rather organized according to the presence or absence of additional textual elements.

The subcategories will be determined based on visual similarities or similar messages that are transmitted through metaphors. Furthermore, each example will include the process through which it was created, following Phillips and McQuarrie’s (2004) visual structure from the typology of visual rhetoric – fusion, replacement and juxtaposition (if applicable).

### **7.1. Monomodal or multimodal pictorial simile**

**Subcategory: Planet Earth as objects**



### Example 1.

The yin and yang symbol in this Greenpeace ad is supposed to represent balance between cities, factories, trash, dirt, etc. with nature, waters, mountains... However, it demonstrates the lack of balance between the two areas which is also emphasized by the written text “Bring back the balance”.

The image was created through the process of replacement; an image of nature on one side and the industrial impact and trash on the other side are meant to represent the yin and yang symbol. However, given that the balance is no longer present, the yin and yang symbol is not clearly illustrated. Subjectively, the visual element of the disrupted yin and yang symbol seems to be replacing the planet earth as it is showing different aspects of life on it.

Although the metaphor could be interpreted on its own solely from visual elements, the textual cue serves as reinforcement for the message that the ad aims to transfer.



### Subcategory: Animals demonstrating global warming – sea ice



#### Example 2.

This advertisement can be categorized as a pictorial simile (due to its similarity between the target and source domain) which has been created through the process of replacement (or juxtaposition if we consider the elements in the distance to be sea ice). According to Phillips and McQuarrie (2004), replacement is one of aspects of the visual structure within the typology of visual rhetoric, and it shows a present image (polar bears) in place of an absent image (sea ice). In this case, the polar bears are depicted replacing the sea ice which can be clearly seen from the context of the environment that is surrounding them (floating ice in the distance in contrast with gloomy weather). The polar bears have their heads bowed in the water which is why they appear to be lifeless or drowning, ultimately depicting them as endangered considering global warming. Therefore, the source domain is “sea ice” and the target domain are “polar bears” while the absence of sea ice results in the absence (extinction) of polar bears and other animals from this area.

Similes show the target and the source correlated or contrasted to each other and they are created by juxtaposing the source and the target (Forceville 2015: 8). Moreover, Forceville (2015) stated that source and target domains are connected through *resemblance* in monomodal metaphors (5). Although this example could be categorized as a multimodal metaphor due to the addition of a written element, the resemblance of the bodies of polar bears with sea ice allows the viewer to interpret the intended metaphorical message from the visual cues.

An example that could be compared to this advertisement is Forceville's (1994) advertisement that shows the metaphor SHOE IS TIE. In this metaphor, the shoe replaces a tie (which becomes an absent element), but there is no clear resemblance between the two. In this case, the viewer has to rely on contextual cues and textual cues. In the advertisement showing polar bears as sea ice, we focused on the process of resemblance of the curved shape of polar bears that might resemble sea ice when put into this context. However, if it were not for the similarity between the source and the target, the similarity would need to be created through other textual and contextual cues (sea ice in the distance and the position of the polar bears).

The message of this ad is to demonstrate the dangers of global warming, including the melting of the sea ice, and the effects it can have on animals who live in such environments.

This can be understood as a monomodal metaphor which can be clearly understood from the visual elements and contextual cues by any viewer familiar with the environmental discourse, without the need for textual reinforcement. However, for further understanding, the viewer could consult the textual cue below: "Act now against climate change. Visit [greenpeace.org.tr](http://greenpeace.org.tr)".

## 7.2. Monomodal hybrid metaphor

**Subcategory: Animals demonstrating global warming - wax figures**



### Example 3.

This is an example of a minimalistic advertisement which demonstrates three polar bears in form of burning candles on a dark background. This advertisement shows certain similarities to Scott's (2004) Martex ad which demonstrates the purposeful lighting on the bed sheets against

the darkness of the room, as it also demonstrates the main point of the advertisement as being lighter than the background – the light from the candles (animals which are wax figures) against the darkness of the background. This example of a monomodal metaphor composed only of pictorial elements shows the impact of the contrasting visual elements.

It is a hybrid metaphor created through the fusion of polar bears and candles; candles are made to resemble polar bears to represent the threat of global warming for polar bears and other animals which live in similar conditions. Hybrid metaphors are usually created through the fusion or physical integration of target domains and source domains which can no longer be separated. However, both the source and the target domain are still identifiable within the hybrid metaphor which is also visible in this advertisement (Forceville 2015: 7).

The source domain is the lit candle, i.e., the fire which represents the global warming, and the target domain are the consequences of global warming on animals and the rest of the world (represented by polar bears melting as candles in the metaphorical representation).

This is an entirely monomodal pictorial metaphor which can be interpreted correctly without any additional textual elements if a viewer is familiar with the context of global warming through their knowledge of the world. This advertisement aims to transfer the message that global warming poses a threat to animals which are facing extinction.



**Example 4.**

Although this advertisement does not represent animals like candles, from their altered form it can be seen that they are melting. As well as the previous example (animals as burning candles), this is a hybrid metaphor created through fusion, but they are demonstrated on a light background which does not affect the interpretation of this metaphor. Animals are demonstrated as melting wax figures in order to represent the threat of global warming for polar bears and other animals which live in any similar conditions. The target domain is the danger of global warming posed to the animals (and the rest of the world), while the source domain is the heat (global warming) causing these “wax figures” to melt.

This is a monomodal pictorial metaphor which can be understood without the added text when one is aware of the context of global warming. Even though written texts are usually used to transfer the message in only one mode, the message can be successfully transferred through visual elements as well, in case of monomodal pictorial metaphors (Daulay et al. 2018: 172).

The message of this ad is equal to the previous one: global warming poses a threat to animals which are facing extinction. Aside from the visual cues that are available, one might need some “historical” or “socio/cultural knowledge” for the correct interpretation of the metaphor (Forceville and Bounegru 2011). In this example, socio/cultural knowledge along with some contextual cues (where the advertisement was presented and by whom) and the viewer’s awareness of the global situation (and global warming) will allow for the correct interpretation of the metaphor and the intended message.

### 7.3. Monomodal or multimodal hybrid metaphor

#### Subcategory: Animals demonstrating global warming



Example 5.

This advertisement follows previous examples from the same subcategory, but it also involves a written element “Awareness can save the earth”. It depicts a penguin that appears to be melting (given the puddle beneath its feet) which has been added to this subcategory since it can be interpreted in the same way as the previous examples.

As previously stated, the interpretation of metaphors is highly subjective, which is why the modality of this example (as well as other examples within this analysis) cannot be strictly determined (Forceville 2015: 14). Due to the additional linguistic element, it can be categorized as multimodal.

### **Subcategory: Food and beverages as objects – grenade, trash, plastic**



#### **Example 6.**

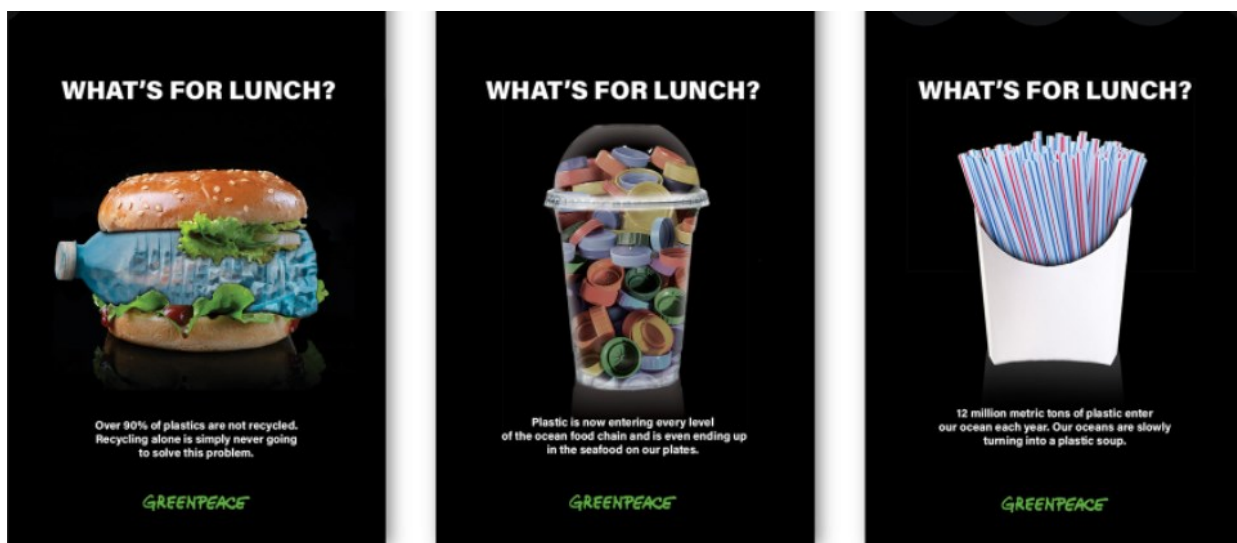
This advertisement provided by Greenpeace depicts a plastic bottle in the shape of a grenade laid on the surface of sand which resembles a beach with shells surrounding it. The direct sunlight hitting the bottle and creating a shadow emphasizes the brightness of the image where the only “intruder” is the plastic bottle.

It is a hybrid metaphor created through the process of fusion since plastic bottle is fused with a grenade, i.e., it acquired the shape of the grenade, so that it could represent the threat plastic poses to the environment. In this metaphorical representation, the source domain is the plastic bottle, and the target domain is the grenade, i.e., the threat of plastic to the environment.



Although this advertisement can be interpreted as a monomodal metaphor since the visual elements successfully transfer the intended message, the textual part reinforces its importance. The interpretation of this metaphor is subjective so it can be understood as multimodal as well. Even if the message of the advertisement is clear from one mode, media tend to opt for multimodal communication, both in advertising and in general communication. Therefore, there are many instances of various combinations of modes, but mostly those of static images being blended with language, such as this advertisement (Forceville 2015).

The message of this advertisement is that plastic is as dangerous as war when it comes to the environment since it causes a lot of harm.



### Example 7.

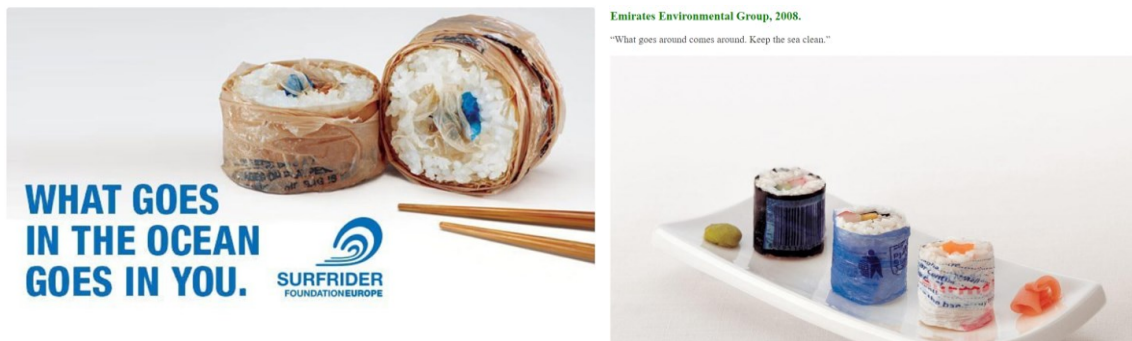
In place of food (a burger and French fries) and a drink, these advertisements from Greenpeace represent plastic bottles, caps, and straws. This way, the advertisement aims to demonstrate the importance of a reduced plastic use and the current plastic pollution.

This is a hybrid metaphor created through fusion where the source domain is the food and drinks, and the target domain is plastic, i.e., the threat of plastic.

This can be a monomodal ad, but the text emphasizes the importance of the message so it can be viewed as multimodal as well. This advertisement is minimal with a contrast of the products, as well as green and white text, against a dark background.

Forceville (1996) stated that several context levels must be considered for a successful interpretation of the metaphor: pictorial context, linguistic context, and world knowledge. The latter refers to the awareness of the viewer that they are being faced with a certain type of

advertisement and that they should direct their interpretation accordingly (26). Therefore, for the easiest and most successful interpretation of this metaphor, the viewer might need to combine all three context levels.



### Example 8.

These two minimalistic advertisements illustrate sushi wrapped up in a tape that should resemble an algae leaf to represent the threat that plastic tapes pose to the sea and all its creatures that humans end up consuming. The sushi pieces are demonstrated on a white background without any additional visual elements. This advertisement is another example of a hybrid metaphor created through the process of fusion where the source domain is sushi (sea life) and a target domain is the plastic tape (i.e., the threat of plastic).

Although these pictorial metaphors can be understood by a viewer that possesses knowledge regarding environmental discourse, the written texts “What goes in the ocean goes in you” and “What goes around, comes around. Keep the sea clean.” reinforce the importance of the message to emphasize to the viewer that these plastic bits can consequently be ingested. Moreover, this ad demonstrates that plastic is a threat to sea life and, therefore, to us as consumers of sea goods.

A viewer who possesses sufficient contextual information and knowledge about the topic of the sea pollution might understand the metaphorical meaning behind the written message. However, pictures in this case provide the visual context which has a stronger impact and stays in a viewer’s mind longer. In addition, the written text without any additional cues leaves room for the viewer’s interpretation, while the visual cues help direct the interpretation toward the intended message (Yus 2009).

### Subcategory: Planet Earth as objects



#### Example 9.

This advertisement illustrates the planet earth on the dark background with very little water left and the straw coming out at the top. The earth is demonstrated as a juice box in order to represent the number of natural resources that have been depleted.

This advertisement is an example of a hybrid metaphor created through the process of fusion. The source domain is the earth, and the target domain is a juice box represented through this fusion.

Nevertheless, given the depth of the metaphorical meaning, this metaphor can be interpreted as the lack of natural resources on earth which is becoming a threat to the planet and the humanity. This advertisement can be interpreted as a monomodal pictorial metaphor which can be understood without the added text when a viewer is familiar with the context, but the textual part reinforces the message for better understanding so it can be understood as multimodal as well.

This example can be compared to Forceville's (1994) advertisement which shows the metaphor EARTH IS CANDLE (14-15). As well as the example EARTH IS JUICE BOX, the earth as a candle shows both terms fused together in a hybrid metaphor. The meaning of the message could be interpreted from the visual cues, but for better understanding, one should also consider



the linguistic element which shows the message of the metaphor: “We extract energy from the earth as if it were inexhaustible”. The candle being the source of the exhaustible energy in this advertisement is similar to the advertisement of the earth as a juice box which demonstrates the source of exhaustible resources by the amount of liquid left. Although this metaphor might also be understood from the visual cues, the linguistic element emphasizes the similar message “Got more?”.

Scott (1994) also presented the example of a Max Factor advertisement that shows how much a contrast, focus and arrangement can play a role in the creation of the advertisement. In the example of the earth as a juice box, the continents against the black background are the only parts that maintain the meaning the image. Other aspects in contrast with the background are the liquid (water) and the straw. With the lack of liquid, the image seems to be slowly fading into the dark background.



### Example 10.

This is an example of a hybrid metaphor formed by fusion. In this instance, the green colour is provided in the background and emphasized by the text “Go Green! Save earth. Save environment.”. The metaphor presents the fusion of a globe (the planet earth) and a trash bag where the source domain is “Globe”, and the target domain is “Trash bag”.

The message reinforces the message encouraging the viewer to dispose of their trash correctly in order to keep the globe “green” and the environment safe.

## Subcategory: Industrial environment



### Example 11.

This minimalist advertisement provided by Greenpeace is an example of a hybrid metaphor created through fusion. It depicts a natural element (lemon) merged with various factories emitting gas that represent the unnatural aspect of the world. The source domain is the lemon, and the target domain are the factories (i.e., a threat of pollution and nuclear energy).

This advertisement can be understood as monomodal, but the text emphasizes the importance of the message so it can be viewed as multimodal as well: “The risks from nuclear energy are real, inherent and long-lasting”.



### Example 12.

This is another example of an advertisement in form of a hybrid metaphor created through fusion. It depicts a leaf with some holes and damages in the shape of the city and factories resembling the industrial area. This industrial area is filled with factories emitting gas into the air and, therefore, polluting the air and harming the trees and the ozone. As well as the previous example, this advertisement combines the natural element (leaf) with the unnatural industrial environment.

The source domain is the leaf (which represents the nature and the environment), and the target domain is the damage on the environment caused by the harmful gas from the industrial areas. Although this advertisement can be interpreted as a monomodal metaphor, the linguistic element emphasizes and reinforces the message (“Every leaf traps CO<sub>2</sub>”).

The message of this ad is that the toxic gas has an enormous impact on the ozone, the quality of air and consequently on the environment in general.



### Example 13.

This is an advertisement provided by European Environment Agency representing an onion beneath the earth's surface and an oil drill above the surface. This advertisement is an example of a hybrid metaphor created through the fusion of the source domain (onion) and the target domain (the fossil fuel and all the harmful effects connected to the process of retrieving and using it).

Despite there being sufficient visual cues in this advertisement, the text emphasizes the importance of the message “Take the Fossil Out of fuel”, it can be viewed as multimodal as well. The message that the advertisement aims to transfer is an imperative to reduce the use of fossil fuel and to ponder upon all the processes related to it.



#### **Example 14.**

This is an advertisement provided by WWF and it illustrates a forest in form of human lungs, with one part of a “lung” showing damage (due to deforestation or a fire). The “healthy” parts of lungs are presented in the natural green colour, emphasizing the importance of this colour for the demonstration of nature.

This example is provided in form of hybrid metaphor created through fusion. The source domain can be “trees” or “forest” and the target domain is “lungs”. However, this advertisement can also be understood as a metaphor “deforestation is a damage to the lungs (the air)”.

This example demonstrates a monomodal pictorial metaphor which is reinforced by a written text “Before it’s too late”, emphasizing the need to stop deforestation before the forests (which represent the lungs of the world and maintain air quality) are destroyed or damaged.

As previously mentioned, the colour green also brings a certain meaning as it demonstrates healthy parts of the lungs or, metaphorically the healthy parts of nature. A similar example was provided earlier by Rodríguez (2018) who presented a metaphor CAR POLLUTION IS DEFORESTATION. Even in his example, the “lack of green” shows the damages caused by deforestation.

## Product promotion

The following example will be presented as a comparison to Sobrino's (2013) metaphor 7UP CAN IS LEMON and as an example of previously mentioned *greenwashing*.



This Coca-Cola advertisement illustrates a Coca-Cola Life bottle with a green label surrounded by grass (nature). The green written text emphasizes the colour green as relevant in this context of nature, and the text “Sweetness from natural sources – Lower calorie” accentuates the importance of in the presentation of this product as “healthier”.

In this example, unlike the previous examples that did not involve any product placement, there is a clear aim of the advertisement to present the product and its features through the metaphorical approach. According to Phillips and McQuarrie (2004: 113), advertising relies on visual elements in order to persuade the viewer to see the product's positive features and consider purchasing it.

Following Sobrino's (2013) approach, due to the green colour and all the contextual cues that are misleading the viewer, this advertisement is another example of *greenwashing*. As well as the example of a 7UP can substituting a lemon provided by Sobrino, this advertisement shows the intended positive characteristic of the product. By setting the product in nature and focusing on the viewer's knowledge of the world, the viewer is influenced to think that the advertisement shows a “healthy” natural product, when it is still artificial and sweetened, even though the sweeteners are naturally resourced.

## 8. Discussion

When it comes to advertising, metaphors usually have an aim to transfer the positive image about the product to the viewer. Nonetheless, in green advertising, the aim of advertisers is to raise awareness of the environmental discourse (such as global warming, plastic pollution, etc.). The examples of metaphors followed Forceville's (2006, 2015) classification of monomodal, multimodal and pictorial metaphors and Phillips and McQuarrie's (2004) principle of visual rhetoric. They have also been categorized based on different aspects, such as modality, the type of the pictorial metaphor (hybrid metaphor, pictorial simile), the process of visual rhetoric (fusion, replacement, juxtaposition), the arrangement according to Scott (1994) – the colour scheme of the background and the arrangement of the image), etc. However, there are other types of categories that can be considered so multiple subcategories have been defined: Animals demonstrating global warming, Food and beverages as objects, Planet Earth as objects and Industrial environment.

The majority of these metaphors are hybrid metaphors where two elements have been merged together through the process of fusion, while there are two examples of pictorial similes created through the processes of replacement or juxtaposition - POLAR BEARS ARE SEA ICE and EARTH IS YIN-YANG SYMBOL.

When it comes to the modality of the advertisements, all of them consist of visual elements and most of them had certain textual cues added for reinforcement. There are several examples of exclusively monomodal pictorial metaphors that successfully transferred the message to the viewer. However, following Forceville's (2006, 2015) theory, their interpretation is also based on a viewer's knowledge of the world and their familiarity with the environmental discourse (e.g., ANIMALS ARE WAX FIGURES and ANIMALS ARE CANDLES). On the other hand, depending on the subjective interpretation of the metaphors, some metaphors can be considered multimodal if the textual cue is necessary for a certain viewer's understanding, while in most cases the textual cues were solely added for reinforcement of the message that was already understood from the visual elements (e.g., EARTH IS A JUICE BOX, FOOD IS PLASTIC). There are certain examples where the textual information might help transmit the message better than in other metaphors, such as in the metaphor that depicts the balance of the natural and the artificial (harmful) aspects (EARTH IS YIN-YANG SYMBOL), and in the metaphor that encourages the viewers to be mindful about fossil fuels.

In most examples the background of these images is either white, black, light (neutral) or natural which allows for the message to be transmitted successfully without any excessive visual elements, but there are certain contrasts that stand out, e.g., the brightness of polar bears as candles against a dark background, the planet with a white straw against a black background, the food and drink items (both realistic and animated) with distinctive white and green text against a black background, etc. This analysis follows Scott's (1994) visual rhetoric and emphasizes particularly the "*arrangement* of the visual elements" and the "*manner of delivery*" of the advertisements.

Aside from these colours, a significant colour mentioned in some examples is the colour green which Sobrino (2013) mentioned as the colour of nature and chlorophyll. However, this colour has been mentioned by Sobrino in the context of "*greenwashing*" which is particularly present in the advertisement concerning product placement and promotion. Only one such example has been provided as a comparison to the metaphor 7UP CAN IS LEMON previously provided by Sobrino. This example (Coca-Cola Life advertisement) shows the typical advertising aim of falsely attributing positive features to a product through visual cues (nature) and additional textual cues.

## 9. Conclusion

Metaphors are all around us and any advertisement that we are surrounded with can show some kind of metaphorical meaning, be it for the purpose of promoting products and services, or for the purpose of raising awareness regarding social, economic, political or environmental issues. Many of the abovementioned advertisements could be classified as monomodal metaphors since their meaning could be derived solely from visual or verbal metaphors. Nonetheless, advertisers often opt for multimodal metaphors where, alongside the visual elements, they offer textual cues formatted as catchy slogans, brand names or reinforcing sentences to spread a certain message.

We examined a variety of pictorial metaphors provided by Forceville, including Contextual Metaphors, Hybrid Metaphors, Similes, Verbo-Pictorial Metaphors, and Integrated/Product Metaphors. Furthermore, we explored the processes of juxtaposition, replacement, and fusion —as described by Phillips and McQuarrie — that are used to create visual rhetorical figures.

These analyses offered a thorough framework for comprehending how metaphors work in ads to successfully communicate and transfer metaphorical messages.

The Conceptual Metaphor Theory, which holds that our comprehension and interpretation of metaphors are based in the way our minds conceptualise and process information, serves as the theoretical basis of this thesis. This theory emphasises the importance of source and target domains for the understanding of metaphors and their modality. Metaphors are categorised as monomodal or multimodal based on whether they can be understood from a single mode or from multiple modes. Moreover, the comprehension of metaphors depends on our wider understanding of the world, which shapes our ability to decipher symbolic meanings.

The main goal of this thesis was to introduce the prevalent conceptual metaphor theory and analyse green metaphors in environmental discourse using this theoretical framework and additional expert insights. In doing so, we brought attention to the ways in which metaphors are used to influence how the public views and comprehends environmental challenges. Our analysis revealed the adaptability and power of metaphors in advertising, highlighting their function in both product promotion and social and environmental issues.



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