A STUDY OF PICTORIALMETAPHOR IN ADVERTISEMENTS

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ABSTRACT

Pictorial metaphors are one of the non-verbal metaphors that commonly appear in advertisements. These metaphors include source and target domains. When both of these domains are visually represented, they are called monomodal. Whereas when verbal representation is used with visual one, they are called multimodal. Pictorial metaphors can be contextual when only one domain is visually represented and the other is contextually known. Pictorial metaphor can also besimile when both domains express the point of similarity between them, or hybrid when the source and target domains are mixed. This paper aims to identify the use of pictorial metaphor in American and British advertisements and show how they are similar or different. To achieve the aims of the study, an eclectic model of Forceville's (1996) and Evans and Green´s (2006) is used to analyze 10 selected American and British advertisement.The analysis of data revealsthat there are some similarities and differences in American and British pictorial metaphor advertisements. It also concludes that hybrid pictorial metaphor is the most repeatedly used in pictorial metaphor in both American and British advertisements.

Key words: *pictorial metaphor, advertisement, American ads, British ads, visual metaphor*

1. INTRODUCTION

Metaphors can deliver meaning from one subject to another without using language because it can be only visual one. In this regard, Kittay (1987:14) asserts that metaphor is not found only in language and it is not merely linguisticsbecause metaphors are found in music, in films, in dance, in painting, or in any other expressive mediums,Whereas, other scholars have been more cognitively oriented such as Kaplan (1992:198). In this regard, MacCormac (1985:12) defines metaphor from the cognitive perspective as a knowledge process, therefore, he thinks that speaking of metaphor as a knowledge process means including the cognitive

activity of the mind, the interaction of the mind with its environment and the activities of the brain on which the mind depends for its operations. Similarly, MacCormack(1985:127) states that in surface language, metaphors appear as linguistic devices. Yet, the intentional ability to suggest a new meaning originates in a cognitive process. The human mind combines concepts that are not normally associated to form new concepts. This cognitive activity works consciously and unconsciously.

The majority of these studies have concentrated on verbal metaphor. However, metaphor is a matter of thought before being a matter of language. Therefore,this study aims study metaphor in its non-

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verbal form. Pictorial metaphors are one of these non-verbal metaphors that commonly appear in advertisements whether in British of American ones. Social and cultural metaphors can be used and understood as part of everyday communications(Lakoff& Johnson, 1980: 4). One of these everyday communication is the growing use of pictorial metaphors in British of American advertising which calls for investigating and analyzing such a usage.

2.LITERATURE REVIEW: METAPHOR

The beginnings of the study of metaphor can be traced back to old Greece, basically Aristotle (fourth century b. c.) who regards metaphor as an understood comparison which is based on analogy (Ortony, 1979, 3).

Aristotle is one of the earliest scholars who have dealt with metaphor. To Aristotle, words are mainly signs or images that express thoughts. The more words are combined, are given symbolized meanings to the more complicated ideas (ibid).Metaphor is traditionally seen as a figure of speech generally utilized in literature and specifically inpoetry. Usually a metaphor is taken from the everyday use of language.

Martin and Harre (1982: 90) argue that metaphor shapes the premise of the so-called comparison hypothesis of metaphor. This approach sees metaphor as "a kind of comparison, a condensed simile" based on closeness hence, the metaphor: *you are the light in my life* is considered as a small adaptation of: *You are just like the light in my life.*

The downside of this viewpoint is that it disregards the imperative contrast between a comparison and a categorization whereas a contrast emphasizes strong similarities of pair concepts, a metaphor builds of the pair ideas as having "in common something more than simple likenesses in that they have a place to the same category sharing important features" (Cacciari, 1998: 135). The second major hypothesis is the substitution hypothesis of metaphor. As far as this is in concerned "metaphor could be a way of saying what may well be said literally" (ibid). In other words, metaphor can be substituted by using a synonymous exacting expression. (Werner, 1975: 15).

The third broadly held approach to metaphor, established by Black (1979) within the second half of the twentieth century, is the interaction hypothesis of metaphor. Opposite to the comparison and the substitution hypotheses, it does not deal with metaphor as simply expressing metaphorically something that might have been said truly, but rather as building unused implications.

2.1 The Conceptual Metaphor

The study of metaphor had a new direction since Lackoff and Johnson published their book*"Metaphors We Live By*" in 1980. This new direction of metaphor concentrates on the conceptual representation that has an important role in the way we think about the world. Conceptual Metaphor Theory (henceforth CMT) considers that the existence of metaphor is in our thought and language. The richness of CMT is that there is a list of systematic correlations which are known metaphorical mappings to deal with conceptual domains (source and target) which exist in everyday language (Weisberg, 2012: l0).

An opposition to the classical view of metaphor is presented in the CMT originated by Lakoff and Johnson (1980:29) in the following points:

1. By metaphor, one reaches abstract reasoning by comprehending abstract concepts.
2. Metaphor allows one to comprehend an abstract item in terms of another that is extremely structured.
3. Metaphor is regarded alive, unconscious and automatic
4. Metaphorical mappings are stable in nature.
5. Metaphorical mappings can be widespread, universal or culture-specific.

A conceptual metaphor is defined, according to Cognitive Linguistics, as a mental method that permits one to comprehend abstract and complicated notions in terms of simple ones. This procedure includes mappings between two domains in the mind. (Lakoff and Johnson, 1980: Forceville, 2009).The item 'mapping' is used in mathematics to refer to the process of matching each item of the domain with a certain number. In the CMT, mapping refers to "systematic metaphorical correspondences between closely related ideas" (Grady, 2007:190).

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2.2 Pictorial Metaphor

Metaphors or comparisons can be depicted by the work of visuals instead of words. An ability to make such assessment is often very valuable from a commercial advertiser. Visuals in commercial are used to be the essential part of an advertisement to attract the target's attention (Pieters& Wedel, 2004:109).

In addition, Sullivan (2008:54) says that one is capable to try and do a lot of with pictures than with words. Forceville (2009:97) states that the non-verbal manifestations regarding conceptual metaphors have not been well investigated by some researchers including the conceptual metaphor theory of Lakoff and Johnson (1980). Lakoff claims that, the knowledge that shapes conceptual schemas is incompletely verbal, however not exclusively. Thus, there are two domains for a metaphor a source and target one that belong to distinctive modes, that is, they can be multimodal. Image metaphor is a metaphor that connects one concrete object to another concrete object, as in the sentence "*Her spread hand was a star fish*" is a relatively modern term and has not been theorized as much as metaphor as a whole. The term is coined by Lakoff&Turner (1989, 219) and Gibbs (1994: 258-60). They argue that image metaphors are variations within metaphor larger rule, "you can say with one image what you might need 20 words to say. Visuals get a lot of work done quickly and simply" (Sullivan, 2008: 61).

2.2.1 Types of Pictorial Metaphor

According to Forceville (2009:50) there are four types of pictorial metaphor:

i. Contextual pictorial Metaphor: in this metaphor, the context usually helps in inferring one term whereas the other already exists, by the help of pictorial context, the audience cancomprehend the metaphor. When the pictorial context is removed, the metaphor cannot be recognized. Forceville's example "*STRIKE IS BAR OF SOAP*" Cleanser (Figure 1) shows Lucky Strike cigarettes as the target space of the metaphor, within the bar of cleanser place (the source space). In spite of the disappearance of the bar of soap, the rest of the picture emphatically recommends it.

"Figure 1: Lucky S is Bar of Soap"

ii. Hybrid Metaphor, when a thing contains components of both terms presented pictorially. In these types of metaphors, the target domain is apparently mixed with the source domain. The audience can distinguish both of them but cannot separate them. Both the target and the source make a single gestalt. According to Forceville, if the pictorial setting is removed, the target and the source can still be recognized, even with the removal of the verbal context. Forceville's outline "THE COMPUTER COMPONENTS ARE NOTES IN A MELODIC COMPOSITION" (Figure .2) has the notes as the source domain that can be recognized as the stems and the melodic score and the computer components as the target domain of the metaphor, appears up as the note heads. So both the notes and the computer components make a hybrid pictorial metaphor.


Figure 2. Computer Components are Notes in a Musical Composition, Advertisement in PC Magazine (1999)

iii. Pictorial simile is the case in which two dissimilar terms in terms of domain appear up, they would be compared in a picture in a way that makes the audience understand one in terms of the other. They are presented in a juxtaposed image. The target and the source domains are saliently compered. There are many means to make such kind of metaphor visually; for example describing

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the target and the source in the same attention or showing them in the same context. Forceville's example   DOMMELSCH BEER IS (LIKE) LEANING TOWER OF PISA (Figure, 3) shows up the target domain (the Beer) and the source domain (the Tower). One of the highlights the maker proposes can be mapped from the source to the target is "reason for national pride".
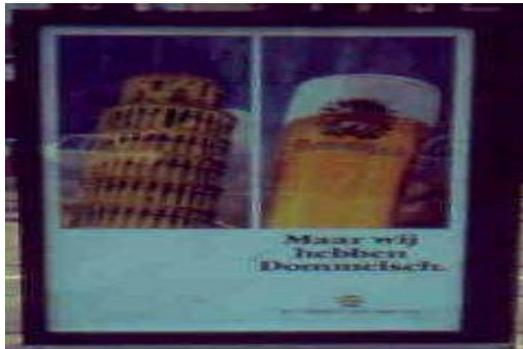
"**Figure 3.Dommelsch Beer is (like) leaning tower of Pisa**"

iv.   "Integrated metaphor", in which the source and the target presented as a unified entity in a way that is physically conceivable, indeed with no relevant imply. In this kind of metaphor the target presumes important features of something else (the source), with the aim of bringing formal features connected with the source into the target. Forceville's case, SENSEO COFFEE MACHINE IS SERVANT (PHILIPS) (Figure. 4) distinguishes (the target space) represented by the machine from the source space represented by a hireling who twists while advertising a container of coffee on a plate.

One can notice the similarity of this type of metaphor and the hybrid metaphor, but there is an important difference; whereas the hybrid metaphors describe non existing gestalts in the real world, the integrated metaphor appear physically in the real world.

"**Figure 4.Senseo coffee machine is servant (Philips)**".

2.3.Multimodal Metaphor

Forceville (2009:102) refers to the challenge of limiting what is related to a specific mode as the border area units are generally fuzzy: what is believed to be a sort of music in one culture might not be considered within the same means by another culture.

Spoken language has special conditions as signing. Forceville makes a distinction between the following different modes: speech, written language, non-verbal sound, music, pictures, smell and taste. Yet, he also notices that these modes can be further divided as they represent terribly wide concepts: footage, for instance, would encompass static or moving pictures, drawings, diagrams or photographs. Since the method of transferring the message restricts the modes that will be used.

In dealing with the mode (either in multimodality or monomodality) the medium used ought to be considered. In this regard, Kress (2010:29) suggests that each mode has been selected to convey certain ideas and the writer relation with the target addressees is reflected in theselection of the mode; the result can reflect particular aesthetics that convey cultural and social implication. It is shown that multimodality entails   the   use   of   more   than mode,whereasmonomodality alludes to messages observed solely by one. Within allegories, Forceville (1996: 16) suggests that metaphors can be regarded as multimodal when the source and the target are transferred "exclusively or transcendently in two distinctive modes". Combining verbal and pictorial metaphors is common in most magazine notices.

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2. 4 Image Schemas

The concept schema was first outlined by the Swiss psychologist Jean Piaget in 1923.Piaget defined image schema as mental units that are related to the all aspects of the world. Schema can help people to understand and interpret new information. One of the most important things about image schemas is that they underlie all aspects of meaning and cognition and hence they motivate important aspects of how people think, reason and imagine. It can therefore play a very important role in persuasion. Nevertheless, in spite of this importance, they have not yet been sufficiently explored. As argued by Gibbs (1994), "they are a crucial, undervalued dimension of meaning". Advertisers believe that image schemas are useful in attaining the goal of persuading and influencing the target audience. Image schemas are based in the bodily experiences. They cover schemas such as "front-back", "in- out", "inside-outside" .Almost all human beings share image schemas. Scholars agree that it is very difficult to define image schema and to determine the exact number of image schemas (Clausner and Croft, 1999: 21; Oakley, 2007: 229; Szwedek, 2019:20). Defining an image schema requires distinguishing between image schematic domains and non-imagistic domains (Clausner and Croft, 1999: 14). Besides that, the boundary between abstract and concrete image schemas should also be determined. Szwedek(2019:20) tries to find a definition of image schema . He says that the image schema is:

"*a mental structure with at least one OBJECT image schema, which is a conceptually independent entity representing a physical object whose fundamental property is density experienceable by touch, with ensuing boundedness, shape, size, etc*."

In defining image-schema, it is essential to define "image", "schema" as separate items and "image schema" as a compound item. Oackley (2007:215-216) states that schema is "a way of relating percepts to concepts ". He adds that "Schemas are fixed templates superimposed onto perceptions and conceptions to render meaningful representations".

Johnson (1999:282) defines a schema as "a mental framework based on past experience developed as a means of accommodating new facts, and hence making sense of them". Then Oackley (ibid) discusses that image "implicates perception in all acts of conceptualizations", adding that "images are always analogue representations of specific things or activities". Items develop from perceptual representations of visual, auditory and gustatory experiences.

As a compound concept, image schema is clarified by Johnson (1987:21) as

"Image schematic structure emerging from our experience of physical containment and boundedness is one of the most pervasive features of our bodily experience. It is a spatial pre conceptual configurations that arise from everyday bodily experience".

Additionally the most important thing about image schema is that by image schema people can shape structures, which are used to form thoughts along a range of abstract domains. This shaping depends on the human physical experiences in the world. Image schema deals with the use of the stored images to conceptualize new items, depending on the previous knowledge (ibid).

In cognitive linguistics, image schemas are "gestalt structures, consisting of parts standing in relations and organized into unified wholes, by means of which our experience manifests describable order … without which our experience would be chaotic and incomprehensible". (Johnson, 1987:19).

Johnson and Johnson (1999:282) state that image schema is "a mental framework based on past experience developed as a means of accommodating new facts". It can be understood as an embodied prelinguistics structure of experience that activates conceptual mapping that helps to understand the world. Johnson (2005:16) states that "the structures of perceiving and doing must be appropriated to shape our acts of understanding and knowing. Our sensory-motor capacities must be recruited for abstract thinking".

In metaphor image schema plays a crucial role as image schema metaphor somewhat map from source to target. This is because of the skeletal image schema that such kind of metaphor has. Physical experience which is obtained from the world interactions, give rise to what is named image schema. Advertisers make use of image schemas because of the persuasive nature that they have.

2.5 Advertisements: General Remarks

The original meaning of advertisement was to take note or to consider something but later it is modified to persuading. Creating a positive image of a product, a particular brand that matches the figure or motive of the possible buying public, or a certain service is the aim of advertisement. As an act of communication, advertisement aims at persuading the costumer to buy services or goods. Advertising companies are developing and have developed new non-verbally and verbally strategies and techniques because the goal of advertisements is to persuade the target audience. Both the non-verbal and the verbal modes have been created to be very compelling and attractive. For instance, it is noticed that advertising companies indicate to a myth which there in the society by using an image to make the advertisement more attractive. No doubt, this is done to convince the general audience to buy the product (Bignell, 2002: 26).

Recently there has been a concentration on metaphor and its use in the studiesof language of advertising. The ways of using metaphor in advertisement have been viewed differently. The semiotics approach has been adopted by a group of researches (Williamson, 1978; Dyer, 1988; Vestergaard&Schrøder, 1985). While others have been cognitive in which scholars have paid more attention to investigate the recognition of metaphor whether linguistically and non-linguistically (Morris, 1993; Carroll, 1996; Goatly, 1997:30;Forceville, 1996 & 2009; Ungerer, 2000;Dąbrowski, 2000).Finally , another group of studies has been linguistic such as Cook (1992); Hermerén (1999) and Tanaka (1994).

Semiotics and cognitive theories are concerned with meaning construction, like the pictorial and conceptual metaphor theories, or the conceptual blending theory, which focuses on various aspects of conceptualization. However, Scholars have noticed that they are complementary to one another. Metaphors are relevant to the discipline that studies advertising because metaphors are "laden with symbols and imagery that might be used creatively in implementing decisions that will animate or bring appropriate reasoning processes and mental models to life". (Stern ,1990: 38).

2.6 Pictorial Metaphor and Advertisements

The use of pictorial metaphors in advertisements is a matter of persuading the people of something with minimum use of words. The focus here is mostly on the effect of media on the way people think of mental structure and the way they conceptualize abstract, complex domains. For example their age, human relations, etc. According to current theories, metaphor plays a vital role in cognitional processing, influencing our reasoning, thinking and actions. As Lakoff and Johnson (1980:4) originally said, "Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature".

Kövecses (2010: 59) lists advertisements among the non-linguistic realizations when he explains these realizations of conceptual metaphors, advertisements are essential manifestations of conceptual metaphors. The ability to sell by advertising depends on the correct selection of the conceptual metaphor in that the pictures and the lexical items of the advertisements try to affect people. A suitably designated metaphor can greatly promote the sale of a product.

With the appearance of cognitive linguistics nearly thirty a long time back and particularly the work produced by Lakoff& Johnson (1980), the interest of metaphor is increased. Inside this system, metaphor is viewed as a conceptual prepares that plays an important role in the organizing and categorization of the world around us.

More focus has been put on pictures instead of words over the past years within printed advertisements (Pollay, 1985:34; Phillips et.al, 2004; Anaya, 2008). After being an information tool, now text serve as an explanation of the mean idea on the advertisement (Baker, 1988:65). Many advertisers explain the content of their ads through "artful deviations from audience expectation" in order to expand creativity in advertisements (Phillips et al., 2004). These strategies include schemes which are artificial observations that are easily identified. Opposite to schemes, tropes are considered meaningful deviations that require extra effort, due to their incongruence between what is meant and what are pictured (van Enschot, Broekhuizen, &Kolthoff, 2015).Tropes are harder to comprehend compared to schemes because they need cognitive processing. An example of a classical trope is metaphor.

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2.7 British vs. American advertisements

Although the persuasion of consumers to buy products is crucial aim in both American and British advertisements, still there are differences between them. These differences can be first seen in television commercials which can be considered as the basic means of advertisement in both countries. However, with the appearance of new means such the internet and the digital video recorders, new strategies are adopted by advertisers in order to persuade consumers. (Homer, 2008:13).

Except for public broadcasting stations or movie networks, In America, people have never had commercials besides television. One is regarded synonymous with the other. This this is not often the case in British where television advertisement is not allowed until 1956. Many British advertisers employ workers with American experience, and many Americanadvertisement companies regarded this as an opportunity tostart fresh branches in the rapidly developing European market and especially in Britain (Nevett: 1992:39).

3. METHODOLOGY OF THE STUDY

3.1 Datacollection

10 advertisements are selected on eclectic basis 5 for American and 5 for British.

3.2 Data Analysis

3.2.1 American Pictorial Metaphors

1. Racism

Cognitive **analysis**

Theme		Racism
Metaphor		Facebook likeness sign is a killing knife.
S		The knife
T		Likeness sign
SR		Visual
TR		Visual
Modality		Monomodal
Verbal reinforcement		Supporting racism is a crime on the internet as well
Features		The knife and the likeness sign are mixed
Type		hybrid pictorial metaphor
Image Scheme	Force	Enablement
	Attribute	dark-bright, strong-weak
	Space	straight-curved , up-down
	Multiplicity	part-whole

This image shows that the target domain is the likeness sign while the knife is the source domain, forming the connection between them with the connection of using a knife and using a likeness sign. As it can be noticed, the target and source

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domains are symbolized visually. Since the knife and the likeness sign are integrated to make a single object, this ad is a case of hybrid pictorial metaphor. The image of likeness utilized as a knife has been reproduced in thisadvertisement since the aim is to let the audience knows that knives can be used symbolically through using racist words in social media.

2. Brandt

Cognitive analysis

Theme		Brandt
Metaphor		Pear is fish, fish is pear
S		Fish, Pear
T		Fridge.
SR		Visual
TR		Visual
Modality		Borderline case
Verbal reinforcement		Don't let smells mix
Features		The target is mixed with the source
Type		Hybrid
Image Scheme	Force	attraction, resistance
	Attribute	strong-weak, dark-bright, big-small
	Containment	in-out
	Space	front-back, center-periphery, near-far

It is shown in this example that the source domains are the fish and the pear, while the target domain is the fridge. The message of this ad is that this fridge is different from other fridges as it does not allow the smell of things mix. So "Don't let smell mix" represents "Don't let things mix". This is represented visually by the use of metaphor .This image is a hybrid pictorial metaphor according to Forceville (1996) as it contains two different things(pear and fish) which are connected to form a single object. In this type of metaphor one can interpret one item in terms of the other. One can note that the verbal part in this ad is not a part of the metaphor but it is used in helping the audience to comprehend the required message.

3.Anti- Smoking

Cognitive analysis:

Theme		YOU CAN DO IT / Poop.com
Metaphor		Cigarette is a bullet
S		Quick death "bullet".
T		Slow death "cigarette".
SR		Verbal/ visual
TR		Visual/ visual
Modality		Multimodal
Verbal reinforcement		WANT HELP? PHONE THE SMOKELINE ON 0800848484
Features		Showing the similarity between a bullet and a cigarette in that both lead to death
Type		Simile
Image Scheme	Force	Compulsion
	Attribute	dark-bright
	Space	near-far center-periphery, up-down

In this ad, both the source and the target domains are visually and verbally represented. Thus, the metaphor is multimodal. The verbal reinforcement "WANT HELP? PHONE THE SMOKELINE ON 0800848484" is used to invite the audience to get help by calling on the number above. Besides, the word "slow" points to cigarette as a slow death unlike "quick" bullet which means quick death. So, the ad's intended message is that the audience should avoid smoking and should think of the bad results of smoking and should get help to stop smoking.

4. Social Media Danger
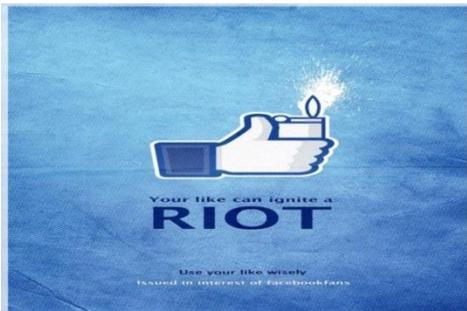
Cognitive analysis:

Theme		Social Media Danger
Metaphor		The Facebook like ignites a riot.
S		The lighter.
T		Likeness sign
SR		Visual
TR		Visual
Modality		Monomodal
Features		The target is mixed with the source
Type		Hybrid
Image Scheme	Force	compulsion, diversion, counterforce
	Attribute	dark-bright, big-small
	Space	up-down, center-periphery, straight-curved

The analysis of the image above shows that the likeness sign is the target domain whereas the lighter is the source domain, making the connection between them with the connection of using likeness sign and the lighter. The verbal statement "Use your like wisely" can not be considered as part of metaphor as both the target and source domains are visually symbolized. Because the likeness sign and lighter are integrated to make a single object, this is a hybrid pictorial metaphor. Finally, the message of this ad is to draw the attention of the audience to the danger of using 'like' unwisely on social media, providing riot with 'like' implies one ignites riots.

5. TABASCO

Cognitive analysis

Theme		Tabasco
Metaphor		Pepper is fire.
S		Fire.
T		Pepper.
SR		Visual
TR		Visual
Modality		Monomodal
Verbal reinforcement		Breathe fire
Features		The pepper is mixed with the fire
Type		Hybrid
Image Scheme	Force	attraction-resistance
	Attribute	warm-cold, dark-bright, big-small
	Containment	in-out
	Space	straight-curved , up-down, near-far ,front-back-right

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This advert describes that the fire which the dragon blows is the source domain, while the bottle of pepper or the pepper is the target domain. The mapping is made between the source and the target as the audience knows pepper in terms of fire. Additionally, there is a verbal part "Breath Fire" which is not considered as part of the metaphor as both the target and the source are represented visually .

3.2.2 British Pictorial Metaphors

1. Autostrade
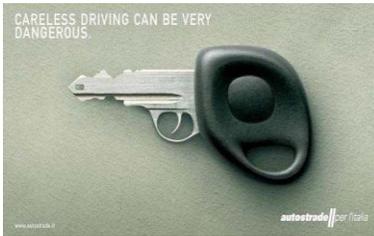
Cognitive analysis:

Theme		Autostrade
Metaphor		Careless driving can be very dangerous.
S		The gun
T		Switch key
SR		Visual
TR		Visual
Modality		Monomodal
Features		The source (gun) and the target(key) are mixed
Type		Hybrid
Image Scheme	Force	attraction-compulsion
	Attribute	dark-bright, strong-weak
	Balance	point balance equilibrium
	Space	left-right, straight-curved
	multiplicity	part-whole

In this ad, the target domain is the switch key while the source domain is the gun. The verbal statement in the ad "CARELESS DRIVING CAN BE VERY DANGEROUS" is not part of the metaphor as the source and target domains are represented visually. As the gun and switch key are integrated to make a single object, this is a hybrid pictorial metaphor. The intended message of this ad is that people have to be careful about their driving to avoid accidents and to save lives.

2. Social media bullying

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Cognitive analysis

Theme		Social media bullying
Metaphor		Negative words on social media are kinds of body violence.
S		The raised hand.
T		The boy in front of the screen
SR		Visual
TR		Visual
Modality		Borderline case
Features		One element is shown
Type		Contextual
Image Scheme	Force	compulsion ,blockage, enablement
	Attribute	big-small, strong-weak, heavy-light
	Containment	part-whole
	Balance	Point balance equilibrium
	Space	straight-curved

In this pictorial ad, the source is the raised hand while the target is the boy. The verbal part "UGLY- weirdo - blabber mouth- pervert-Loser-Geek-IDIOT- Retard- I HATE U-u r Stupid-FAT- Gross- Moron - failure "assists the audience to link the target and the source. The intended message of this ad is to raise the awareness of people of the risk of the cyber bullying. As it is noticed, the use of the verbal reinforcement is not part of the metaphor. The metaphor is put between monomodality and multimodality.

3. Loans
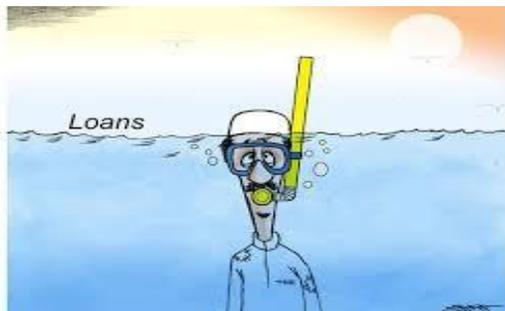
Cognitive analysis

Theme		Loans
Metaphor		Loans are a deep sea.
S		Sea
T		Loans
SR		Verbal
TR		Visual
Modality		Multimodal
Features		Only one element is shown while the other is known by context
Type		Contextual
Image Scheme	Force	Resistance
	Attribute	dark-bright, big-small, heavy- light
	Containment	in-out
	Balance	axis-balance
	Space	up-down, center-periphery

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In this ad, the source domain is represented visually (the sea) while the target is represented verbally (Loans).As the two domains are presented in different modes (visually and verbally) the metaphor is classified as multimodal metaphor. This image is mapped in a cognitive way. The above ad describes a man with a snorkeling apparatus in the middle of the sea. He is in his torn clothes as a sign of his financial problems. The word 'loans' is also written on his seawater. In the two situations, the man is suffering: in the situation of the sea and in situation of the loans.

4. Heinz

NO one's chili Ketchup like **Heinz**

Cognitive analysis:

Theme		Heinz
Metaphor		Ketchup is fire
S		No one's chili Ketchup like Heinz
T		Heinz Tomato Ketchup
SR		Verbal
TR		Visual
Modality		Multimodal
Features		Source and target are mixed
Type		Hybrid
Image Scheme	Force	blockage, compulsion, attraction ,counterforce
	Attribute	strong-weak, dark-bright, warm-bright
	Containment	full-empty, in-out
	Balance	point balance equilibrium
	Space	up-down, center-periphery
	multiplicity	part-whole

In this image the target is represented visually (Heinz Tomato Ketchup) while the source is represented verbally (No one's chili Ketchup like Heinz).Both domains are presented in different modes. Thus the metaphor in this image is multimodal .The role of the verbal representation of the source' 'No one's chili ketchup like Heinz" is to draw the attention of the audience to the product.

5. Stop Smoking

Don't kill yourself and us too.

Cognitive analysis:

Theme		Stop Smoking
Metaphor		Smoking is death
S		Smokers gradually turned into an ash
T		Cigarette
SR		Visual
TR		Visual
Modality		Monomodal
Features		There is a mixture of the source and the target
Type		Hybrid
Image Scheme	Force	compulsion, diversion
	Attribute	dark-bright
	Containment	in-out
	Space	straight-curved ,up-down, left-right, front-back, path
	multiplicity	count-mass

In this case, it is shown that the target domain is the cigarette whereas the source domain is represented by the smokers. The metaphor in this image is monomodal. The verbal part "don't Kill Yourself and us too" is not part of the ad as both the target and the source are presented visually. The mapping between them is cognitively made, as the audience has the knowledge that smokers affect non-smokers life, as exactly as the way a cigarette can kill people. Hence, the audience make use of their background knowledge to catch the message of this ad which is they have to stop smoking.

4. RESULT AND DISCUSSION

The analysis of the Americanand Britishadvertisements indicates many kinds of pictorial metaphor: Multimodal, Monomodal, and borderline cases. The difference between multimodal and monomodal is clear. Multimodal pictorial metaphors contain verbal domain besides the visual domain. A monomdal pictorial metaphor is presented by one mode. In other words, both the source and the target are visual. The borderline cases are put between multimodal and monomodal, so making a continuum between multimodal and monomodal .In borderline cases, the metaphor can only be comprehended when there is a verbal part that does not express any of the two domains, the target or the source.

Moreover, the continuum between the kinds of pictorial metaphor is obvious in identifying each visual advertisement. The American and British pictorial advertisements are 10, 5 advertisements for each one.
The main results reveal that metaphors, unlike literal messages, are harder to process andcomprehend and the power of metaphors is noticed in its familiarity and in the interaction between a user and a product.
The table below shows a summary of cognitive analysis of American Pictorial advertisements.Itshows that both American pictorial metaphors and British pictorial metaphors tend to be hybrid specifically (4/5) 80% in American ones and (3/5) 60% in British.

	Metaphor	S	T	SR	TR	Modality	Type
AmericanPM	Facebook likeness sign is a killing knife.	The knife	Likeness sign	Visual	Visual	Monomodal	Hybrid
	Pear is fish, fish is pear	Fish, Pear	Fridge	Visual	Visual	Borderline case	Hybrid
	Cigarette is a bullet	Quick death "bullet".	Slow death "cigarette".	Verbal/ visual	visual / visual	Multimodal	Simile
	The Facebook like ignites a	The lighter.	Likeness sign	Visual	Visual	Monomodal	Hybrid

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riot.						
Pepper is fire.	Fire	Pepper	Visual	Visual	Monomodal	Hybrid
Careless driving can be very dangerous.	The gun	Switch key	Visual	Visual	Monomodal	Hybrid
Negative words on social media are kinds of body violence.	The raised hand.	The boy in front of the screen	Visual	Visual	Borderline case	Contextual
Loans are a deep sea.	Sea	Loans	Verbal	Visual	Multimodal	Contextual
Ketchup is fire	No one's chili Ketchup like Heinz	Heinz Tomato Ketchup	Verbal	Visual	Multimodal	Hybrid
Smoking is death	Smokers gradually turned into an ash	Cigarette	Visual	Visual	Monomodal	Hybrid

(Left side row label spanning: British PM)

5. CONCLUSIONS

The main conclusions of this paper is that many Advertising depends on pictorial metaphor metaphors which should be designed carefully to help the customer discovers the intended meanings behind both image schema and metaphor. In such metaphors visual part and the verbal reinforcement should be in a balance. It is also concluded that there are some similarities and differences in American and British pictorial metaphor ads .There is a logical relation between the target and the source domains so as to help the audience to catch the intended message. It can be said that the best way to draw the attention of customers is by using visual item with a verbal part.

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