

# A Corpus-based Study of Metaphor and Metonymy Construction and Creativity in Car Commercial and Non-Commercial Advertising

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**A Corpus-based Study of Metaphor and  
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Advertising.**

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*Belén Caballero  
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*Great things never came  
from comfort zones.*

# **INDEX**

<b>1. INTRODUCTION</b> .....	1
<i>Importance of metaphor and metonymy as an object of study</i> .....	2
<i>Research questions and paper structure</i> .....	3
<b>2. LITERATURE REVIEW AND THEORETICAL FRAMEWORK</b> .....	5
2.1. METAPHOR.....	5
2.1.1. Conceptual metaphor theory (CMT).....	6
- <i>Conceptual metaphors versus Linguistic metaphors</i> .....	7
- <i>Metaphors and their main components</i> .....	8
- <i>CMT weaknesses and limitations for certain studies</i> .....	10
2.1.2. Forceville’s contribution to the study of metaphor.....	12
- <i>Monomodality (monomodal metaphors)</i> .....	13
- <i>Multimodality (multimodal metaphors)</i> .....	15
2.1.3. Blending theory.....	17
2.2. METONYMY.....	18
2.3. ADVERTISING DISCOURSE.....	20
2.3.1. Commercial versus non-commercial advertising.....	20
- <i>Shock advertising</i> .....	21
2.3.2. The creative and persuasive role of metaphor and metonymy in advertising.....	22
2.3.3. Monomodality and multimodality in advertising discourse.....	24
2.4. SUMMARY OF THE THEORETICAL CONCEPTS.....	25
<b>3. DATA AND METHODOLOGY</b> .....	27
3.1. DATA COLLECTION.....	27
3.2. METHODOLOGY.....	30

<b>4. RESULTS AND DISCUSSION</b> .....	32
4.1. COMMERCIAL ADVERTISING: PUBLICITY ABOUT THE PRODUCT.....	32
4.1.1. Women, commodification, and the media.....	33
4.1.2. Men, masculinity, and the media.....	43
4.1.3. Animals at the centre of the metaphor.....	51
4.1.4. Common and everyday concepts / objects as sources of the metaphors.....	58
4.2. NON-COMMERCIAL ADVERTISING: AWARENESS CAMPAIGNS.....	65
4.3. THE ROLE OF METONYMY IN COMMERCIAL AND NON- COMMERCIAL ADVERTISING.....	75
<b>5. CONCLUSIONS</b> .....	80
5.1. MAIN FINDINGS OF METAPHORICAL PATTERS IN COMMERCIAL ADVERTISING.....	81
5.2. MAIN FINDINGS OF METAPHORICAL PATTERNS IN NON- COMMERCIAL ADVERTISING.....	83
5.3. MAIN FINDINGS OF METONYMICAL MECHANISMS.....	84
5.4. FURTHER RESEARCH AND INVESTIGATION.....	85
<b>6. BIBLIOGRAPHY</b> .....	86
<b>7. APPENDIX</b> .....	89
7.1. COMMERCIAL ADVERTISING TABLES OF ANALYSIS.....	zp.folder <sup>1</sup>
7.1.1. Women, commodification, and the media.....	zp.folder
7.1.2. Men, masculinity, and the media.....	zp.folder
7.1.3. Animals at the centre of the metaphor.....	zp.folder
7.1.4. Common and everyday concepts/objects as sources of the metaphors.....	zp.folder

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<sup>1</sup> Zp folder: (compressed) zipped folder

7.2. COMMERCIAL ADVERTISING WEBPAGES.....	zp.folder
7.2.1. Women, commodification, and the media.....	zp.folder
7.2.2. Men, masculinity, and the media.....	zp.folder
7.2.3. Animals at the centre of the metaphor.....	zp.folder
7.2.4. Common and everyday concepts/objects as sources of the metaphors.....	zp.folder
7.3. NON-COMMERCIAL ADVERTISING TABLES OF ANALYSIS.....	zp.folder
7.4. NON-COMMERCIAL ADVERTISING WEBPAGES.....	zp.folder
7.4.1. Drinking campaign.....	zp.folder
7.4.2. Safe driving campaign.....	zp.folder
7.4.3. Use of seatbelts campaign.....	zp.folder
7.4.4. Texting while driving campaign.....	zp.folder
7.5. CORPUS: ADVERTISEMENTS.....	zp.folder

## List of images

<b>Image 1:</b> <i>Conceptual metaphors represented through linguistic metaphors</i>	8
<b>Image 2:</b> <i>Mapping from the source domain (A) to the target domain (B)</i>	9
<b>Image 3:</b> <i>Representations of source and target domains in monomodal metaphors (both rendered in just one mode)</i>	13
<b>Image 4:</b> <i>Monomodal visual or pictorial metaphor</i>	14
<b>Image 5:</b> <i>Representations of source and target domains in multimodal metaphors (rendered in more than one mode)</i>	15
<b>Image 6:</b> <i>Multimodal verbal and pictorial metaphor I</i>	16
<b>Image 7:</b> <i>Multimodal verbal and pictorial metaphor II</i>	16
<b>Image 8:</b> <i>Visual representation of the mechanisms taking part in blending metaphors</i>	18
<b>Image 9:</b> <i>Comparison between metaphorical and metonymic relationships</i>	19
<b>Image 10:</b> <i>Metonymy (AUTHOR FOR WORK)</i>	20
<b>Image 11:</b> <i>Types of metaphor in commercial advertisement in which cars are compared to women</i>	34
<b>Image 12:</b> <i>Source (woman) and target (car) combination I in CARS ARE WOMEN metaphors</i>	35
<b>Image 13:</b> <i>Source (woman) and target (car) combination II in CARS ARE WOMEN metaphors</i>	36
<b>Image 14:</b> <i>Source (woman) and target (car) combination III in CARS ARE WOMEN metaphors</i>	37
<b>Image 15:</b> <i>Fiat – Commercial advertising with women’s figures example I</i>	41
<b>Image 16:</b> <i>Nissan – Commercial advertising with women’s figures example II</i>	42



<b>Image 17:</b> <i>BMW – Commercial advertising with women’s figures example III</i>	42
<b>Image 18:</b> <i>Types of metaphor in commercial advertisements in which cars are compared to men</i>	44
<b>Image 19:</b> <i>Source (man) and target (car) combination I in CARS ARE MEN Metaphors</i>	45
<b>Image 20:</b> <i>Source (man) and target (cars) combination II in CARS ARE MEN metaphors</i>	46
<b>Image 21:</b> <i>Volkswagen – Commercial advertising with men’s figures example I</i>	50
<b>Image 22:</b> <i>Nissan – Commercial advertising with men’s figures example II</i>	50
<b>Image 23:</b> <i>Ford – Commercial advertising with men’s figures example III</i>	51
<b>Image 24:</b> <i>Types of metaphor in commercial advertising in which cars are compared to animals</i>	52
<b>Image 25:</b> <i>Source (animal) and target (car) combination I in CARS ARE ANIMALS metaphors</i>	52
<b>Image 26:</b> <i>Source (animal) and target (car) combination II in CARS ARE ANIMALS metaphors</i>	53
<b>Image 27:</b> <i>KIA Motors. Mixture of different animals by means of metonymy</i>	55
<b>Image 28:</b> <i>BMW. Comparison established without the need of representing the whole image of the animal</i>	55
<b>Image 29:</b> <i>Types of metaphor in commercial advertising in which companies use common and everyday concepts as sources</i>	58
<b>Image 30:</b> <i>Source and target (car) combination in CARS ARE COMMON ENTITIES metaphors.</i>	59

<b>Image 31:</b> <i>Source and target (no car) combination in the second type of metaphors in which companies make use of common and everyday concepts</i>	60
<b>Image 32:</b> <i>Mini – Commercial advertising with common concepts example I</i>	62
<b>Image 33:</b> <i>Volvo – Commercial advertising with common concepts example II</i>	63
<b>Image 34:</b> <i>Ford – Commercial advertising with common concepts example III</i>	64
<b>Image 35:</b> <i>General conceptual metaphors in non-commercial advertising campaigns</i>	67
<b>Image 36:</b> <i>Alfa Romeo – Non-commercial advertising example I</i>	69
<b>Image 37:</b> <i>Cognitive processes taking part in Alfa Romeo non-commercial advertisement</i>	72
<b>Image 38:</b> <i>New Zealand Government – Non-commercial advertising example I</i>	73
<b>Image 39:</b> <i>Cognitive processes taking part in New Zealand Government non-commercial advertisement</i>	74
<b>Image 40:</b> <i>Audi – Metonymical relationships example I</i>	76
<b>Image 41:</b> <i>BMW – Metonymical relationships example II</i>	77
<b>Image 42:</b> <i>Mercedes-Benz – Metonymical relationships example III</i>	78
<b>Image 43:</b> <i>Unknown author – Metonymical relationships example IV</i>	79

## List of tables

<b>Table 1:</b> <i>Example of both conceptual and linguistic metaphors</i>	8
<b>Table 2:</b> <i>Example of mapping from one domain (source) to another (target)</i>	10
<b>Table 3:</b> <i>Monomodal verbal or linguistic metaphors</i>	14
<b>Table 4:</b> <i>Categories established for the classification of the corpus with number of instances</i>	28
<b>Table 5:</b> <i>Combinations of specific metaphors and metonymy, which leads to the general conceptual metaphor CARS ARE WOMEN</i>	34
<b>Table 6:</b> <i>Features mapped from source to target domain in CARS ARE WOMEN metaphors</i>	37-38
<b>Table 7:</b> <i>Combinations of specific metaphors and metonymy, which leads to the general conceptual metaphor CARS ARE MEN</i>	44
<b>Table 8:</b> <i>Features mapped from source to target domain in CARS ARE MEN metaphors</i>	47
<b>Table 9:</b> <i>Features mapped from source to target domain in CARS ARE ANIMALS metaphors</i>	54
<b>Table 10:</b> <i>Sources and targets in the second type of metaphors in which companies make use of common and everyday concepts</i>	59
<b>Table 11:</b> <i>Conventional conceptual metaphors found in advertisements using common and everyday concepts</i>	60
<b>Table 12:</b> <i>Features mapped from source to target domain in metaphors using common and everyday concepts</i>	61
<b>Table 13:</b> <i>Metaphorical relationships in non-commercial advertising campaign</i>	66-67
<b>Table 14:</b> <i>Blending metaphors in non-commercial advertising campaigns</i>	68

## List of graphics

**Graphic 1:** *Instances of commercial car advertisements (visible comparison)* 29

## **ABSTRACT**

**The present paper aims to qualitatively investigate creative metaphorical patterns and the role of metonymical relationships in commercial and non-commercial car advertisements produced by different companies. To this end, a corpus of 74 commercial and 33 non-commercial printed advertisements extracted from the internet was compiled, making a total of 107 advertisements. The methodology employed is framed in Conceptual Metaphor Theory (CMT), Forceville's contributions, and Blending Theory (CBT), which coincide on the idea that metaphors are not only a stylistic way of expressing ideas but a way of thinking and creating things as well as a social practice. The results and analyses revealed that companies continuously make use of predominant metaphorical relationships – sometimes activated by metonymies – to emphasize the characteristics of the product or create feelings in the addressee. Both commercial and non-commercial advertisement have also proved to be constructed differently and to have distinct predominant metaphorical patterns.**

**Keywords:** Applied Linguistics, language, creativity, advertising, commercial, non-commercial, cars, metaphor, metonymy.

## 1. INTRODUCTION

In the last few decades, there has been an increase in the number of studies related to the relationship between language and creativity. Many researchers, such as Swann and Maybin (2007:491), have defined creativity as “a property of all language use in that language users do not simply reproduce but recreate, refashion, and recontextualize linguistic and cultural resources in the act of communicating”.

However, much of the work done in the area has not paid enough attention to the way in which language is used in social contexts and how new social practices are created by means of it. The discourse and creativity approach is one of the most relevant approaches that focuses on creativity appearing in social contexts where people use words to perform certain actions and use language in a strategic way (Jones, 2010).

We could say that research within the area of language and creativity has changed over the years with the movement from “the Romantic prototype of creativity as being associated with the innate talent of an individual” to a view of creativity as something existing in all human beings (Hidalgo-Downing, 2015:108). Research into creativity can be divided into those approaches that analyze literary and creative words by means of linguistic tools (focusing mainly in poetic creativity), and those that describe the creativity present in the everyday language. It is these last approaches the ones that share the view that “linguistic creativity is not simply a property of exceptional people but an exceptional property of all people”; for that reason, they do not take as the focus the analysis of creative works, but the social contexts in which the creative forms of the language appear, and the social functions they perform (Jones, 2010:469).

Linguistic features such as metaphors, metonymies, word plays, hyperboles, or humor, are not simple strategies appearing solely in creative works, but also in everyday language as participants use them to accomplish social functions and communicate with other participants in the social context (Jones, 2010).

The present study is situated within this tradition of creativity and discourse with social contexts as the primary scope of investigation – and more specifically the advertising social context as the object of this investigation. Advertising is one of the most creative genres in the sense that it has as its main aim the spread of a product or idea by means of

the creation of new imaginative situations or worlds. In fact, as Semino argued, “advertising is a genre where the setting up of vivid contexts and discourse situations is often crucial to the achievement of the text producers’ goals” (Hidalgo-Downing, 2000: 67).

Companies ideate creative commercial campaigns in order to persuade the readers and urge them to buy their product or change their opinion about certain topics. To achieve this goal, they make use of two different strategies: (1) they directly appeal to the audience; (2) they use indirect creative cognitive strategies such as metaphor, humor, and language play (Hidalgo-Downing, 2015). It is these strategies, and more specifically metaphorical and metonymical uses, what will be analyzed in depth in this project.

### ***Importance of metaphor and metonymy as an object of study***

The importance of these two cognitive strategies and their investigation is clearly explained in Cameron and Maslen book titled *Metaphor Analysis*. The study of metaphor and metonymy does not only provide us with deep insights into language processes but also into speakers’ minds processes; “by investigating people’s use of metaphors and metonymies, we can better understand their emotions, attitudes, and conceptualizations, as individuals and as participants in social life” (Cameron & Maslen, 2010:7).

Studying metaphors and metonymies gives us the chance to discover new aspects that have to do with how humans think and feel, and with their sociocultural conventions, emotions, attitudes, or values. Hence the importance of research on these mechanisms as part of everyday talk of school classrooms, newspapers, political discourse, and many other discourses present in our daily lives (Cameron & Maslen, 2010).

The present study has as its main goal to investigate metaphorical patterns and the role of metonymical relationships in a representative corpus of real car commercial and non-commercial advertisements. A further aim of this investigation is to observe the way in which these metaphors work, the characterization of both domains taking part of the process, the modes used to represent them, and the features that are mapped from one to another.

### ***Research questions and paper structure***

In order to reach the goals set for the present investigation, the following research questions were formulated:

RQ1: Which are the metaphors underlying the messages in each of the advertisement?

Are there any common metaphors underlying the messages in the area of car commercial advertising? If so, which ones are the most common?

Regarding non-commercial advertising, which predominant metaphorical relationships do we find?

RQ2: How are these metaphors characterized in terms of source and target domains in both kinds of advertisements? Which modes are used to represent these domains (monomodal or multimodal)?

RQ3: Which features are usually mapped from one domain onto the other in both commercial and non-commercial advertising (negative or positive)?

RQ4: Has metonymy any role in the advertisements? Does it work in combination with metaphor?

To present the answers to these research questions and reach the objectives of the investigation, the paper will be organized in different sections. The opening and theoretical section sets out to provide a rich overview of the most important concepts related to the study of metaphor and metonymy, together with brief explanations about advertising discourse and the distinction between commercial and non-commercial advertising; a summary of these concepts will also be provided at the end of this section to facilitate the reader's comprehension and processability.

Once all these theoretical concepts are presented, a section will be devoted to the explanation of all the aspects having to do with the data collection and the methodology of the study. Later, a longer section will present both the results and the discussion, which will be at the same time subdivided into different sections: there will be two main subdivisions with the name of 'commercial' and 'non-commercial advertising'; the first



one will be at the same time divided into four other sections to present and discuss the main findings of the most common patterns found in the area of commercial advertising. To end up with the analysis and discussion, the last section will be included to comment on the role of metonymy in both kinds of advertising strategies.

After this, conclusions will be established as a kind of summary to remind the reader about the main findings and implications extracted from the analysis; possible further research will also be commented on in this section. Immediately after, bibliographical sources will be presented followed by the appendix section, which will present the corpus used for the study and tables with specific details about the analysis carried out.

## 2. LITERATURE REVIEW AND THEORETICAL FRAMEWORK

### 2.1. METAPHOR

Along the history and throughout many centuries, metaphors have been the object of study and investigation for many scholars and linguists, although they have been regarded differently by each of them. There existed four main different views on metaphor:

(1) *The Classical view*, which started with Aristotle and was followed by Structuralism and Generativism. All these scholars shared the idea that metaphors just existed for decoration and therefore, they were considered part of formal and stylistic language used in contexts such as poetry or theatre. For them, metaphor did not belong to everyday language but to the poetic one, and it was not part of language's functioning, which is the reason why they were not interested in its investigation or analysis (Punter, 2007).

(2) *The Romantic view*, which was a modern approach to metaphor and appeared as a rejection of the Aristotelian classical view<sup>2</sup>. It was the moment when scholars started to observe the relation between language and metaphor and consider laying "stress on its vital function as an expression of the faculty of imagination". They also were the first ones considering metaphor as everyday language and one of the most basic strategies (Hawkes, 1972:34).

(3) *The Cognitive view*, which was defined as the continuation of the previous one, since it went back and followed the idea developed at that time; scholars continued thinking that metaphors were something creative, inseparable from language, and present everywhere. Researchers sharing this *Cognitive view* were the first to study metaphor in a systematic way and this was the beginning of Conceptual Metaphor Theory (CMT) (Cameron & Maslen, 2010).

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<sup>2</sup> The main representative of the *Romantic view* was Plato, who was considered as the opposite of Aristotle, the main representative of the *Classical view*. In fact, as Terence Hawkes explained in his book *Metaphor* (1972:34), there were such a difference between them that at that time "everyone was born either Platonist or an Aristotelian".

(4) Since 2000 until today we have *Socio-Cognitive approaches*, in which metaphor is seen as the most important human cognitive reasoning and thinking tool. Scholars now are interested in studying metaphors in a communicative and discourse context to explain and understand how they are created and the reason why they are created (SCMT) (Cameron & Maslen, 2010).

### **2.1.1. Conceptual metaphor theory (CMT)**

Conceptual Metaphor Theory, which started with George Lakoff and Mark Johnson's book *Metaphors We Live by* (1980), is today one of the most known aspects within Cognitive Linguistics. For scholars that followed and started the theory, metaphor was not only seen as "an ornamental device in language, but as a conceptual tool for structuring, restructuring and even creating reality". In other words, metaphors were not only something that resides in language but also in thought, a way of thinking and being creative (Semino & Demjén, 2016:13).

Throughout several studies, Lakoff and Johnson – among many other researchers – came to the conclusion that metaphors were something present in all genres being a "neutral form of language" (Semino & Demjén, 2016:14). They realized that the metaphors used in the sources being investigated were part of the speakers' lexicon; for this reason, these linguistic devices started to be considered not just stylistic manifestations that were present in certain genres such as literature or poetry, but as everyday language. In fact, they claimed metaphors to be something used to talk about and structure the activities that we perform daily in our lives (Lakoff & Johnson, 2008).

Furthermore, in this theory, metaphors are considered "a mental structure, a question of conceptualization", and scholars' main aim is to understand the cognitive representations that are expressed by means of figurative language, and the process by which they structure target domains in terms of source domains (Ponterotto, 2014:15).

### - *Conceptual metaphors versus Linguistic metaphors*

One of the most important distinctions made within Conceptual Metaphor Theory is the difference between conceptual and linguistic metaphors, since, as mentioned before, they insist on the fact that “metaphor resides not only in language but also in thought” (Semino & Demjén, 2016:16). Many scholars “argue that figurative language emerges from knowledge structures which reside in long-term memory. These knowledge structures are termed conceptual metaphors”, from which linguistic metaphors derive (Ponterotto, 2014:15).

*Conceptual metaphors* are general cognitive constructions which draw together different conceptual domains and which we use daily to talk about the world in which we live and interact<sup>3</sup>. They can be both universal or language-specific, being related to the background of the different speech communities, and they are represented in the written form with capital letters. By means of conceptual metaphors, we can understand one domain of experience in terms of another one. The interaction between the different conceptual metaphors is what creates the figurative language that is represented by means of linguistic metaphors (Ponterotto, 2014).

On the other hand, *linguistic metaphors* are the specific manifestations and linguistic representations of the conceptual metaphors. They show surface linguistic features, and they are written in small letters. They were first investigated by Lakoff and Johnson, who concluded that figurative expressions and linguistic metaphors lead – although not always<sup>4</sup> - to the existence of a conceptual structure with which the speakers conceptualize those experiences (Ponterotto, 2014).

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<sup>3</sup> Z. Kövecses describes them as “systematic sets of correspondences between two domains of experience” (Semino & Demjén, 2016:14)

<sup>4</sup> CMT “does not claim that each and every metaphor we find in discourse belongs to a particular conceptual metaphor” (Semino & Demjén, 2016:14).



**Image 1:** *Conceptual metaphors represented through linguistic metaphors.*

Conceptual Metaphor	Linguistic metaphor
LOVE IS FIRE	<i>The first time they met after university, Sally didn't have even a flicker of love for Harry. By contrast, Harry thought Sally was hot.</i>

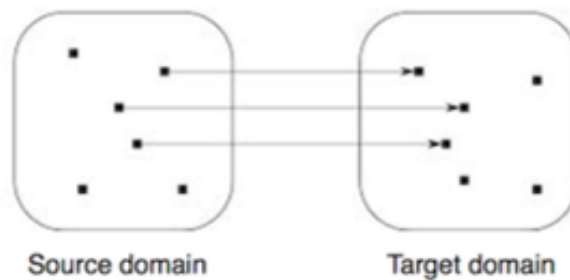
**Table 1:** *Example of conceptual and linguistic metaphors.* <sup>4</sup>

### ***- Metaphors and their main components***

Metaphors involve an interaction between different domains of experience with a relation of similarity or comparison. CMT differentiates between two domains: the source domain, usually considered to be the concrete one, and the target domain, usually considered to be the more abstract one; as the theory specifies, “more-physical domains typically serve as a source domain for more-abstract domains” (Semino & Demjén, 2016:16).

<sup>5</sup> This example of linguistic metaphors has been taken from: <http://writewithtaste.com/blog/figurative-language-metapho.html>.

There is a mapping from the source domain (A) to the target one (B), which are also referred by other scholars as tenor and vehicle respectively (Ungerer & Schmid, 2013). “The mappings bring into correspondence the elements in the source domain with the elements in the target domain; the mappings from the source domain actually bring about or create a particular conception of the target domain” (Semino & Demjén, 2016:15).



**Image 2:** *Mapping from the source domain (A) to the target domain (B).*

In other words, during the mapping, some specific properties of the source domain are projected or mapped onto the target domain (not all of them, it is a partial mapping), which leads us to the process of highlighting and hiding specific features. Throughout this process, abstract and complex concepts are understood and conceptualized by means of accessible and easy experiential and physical terms that humans have contact with. For example, we can create a metaphor to understand a complex emotional experience like anger and present it through a simpler physical experience like fire (Ponterotto, 2014).

The mapping starts on the source and moves to the target, but in the language representation, just the contrary situation occurs: the target is represented first followed by the source. The source is the part that projects the features and the target selects one or some of them (Ungerer & Schmid, 2013); not only “factual properties can be mapped, but also emotions, connotations and valuations” (Jones, 2010:116).

Conceptual Metaphor		Linguistic metaphor
LOVE IS FIRE		<i>The first time they met after university, Sally didn't have even a flicker of love for Harry. By contrast, Harry thought Sally was hot.</i>
Source Domain	Target Domain	Some of the features that are mapped
Fire	Love	Fire is intense Fire has got sparks and starts with them Fire makes you feel warm and hot

**Table 2:** Example of mapping from one domain (source) to another (target).<sup>5</sup>

#### ***- CMT weaknesses and limitations for certain studies***

The theory was well developed by Lakoff and Johnson and used to account for the functioning of metaphors; however, as demonstrated by several authors such as Charles Forceville or Fauconnier and Mark Turner, it also presents some important weaknesses and limitations. Even though Lakoff and Johnson do not explicitly state that their theory (CMT) is exclusively ideated for verbal or linguistic manifestations, “the validity of CMT’s claims about the existence of conceptual metaphors depends almost exclusively on the patterns detectable in verbal metaphors” (Forceville & Urios-Aparisi, 2009: 20-21). In fact, the theory is constantly criticized for not investigating metaphors in discourse “based on real data, rather than just lexical or intuitive data”; as Semino and Demjén (2016:24) explain, “CMT researchers do not pay sufficient attention to the discourse and social-pragmatic functions of metaphor in real discourse”.

<sup>6</sup> The linguistic metaphor has been taken from: <http://writewithtaste.com/blog/figurative-language-metapho.html>. The interpretation of the whole metaphor and mapping of properties is product of my own vision of the example under scrutiny.

As explained by Forceville, concentrating exclusively in verbal manifestations reduce noticeably our opportunities to discover non-verbal metaphorical manifestations, and this is the reason why CMT does not provide a wide range of aspects useful to describe the whole existent metaphorical manifestations. Each medium communicates different pieces of information and messages, and consequently, they normally use distinct modes; if we only consider linguistic metaphorical instances, we could solely account for mediums such as non-illustrated books or genres. It is precisely in this moment when mediums such as the radio or advertising remain unexplained by the theory (Forceville & Urios-Aparisi, 2009: 21).

Moreover, there are also some metaphors that are not constructed to conceptualize abstract concepts in terms of concrete ones to facilitate comprehension; there are metaphors that are constructed to conceptualize concrete concepts too and that are common ‘once we leave the realm of the purely verbal’ (Forceville & Urios-Aparisi, 2009: 27). This aspect is also uncovered by the theory developed by Lakoff and Johnson since they mainly focus on those metaphors created to understand complex and abstract terms. As they specify, in all metaphors ‘a less tangible and easily accessible target concept is conceptualized as and from the perspective of a more tangible and accessible source concept’ since it makes more sense than the other way around (Semino & Demjén, 2016:16).

In order to carry out research in which metaphors are not only expressed by means of linguistic or verbal manifestations <sup>7</sup>, and are not just ABSTRACT IS CONCRETE <sup>8</sup> metaphors, we should go beyond and look at authors such as Charles Forceville. Forceville makes the distinction between the fact that metaphors are ‘expressed by language’ contrary to the fact that they ‘are necessarily linguistic in nature’; this leads us to the possibility of encountering metaphors that are not only linguistic or verbal by

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<sup>7</sup> This is the kind of research being developed in this paper, a study of not only linguistic metaphors but also pictorial and multimodal ones. Advertising is a genre in which companies take advantage of the combination of verbal and non-verbal manifestations with the aim of getting the receiver's attention; for this reason, looking just at verbal instances would provide an incomplete and false picture of the whole genre and that is why we need to have more theories into account apart from CMT.

<sup>8</sup> These kinds of metaphors are the contrary of CONCRETE IS CONCRETE metaphors. They are labelled in this way because by means of these, abstract terms are conceptualized as concrete terms; for example, LIFE IS A JOURNEY.



nature, but that can also be constructed by means of pictures, sounds, smell, etc., being these characterized as non-verbal or multimodal manifestations. Additionally, he also considers ‘‘CONCRETE IS CONCRETE metaphors’’ (Forceville & Urios-Aparisi, 2009: 21-27).

Finally, other authors such as Fauconnier and Mark Turner also criticized the theory pointing out the fact that metaphors do not only consist of a simple mapping of features from a source domain to a target domain; there are also more complex metaphors that are created by means of separated spaces (domains) that together create a new one carrying out a different mechanism than just a simple mapping from one domain to another. These metaphors remain once again uncovered by CMT (Fauconnier & Turner, 1998).

### **2.1.2. Forceville's contributions to the study of metaphor**

The distinction between monomodality and multimodality referring to the characterization of metaphors became relevant with authors such as Forceville; it was at this moment when other modes apart from the verbal one started to be considered and, consequently, both terms under description appeared. Researchers became aware of the fact that the perception of one entity in terms of another and the projection of the specific and selected features could take place in several distinct ways and channels; metaphors are first processed by cognition and further manifested in distinct modes (Forceville, 2002).

Despite the fact that researchers such as Forceville considered and took into account a wide range of modes, in this project we will be looking at just three kinds of metaphors and two kinds of modes: pictorial metaphors (visual mode), verbal metaphors (verbal mode), and multimodal metaphors (the combination of both previous modes). The reason for this selection and the exclusion of the rest of the modes is due to the object of this investigation: printed car advertisements. Consequently, only theoretical information for these concepts will be provided in this section.

**- Monomodality (*monomodal metaphors*)**

According to Forceville and Urios-Aparisi (2009:23), monomodal metaphors are those “whose target and source are exclusively or predominantly rendered in one mode” (see image 4 and table 3 below). This would be the case of metaphors that are illustrated just by means of words, visuals, sounds, etc. at a time, instead of presenting a combination of several modes appearing simultaneously.

Additionally, monomodal verbal metaphors usually make use of linguistic expressions such as “is” or “is like” to both establish and represent the relationship between the two entities being compared (source and target); monomodal visual or other modes metaphors usually use the same means that multimodal ones, which are described later in the section that deals with multimodality (Forceville & Urios-Aparisi, 2009).



**Image 3:** Representations of source and target domains in monomodal metaphors (both rendered in just one mode).



**Image 4:** *Monomodal visual or pictorial metaphor.*<sup>8</sup>

<b>Metaphor</b>	<b>Source domain</b>	<b>Target domain</b>	<b>Intended message</b>
<i>He attacked every weak point in my argument</i>	War	Argument	The argument is depicted as a war: ARGUMENT IS WAR
<i>The time for action has arrived</i>	Object with motion	Time	Time is depicted in terms of a physical object with motion: TIME IS MOTION
<i>This proposal smells fishy</i>	Food	Ideas	Ideas are depicted in terms of food that has smell: IDEAS ARE FOOD

**Table 3:** *Monomodal verbal or linguistic metaphors.*<sup>9</sup>

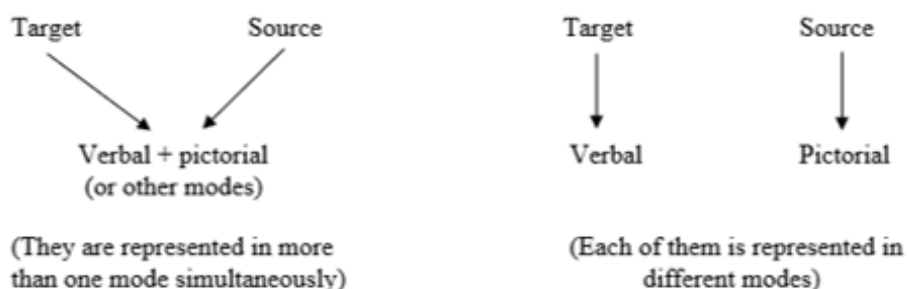
<sup>9</sup> Taken from Pinterest images: <https://www.pinterest.fr/pin/323907398177555486/>

<sup>10</sup> Taken from (Coëgnarts & Kravanja, 2012: 2) and (Ortony, 1993: 219).

**- Multimodality (*multimodal metaphors*)**

Forceville and Urios-Aparisi (2009:23), define multimodal metaphors as those “whose target and source are each represented exclusively or predominantly in different modes”; the target and the source can be each represented in different modes or both represented in more than one mode simultaneously (see image 5 below). There are also other multimodal metaphors in which both sources and targets are just represented in one mode, but other essential information can be presented by means of different modes. This would be the case of metaphors that are illustrated and cued with a combination of more than one single mode (see images 6 and 7 below).

Unlike verbal monomodal metaphors, multimodal and non-verbal monomodal metaphorical devices are not usually characterized by presenting “stylistic means” of the kind of “is” or “is like”; alternatively, the similitude between the two domains is cued with the help of other means – that are not mutually exclusive - depending on the mode in which both domains are represented <sup>11</sup> (Forceville & Urios-Aparisi, 2009: 31).

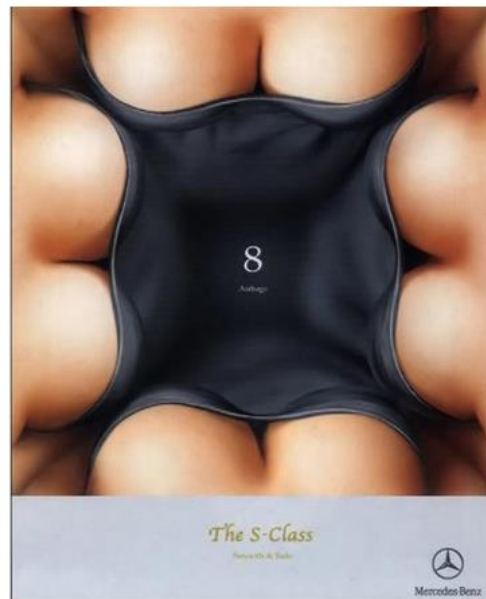


**Image 5:** *Representations of source and target domains in multimodal metaphors (rendered in more than one mode).*

<sup>11</sup> These means are, “perceptual resemblance”, “filling a schematic slot unexpectedly”, and “simultaneously cueing”, which will not be deeply observed and analysed in this paper (Forceville & Urios-Aparisi, 2009: 31).



**Image 6:** *Multimodal verbal and pictorial metaphor I.*<sup>11</sup>



**Image 7:** *Multimodal verbal and pictorial metaphor II.*<sup>12</sup>

<sup>12</sup> This image is part of the corpus created for this investigation; the source (houses) is cued in two modes simultaneously (verbal and visual), and the target is also cued in these two modes. Both target and source are represented in more than one mode simultaneously.

<sup>13</sup> This image is part of the corpus created for this investigation; the source (breasts) is cued in the visual mode, while the target (airbags) is cued in the verbal mode. The metaphor is constructed by means of both verbal and visual mode; both, target and source, are represented in two different modes.

### 2.1.3. Blending theory

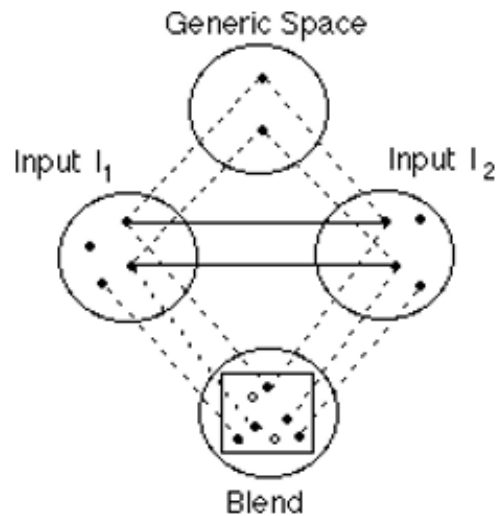
The origins of blending metaphors and the consequent innovations in the investigation of this cognitive mechanism were the result of a theory developed by Gilles Fauconnier and Mark Turner in the late 1980s called Blending Theory (Knowles & Moon, 2004).

The theory offers a more complex model taking into account both source and target domain like CMT, although it does not claim those to be the only possible combinations; “instead, it postulates that a new concept is formed, called a blend” (Semino and Demjén, 2016). In comparison with CMT, CBT explains the possibility of a wider range of projections between the different domains <sup>14</sup>.

CBT develops concepts such as ‘generic space’, ‘inputs’, and ‘blend’. The *inputs* are those equivalent to the terms *source* and *target domains*, and they are combined in terms of a more general domain that is called the *generic space* where we have those characteristics that are common to both input spaces. Later, after the cross-mapping, conceptual content is selectively projected into a completely new structure that is called the *blend* – this new concept and fourth space does not exist in any of the inputs (Fauconnier and Turner, 1998); ‘the output of this space is the meaning of the metaphor’ (Knowles & Moon, 2004). These concepts and the connections between them are visually represented in the following image:

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<sup>14</sup> CBT refers to domains as ‘inputs’



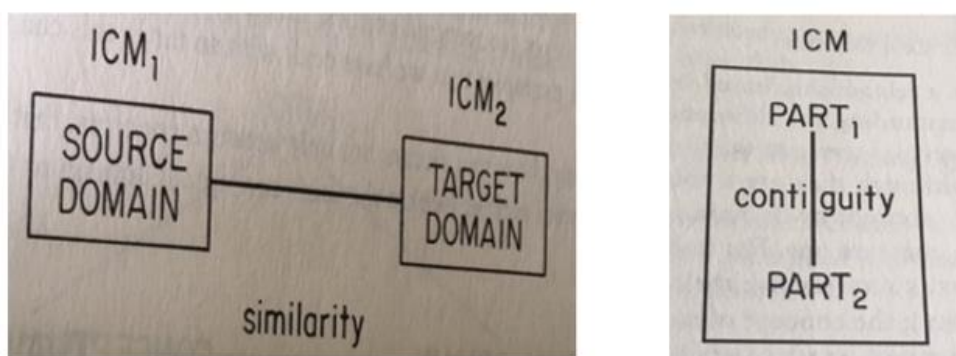
**Image 8:** *Visual representation of the mechanisms taking part in blending metaphors.*

Despite the fact that these blending metaphors were not the first concern in this investigation and we did not expect them, the reason why we decided to include this explanation is because of their significance in non-commercial advertising, where they acquire an important role (they were not found at all in commercial advertising).

## 2.2. METONYMY

Although along the years metaphor has held a privileged position in comparison to metonymy, metonymy has recently acquired a new and significant role within the area of Applied Linguistics. In fact, “it has been seen as increasingly important theoretically, with researchers going so far to suggest that all metaphor is grounded in metonymy” (Cameron & Maslen, 2010: 50). Other researchers such as Goossens also considered the importance of the device under scrutiny by claiming that “many linguistic expressions” are the product of “a combination of metaphor and metonymy” (Cameron & Maslen, 2010: 50).

If metaphor consisted in a mapping from one domain to another, metonymy also consists in a mapping, although a mapping within the same domain of experience; it is defined as “the relationship between an entity and an aspect or part of it” (Cameron & Maslen, 2010: 50). Some researchers point out that “at the heart of each metonym is a closeness rather than a similarity” – also called contiguity by some scholars (Knowles & Moon, 2004); the metonymy does not compare two entities of two different domains, but closely connects two entities that belong to the same domain (Dirven & Pörings, 2002).



**Image 9:** Comparison between metaphorical and metonymic relationships. <sup>14</sup>

Consider the following example:

*I love reading Shakespeare. He is one of my favorite writers since his works inspire me to write my own ones.* <sup>16</sup>

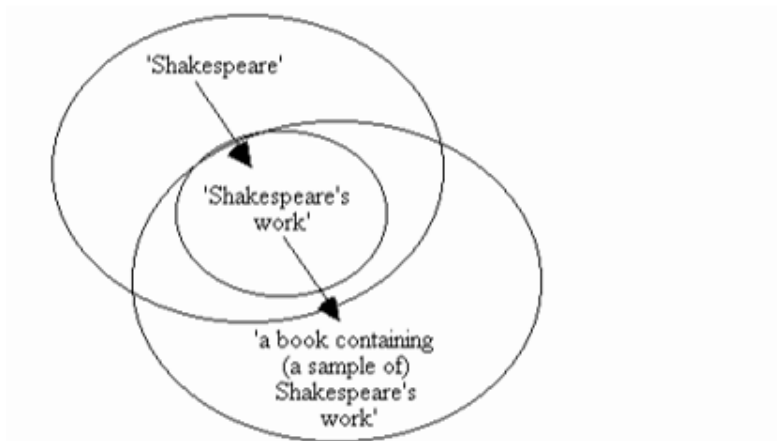
In this example, the metonymy is located in ‘*Shakespeare*’, which refers, not to the physical entity of the author, but to the works he has written; we are in front of a metonymy in which the author stands for his own books <sup>17</sup>. The mapping has been done as it is specified in the following image, within the same domain of experience.

<sup>15</sup> The example has been taken from Kövecses, 2002:147-148.

<sup>16</sup> The example has been created by the author of this paper.

<sup>17</sup> There are many other patterns of metonymic transfer among which we can find: CONTAINERS FOR WHAT IS INSIDE (CONTENTS), BUILDINGS FOR PEOPLE IN THEM OR THE ORGANIZATION ASSOCIATED TO THAT BUILDING, PART FOR THE WHOLE, ITEMS OF CLOTHING FOR A PERSON...etc. (Knowles & Moon, 2004).





**Image 10:** *Metonymy (AUTHOR FOR WORK)*<sup>17</sup>

## 2.3. ADVERTISING DISCOURSE

### 2.3.1. Commercial versus non-commercial advertising

For the realization and understanding of this project, it is important to explain the clear division between commercial and non-commercial advertising. Despite the fact that both kinds of advertising strategies are ideated to reach an audience and create an interest in it, they are both characterized differently in a number of aspects. They are often separated in marketing campaigns, although it is true that in some cases companies decide to mix and combine both to inform about something at the same time as trying to motivate the audience to buy what is being sold (Tatum, 2018).

In order to understand the difference between both strategies, we should look at what they are trying to advertise and the purpose of each type of advertisement. On the one hand, by commercial advertising we mean publicity that is created with the goal of selling a product or a service to the highest number of customers as possible; companies are continuously creating commercial advertising in order to make money (Non-Commercial Advertising, 2017).

<sup>17</sup> de Mendoza Ibanez & Hernández, 2003.

Unlike commercial advertisements, we refer to non-commercial ones as those which do not have selling purposes or making profit as the main objectives; their main purpose is to create an effect on viewers' behavior, educate them about some topic, create awareness, create a campaign for a social cause, or raise funds for certain non-profit organizations or institutions <sup>19</sup>. As defined by the Dictionary of Business Concepts, these advertisements "try to motivate consumers to take a stand on an issue they felt neutral about initially or may be to persuade them to change positions" (Dictionary of Business Concepts, 2017).

### **- Shock advertising**

Many authors have recently started to use the term '*shock advertising*' to refer to the strategy used in many advertisements belonging to non-commercial campaigns. This strategy consists in transmitting negatively connoted messages that contrast with the positively connoted ones found in commercial advertising.

Instead of playing with positively connoted and safer topics, companies that create this kind of campaigns prefer negative or provocative topics to try changing people's attitudes. Pérez Sobrino (2016) defines this term as:

*"Type of advertising generally regarded as one that deliberately, rather than inadvertently, startles and offends its audience by violating norms of social values and personal ideals. This form of advertising is often controversial, disturbing, explicit and crass, and may entail gore and provocative messages that challenge the audience's conventional perception of the social standards"*

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<sup>19</sup> Some of these may be research organizations that investigate several illnesses and their cure, or institutions such as *United Nations Children's Fund* (UNICEF), or *American Society for the Prevention of Cruelty to Animals* (ASPCA).

The reason why it is widely used in non-commercial advertising is because it is said to be extremely useful for organizations to create a greater communicative impact on their audience. Many studies have shown its effectiveness and have proved the strategy to be a strategy that “increases attention, benefits memory, and positively influences behaviour”, which is precisely what non-commercial companies try to do (Dahl, Frankenberger, & Manchanda, 2003: 268).

### **2.3.2. The creative and persuasive role of metaphor and metonymy in advertising**

The use of metaphor and metonymy as a combination has been already studied in a wide range of activities, genres, and discourses since it has been demonstrated that they play a really important role in different types of communication. Specifically, advertising is one of the fields in which they both have been most analyzed by researchers, who have tried to examine and observe how advertisers and companies make use of these cognitive devices to attract, persuade, or make the customer understand some ideas. Nowadays, metaphor and metonymy are two of the most frequently used discursive strategies that companies create to appeal to the audience to buy a specific product or understand some kind of information; in fact, both are considered to be quite frequent and “central characteristics of advertisements” (Semino, 2008: 168).

Metaphors perform two functions in advertising discourse: (1) they are used as ‘attention-grabbing devices’, especially when they are novel and they involve visual images; and (2) they give the creator the possibility to represent similitudes between the product being advertised and other domains by means of a mapping of features from one to the other. In this way, advertisers can emphasize the characteristics they want to associate to their products or information<sup>20</sup> for addressees to pay attention to them, and at the same time, they can hide the less desirable features (Burgers, Konijn, Steen, & Lepsma, 2015).

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<sup>20</sup> These characteristics are usually positive ones in the case of commercial advertising because the companies emphasize the good qualities of the product and hide the less attractive ones. Unlike commercial advertising, non-commercial advertising usually displays negative characteristics to create an impact in the readers' mind; we will see examples of both kinds in the analysis section.

Dealing with the first function more deeply, it is important to point out that in advertising, novel metaphors that are created by means of a previous conventional <sup>21</sup> and known metaphor seem to be more effective for the purpose of persuasion than completely novel metaphors that do not take into account previous and conventional mappings between sources and targets. This means that advertisers prefer to maintain or choose creative realizations of previous conventional metaphors that are already known by the society, which is known with the term 'recontextualization' (Hidalgo-Downing & Kraljevic-Mujic, 2017).

What advertisers do sometimes is select a conventional metaphor and exploit all its creative manifestations, usually with the help of more than one mode. This is mainly since they want to maintain the already known experiences and knowledge about reality, instead of disrupting the reality and establishing new assumptions that addressees have to encounter with for the first time (Hidalgo-Downing & Kraljevic-Mujic, 2017).

Furthermore, metaphor is a really useful and effective strategy for persuasion since 'it can involve both cognition and emotion'. As mentioned before in the paper, metaphor gives the possibility of understanding a complex domain in terms of a simpler one with the help of already known and acquired knowledge or beliefs about the world. Companies are the ones that make use of this acquired knowledge and mix it with an appeal to the emotions and attitudes to create an effect on the receiver (Hidalgo-Downing & Kraljevic-Mujic, 2017:326).

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<sup>21</sup> Conceptual Metaphor Theory establishes a distinction between conventional and novel or creative metaphors. The first approaches that studied metaphor were only interested in conventional metaphors (also called fossilized); now, scholars have taken another direction and they are interested in the more creative or novel uses of metaphors. Conventional metaphors are those that are already so pervasive in our experience or understanding that we are not able to take into account that they still have a metaphorical nature. On the other hand, novel or creative metaphors are the ones that are newly created to represent new theories or concepts. (Ungerer and Schmid, 2006).

On the other hand, metonymy is the perfect strategy to activate metaphors in advertising discourse in the most productive and effective manner; in fact, metonymy is considered to have a crucial role ‘‘as an enabler of metaphor for the creative process to take place’’ (Jones, 2015: 109). By means of metonymic relationships, companies can ‘‘direct the addressee’s attention to the relevant target’’ and create salient entities that lead to other less cognitive accessible ones (Langacker, 1993:30).

On balance, both devices in combination allow companies to creatively: (1) ‘‘appeal to viewers to buy the product without any direct references to purchase, and without any explicit statements of praise for the product’’, and (2) persuade them about some information being transmitted by means of those non-commercial advertisement while creating an impact on their mind (Semino, 2014: 175). They are ‘‘presently in the limelight of linguistic enquiry not only as prototypical enablers of creative thought and language use but also because of their pervasiveness in the language itself’’ and their capacity of persuasion makes them ideal strategies for discourses such as advertising (Jones, 2015: 107).

### **2.3.3. Monomodality and multimodality in advertising discourse**

Multimodality is a branch found within semiotic studies that focuses on the study of how meaning is created by means of not only verbal signs (language) but also through other types of meaningful signs such as sounds, images, gestures, or other significant aspects. Although there seems to be no agreement on a definition for this branch, most scholars agree that it consists in the transmission of meaning through more than one sign system; it considers all the different modes, such as written language, spoken language, images, music, sound, etc. that are involved in the production of meaning. Consequently, multimodality serves the purpose of describing and representing meaning in all its semiotic complexity and richness (Adams, Matu, & Oketch, 2014).

Despite the fact that CMT concentrates itself in the study of monomodal verbal metaphors, there are many scholars that have focused on the study of not just linguistic metaphors – in which the source, target, and mapping of the features can be observed in the combination of the words, but also in monolingual pictorial and multilingual manifestations of metaphors (Forceville, 2012).

This combination of modes is prominent in different genres such as advertising (advertisements are prototypically multimodal or pictorially monomodal), where companies make use of metaphorical expressions and express them by means of more than just the verbal mode. In order to reach the audience in a more successful way or let them understand the complexity of the concepts being transmitted in a better and more efficient way, companies usually combine different modes to reinforce the metaphor they are conveying. There has been a shift from monomodal to multimodal advertisements through time, and it has been studied that the combination of different modes is a creative option to maximize the impact (Forceville, 2012).

Furthermore, as Forceville (2012:69) argues, using and incorporating non-verbal modes in the creation and elaboration of advertising metaphors has a number of advantages that are impossible to get from the verbal mode alone: (1) “communicating on a more directly emotional level than words do”; (2) creating a higher impact on the addressees’ minds and increasing their emotional appeal; and (3) leaving addressees free to easily establish and make their own inferences adding their personal view to the message.

#### **2.4. SUMMARY OF THE THEORETICAL CONCEPTS**

In this theoretical section, several important pieces of information related to our topic of investigation have been presented. Firstly, we have provided information about the history of metaphor and how scholars’ views changed from (1) metaphor as something separated from everyday language and used just for decoration in contexts such as poetry or theatre, to (2) metaphor as part of everyday language and one of the most basic strategies of human cognition.

Secondly, we have revised all the information encapsulated within the term 'metaphor' and necessary for the development of this project. This section has been divided into aspects dealing with Conceptual Metaphor Theory, Forceville's contributions to the study of metaphor, and Fauconnier and Turner's Blending Theory. On the one hand, within CMT, we have given details about the main premises of the theory, the division and differentiation between conceptual and linguistic metaphors, the main components of metaphors and how they work throughout the cognitive process, and some limitations that the theory presents when being applied to certain studies. Later, within Forceville's contributions, we have specified the aspects regarding monomodal and multimodal metaphors and the wide range of modes that can be considered in the study of metaphor. Lastly, within Blending Theory we have explained the complex model adopted by both authors for the analysis of more complex metaphors and the four spaces that contribute to the metaphorical process.

Thirdly, explanations for the term 'metonymy' have been presented pointing out its important role in current investigations within the area of Applied Linguistics and establishing in this way a distinction between both cognitive processes we are dealing with in this project.

Fourthly and finally, the discourse of advertising has been introduced in order to create a more specific context for this investigation; advertising is the discourse which has been analyzed in depth in this study and this theoretical section has been used to (1) explain the distinction between commercial and non-commercial advertising, together with the shock advertising strategy; (2) account for the role of metaphor and metonymy in this specific discourse; and (3) talk about the use of monomodal and multimodal metaphors in the discourse under scrutiny.

### 3. DATA AND METHODOLOGY

#### 3.1. DATA COLLECTION

For the realization of this project a corpus of printed advertisements from the same genre – car commercial and non-commercial publicity – was created. The reason why printed advertisements were selected instead of others (television or radio advertisements) is because of the extension of the project; other advertisements request denser and longer analysis because they usually combine more than just two modes, such as movement, music, or sound effects that reinforce the message they are trying to transmit. However, the analysis of printed advertisements is limited to the observation of verbal and pictorial modes and the combination between both, which gives the researcher the opportunity to reduce the analysis and use a more limited space.

Our main goal was to focus on advertising because it is a genre that presents such a heterogeneity and variety of cognitive strategies, that provides us with the perfect context and opportunity to observe the use of creative metaphors and their possible combinations with metonymic relationships. Specifically, we also chose to focus on the area of car advertising since there is a great number of companies that create a very rich variety of images, which increases our chances of finding those cognitive devices under scrutiny. Furthermore, it is also interesting to analyze both commercial and non-commercial advertisements to observe if those devices work in the same way in both kinds of advertisements and with the same purposes, or if they present a totally different picture.

For the creation of the corpus and with the purpose of avoiding biased results several procedures have been followed:

- (1) First of all, advertisements were randomly taken from the internet with simple searches in google images and from web advertising databases<sup>22</sup>; we selected one advertisement every two containing metaphorical or metonymic relationships to avoid subjectivity. This process was repeated until a considerable number of

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<sup>22</sup> [www.coloribus.com](http://www.coloribus.com); [www.adsoftheworld.com](http://www.adsoftheworld.com); [www.advertolog.com](http://www.advertolog.com); [www.greenwashingindex.com](http://www.greenwashingindex.com); [www.pinterest.es](http://www.pinterest.es). The webpage from which each used advertisement was collected will be detailed at the end of the project for further examination.



examples were collected, counting in the end with 74 commercial samples <sup>23</sup> and 33 non-commercial ones, making a total of 107 images (both monomodal and multimodal advertisements aimed at different audiences).

(2) Secondly, once we randomly collected this sample of advertisements, each advertisement was grouped in different categories; first of all, we established two major categories in order to distinguish both commercial and non-commercial advertisements – due to the differences existing among them, and later we established subdivisions within each of these categories. The subdivisions selected for the commercial advertisements were based on the sources used to represent cars, while the subdivisions selected for the non-commercial ones were based on the different campaigns. Table 4 presents these major divisions and their corresponding subdivisions:

COMMERCIAL ADVERTISING	NON-COMMERCIAL ADVERTISING
- Cars as animals (18 out of 74)	- Drinking campaign (13 out of 33)
- Cars as super heroes with powerful capacities (4 out of 74)	- Texting while driving campaign (9 out of 33)
- Cars as abstracts concepts or entities: envy, temptation (10 out of 74)	- Safe driving campaign (5 out of 33)
- Cars as common objects and concepts in our daily lives (18 out of 74)	- Use of seatbelts campaign (6 out of 33)
- Cars as an abstract entity making driving an adventure (14 out of 74)	
- Cars as women (22 out of 74)	
- Cars as men (16 out of 74)	
- Cars as humans with capacity for cognition and emotions (8 out of 74)	
- Cars as companions for the customers (9 out of 74)	

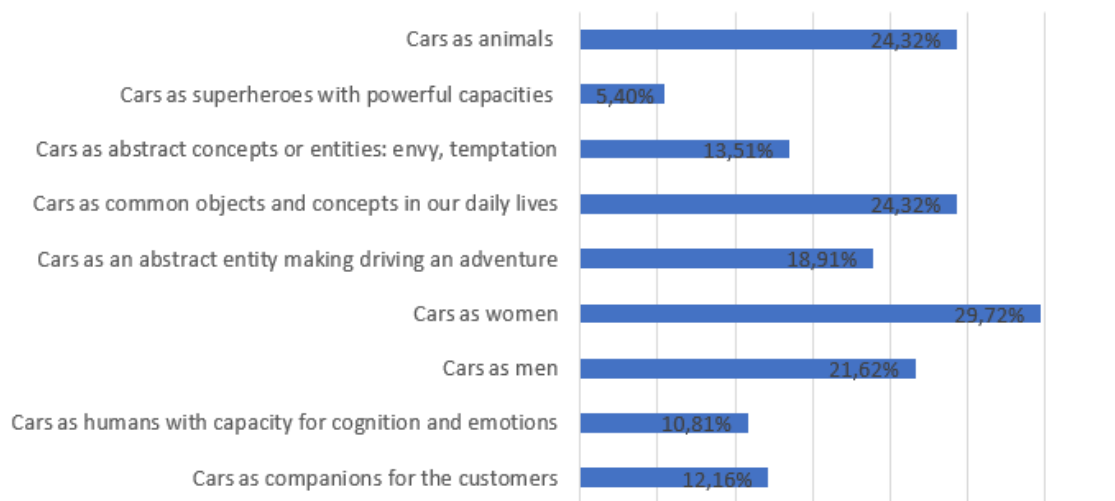
**Table 4:** *Categories established for the classification of the corpus with number of instances.*

<sup>23</sup> Despite the fact that all of them coincide in the product being advertised, there is variety in the number of brands and companies that create them.

(3) Once every advertisement was attributed to some category, the next step was to select the categories that were going to be analyzed. As one of the main goals of this investigation was to see the most common metaphorical and metonymic patterns underlying the messages in the area of car commercial advertisements, we purposely selected those that were most common. The decision was made looking at the number of instances that were in each group; only those groups with the higher number of instances were considered as the most common patterns and consequently, those were the ones chosen for the analysis of commercial advertising <sup>24</sup>:

1. Cars as men
2. Cars as animals
3. Cars as women
4. Cars as objects and concepts common in our daily lives

### Instances of commercial car advertisements



**Graphic 1:** *Instances of commercial car advertisements (visible comparison).*

<sup>24</sup> This decision was made due to one of the goals of this project: finding the most common metaphorical and metonymic relationships underlying the messages in the area of car commercial advertising. For longer and more extensive projects, it could be great to analyze the whole picture and less common advertisements.

With regards to non-commercial advertisements, as the number of instances was really low in comparison with commercial advertisements and every metaphor revolved around the same topics, all the four groups were taken into consideration.

(4) The final corpus with which we will be working will be made up of a total of 74 commercial advertisements, and 33 non-commercial ones, making a total of 107 advertisements (all of them being in English except for a couple of them that are in Spanish. Only original advertisements were taken into consideration to avoid bias since translations can be influenced by the source language).

### 3.2. METHODOLOGY

In this paper, the research methodology will be mainly qualitative in nature <sup>25</sup>, and all the advertisements will be analyzed in depth using the terminology presented above in the theoretical framework section (in terms of CMT, Forceville and CBT approaches to metaphor <sup>26</sup>). For the analysis, we will consider all the research questions and for this reason, we will be mainly looking at:

- The metaphors underlying the examples and how they are characterized in terms of source, target, and features being mapped from one to another.
- The modes used to represent these metaphorical relationships (verbal, pictorial: monomodal, or multimodal)
- The characterization of the features that are being mapped (positive and negative)
- The possible metonymic contributions and combinations with metaphors

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<sup>25</sup> For the selection of the most common categories, number of instances were taken into account (quantitative) although statistics were not used for the purpose.

<sup>26</sup> The reason why we have chosen these three approaches to metaphor to analyze our corpus is because of CMT's weaknesses that have been previously explained in the theoretical framework section and the complexity of the advertisements.

We will analyze all the examples of each category and we will draw general conclusions from those results; advertisements will not be deeply analyzed one by one in the analysis section but as a whole due to the large number of advertisements (more in-depth analysis of each advertisement will be presented by means of tables in the appendix). Nevertheless, a representative token for each category will be chosen and shown in the analysis section to provide some examples for the reader to have an idea of what we are discussing. The rest of the images included in the corpus and used for the analysis will be presented at the end for further observation with the correspondent webpage from which they have been taken.

For the identification of the metaphors in the linguistic expressions we have followed an adapted version of the method developed by the Pragglejaz group (2007:3), which is divided into five steps:

1. Read the entire text-discourse to establish a general understanding of the meaning.
2. Determine the lexical units in the text-discourse
3. (a) For each lexical unit in the text, establish its meaning in context – that is, how it applies to an entity, relation, or attribute in the situation evoked by the text (contextual meaning). Take into account what comes before and after the lexical unit.  
(b) For each lexical unit, determine if it has a more basic contemporary meaning in other contexts than that given.  
(c) If the lexical unit has a more basic current–contemporary meaning in other contexts than that given, decide whether the contextual meaning contrasts with the basic meaning, but can be understood in comparison with it.
4. If it can, mark the lexical unit as metaphorical.

## **4. RESULTS AND DISCUSSION**

This section will be devoted to the presentation and discussion of the main qualitative results found once the analysis of the corpus has taken place <sup>27</sup>. As the different advertisements were first classified within different sections, we will also follow that structure to carry out the analysis; the analysis of the paper comprises different sections: there are two main categories that are commercial and non-commercial advertising and within them, different subcategories and examples will be analyzed.

### **4.1. COMMERCIAL ADVERTISING: PUBLICITY ABOUT THE PRODUCT**

This section will be devoted to the analysis of the most common metaphorical patterns found in commercial car advertising, previously explained in the methodology section:

- The first part will include information about women, commodification, and the media, where twenty-two advertisements will be explained;
- the second section will deal with men, masculinity, and the media, where sixteen advertisements will be looked at;
- the third section consists of examples of metaphors created through animal images, where we will have into account eighteen printed ads;
- finally, the fourth part will be devoted to other interesting metaphors in which cars or entities related in some way to them are compared to common objects and concepts in our daily lives. This part will also include information about eighteen printed advertisements.

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<sup>27</sup> A more detailed analysis of each of the advertisements is included by means of tables in the appendix section for further observance. The analysis presented in this section was elaborated taking a look at that specific and more detailed analysis and drawing general conclusions from it.

#### **4.1.1. Women, commodification, and the media**

If we look back at history, we realize that the world of cars has always been linked to men and not women. Trying to look for a cause, women were not allowed to drive until the last years of the 19<sup>th</sup> century; driving a car was only permitted to men. It could be for this reason that cars advertisements have always been addressed at men and not women. However, a lot has changed throughout history and nowadays, women are as able as men to buy, drive and be in control of a car. This fact should lead us to equality in car advertisements and we should find the same number of advertisements addressed at men as women; nevertheless, this is not really the case.

It is true that now women are represented and visible in many car advertisements but not because they are addressed to them, but rather because they are commodified and therefore, a tool to draw the attention of men. Publicity campaigns still appear quite reluctant to represent a woman in control of the car; in fact, if we find an advertisement in which the woman is really in control of the car, the features depicted in it are that she does not know how to drive well, she is a mother, she needs to take care of the family, and she needs the car to take her children to school. On the contrary, men are depicted in car advertisements in a very different way as we will have the opportunity to observe in following sections.

We will see how women are not so positively depicted as in the case of men but rather as objects being compared to the product; in fact, this has been a really common practice among automobile brands, which continues to play a major role in the discourse of car advertisements nowadays. This comparison can be perfectly observed by taking a look and analyzing the twenty-two advertisements in the present category, where two kinds of metaphor predominate: (1) the conceptual metaphor CARS ARE WOMEN, which is explicitly represented by showing a woman as the source of the metaphor and a car as the target of the metaphor; and (2) more specific conceptual metaphors that with the help of metonymic relationships lead us to that general conceptual metaphor of CARS ARE WOMEN.



**Image 11:** *Types of metaphor in commercial advertisements in which cars are compared to women.*

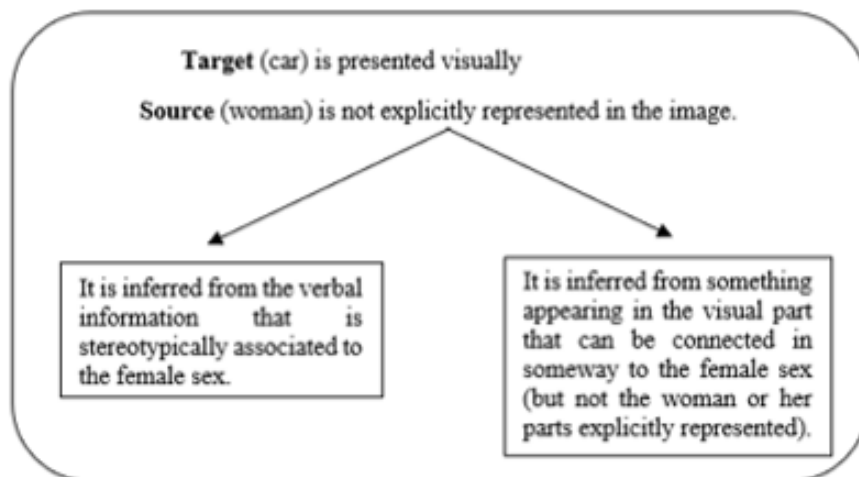
Consider the following examples:

ADVERTISEMENT	SPECIFIC CONCEPTUAL METAPHOR	METONYMY	GENERAL CONCEPTUAL METAPHOR
Nº2	AIRBAGS ARE WOMEN'S BREASTS	- The <b>breasts</b> stand for the <b>women</b> - The <b>airbags</b> stand for the <b>car</b>	The metonymy takes the elements of the specific conceptual metaphor and activates a more general conceptual metaphor that is: CARS ARE WOMEN
Nº6	AIR-CONDITIONING ZONES OF THE CAR ARE TWO WOMAN'S BREASTS	- The <b>breasts</b> stand for the <b>woman</b> - The <b>air-conditioning zones</b> stand for the <b>car</b>	
Nº8	THE LOGO OF THE CAR IS TWO WOMEN'S BREASTS	- The <b>breasts</b> stand for the <b>women</b> - The <b>logo</b> created by the image of the breasts stand for the <b>car</b>	
Nº12	THE LOCK OF THE CAR IS A BUTTON ON A PAIR OF WOMAN'S TROUSERS	-The <b>trousers</b> stand for the <b>woman</b> - The <b>lock</b> stands for the <b>car</b>	
Nº13	THE LOCK OF THE CAR IS A BUTTON ON A WOMAN'S BRA	- The <b>bra</b> stands for the <b>woman</b> - The <b>lock</b> stands for the <b>car</b>	
Nº16	CAR SPEEDOMETERS ARE WOMAN'S EYELASHES	- The <b>eyelashes</b> stand for the <b>woman</b> - The <b>speedometer</b> stands for the whole <b>car</b>	

**Table 5:** *Combinations of specific metaphors and metonymy, which leads to the general conceptual metaphor CARS ARE WOMEN.*

Having looked at the different types of metaphor found in these advertisements, we can start commenting on the components that these metaphors present (source and target) and the features that are mapped from one domain to another. As specified above, the common source domain in these kinds of metaphors is WOMEN or parts that are associated with them, whereas the common target domain is CARS or parts that are associated with them. There are three different ways in which both source and target domains appear in each advertisement:

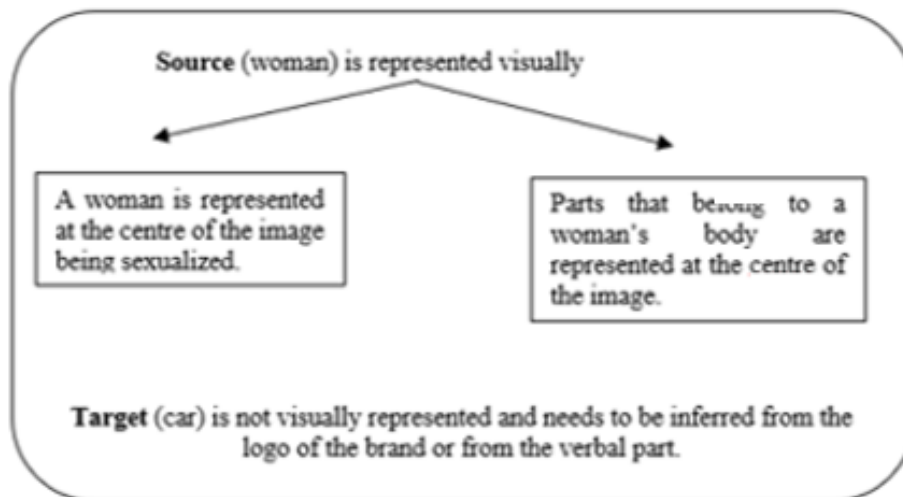
- (1) The company visually presents the target (car) but does not explicitly and pictorially represent the source (woman). The source can be extracted from the information that the verbal part offers and that stereotypically is associated with the female sex; this is the case in examples such as N°1. In other instances, the source can also be extracted from the image although not with the image of a woman, but something that indirectly leads us to her; this is the case in example N°9 in which the position of the blurred image leads us to think of a woman and her breasts.



**Image 12:** Source (woman) and target (car) combination I in CARS ARE WOMEN metaphors.

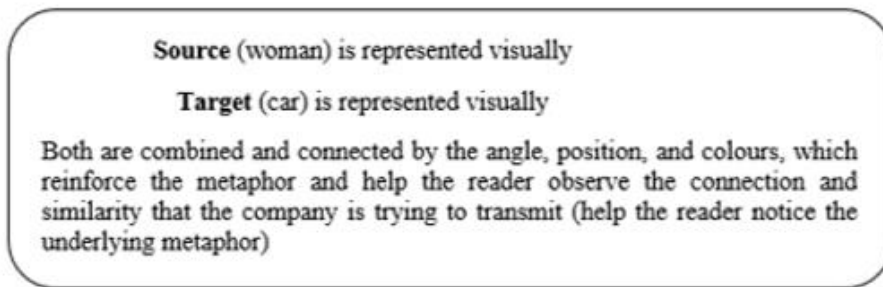


(2) The company presents the source (woman) visually but does not explicitly and pictorially represent the target (car). The source is typically a woman that is represented at the centre of the image being sexualized with not many items of clothing and adopting a sexy posture – this is the case in examples N°5 and N°11; or parts that belong to a woman's body: breasts, body with curves, down part of the body, shoes wearing high-heels, long eyelashes, being the case of N°2, N°6, N°8, N°12, N°13, N°16. Nevertheless, the target does not visually appear in the image of the advertisement and needs to be inferred from the logo of the brand or from the verbal part.



**Image 13:** *Source (woman) and target (car) combination II in CARS ARE WOMEN metaphors.*

(3) The company presents both the source (woman) and the target (car) explicitly and pictorially, apart from reinforcing the metaphor with verbal means. Both the woman and the car appear together, and they are normally combined and connected by the angle, the position in the advertisement, or the colours, which reinforce the metaphor and transmit the impression that they are so alike that they are both just one entity and not two; this is the case in N°3, N°4, N°7, N°10, N°14, N°15, N°17, N°18, N°19, N°20, N°21, N°22. In most of them, the woman also appears with not many items of clothing and being sexualized again.



**Image 14:** *Source (woman) and target (car) combination III in CARS ARE WOMEN metaphors.*

The features that are mapped from the source domain to the target domain in these advertisements will be specified by means of the following table:

SOURCE	TARGET	FEATURES MAPPED (TAKEN FROM THE VERBAL PART OF THE ADVERTISEMENT)	FEATURES MAPPED (INFERRED BY THE AUTHOR FROM THE VERBAL OR VISUAL PART)
Women	Cars	<ul style="list-style-type: none"> <li>- Beauty (men want the most beautiful ones)</li> <li>- Sensuality</li> <li>- Stylish exteriors</li> <li>- Curves / smooth lines</li> <li>- Shape / figure of the body</li> <li>- Topless</li> <li>- Colour coordinated</li> </ul>	
		<ul style="list-style-type: none"> <li>- Passion (seen as hot)</li> <li>- Power of attraction / the ultimate attraction for men</li> <li>- Provoke pleasure (driving as having sex with women)</li> <li>- Seen as a toy that satisfies men's necessities (they provide men with enjoyment)</li> <li>- Make men fall in love and fall for them</li> <li>- Give the moon, the stars, and bring you to heaven (emotions feels when having sex and driving)</li> </ul>	

		- Respond to commands - Something men take home - Need to search for a man - Wives - They are used by men / non-virgin - Rich appointments	- They are observed - Property of men - Men take care of them - Men 'drive' them when they want - They are passive and controlled
		- Soft interiors	
		- Gender ( <i>she, her</i> )	

**Table 6:** *Features mapped from source to target domain in CARS ARE WOMEN metaphors.*

With all this information we can draw several relevant conclusions. Firstly, that advertisements of this kind are totally directed towards a male consumer since they try to increase their desire for the product by making them think about the desire they feel for women. In fact, not only are they targeted at men but more specifically, they are targeted at heterosexual men. Companies make use of these metaphors to gain heterosexual male consumers by enticing them to buy their product with what the companies believe they want to see; for this purpose, companies indirectly and covertly create sexist interpretations and commodify women comparing them to an object, belittling them in this sense<sup>28</sup>.

More specifically, we could classify these metaphors as gender metaphors, which are described as ‘metaphors in which the conceptual mappings that are projected from the source to the target domain may create or reflect some kind of discrimination against men or women’ (Velasco-Sacristán & Fuertes-Olivera, 2005:6). The most obvious discrimination that we find and that we commented before is the commodification of women – degrading the perception of women in this sense – by means of the conceptual metaphor CARS ARE WOMEN, or the specific conceptual metaphors seen above. This commodification and consequent discriminatory act against women is also reinforced by means of the features that are mapped through the metaphors and the representation of women on them.

<sup>28</sup> As Velasco-Sacristán (2010) explains ‘metaphors become sexist when they help to reinforce wrong assumptions about men or women on the basis of their sex’.

(1) First of all, we can look at the gender use in the advertisements; cars are referred as 'she' in many of the advertisements under scrutiny, taking in this way the feminine attribute that is associated to women. In this sense, cars, which are inanimate objects, are not found as the grammatical subject of processes by using 'it', but by acquiring a referent used to refer to women; the object acquiring characteristics of women.

This reminds us of the Great Chain Metaphor ideated by Lakoff and Turner and described in their cognitive linguistics literature and contributions (Kövecses, 2002:126); what Lakoff and Turner explain with this metaphor is how things that are represented in the world are related to each other. They established a hierarchy of concepts "structured from the top to the bottom" and "defined by typical attributes and behaviour"; they claim that a metaphor takes place when "a particular level of the chain is used to understand another level".

The behaviour and characteristics of cars are metaphorically understood in terms the behaviour and characteristics of women; the attributes that are stereotypically associated with women are in this case attributed to an inanimate object. However, contrary to this chain and in this case, we could not say that the figure of the car is being upgraded because companies are continuously objectivizing the image of the women; what we would have is a metaphor established between two objects. As the women are the first being objectified, they are the ones being downgraded to terms of objects: cars are objects which satisfy men's necessities in the same way that women are objects with the same purpose. All in all, it is the image of the women, a human entity, which is seen in terms of an object through the messages that the companies transmit in their advertisements, lowering and downgrading in this sense their image.

(2) Secondly, most advertisements limit women to just their bodies, which is termed by Velasco-Sacristán and Fuertes Olivera (2006:9) as 'depersonalization'. Only sexy women appear advertised with the product and as Velasco-Sacristán and Fuertes Olivera point out, 'pictorial instantiations of the metaphorical gender tend to play metonymically on certain parts of the consumer's bodies, reducing them somehow to their bodies'.

Furthermore, this limitation and reduction of women to their bodies is continuously emphasized by the lack of faces and the use of close-ups of their body parts. It is not only that women are represented wearing not many items of clothing or adopting sexy postures, they even many times appear without a face.

(3) In these advertisements, women are constantly characterized by features based on gender stereotypes that provoke discrimination against them. By having a look at the features mapped we can see that cars adopt stereotypical attributes that are usually associated with women:

- Some of these have to do with the women exterior such as: *'the most beautiful'*, *'sensual'*, *'absolutely attractive'*, *'curves or smooth lines'*, *'colour coordinated'*, *'perfect shape and figure of the body'*...etc. This reminds us of stereotypical attributes that society is constantly looking for in women; women are supposed to have some features and measures that are culturally taken as a standard in societies. It is precisely this standard of beauty and measures which is mapped to the domain of cars. For an example of this consider the following image:



**Image 15:** *Fiat – Commercial advertising with women’s figures example I.*

- Others have to do with the capacity of women to attract men and make them enjoy: *‘passionate’, ‘a toy that makes men have a great time’, ‘something that provokes pleasure’, ‘something that is there for men to observe’, ‘rich appointments’...* etc. Again, these stereotypical features denigrate women and discriminate them since they reflect sexist attitudes as women are seen as mere objects whose purpose is to attract men and give them pleasure; women are seen as a desirable plaything and something to be consumed like the car being advertised. For an example of this consider the following image:



**Image 16:** Nissan – Commercial advertising with women's figures example II.

- There are also others that present women as a passive object controlled and used by men: 'respond to commands', 'men take them home', 'they need to search for a man', 'men take care of them', 'used by men', 'property of men', 'men are with them when they want'. For an example of this consider the following image:



**Image 17:** BMW – Commercial advertising with women's figures example III.

- In a minority of advertisements, we also find the fact that cars are compared to women by highlighting stereotypical features of their personalities such as '*being soft*'. This is again emphasizing typical attributes of women such the fact that they are usually seen not as rough as men and weaker in many senses, more sentimental than them, and delicate.

Although companies select women for their advertisements, the metaphors being used make clear the fact that they do not include them in a positive way, which contrasts with the depiction of men that will be presented in the following section.

#### **4.1.2. Men, masculinity, and the media**

By looking at the internet and all the car advertisements spread by different publicity campaigns and companies, we have not only found creativity realizations in which brands compare their products to women; metaphors constructed by emphasizing the masculinity of the male addressees are also a common practice. In the previous section we investigated and explained how automobile companies make use of the figure of women to attract male customers; in this section, we will explore how male figures are also used in advertisements to attract male customers, although in these cases men are depicted differently without being denigrated and objectivized.

The emphasis of this masculinity is perfectly observed by taking a look and analyzing the sixteen advertisements in the present category, where two kinds of metaphor predominate as in the case of women: (1) the general conceptual metaphor CARS ARE MEN, and (2) more specific conceptual metaphors that with the help of metonymic relationships lead us to that general metaphor CARS ARE MEN.





**Image 18:** *Types of metaphor in commercial advertisements in which cars are compared to men.*

We will show some examples of how the general metaphor is activated by means of metonymic relations from other specific metaphors in the following table (as we did in the previous part):

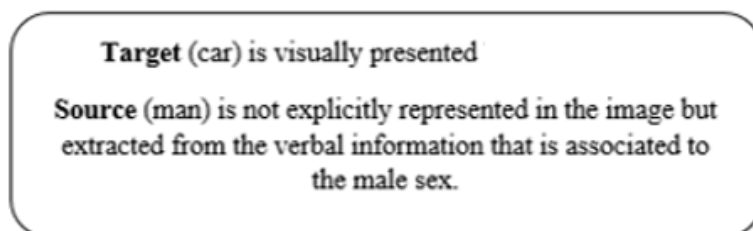
ADVERTISEMENT	SPECIFIC CONCEPTUAL METAPHOR	METONYMY	GENERAL CONCEPTUAL METAPHOR
Nº23	CARS ARE A MAN'S ABDOMINALS	- The <b>abdominals</b> stand for the <b>man</b>	The metonymy takes the elements of the specific metaphor and activates the general metaphor that underlies it: CARS ARE MEN
Nº27	THE SPORTIER CAR IS AN UNBUTTONED TIE	- The <b>tie</b> stands for the <b>man</b>	
Nº29	THE GEAR STICK OF A CAR IS A MAN'S PENIS	- The <b>man's penis</b> stands for the <b>man</b> - The <b>gear stick</b> stands for the <b>car</b>	
Nº31	THE CAR IS A MAN'S PENIS	- The <b>man's penis</b> stands for the <b>man</b>	
Nº38	THE TRUCK IS A MAN'S TESTICLES	- The <b>testicles</b> stand for the <b>man</b>	

**Table 7:** *Combinations of specific metaphors and metonymy, which leads to the general conceptual metaphor CARS ARE MEN.*

Up to this point, everything appears to be quite similar to those metaphors in which cars are compared to women; the general conceptual metaphors and the specific ones present many similitudes between them, and even metonymy is used with the same function. However, we can find differences regarding the metaphor components (source and target), their combinations, and the features that are mapped and highlighted throughout the metaphorical process.

In relation to the combination of source and target, these advertisements only display two kinds of combinations, which contrasts with the three that we found in metaphors dealing with women:

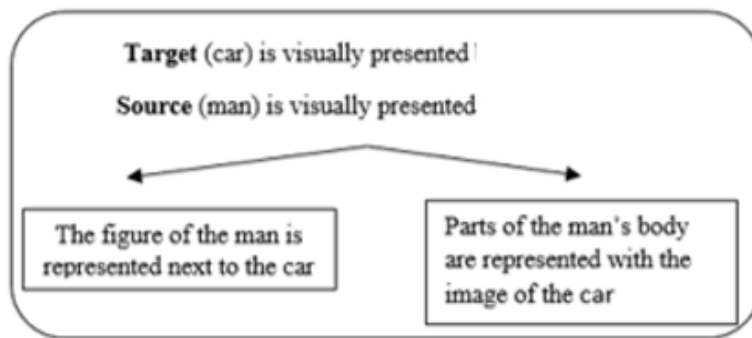
- (1) The company visually presents the target (car) but does not explicitly and pictorially represent the source (man). The source is extracted by looking at the features that are mapped from one domain to another, and by means of the information that the verbal part offers and that is stereotypically associated with the male sex. We can find this in examples such as N°31, N°23, and N°38.



**Image 19:** *Source (man) and target (car) combination I in CARS ARE MEN metaphors.*

- (2) Nevertheless, in other cases the company presents both the source and the target (men and car) explicitly and pictorially, reinforcing the verbal part or being reinforced by it; this is the most common practice that we have found in most of the advertisements of this kind in which companies metaphorically represent their product in terms of male figures.

The majority of these advertisements shows the image of the car that is being commercially advertised together with the image of a male figure next to them; both appear to be combined and connected by the angle, the posture, and the colours, which reinforce the metaphor as in the case of CARS ARE WOMEN metaphors. This is the case in N°24, N°25, N°26, N°28, N°30, N°32, N°34, N°35, N°36, and N°37. Other advertisements show the image of the car together with the image of some parts of the male body, which directly takes our mind to the image of the man. This is the case in N°23, N°27, and N°29.



**Image 20:** *Source (man) and target (cars) combination II in CARS ARE MEN metaphors.*

The features that are mapped from the source domain to the target domain in these advertisements will be specified by means of the following table, and the difference that exists with the ones mapped in CARS ARE WOMEN metaphors will be commented right after the table.

SOURCE	TARGET	FEATURES MAPPED (TAKEN FROM THE VERBAL PART OF THE ADVERTISEMENT)	FEATURES MAPPED (INFERRED BY THE AUTHOR FROM THE VERBAL OR VISUAL PART)
Men	Cars	- Strength - Tough - Rugged - Brawny - Lean - Fast	- Athletic
		- Elegance - Classy - Handsome / good looking - Size - Sporty - Muscularity	
		- Adrenaline - Revolutionary - Sure - Versatile - Accomplished - No nonsense - Power - Domination / control - Courage / bravery - Authoritative - Massively male	- Decisive - Independent

**Table 8:** *Features mapped from source to target domain in CARS ARE MEN metaphors.*

Once all the main findings concerning this section have been analyzed, we are able to use that information to draw several conclusions. Firstly, it is highly important to point out that even though companies use both the figure of the man and the woman as sources of metaphorical constructions to attract male customers, there is a great difference between both kinds of advertisements:

(1) Advertisements characterized by CARS ARE WOMEN metaphors use the body of women and their objectivization to attract the male's attention; in these cases, women are denigrated by mean of sexist messages and interpretations.

Men are compared to an object, but they are not objectivized in the same way as women since the interpretation of men as an object of consumption is not transmitted through the different metaphors.

(2) Advertisements characterized by CARS ARE MEN metaphors use the figure of the men and the desirable male characteristics attributed to them to attract the male's attention; in these cases, men are not denigrated by mean of sexist messages and interpretations.

What the media and public campaigns do is present a metaphorical view of the car to create a masculine image for men to feel identified with the product; by creating that masculine image, men feel the desire to buy the product as they think it will make them masculine and courageous.

In addition, regardless of the fact that both kinds of advertisements display the image of a man and a woman in them to establish or reinforce the metaphor, the way in which both figures are used greatly differ; with the information that we found when analyzing the combinations of source and target in both kinds of advertisements we are able to observe the difference between both.

In the case of CARS ARE WOMEN metaphors, we found that there were three predominant combinations: (1) target visually represented by the company, while source having to be inferred from the verbal part; (2) source visually represented by the company, while target having to be inferred; and (3) both source and target visually represented by the company. On the contrary, in the case of CARS ARE MEN metaphors, we found only two predominant combinations: (1) target visually represented by the company, while source having to be inferred from the verbal part; and (2) both source and target visually represented by the company.

All in all, what we do not find in advertisements with CARS ARE MEN metaphors is the visual representation of the source (man) without the appearance of the car; either we find the car, or we find both the man and the car in combination. However, in advertisements with CARS ARE WOMEN metaphors, we have many instances in which the company visually and explicitly represents just the source of the metaphor (woman). This could relate to what we have just explained above.

Women are totally objectivized and portrayed as an object of consumption in the advertisements; companies do not use the image of the man alone to advertise their product because they know that would not cause such a great impression in the consumer's mind. As opposed to this, they use the image of the source in CARS ARE WOMEN to awaken curiosity in the consumer; by representing women with lack of clothing - sometimes even without a face or sexualized parts of their bodies they expect male customers to pay more attention.

The idea is to increase sales and, in this case, what companies are doing is playing with the consumer's desires; in the end, male consumers do not want to see a sexualized image of another male, but a sexualized image of a woman creating in that way the desire to buy the product because of two reasons: (1) companies give the impression that with that car they will find a woman like that, or (2) companies give the impression that driving that car gives as much pleasure as being with a woman like that.

There is also a great and visible difference between the features mapped from one domain to another in CARS ARE MEN and CARS ARE WOMEN metaphors. While in CARS ARE WOMEN metaphors we found features dealing with their exterior, their capacity to attract men, and their passive role, we found different features being emphasized when men are the source of the metaphor (the adjectives being used are quite different in both cases):

- Some of these have to do with men's exterior such as: '*elegance/sporty*', '*classy*', '*handsome/good looking*', '*size of the body and parts of the body*', and '*muscularity*'. For an example of this consider the following image:



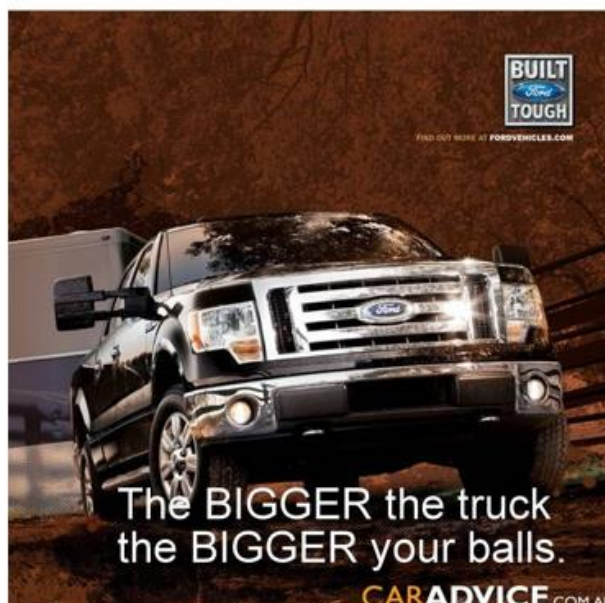
**Image 21:** Volkswagen – Commercial advertising with men's figures example I.

- Others have to do with their physical capacities: *'strength', 'tough', 'rugged', 'brawny', 'lean', 'fast', and 'athletic'*. For an example of this consider the following image:



**Image 22:** Nissan – Commercial advertising with men's figures example II.

- Others have to do with their personality: *'adrenaline', 'revolutionary', 'sure', 'decisive', 'independent', 'versatile', 'accomplished', 'no nonsense', 'power', 'domination/control', 'courage/bravery', 'authoritative', and 'massively male'*. For an example of this consider the following image:



**Image 23:** *Ford – Commercial advertising with men's figures example III.*

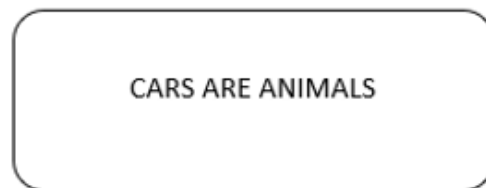
This also reminds us of stereotypical attributes that society is constantly looking for in men; men as in the case of women are supposed to have some features that are culturally taken as a standard in societies. It is these standard features which are mapped to the domain of cars. By specifying these characteristics, we can observe how the depiction of men in these kinds of advertisements differs from the one of women; although features in both cases are based on stereotypes, again companies do not denigrate, sexualize, or produce sexist interpretations with metaphors in which men appear as the source.

#### **4.1.3. Animals at the centre of the metaphor**

By looking at the whole initial corpus that was collected at the beginning of the investigation, we found that animals played an important and significant role in metaphors created in the area of car advertising.

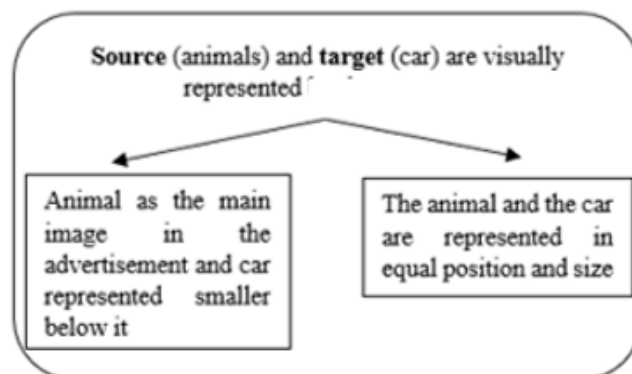


In advertisements of this kind, metaphors are constructed by means of comparisons between the cars being advertised and certain animals. Brands use the image of known animals with known characteristics to advertise their product as a whole or emphasize characteristics that they want their product to be related with. The predominant conceptual metaphor surrounding all the examples is CARS ARE ANIMALS.



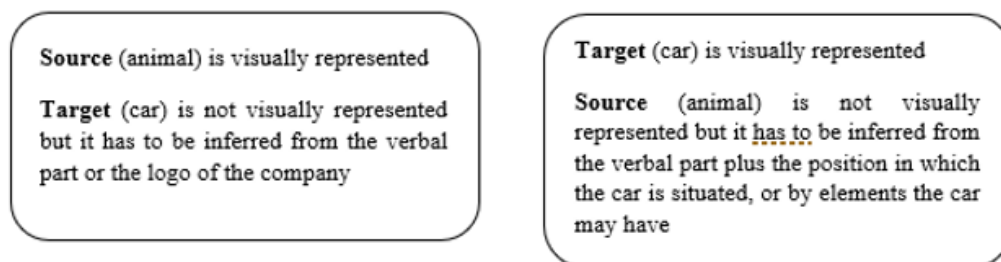
**Image 24:** *Types of metaphor in commercial advertising in which cars are compared to animals.*

Most of these advertisements are characterized by explicitly representing both the source (animal) and the target (car) through the image, which facilitates the reader the understanding of the metaphor presenting both images next to each other. Some of these present the animal as the main image in the advertisement, being the image of the car represented smaller below it; others represent both the image of the animal and the car in equal size and position. Examples of the first kind are N°39, N°43, N°53, and examples of the second kind are N°40, N°45, N°48, N°49, N°51, N°54, N°55, N°56.



**Image 25:** *Source (animal) and target (car) combination I in CARS ARE ANIMALS metaphors.*

Other advertisements are characterized by presenting the image of the source (animal) but not the one of the target (car), which must be inferred from the verbal part or the logo of the company. This is the case in N°41, N°42, N°44, N°47, N°50. Moreover, the reverse case also occurs in cases in which the image of the target (car) is visually represented but not the one of the source (animal); it must be inferred from the position in which the car is situated plus the verbal part, or by elements that the car may have. This is the case in N°46 and N°52.



**Image 26:** *Source (animal) and target (car) combination II in CARS ARE ANIMALS metaphors.*

Once we have presented and explained the combination of source and target in this kind of metaphors and advertisements, we will summarize the features that are mapped from one domain to another in the following table. Depending on the animal chosen for the advertisement, different features are mapped and highlighted:

SOURCE	TARGET	FEATURES MAPPED (TAKEN FROM THE VERBAL PART OF THE ADVERTISEMENT)	FEATURES MAPPED (INFERRED BY THE AUTHOR FROM THE VERBAL OR VISUAL PART)
Animal	Car	<ul style="list-style-type: none"> <li>- Speed and acceleration</li> <li>- Fast reaction</li> <li>- Precision (parking systems)</li> <li>- Power</li> <li>- Aggressive behavior / a beast (incredible power and strength in the engine)</li> <li>- Wildness / toughness</li> <li>- Strength</li> <li>- Resistance</li> <li>- Stability</li> <li>- Fuel efficiency and little consumption</li> <li>- Comfy</li> <li>- Capacity to fit in any environment (small)</li> <li>- colour and position</li> <li>- something you need to be courageous with</li> </ul>	<ul style="list-style-type: none"> <li>- Speed</li> <li>- Power</li> <li>- Size (big); wide capacity for things</li> <li>- Necessity of an owner</li> <li>- Aggressive behavior / a beast (incredible power and strength in the engine)</li> <li>- Toughness</li> </ul>

**Table 9:** *Features mapped from source to target domain in CARS ARE ANIMALS metaphors.*

By analyzing the advertisements making up the present category, we can perfectly observe the creativity with which these companies use different metaphors in order to get the attention from the customers towards their vehicles. Not only do they use a simple image of an animal next to the car, they even mix and merge images of different animals and take advantage of the facilities metonymy offers; by means of metonymy they are able to merge animal images and compare their vehicles with different species without the need of representing the whole image of the animal. For an example of this, see the following images. In the first image, we can see the combination of both the cheetah and the dromedary just by metonymically representing the cheetah's legs and spots in the skin, and the dromedary's upper part. In the second image we can see how the vehicle is efficiently compared to a bull without representing the image of the whole animal but just the ring that characterizes it:



**Image 27:** *KIA Motors – Mixture of different animals by means of metonymy.*



**Image 28:** *BMW. Comparison established without the need of representing the whole image of the animal.*

Besides, instead of creating a list of the features that characterize each car – which would be a simple and not striking commercial strategy, they select an animal that is known by those characteristics they want to emphasize, and they creatively transmit the same message. Cars are metaphorically compared to certain animals to either advertise the product itself or to accentuate their positive characteristics. Companies use these complex metaphors in a strategic way; they are quite conscious of the fact that addressees have certain knowledge of the world and of the characteristics of the animals, and they purposely select some of these characteristics to create a positive image of the car they are trying to advertise.

In fact, the characteristics that are chosen to be metaphorically mapped from one domain to another are not a chance result; companies usually represent the characteristics they think that customers are seeking for. Throughout advertisements of this kind, we have been able to observe the fact that the characteristics mostly represented by companies are *speed*, *toughness*, *fuel efficiency*, and *engine power* (always presented in the verbal mode).

The creative way in which companies present these features is by selecting animals that contain them. For example, the images of the cheetah or the rabbit are commonly used through the advertisements to represent *speed*; moreover, the cheetah is often combined with other fast animals such as the ostrich to emphasize that characteristic. Cheetahs, rabbits, and ostriches have many well-known and significant features but among all of them we can emphasize one: they are considered three of the fastest animals in the world.

Later, the image of the rhinoceros is widely used to represent the characteristic of *toughness*, since it is considered the strongest animal in the wild and it has excellent instincts to survive; the image of the bull is also sometimes used to represent this characteristic. *Fuel efficiency* is always represented with the image of the camel or the dromedary; these animals are often also combined with the cheetah to combine both the characteristics of *speed* and *fuel efficiency*. Cheetahs have many well-known and significant features but among all of them we can emphasize two: they are the fastest animals, and they have long, slim, and muscular legs. On the other hand, dromedaries and camels also have a wide number of well-known characteristics but the most important one is the fact that they perfectly know how to conserve water; they fluctuate their body temperature, and this allows them to avoid sweating and to conserve the water in their body.

Last but not least, the characteristic of *engine power* is often represented with animals such as dogs – although not all of them but breeds such as Pitbull or Bulldog – or rhinoceros and bulls. These animals are culturally considered to have an enormous power in comparison with other mammals – in the case of bulls – and other dogs – in the case of Pitbull and Bulldog.

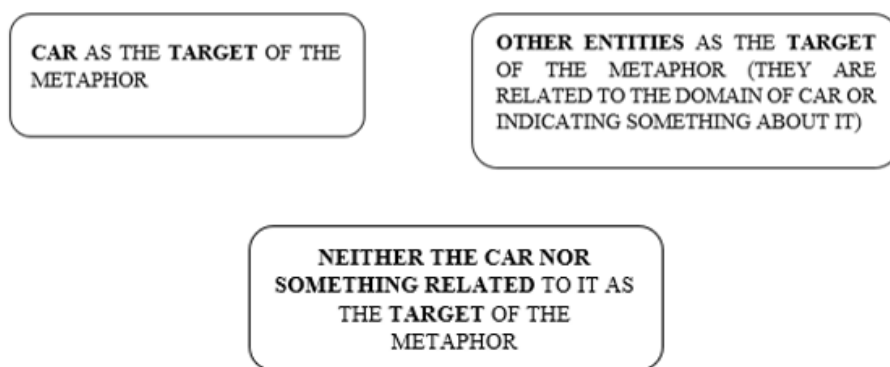
Other characteristics that follow these ones in order of preference are those that have to do with the size of the vehicle, and the quality and precision of its services. These characteristics are also worth mentioning because of the high creativity with which they are presented to the audience. The size of the vehicle is represented by two totally different and opposite animals: the ant and the dinosaur or the rhinoceros. The ant is used in the advertisements making up our corpus to emphasize the small size of the car and its consequent capacity to fit in every environment; on the other hand, the dinosaur and the rhinoceros are used to emphasize the big size of the car and its capacity to store objects or people. As we can see, these characteristics are presented in a really positive and creative way by means of the image of the animals that present them.

The quality of the services is represented by animals such as the sheep; as we can see in the advertisement N°55, the sheep is used to represent the comfort that characterizes a car fabricated by Volkswagen. Additionally, the precision of the services is also represented with animals such as the hedgehog; as we can see in the advertisement N°41, the hedgehog is used to represent the precision of the new park assist system incorporated in one of the cars fabricated by Volkswagen. The image is, in fact, a very creative one since we do not only have the image of the hedgehog to represent the car being advertised, we also have three fish inside a bag that are representing the rest of the cars. The fact that the company has selected the image of the hedgehog is really interesting since its spikes let them represent the fact that the park assist system has such precision that it would not hit the other vehicles.

These are just some of the examples in which the company selects the image of a specific animal to add creativity to their ads and draw the customer's attention. As seen through the advertisements selected in our corpus, the originality with which they metaphorically represent their cars in terms of an animal – or even a mixture of two animals – is incredible and worth noticing.

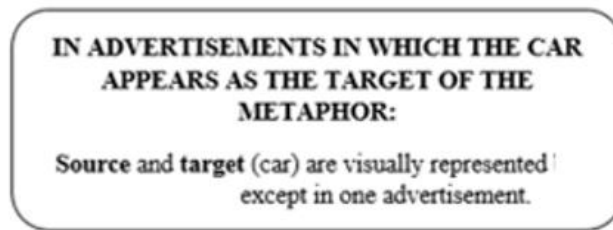
#### 4.1.4. Common and everyday concepts/objects as sources of the metaphors

In this section, we will be looking at other kinds of metaphors that companies use to play with the customer's knowledge and attract their attention while evoking common and familiar images in their minds. The metaphors found in this category differ from the ones already seen in the sense that not all of them have the car being advertised or parts of it as the target; we also have other entities that are in a way related to the domain of cars but are not the car itself or part of its structure or characteristics. We could say that there are three kinds of metaphor underlying these eighteen advertisements: (1) the target of the metaphor is the car itself, (2) the target of the metaphor is another entity related in some way to the car or indicating something about it, (3) the target of the metaphor is neither the car nor something related to it.



**Image 29:** *Types of metaphor in commercial advertising in which companies use common and everyday concepts as sources.*

We will comment on both kinds of metaphors starting with the first one; the first type of metaphors in which the car appears as the target being metaphorically understood in terms of another entity does not differ from the ones found in the rest of the categories (either we have the car represented in the image or not). In this category, every advertisement presenting this metaphor is characterized by explicitly representing both the target (car) and the source through the image; this is the case in N°57, N°58, N°59, N°61, N°62, N°64, N°65, N°66, N°67, N°68, N°69, N°72, and N°73. The only advertisement that explicitly presents just the image of the source is N°71.



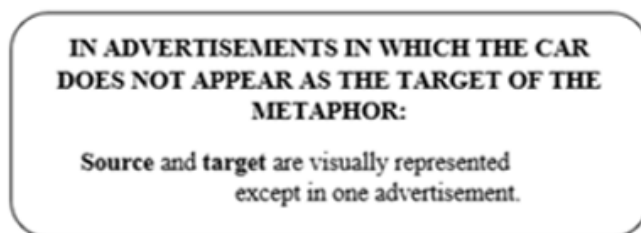
**Image 30:** *Source and target (car) combination in CARS ARE COMMON ENTITIES metaphors.*

Regarding the second type of metaphors, the different sources and targets that we have found will be specified in the following table. In most of them, the target and source are also explicitly presented in the image except in advertisement N°60 that both are presented verbally but not pictorially:

ADV.	CONCEPTUAL METAPHORS	TARGET	SOURCE	RELATIONSHIP OF TARGET WITH THE DOMAIN OF CARS
N°60	MOSQUITO BITES ARE ACUPUNCTURE FOR FREE	Mosquito bites	Acupuncture for free	The image of the convertible car gives us the context for the understanding of the metaphor and its purpose. When we drive a convertible car mosquito usually bite us; that is the way in which this domain connects with the domain of cars.
N°63	THE ROAD IS AN ESCALATOR	Road	Escalator	The verbal part specifying the 'road' concept together with the image of a road in the mountains give us the context for the understanding of the metaphor. The domain of roads is connected to the domain of cars, since they are their place for displacement and cars go through them.
N°74	THE LINES OF THE LOGO ARE TWO SEATBELTS	Lines of the logo	Seatbelts	The logo of the brand metonymically stands for the car

**Table 10:** *Sources and targets in the second type of metaphors in which companies make use of common and everyday concepts.*





**Image 31:** *Source and target (no car) combination in the second type of metaphors in which companies make use of common and everyday concepts.*

Thirdly, apart from these two kinds of metaphors, it is also important to point out the fact that in these advertisements we have found some instances of metaphors in which neither the car nor entities related to it appear as the target; these metaphors are conventional conceptual metaphors that were not found in any advertisement before<sup>29</sup>. Despite the fact that there is only one advertisement containing this kind of metaphors (Nº70), it is considered very rich in this sense because it contains two conceptual metaphors that will be presented in the following table:

CONCEPTUAL METAPHOR	SOURCE	TARGET	RELATIONSHIP OF THESE METAPHORS WITH THE CAR
LIGHT IS HAPPINESS	Light	Happiness	The car is presented in the advertisement as the light that will bring happiness to the customer's life.
LIFE IS A JOURNEY	Journey	Life	

**Table 11:** *Conventional conceptual metaphors found in advertisements using common and everyday concepts.*

<sup>29</sup> These are the kinds of metaphors that were firstly studied by scholars such as Lakoff and Johnson and the first source of interest for further scholars.

Once we have explained all the kinds of metaphors present in this advertising category and the combinations between their sources and targets, we will present the features that are mapped from one domain to another in the following table. The features of all the metaphors will be presented together regardless of their type and initial differentiation:

FEATURES MAPPED TO THE DOMAIN OF CARS (TAKEN FROM THE VERBAL PART OF THE ADVERTISEMENT)	FEATURES MAPPED TO THE DOMAIN OF CARS (INFERRED BY THE AUTHOR FROM THE VERBAL OR VISUAL PART)
<ul style="list-style-type: none"> <li>- Safety</li> <li>- Protection</li> <li>- Confidence</li> </ul>	<ul style="list-style-type: none"> <li>- Relaxation</li> <li>- Comfort</li> </ul>
<ul style="list-style-type: none"> <li>- Perfect lighting with a relaxing and comfortable light</li> <li>- 230-V power outlet</li> <li>- Less consumption</li> <li>- Added engine power</li> <li>- Good quality of the sound system and perfect acoustic</li> </ul>	<ul style="list-style-type: none"> <li>- Size</li> <li>- Spacious / plenty of room</li> </ul>
<ul style="list-style-type: none"> <li>- Toughness</li> <li>- Good quality</li> <li>- Extreme temperatures</li> <li>- Cool treat</li> <li>- Electric</li> <li>- Luxurious</li> </ul>	
<ul style="list-style-type: none"> <li>- Fun / a great experience</li> <li>- Hot stuff</li> <li>- Something you have to taste and try</li> <li>- Not something to be guilty about</li> <li>- Something that brings happiness to our life</li> </ul>	<ul style="list-style-type: none"> <li>- Irresistible</li> <li>- Something you crave</li> </ul>

**Table 12:** *Features mapped from source to target domain in metaphors using common and everyday concepts.*

As we can see from the tables above, companies search for really creative manners in order to emphasize and transmit the message they want their customers to pay attention to. Their strategy here is to present both the advantages and disadvantages their cars have but in a different, positive, and innovative manner, making the customer increase their desire for the car by playing with their cognitive level.

These ads introduce images with which customers are used to, to create a known environment and situation, and easily play in this way with their feelings about the car. Some of the concepts or entities that are chosen as the sources of the metaphor are *a carousel baggage* (in an advertisement emphasizing the car size), *an egg box* (in an advertisement emphasizing the protection and safety within the car), *a beach* (in an advertisement emphasizing the new air-conditioning system needed to avoid extreme temperatures), *an outlet* (in an advertisement emphasizing the car condition as an electric model), *police officers* (in an advertisement emphasizing the car toughness and strength), and many others of this kind.

By means of these sources, the companies can create a situation in the viewers' mind to emphasize a characteristic that the car may have; we will present here some of these advertisements for the reader to have a look at how the creative procedure under scrutiny takes place. For instance, in advertisement N°60, we can see that the strategy of the company is to use a metaphor with domains customers are used to attract their attention and eliminate any negative opinion they may have or any inconvenience the car may present. With the elaboration of this metaphor, we can observe how they try to play down the main inconvenience of convertibles (mosquito bites) by comparing this with something customers may value, changing in that way the negative feelings they may have about the car.



**Image 32:** *Mini – Commercial advertising with common concepts example I.*

In N°57 we have another example of the great capacity of creativity that companies present; what the company is trying to do in this case is persuade and convince customers about the security of the car they are advertising by comparing that safety with the one they feel at home. Companies make use of the concrete known experiences about how customers feel at home to carry out persuasive strategies; if consumers notice the meaning transmitted by the metaphor and remember how safe and confident they feel at home, they are going to be willing to buy the car that also makes them feel safe and confident. Advertisers know how customers feel at home and take advantage of that feeling to present their new product in a positive way.



**Image 33:** *Volvo – Commercial advertising with common concepts example II.*

Another noticeable and worth mentioning example is N°70, in which as we mentioned before, we found two conventional metaphors. Despite the fact that they emphasize one of the characteristics of the car – Ford dynamic LED headlights, the idea, and message that the company wants to convey is not only the power of the led headlights that the new model presents; it goes beyond the mere words and image. We are in front of conventional metaphors used by the company to conceptualize an idea and express a concept by means of easier experiential ones through which humans have contact with: happiness and life – which are complex concepts – are conceptualized in terms of light and journeys, which is something closer and more physical to us.

The fact that the company uses these metaphors is quite significant since they are creatively describing their new product as something that lights the way and brings happiness to our life. Light and darkness are usually associated with happiness and sadness, and presenting the car as something that lights the way help In order to have a deeper idea about the advertisers transmit the idea that it brings good news, confidence, happiness, and all the positive feelings connected to that. Humans usually relate light with the idea of being happy, so companies take advantage of this knowledge to promote their product and create an impact in the addresses' mind.



**Image 34:** Ford – Commercial advertising with common concepts example III.

These are just some of the examples in which the companies select the image of common entities as the sources of their metaphors. As we have seen from them, good qualities are emphasized with the same strategies that we saw in the advertisements representing animal figures; companies try to create a known and common image in the customer's mind for them to feel more interested in the product being advertised. All in all, what they do is play with customers' cognitive level and knowledge to increase their sales.

## 4.2. NON-COMMERCIAL ADVERTISING: AWARENESS CAMPAIGNS

This section will be devoted to the analysis of the most common metaphorical patterns found in non-commercial advertising campaigns involving safe driving. These campaigns have been chosen because cars also appear as one of the main focus and it is interesting to observe how both commercial and non-commercial advertising work with the figure of the car and establish metaphorical and metonymical relationships.

Unlike in the previous section, this time we will not comment on every single category one by one because of the lower number of advertisements in each one; we will make a general analysis that will comprise every category previously established:

- Drinking campaign
- Safe driving campaign
- Use of seatbelts campaign
- Texting while driving campaign

As it was previously explained in the theoretical section, commercial and non-commercial advertising are very different. In the former, a product is promoted – a car in this case – while in the latter, the purpose is not to promote a product but to convince viewers to take some action about controversial topics – conscious driving in this case. However, that is only a superficial differentiation between both kinds of advertising campaigns; we can find many differences between them when we look at aspects such as the kind of messages that both transmit or the way in which they make use of cognitive strategies such as metaphor. The previous section dealt with the characterization of commercial car advertisements in terms of metaphorical and metonymical relationships, while this section will specifically deal with the same aspects taking part in non-commercial advertising.

The first thing that we can notice is a great difference in the metaphors used by both. Metaphors in car commercial advertising are established to emphasize the good qualities of the product so that sources with positive qualities were chosen to map those features towards the target domain. Unlike commercial advertising, non-commercial advertising works in the opposite way. Companies usually make use of metaphorical cognitive relationships to highlight the negative features of some entities and create a negative vision and impact in the viewers' mind; for that purpose, they usually select sources that map negative features.

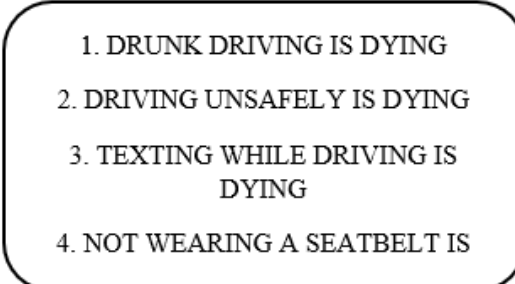
The following table summarizes some of the metaphors found in this category, for the reader to see the negative features that are being emphasized in each of them and understand the strategy being followed by these non-commercial campaigns:

<b>CONCEPTUAL METAPHORS</b>	<b>SOURCE</b>	<b>TARGET</b>	<b>NEGATIVE FEATURES BEING MAPPED</b>
Nº77. THE KEYS OF THE CAR ARE A KNIFE	Knife (visual)	Keys of the car (visual)	<ul style="list-style-type: none"> <li>- Capacity to kill people</li> <li>- Weapon for killing</li> <li>- Violence / danger</li> <li>- You can use it in an inappropriate way</li> </ul>
Nº89 and Nº90. A CYCLIST IS AN ANIMAL HEAD TROPHY	Animal head trophy (visual)	Cyclist (verbal and visual)	<ul style="list-style-type: none"> <li>- Death</li> <li>- Someone killed it</li> <li>- Not respected</li> </ul>
Nº91. THE KEYS OF THE CAR ARE A GUN	Gun (visual)	Keys of the car (visual)	<ul style="list-style-type: none"> <li>- Capacity to kill people</li> <li>- Weapon for killing</li> <li>- Violence / danger</li> <li>- You can use it in an inappropriate way</li> </ul>

Nº93. THE SEAT OF THE CAR IS A WALL	Wall (visual)	Seat of the car (visual)	- Pain - Heavy damage - Serious injury if you get stuck in it - Hard material
Nº94. THE SEATBELT IS THE LINE THAT INDICATES THE RATE OF THE HEART	Line that indicates the rate of the heart (visual)	Seatbelt (visual)	- Keeps you alive and safe - It can kill you if it does not exist (death)
Nº95. THE CHILD IS A CORPSE	Corpse (visual)	Child (visual and verbal)	- Death - No longer breathing
Nº101. THE MOBILE PHONE IS A GRAVE	Grave (visual)	Mobile phone (visual and verbal)	- Death
Nº102. THE MOBILE PHONE IS A BOMB	Bomb (visual and verbal)	Mobile phone (visual and verbal)	- Capacity to kill people - Weapon for killing - Violence / danger - You can use it in an inappropriate way

**Table 13:** *Metaphorical relationships in non-commercial advertising campaigns.*

All these conceptual metaphors lead us to four more general conceptual metaphorical patterns depending on the category of the advertisement such as DRUNK DRIVING IS DYING, DRIVING UNSAFELY IS DYING, TEXTING WHILE DRIVING IS DYING, AND NOT WEARING A SEATBELT IS DYING; all these cognitive processes are again constructed with negative features.

- 
1. DRUNK DRIVING IS DYING
  2. DRIVING UNSAFELY IS DYING
  3. TEXTING WHILE DRIVING IS DYING
  4. NOT WEARING A SEATBELT IS

**Image 35:** *General conceptual metaphors in non-commercial advertising campaigns.*



Many authors have given the name '*shock advertising*' to this strategy that can be found in non-commercial advertisements making up our corpus; companies choose controversial topics – four in our case – to make citizens aware of the problems that can be caused when we use the car inappropriately. They create shocking images and by means of metaphor, they map certain negative features that are the ones that together with the visual means create the impact in the audience's mind (the result is a really creative, shocking, and persuasive message).

This strategy is not only created by means of those conceptual metaphors described in CMT, we have also found more complex metaphors in which features are not simply mapped from one domain onto another. These metaphors are known with the name of blending metaphors and are part of the CBT developed by Fauconnier and Turner.

It was analyzing some of the metaphors that were found in these non-commercial advertisements when we realized that they were not the simple metaphors described by scholars such as Lakoff and Johnson; we could not just identify a source and a target together with the features mapped as we found in the rest of the metaphors.

This is precisely what we have in many advertisements of this non-commercial category, metaphors where there is not just a mapping from a source to a target domain but a more complex mechanism: metaphors with two input spaces which have a different meaning when considered on their own or in combination; in the latter case, the combination gives rise to a new complex concept called blend. We present some examples in the following table:

ADV.	INPUT 1	INPUT 2	BLEND	
Nº76	Image of a bottle	Image of a car	Car accident due to alcohol: death	Two input spaces help build the metaphorical blend.  In one of the inputs we always have the cause of the accident.
Nº81	Form of a cocktail	Image of a car (metonymically represented by the parts)	Car accident due to alcohol: death	
Nº83	Image of a beer	Image of a car	Car accident due to alcohol: death	
Nº84	Image of beers	Image of some cars	A rope to commit suicide: death	
Nº86	Image of a gear	Image of a brain	Responsible driving	
Nº100	Image of a coffin	Image of a mobile phone	Texting provokes accidents: death	The blend usually represents the result and effect of combining both elements appearing in the input spaces.
Nº103	Image of a broken mobile phone	Image of a broken car (taken from the context and the background of the picture)	Car accident due to texting while driving: death	
Nº104	Image of a broken mobile phone	Image of a broken car	Car accident due to texting while driving: death	

**Table 14:** *Blending metaphors in non-commercial advertising campaigns.*

These new concepts and the input spaces from which they are created are always represented pictorially being sometimes accompanied and reinforced by the verbal part; the same happens in simple CMT metaphors with the source and target domains. The image acquires more importance in these non-commercial advertisements, which contrasts with commercial advertisements where the verbal and pictorial part usually have the same role in the transmission of the message. This probably has a reason which is that non-commercial producers deal with more complex topics and always try to create the greatest impact in the reader's mind, which is perfectly achieved by means of a really shocking image; unlike these, commercial producers seek to transmit the desirable characteristics of the products – which are usually less complex ones – without having the goal of shocking the reader.

What we have seen so far is the fact that non-commercial advertising is made up of more complex cognitive processes in comparison to commercial advertising, although we need further investigations to establish a firm conclusion and make sure this is not only the case with car advertising. Now that we have offered a general overview of the most common metaphorical relationships in this kind of advertisements and their characterization, we will comment on two of the most creative advertisements in our view which belong to the present category.



**Image 36:** *Alfa Romeo – Non-commercial advertising example I.*

This advertisement was created by Alfa Romeo to make viewers aware of the fact that they can enjoy wine and driving, but never mix the two because that can lead to serious problems. The reason why we have considered this advertisement as having great creativity is because the company is able to transmit their message by using the combination of conceptual metaphors, metonymical relationships, and even blending metaphors.

Firstly, we can observe metonymical relationships with the image of the corkscrew and the wine standing for the BOTTLE OF ALCOHOL (being the corkscrew the instrument to open it, and the wine its content), and with the logo of the brand standing for the CAR. In this way, we activate these two domains that will play an important role later.

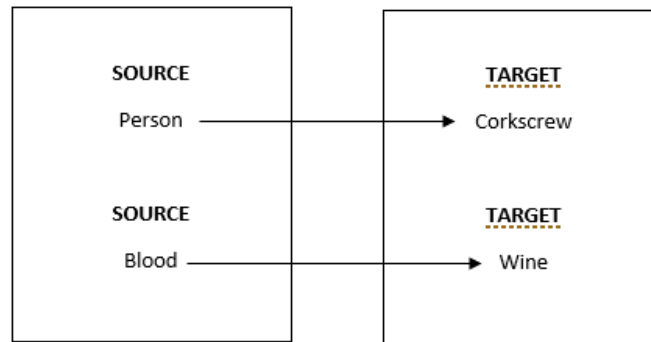
Secondly, we have simple metaphorical relationships being the corkscrew understood in terms of a PERSON (due to its form) and being the wine understood in terms of the BLOOD (due to its colour). In this way, we are again activating domains that need to be there for the understanding of the whole message.

Finally, once we have all these activations we can start talking about the blending metaphor that is created in the advertisement by means of these domains previously activated. Thanks to the metonymy, we activated the domain of CARS and ALCOHOL; and thanks to the simple metaphor we activated the domain of PERSON and BLOOD. PERSON and BLOOD are connected by means of a blending metaphor and they create the blend ACCIDENT.

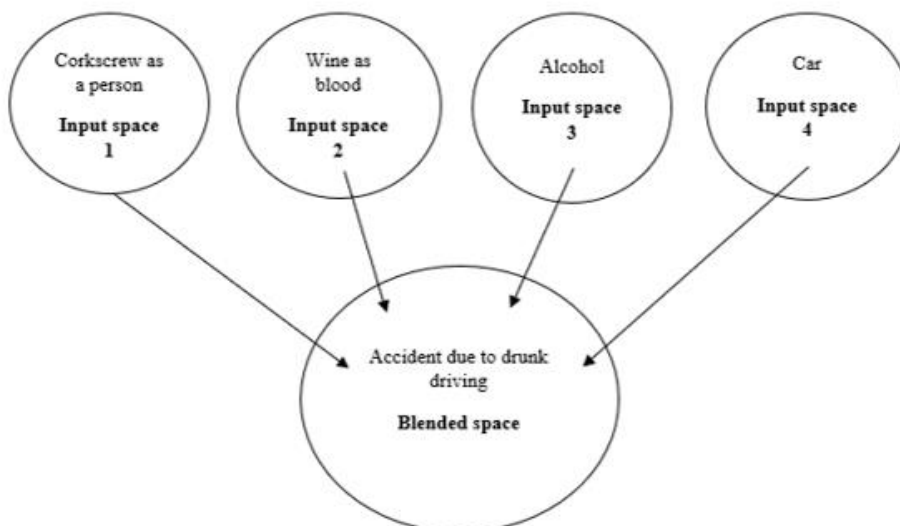
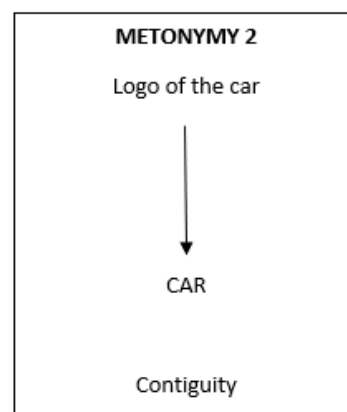
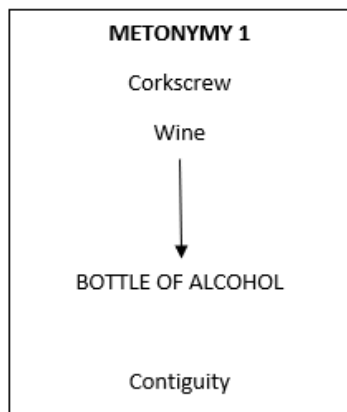
If we finally connect the blend recently formed (ACCIDENT) together with the ALCOHOL and CAR domain previously activated by means of the metonymy, we arrive at the conclusion that the company is trying to transmit the meaning that the accident has been produced because of the mixture of car and alcohol; this at the same time leads us to the conceptual metaphor 'DRUNK DRIVING IS DYING'.

All this interpretation is pictorially represented and later reinforced by the message that the company places below the image: *Alfa Romeo promotes the responsible enjoyment of wine. And also of driving. To enjoy both, please never mix the two.* By means of the image and all the cognitive processes behind it, the company is showing the result of mixing both the alcohol and the car; in other words, the result of drunk driving.

### CONCEPTUAL METAPHORS



Similarity



**Image 37:** Cognitive processes taking part in Alfa Romeo non-commercial advertisement.



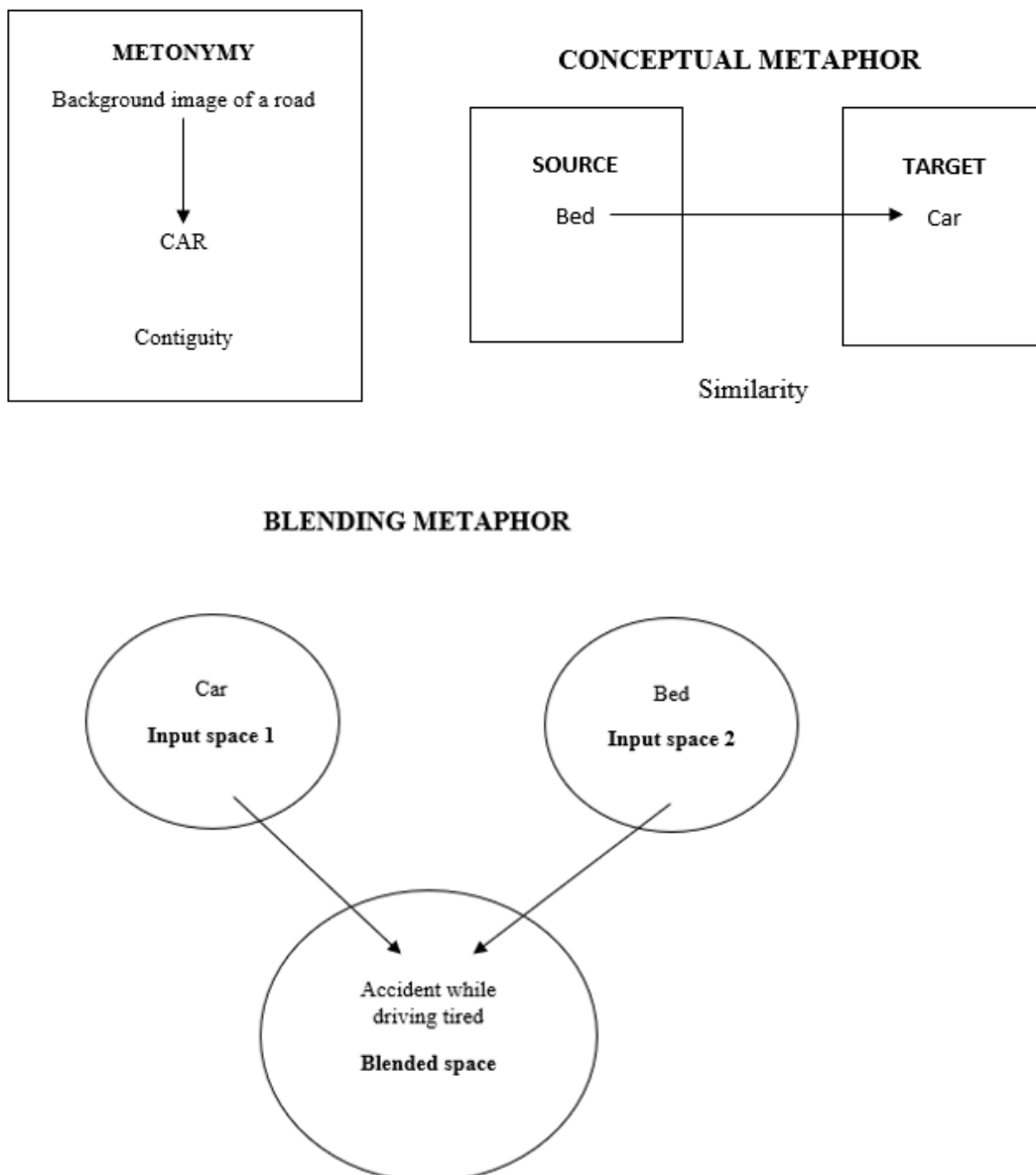
**Image 38:** *New Zealand Government – Non-commercial advertising example II.*

This second advertisement was created by the New Zealand Government to make viewers aware of the necessity of sleeping and resting well before taking the car and starting a journey. This advertisement is considered as the previous one in terms of complexity since producers in this case also make use of several cognitive processes to transmit their message.

Firstly, the background of the image and the apparition of a road make us metonymically think of the domain of CARS and activate that in our mind. Once we establish this inference, we quickly realize that the government is comparing the CAR with a BED that is pictorially represented in the image being crashed with a tree; the car is seen in terms of a bed. This connection makes us think that probably the reason why they are choosing to make this comparison is to let the reader know that the person who was driving a car was doing what he/she is supposed to be doing in a bed: sleeping.

Once we have the domain of CARS and BED, we can perfectly establish the blending metaphor that gives place to the new domain of CAR ACCIDENT. If we think about the bed, we perfectly understand the fact that the bed is depicted to represent the fact that the person was tired and sleepy, which caused the car accident.

This visual representation is again reinforced by the verbal part as in the previous advertisement, which indicates the following: *sleep before you drive*. By means of the image and all the cognitive processes behind it, the company is showing the result of mixing both the feeling of being tired and the car to explicitly depict the result: a car accident.



**Image 39:** Cognitive processes taking part in New Zealand Government non-commercial advertising.

On balance, throughout the examples presented in this category, we have been able to see how these metaphors are created in such a way as to set a negative and serious tone and make the reader aware of the dangers that are behind the inappropriate use of automobiles while catching their attention. With the help of these cognitive processes, they remind citizens about the importance of some aspects such as: driving responsibly, not driving while being drunk, driving slowly in town, being careful with the citizens and other drivers, resting before starting a journey, using security accessories in the car, and not using mobile phones or texting while being in control of the car. They show the most important and frequent causes of death during the use of automobiles using creative metaphors that make the audience think about the existent fatal results when driving irresponsibly.

#### **4.3. THE ROLE OF METONYMY IN COMMERCIAL AND NON-COMMERCIAL ADVERTISING**

The corpus selected for the investigation has been greatly useful to account for the role of both metaphor and metonymy in car advertising discourse. As we can see from the specific analysis of each advertisement found in the tables of the appendix section, many advertisements combine both cognitive strategies; there are many times when the reader needs to do some cognitive adjustments to find some of the elements needed for the metaphorical process to take place.

This is precisely the fact that led us to the consideration of metonymy in our project, since analyzing metaphors sometimes requires the reader to make some inferences before he/she can cognitively process the whole metaphorical relationship. Both cognitive processes interact in a great number of advertisements making up our corpus, and consequently, the figure of metonymy gains as much importance as the role that attributes to metaphor.

Our results correlate with the ones found by many researchers; companies do not always explicitly express all the meaning they want to convey but use metonymical relationships to covertly activate different domains. Partial meanings are enough for the audience to understand their advertisements since those metonymical relationships help advertisers



“prompt the reconstruction of a more complex and abstract persuasive message in the readers’ mind” (Pérez-Sobrino, 2016). This is technically known as the “iceberg effect”, which explains that advertisers only portray part of their messages and covertly evoke inferences that construct the complex message (Pérez-Sobrino, 2016); this is precisely what we have found in the advertisements under scrutiny.

First of all, we have been able to observe how metonymy acts as a bridge and point of access to metaphorical source domains. There are many examples in which the reader encounters him/herself in a situation where the source domain is missing and consequently, they are not able to process the metaphorical meaning. The way in which everything is solved is by means of a metonymy and the access that it allows to that domain; we have an example of this in advertisements N°9, N°27, N°43, N°46, N°49, N°50, N°52, N°55, N°56, N°57, N°58, N°59, N°62, N°63, N°66, N°67, N°68, N°89, N°90, and N°101.

In order to have a deeper idea of how metonymy works when activating the source domain of a metaphor, we will comment on one of these examples. The process is clearly observed in N°27, where a metonymy is established thanks to the image of the tie together with the shirt; with these images, the reader quickly makes the connection between the tie, the shirt, and the man, since ties are usually worn by men in their shirts. In this way, readers activate the metaphorical domain MAN, which appears as the source domain of the metaphor THE CAR IS A MAN.



**Image 40:** Audi – Metonymical relationships example I.

Secondly, we have also been able to observe how metonymy serves to trigger several inferences that lead the reader to identify the target domain necessary for the metaphorical interpretation task to take place; this is the case in N°44, N°58, N°73, N°89, N°90. For instance, if we have a look at N°44, we can see that the reader needs to make inferences to understand the target domain. From the logo of the brand that appears in the right upper part of the image, the reader can infer the fact that the target domain is a car being advertised since the logo and the brand stand for the product. In this way, the audience can establish the metaphor THE CAR IS A CHEETAH.



**Image 41:** *BMW – Metonymical relationships example II.*

Thirdly, there are also many occasions in which metonymy is used to activate and give access to a more general metaphor with more general source and target domains; this is the case in N°2, N°6, N°8, N°12, N°13, N°16, N°23, N°29, N°31, N°38, N°77, N°85. For instance, in N°2 we can see that there is a specific conceptual metaphor that is THE AIRBAGS OF THE CAR ARE WOMEN'S BREASTS. If we consider both source and target domains in this specific metaphor, we can observe how thanks to metonymy they can lead us to the activation of a more general metaphor: the airbags stand for the car, and the women's breasts stand for the woman, which leads us to the general conceptual metaphor THE CAR IS A WOMAN.



**Image 42:** Mercedes-Benz – Metonymical relationships example III.

Finally, metonymy is also quite useful and has a significant role in the activation of blending spaces and inputs taking part in blending metaphors; this is the case in N°76, N°78, N°81, N°82, N°87. For instance, in N°81 we find how both input spaces are activated by means of metonymical processes: the car input is activated by means of the parts of the car and the cocktail input is activated by means of the visual form, which at the same time also activates the space of ALCOHOL. Taking together the input space CAR and the input space COCKTAIL (ALCOHOL), we are able to understand the blended space which is *car accident due to alcohol*.



**Image 43:** *Unknown author – Metonymical relationships example IV.*

## 5. CONCLUSIONS

The results of the present study correlate with the ideas expressed by recent approaches to metaphor and metonymy, and not with those established in the classic view. By analyzing the different advisements selected for our corpus, we have been able to see that these cognitive strategies are not just a strategy or a way of using language that companies select to make their advertisements sound more stylish, but a way of thinking, creating, and talking about reality, thinking of something in terms of another thing.

The wide variety of advertisements present in our corpus has given us the possibility to observe how metaphors and metonymies are something creative inseparable from language and present in advertising discourse. Besides, we have been able to observe that metaphors do not only appear in linguistic manifestations as CMT postulated, but they are also present in the visual mode, which maximizes the impact in the viewers' mind; blending metaphors and not just the metaphors considered by CMT were also observed throughout our corpus. The significant role of metonymy has also been demonstrated with its great appearance in the advertisements selected for the corpus.

Both metaphor and metonymy in combination have demonstrated to be really useful for advertising companies to attract, persuade, or make the customer understand certain ideas. Throughout the different advertisements, it can be observed how they are enablers of creative thought and how they are characterized as ideal strategies for the discourse of advertising.

In order to answer the research questions posed for this investigation, the characterization of metaphors together with their elements (source and target) and features has been specified for each category and subcategory. Regarding metonymy, a separated section has dealt with its role by looking generally at every category.

## **5.1. MAIN FINDINGS OF METAPHORICAL PATTERNS IN COMMERCIAL ADVERTISING**

In commercial advertising discourse, metaphors have given companies the opportunity to represent similarities between the product being advertised and other domains that attract the audience's attention, and the possibility to emphasize in that way the characteristics that they wanted to transmit to the customers. While carrying out the analysis of our corpus, we have been able to see that there are common metaphorical patterns present in commercial advertising campaigns: CARS ARE WOMEN, CARS ARE MEN, CARS ARE ANIMALS, and METAPHORS WITH COMMON OBJECTS/CONCEPTS AS THE SOURCES.

Regarding these four metaphorical patterns, we came out with several significant conclusions. First of all, we analyzed how CARS ARE WOMEN and CARS ARE MEN metaphors lead us to two different strategies that are being used in advertising campaigns: commodifying the figure of women and emphasizing men's masculinity to attract the viewers' attention. By looking at general conceptual metaphors and specific conceptual metaphors we were able to observe how the figure of women is differently used in comparison with men's. Both sources are chosen as a tool to draw the attention of men to car advertisements, but both are not so positively depicted: women are continuously seen as objects

These two sources are also differently put in combination with the target in both kinds of metaphor. While in the case of CARS ARE WOMEN we found three combinations, in CARS ARE MEN we found two; the figure of a sexualized woman or some of her parts was represented in many advertisements without the image of the car, while this was not the case with men. The reason why they decide to carry out this strategy is because companies know that a sexualized man in the centre of the image without the image of the product would not cause such a great impression as the image of a woman. In this way, they play with the customers' desires to increase sales.

Furthermore, the features being mapped throughout the metaphorical processes also represented the same differentiation between these two kinds of metaphor. Despite the fact that these features are usually stereotypical attributes that society is constantly looking for in both women and men, there is a great difference between the connotations transmitted in both kinds of metaphors: CARS ARE WOMEN metaphors have been observed to represent cars with features based on gender stereotypes that provoke discrimination against women; on the other hand, CARS ARE MEN metaphors have been observed to represent cars with features that praise men's figure instead of denigrating and sexualizing it.

Later, we analyzed CARS ARE ANIMALS metaphors and METAPHORS WITH COMMON CONCEPTS/OBJECTS AS THE SOURCES. We discovered the fact that animals and common concepts have a quite significant role in metaphors created in the area of car advertising. Companies take advantage of these domains to play with the customer's knowledge and attract their attention while evoking common and familiar images in their mind. The most common combination of the source and target in these kinds of metaphor is representing both the image of the source together with the image of the car.

In the case of CARS ARE ANIMALS metaphors, the source is always the image of a known animal and the target is the vehicle being advertised. However, we have been able to observe images made up with more than just one animal as the source of the metaphor; companies creatively mix different animals to present a variety of characteristics in their product (the ones that are normally represented are the ones companies think customers are seeking for).

Regarding those metaphors with common concepts/objects as the sources, we discovered that the target is not always a car, but also other entities that are in a way related to the domain of cars. It is also important to point out the fact that some of these metaphors are characterized by being conventional conceptual metaphors, something that was not found in any of the advertisements before.

All these four predominant metaphors analyzed in commercial advertising campaigns have in common three aspects: (1) they are represented with multimodal realizations in most advertisements, (2) they map positive features, and (3) they present both the advantages and disadvantages of cars in a positive and innovative manner, taking the attention of the customers while playing with their cognitive level.

## **5.2. MAIN FINDINGS OF METAPHORICAL PATTERNS IN NON-COMMERCIAL ADVERTISING**

On the other hand, in non-commercial advertising, metaphors also give companies the opportunity to represent similarities between two different domains as in the case of commercial advertising. However, in this case companies do not want to emphasize the characteristics of any product, but to persuade the receivers of some idea and create an impact on their mind. Metaphors give them the possibility of establishing similarities between domains and mix this with an appeal to emotions and attitude; this helps them to create a greater effect on the receivers.

While carrying out the analysis of our corpus, we have been able to see that there are common metaphorical patterns present in non-commercial advertising campaigns: DRUNK DRIVING IS DYING, DRIVING UNSAFELY IS DYING, TEXTING WHILE DRIVING IS DYING, and NOT WEARING A SEATBELT IS DYING.

By means of these metaphors, we have been able to observe how commercial and non-commercial advertising differ in more aspects than just their purpose. With the analysis carried out, we have found that metaphors here are not used to emphasize the good qualities of the products, but to highlight the negative qualities and create a negative vision and impact in the viewers' mind. Consequently, the features that are mapped from source to target domains in this kind of advertisements are characterized by being negative and not positive.



We have also seen that this strategy is called shock advertising and that companies use conceptual metaphors and blending metaphors to create shocking images in their advertisements. Besides, sources, targets, or mental inputs in these metaphors are always represented pictorially being sometimes reinforced by the verbal part, something which contrasts with the strategy carried out in commercial advertisements. Commercial advertising usually gives the same role to both the pictorial part and the verbal part for the transmission of the message.

We have seen that a possible reason for this is the fact that non-commercial producers deal with more complex topics and have as their main goal to create the greatest impact and shock in the addressees' mind. In this way, pictorial manifestations allow them to communicate on a more directly emotional level than words do and increase receivers' emotional appeal.

### **5.3. MAIN FINDINGS OF METONYMICAL MECHANISMS**

Throughout the different advertisements, we have seen that in some instances metaphorical relationships can be motivated by metonymic relationships. Companies do not always provide all the information necessary for the understanding of the whole metaphorical process and metonymy offers them the possibility of transmitting partial meanings. Not only does metonymy offer them this opportunity but it ensures them that readers are going to understand the whole meaning by doing the cognitive adjustments that this mechanism allows to.

By means of this investigation, we have observed how metonymy is used with different purposes by the companies: (1) as a point of access to metaphorical sources and target domains, (2) as a bridge to more general metaphors with general source and target domains, and (3) as a tool for activating inputs and spaces in blending metaphors.

#### **5.4. FURTHER RESEARCH AND INVESTIGATION**

In the line of this investigation, it would also be of great interest to make some empirical investigations, especially with shock advertising. We could test whether the metaphors chosen for the advertisements really attract and create an effect on consumers and whether they are cross-linguistically and culturally understood, by means of prepared questionnaires and opinion polls; in this way, we would not only consider individual interpretations but also collective ones. Shock advertising has been demonstrated to be a really complex area too so that further research outside the area of metaphorical and metonymical relationships would also be interesting.

Furthermore, it would be of interest for further research to concentrate the analysis on advertisements belonging to a different genre or topic (such as sport or food advertisements) and investigate how both metaphors and metonymies work in them. By carrying out such as deep study we would be able to observe the fact that probably certain genres prefer certain types. However, in this case, companies do not want to emphasize the characteristics of metaphors and source domains to establish the relationship of similarity with the target ones, or certain types of metonymies to give access to other cognitive processes. Additionally, it would be interesting to investigate how the different modes combine and interact to create the idea of the metaphor within each genre of advertising, and study if there are some modes that prevail upon the others.

We could also do the same investigating how metaphors and metonymies have changed over time in the representation of certain products or services in commercial advertising or the representation of ideas in non-commercial advertising. This could be combined with quantitative methods instead of qualitative ones to measure the frequency of both metaphorical and metonymical relationships. With this, we could quantitatively investigate whether there are certain metaphors and metonymies that are present or absent in a discourse, or whether they are preferably presented visually or textually, together with the frequency of these strategies.

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## **7. APPENDIX**

All the information making up this section will be included in an extraible CD at the end of the project.