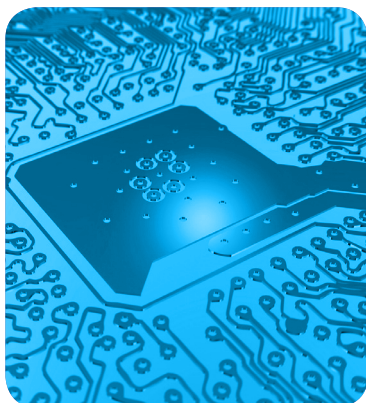
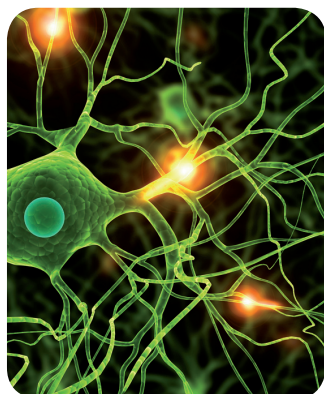


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**Approaching  
Domestic Violence  
from a Multimodal  
Perspective.  
A Multilingual  
Contrastive Study  
on Anti-Domestic  
Violence Campaigns**  
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**Approaching Domestic Violence from a Multimodal  
Perspective. A Multilingual Contrastive Study  
on Anti-Domestic Violence Campaigns.**

Master in English Applied Linguistics

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## **Abstract**

### **Approaching Domestic Violence from a Multimodal Perspective. A Multilingual Contrastive Study on Anti-Domestic Violence Campaigns.**

Nowadays, domestic violence seems to be a thorny issue in many European countries. As a consequence, there has been a considerable increase in the launching of prevention campaigns against domestic violence to raise social awareness. Nevertheless, in the field of linguistics, the study of domestic violence campaigns (Maíz-Arévalo, 2008) and the contrastive study of the representation of domestic violence campaigns in different languages and cultures (Morales de la Prida, 2013) is still very scarce.

The current study is a qualitative descriptive analysis of 15 domestic violence campaigns that combines both Conceptual Metaphor Theory (CMT) and Blending Theory. The study aims at observing the similarities and differences on the conceptualisation of domestic violence in the United Kingdom, Spain and France, in a 7-year span of time, from 2008 to 2015, as well as its multimodal representations and their target audiences. The results show that domestic violence is conceptualised and represented quite differently in each language. Nevertheless, there is a common metaphorical mapping present in the three European campaigns, DOMESTIC VIOLENCE IS A SHOW. Concerning the target audience, the three campaigns exclusively address the victims (usually female victims and children) and a more general audience.

**KEYWORDS:** Domestic violence campaigns, Conceptual Metaphor Theory (CMT), multimodal metaphor, Blending Theory

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## **1. Introduction**

It is widely known that language, independently of its form (either spoken or written), provides evidence of how human beings understand and experience the world (Lakoff and Johnson, 1980). As Tanaka (1999:84) puts it, language reflects how we perceive and ‘interact with our physical and cultural environments’. Indeed, following Tanaka’s view on conceptual systems it is claimed that whereas some conceptual systems will be universal, others will be either language or culture-dependent (Tanaka 1999:84). This current thought also applies to everyday conversations or even metaphors.

Bearing this in mind, this paper aims at examining in detail how domestic violence is conceptualised in three different languages: English, Spanish and French. For this purpose, I will deal with a corpus of 15 posters selected from campaigns against domestic violence launched from 2008 to 2015 in the United Kingdom, Spain and France. To observe the similarities or differences in the conceptualisations of domestic violence among these campaigns, I will analyse the above mentioned posters qualitatively from a multimodal cognitive perspective, complementing both Conceptual Metaphor Theory (CMT) and Blending Theory. In other words, I will focus on the verbal and visual elements present in the posters to examine in depth how English, Spanish and French conceptualise domestic violence. Once I have the results of the analysis, I will compare them in order to find out whether there is a common pattern in the conceptualisation of domestic violence in these three European languages, the multimodal strategies employed to raise awareness about this social issue and the target audience these campaigns addresses to. Finally, I will draw some conclusions.

## 1.1 What is domestic violence?

In order to better understand the main aim of this study, it is necessary to provide a brief introduction to domestic violence. According to the online dictionary, Oxford Dictionaries, *domestic violence* is 'the violent or aggressive behaviour within the home, typically involving the violent abuse of a spouse or partner'. Nevertheless, the definition of domestic violence in Spain, as Fernández-Alonso (2003) points out, appeared to be only applied to women as can be seen below:

La violencia doméstica se define como aquellas agresiones que se producen en el ámbito privado en el que el agresor, generalmente varón, tiene una relación de pareja con la víctima. Dos elementos deben tenerse en cuenta en la definición: la reiteración o habitualidad de los actos violentos y la situación de dominio del agresor que utiliza la violencia para el sometimiento y control de la víctima

Here I provide my translation:

Domestic violence is defined as those aggressions in the private sphere in which the aggressor, generally a male aggressor, has an intimate relationship with the victim. Two different elements should be taken into consideration in this definition: the repetition of violent acts and the situation of aggressor's control over the victim, using violence to subdue and control the victim

On the contrary, the English definition of *domestic violence*, according to the Government of the United Kingdom, seems to be more inclusive, that is, it could be applied to a wider range of citizens, including men. Domestic violence is understood as

[A]ny incident or pattern of incidents of controlling, coercive, threatening behaviour, violence or abuse between those aged 16 or over who are, or have been, intimate partners or family members regardless of gender or sexuality. The abuse can encompass, but is not limited to: psychological, physical, sexual, financial and emotional (Domestic violence and abuse, 2015)

The French concept is also quite much more inclusive in this sense, including men and members of the LGBT community; nevertheless, it is worthy to take into consideration that as the association Solidarité Femmes Loire Atlantique suggests the victims of domestic violence are generally women:

La violence peut être exercée par un homme à l'égard d'une femme, par une femme à l'égard d'un homme ou par n'importe quelle personne à l'égard de son partenaire dans un couple homosexuel; néanmoins, pour des raisons qui tiennent à la structure même de la société, celle qui est exercée envers les femmes est de loin la plus répandue (Definition des violences conjugales, 2015)

## 1.2 Who are the victims of domestic violence?

In Spain, the figures related to domestic violence are rather alarming. According to *Ministerio de Sanidad, Servicios Sociales e Igualdad*, 1.052.177 cases were reported from 2008 to 2014 (Documento datos estadísticos denuncias por violencia de género, 2015); 449 women died victims of domestic violence from 2008 to August 2015 (Documento datos estadísticos víctimas mortales por violencia de género, 2015); and 11 children died victims of domestic violence in their household from 2013 to August 2015 (Documento datos estadísticos menores víctimas mortales por violencia de género, 2015).



According to Home Office figures from the UK, 1.2 million women experienced domestic abuse in 2012 (Topping, 2013). The 2013 official crime figures revealed that ‘more than 1.1 million or 7% of women and 720,000 or 4% of men have been victims of some kind of domestic abuse’ in the UK (Travis, 2014).

The situation concerning domestic violence is quite similar in France. According to the article ‘Violences Conjugales: 146 personnes mortes en 2013’ in the French newspaper *Le Monde* (2014), in 2012 a total sum of 174 victims died at the hands of their partner (148 women and 26 men). The number of deaths reduced to 146 victims in 2013 (121 women and 25 men). Although the main victims of domestic violence are usually female as can be seen in the figures, Marchand’s (2015) recent article in *Le Monde* shows that men represent 27% of the cases of domestic violence and 17% of deaths.

Despite the fact that domestic violence is a crucial social issue taking place in Spain, France and the UK, and provided the diversity in the scope of the concept in each country, it is therefore worthwhile to study the campaigns that fight against it from a multimodal cognitive approach to explore

- 1) the similarities and differences on the conceptualisation of domestic violence and its multimodal representation in their campaigns for persuasive purposes.
- 2) the similarities and differences on the target audience each campaign addresses.

## 2. Theoretical framework

### 2.1 Conceptual Metaphor Theory: Defining Metaphor

The concept *metaphor* has undergone certain variations in its meaning through history. Metaphor has traditionally been regarded as ‘the fundamental figure of speech’ by Aristotle (Hawkes, 1984:2) since it was used as an ornamental device in rhetorical and elevated speech. Nevertheless, scholars in the field of cognitive linguistics do not seem to agree with the persuasive nature of metaphors, claiming that metaphor is not just a linguistic device but ‘a cognitive instrument’ as Black (1962:37) puts it, considering that they do not just express ideas by means of language but they are ‘a way of thinking about things’ (Ungerer and Schmid, 1996: 118). Lakoff and Johnson, in *Metaphors We Live By* (1980:124), stated that metaphor is an embodied activity since

[o]ur conceptual system [...] plays a central role in defining our everyday realities. If we are right in suggesting that our conceptual system is largely metaphorical, then the way we think, what we experience, and what we do every day is very much a matter of metaphor [...] most of our ordinary conceptual system is metaphorical in nature (1980: 124)

#### 2.1.1 Conceptual metaphors and metaphorical expressions

At this point it is necessary to make a distinction between two related but different terms: conceptual metaphors and metaphorical expressions. A *conceptual metaphor* is understood as ‘a formal statement of any idea that is hidden in a figure of speech act that can be inferred from a number of metaphorical expressions and helps to resolve their semantic tension’ (Charteris-Black, 2004: 15). In other words, what Charteris-Black is trying to convey is that a conceptual metaphor is a single idea that explains a number of metaphorical expressions (see Table 1).

On the contrary, *metaphorical expressions* are those phrases or sentences that reflect a conceptual metaphor.

In order to make this clearer, I will explain what it would mean for a concept to be metaphorical and for such a concept to structure a common activity following Lakoff and Johnson’s (1980:454) example. Table 1 is divided into two parts: one with a green and the other with orange background in which the following titles ‘conceptual metaphor’ and ‘metaphorical expressions’ appear in bold, respectively. In this case, we find that there is a number of metaphorical expressions that correspond with the conceptual metaphor ARGUMENT IS WAR, written in capital letters, and that this metaphor is therefore reflected in many metaphorical expressions as can be seen below.

<b>Conceptual metaphor</b>	<b>ARGUMENT IS WAR</b>
<b>Metaphorical Expressions</b>	Your claims are <i>indefensible</i>
	He <i>attacked</i> every weak point in my argument
	His criticisms were right <i>on the target</i>
	I <i>demolished</i> his argument
	I’ve never <i>won</i> an argument with him
	You disagree? Okay, <i>shoot!</i>
	He <i>shot down</i> all my arguments

*Table.1.* Extracted from Lakoff and Johnson’s ‘Conceptual Metaphor in Everyday Language’ (1980:454)

## 2.1.2 Components of Conceptual Metaphors

So far, it is important to take three more concepts into account regarding conceptual metaphors: *target, source and mappings*. Conceptual metaphors take the form A is B, what Lakoff refers to as ‘a cross-domain mapping in the conceptual system’ (1993:203). This means that a more abstract concept (TARGET) is conceptualised in terms of a more concrete domain (SOURCE). Bearing this in mind, let’s exemplify it. Following with Lakoff and Johnson’s conceptual metaphor ARGUMENT IS WAR, the target, that is, the most abstract domain (ARGUMENT) is conceptualised in terms of a more concrete domain or source, in this case, WAR. Thus, in the ARGUMENT IS WAR conceptual metaphor, verbs which usually belong to the field of war (*attack, win, demolish and shoot*) happen to be found in many metaphorical expressions to talk about arguments. This relation is what is known as *mapping*. As Charteris-Black (2004:14) states, ‘[m]appings therefore involve a set of relations rather than single attributes so that what is transferred is a knowledge of a set of properties, their behaviour and interrelationships as they are known in the source domain’.

## 2.1.3 Conventionalised and creative metaphors

In terms of their degree of conventionality, both conceptually and linguistically, metaphors can be classified into *conventionalised* or *creative metaphors*. Creative metaphors are those which are unfamiliar and whose interpretation, thus, causes some difficulties to the language users (Tzuyin, Curran, and Menn, 2009). On the other hand, conventionalised metaphors are those which are ‘automatic, effortless, and generally established as a mode of thought among members of a linguistic community’ (Lakoff

and Turner, 1989:55). In other words, conventional metaphors are those which are so socially established that language users do not recognise them as being metaphorical (Ungerer and Schmid, 1996). Charteris (2004: 17) also extends this definition by adding that conventionalised metaphors ‘require less cognitive processing’ compared to creative or novel metaphors.

#### 2.1.4 Metaphor Classification

Lakoff and Johnson (1980)’s metaphor classification should be taken into consideration because it might facilitate the understanding of the domestic violence campaigns. They distinguished three different kinds of metaphors were distinguished regarding cognitive functions:

- 1) *Structural metaphors*: one concept is metaphorically structured in terms of another (UNDERSTANDING IS SEEING, LIFE IS A GAMBLING GAME, etc).
- 2) *Oriental metaphors*: a metaphorical concept organises a whole system of concepts (MORE IS UP, CONTROL IS UP, GOOD IS UP, RATIONAL IS UP, etc).
- 3) *Ontological metaphors*: human experience of physical objects and substances provides a basis for understanding abstract things (activities, ideas, emotions) of which we tend not to have direct knowledge (THE MIND IS A MACHINE, THE MIND IS A CONTAINER, IDEAS ARE ENTITIES, etc.)

## 2.2 Multimodality and Multimodal Metaphor

Before moving onto multimodal metaphor, it is necessary to provide a brief introduction of what it is understood by the term *mode*, which will be useful in order to better understand and analyse the different campaigns against domestic violence.

Forceville and Urios-Aparisi (2009) defined *mode* as a ‘sign system interpretable because of a specific perception process’. Acknowledging this, modes were linked (as can be expected) one-on-one to the five senses, and we consequently ended up with the following list of modes:

- (1) the pictorial or visual mode
- (2) the aural or sonic mode
- (3) the olfactory mode
- (4) the gustatory mode
- (5) the tactile mode

It is noticeable that mass media (newspapers, advertisements, journals...) make use of diverse modes simultaneously since as Kress and Mavers (2005:172) point out ‘language alone can no longer give us full access to the meanings of most contemporary messages’. Technological advancements appear to have played a crucial role in the use and the development of multimodality. Nowadays, for instance, in newspapers, images are usually attached to the news (visual mode). In the case of online newspapers, the presence of multimodality is clearly stronger since editors, so as to have their readers informed and personally involved, are more likely to combine the visual and the aural mode. In other words, there is a general tendency of mixing texts, images and/or clips in online newspapers. Nevertheless, the use of multimodality is much more obvious in other contexts such as advertising (Kress and van Leeuwen, 1996; Forceville, 2008; Hidalgo and Kraljevic, 2011; Pan, 2015) as we will see throughout this research.

According to the classifications of the different kinds of *modes*, in the first case, both written texts and images would belong to the visual mode, but they could be understood as being different modes since one carries meaning verbally and the other purely

visually. Due to the lack of agreement in the definition of the term ‘mode’, Forceville (2006) drew up a new list comprising the following: (1) pictorial signs; (2) written signs; (3) spoken signs; (4) gestures; (5) sounds; (6) music; (7) smells; (8) tastes; (9) touch, which is quite useful for the identification of different modes in advertising, more specifically, in posters, billboards and TV commercials.

Once the term *mode* has been explained, we should distinguish between monomodal and multimodal metaphors. Monomodal metaphors are what we have been referring up to this point as the prototypical verbal metaphor, that is, the most studied metaphor (but see other studies on monomodal metaphor: Kennedy’s (1982) metaphor in pictures; Whittock’s (1990) cinematographic metaphor; Forceville’s (1998) pictorial metaphor in advertising). Monomodal metaphors are therefore those metaphors whose target and source are exclusively or predominantly represented in one mode; whereas, the target and source in multimodal metaphors are rendered in more than one mode (Forceville and Urios-Aparisi, 2009; Hidalgo and Kraljevic, 2011).

Forceville (2006) suggests that one issue that requires attention is the verbalisation of non-verbal metaphors, that is, the fact that non-verbal modes of communicating usually do not have the ‘is’ or the ‘is like’ so as to show ‘a metaphorical relation between two identities belonging to different categories’ (*idem* 31-32). In multimodal metaphors, the signals that prompt metaphorical similarity are different depending on the mode(s) in which the metaphorical terms are rendered. He therefore presented some possibilities that for this current study will help the reader figure out and interpret the meaning that lies behind the posters.

- 1) *Perceptual resemblance*: This only functions as a trigger in the case of monomodal metaphors. A visual representation can only perceptually resemble another visual representation. Thus, in this case, two things can resemble one another because of their size, colour, texture, position, posture, etc.
- 2) *Filling a schematic slot unexpectedly*. Placing a thing in a certain context may evoke different kind of thing, basically the thing for which the given context is the natural or the conventional place.
- 3) *Simultaneous cueing*. If two things are signalled in different modes, metaphorical identification is achieved by saliently representing a target and source at the same time. For instance, a kiss can be accompanied by the car crash to cue metaphorical mappings of disaster.

### 2.2.1 Multimodal metaphor in advertising

Advertising could be considered an excellent example of multimodality, since adverts usually recount a story by the use of creative and persuasive strategies such as the combination of visual, verbal and/or aural elements to catch and maintain the audience's attention (Tanaka, 1999); make their products more attractive, and therefore, incite the potential consumer to buy any of their products. Advertising is thus, as Forceville and Urios-Aparisi (2009:6) put it, 'a body of texts and practices that is persuasive *par excellence*'.

Metaphor is a useful resource in the persuasiveness of advertising because it portrays a different 'way of viewing the world that offers some fresh light insight' (Charteris-Black, 2004:7). Cameron and Low (1999:86) also discuss that the use of metaphor is advantageous for the company, in the sense that 'the speaker cannot be held responsible for the message [...] being conveyed' since '[it] cannot be discussed openly'.



Although the main application of metaphor in advertising seems to be to persuade and convince the customers to purchase their products, Goatly (1997:158) points out that it is also employed because it has ‘the potential of arousing emotions’ since the main function of advertising is not only persuasive but also emotive (Cook, 1992; Hidalgo-Downing, 2006; Hidalgo-Downing and Kraljevic, 2011).

In multimodal contexts, the combination of linguistic (words) and non-linguistic devices (images, sounds, etc.) allows the company to create different domains and establish mappings which consequently result in metaphor-producing relationships. Urios-Aparisi (2009) argues that in a commercial a metaphor is ‘meant to define the product and its benefits for the consumer’. This is what Koller (2009) refers to as the BRANDS ARE LIVING ORGANISMS metaphor, in which the brand is generally understood in terms of an ideal person endowed with positive attributes such as ‘growth, flexibility, dynamism, and connectivity’.

Koller (2009) also asserts that multimodal encoding does reinforce the desirable characteristics of the advertised product in at least two modes. She claims that the goal of persuasive genres is thus less likely to be met if the visual mode is omitted. Regarding the use of multimodal metaphor, Koller (2009) also maintains that it is a tool that contributes to the persuasiveness of most corporate communication since

‘[...] it requires the text’s recipient to construct a meaningful reading by processing verbal and visual elements together. The necessary cognitive effort potentially reinforces a particular conceptualisation of the company in the reader’s mind’ (Koller, 2009:49).

Due to the close relation between the persuasive and emotive nature of advertising and the ultimate power of (multimodal) metaphor, numerous studies on metaphor in advertising have been carried out: the role of pictorial metaphor in advertising (Forceville, 1998; MartíndelaRosa, 2009); metaphor and cultural issues (deCarlos, 2011; Morris&Waldman, 2011); multimodal metaphors in TV commercials (Forceville, 2007; Urios-Aparisi, 2009; Yu, 2009); multimodal metaphors in bank advertisements (Famelart, 2010); domestic violence campaigns (Morales de la Prida, 2013).

### 2.3 Blending Theory

*Blending* or conceptual integration is considered to be a general cognitive operation that works in a variety of conceptual activities such as categorisation, metaphor and metonymy among others (Fauconnier and Turner, 1994:3-4). According to Fauconnier and Turner (1998:133), blending ‘yields products that frequently become entrenched in conceptual structure and grammar, and it often performs new work on its previously entrenched products as inputs’. It is therefore in blending that the structure from input mental spaces is projected to a separate, ‘blended’ mental space.

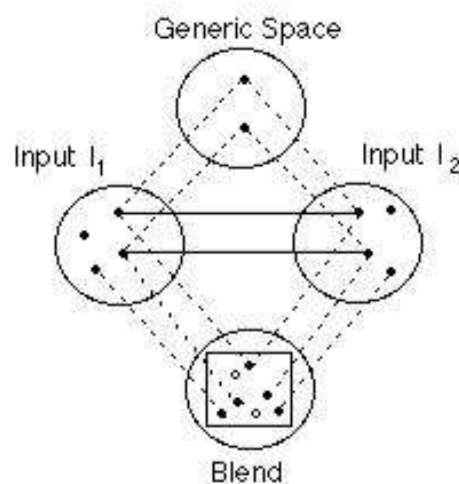


Fig.2 Representation of conceptual blending

Fauconnier and Turner's network model of conceptual integration is generally characterised for having four mental spaces (a generic space, two input spaces and the blended space). This is what Fauconnier (2001:5) defines as 'small packets constructed as we think and talk, for purposes of local understanding and action'. They are considered to be 'partial assemblies of elements, structured by frames and cognitive models'. Let's exemplify how this works using Grady et al (1999:103-106)'s example, the metaphorical expression *this surgeon is a butcher*. In this case, what the speaker wants to convey with this statement is the surgeon's incompetence, but this cannot be explained as the result of a direct mapping from a source domain of BUTCHERY to a target domain of SURGERY since that would imply that all butchers are incompetent, which might not be the case.

The *generic space*, which is the mental space that maps onto each of the inputs and which therefore, defines the current cross-space mapping between them, that is, it represents what the two input spaces have in common. In this case, 1) there is an agent and an undergoer role in each profession; 2) both workers use a sharp instrument; 3) these two jobs are carried out in a particular work space; 4) both surgeon and butcher have to follow a method and 5) have a goal to achieve.

The *input spaces* project the selected information to the blended space where it is integrated, and consequently, a new structure can emerge. In the SURGEON input or input 1, we find the surgeon as the agent; the patient as the undergoer of the action; scalpel (instrument); operating theatre as the place where the action takes place; surgery (method) and healing (the goal). On the other hand, in the BUTCHER input or input 2, the agent is the butcher; the undergoer of the action is an animal and the instrument

used is a cleaver; the place is an abattoir; the method, butchery; and the main goal is nutrition.

*The blend or blended space* does not only imply the combination of both input spaces but it also forms a middle space for cognitive purposes. Thus, we end up having the following characteristics for the SURGEON-BUTCHER blend: surgeon-butcher (agent); patient (undergoer); sharp instrument; operating theatre (place); butchery as the method and healing as the goal. Thus, we end up with the blend where a surgeon tries to heal a patient with the means of butchery, and this is what leads to infer the surgeon's incompetence.

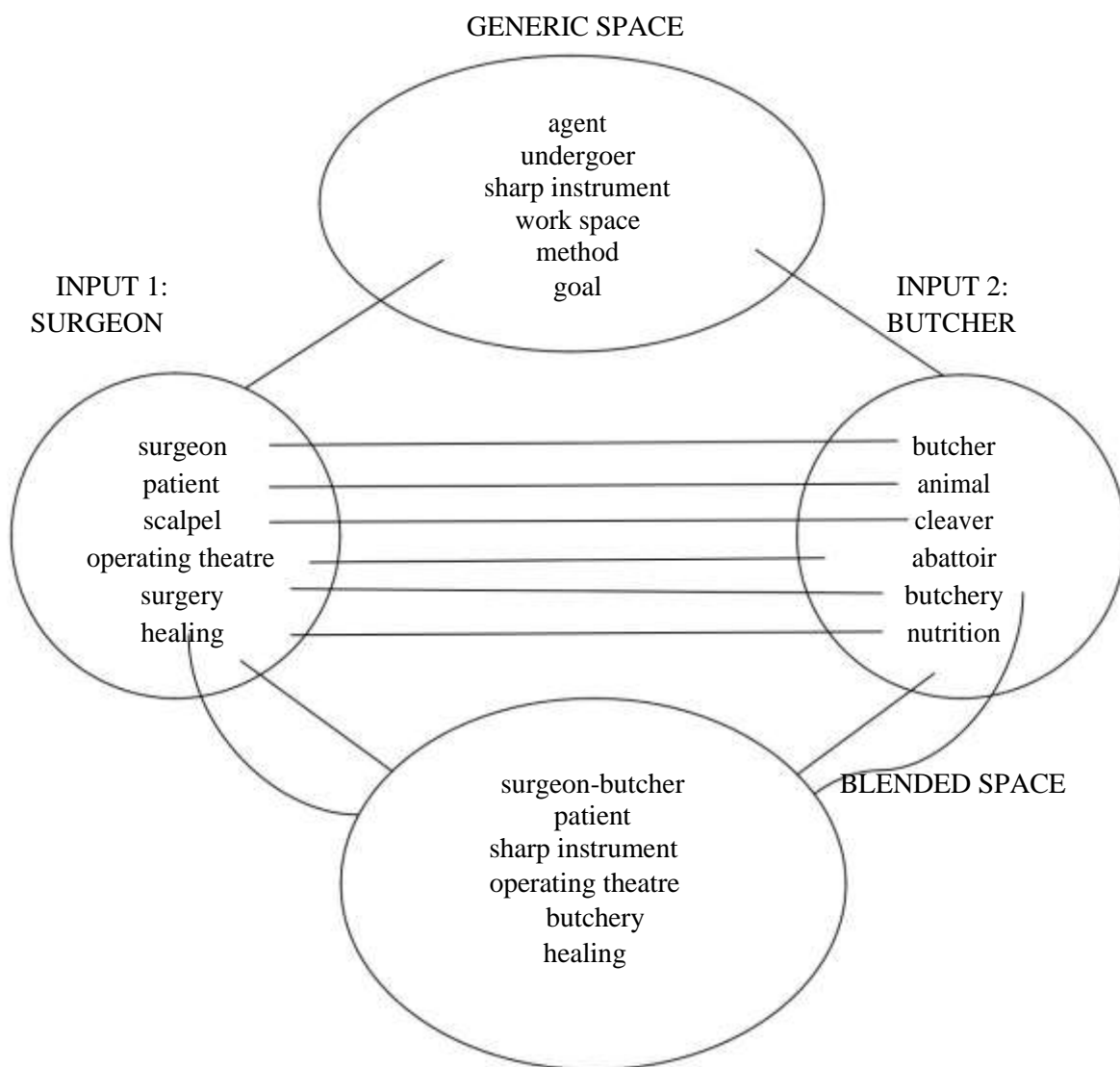


Fig. 3 The SURGEON-BUTCHER blend

Fauconnier and Turner (1998:144) discuss that in order to carry out the construction of the blend, three operations should be involved:

- 1) *Composition*: Blending composes elements from the input spaces, providing relations that do not exist in the separate inputs. It is into the blend that counterparts might be brought either as a fused element or separate elements.
- 2) *Completion*: in this process, background information is recruited to the blend so as to complete the pattern created in the previous process, the composition process.
- 3) *Elaboration*: The blend is developed by elaboration, that is, through imaginative mental stimulus according to principles and logic in the blend.

It is argued that the creation of an emergent structure owing to these three processes is considered to be a distinguishable characteristic of blending. Nevertheless, Grady et al. (1999:122) consider that emergent structure is not an exclusively necessary feature of conceptual blends since some of them are ‘truth-functionally compositional’. They argue that what motivates Blending Theory is the ‘frequent need to account for emergent structure’.

In order for the blends to work most effectively, some constraints need to be followed (Fauconnier and Turner, 1999; Coulson and Oakley, 2000):

- (i) the *integration principle* that representations in the blended space can be manipulated as a single unit;
- (ii) the *topology principle* that relations in the blend should match the relations of their counterparts in other spaces;

- (ii) the *web principle* that the representations in the blended space should maintain mappings to the input spaces;
- (iv) the *unpacking principle* that, given a blended model, the interpreter should be able to infer the structure in other spaces in the network;
- (v) the *good reason principle* that creates pressure to attribute significance to elements in the blend;
- (vi) *metonymic tightening* that, when metonymically related elements are projected into the blended space, there is pressure to compress the “distance” between them.

To carry out this contrastive study on multimodal metaphor in domestic violence campaigns, I will therefore use Blending Theory because it constitutes an alternative approach which is particularly helpful for the analysis of the conceptual aspects that lie behind the multimodal discourse of advertising. In other words, Blended Spaces is, in my view, an indispensable tool not only to understand the emergent meaning process but also to represent and make explicit similarities and differences across several conceptual domains.

### **3. Methodology**

In this section the data collection and procedure followed in this study so as to accomplish the objectives set in the introduction will be described.

#### **3.1 Data**

The study presented here is based on the collection of 15 posters from domestic violence campaigns launched in three European countries (5 from each language/country), that is, those launched in the United Kingdom, Spain and France in a 7-year span of time, from 2008 to 2015. Due to the small data sample collection

required for this purpose, the current study is a qualitative descriptive study that combines both Conceptual Metaphor Theory (CMT) and Blending Theory.

The 5 posters of the English campaigns are solely from campaigns launched in the United Kingdom. The first advertisement is from the association *Women's Aid*, a charity that aims at ending domestic violence against women and children. *Women's Aid* does not only promote policies and practices to prevent domestic violence, but it also provides advocacy, refuges and children's support services. The second poster belongs to the 2014 Northumbrian Police campaign against domestic violence. The third poster is taken from *Amnesty International UK*, a non-governmental organisation that stands up for the protection of human rights and works towards the achievement of a variety of goals such as abolition of death penalty, torture and ill-treatment and the fight for free education to all children among others. *Men's Sexual Health*, the promoter of the fourth ad, informs men of all ages about good sexual health, general health and well-being. The fifth poster is extracted from *Parentline Scotland*, an organisation that strives for the children's well-being in Scotland.

The first poster against domestic violence in Spain is taken from *Ministerio de Sanidad, Servicios Sociales e Igualdad*, (in English *the Ministry of Health, Social Services and Equality*). The rest of the Spanish posters selected are from campaigns launched by several Spanish regional city councils being Ayuntamiento de Murcia (second poster), Ayuntamiento de Langreo (third poster) and Ayuntamiento de Sevilla (fourth and fifth posters).

The first poster of the French campaigns against domestic violence is the last campaign of *NPNS France*, a feminist association that fights for women's rights.

There are two posters (the second and the fourth ones) from *Amnesty International France*, which similar to Amnesty International UK, is a non-governmental organisation which chiefly aims at the protection of human rights. Another ad was extracted from a campaign of the association *Federation National Solidarité Femmes France*, which struggles against domestic violence. The last poster was selected from the French city council of Rennes.

### 3.2 Procedure

The posters that will be analysed for this contrastive study on multimodal metaphor in domestic violence campaigns were randomly selected from the Internet so as to avoid a biased result. Nevertheless, to narrow down the scope of this study, certain constraints such as the geographical context and a fixed period of time (from 2008 up to 2015) needed to be imposed. In other words, the majority of the ads belong to different campaigns against domestic violence as well as to a wide range of institutions and associations including non-governmental organisations, city councils, etc. strictly from the United Kingdom, Spain and France. Once the posters were collected, they were both geographically and chronologically organised in three different tables, one for each country (see tables below in section 4 Analysis).

## 4. Analysis

The analysis of these multimodal posters will involve the identification of multimodal metaphors and a discussion of how several modes are used to convey meaning. This section is organised in three different parts: multimodal metaphors in the English campaigns, multimodal metaphors in the Spanish campaigns and multimodal metaphors



in the French campaigns. Each part in turn has five sub-sections, one for the description and a detailed analysis of each poster, in which Blending Theory will be used. In the end, the reader will find the analysis divided into three main sections (one for each language) with five sub-sections each.

Before moving onto the analysis, I would like to highlight that although Blended Spaces usually involve four spaces (a general space, two inputs and the emergent meaning or blended space) as previously mentioned in the second section of this study, I felt obliged to slightly modify the model, including two more general spaces for a better understanding of the analysis of all posters. The first space (from left to right) would be devoted to common shared knowledge, that is, the socio-cultural background, the second one would contain more abstract concepts, and the third one, would be specifically for the modes used. Apart from this necessary modification, it should be mentioned that the analysis of some posters required the implementation of a third input space.

#### 4.1. Multimodal metaphors in the English campaigns

Here I provide the main findings of the analysis of multimodal metaphors in the English campaigns.

## English Domestic Violence Campaigns Corpus

Poster	Year	Association /Institution	Metaphorical/ Metonymical Mappings	Modes	
				Verbal	Visual
1	2014	Women's Aid	PSYCHOLOGICAL VIOLENCE IS A SCAR	Bruises fade But words never disappear This is all you are good for	-A black-and-white image of an ironing board with a post-it -Bruises fade -Red colour
2	2014	Northumbria Police	DOMESTIC VIOLENCE IS A SPORT (A FOOTBALL MATCH)	What time is <i>kick off</i> in your house?	-There is a football pitch, a ball next to a woman's face. She's bleeding.  -A red card (it's a crime)  - <i>Kick off</i> in red colour
3	2014	Amnesty International (UK)	DOMESTIC VIOLENCE IS GENETIC INHERITANCE	He has his <i>mother's lips</i> .  He has his <i>mother's eyes</i>	The image of two beaten children staring at the audience with a sad look with bruises (in the eyes and lips) in a black background
4	2013	Men's Sexual Health	DOMESTIC VIOLENCE IS A SHOW (THEATRE)  NOT SEEING IS NOT KNOWING	Lift the <i>mask</i> off domestic abuse.  You are not alone break the silence report it	A middle aged man lifting a mask off his face showing a black eye and some bruises all over his face.

5	2008	Parentline Scotland	DOMESTIC VIOLENCE IS TEACHING  DOMESTIC VIOLENCE IS A CYCLE	What you <i>teach</i> a child about violence, you teach a child for life  Violence is preventable. You can break the cycle and we can help. Call. Now.	A child staring absently with a sad look appears in a black background.  -Violence (in red capital letters)  -Expressions such as 'shut up' 'get out of my sight' and 'you never do anything right' on the child's face.
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**Table 1.** English Domestic Violence Campaigns

#### **4.1.1. Analysis Poster 1**

A black-and-white image of an ironing board with a yellowish post-it that says 'This is all you are good for' appears in a black background in this poster. In this case, according to our socio-cultural background, it could be suggested that the IRON metonymically stands for WOMEN since it is generally women who do the ironing. In other words, both the verbal and visual modes are responsible for establishing a connection between the user and the product being used, claiming that women are only good at housework issues such as ironing.

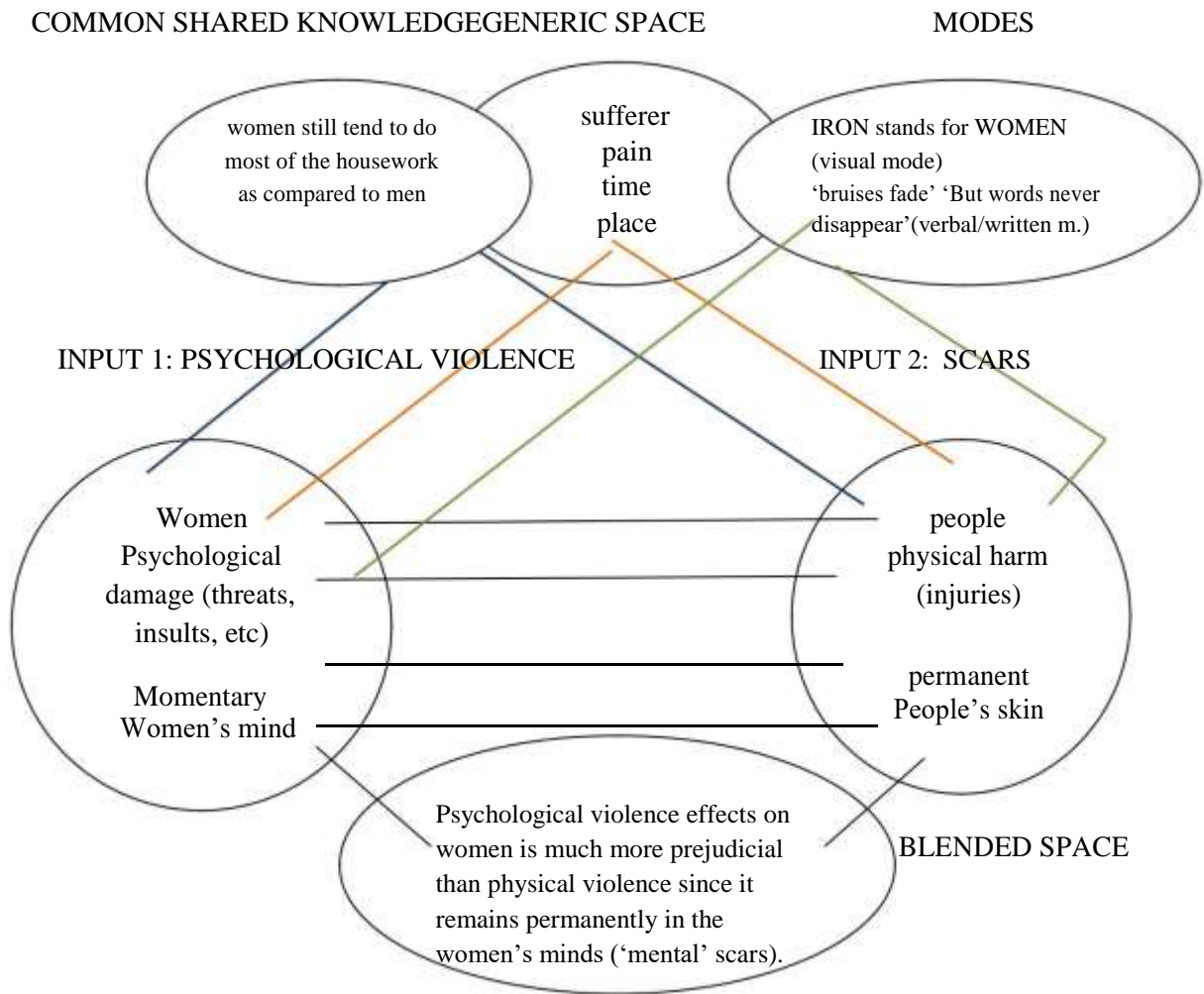
The combination of the use of language, images and colours is particularly powerful in this poster. For instance, the sentence 'Bruises fade' is repeated three times with a less intense colour simulating the act of fading. Additionally, it is also important to consider the text 'But words never disappear', in which the word *never* is in red, creating a contrast with the rest of the text and more importantly, with the whole poster

itself. The word *never* might make reference to the permanent damage that psychological violence causes to women, in contrast to physical violence, and thus, together with the text ‘Mental abuse can be more hurtful than physical abuse’ triggers the multimodal metaphor PSYCHOLOGICAL VIOLENCE IS A SCAR.

For a better understanding of this poster, Blending Theory will be used. Primarily, it is important to take into account the common knowledge shared by the community, which is made clear first through visual mode of this ad, which suggests that housework is generally done by women being metonymically represented by the ironing board, and second, through the verbal mode or the text ‘this is all you are good for’ by which the mental abuse some women suffer at home can be inferred. In addition, there are more abstract elements, contained in or coming from the *generic space* which are projected into input spaces, 1 and 2, and finally into the global or final blended space PSYCHOLOGICAL VIOLENCE IS A SCAR. These abstract elements are the following:

1) there is a sufferer; 2) pain is involved; 3) time and 4) place. In input space 1, PSYCHOLOGICAL VIOLENCE, women suffer from psychological damage, merely insults and threats. On the other hand, in the SCARS input space 2, people get hurt so badly that scars are left. Time and space are two important elements shared in both input spaces; nevertheless, they also imply significant differences as we will see. Whereas physical harm tends to leave permanent scars on people’s skins, psychological violence on the contrary is momentary, that is, once an insult is uttered it cannot be recovered. Nevertheless, as the poster suggests psychological violence is much worse than physical violence since it remains in the women’s minds ‘as bruises fade’ but ‘words never disappear’, so they are somehow like ‘mental’ scars. The figure below intends to summarise the socio-cognitive process by which we are able to process the different

mappings coming from different mental spaces and modes into the final emergent meaning or blend.



The PSYCHOLOGICALVIOLENCE-SCARS blend

#### 4.1.2. Analysis Poster 2

The poster for the Northumbrian Police domestic violence campaign is vertically divided into two main different parts. The former simulates a football match. There is a football pitch in the background of the poster and a ball and a red card, in the foreground. The latter shows half of a woman's face. Arguably, both images are strategically distributed creating the effect as if the young lady were being hit by the ball, making her bleed since some drops of blood appear on her forehead right at the level of the sentence 'What time is kick off in your house?' (in capital letters),

emphasising the word *kick off*, in red. Additionally, the text ‘Domestic abuse. It’s a crime’ also appears in capital letters, but in this case, located in the red card, establishing again a relation between the foul in a football match (red card) and domestic violence as a crime. The images and the language employed in this ad consequently trigger the multimodal metaphor DOMESTIC VIOLENCE IS A SPORT, more concretely, DOMESTIC VIOLENCE IS A FOOTBALL MATCH.

Blending Theory will be used for a better understanding of this poster. First of all, it is necessary to take into consideration the common shared knowledge shared by the community, which is made clear first through the visual mode of this ad, which implies that men are more likely to follow sports (usually football) and that there are more cases of domestic abuse during football matches, which is reinforced by the verbal mode ‘What time is kick off in your house?’.

In addition, there are more abstract elements contained in or coming from the *generic space* which are projected into input spaces, 1 and 2, and finally into the final blended space DOMESTIC VIOLENCE IS A FOOTBALL MATCH. These abstract elements are the following: 1) there is a specific number of people involved in each activity; 2) there are rules that have to be respected; 3) there is a particular place; 4) a moderator for each activity and 5) time.

In input space 2, SPORT/FOOTBALL MATCH, there are two teams that should respect certain rules so as to play fair while playing football; whereas in input space 1, DOMESTIC VIOLENCE, we find a couple, which is expected to have a common goal (rules), in other words, they should love and respect each other. The places where both activities take place are a football pitch and a house (input space 2, FOOTBALL MATCH and input space 1, DOMESTIC VIOLENCE, respectively). Regarding the moderator in

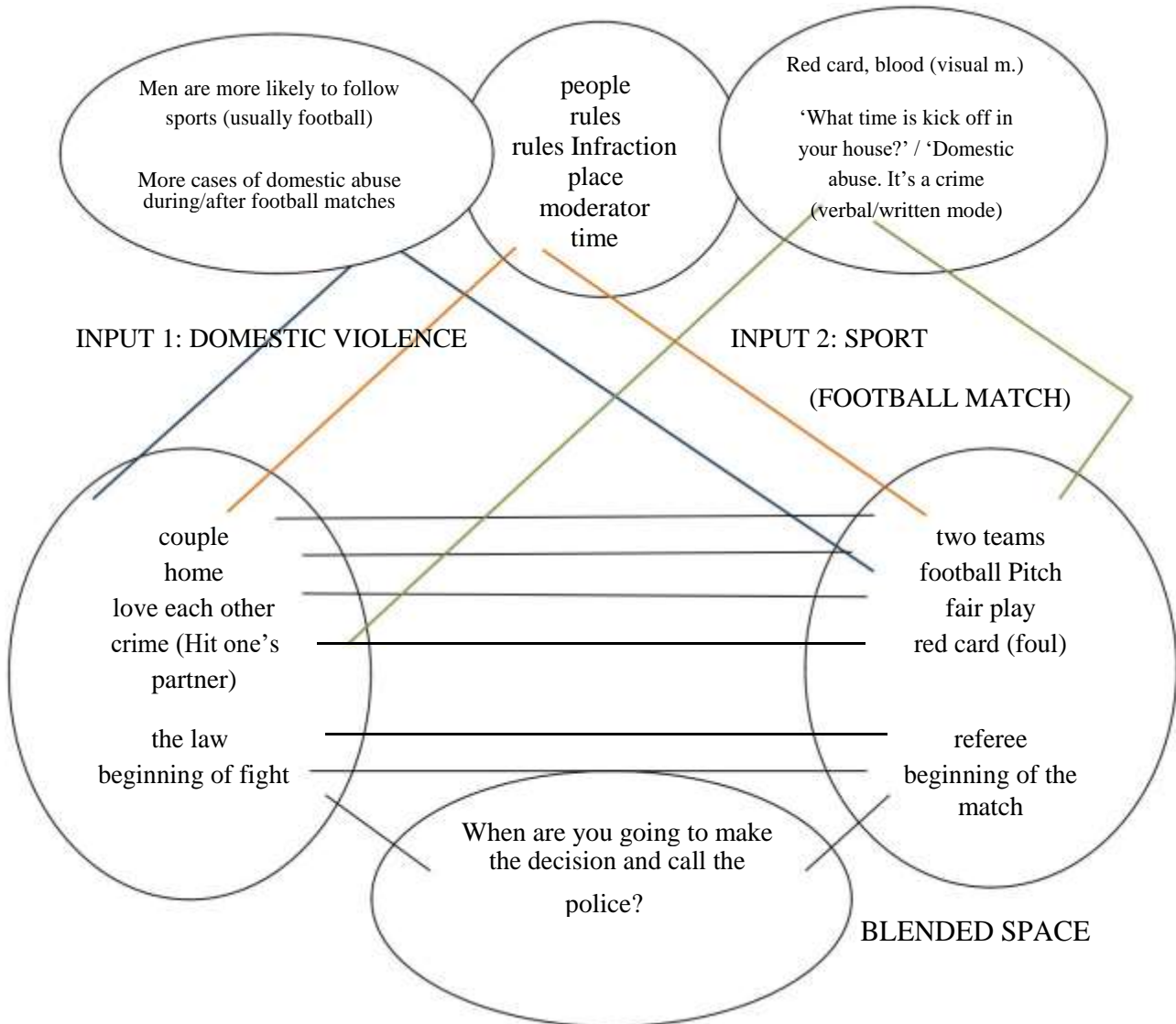
both input spaces, the referee would be responsible for presiding over the football match from a neutral point of view, and the law (policemen and judges) will be in trust with domestic abuse issues. Time is another important element shared in both of input space since, in this case, the verbal mode ('What time is kick off in your house?') establishes a relation between both input spaces. 'Kick off' refers to the moment when both teams start playing. Nevertheless, the in the DOMESTIC VIOLENCE input space 1, 'kick off' conveys a rather different meaning: the moment when domestic abuse takes place at home. The message found in the final blend that could be inferred in the final blend is the following: When are you going to make the decision and call the police? encouraging the female victim to report domestic violence.

The figure below intends to summarise the socio-cognitive process by which we are able to process the different mappings coming from different mental spaces and modes into the final emergent meaning or blend.

COMMON SHARED KNOWLEDGE

GENERIC SPACE

MODES



The DOMESTIC VIOLENCE-FOOTBALL MATCH blend

### 4.1.3. Analysis Poster 3

The image of two beaten children staring at the audience with a sad look in a black background is quite disturbing. The lights are strategically used to get the audience focused on the children's bruises. With this image in mind, we could argue that the posters could be about two little boys who got hurt playing any sport. Nevertheless, it is

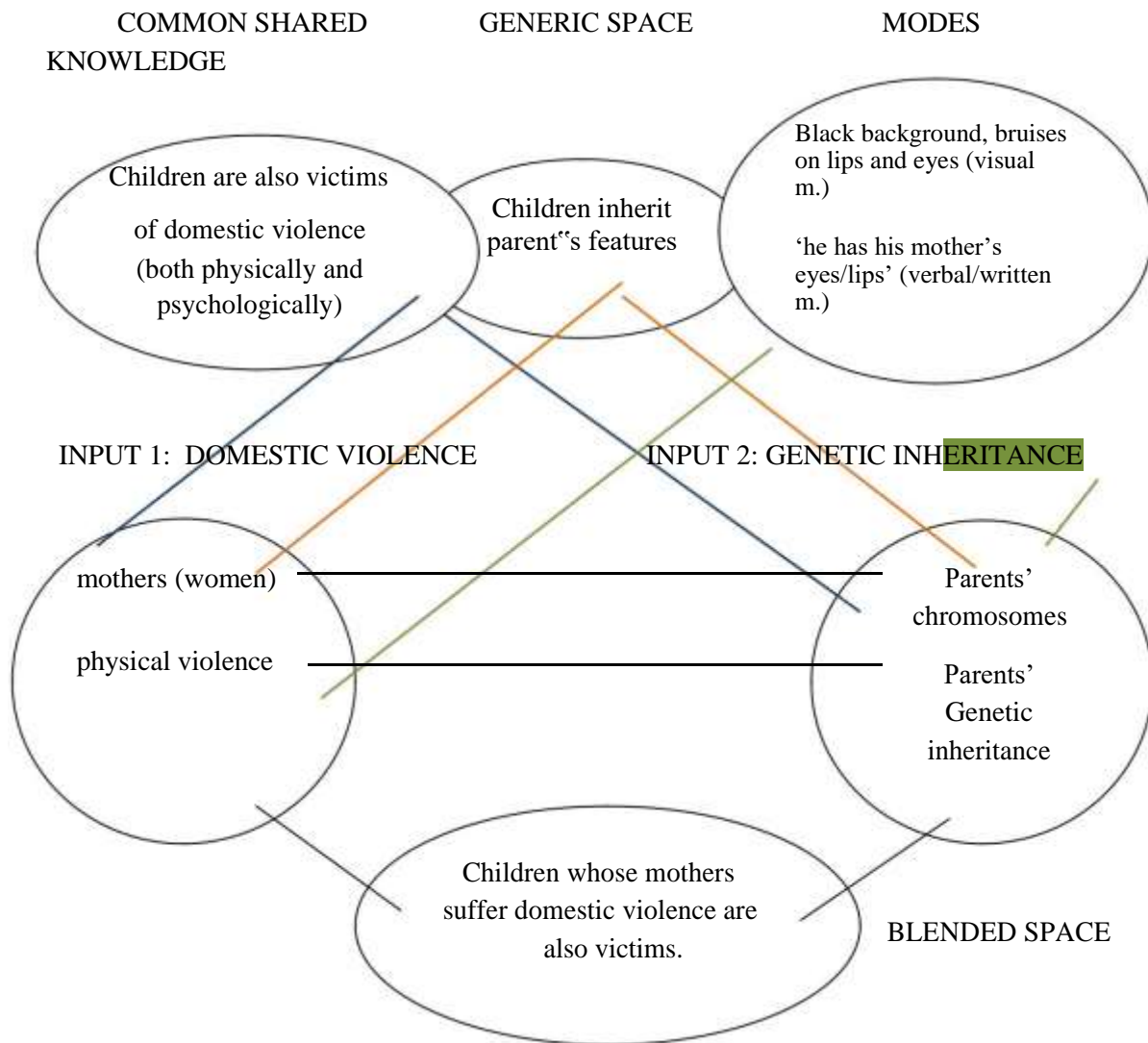


the text 'He has his mother's lips' and 'He has his mother's eyes' more concretely, the words 'his mother's lips/eyes' that trigger rather different associations. The mixture of both image and written language motivates the multimodal metaphor DOMESTIC VIOLENCE IS GENETIC INHERITANCE, since domestic violence also affects children.

For a better understanding of these two posters, Blending Theory will be used. Primarily, it is convenient to take into account the knowledge shared by the community, which is made clear first through the visual mode of this campaign, which suggests that domestic violence does not only affect women but it also affects children

(they appear with bruises on their faces) and second, through the verbal mode 'He has his mother's lips/eyes', by which we can infer the physical abuse that women and their children suffer. In addition, there are more abstract elements, contained in or coming from the *generic space*, which are projected into input spaces, 1 and 2, and finally into the global blended space DOMESTIC VIOLENCE IS GENETIC INHERITANCE. These abstract elements are the following: 1) children inherit their parent's features. Whereas, in the GENETIC INHERITANCE input space 2, parents pass their genetic chromosomes on to their children; in input space 1, DOMESTIC VIOLENCE, what women passes on to their children is physical violence. The poster's main aim is to show and make people aware of the fact that children whose mothers suffer domestic violence are also victims of domestic physical abuse.

The figure below intends to summarise the socio-cognitive process by which we are able to process the different mappings coming from different mental spaces and modes into the final emergent meaning or blend.



The DOMESTIC VIOLENCE-GENETIC INHERITANCE blend

#### 4.1.4. Analysis Poster 4

The combination of both the verbal and visual modes in this poster builds up the multimodal metaphor DOMESTIC VIOLENCE IS A SHOW, more specifically DOMESTIC VIOLENCE IS A THEATRE SHOW. The first image that can be observed is that of a middle aged man lifting a mask off his face revealing his despairing look, a black eye and bruises all over his face. The verbal mode ‘Lift the mask off domestic abuse’ establishes the relation between the image and the fact that he has been a victim of domestic violence. Moreover, his taking the mask off also together with the sentence ‘You are not alone break the silence report it’ contributes to raise male

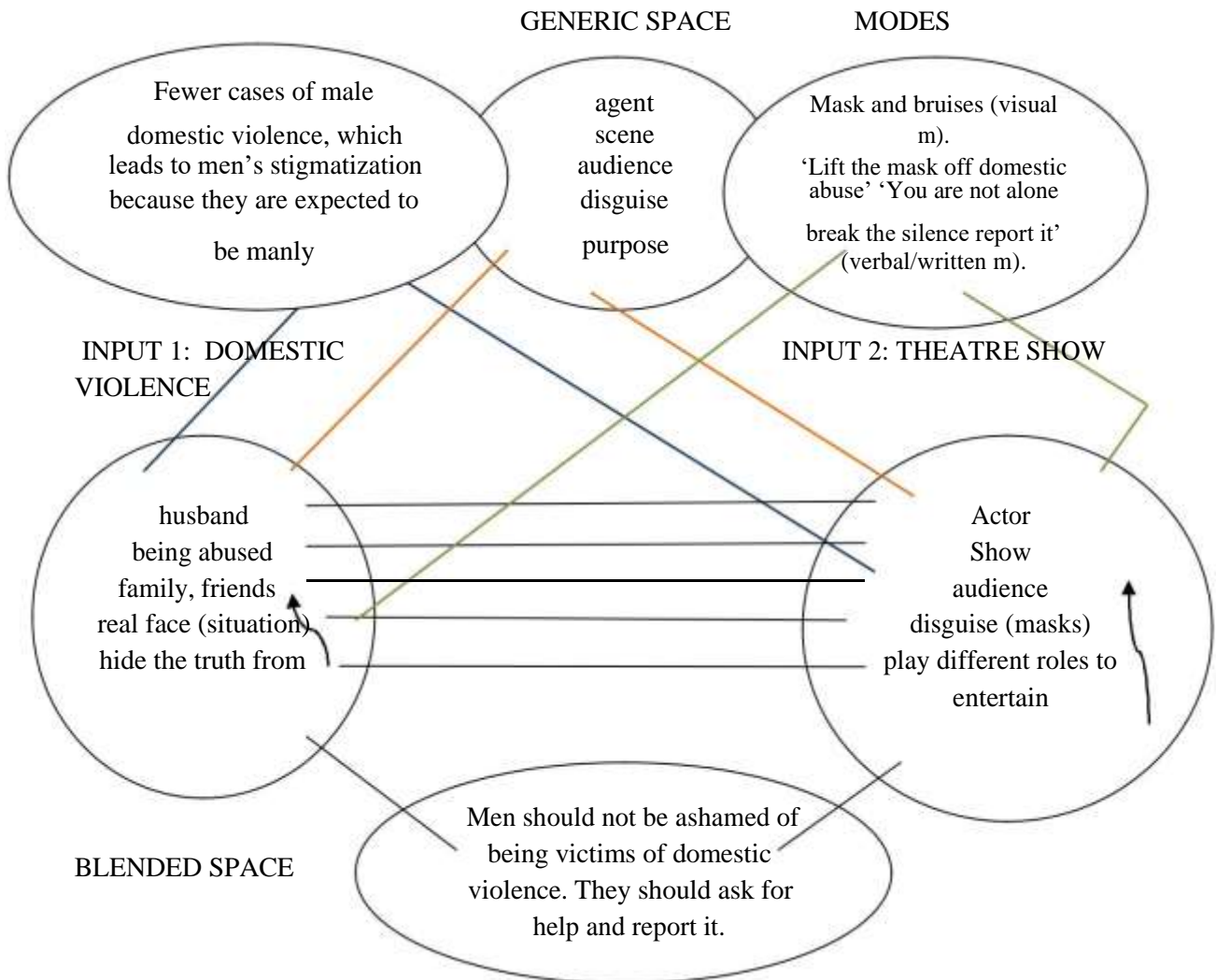
domestic violence visibility, as despite the lower cases of domestic abuse against men, they are victims too. This combination of both modes might also trigger the metaphor SEEING IS KNOWING as once they take their masks off, people are conscious of their situation.

Blending Theory will be used to better understand this poster. It is necessary to take into consideration the knowledge shared by the community, which is indeed made clear first through the visual mode of this ad, which suggest that men are stigmatized due to the fact that there are fewer cases of male domestic violence, and that is the reason why men try to hide that they are being abused, and second, through the verbal mode or texts ‘you are not alone, break the silence, report it’ and ‘lift the mask off domestic abuse’, which complements and reinforces the visual mode.

In addition, there are more abstract elements, contained in or coming from the *generic space*, which are projected into input spaces, 1 and 2, and finally into the global or final blended space DOMESTIC VIOLENCE IS A THEATRE SHOW. These abstract elements are the following: 1) there is an agent of the action; 2) a scene, where the action develops; 3) the audience that watches the performance 4) a disguise and 5) each activity involves a purpose. In input space 1, DOMESTIC VIOLENCE, the agent of the action is the husband; whereas in the input space 2, THEATRE SHOW, we would find the actors as agents. The audience is different in each input: whereas in input space 1, we would find that the spectators could be relatives, friends and neighbours of the couple, and the action is in turn, to hide the truth from their family and friends, that is, that he is being abused; in input space 2, on the contrary, the audience would be the critics and those who go to the theatre to see a live show, where the actors put on elaborate disguises to play different roles and get the audience entertained. The aim of this poster is to encourage men suffering domestic abuse, not to hide their affliction but

report it, instead. The figure below intends to summarise the socio-cognitive process by which we are able to process the different mappings coming from different mental spaces and modes into the final emergent meaning or blend.

COMMON SHARED KNOWLEDGE



The DOMESTIC VIOLENCE-THEATRE SHOW blend

4.1.5. Analysis Poster 5

A child staring absently with a sad look in a black background appears in this poster. The child’s face is the main focus of attention since it reflects the psychological violence suffered at home, that is, the offensive and derogative language that children

are exposed to in a household, where domestic violence is present. The utterances are carefully distributed over the child's face. On the child's forehead and close to the child's eyes we find, for instance, the expression 'Get out of my sight', and the following 'Shut up', near her mouth. It is also noteworthy to take into account that the sentences are likely to appear twice or thrice, possibly to show the strong impact they have on children.

Thus, the multimodal metaphors DOMESTIC VIOLENCE IS A CYCLE and DOMESTIC VIOLENCE IS TEACHING are motivated visually by the image of the child, as well as verbally, by the sentences 'What you teach a child about violence (in capital letters) you teach a child for life' and 'Violence is preventable. You can break the cycle and we can help. Call. Now' providing a solution to fight against domestic violence. The poster is a warning, showing the impact that domestic violence, in this case, psychological violence has on children's life and learning, suggesting that children are like sponges in learning matters, and without external intervention the child will have long-term psychological damages, which would lead domestic violence go from one generation to the next, like a vicious cycle.

In order to better comprehend this ad Blending Theory will be used. Firstly, the shared knowledge shared by the community should be taken into account, which is made clear first through the visual mode of this poster, which suggest that children's exposure to psychological violence would have terrible consequences in the future, since there is a high probability that children would reproduce their parent's behaviour; and second, through the verbal mode 'what you teach a child about domestic violence, you teach a child for life' and 'domestic violence is preventable. You can break the cycle' reinforcing the previous idea.

In addition, there are more abstract elements, contained in or coming from the *generic space*, which are projected into input spaces, 1 and 2, and into the final blended space DOMESTIC VIOLENCE IS TEACHING. These abstract elements are the following: 1) parents/teachers; 2) learner; 3) knowledge 4) place and 5) cycle. In input space 1, DOMESTIC VIOLENCE, we find the parents teach their children about domestic violence at home; whereas in the input space 2, TEACHING, teachers are responsible for students' knowledge, since they teach their students different subjects at school. In both input spaces 1 and 2, the word *cycle* appears suggesting that children would imitate and reproduce what they learned either at home or at school. In short, the aim of this poster is to raise awareness about domestic violence and its negative impact on future generations so as to encourage people to take action against it.

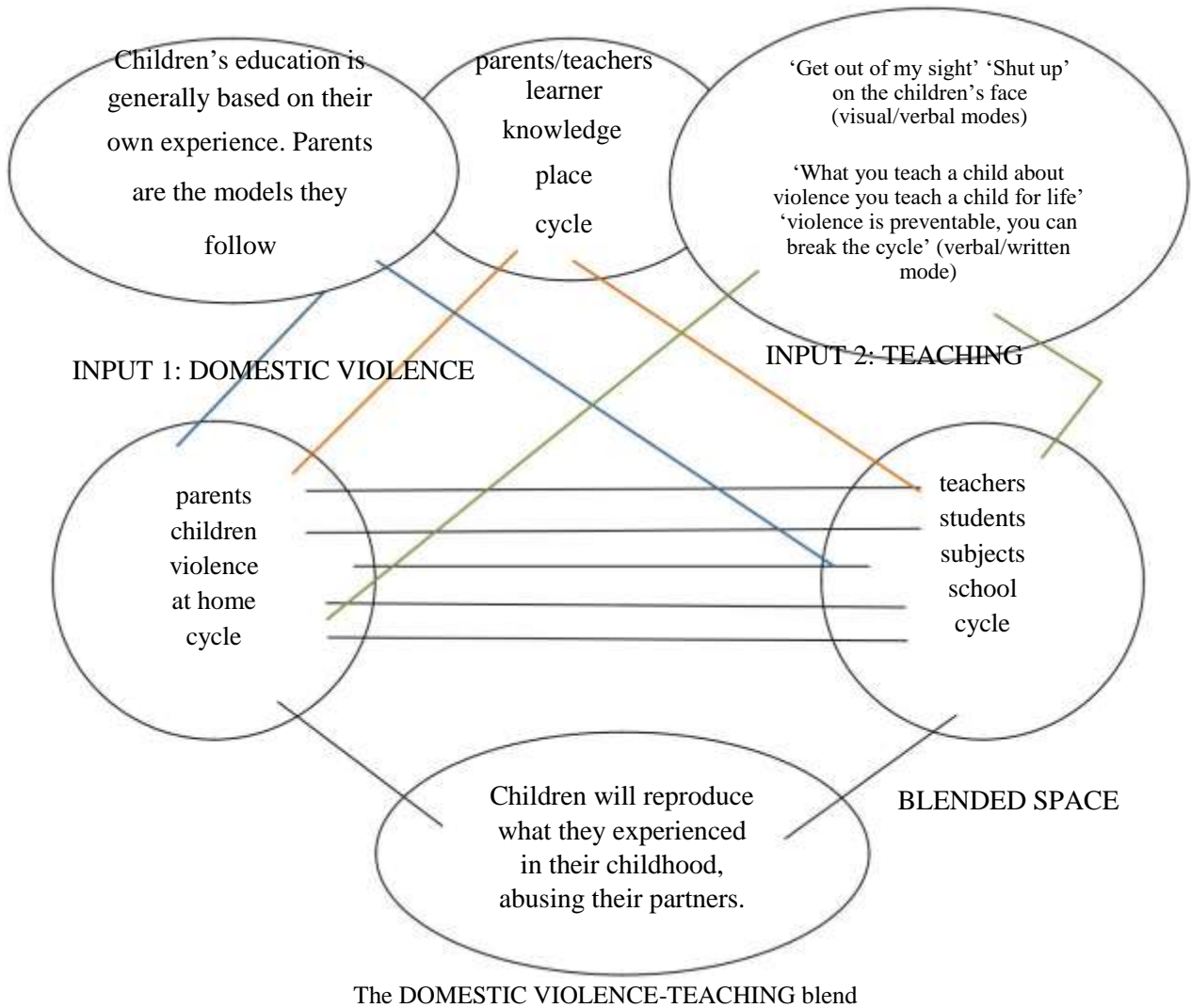
The figure below intends to summarise the socio-cognitive process by which we are able to process the different mappings coming from different mental spaces and modes into the final emergent meaning or blend.

COMMON SHARED

KNOWLEDGE

GENERIC SPACE

MODES



## 4.2. Multimodal metaphors in the Spanish campaigns

The main findings of the analysis of multimodal metaphors in the Spanish campaigns are provided below.

Spanish Domestic Violence Campaigns Corpus					
Poster	Year	Association/ Institution	Metaphorical/ Metonymical Mappings	Modes	
				Verbal	Visual
1	2015	Ministerio de Sanidad, Servicios Sociales e Igualdad	DOMESTIC VIOLENCE IS A CONTAINER (A LABERYNTH)  PROBLEMS ARE OBSTACLES	If your boyfriend controls your phone, speak up! There is a <i>way out</i> of domestic violence.	A young girl is making a phone call. In the background there is a labyrinth
2	2014	Ayuntamiento de Murcia	DOMESTIC VIOLENCE IS A CONTAINER (A CAGE)  WOMEN ARE ANIMALS	25th November. International Day <i>against Domestic violence</i>	A woman inside a bird cage, which in turn, is inside a man's head.
3	2011	Ayuntamiento de Langreo (Asturias)	DOMESTIC VIOLENCE IS A CONTAINER (DAMAGED MATRYOSHKA DOLLS)	25 <sup>th</sup> N. International Day against violence against women When you hurt <i>mummy, you do hurt me</i>  Children's right not to suffer domestic violence	Matryoshka dolls with cracks, bruises and band-aids
4	2010	Ayuntamiento de Sevilla	WOMEN ARE ANIMALS (DOGS) Collar  SILENCE SUFFERING IS A ZIP (NOT SPEAKING IS A ZIP) Zip  NOT SEEING IS NOT KNOWING Blindfold	25 <sup>th</sup> November. International day against violence Against  I love you does not mean I own you	a young woman who is blindfold, has a zip covering her mouth and has a chain around her neck. At the other extreme of the chain there is male hand



5	2008	Ayuntamiento de Sevilla	<p>DOMESTIC VIOLENCE IS A CONTAINER (A SPIDER WEB)</p> <p>MEN ARE ANIMALS (SPIDERS)</p> <p>WOMEN ARE ANIMALS (INSECTS)</p> <p>DOMESTIC VIOLENCE IS A SHOW</p> <p>SEEING IS KNOWING</p> <p>SCISSORS STAND FOR PEOPLE</p>	Always act, never watch! No to domestic violence	A hurt woman falling down in a spider web. There is a pair of scissors about to cut the spider web.
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**Table 2.** Spanish Domestic Violence Campaigns

#### 4.2.1. Analysis Poster 1

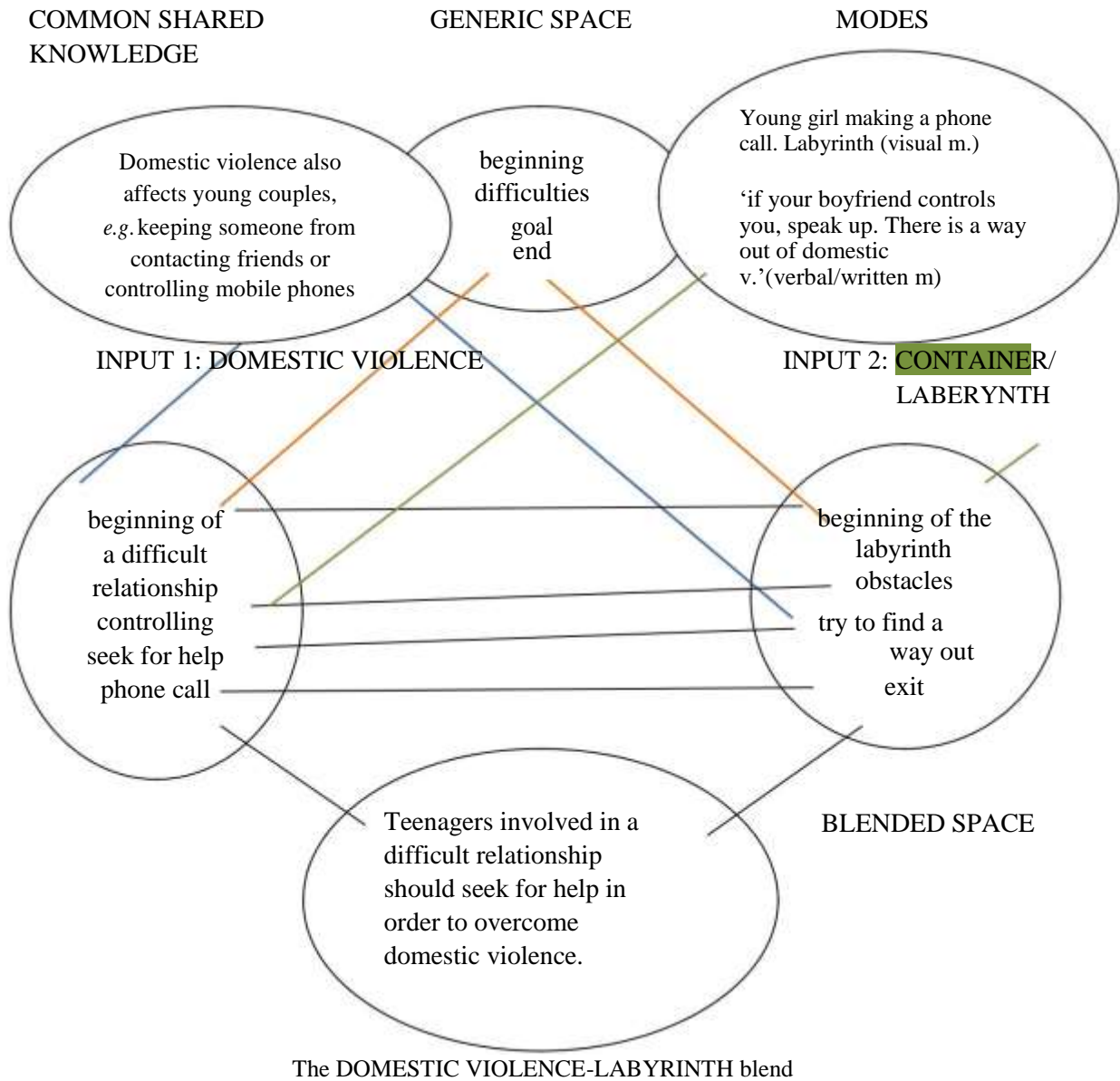
The combination of both the verbal and visual modes builds up the multimodal metaphor DOMESTIC VIOLENCE IS A CONTAINER, more specifically, DOMESTIC VIOLENCE IS A LABYRINTH present in this poster. The first image that can be observed is that of a young girl making a phone call accompanied by the text ‘Si tu chico te controla, cuéntalo. Hay salida a la violencia de género’ that in English would be translated as follows: ‘If your boyfriend controls your phone, speak up! There is a way out of domestic violence’. Nevertheless, if we take a closer look at it, we would find that there is a labyrinth (which would lead to the metaphor PROBLEMS ARE OBSTACLES) showing its way out in the background, reinforcing the idea that domestic violence is difficult to escape from alone but there is a way out with help.

Blending Theory will be used for a better understanding of this poster. Primarily, it is important to consider the shared knowledge shared by the community, which is made clear through the visual mode of this poster, which suggests that domestic violence do affect young couples, and second, through the verbal mode 'If your boyfriend controls your phone, speak up! There is a way out of domestic violence' claiming that domestic violence signs appear sooner at the beginning of the relationships as this poster shows.

In addition, there are more abstract elements, contained in or coming from the *generic space*, which are projected into input spaces, 1 and 2, and into the final blended space DOMESTIC VIOLENCE IS A LABYRINTH. These abstract elements are the following: 1) beginning; 2) difficulties; 3) goal; and 4) end. In input space 1, DOMESTIC VIOLENCE we find the beginning of a difficult relationship, which can be inferred because of the presence of the young girl in the poster; whereas in input space 2, LABYRINTH we would focus on the beginning of the labyrinth.

In both input spaces 1 and 2, there are some difficulties: in input space 1, DOMESTIC VIOLENCE, the difficulty she has to face is being controlled by her boyfriend; whereas in input space 2, LABYRINTH, one who got stuck in a labyrinth has to overcome a considerable amount of obstacles to get out of the labyrinth. Another similarity found in both input spaces 1 and 2 concerns the goal. In other words, the people involved in each case try to escape: whereas one tries to get out of the labyrinth (input space 2), the other one tries to escape domestic violence by making a call, which would lead her to the end of domestic violence (input space 1), that is, the end of the labyrinth (input space 2). The poster encourages young ladies who are involved in a difficult relationship to seek for help in order to overcome domestic violence.

The figure below intends to summarise the socio-cognitive process by which we are able to process the different mappings coming from different mental spaces and modes into the final emergent meaning or blend.



#### 4.2.2. Analysis Poster 2

The woman's position inside the bird cage accompanied by the text '25th November. International Day against Domestic violence' instantiates the DOMESTIC VIOLENCE IS A CONTAINER (A CAGE) multimodal metaphor in this poster. Moreover, the visual mode also motivates the following metaphor: PEOPLE ARE ANIMALS, concretely,

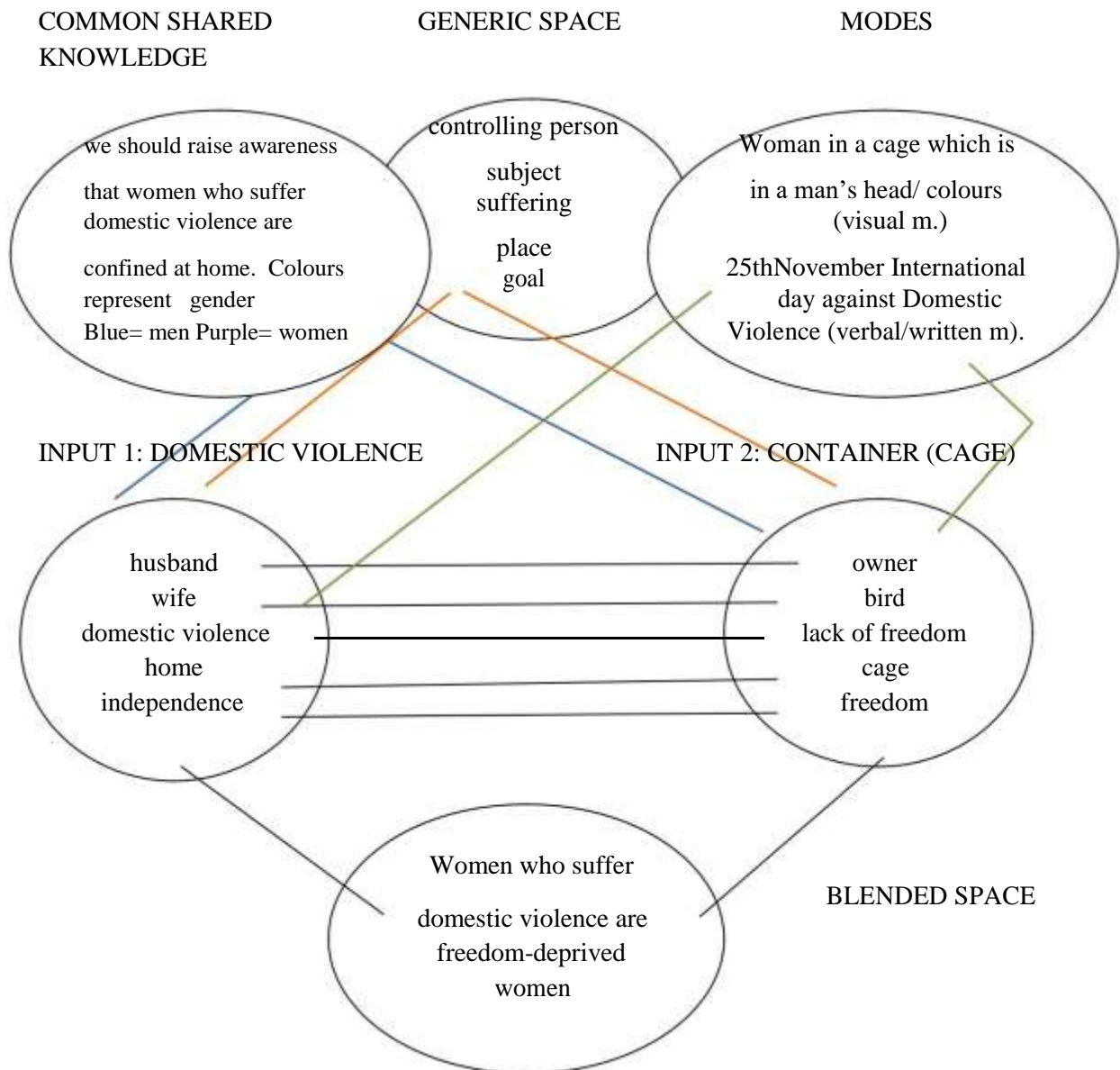
WOMEN ARE ANIMALS. It is noteworthy to mention that the woman inside the cage is holding her head with resignation, which surprisingly is also inside a man's head, simulating her abusive husband's controlling her.

For a better understanding of this ad, Blending Theory will be used. It is important to consider the common knowledge shared by the community, which is made clear through the visual mode of this poster, which suggests that domestic violence is like being confined in a cage, and second, through the verbal mode '25<sup>th</sup> November. International Day against Domestic Violence'. In addition, there are more abstract elements, contained in or coming from the *generic space*, which are projected into input spaces, 1 and 2, and into the final blended space DOMESTIC VIOLENCE IS A CAGE.

These abstract elements are the following: 1) there is a controlling person; 2) a subject being controlled; 3) the subject's suffering; 4) the place where the subject suffers; and 5) the subject's goal. In input space 1, DOMESTIC VIOLENCE, the husband would be the controlling person and his wife, the subject being controlled; meanwhile, in input space 2, that is, CAGE, the owner and the bird are the controlling person and the subject, respectively.

In this case, what instantiates the multimodal metaphor WOMEN ARE ANIMALS in this poster is the place the woman is confined, that is, a bird cage (input space 2), instead of a house (input space 1). Regarding other similarities shared, we could say that both the woman and the bird are suffering, in the sense that neither one nor the other has freedom to do whatever they feel like. Thus, whereas the bird's main aim would be to get away of the bird cage (input space 2); the woman would try to escape domestic violence, since both are constantly under the orders from their owner/husband. Indeed, it is this lack of freedom what in turn makes them feel that the bird/wife depends entirely on their owner/husband, respectively.

Some of these characteristics are then projected in the final blended space DOMESTIC VIOLENCE IS A CAGE, which reflects the wife's submissiveness and her lack of freedom. The figure below intends to summarise the socio-cognitive process by which we are able to process the different mappings coming from different mental spaces and modes into the final emergent meaning or blend.



The DOMESTIC VIOLENCE-CAGE blend

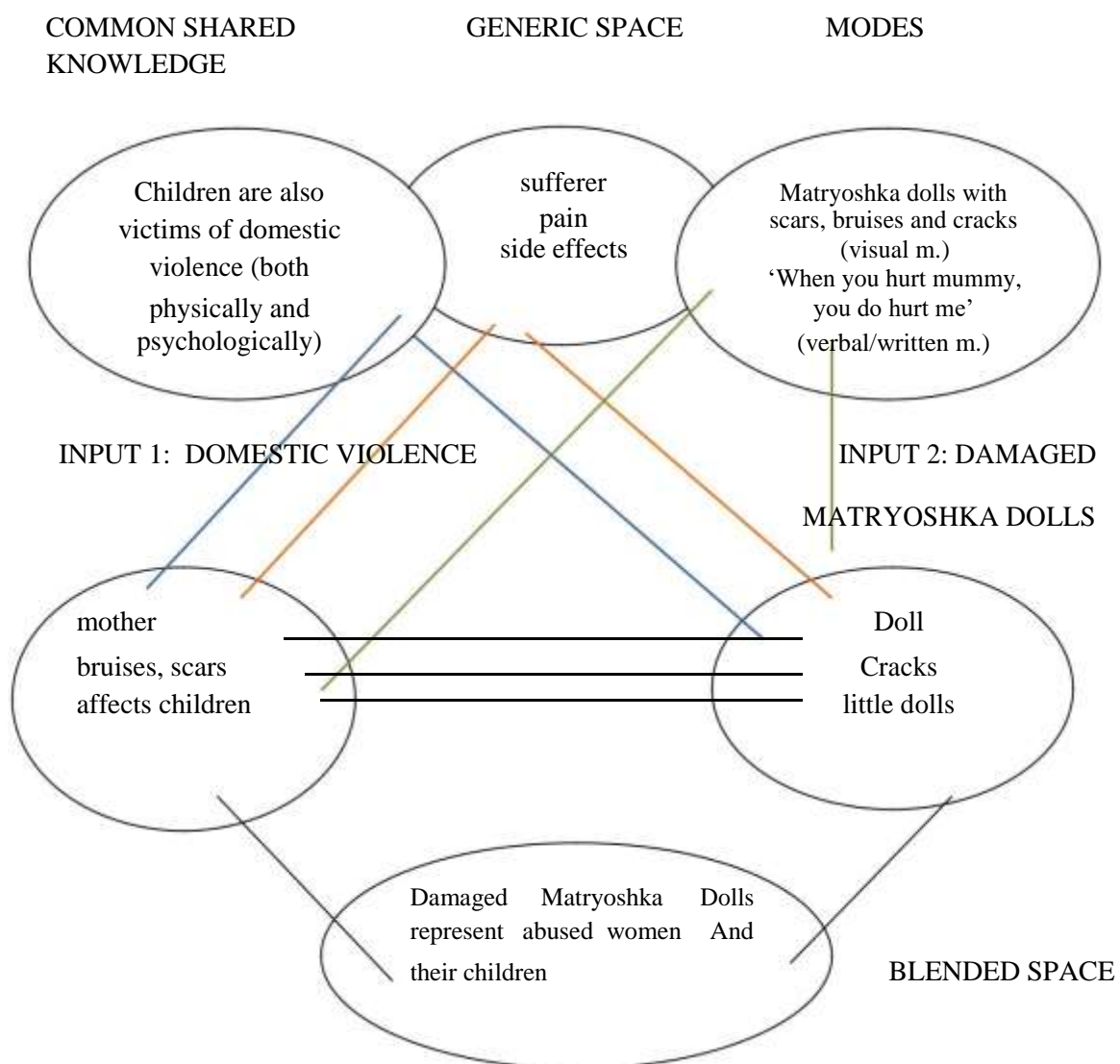
### 4.2.3. Analysis Poster 3

At the top of the poster, the following sentences ‘International Day against violence against women’ ‘When you hurt mummy, you do hurt me’ appear, which go together with a set of hurt Matryoshka dolls. One of them, the biggest doll, possibly the mother is crying with a bruise in one of her eyes and some band-aids all over her body. She literally appears heartbroken. Next to her, three more little dolls appear with band-aids and bruises. It is noteworthy that all Matryoshka dolls have some cracks. Below this, the slogan ‘Children’s right not to suffer domestic violence’ also appears triggering the metaphor DOMESTIC VIOLENCE IS A CONTAINER, concretely, DAMAGED MATRYOSKA DOLLS.

Blending Theory will be used in order to better understand this poster. It is important to highlight common knowledge shared by the community, which is made clear through the visual mode of this poster, which suggests that domestic violence affects not only women but also their children as the bruised Matryoshka dolls represent, and second, through the verbal mode ‘25<sup>th</sup> November. International Day against violence against women’, ‘When you hurt mummy you do hurt me’ and ‘Children’s right not to suffer domestic violence’. In addition, there are more abstract elements, contained in or coming from the *generic space*, which are projected into input spaces, 1 and 2, and into the final blended space DOMESTIC VIOLENCE IS A DAMAGED DOLL. These abstract elements are the following: 1) sufferer; 2) pain 3) side effects. In input space 1, DOMESTIC VIOLENCE, we find that mothers seem to be the most affected ones; in input space 2, DAMAGED DOLL, on the other hand, the affected subjects are Matryoshka dolls. In input space 1, the result of the pain women went through are scars and bruises all over their body due to physical violence (kicks, punches, etc.);

meanwhile in input space 2, the same pain is observed through the cracks the dolls have. Thus, this poster tries to make the Spanish society aware that women do not only suffer domestic violence, but that it also affects their children somehow either physically or emotionally or both (input space 1) as a hit affects all Matryoshka dolls (input space 2).

The figure below intends to summarise the socio-cognitive process by which we are able to process the different mappings coming from different mental spaces and modes into the final emergent meaning or blend.



The DOMESTIC VIOLENCE-DAMAGED MATRYOSHKA DOLL blend

#### 4.2.4. Analysis Poster 4

At the very top of poster 4 the sentence ‘25<sup>th</sup> November. International day against violence against women’ appears. Nevertheless, the most striking element in this poster is the image of a young lady who is blindfold, has a zip covering her mouth and a collar around her neck. At the other extreme of the chain there is hand probably that of a man, and the text ‘I love you does not mean I own you’. In this case, it is absolutely necessary to take into account the Spanish sentence ‘Te amo no significa tu amo’ which clearly denotes that the hand holding the chain is a male hand. The combination of the images and the texts motivates the PEOPLE ARE ANIMALS metaphor (WOMEN ARE DOGS) which in turn leads us to infer the boyfriend-owner relation. The blindfold might also trigger the metaphor NOT SEEING IS NOT KNOWING, since the young lady is not aware of the fact that she is a victim of domestic violence. Moreover, this idea could also be supported by the zip the young girl has on her mouth, motivating the metaphor SILENCE SUFFERING IS A ZIP (NOT SPEAKING IS A ZIP) in the sense that the girl cannot speak whoever and whenever she wants to.

For a better understanding of this ad, Blending Theory will be applied. Firstly, it is necessary to take into consideration the common knowledge shared by the community, which is made clear first through the visual mode of this poster, which suggests that young couples are also victims of domestic abuse represented by a young girl who appears blindfold, with a zip on her mouth and a dog’s collar; and second, through the verbal mode ‘I love you does not mean I own you’.

In addition, there are more abstract elements, contained in or coming from the *generic space*, which are projected into input spaces, 1 and 2, and into the final blended space WOMEN ARE DOGS. These abstract elements are the following: 1) there is a controlling



person; 2) a subject being controlled; 3) the subject's suffering; 4) an object; and 5) the subject's goal. In input space 1, WOMEN, the husband would be the controlling person and his wife, the subject being controlled; meanwhile, in input space 2, ANIMAL, the owner and the dog are the controlling person and the subject, respectively. In this poster, the multimodal metaphor WOMEN ARE ANIMALS is motivated by the object the young woman is wearing around her neck. Instead of wearing a necklace as would be expected (input space 1) she has a collar with a chain (input space 2). It is obvious that being chained causes suffering to animals restricting their movements and actions. In short, they cannot do whatever they feel like.

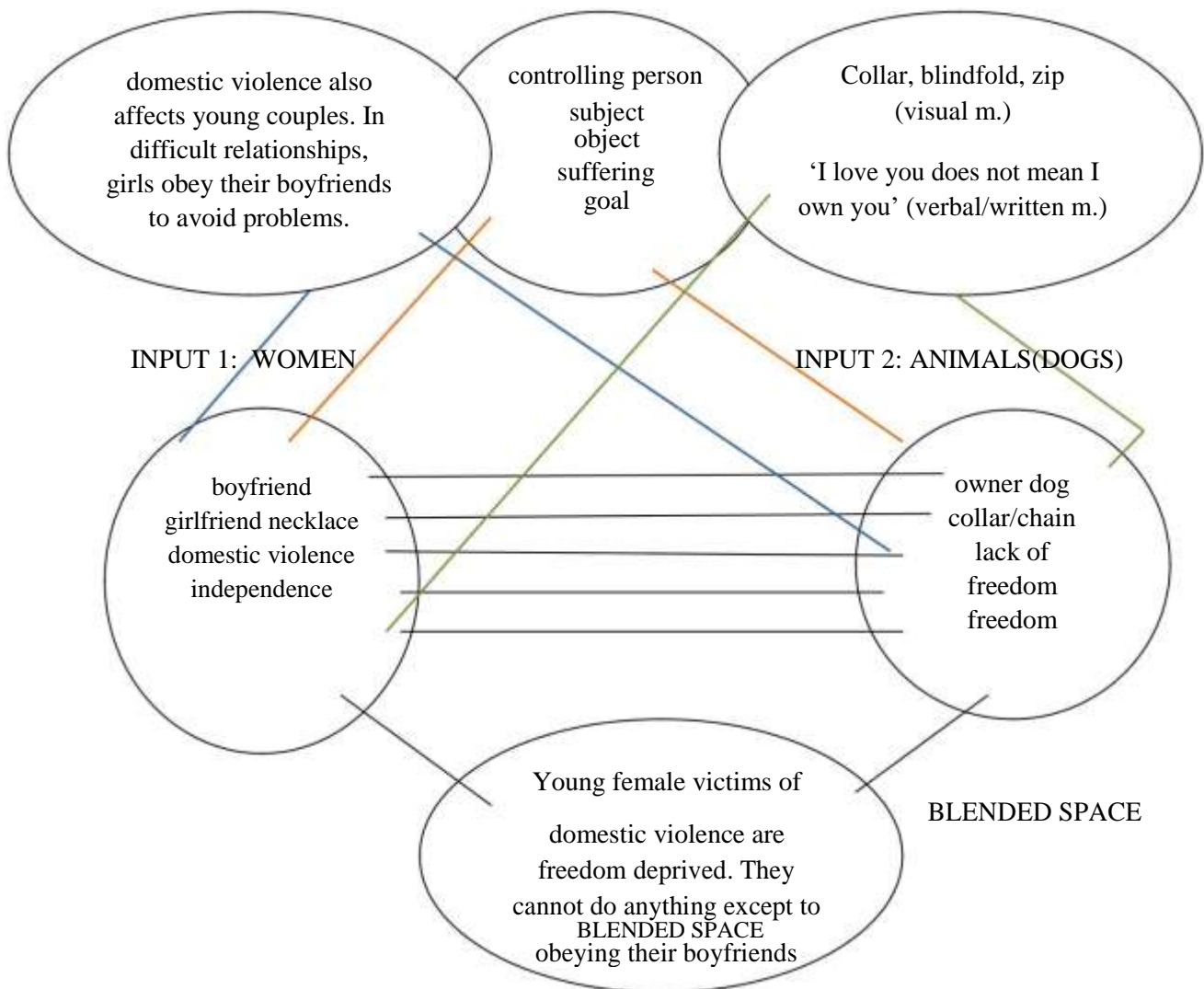
This is what is intended by the poster, showing that the young girl is like a dog, in the sense that she is not independent, she cannot make her own decisions but to obey her boyfriend's commands. This lack of freedom leads both the dog and the woman to have a common goal: to refuse being chained, that is, to be free (input space 2) and to escape domestic violence (input space 1). Some of these characteristics are then projected in the WOMEN ARE ANIMALS blend that reflects the boyfriend-owner and girlfriend-animal relation. The young lady is represented wearing a collar as a sign of domestic violence. The poster intends to make victims aware of the situation they are going through, they should take the blindfold off, pull the zip down and report it.

The figure below intends to summarise the socio-cognitive process by which we are able to process the different mappings coming from different mental spaces and modes into the final emergent meaning or blend.

COMMON SHARED KNOWLEDGE

GENERIC SPACE

MODES



The WOMEN-DOGS blend

#### 4.2.5. Analysis Poster 5

The image of a hurt cut-out doll falling down in a spider web, which goes hand in hand with the text 'Act!' 'Always act, never watch! No to domestic violence' might trigger the DOMESTIC VIOLENCE IS A CONTAINER (A SPIDERWEB) multimodal metaphor. The fact of the woman-shaped picture entangled in a spider web, instead of

being in any other place, might also lead to the metaphor PEOPLE ARE ANIMALS (more specifically MEN ARE SPIDERS and WOMEN ARE INSECTS), since it simulates the moment in which a spider is waiting to catch its prey, an insect for instance. Interestingly, a pair of scissors are about to cut the spider web. In this case, as it is verbally accompanied by the sentences ‘Act!’ ‘Always act, never watch! No to domestic violence’, the scissors could be interpreted as a metonymy, in which they stand for the people (relatives, friends among others...) who are aware of the situation and should put an end to it. Having present the pair of scissors in this poster is important since it might refer to the Spanish idiom ‘cortar por lo sano’ which means to put an end to a difficult situation from a radical way. The visual and the verbal elements (‘never watch!’) in this poster thus also trigger the multimodal metaphors SEEING IS KNOWING and DOMESTIC VIOLENCE IS A SHOW.

Blending Theory will be used in order to better understand this poster. It is necessary to take into consideration the common knowledge shared by the community, which is made clear through the visual mode of this poster, which suggests that the cut-out shape falling in the spider web belongs to a woman because in Western cultures dresses represent women, and second, through the verbal mode ‘Act!’ ‘Always act, never watch! No to domestic violence’, which reflects people’s indifference with respect to domestic violence cases. In addition, there are more abstract elements, contained in or coming from the *generic space*, which are projected into input spaces, 1, 2 and 3, and into the final blended space DOMESTIC VIOLENCE IS A SPIDER WEB. These abstract elements are the following: 1) killer; 2) victim and 3) place. In input space 1, DOMESTIC VIOLENCE, we find that husband would be the killer and his wife the victim.

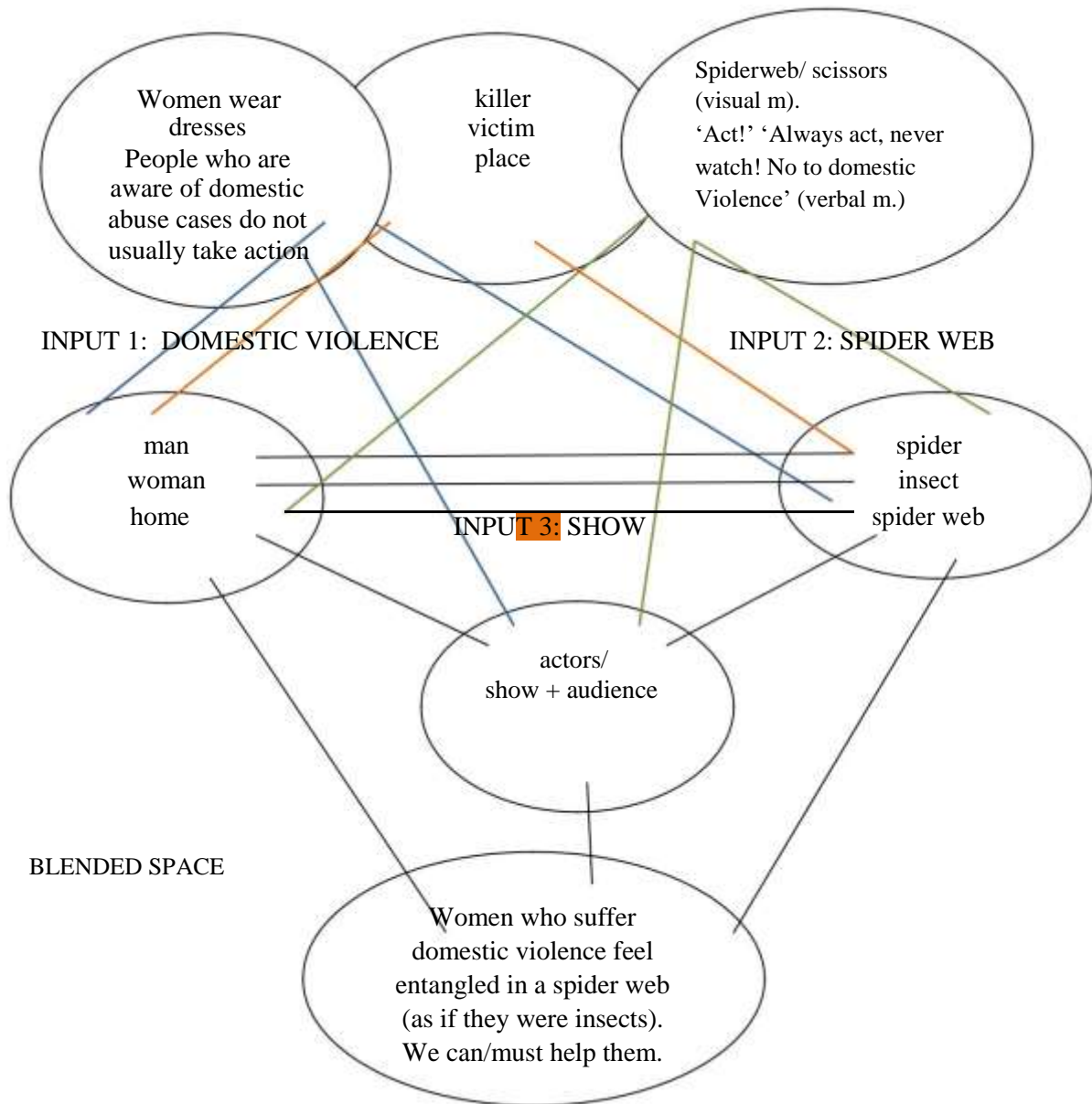
In input space 2, SPIDER WEB, the spider and the insect are the killer and victim, respectively. In input space 3, SHOW, the killers would be actors, and the moment in which the spider would attack its prey would represent the domestic violence scene. Nevertheless, input space 3, SHOW, also includes another extra element: the audience (the victim's family and friends) that would be metonymically represented by the scissors. The final blended space suggests that female victims of domestic violence feel entangled in a spider web (as if they were insects), but they can get out of it with people's help, as the poster illustrates.

The figure below intends to summarise the socio-cognitive process by which we are able to process the different mappings coming from different mental spaces and modes into the final emergent meaning or blend.

COMMON SHARED  
KNOWLEDGE

GENERIC SPACE

MODES



The DOMESTIC VIOLENCE-SPIDER WEB blend

### 4.3. Multimodal metaphors in the French campaigns

Here I provide the main findings of the analysis of multimodal metaphors in the French campaigns.

French Domestic Violence Campaigns Corpus					
Poster	Year	Association /Institution	Metaphorical/ Metonymical Mappings	Modes	
				Verbal	Visual
1	2015	NPNS France	MEN ARE DANGEROUS OBJECTS (DOOR)	The corners of the doors have killed 146 women this year.  Violence against women. What kills is indifference	A white door is open in a black background.
2	2010	Amnesty International France	DOMESTIC VIOLENCE IS A SHOW (A FASHION/THEATRE SHOW)	Domestic violence is still fashionable	A couple in a catwalk. The husband is hitting his wife.
3	2010	Federation Nationale Solidarité Femmes	DOMESTIC VIOLENCE IS A SHOW (THEATRE/ FUNERAL)	Domestic violence. Being silent is getting involved.	A murder scene, where a woman lies motionless on the floor after having been abused by her husband.
4	2010	Amnesty International France	DOMESTIC VIOLENCE IS A SPORT (BOXING)  WOMEN ARE A PUNCHING BAG	Stop domestic violence. Violence against women is a universal sport. Take action Amnesty International	Punching bag with a woman's picture in a couple's bedroom

5	2008	Municipalité de Rennes	DOMESTIC VIOLENCE IS A SPORT (BOXING)	and you say that you love her?  one out of 10 women are victims of domestic violence  we provide help and assistance 24/24	A young man wearing a pair of red boxing gloves. One of the gloves is heart-shaped.
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**Table 3.** French Domestic Violence Campaigns

#### 4.3.1. Analysis Poster 1.

The combination of both the verbal and the visual modes in this campaign contributes to the creation of the metaphor PEOPLE ARE OBJECTS concretely MEN ARE DANGEROUS OBJECTS since an open door is found and the text ‘The corners of the doors have killed 146 women this year’ appear. Arguably, doors are believed to cause a vast number of women’s deaths, nonetheless, this text clearly refers to the excuse that many female victims of domestic violence make up when being asked about their injuries so as not to report their husband’s behaviour. Apart from this, the verbal/written mode reflects a personification ‘Violence against women. What kills is indifference’ in this poster since, in this case, it is people’s indifference what leads to the victims’ deaths.

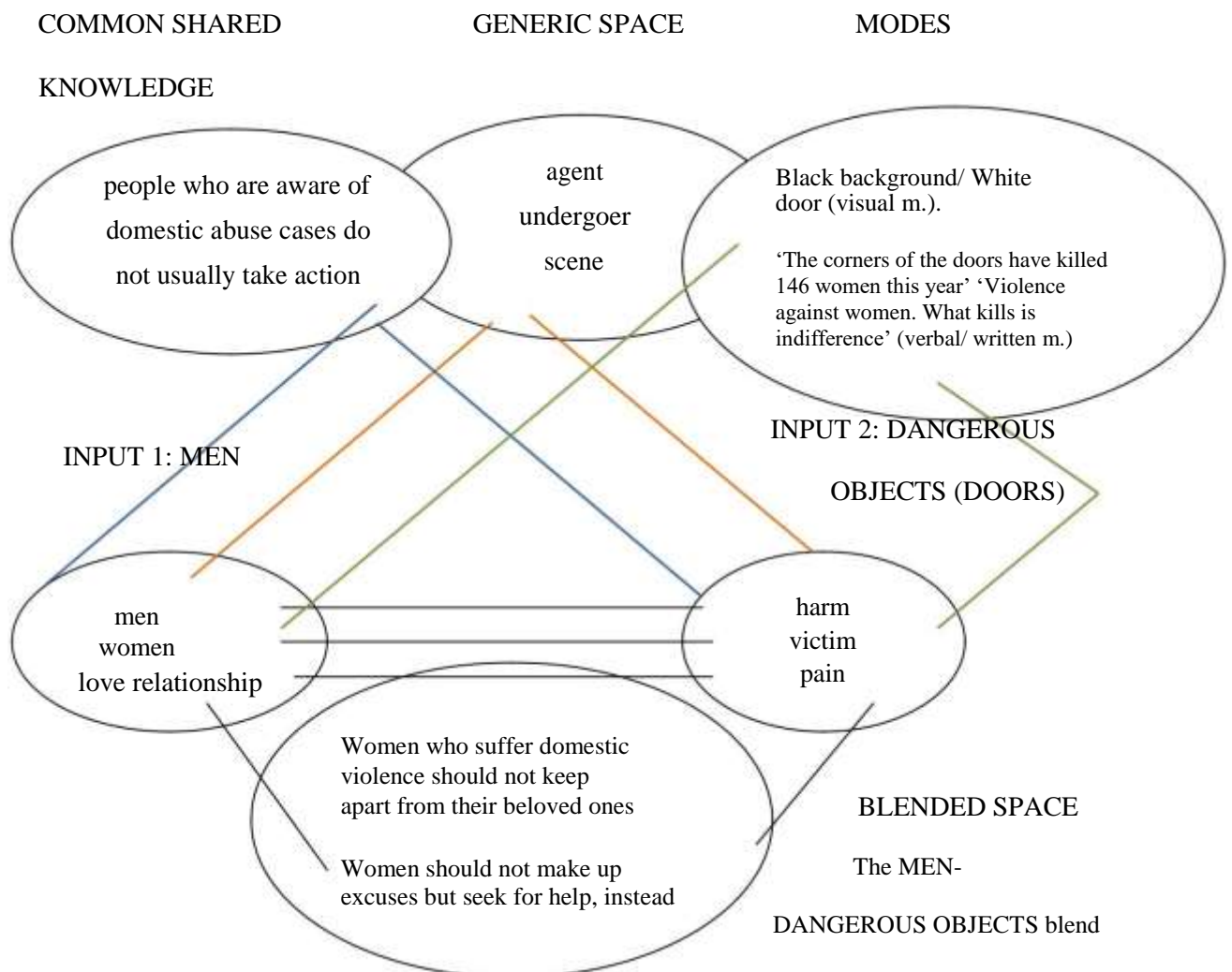
Blending Theory will be used for a better understanding of this poster. Primarily, it is important to consider the shared knowledge shared by the community, which is made clear through the visual mode of this poster, which suggests that people who are aware of domestic abuse cases do not usually take action against and second, through the verbal mode ‘The corners of the doors have killed 146 women this year’ and ‘Violence against women. What kills is indifference’ that reinforces the previous idea.

In addition, there are more abstract elements, contained in or coming from the *generic space*, which are projected into input spaces, 1 and 2, and into the final blended space

MEN ARE DANGEROUS OBJECTS (DOORS). These abstract elements are the following:

1) agent; 2) undergoer; 3) scene. In input space 1, MEN, we find the men and women are identified as harm and victim, respectively in input space 2, DANGEROUS OBJECTS (DOORS), and that the love relationship is therefore painful. The final blend suggests that women who suffer domestic violence should not keep apart from their beloved ones and they should not make up excuses but seek for help, instead.

The figure below intends to summarise the socio-cognitive process by which we are able to process the different mappings coming from different mental spaces and modes into the final emergent meaning or blend.





#### 4.3.2. Analysis Poster 2.

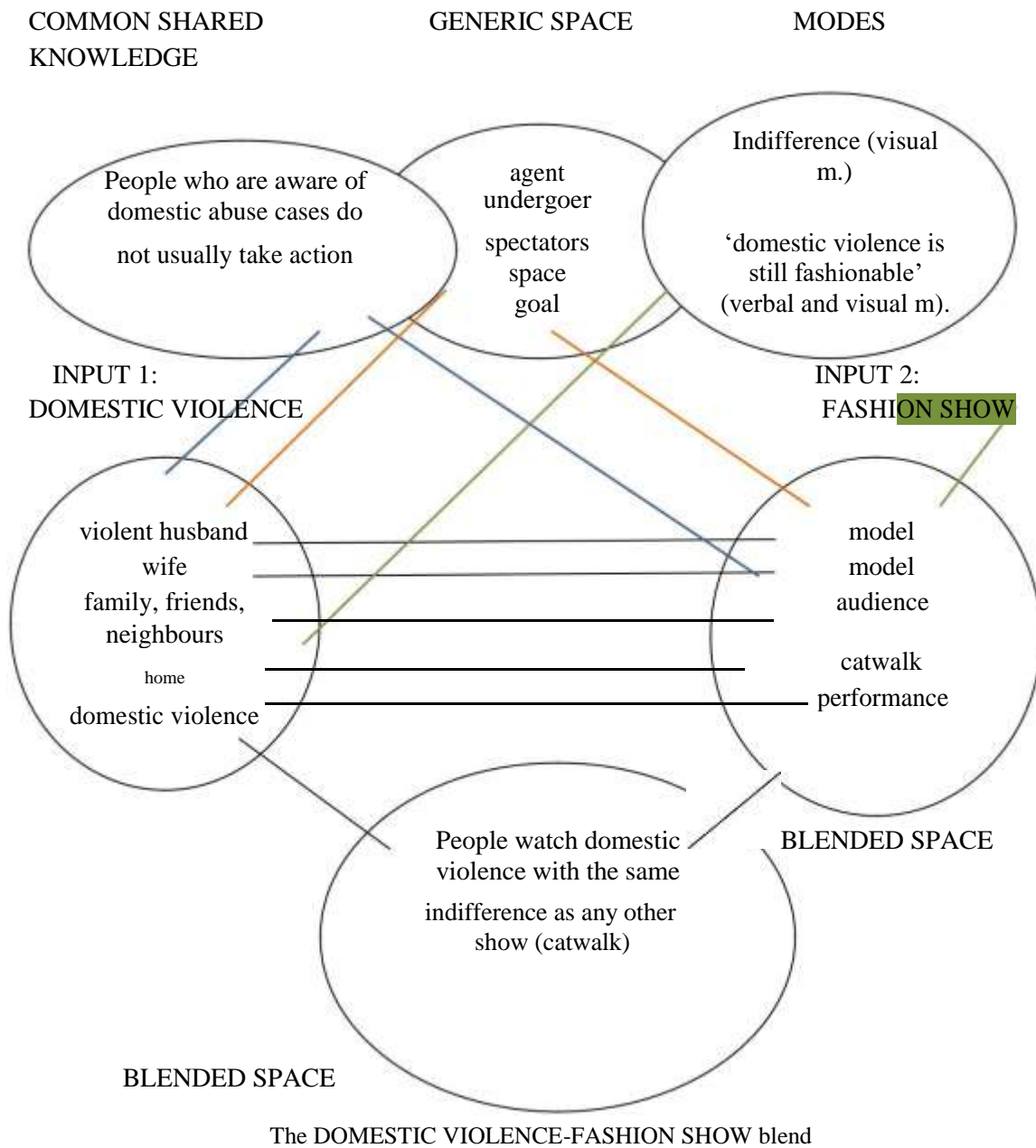
The multimodal metaphor DOMESTIC VIOLENCE IS A SHOW, more specifically DOMESTIC VIOLENCE IS A FASHION SHOW structures poster 2. Visually, the poster reflects a rather common catwalk full of flashlights surrounded by fashion designers and photographers. Nevertheless, it is important to mention that what catches the audience's attention is not the latest clothing collection of a talented fashion designer but a middle-aged heterosexual couple right in the centre of the catwalk. The image is quite striking due to the fact that the wife is on the floor barefoot, screaming because her husband is pulling her hair hard and is about to hit her again. No one intervenes; the audience is staring at them impassively. Some even dare to take photos of the distressing scene, instead. Apart from the scene previously depicted, the verbal mode also contributes to the construction of the DOMESTIC VIOLENCE A SHOW multimodal metaphor. At the bottom of the poster, the English sentence 'Domestic violence is still fashionable' appears, suggesting that domestic violence is trendy because no one reacts against it as the scene illustrates. This couple is not a model to follow.

For a better understanding of this poster, Blending Theory will be applied. Firstly, it is necessary to take into account the common knowledge shared by the community, which is made clear first through the visual mode of this poster, which suggests that people's indifference also contributes to the victim's suffering; and second, through the verbal mode 'Domestic violence is still fashionable'.

In addition, there are more abstract elements, contained in or coming from the *generic space*, which are projected into input spaces, 1 and 2, and into the final blended space DOMESTIC VIOLENCE IS A FASHION SHOW. These abstract elements are the following 1) there is an agent and 2) an undergoer; 3) there is an audience; 4) both

activities are carried out in specific spaces; and 5) each activity involves a purpose. In input space 1, DOMESTIC VIOLENCE, we find the agent of the action is the husband, whereas the undergoer is the wife. On the other hand, in input space 2, FASHION SHOW, the models and the clothing are the agent and the undergoer, respectively. Regarding the audience in each input space, we find that the spectators in input space 1 could be relatives, friends and neighbours and the action is quite likely to occur in the private sphere; meanwhile in input space 2, in the surroundings of the catwalk we usually find professional photographers, other fashion designers and celebrities. Some of these abstract elements are then projected into the DOMESTIC VIOLENCE- SHOW blend, and consequently the viewer might infer that the couple act like the models in the catwalk, being the centre of attention. It could be argued that the audience is so used to seeing this kind of scenes that this does not cause them any bad impression at all as the message claims 'domestic violence is still fashionable'. Thus, it can be concluded that people watch domestic violence with the same indifference as any other show (catwalk).

The figure below intends to summarise the socio-cognitive process by which we are able to process the different mappings coming from different mental spaces and modes into the final emergent meaning or blend.



### 4.3.3. Analysis Poster 3.

The multimodal metaphor that poster 3 conveys is DOMESTIC VIOLENCE IS A SHOW (A FUNERAL). In this case, the poster depicts a murder scene, where a woman in her thirties lies motionless on the floor after having been abused by her husband. It is an appalling scene not only because her husband is ready to hit her again but also because the beads of her collar are spread all over the floor and some of the couple's relatives

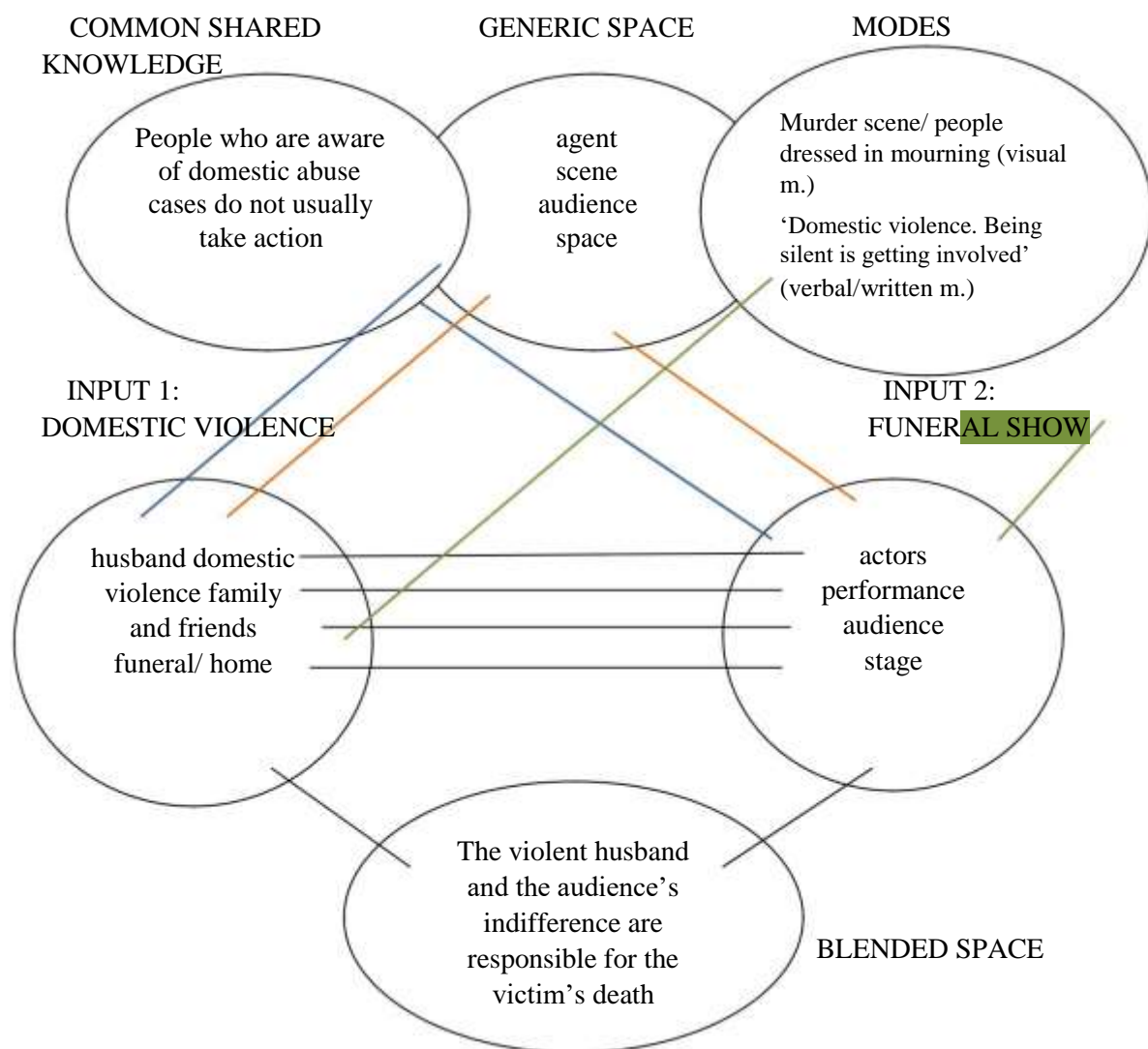
and friends appear dressed in mourning carrying some flowers as if they were in a funeral. Additionally, the verbal mode also reinforces the idea of the show. At the bottom of the scene the text ‘Domestic violence. Being silent is getting involved’ can be observed in French. In this case, the language is used to persuade the victims’ relatives to sort out a situation like this or their silence will cause the victim’s death, otherwise.

For a better understanding of this poster, Blending Theory will be used. Primarily, it is important to take into account the common shared knowledge shared by the community, which is made clear first through visual mode of this ad, which suggests family and friends’ indifference also contributes to the victim’s death, and second through the verbal mode ‘Domestic violence. Being silent is getting involved’ reinforcing the visual mode and encouraging people to stop being the aggressor’s accomplice and report domestic violence cases. In addition, there are more abstract elements, contained in or coming from the *generic space* which are projected into input spaces, 1 and 2, and finally into the global or final blended space DOMESTIC VIOLENCE IS A (FUNERAL) SHOW. These abstract elements are the following: 1) there is an agent of the action; 2) a scene, where the action develops; 3) the audience that watches what is going on 4) in a particular space. In input space 1, DOMESTIC VIOLENCE, the agent of the action is the husband/couple; whereas in input space 2, SHOW, we would find the actors as the agents. The audience is different in each input space: in input space 1, we would find that the spectators could be relatives, friends and neighbours of the couple, and the action (domestic violence) is in turn, quite likely to occur in the private sphere; in input space 2, on the contrary, the audience would be the critics and those who go to see the performance.

The most relevant characteristics projected in the DOMESTIC VIOLENCE -SHOW blend is that couple would be identified as the actors as wells as the victim’s family and

friends will play the role of the audience. The show will take place in the victim's home, probably in the living room (as it is reflected in the poster) and the performance will therefore end with the wife's death resulting from the audience's (family and friends) indifference.

The figure below intends to summarise the socio-cognitive process by which we are able to process the different mappings coming from different mental spaces and modes into the final emergent meaning or blend.



The DOMESTIC VIOLENCE-FUNERAL SHOW blend

#### 4.3.4. Analysis Poster 4.

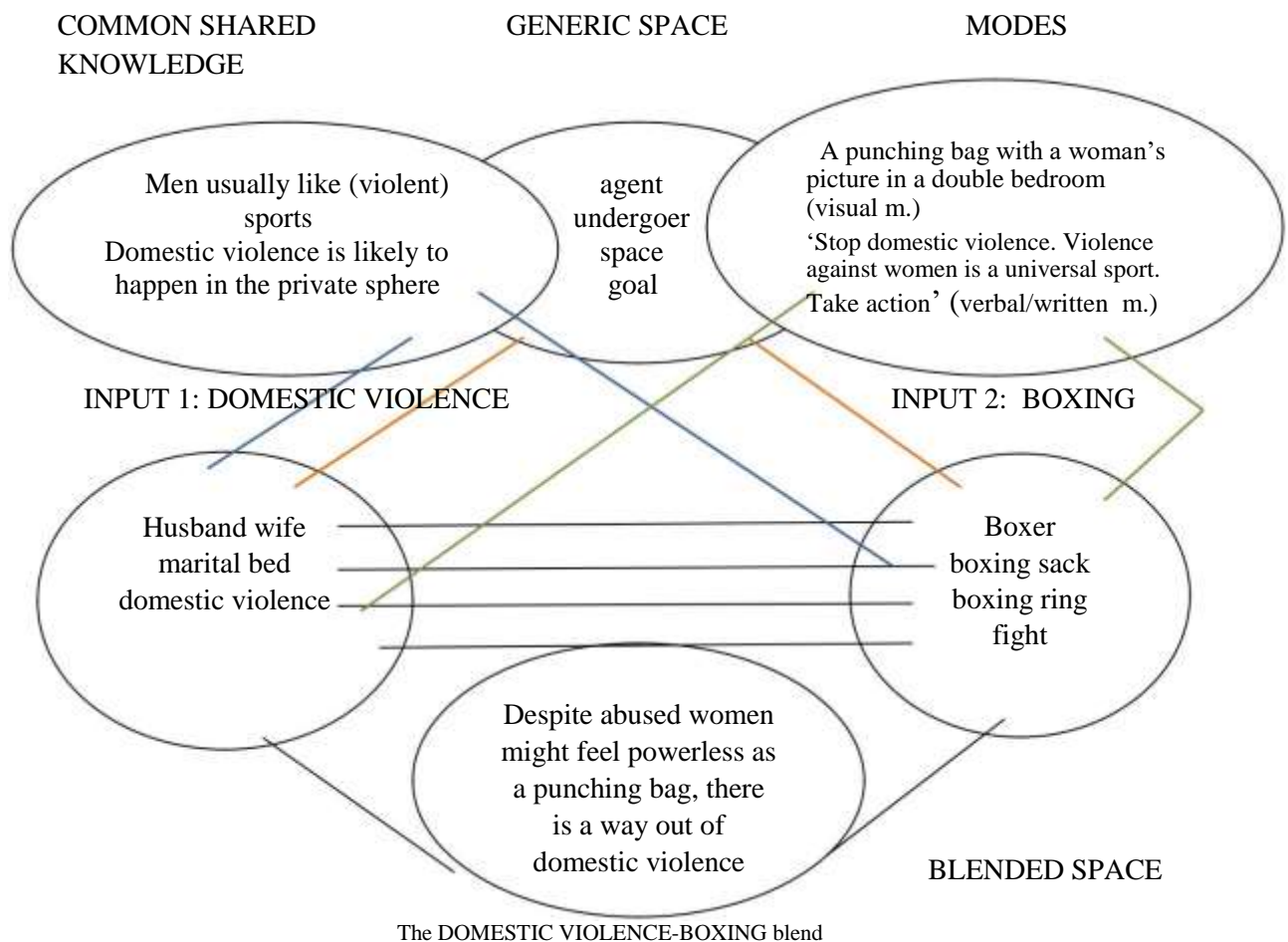
This poster is cognitively structured by the multimodal metaphor DOMESTIC VIOLENCE IS A SPORT, more specifically DOMESTIC VIOLENCE IS BOXING. The meaning is conveyed by two modes: the verbal and the visual modes. The image focuses on a couple's bedroom, where two pillows lie on a marital bed. In the centre of the poster, a boxing sack with a woman's picture is hanging from the ceiling. Next to the punching bag a message in French that says 'Stop domestic violence. Violence against women is a universal sport. Take action Amnesty International' appears. The visual mode also leads to the construction of the PEOPLE ARE OBJECTS metaphor, specifically WOMEN ARE A BOXING SACK, as the wife is understood in terms of a punching bag, she is thus vulnerable and powerless. To better understand this multimodal metaphor, Blending Theory will be used.

It is important to consider the common knowledge shared by the community, which is made clear through the visual mode of this poster, which suggests that men are likely to like violent sports such as boxing, and that domestic violence tends to occur in the private sphere, concretely, in the bedroom, and second, through the verbal mode 'Stop domestic violence. Violence against women is a universal sport', implying that domestic violence has become so common that it is now universal.

In addition, there are more abstract elements, contained in or coming from the *generic space*, which are projected into input spaces, 1 and 2, and into the final blended space DOMESTIC VIOLENCE IS BOXING. These abstract elements are the following: 1) there is an agent and an undergoer role involved; 2) a goal to achieve; and 3) both activities are carried out in particular spaces. In input space 1, DOMESTIC VIOLENCE, we find the husband as the agent and his wife as the undergoer of the action; whereas in input

space 2, BOXING, the boxer and the punching bag are the agent and the undergoer, respectively. Regarding the goals, it could be argued that in input space 1, the husband's aim should be to love his wife, be affectionate and take care of her; meanwhile in input space 2, the boxer's objective is to get trained with the boxing sack to beat his opponent in the boxing ring. Therefore, the blend leads us to infer that the husband behaves as a boxer and his wife as a punching bag since she cannot defend herself from her husband's attacks. Thus, despite that women might feel hopeless, the poster implies that there is always a way out of domestic violence.

The figure below intends to summarise the socio-cognitive process by which we are able to process the different mappings coming from different mental spaces and modes into the final emergent meaning or blend.



#### 4.3.5. Analysis Poster 5.

As in the previous poster, this one is also structured by the multimodal metaphor DOMESTIC VIOLENCE IS A SPORT, more specifically DOMESTIC VIOLENCE IS BOXING. It is both the verbal and visual modes that contribute to the construction of this metaphor. The central image is that of a man in his early thirties wearing a pair of red boxing gloves in a black background. He appears like a professional boxer in a defensive position, getting ready to punch his opponent in the face. The lights have an important role in this poster since they strategically illuminate the left boxing glove making a heart-shaped glove. In this case, the shape of a HEART metonymically stands for LOVE. Moreover, the image is accompanied by these two messages in French ‘and you say that you love her?’ (in red capital letters) and ‘one out of 10 women are victims of domestic violence’, ‘we provide help and assistance 24/24’, addressed to the aggressor, the witnesses and the victims, in this order.

For a better understanding of this poster, Blending Theory will be applied. Firstly, it is necessary to take into account the common knowledge shared by the community, which is made clear first through the visual mode of this poster, which suggests the relationship between violent sports and domestic violence, and second, through the verbal mode ‘and you say that you love her?’ by which it can be inferred that abusing one’s partner is not love at all.

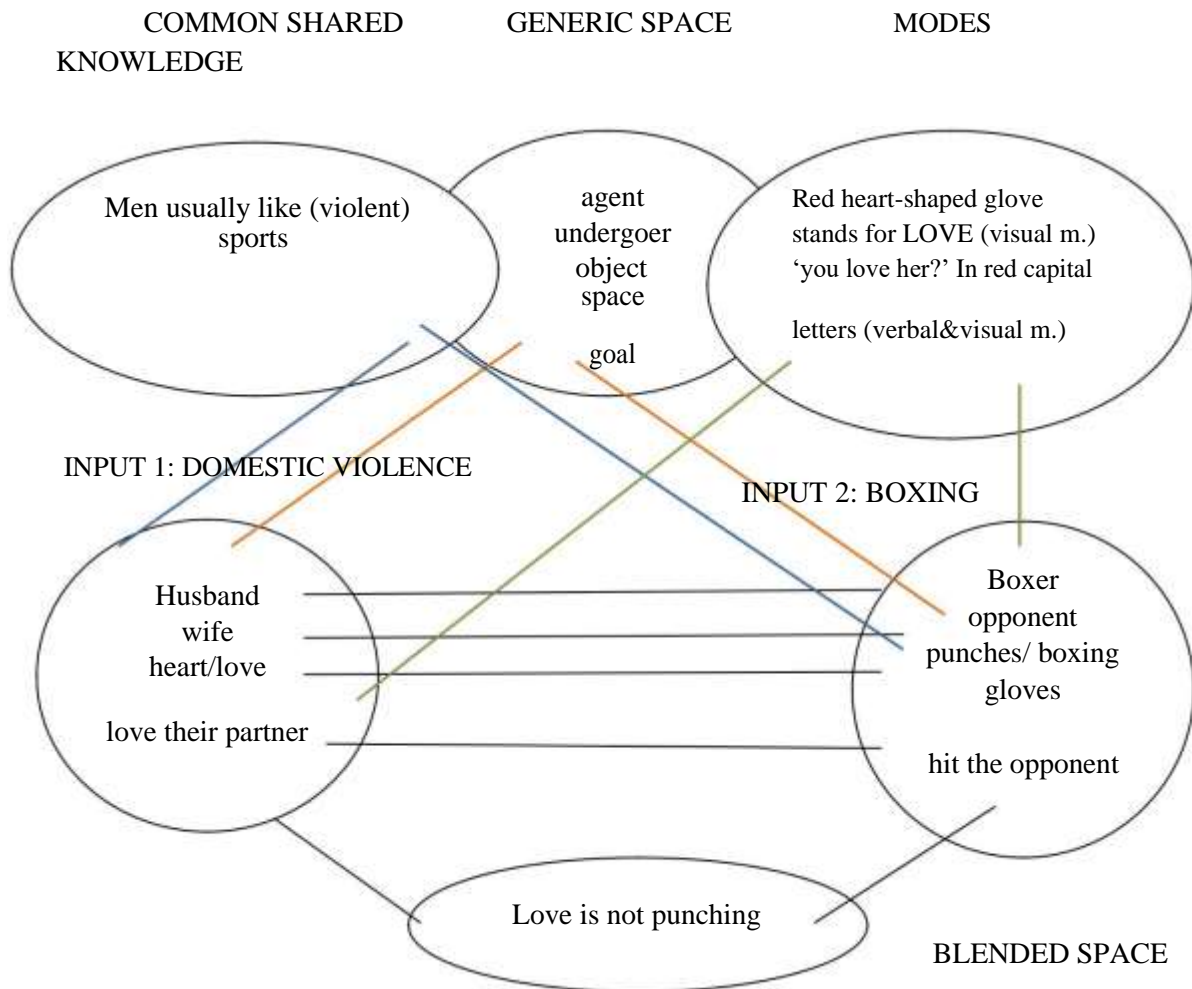
In addition, there are more abstract elements, contained in or coming from the *generic space*, which are projected into input spaces, 1 and 2, and into the final blended space DOMESTIC VIOLENCE IS BOXING. These abstract elements are the following: 1) there



is an agent and an undergoer role involved; 2) a goal to achieve; and 3) both activities are carried out in particular spaces.

Regarding the inputs, in input space 1, DOMESTIC VIOLENCE, the husband has an active role, he is the agent, whereas his wife is seen as the undergoer of the action, which is inferred by the verbal mode with the expressions ‘and you say that you love her’ and ‘one out of 10 women are victims of domestic violence’. On the other hand, in input space 2, BOXING, the boxer and the punching bag are the agent and the undergoer, respectively. As to the goal, it could be argued that in input space 1, DOMESTIC VIOLENCE, the husband should be affectionate to and take care of his wife; meanwhile in input space 2, BOXING, the boxer’s aim is to get trained with the boxing sack so as to beat his rival in the boxing ring. By the final blend, DOMESTIC VIOLENCE-BOXING, it could be inferred that love is not punching, that is, love does not mean abusing one’s partner.

The figure below intends to summarise the socio-cognitive process by which we are able to process the different mappings coming from different mental spaces and modes into the final emergent meaning or blend.



The DOMESTIC VIOLENCE-BOXING blend

## 5. Discussion and Results

Once the analysis of the posters of the domestic violence campaigns in the UK, Spain and France has been carried out, in this section, I discuss the similarities and/or differences among these three European campaigns regarding the metaphorical/metonymical mappings as well as the modes used to persuade the addressees to take action against domestic abuse.

### 5.1. English poster campaigns

The analysis of the five English campaigns against domestic violence shows that domestic violence is conceptualised quite differently in each campaign, for instance, it is seen as a cycle, a theatre show or a football match. Despite the fact that domestic violence is depicted differently in every single poster, it should be highlighted, nevertheless, that a common pattern among the English campaigns regarding the visual mode was found. There is a general tendency in the use of black and white and/or a black background in almost all of the English posters (E1, E2, E3, E5). Additionally, most of the texts is likely to appear in white contrasting with the employment of the red colour typically found in words related to violence (E1, E2, E5).

The representation of physical (E2, E3, E4) and psychological violence (E1, E5) in the analysed English posters is quite balanced. Nevertheless, the presence of beaten women and bruised children (E2, E3) is still an effective strategy to persuade the general audience to report domestic violence. Interestingly, poster E4 should be taken into consideration since it is the only example in the analysed English campaigns where men are not represented as aggressors but as victims of domestic abuse. This is an extremely interesting development from this study that cannot be presented here because it exceeds the purpose of the present paper.

Concerning the relation between the verbal mode and the audience, the majority of the analysed posters address victims of domestic violence (E1, E2, E4) and witnesses (E3, E5).

Persuasion in English Poster Campaigns			
<b>Metaphorical Mappings</b>		No common metaphorical mapping found	
<b>Modes</b>	<b>Visual mode</b>	Images	Physical Abuse (E2, E3, E4)
			Psychological Abuse (E1, E5)
	Colours	Background: Black and white/ Black	(E1, E2, E3, E5)
		Text: White and red	(E1, E2, E5)
	<b>Verbal mode</b>	Addressees	Victims
Aggressors			(E5)
Witnesses			(E3, E5)

**Table 4.** Persuasion in English poster campaigns

## 5.2. Spanish posters campaigns

The analysis of the five Spanish poster campaigns against domestic violence selected illustrates that there is a common tendency in the conceptualisation of domestic violence in Spain. Indeed, domestic violence was represented, in most of the Spanish campaigns, as a place where women were confined and had some or no possibilities to escape from; the metaphorical mapping DOMESTIC VIOLENCE IS A CONTAINER was thus present in almost all the Spanish posters (SP1, SP2, SP3, SP5). Moreover, the

representation of women in the Spanish campaigns also triggered the metaphorical mapping WOMEN ARE ANIMALS (SP2, SP4, SP5).

The pictorial representation of physical and psychological violence in the analysed Spanish posters is quite balanced: two out of the five posters raise awareness about physical abuse (SP3, SP5) and other three that focus on emotional abuse (SP1, SP2, SP4). It is nevertheless of considerable importance that in the case of the posters that portray physical violence, there are no real representations of women, rather hurt doll pictures are used. The Spanish posters also stand out because of their colourfulness and vividness. However, there is no common pattern found.

Regarding the verbal mode, it is important to mention that the text ‘25<sup>th</sup> November. International Day against Domestic Violence’ or ‘International Day against violence against women’ appears in several poster campaigns (SP2, SP3, SP4), highlighting that there is a specific date to remember the victims of domestic violence. The verbal mode also reflects that the analysed posters generally address female victims of domestic abuse, including adolescents, as posters (SP1, SP4) show.

<b>Persuasion in Spanish Poster Campaigns</b>			
<b>Metaphorical Mappings</b>	DOMESTIC VIOLENCE IS A CONTAINER (SP1, SP2, SP3, SP5)		
	WOMEN ARE ANIMALS (SP2, SP4, SP5)		
<b>Modes</b>	<b>Visual mode</b>	Images	Physical Abuse (SP3, SP5)
			Psychological Abuse (SP1, SP2, SP4)
		Colours	Colourful posters. Not a common pattern found.
	<b>Verbal mode</b>	Addressees	Victims (SP1, SP4)
			Aggressors (SP3)
			Witnesses (SP5)

**Table 5.** Persuasion in Spanish poster campaigns

### 5.3. French posters campaigns

The analysis of the five selected French campaigns against domestic violence shows that there is a general tendency in the conceptualisation of domestic violence in France. In most of the French poster campaigns, domestic violence was generally represented as a sport (boxing) and a show, which consequently lead to the following metaphorical mappings DOMESTIC VIOLENCE IS A SPORT (F4, F5) and DOMESTIC VIOLENCE IS A SHOW (F2, F3), respectively. Furthermore, the metaphorical mappings MEN ARE DANGEROUS OBJECTS (F1) and WOMEN ARE PUNCHING BAGS (F4) could be included in the more general metaphorical mapping PEOPLE ARE OBJECTS (F1, F4).

Moving onto the use of visual strategies, it should be highlighted that whereas psychological abuse was not represented in any of the French posters analysed, physical abuse, on the contrary, was both verbally and visually depicted in all of them, showing in various cases striking scenes of middle-aged women being abused by their husbands (F3, F4). It is also relevant to take into account that there is no common pattern among the different French campaigns regarding the colours used in the posters, since some stand out because of the colourfulness of their background (F2, F3, F4), while some others catch the audience's attention owing to their sobriety (F1, F5).

Despite the contrast in the use of colours found in the French posters, there is a common characteristic that all French campaigns against domestic violence share: the target audience. The posters do not address the victims but their relatives and acquaintances to persuade and encourage them to report domestic abuse. Poster F5 should be looked upon since this is the only poster that addresses the aggressor visually and verbally with the question 'and you say that you love her?', also informing the witnesses about domestic violence with the text 'one out of 10 women are victims of domestic violence', and ultimately, the victims themselves with the text 'we provide help and assistance 24/24'.

Persuasion in French Poster Campaigns			
Metaphorical Mappings	DOMESTIC VIOLENCE IS A SHOW (F2, F3)		
	DOMESTIC VIOLENCE IS A SPORT (BOXING) (F4, F5)		
	PEOPLE ARE OBJECTS (F1, F4)		
Modes	Visual mode	Images	Physical Abuse (F1, F2, F3, F4, F5)
			Psychological Abuse (---)
		Colours	Colourful Background (F2, F3, F4)
			Black Background (F1, F5)
	Verbal mode	Addressees	Victims (F5)
			Aggressors (F5)
Witnesses (F1, F2, F3, F4, F5)			

**Table 6.** Persuasion in French poster campaigns

## 6. Conclusions and Further Research

Returning now to the initial research questions posed at the beginning of this paper, it can be concluded that according to the poster campaigns analysed in this study each culture (English, Spanish and French) conceptualises domestic violence differently. Despite the small data sample, a common shared metaphorical mapping has been found in the posters of the three language campaigns: DOMESTIC VIOLENCE IS A SHOW.

Nevertheless, it should be mentioned that this metaphorical mapping also offers certain variations: DOMESTIC VIOLENCE IS A SHOW found in the Spanish campaign (SP5);



DOMESTIC VIOLENCE IS A (THEATRE) SHOW in both the English and French campaigns (E4, F3) and DOMESTIC VIOLENCE IS A (FASHION) SHOW, in the French campaign (F2). The metaphorical mapping DOMESTIC VIOLENCE IS A SPORT was only found conceptualised in the English campaign (E2) as a football match and in the French campaigns as boxing (F4, F5).

Regarding the visual mode, few similarities were found among the English, Spanish and French campaigns. In general terms, there are some contrasts in the representation of physical and psychological abuse, since the analysed English and the Spanish campaigns do represent both visually and verbally; whereas the French campaigns only focus on the depiction of physical violence. The colourfulness of the posters also indicates certain differences among cultures. The Spanish posters for instance stand out because of their brightness and colourfulness in contrast to the sobriety of the English poster campaigns, which share a common tendency in the use of a dark background which is in turn reinforced by the insertion of texts in white and red. The use of colour in the French posters technically depends on the representation of domestic abuse, that is, some colours are preferred over others depending on what the advertisers might want to attract the target audience's attention to. It is interesting to contemplate the French posters (F1, F5) because they share the same pattern found in the English campaigns.

Concerning the verbal mode, it has been observed throughout this study that the English, Spanish and French campaigns against domestic violence tend to address the same target audience. In other words, the addressees are generally the victims of domestic abuse (generally female victims and children) and/or their relatives and acquaintances. Interestingly, three posters belonging respectively to the English, the Spanish and the French campaigns were targeted to the aggressors (E5, SP3, F5).

As a general observation it can be concluded that what the English, Spanish and French campaigns against domestic violence have in common is the aim of persuading and influencing the citizens's behaviour towards domestic violence through the use of diverse multimodal devices.

This research has revealed some limitations basically due to two main factors: 1) the scarce number of multimodal studies using Blended Spaces Theory; and 2) the small size of the corpus. Concerning the former, Blended Theory is a quite recent theory, and this unfortunately justifies the small amount of studies that illustrates the application of Blending Theory to the analysis of multimodal discourse. It could thus be claimed that some necessary improvements should be carried out in the four mental spaces model in order for it to be applied to the multimodal discourse of advertising. As regards the latter, the small data sample constrained the study to a qualitative descriptive analysis of multimodal metaphor in European domestic violence campaigns. Nevertheless, I would like to take this study as a basis for further research on the conceptualisation of domestic violence in English, Spanish and French campaigns against domestic violence in a larger corpus so as to conduct a quantitative analysis and reach more reasonable conclusions. In the light of this, it would be interesting to carry out a chronological study, in other words, to analyse the first anti-domestic violence campaigns launched in the United Kingdom, Spain and France, and examine the conceptualisation of domestic violence up to this point so as to observe the representations of women and other possible victims of domestic violence (men, the LGBT community, etc).

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## 8. Appendix

### Appendix 1: English Campaigns

E1



E2



E3





**Lift the Mask off DOMESTIC ABUSE**

**The Brutal Truth**

**40%**  
of domestic abuse victims are male;  
that's 2 of every 5 victims

**1 in 6**  
Men will be a victim of  
domestic abuse in their lifetime

**1**  
Man is killed every fortnight  
by a current or ex partner

**YOU ARE NOT ALONE  
BREAK THE SILENCE  
REPORT IT**

If you don't know what to do, get in touch and we will help you. In an Emergency dial 999.

Keeping Swindon **Safe** Swindon Community Safety Partnership

**Men's Sexual Health**  
Telephone Swindon 01793 250951 • menssexualhealth.org.uk  
mobile 07867 872552

Visit our website at [menssexualhealth.org.uk](http://menssexualhealth.org.uk)  
for **info and advice** about sex and other  
health matters, our **Q&A** section, **free**  
**condoms and lube** by post and much more..

E5

What you teach a child about  
**VIOLENCE**  
you teach a child for life

VIOLENCE IS PREVENTABLE, YOU CAN BREAK THE CYCLE AND WE CAN HELP. CALL NOW.

A model was used in the making of this advertising campaign.

**ParentLine**  
SCOTLAND 0800 800 2222  
Because being a parent isn't easy  
[www.children1st.org.uk](http://www.children1st.org.uk)

**VIOLENCE**  
AGAINST CHILDREN  
[www.actiononviolence.com](http://www.actiononviolence.com)

## Appendix 2: Spanish Campaigns

SP1

**SI TU CHICO  
TE CONTROLA  
EL MÓVIL  
CUÉNTALO**

HAY SALIDA A LA VIOLENCIA DE GÉNERO

**LIBRES**  
DESCARGA LA APP

**016** ATENCIÓN A VÍCTIMAS  
DE MALOS TRATOS

hay salida  
#haysalida016

hay salida  
#haysalida016

The poster features a woman with long brown hair wearing a white t-shirt with the 'hay salida' logo and the hashtag #haysalida016. She is holding a mobile phone to her ear. The background is a white wall with a large, colorful maze graphic in green and blue. The text is in bold, sans-serif fonts, with the main headline in black and blue. The bottom left corner contains the emergency number 016 and the text 'ATENCIÓN A VÍCTIMAS DE MALOS TRATOS'. The bottom center features the 'LIBRES' logo and 'DESCARGA LA APP'. The bottom right corner has the 'hay salida' logo and the hashtag #haysalida016.

SP2





**25 Nov** | Día Internacional  
**2011** | contra la violencia  
hacia las mujeres

**cuando haces daño a mamá ...**

**me lo haces**  
**a mí**



**Derecho de la infancia a**  
**no sufrir por violencia de género**

Marka y el dibujo son propiedad de Marka y el dibujo

**Ayuntamiento de Lengua**  
Consejo Municipal de la Mujer

**Ayuntamiento de Laviana**  
Consejo Municipal de la Mujer

**Ayuntamiento de San Martín**  
Consejo Municipal de la Mujer

**Gobierno del Principado de Asturias**

SP4

25N | DÍA INTERNACIONAL CONTRA LA VIOLENCIA HACIA LAS MUJERES



ILUSTRACIÓN: I.E.S. Diamantino García Acosta. 4ºA y 4ºB | ESLOGAN: I.E.S. Santa Aurelia. 2º Bachillerato.

**NO S DO**  
AYUNTAMIENTO DE SEVILLA  
Mujer

SP5



## Appendix 3: French Campaigns

F1



**LES COINS DE  
PORTES  
ONT ENCORE TUÉ  
146 FEMMES  
CETTE ANNÉE.**

**VIOLENCES FAITES AUX FEMMES  
CE QUI TUE, C'EST L'INDIFFÉRENCE**

**APPELEZ LE 01 53 46 63 00**

**NI PUTES NI SOUMISES** NPNS.FR

F2



F3



F4



F5

A black and white photograph of a young man in a boxing stance, wearing red boxing gloves. He is holding a large, glowing red heart-shaped object in his left hand. The background is dark, and the lighting highlights his torso and the heart. The overall mood is somber and provocative.

**ET TU DIS**

**QUE TU L'AIMES ?**

Une femme sur dix victime de violences conjugales  
Aide et écoute 24/24 au 02 99 54 44 88

[www.rennes.fr](http://www.rennes.fr)

RENNES VIVRE EN INTELLIGENCE



