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TESIS DOCTORAL

A DISCOURSE MODEL OF METAPHOR: AN ANALYSIS OF INFORMATION AND COMMUNICATION TECHNOLOGIES ADVERTISING DISCOURSE

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Directora:
Dra. Laura Hidalgo Downing
To Neven and Nebojsa,
and to the memory of my father
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1

Introduction

1.1 Aims of the research

The creative use of metaphor in advertising discourse may contribute to complete or partial transformation of the addressees’ view not only of the items advertised but to some extent also of the world in which they live. My argument is based on the cognitive theoretical assumption that certain uses of metaphor can change our mental representation of the world since metaphor does not simply substitute one area of experience for another; it combines instead the two kinds of experience into a third, new way of thinking (Werth, 1994:83). It can be argued that the advertisers’ goals are accomplished by their conscious choice of networks of metaphors which are systematically sustained throughout an advertisement or an entire advertising discourse.

This thesis is driven by an urge to offer newness to the field of discourse studies of conceptual metaphor. The novelty of my thesis is both in the data and in the theoretical model used. While previous studies of metaphor in advertising have been limited to small samples of advertisements (Cook, 1992; Tanaka, 1994), the data of this thesis is an extended corpus of 260 advertisements dealing with a specific topic, information and communication technologies. From a theoretical standpoint, the novelty of this thesis lies
in the attempt to account for an integration of cognitive and socio-cultural dimensions of advertising within a discourse-cognitive approach to metaphor, by means of a model for the analysis of metaphor in advertising discourse. A significant difference between the model proposed and the traditional approaches to metaphor lies in the fact that my proposal puts emphasis on the dynamic dimension of metaphor as a discourse process, while previous semantic approaches provide a static perception of the phenomenon of metaphor.

The dynamic nature of the processing of metaphor in discourse, in general, is manifested in the functions of metaphor in advertising discourse, in particular. With regard to the functions carried out by metaphor in advertising discourse, it can be said that it performs the discourse functions of amusing, informing, pleading, warning, and most of all, the functions of cognitive change and persuasion. I argue that metaphor contributes to the function of cognitive change by means of modifying information present in the discourse and introducing a new world view. In this sense, the model proposed is a model for the analysis of metaphor as a discourse-pragmatic process, which implies a dynamic relationship between advertising discourse and the addressees while they are interpreting an advertisement. It is in this process where the cognitive change is produced or may be produced.

1.2 The data

My data are 260 printed advertisements from 121 ICT companies published in Fortune, Newsweek, The Economist, Business Week and Time, in the period between 1999 and 2002. On consulting the above mentioned magazines, we may see that the majority of advertisers address their readers through widely spread advertising campaigns. For
example, there are 9 different advertisements of Nokia, 10 advertisements of HP and 12 of Siemens. The advertisements appeared regularly in the press for a relatively long period of time. The advertisements which are considered to be relevant for the study at hand are reproduced and included in the corresponding sections of this thesis, and, at the same time, the whole corpus is reproduced in the CD attached to this work. The extracts of advertising texts that are used as examples in this thesis contain the name of the advertised entity in the parenthesis at the end of each extract. The list with the alphabetically ordered names of 121 ICT companies is provided in Appendix.

_The Economist, Business Week, Fortune, Newsweek, and Time_, in which the ICT advertisements are published, assume a certain type of readership. The readers of the above mentioned magazines, generally speaking, are seen as either users or potential users of ICT products and services at a global level.

### 1.3 Theoretical background

Since advertising discourse is a multi-modal type of discourse with fairly clear-cut intentions and metaphor is seen as a powerful cognitive mechanism which contributes to the accomplishment of the advertisers’ persuasive goals, I believe that text world theory (Semino, 1997, Werth, 1994, 1999; Hidalgo, 2000a, 2000b, 2003), which is based on the principles of discourse-pragmatic theories and takes into account the cognitive view of metaphor, is the most suitable theoretical basis for a model for the analysis of metaphor in this type of discourse.

Within this frame, the cognitive perspective of metaphor with its basis in conceptual metaphor theory may permit us to examine both linguistic and pictorial
metaphors, (i.e. they are viewed as two kinds of the manifestation of conceptual metaphor). On the other hand, the discourse-pragmatic nature of text world theory with its focus on a participant-centered, dynamic view of context, which includes both cognitive and socio-cultural factors, is considered to be especially important in the analysis of metaphor in advertising discourse. In this sense, a model for the analysis of metaphor in advertising discourse will adopt Werth’s text world view of context which is shared by other authors such as van Dijk, 1985, Whittock, 1990, Mey, 1998, Verschueren, 1999.

From this standpoint, according to Werth’s text world theory, metaphor is a discourse phenomenon, that is, metaphors may also be extended, as a kind of “undercurrent” over a text or a whole discourse, thus allowing extremely subtle persuasive effects to be achieved. Since advertising discourse is based mostly on implicit meanings, the notion of metaphorical undercurrents seems to be particularly relevant in the interpretation of advertising messages. Other authors, although from different theoretical perspectives, also take into account the importance of “covert” messages in advertisements (Tanaka, 1994; Forceville, 1996; Kress and van Leeuwen, 1996).

Apart from Werth, the role of extended metaphor in literary texts is studied by other authors such as Dirven (1985), Freeman (1993, 1995, 1999), Semino (1997) and Hidalgo (2003). Moreover, Charteris-Black (2004, 2005) contributes to the study of metaphor as a discourse phenomenon by analyzing its role in political, press and religious texts, while Thomborrow (1998) and Piller (1999) confirm the validity of the text world view of metaphor in their study of extended metaphor in car advertisements.

However, the role of extended metaphor in advertising discourse has not been exploited to its maximum level. For example, Thomborrow (1998) and Piller (1999) analyze extended metaphor in advertising texts, but neither of them takes into consideration
the importance of pictorial metaphors. In this sense, I believe that the study of metaphor in
advertisements needs to take into account Carroll’s (1994) notion of homospatiality as a
defining feature of visual metaphor in art and Forceville’s (1996) idea of pictorial
metaphor in advertisements. Furthermore, neither Thornborrow (1998) nor Piller (1999)
pay attention to the existence of different metaphor and metonymy structures in an
advertisement which make possible the creation of extended metaphors or relate extended
metaphor to the process of building of a text world.

In view of the described above, a model for the analysis of metaphor in advertising
discourse needs to be complemented and expanded by notions such as Grady’s (1997)
idea of primary metaphor and Lakoff’s (1993) principle of the inheritance hierarchy of
the event-structure metaphors which may assure the appreciation of the links that exist
between different sentence and discourse level metaphorical structures which bring
together the metaphors in an advertisement into an overarching structure, thus allowing
the understanding of advertising messages.

1.4 Methodology

The criterion used for the selection of data is based on the topic of advertisements
with a focus on ICT advertisements which appeared in the magazines referred to in Section
1.2, in the period between 1999 and 2002. With regard to the research methodology I will
mainly concentrate on a qualitative analysis of the data as I am more interested in knowing
what is done with metaphors and why this is done. However, I am also interested in
knowing, for example, what type of pictorial metaphor is more frequently used by the
addressers of ICT advertisements. This means that I will apply a quantitative analysis of the
data by recounting the number and frequency of different types of metaphors I am analyzing. This kind of analysis enables us to systematize the information about the categories I have found in the texts and images analyzed.

In order to count the number of different types of metaphors I follow, to a large extent, the linguistic metaphor identification procedure proposed in Steen (1999), while for pictorial metaphor I adopt Forceville’s (1996) proposal of metaphor identification. Both proposals are described in Chapter 5 below. In Chapter 6, I develop both qualitative and quantitative analyses of metaphors identified in a corpus of ICT advertisements by establishing the criteria of classification that focus on the role of metaphor in the construction of the addressees’ world view, not only of the concepts advertised, but also of their perception of the world in which they live. The criteria of classification applied are considered to be the most adequate for the purposes of identifying the persuasive goals of the advertisers’ messages.

1.5 Organization of the thesis

The thesis is organized in seven chapters in addition to the corresponding Bibliography and Appendix. Chapter 1 is the introduction. Chapter 2 is structured in five parts. Pragmatic approaches to discourse with an emphasis on elements of context are introduced in the first section, while discourse is defined in the second section. The central parts of the chapter explain the importance of coherence in the interpretation of discourse and the role of text. The chapter ends with the introduction of text world theory as a cognitive model of discourse. Chapter 3 provides the review of semiotic theories and the relevance theoretical perspective of advertising, whereas Chapter 4 defines and
classifies advertising as a type of discourse.

Chapter 5 is organized in six parts. I depart from an overview of the main trends in the cognitive view of metaphor, focusing on the key principles of cognitive linguistics and its approaches to metaphor. The second part gives a brief overview of the key principles of cognitive linguistics in its approach to metaphor, while the third part explains the importance of the cognitive theoretical frameworks of linguistic metaphor with a focus on conceptual metaphor theory, Grady’s (1997) theory of primary metaphor and Lakoff’s (1993) principle of the inheritance hierarchy of the event-structure metaphors. The section ends with the review of the study of metaphor in discourse with a focus on Werth’s (1994, 1999) text world view of metaphor. The fourth section provides an overview of the cognitive theoretic perspectives on pictorial metaphor. In the fifth part of the chapter I present the role of metaphor as a cognitive instrument in structuring and restructuring our understanding of the world, the relation between metaphor and our cultural cognitive models, focusing on the Great Chain of Being. The chapter ends with the description of the main characteristics of metonymy.

The aim of the discussion of Chapter 6 is twofold: (i) to put forward a model for the analysis of metaphor in advertising discourse; and (ii) to illustrate its application to the analysis of metaphors within the context of ICT advertisements. After the description of the model, its use is exemplified in the analysis and interpretation of the sentence and discourse level metaphor and metonymy structures in a corpus of ICT advertisements. The chapter ends with the analysis of the role of metaphor in the building of a text world. Chapter 7 provides conclusions and suggestions for further research in this field.
2

A basis for analysis

2.1 Introduction

The view of advertising as a particular discourse type and genre makes advertisements available for an analysis from the pragmatic perspective and for an analysis of the status of advertising as a social phenomenon, aspects which are within the interests of discourse analysis. This chapter is a brief introduction to the aims of research within discourse studies and to key aspects of a pragmatic model.

2.2 Pragmatic approaches to discourse

The view of metaphor in the present thesis is approached from a more general discourse-pragmatic perspective. To begin with, let us consider the key aspects of pragmatics in its approaches to discourse. First, pragmatics cannot be associated with a particular component of study, that is, pragmatics does not constitute an additional element of a theory of language, but it offers a different perspective (van Dijk, 1997a; 1997b; Mey, 1998; Verschueren, 1999). This perspective requires that the study of linguistic phenomena is approached from the point of view of language use which can be established at any level
of structure. However, there are certain elements of linguistic structure such as texts and discourse that are especially benefited by the pragmatic approach to their investigation (Verschueren, 1999:1-8).

In order to clarify the above mentioned approach I will refer to Morris’s (1938) observation of the pragmatic perspective:

Syntactical rules determine the sign relations between sign vehicles; semantical rules correlate sign vehicles with other objects; pragmactical rules state the conditions in the interpreters under which the sign vehicle is a sign. Any rule when actually in use operates as a type of behavior, and in this sense there is a pragmatically component in all rules.  

(Morris, 1938:35)

By distinguishing between the linguistics of language resources and the linguistics of language use, Morris implies that there is a completely different dimension referred by pragmatics.

Second, the pragmatic approach has to deal with context. In fact, pragmatics can be defined as “meaning in context” (Thomas, 1995:5) or “the study of language in a human context of use” (Mey, 1998:724). Its topic of investigation is the functioning of language in use, as a complex form of behavior that constructs meaning. It is important to stress that making meaning is an essential characteristic of pragmatics. The field of study of pragmatics is not observed as a fixed complement to form, but it is a dynamic process which consists of negotiation of meaning between the producer and the receiver, the context of an utterance and the meaning potential of an utterance (Thomas, 1995:22-23; Verschueren, 1999:6-7).

Third, pragmatics is the study of how more is communicated than is actually said (Yule, 1996:3), that is, this approach examines the types of meaning that go beyond what is
“said”. In this sense, the pragmatic approach necessarily explores how receivers can make inferences about what is said/read to achieve an interpretation of the producer’s intended meaning. This type of study examines how a great part of what is unsaid is identified as part of what is communicated. The advantage of studying language via pragmatics is that one can analyze the speaker’s intended meanings and his purposes and goals (Yule, 1996:3-4).

In order to be successful in this task we rely on the regularity of speakers’ behavior: human beings tend to behave in fairly regular ways when using language because, on the one hand, they are members of social groups which follow a general model of behavior, and on the other, they have similar experiences of the world and share a lot of non-linguistic knowledge. Discourse analysts usually refer to this phenomenon as “coherence”. The notion of coherence is described more at length in Section 2.4 below.

Fourth, pragmatics is concerned with the whole complexity of linguistic behavior. From this perspective, it is not possible to speak, for instance, about questions of cognition, without taking society and culture into consideration, or vice versa, to deal with questions of culture separately from their cognitive aspects. The dimension that the pragmatic perspective gives is of “the link between language and human life in general” (Verschueren, 1999:7). This view is also expressed in Mey (1998:730) who explains that this dimension distinguishes pragmatics from other neighboring disciplines because it focuses on language users and certain societal factors that influence the development of the use of language.

Finally, there is another important observation introduced recently in the pragmatic perspective, that is, the concern of some pragmaticists with the role of the human body. From this standpoint, the pragmatic approach is not delimited and defined only by
reflecting on people’s roles in society, on their conditions as language users; it also needs to include the condition which is called “the embodiment” (Haberland and Mey, 2002:1680-81). To quote Haberland and Mey:

the basic material orientation of all our cognitive and volitional processes, due to the fact that we “inhabit” a body and that therefore cognition is specifically geared to, and informed by, the body “perspective”.

(Haberland and Mey, 2002:1680)

This change of pragmatic perspective in which the human body plays an essential role in communication, implies that language users assume “a more substantial worldly shape” (Haberland and Mey, 2002:1680). Although Haberland and Mey do not relate the notion of “embodiment” to the works on conceptual metaphor and its direct relationship to the human condition of “inhabiting” a body by Lakoff and Johnson (1980, 1999), Lakoff (1987), Lakoff and Turner (1989) and their followers, it can be argued that a similar approach is also one of the major concerns of the above mentioned cognitive scientists.

In this sense, the pragmatic approach takes into account the total world situation of the language user, that is, human “bodily postures”, so to speak, “prefigure and are prefigured by the pragmatic acting” (Haberland and Mey, 2002:1680). The new pragmatic perspective takes even more into consideration the aspects of human communication that previously were considered “extralinguistic” (Haberland and Mey (2002:1680-1).

To summarize the main points mentioned above, pragmatics is presented as the linguistics of language use which has neither its own unit of analysis nor its own object of correlation. In fact, its main function is to serve as a “point of convergence for the interdisciplinary fields of investigation and as a latch between those and the components of the linguistics of language resources” (Verschuuren, 1999:11). In the case of the present
thesis the pragmatic approach to advertising discourse enables its study as an interdisciplinary phenomenon as well as permitting the discussion of the role of metaphor in the context of ICT advertisements.

2.3 Discourse and its main aspects

The view of pragmatics adopted in this thesis implies the analysis of a real discourse. This is connected to the main principle upon which discourse analysis is articulated, which is the idea that “discourse studies are about naturally occurring text and talk in context” (Van Dijk, 1997a:3). This view was already present in Malinowski’s (1923) notion of “context of situation”. Malinowski was the first to draw the linguist-ethnographer’s attention to a language that is not separated from the social activities of everyday life – but which is part of verbal and non-verbal activities, both of which are interwoven and depend on each other for their interpretation (Auer, 1995:8).

Let us now consider the common-sense definition of “discourse”: it is a form of language use. However, since this is quite a vague and not always adequate definition, discourse analysts introduce some other crucial elements in the notion, appointing who uses language, how, why and when. A description of discourse that includes some of these features is that of “communicative event” (van Dijk, 1997a:2-3). Human beings use language to communicate ideas or beliefs as part of social events, for example, a job interview, a visit to the dentist, or producing or reading an advertisement. Van Dijk (1997a:2) is more concerned with the fact that during discourse the participants are doing something, that is, they interact, whereas Östman and Virtanen (1995:245) consider that discourse is a process “whose purpose and effect changes as it unfolds”. During the
process, the producers and receivers join in the action of constant adaptation, which involves the change of their predispositions as they go along, and the negotiation of the unfolding coherence (Östman and Virtanen, 1995:245).

Similarly, Werth (1995b:95) defines discourse, in general terms, as “a deliberate and joint effort on the part of the producer and the receiver to build up a “world” within which the propositions advanced are coherent and make complete sense”. This definition emphasizes the dynamic aspect of the process of communication and the cognitive prediction that the participants actively build up the shared contexts which are the result of “the interaction between the information in the text and the knowledge brought by the participants to the discourse situation” (Hidalgo, 2000b:74).

Finally, I wish to point out that this work views discourse as a text in context. The aim of the subsequent chapters in this thesis is to describe to what extent the functioning of discourse in terms of the social actions established by the discourse participants can contribute to the study and interpretation of metaphor in advertising discourse.

### 2.3.1 Context

In applying the discourse-pragmatic approach to the study of advertising discourse, we need to take into account the context in which a piece of discourse occurs. Context is “discourse conditioned” in a sense that the discourse itself points toward the areas of context which are important to the ongoing situation and will be activated (Hidalgo, 2003:204). It should be mentioned that there is not one explicit theory of context, and that the concept is used by different scholars with a diversity of meanings.

In presenting the discourse-pragmatic view of context, I depart from Halliday’s
argument that

all use of language has a context. The “textual” features enable the discourse to cohere not only with itself but also with its context of situation. We have analyzed the context of situation into three components, corresponding to three metafunctions. This enables us to show the relationship between text and the situation – how each serves to predict the other.

(Halliday, 1989:45)

The three elements which according to Halliday (1989:45-46) build up the context of situation are: (i) field of discourse: a type of activity that is recognized in the culture in which language plays some part; (ii) tenor of discourse: the participants involved in the activity; and (iii) mode of discourse: the specific functions that are assigned to language in the particular situation, and the channel used. In a similar way, Goodwin and Duranti (1992:3) define context as “a frame that surrounds the event being examined and provides resources for its appropriate interpretation”. The notion of context, thus, comprises an essential juxtaposition of two entities (1) a focal event, and (2) a field of action within which that event is embedded. The focal event is seen as “the official focus of the participants’ attention” which is placed “in the center of the stage, while context constitutes the stage itself” (Goodwin and Duranti, 1992:9).

The view of context that is adopted in this thesis is based on the dynamic relationship between linguistic and non-linguistic dimensions of communicative events. A more developed view of those dimensions is provided by van Dijk (1997a, 1997b) and Verschueren (1999). Both Verschueren and van Dijk focus their attention upon the social and cognitive aspects of context. However, it seems that Verschueren is more interested in the socio-cognitive approach to context whereas van Dijk puts more emphasis on the socio-
cultural features of context.

For the purpose of this thesis I adopt Werth’s (1995a, 1995b, 1999) approach to context. Werth’s model of context is based on cognitive aspects of this phenomenon. Thus, context is “the relevant situational background(s) for and in a particular discourse” (Werth, 1999:117). We can distinguish between verbal and situational context. The verbal context consists of the language surrounding a particular sentence, while situational context consists of the immediate situation and the cultural background surrounding the language situation (Werth, 1999:80-81).

2.3.2 The elements of the communicative context

I shall now offer an overview of the linguistic and non-linguistic elements of the communicative context. The non-linguistic elements consist of language users, the mental world, the social world and the physical world, whereas the linguistic channel chosen for communicating represents the linguistic component of context (Verschueren, 1999:77ff). Although all those elements have influence on the use of language, language users are presented as focal elements because “the contextual aspects of the physical, social, and mental worlds […] do not usually start to play a role in language use until they have somehow been activated by the language users’ cognitive processes” (Verschueren, 1999:77).

In presenting the addresser and addressee as language users, Verschueren points out that they occupy different worlds. Thus, although there is an overlap between those worlds, they are also constantly changeable. Meanwhile, it is also necessary to stress the importance of the choice of channel of communication because it is itself a contextual
component (Verschueren, 1999:76-77).

In a similar way, van Dijk (1997a:19-20) makes the point that in the same way as we distinguish between local and global structures of discourse, we may also see a difference between local and global structures of contexts. Among the local contextual restrictions of discourse are, for instance, the setting (time, location, circumstances), participants and their various communicative and social roles, intentions, goals or purposes, and so on. The global context becomes relevant as soon as we identify the continuing discourse as constitutive of organizational or institutional actions and procedures (e.g. legislation, news reporting or advertising) and when participants are involved in the interaction as members of social categories, groups or institutions. Van Dijk (1997b:6) writes that:

both the more local and the more global aspects of discourse are involved in the accomplishment of social practices. Thus, in social discourse analysis we also find that social reality may be constituted and analyzed anywhere between a more micro and a more macro level of description, for instance as (details of) acts and the interaction of social actors, and as what whole institutions or groups “do”, and how both thus contribute to the production and reproduction (or challenge) of social structures.

(van Dijk, 1997b:6)

The relationship between local and global context is particularly relevant for the discussion of context in advertising discourse; therefore, I will examine their roles in Chapter 4 below.

2.3.3 Language users

Language users should not be treated as if they were an indisputable source of meaningful utterances they produce (Verschueren, 1999:77). I wish to point out that this
claim is especially valid for advertising discourse, in which the physical addresser or the
author of an advertisement is usually a professional who works for an advertising company,
so he or she is rarely the source of information that is provided. In order to create a
terminology which makes the distinction between the author of the discourse and the
sources of the information, and thus allows us to identify the intermediate roles that are
involved in a discourse, Verschueren (1999:79) suggests using the Bakhtinian (1929) term
“voices” to refer to these roles.

The concept of voice forms the basis of a typology of discourse: monologic (with
one voice), dialogic (with two voices) and heteroglossic (with many voices at once).
Bakhtin analyzes mainly dialogic and heteroglossic discourse at both the level of utterance
(Volosinov, [1929]1973:109-59), and at the level of discourse (Bakhtin, [1940/1965]1968;

Although the addressees of discourse have many voices, the addressees may play
many different roles. We should not forget that addressees are a subcategory of what is
called “presences”, that is, “the totality of persons who are [...] in a position that would
enable them to become engaged in the event” (Verschueren, 1999:82). From the moment
presences become “engaged”, either listening or reading, they become addressees.
Someone who is reading a newspaper, for example, will surely come across
advertisements. He or she becomes the addressee of an advertisement the moment he or she
starts reading it. When presences become addressees they can play a variety of roles
(Verschueren, 1999:82-83).

A further discussion of the roles of language users as members of social categories
is provided by van Dijk (1997b:3-5). Language users belong to different social groups,
(professionals, organizations, communities, societies and cultures). They interact as women
and men, black and white, poor and rich, young and old, advertisers and receivers and generally in complex combinations of social and cultural roles and identities. On the other hand, by performing discourse in social situations language users at the same time actively generate and display such roles.

2.3.4 The mental world

Understanding, interpretation and other notions used in the above sections also belong to the domain of the mind. Verbal interaction is the communication from mind to mind, but minds are “minds in society” (Verschueren, 1999:87). The addressers’ mental worlds involve the aspects of their personality, emotions, beliefs, desires and intentions. The mental world activated in language use contains “cognitive” and “emotive” elements. The cognitive elements produce a bridge between the mental and the social in the form of “conceptualizations” in order to interpret social interaction, whereas the emotive elements produce a bridge in the form of “affect” and “involvement” that represent the attitudinal requirements for engaging in and sustaining the interaction (Verschueren, 1999:90). Together with individual cognition, discourse involves socio-cultural cognition; such processes are context-sensitive: they may depend on the aims, goals, interests or other mental representations of language users (van Dijk, 1997a:17-18).

2.3.5 The social world

The discourse-pragmatic approach to linguistic behavior “does not place social variability at the level of idealized groups, but along a range of intersecting dimensions
contributing to interlocutors’ social identities” (Verschueren, 1999:92). The advertisers tend to minimize the contrasts that exist between cultural dimensions such as a contrast between social class, ethnicity and race, linguistic groups, religion, age, level of education, profession, gender, and so on.

An approach that similarly emphasizes the importance of a sociological view of context is expressed by van Dijk (1997a, 1997b). Van Dijk defines context as “the structure of all properties of the social situation that are relevant for the production or the reception of discourse” (van Dijk, 1997a:19). Thus, as soon as we approach context in the above shown way, we involve many aspects of society and culture in our analysis.

### 2.3.6 The physical world

With regard to the physical world, both temporal and spatial references are relative notions rather than absolute values in relation to language, and they interfere with many other factors. Spatial concepts are crucial for human thinking, as they represent the basis of conceptual metaphors in various domains of experience (Verschueren, 1999:95-102). This aspect of metaphor will be discussed in Chapters 5 and 6, but at the moment, I would like to mention that the importance of space as a contextual element goes beyond simple spatial reference. The relativity of temporal and spatial implications depends on language users’ positioning in the “world”. In many cases, “the interlocutors’ position in the physical world is important in determining certain linguistic choices and their meaning” (Verschueren, 1999:100). Many types of verbal behavior are clearly identified with bodily movements such as gestures and they may have influence on the effectiveness of the addressee’s intentions.
The notion of physical world is further developed by van Dijk (1997b:12) in his overview of the role of different communication settings such as time, place or the addressee’s position and perhaps some other special circumstances of the physical environment. As for time, many discourse genres are “fixed” for specific time slots, as is the case for lessons or TV advertisements. The setting or the physical world may also be private or public, informal or institutional. Some discourse genres can only be valid when they occur in such an institutional environment.

2.3.7 The linguistic channel

The way in which context works in relation to some types of oral discourse is different from the way it works in relation to types of language using different channels. But, “no generalizations can be made on either side, because channels themselves are too varied among discursive, situational and social dimensions of anchoring” (Verschueren, 1999:3). In the case of written channels, handwriting and printing are conditioned by different constraints; or the case of electronic mail, the new written channel which has an almost conversational speed of exchange.

Thus, although the oral channel is generally observed as spontaneous in comparison to the written channel which is more controlled, this difference should not be taken absolutely: “formal genres of oral discourse, such as academic speeches or lectures [...] may well be prepared just like written text and simply read, with or without improvised, spontaneous parts” (van Dijk, 1997b:4).

With regard to the use of different linguistic channels in one discourse “we should keep in mind that basically the same speech event is often destined to pass through several
channels consecutively” (Verschueren, 1999:104). An example of the use of different channels successively can be of a television advertisement which is written down at first by an advertising company, spoken by an actor or actress and recorded by means of video technology.

2.3.8 The construction of context in discourse

As stated in section 2.3.1 above, Werth refers to context as “the relevant situational background(s) for and in a particular discourse” (1999:117) that is constructed by participants into an agreed set of “facts” called the Common Ground. Werth defines the Common Ground as “the totality of information which the speaker and hearer have agreed to accept as relevant for their discourse. The Common Ground is constantly shifting as the discourse proceeds” (1999:119).

The notion of the Common Ground is also tackled by Verschueren (1999:26) who argues that the common ground is sometimes also called common knowledge, background information or mutual knowledge. Verschueren (ibid.) defines this concept as “the world of unexpressed information which an utterance carries along”. I focus my attention upon context construction as developed by Verschueren (1999) who suggests that “contexts are generated in language use and thereby restricted in various ways” (Verschueren, 1999:109; italics in the original). At least, three phenomena have to be taken into consideration in establishing boundaries in the creation of context. These three main phenomena are:

1. the lines of vision, which determine a language user’s positioning with regard to a surrounding world;
2. the manipulation of context, which deals with a language user’s exceptional ability to manipulate contexts by moving in and out what is commonly referred to as mental spaces;

3. the active process of contextualization, that is, the context contributes to clearness by being subject to negotiation, uptake or rejection, and so on.

(adapted from Verschueren, 1999:109-112)

To sum up, a crucial feature of context is the type of relationship that is established between the participants in an interaction, a relationship that is defined by aspects such as background knowledge, age, social status, etc. These aspects play an important role in the creation of situations in advertisements (Hidalgo, 2000b:68). However, it should be noted that physical material of an advertisement, paralanguage, co-text, function and intertext are also important aspects of context in advertisements (see Section 4.2.1 below).

2.4 Coherence in the interpretation of discourse

As I have argued in Section 2.2 above, not all relations among different parts of a discourse are explicitly shown, however, language users as members of social categories have created background knowledge that they can use in their interpretation of the discourse, even the parts that their interlocutor does not say overtly and explicitly. Discourse analysts usually refer to this phenomenon as “coherence”. In this sense, to talk about coherence is to talk about one of the properties of discourse. Coherence is a concept used by the discourse analysts in explaining how all elements in an utterance contribute covertly to the textuality of a discourse, in order to give it the aspect of a whole. A similar
assumption of the notion of coherence is presented by Werth (1999) who establishes that
coherence is not inherent in texts, but is a construct (Werth, 1999:127). What ties an
element of a text together is expressed in terms of functional relationships, in which
functional conditions of metaphor and metonymy are of particular interest for my work.

Turning now to the aspects of what is unsaid or unwritten but communicated in the
analyzed discourse makes us pay more attention to psychological notions such as
background knowledge, beliefs and expectations. Such notions function like familiar
patterns from the previous experience that language users employ to interpret new
experiences (Yule, 1996:84-85). The most general pattern is a frame. The notion of frame
was proposed by Minsky (1975) in his frame-theory and Fillmore’s (1975; 1985) frame-
semantics. Minsky explains that knowledge is stored in memory in the form of data
structures which represent stereotyped events. Fillmore (1975:124) initially perceived
frames as a collection of linguistic alternatives, but later he changed his conception of
frames assigning them a cognitive interpretation (Fillmore and Atkins, 1992:75). Similarly,
Yule (1996:86) suggests that a frame is shared by everyone within a social group as
something like a prototypical version. Let us see example (1):

(1) Apartment for rent. $ 500. 763-6683.

In example (1), borrowed from Yule (1996:86), within a frame for apartment, the
reader assumes that there are elements such as kitchen, bathroom and bedroom. The
assumed components of a frame are not explained because a normal interpretation of this
discourse will be based on not only an “apartment” frame as the basis of inference, but also
as an “apartment for rent” advertisement frame. Only on the basis of such frame can an
advertiser expect the reader to fill in “per month” and not “per year” after $ 500 here.

Thus, we can see that the notion of “frame” is a very effective cognitive tool for the analysis of advertisements. The notion of frame refers to a knowledge structure or structured set of elements drawn from various conceptual domains and consisting of encyclopedic knowledge associated with a given linguistic form (Dirven, Frank, and Ilie, 2001:1). The concept of frame is also tackled by Werth. Werth sees a frame as an “area of experience in a particular culture” (1999:106). It is also “a cognitive space, mapping out an experiential category” (ibid.), being fuzzy-edged and associated to the notion of prototype. Werth explains that “the speakers build up a repertoire of scenes which encapsulate the expectations about how particular situation-types will develop” (1999:104), that is, a frame does not represent a real situation, but a frame is “a distillation from a pattern of text worlds, representing complexes of situation types and background knowledge” (1999:112).

Cognitive linguists (see Langacker, 1987, 1991; Lakoff, 1987; Fauconnier, 1985; Ungerer and Schmid, 1996) have also discussed the concept of frame. Thus, Lakoff (1987), for instance, has developed similar ideas under the name of an Idealized Cognitive Model (ICM), while the notion of the cultural cognitive model is proposed as another type of Lakoff’s ICM. ICMs differ from cultural cognitive models because cultural models are part of specific cultural worlds rather than general human experience. From this standpoint, ICMs and cultural cognitive models can be seen as the subtypes of the overarching, hyperonymic category “frame” (Dirven, Frank, and Ilie, 2001:2).

However, when more dynamic types of schemata are considered, they are often described as scripts (Abelson, 1976; Schank and Abelson, 1977; Brown and Yule, 1983; Schank, 1982). The notion of script was developed by analogy with Minsky’s frame, but it comprises event sequences. Yule defines a script as “a pre-existing knowledge structure
involving event sequences” (Yule, 1996:86). Human beings use scripts to make interpretations of events and there are scripts for what normally happens in all kinds of events such as going to a restaurant, to a cinema or to a hypermarket. The concept of script is a way of recognizing an expected arrangement of actions in an event because it is assumed that most of the details of a script are known to everyone. This is valid for members of the same culture; however, for members of different cultures, such an assumption can produce miscommunication (Yule, 1996:86-87). This implies that our background knowledge structures, “our schemata for making sense of the world will be culturally determined” (Yule, 1996:87), that is, human beings develop their cultural schemata in the contexts of their primary experience. We fill in a schema by elements that are called “slots” (Lakoff and Turner, 1989:61-63). For example, a JOURNEY schema has a slot for TRAVERLER that can be filled by any particular person whom we understand to be on a journey.

2.5 Text: its definition and classification

The data of the present thesis are based on printed advertisements in which text plays a crucial role. This work views a text as a meaning unit which is coherent. The meaning of a text, that is, the mental image it creates, is highly complex due to the contribution of multiple factors in its construction (discoursal, encyclopedic, expressive).

Let us define and classify different types of text. For Halliday (1976:1) the term text refers to “any passage, spoken or written of whatever length, that does form a unified whole”. A text is a unit of language in use which “does not consist of sentences; it is realized by, or encoded, in sentences” (Halliday, 1976:2) whereas van Dijk (1997a:7)
views “text” as “written discourse”.

The view of “text” adopted in this thesis can be found in the definition by de Beaugrande (1995:539):

Text is an empirical communicative event given through human communication rather than specified by a formal theory. Each such event “rides on” a dynamic dialectic between the “virtual system” of language (the repertory of possibilities) and the “actual system” constituted by the choices of the text producer; the text is thus on neither side of language versus use, but integrates and reconciles the two.

Furthermore, this thesis views text differences as text types or discourse types. The attempts to systematically classify different kinds and types of text started in linguistics more than twenty years ago. The motivation for classifying texts and discourses arose as the practical needs of corpus linguists. Östman and Virtanen (1995:246-247) explain that there are two approaches to their classification:

1. Situation-based approach to text and discourse classification
2. Discourse-functional approach to text and discourse classification

The first model is fundamentally situation-based, that is, it is built on the basis of “the purpose for which a text is produced, rather than on purely linguistic criteria” (Östman and Virtanen, 1995:246), while the second approach is a complementary model, it is based on discourse-functional criteria. In the second model, text differences are observed as text types and discourse types. From this standpoint, in this thesis I refer to “genre” and to the Hallidayan (1978) “register” in terms of the text-externally delimited categories of a text such as fairy-tales, news reports or advertisements which are used for a specific purpose, in
a particular communicative event with often specific participant roles, for instance, the advertiser and the advertisement receiver.

On the other hand, the view of text-externally described categories of discourse or text types in the present thesis is based on Östman and Virtanen’s (1995:246) perception of “a text-internal basis, to indicate a variation according to the organization and the content of texts”. The text-externally described discourse types may be found in many text-externally specified genres. For example, the narrative discourse type is found not only in fairy-tales, but in other genres such as scientific reports or advertisements. I adopt in the present work other categorizations within genres, such as “journalesse”, which can be classified into several “subgenres” (news reports, editorials, profile articles, sports commentaries and advertisements).

To sum up, the view of text adopted in this thesis is that of a mental representation unit, built up by the addressee during the reading process. This mental image is as complex as the image of the world around us, that is, the addressee uses the same resources and mechanisms to construct the mental image and the real world image. The text meaning is the result of the construction of the mental image that is being projected from a text. From this standpoint, the function of the words in a text is to evoke images and associations in the addressee and guide him or her in the construction of a global meaning of a text (Ryan, 1998:141; Langacker, 2001:180).
2.6 Text world theory as a cognitive model of discourse

Text world theory is particularly adequate for the discussion of the way in which metaphor is processed in advertising discourse because this theory integrates cognitive principles to the study of discourse. Text world theory as developed by Semino (1997), Werth (1999) and Hidalgo (2000a, 2000b, 2003) derives, on the one hand, from text linguistics (see de Beaugrande and Dressler, 1981; van Dijk and Kinstch, 1983, Bernárdez, 1995) and discourse analysis, and, on the other, from cognitive linguistics, more particularly from the conceptual metaphor theory (Lakoff and Johnson, 1980, 1999; Lakoff and Turner, 1989), mental spaces (Fauconnier, 1985) and blending theory (Fauconnier and Turner, 1995). In this respect, the categories suggested in the text world theory are to some extent similar to Fauconnier’s concept of mental spaces and Fauconnier and Turner’s notion of blends (see Section 5.4.3 below). However, the main difference between the text world model and other cognitive spaces is that the text world is a discourse unit, while others are propositional units.

Werth assumes that if one of the tasks of linguistics is to analyze how we produce and understand complex utterances, then an important part of the answer is that “we build up mental constructs called text worlds, [that is], conceptual scenarios containing just enough information to make sense of a particular utterance they correspond to” (Werth, 1999:7). The concept of mental representation as a space is similar to Fillmore’s notion of a frame or Lakoff’s concept of an ICM because it is also an area of experience in a particular culture (see Section 2.4 above). With regard to the processing of text and discourse in the text world model, Hidalgo (2003:202-203) explains that
A Basis for Analysis

this means that a text or discourse is not a static object to be apprehended, but rather, it emerges as the reader/speaker reconstructs his or her mental representation of it and modifies it according to his personal experience, the relation to other interlocutors, if there are any, and the knowledge of the text itself. [...] An important consequence of the assumption that reality and language are constantly being constructed and reconstructed is that it is not possible to talk about an objective reality (or text) which can be impartially described, but that all uses of language in some way or other display a viewpoint.

The text world approach to discourse is a model of real discourse that takes into account the contexts in which linguistic phenomena occur. Its focus on context implies that one of the main interests of this model is the integration of the cognitive, social and cultural factors that determine linguistic choices in discourse. At the same time, the cognitive view of the “world” stresses the active role of the addressee in the construction of the world that is evoked by the text in the addressee’s mind. In this sense, the description of discourse as a text in context means to examine “the creation of specific mental worlds or constructions of reality” (Hidalgo, 2000b:67-68).

One of the characteristics of Werth’s text world theory is its concern with human experience, that is, it tries to account for the main aspects of this type of experience, such as purposes, beliefs and emotions, the storing and processing of knowledge and the creation and comprehension of mental representations in discourse (Werth, 1999:20). Of course, metaphor and metonymy, which are of interest for the present work, play crucial roles in the construction of mental representations. The importance of metaphor and metonymy in the building of a text world will be described in Chapters 5 and 6 below.
2.6.1 Text worlds and the world-building process

The text world is “the situation depicted by the discourse, together with all the structure necessary to understand it” (Werth, 1999:87). The participants’ experience (memory) and speculations (imagination) are brought into it. The text world constitutes the speech event, while the discourse world is the situational context which surrounds the speech event itself, together with the participants of that discourse situation (Werth, 1999:83). Thus, if Mary and John are talking about their holidays in a cafeteria, the discourse world will be formed by the environment of the cafeteria and John and Mary as participants, together with the knowledge and the experience they bring into that event. The text world will be the speech event describing their holidays (Hidalgo, 2003:206).

In written advertising discourse the discourse world is shared by the addressee, together with the experience shared by the addressee and the socio-cultural environment which are brought into the discourse world. A text world is defined by Werth as follows.

A world […] is a conceptual domain representing a state of affairs. A text world, in particular, represents the principal state of affairs expressed in the discourse. First, the world must be defined: this is affected by means of the deictic and referential elements nominated in the text, and flashed out from knowledge (specifically, knowledge frames).

(Werth, 1995a:78)

In this quotation Werth argues that the text world is first defined by the deictic terms and then filled out by the knowledge frames. The process of world building is carried out through specifying the relevant deictic information and by indicating the possible deictic shifts (shifts in time and place). Departures from the parameters outlined in text
worlds are also world-building, in which new conceptual spaces called subworlds are built. The relationship between different conceptual domains that are established in a world building process is hierarchical. Table 2.1 shows the hierarchical structure of the world-building process as follows.

<table>
<thead>
<tr>
<th>Level</th>
<th>The process of world building elements</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Discourse world (the immediate situation)</td>
</tr>
<tr>
<td>2</td>
<td>Textual world (a conceptualization of the specific event)</td>
</tr>
<tr>
<td>3</td>
<td>Subworlds (other domains internal to the text world)</td>
</tr>
</tbody>
</table>

Table 2.1  An adaptation of Werth’s (1999) world building structure

It is important to emphasize that

text worlds are not fixed entities which are perceived in the same way by different readers; in fact, there is no guarantee that receivers will construct the text world that was intended by the author of the text, as each individual will construct his or her own text world according to different experiences.

(Hidalgo, 2003:206-207)

The function-advancing component of a text world is related to the register type of the text, and, thus, to its principal functions. However, in advertising discourse the function-advancing component is not always easily identifiable “in the sense that it is not always manifested in propositional form but, rather, in the selection of specific lexical items or in the juxtaposition of text and image” (Hidalgo, 2000b:75). In advertisements the function-advancing component of a text world is often viewed as goal-advancing, and typically has a persuasive dimension.
2.6.2 Frame knowledge

Let us now consider the discourse-based account of the structuring of knowledge in interaction. According to Werth’s text world theory, there are three types of discourse specific propositions: the propositions (P) which make up the text, the propositions entailed by members of (P) and the propositions evoked by (P) from the knowledge base (K). The knowledge base has frame knowledge and associated expectations and prototypes for given situations. It is important to note that knowledge base is

not simply a passive repository of “facts”; rather, it is a dynamic and central processor which constantly assesses incoming information, relating it to other information in memory, classifying it, comparing it, making and testing hypotheses about it, and in general functioning as a central quality-control system.

(Werth, 1999:146)

Furthermore, we can distinguish two types of shared knowledge (i) general and (ii) mutual knowledge. General knowledge includes linguistic and cultural knowledge, while mutual knowledge refers to perceptual and experiential knowledge. Cultural knowledge is “all the non-linguistic information available to individual and groups living in a particular society” (Werth, 1999:97). The structuring of cultural knowledge is “largely the province of frames” (ibid.). Frames in Werth’s model, then, represent the packages of information, both idiosyncratic and culturally shared, which permit the addressee to fill out the details regarding the definition and description of the text world (Hidalgo, 2000a:118). In a similar way, Hidalgo (2003:205-207) explains that frame knowledge is activated in discourse in a process of enrichment of the text world, thus contributing to the creation of text coherence.

Going back to metaphor, in the text world model, metaphor is viewed as a
discourse phenomenon which contributes to the creation of coherence and, thus, contributes to the understanding of discourse. The text world view of metaphor as a discourse-based phenomenon will be discussed more at length in Chapters 5 and 6. Approaching metaphor in advertising discourse from the text world perspective is aimed at showing the way in which cognitive linguistics may benefit from an analysis of real discourse.

## 2.7 Conclusions

In this chapter I have discussed the key aspects of discourse-pragmatic approaches to text and discourse. Thus, I have argued that we need to take into account the context in which a piece of discourse occurs. This means that context is discourse conditioned in a sense that the discourse itself points toward the areas of context which are important to the ongoing situation. After describing the elements of context such as the roles of language users, the mental, the social, the physical world and the linguistic channel, I have focused on the importance of coherence in the interpretation of discourse. The chapter ends with the introduction of Werth’s text world theory which integrates cognitive principles to the study of discourse. Furthermore, in the text world theory, metaphor is viewed as a discourse phenomenon, which can facilitate its analysis in advertising discourse.
3

Advertising as a type of communication

3.1 Introduction

In the present chapter I provide a brief revision of the most relevant twentieth century theories of communication from the discourse-pragmatic perspective, not only from the domain of linguistics but also from other non-linguistic models of communication. However, the review is not meant to be exhaustive, and for this reason I only make reference to those theories and approaches that are relevant to the study at hand. Some of these theories have already been mentioned in the previous chapter, with regard to the functions of text, therefore, in this chapter I refer only to those theoretical frameworks that refer to advertising texts and discourse.

This chapter deals with the following issues:

1. An introduction to the principles of communication from the semiotic viewpoint (Jakobson, 1960).


3. A brief overview of the weaknesses of semiotic theories.
4. An overview of the relevance theoretical framework: Sperber and Wilson’s “overt” vs. Tanaka’s “covert” type of communication.

5. Aspects of advertising as a type of communication.

3.2 Semiotic approaches to advertising

Halliday’s (1989) semiotic approach to the analysis of texts has already been mentioned in the previous chapter. I refer here to semiotic theoretical frameworks because of the key notion of the “sign” and their relationship to advertising discourse. It is evident that the meaning of the message cannot be transmitted in abstract and therefore it must be coded (Vestergaard and Schroeder, 1985:15). The notion of a code is essential to semiotic analysis of messages in the process of communication. The construction and comprehension of messages (encoding and decoding) are achieved by codes, that is, a set of rules or an interpretative mechanism which is known to both the addressee and the addressee, and which determines a particular meaning to a certain sign. Codes are forms of social knowledge which are obtained from social beliefs and practices although there is not a written act of it (Dyer, 1982:131-135). Dyer further claims that

codes organize our understanding of the world in terms of “dominant meaning patterns”, patterns which vary from culture to culture and from time to time but which we largely take for granted and which are uppermost in our minds when we interpret things or think about them.

(Dyer, 1982:135)

Let us describe briefly semiotic theories by looking back at the first school of semiotics. It was the Prague School, of the 1930s and early 1940s, that developed the work
of the Russian Formalists by providing it with a linguistic basis. The second school was the Paris School, with Barthes as one of the most representative followers of this movement. The third type of movement was the Hallidayan “social semiotics” that inspired Kress and van Leeuwen to develop the studies of visual social semiotics. It will be necessary to distinguish some notions of these movements in order to facilitate the discussion of metaphor in advertising discourse.

![Jakobson's Communication Model](image)

**Figure 3.1 Jakobson’s (1960) communication model (adapted)**

For this reason, I adopt Jakobson’s (1960:353) communication model, with small modifications (see also Leech, 1974:49; Vestergaard and Schroeder, 1985:16; Forceville, 1996:70). The model consists of the following elements: context, code, channel, message, addressee and addressee. As shown in Figure 3.1 above, the interrupted lines that separate each element represent the existing dynamism and interaction of the elements. Most elements of this model excluding “code” were already introduced in the previous chapter. The notion of “channel” is interpreted in the present work as the medium of print, while the addressee and the addressee will be adopted from now on as part of the terminology used in advertising discourse.

It is evident that there is a difference between Jakobson’s notion of “message” and the current meaning of this concept. My approach to the analysis of the printed
advertisement “messages” in the present is multi-modal because of the necessary presence of both linguistic and visual components in them, while Jakobson’s model takes into account only “linguistic message”. Let us look briefly at Barthes’ ([1964] 1986) view; who considers that there are three types of messages: the linguistic message, the coded iconic message and the non-coded iconic message. Linguistic messages are decomposed into two levels of interpretation, that is, denotational and connotational level (Barthes, [1964] 1986:123). The term denotation refers to the literal meaning of the sign, while the term connotation is used to refer to the meanings which remain beyond denotation and depend on it (Dyer, 1982:128).

Barthes ([1964] 1986) provides an example of decomposition of the linguistic message through an advertisement for Panzani products where the name of the product advertised denotes the pasta, and connotes “Italianicity”. Barthes insists that the linguistic message includes everything expressed in language (e.g., either it appears as a text in the image or outside it). Thus, placing aside the linguistic message, Barthes claims that we are left with the pure image which is further split in two categories: the iconic counterparts of connotation and denotation.

However, Barthes’ argument of the denotation-connotation difference is somewhat confusing, at both the linguistic and iconic levels, because the former is assorted as a coded, symbolic, and cultural message, while the latter is categorized as the non-coded, perceptual and literal message. Barthes’ intuition that one can obtain different information from an advertisement is constructive, but the way in which he analyzes it is seen as problematic, for example, perceptual information cannot be separated from cultural knowledge (Tanaka, 1994:2).
3.2.1 Social semiotic approaches to communication

One of the currently accepted insights of socially oriented theories of language is the variation of language with the variation of social context. It is the Hallidayan (1978, 1989) social semiotic approach to language that observes this change as decisive. Halliday explains this approach in relation to the three “metafunctions”, that is, the ideational, the interpersonal and the textual. Thus, the notion of metafunction is the “part of the system of language – the particular semantic and lexico-grammatical resources – that has evolved to perform the function in question” (Halliday, 1989:44).

The ideational metafunction comprises understanding of processes which refer to the participants and circumstances (e.g., time and cause) associated with them as well as their understanding of the relationship between one process and another or one participant and another, that share the same position in the text. The interpersonal metafunction comprises recognition of a variety of different “interpersonal” relations” (Halliday, 1978:48), whereas the textual metafunction is the capacity to form texts which cohere both internally and with the context in and for which they are produced. However, it appears that the weakness of the Hallidayan social semiotics is in its approach only to the linguistic semiotic mode and excludes the other modes, such as visual structuring which may play a crucial role in understanding of an advertisement. Therefore, I proceed to the description of Kress and van Leeuwen’s (1996) social semiotic approach to visual structure which on the basis of Halliday’s model involves all semiotic modes necessary for communicational requirements.

Kress and van Leeuwen (1996) take the already existing semiotic theoretical framework into account and develop a social semiotic approach to communication focusing
on the visual aspects of communication, which like all semiotic modes, have to fulfill several communicational requirements, in order to act as a full system of communication. Communication requires that participants make their messages maximally understandable in a specific context. The producer of signs, therefore, chooses forms of expression which he or she believes to be maximally transparent to the receivers. This is achieved through the process of representation in which the producers of signs try to make a representation of some object or entity, either physical or semiotic. This is a complex action which arises out of the cultural, social and psychological background of the sign-maker. Moreover, the representation requires that the sign-maker chooses forms for the expression of what he or she sees as most feasible in the given context (Kress and van Leeuwen, 1996:6-11).

The basic contribution to social semiotic theory is Kress and van Leeuwen’s view that language and visual communication both fulfill the same essential and far-reaching systems of meaning that form our cultures, but in order to achieve their aims, each of them uses its own independent, particular forms. Since visual communication is becoming more and more important in the domains of public communication such as advertising, the “visual grammar” or the “grammar of visual design” may be seen as a useful tool for visual analysis of discourse. However, we are aware that there is not a “universal” grammar because “visual language is not transparent and universally understood, but culturally specific” (Kress and van Leeuwen, 1996:3).

The representation of any object, person or situation is a complex process which originates from the cultural, social and psychological background of the sign-maker and depends on the specific context in which the sign is made. In Kress and van Leeuwen’s words (1996:6):
Interest guides the selection of what is seen as the criterial aspects of the object, and this criterial aspect is then regarded as adequately or sufficiently representative of the object in the given context. In other words, it is never the “whole object” but only ever its criterial aspects which are represented.

The traditional semiological approach to sign-making is observed as “the pre-existing conjunction of a signifier and a signified, to be recognized and used en bloc” (ibid.), while Kress and van Leeuwen see the process of sign-making as “the process of the constitution of metaphor in two steps: “a car is (most like) wheels”, and “wheels are (most like) circles” (ibid.), Signs, thus result from a double metaphoric process in which analogy is the constitutive principle. These notions of visual communication are frequently exploited by the addressers in advertising discourse.

Finally, I would like to describe Kress and van Leeuwen’s contributions to visual aspects of texts. Visual structures of representation can either be narrative, showing actions and events, processes of change, transitory spatial arrangements, or conceptual, illustrating the participants in terms of their more generalized nature, in terms of class, structure, or meaning. In order to describe these visual structures it is necessary to begin with classificational processes. Classificational processes relate the participants to each other in terms of a type of relation: at least one set of participants will act as subordinates with respect to at least one other participant, the superordinate (Kress and van Leeuwen, 1996:79-82). In the present work we shall frequently come across examples of this type of relations in which the overarching category is not shown or named (see Chapter 6 below).

Kress and Leeuwen (1996:81) call that structure a covert taxonomy, that is, a taxonomy in which the superordinate is either only indicated in the accompanying text, or inferred from such similarities as the addressee may observe to exist between the subordinates. To sum up, semiotic systems provide a variety of ways in which things are
represented, and related to each other.

### 3.2.2 Criticism of semiotic theories of communication

The criticism of semiotic approaches (see Pateman, 1980:235; Cook, 1992:70; Tanaka, 1994:2; Forceville, 1996:78) is based on the argument that the interpretation of advertisements is by no means merely the application of codes. Although a “code” is essential for the interpretation in communication, it is not sufficient. Many features of interpreting advertisements usually occur ad hoc and do not necessarily rely on a code. In this sense, Cook writes that

> A weakness of the semiotic approach is its exclusive devotion to similarities, and then an air of finality once these similarities are observed, which blinds it to what is unique. Although it undoubtedly contributes to the analysis of an ad to see what it has in common with the myths of earlier cultures, or with other discourse types of its own period and place, or with other ads, there are also important elements which are unique in advertising, or in a given ad, as there are in any discourse type or instance of it.

(Cook, 1992:70)

For example, Barthes’ emphasis on the discontinuity between different signs causes problems. There are four discontinuous connotational signs in his above mentioned advertisement of the Panzani products (see Section 3.2 above). Barthes does not explain any criteria for determining how many signs an advertisement might have. Thus, his analysis fails to provide an adequate description for many advertisements. One would like to know how discontinuous connotational messages of the controversial Benetton advertisements, such as advertisements which show a white young woman and a black
young man embraced or a victim of the Mafia, would have been analyzed by Barthes (cf. Tanaka, 1994:3-4).

It is evident that the understanding of such advertisements entails more than decoding their linguistic and iconic messages. Finally, I wish to pay attention to another weakness of the traditional semiotics, namely its focus on “signs” as an analytical category, instead of focusing on “texts” which are by contrast, a social category.

### 3.3 Relevance theory: Sperber and Wilson’s “overt” versus Tanaka’s “covert” communication

I turn now to the description of the following issues: (i) a brief overview of Relevance theory; and (b) Sperber and Wilson’s “overt” versus Tanaka’s (1994) “covert” communication. In the relevance model language is observed only as a parameter in accomplishing communication. Its aim is not to carry messages but rather to constrain the available contexts in which the information processing takes place, that is, communication is viewed as information processing. According to Sperber and Wilson (1986:29), in the majority of acts of communication an addressee who wishes to communicate a certain message. This kind of wish is labeled as the “informative intention”. The addressee normally wants to make overtly clear that he or she wishes to communicate a message to the addressee. In Sperber and Wilson’s terminology that wish is called the “communicative intention” (1986:29). A combination of these two intentions, Sperber and Wilson call “ostensive-inferential communication” which is defined as follows:

The communicator produces a stimulus which makes it mutually manifest to communicator and audience that the communicator intends, by means of this stimulus, to make manifest or more manifest to the audience a set of
assumptions.  
(Sperber and Wilson, 1986:63)

In order to succeed in communication, the addressee’s attention, thus ostension can be defined as a request for attention. The main importance of ostensive communication is that it carries a guarantee of relevance. People should automatically pay attention to ostensive stimuli, because they are ready to focus their attention on what seems most relevant to them. When ostensively addressed the addressee pays attention to the addressee’s words in a way he or she would not do if he or she is, for example, in the same room with other people and happens to overhear a message that the addressee gets across to someone else (Sperber and Wilson, 1986:50).

Within this framework, the principle of relevance helps the addressee in gaining the confidence that the addressee tries to be relevant. The addressee has access to a set of potential alternatives, for which the strongest assumption is chosen. Sperber and Wilson define relevance as a combined function of effect and effort. Relevance is thus a result of the interaction of a stimulus and the addresseee’s cognitive environment or context. In order to be relevant, a stimulus processed in a context must have “contextual effect”. In Sperber and Wilson’s words:

The notion of a contextual effect is essential to a characterization of relevance. We want to argue that having contextual effects is a necessary condition for relevance, and that other things being equal, the greater the contextual effects, the greater the relevance.

(Sperber and Wilson, 1986:119)

Relevance then increases to the extent that the information transmitted by the
ADVERTISING AS A TYPE OF COMMUNICATION

addresser modifies the addressee’s consideration about the world by accepting or rejecting some assumptions. The authors of relevance theory observe “relevance” always as a function of a cost-benefit balance (cf. Forceville. 1996:88). This aspect of relevance theory has been criticized by various analysts (see Clark, 1987:715; Russell, 1987:731; Levinson, 1989:459) because of this theory’s idea about the assessment of the effort dedicated to the processing of a stimulus. The addresser’s intention is to frame his or her message in such a way that the addressee will have to spend only the necessary effort to process the message:

Achieving maximal relevance involves selecting the best possible context in which to process an assumption: that is, the context enabling the best possible balance of effort against effect to be achieved. When such a balance is achieved, we will say that the assumptions have been \textit{optimally processed}.

(Sperber and Wilson, 1986:144, authors’ italics)

The addresser would choose the most relevant stimulus out of different alternatives, that is, the stimulus which will require the least processing effort (Sperber and Wilson, 1986:157). This claim is one of the cornerstones of relevance theory. It carries the hypothesis that an addressee dismisses an endless number of possible interpretations and decides on the right one. Sperber and Wilson claim that this procedure would avoid an immense quantity of effort, thus enormously increasing the relevance.

According to Sperber and Wilson’s claims human beings are observed as information processors capable of inferring relevance. This ability of mankind is taken as the key of human communication and cognition. Around this hypothesis, Sperber and Wilson model a theory which they say proposes a unified approach to cognition, to act as the basis in the study of human communication. However, as Talbot (1998:775-778) points
out, this model has an important drawback because it misses social elements involved in human communication. To quote Talbot:

Relevance presents an intentionalist view of action. In it, people are depicted as individuals who confront unique problems in communication. In the real world, however, people are social beings who are working with preexisting conventions.

(Talbot, 1998:776)

Consequently, relevance fails to take into consideration any socio-cultural perspective in the characterization of the individual’s construction of knowledge.

However, there are some aspects of the relevance model, for example, Sperber and Wilson’s (1986:176-83) emphasis on the identities of the addressee. However, the distinction between strong and weak communication which can be useful in the explanation of advertising discourse. To quote Forceville:

a presumption of relevance and the advertiser, like all addressers, wants to bring about changes (i.e., aims at triggering certain effects) in the cognitive environment of her addressee, and presumes that it is worth the effort of the addressee to process the stimulus.

(Forceville, 1996:98-9, author’s italics)

The addressee, who is the potential buyer, may look at and process the message, and thereby recognize and understand the informative intention. The further step in communication would be “fulfillment of the informative intention [which] means accepting or believing it” (Forceville, 1996:99). As we can understand a message without believing it, the informative intention can be recognized without being fulfilled. Ostensive communication is seen as successful, according to Sperber and Wilson (1986:60-4), if it is
shared both by the addressee, that is, if the addressee has recognized the informative intention. Thus, when the addresser gives a stimulus which activates certain assumptions from the cognitive environment of the addressee, in commercial advertising the informative intention always carries some kind of positive claim about the product or service advertised. This awareness has some important consequences for the interpretation of advertisements. It organizes the addressee’s responses to all elements, verbal and visual, in the advertisement, and consequently narrows down the number of interpretations of the printed advertisement (Forceville, 1996:99).

However, Tanaka (1994) brings one marked novelty to a relevance theory-oriented perspective, by her presentation of advertising as “covert” as opposed to Sperber and Wilson’s “ostensive” or “overt” communication. Sperber and Wilson’s “ostensive” communication requires that the informative intention is mutually manifest to both the addresser and the addressee. Normally, the addresser not only makes the addressee aware of a certain “set of assumptions”, for example, informative intention, but he or she also wants to advertise that intention to the addressee. When the addresser tries both to inform and communicate his or her intentions openly to the addressee, then communication is ostensive or overt.

Tanaka insightfully explains that this is not always the case in advertising. Tanaka (1994:40-58), therefore, proposes us to consider advertising in terms of “covert” communication rather than “ostensive” communication. From this standpoint, “covert” communication is “a case of communication where the intention of the speaker is to alter the cognitive environment of the hearer, i.e. to make a set of assumptions more manifest to [him], without making this intention mutually manifest” (Tanaka, 1994:41).

Thus, the “covert” addresser does not advertise, that is, make mutually manifest his
or her informative intention. Tanaka (1994:41ff) gives two reasons for the advertiser's preference for covert communication. Firstly, addressers try to make the addressees forget that they have the intention of selling them something. Secondly, the addressee tries “to avoid taking responsibility for the social consequences of certain implications arising from advertisements” (1994:44) such as taboo themes (e.g., sex and snobbery).

However, in spite of their contributions relevance theory does not seem to have provided either a unified theory of cognition, as it was expected, or has had an important influence on studies in communication.

### 3.4 Aspects of advertising as a type of communication

Forceville (1996:99-104) provides comments on four aspects of advertising which make it different from other kinds of communication. They are the following:

1. *Non-co-presence-in time.* This difference occurs because of the shift from oral to written discourse, because the addressee and the addressees are not simultaneously present, and the addressee cannot respond directly in written advertisements.

2. *Number of addressers involved.* In advertising, as in many forms of mass-communication, the advertisement must be relevant to a great number of individuals.

3. *Multi-media character of advertisements.* Barthes (1986/1964) argues that in advertising verbal information “anchors” visual information: the former both helps identify elements in the latter and restricts the number of possible interpretations (see Chapter 4 below).

A more in-depth description of the characteristics of advertising as a discourse type
is provided in the following chapter.

3.5 Conclusions

In this chapter, I have briefly revised some of the most important approaches to communication like the Hallidayan social-semiotic approach to language and Kress and van Leeuwen’s visual social-semiotic model to communication. A brief discussion of Sperber and Wilson’s relevance theory and its relationship to advertising is provided. Finally Sperber and Wilson’s “overt” type of communication is compared with Tanaka’s “covert” messages in advertisements. The revision of literature has taken into account the multi-modal approaches to communication to allow us a satisfactory approach to the analysis of verbal and pictorial metaphor in advertising discourse in the following chapters.
4

Advertising as a type of discourse

4.1 Introduction

When we approach an advertisement, we rarely do so without being aware of the fact that what we see in front of us is an advertisement, and not, for example, a work of art. This obviously helps us define our expectations about what it will communicate as well as our strategies for its interpretation. This reason will be examined in more detail in the following sections. The second reason to use advertisements for an investigation of metaphor is that advertising discourse contains a considerable number of metaphors. This is not surprising, because the advertiser’s goal is, as we shall see in this and the following chapters, to persuade a potential customer to buy a particular product. For this purpose he or she has only a limited space (printed advertisements and billboards) or time (commercials).

The limitation in time or space changes the conventional use of metaphors by making them attractive means which draw the attention of a buyer. Moreover, an advertiser by means of metaphor creates a link between his or her product and something that already exists and has the characteristics he or she intends to attribute to the product. Furthermore, as I discuss in Chapters 5 and 6, metaphor gives a partial vision of a concept which allows
the addressee to trigger some aspects of the product advertised and hide others.

4.2 Advertising as a discourse type: definitions and classifications

Advertising is an important discourse type in practically all modern societies and we are constantly exposed to its influence. The presence of advertising discourse in our everyday life (on roadside billboards, on TV, in the press, etc.) allows us to know more about our own society and our own psychology. Advertising is successful and it has been attributed the important job of granting survival in a market saturated with competitors. Items advertised sometimes hardly differ from each other and, as a result of this, they have to be distinguished by other means.

Advertising is generally defined as “the promotion of goods or services for sale through impersonal media” (Cook, 1992:xiv). It is generally assumed that the main feature which distinguishes advertising from similar discourse types is its function, because “this is always to persuade people to buy a particular product” (Cook, 1992:5). This assumption includes that whatever else may be said about advertising discourse it “must always contain the name of the product” (ibid.).

However, there are discourses defined as advertisements that do not sell any product at all, because their purpose is to warn or seek support. As examples of non-commercial advertising one can mention communication from government agencies to citizens like the Spanish euro familiarization campaign, or appeals from various associations and societies, whether their aims are charity or political propaganda. Nevertheless, advertisements that do not sell products or services, for example, those made
by governmental bodies and political parties, are still aiming at “selling ideas”, or they
“exemplify fairly clear-cut intentions” (Forceville, 1996:68). Thus, all of them can be
included in the definition of advertising.

Some advertisers use the form of non-commercial advertisement to promote their
corporate image and indirectly sell their products. The addressee of the message may, in
those cases, conceal the intention of selling by offering a warning, an information or
misinformation to the addressees of the advertisement.

Consider, for instance, the Sun Microsystems advertisement with the heading
“INVASION OF THE DOTS” (see Figure 4.1 on page 52) in which the addresser shows in an
exaggerated way the beliefs of one part of our society that ICT items may radically change
our lives. Advertisers often tend to borrow advertising strategies from non-commercial
advertising campaigns, such as warnings, health advice and charitable appeals in order to
improve the social perception of their corporate image. The reverse may also occur when
charities and other fund-raising groups have used some of the traditional methods of
product advertising to make their campaign noticed (Goddard, 1998:12).

Moreover, in advertising discourse Cook (1992:4-6) distinguishes four kinds of
participants, according to their functions: sender-function, addressee-function, addresser-
function and receiver-function. The “sender” of a message is not always the same as the
“addresser”, the person who originates it. The sender may be an actor in a TV
advertisement, while the addresser is an advertising agency. A similar thing occurs with the
term “receiver”. The receiver is not always the “addressee”, the person for whom an
advertisement is intended. The addressee may be a particular target group, though the
receiver may be anyone who sees the advertisement.
Look up in the sky, it’s a whole new dot-comony! It’s an invasion of ingenuity, powered by technology that seems otherworldly, but comes from the dot in .com, Sun Microsystems. Sun arms invaders with an arsenal of enterprise servers that scale to meet the Internet Growth curves of powerhouses like coney and e-trade, and those servers are loaded with the all-powerful Solaris.

A true .com operating environment (15 of 20 global isx, running on it). Beware, these invaders will grow smarter as they unlock their growing database of intelligence with Sun’s Open Storage Solutions. Can you be an invader? You can. Sun services will prepare you — whether you are getting ready for your first battle or retooling your forces for the new world. Red Alert: The .com invasion is here. Please, if you do not take part, at least have the good sense to get out of the way.

Sun Microsystems

We’re the dot in .com

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Figure 4.1   Sun Microsystems advertisement number 1
4.2.1 Aspects of context in advertising discourse

In Chapter 2 I have briefly described the main aspects of context in text and discourse. Let us expand on the notion of context with specific reference to advertisements. I depart from Cook (1992:1-2) who suggests that the notion of context in advertising discourse should include the following characteristics:

1. substance: physical material of an advertisement
2. music and pictures
3. paralanguage: voice, gestures, type and size of letters (in writing), etc.
4. situation: the aspects and relations of objects and people in the surroundings of the text, as distinguished by the participants
5. co-text: text which precedes or follows that under analysis, and which participants judge to belong to the same discourse
6. intertext: text which the participants perceive as belonging to other discourse, but which they associate with the text under consideration, and which affects their interpretation
7. participants: senders, addressers, addressees and receivers
8. function: what the text is intended to do by the senders and addressers, or perceived to do by the receivers and addressees

(adapted from Cook, 1992:1-2)

I am particularly interested in discussing the following aspects of context in advertising discourse: substance, the situation, the intertext, the participants and the
function. The substance of advertisements can be seen through other discourses and culturally important aspects, “either by attaching themselves to them, by co-occurring with them, or by imitation” (Cook, 1992:32). An example of the advertisement’s use of substance (i.e. the physical material of an advertisement) can be identified in the Invensys advertisement (see Figure 4.2 on pages 57-58). This two-page advertisement makes use of the magazine pages in terms of the physical context, that is, the two pages of the Invensys advertisement are intentionally separated by pages which contain other discourse types. Thus, we can read in the second page of the Invensys advertisement (see page 57) the following sentence: “We’ve already thought of the solution two pages ahead of the problem”. In this case, the advertiser uses the magazine physical context as the substance to achieve his or her persuasive goals. This is a typical example of the advertisement’s “parasitic” use of other discourse types.

Furthermore, in printed advertisements, the context operates between two levels, that is, within and beyond the text. In practice, the category of context is supposed to include anything of importance that is not covered by the categories of message, code and channel (see Chapter 3).

The “channel” is a necessary feature in advertising discourse as well as in any other type of discourse as the addressee and the addressee get in contact with each other by means of some kind of channel. However, advertisements may use several channels simultaneously. As Dyer (1982:135) points out the addressee of an advertisement:

interprets this complex of messages – images, speech, gestures, costume, setting – as an integrated text, according to the media/cultural codes at his or her disposal. In addition to the multi-leveled nature of an advertisement, there is the question of the mediation of the ad as a whole.

(Dyer, 1982:135)
Thus, although the channel used by the addressees of ICT advertisements which are the object of the present thesis, appears in the printed medium, most of the codes mentioned above by Dyer will be relevant to my research.

Both speech and writing make use of the double channel, that is, language and paralanguage. For example, in written discourse we should pay attention to the type and form of the letters, handwritten instead of typed, and so on (Cook, 1992:71). The role of paralanguage in advertising discourse will be discussed in Section 4.5.1 below.

Furthermore, we should pay attention to the immediate, physical surrounding of the advertising text. The surroundings can be diverse, for example, the time and the genre itself. In printed advertisements it is evident that the interaction between printed advertisements and surrounding texts is likely to be bigger than that between billboards and physical surrounding. The physical surroundings consist of newspaper or magazine articles, and sometimes other advertisements (Forceville, 1996:78-81). An advantage of printed advertisements in the press is that readers of newspapers and magazines generally see the advertisements while they are either taking a quick look at the contents of the press or reading some articles. The advantage for the addressee to advertise his or her products in the printed press is in the possibility to choose the adequate type of magazine or newspaper that is read by the target groups of his or her products in order to address them directly.

Another advantage of advertising in the press is that the advertiser may include more text and consequently communicate more issues than, for example, outdoor advertisements such as billboards because of their “street” location where the passers-by normally merely glance at them. In spite of the apparently international character of these magazines, they are basically grounded in a particular cultural approach, that is, the addressee is facilitated with the Western civilization modes of communication because
these magazines appeal to particular target groups, such as businessmen and businesswomen, politicians, statesmen, that is, apparently those target groups which have power and influence in the Western civilization development. Thus, culture with its rules and values is an important factor of context (see also Verschueren, 1999:92; van Dijk, 1997a:19 and Chapter 2 of this work).

To sum up, since the reading of advertisements is culture specific, the addressee learns to observe things according to the conventions of his or her culture (for example, reading from left to right is not the same as reading the other way around). Furthermore, there are some crucial differences between visual and verbal communication. Some things can be “said” only visually while others can be said only verbally, and sometimes even if something can be expressed both visually and verbally, the way in which it will be said is different (Kress and van Leeuwen, 1996:2).

4.2.2 Functions of advertising discourse

As I have already mentioned in Section 4.2 above, advertising is generally defined by referring to its main function, the persuasive function. However, authors such as Cook (1992) and Hidalgo (2000b) among others have made reference to important roles played by advertising discourse in informing, amusing, warning, pleading, etc. In these cases the emotive function plays a significant role.
Isn't it better to have a partner that's one step ahead rather than two steps behind?

Figure 4.2a  Invensys advertisement, page 1
In business, the road ahead isn’t always as smooth as you’d hope.

That’s when having a partner to give a clear overview and pre-empt problems, leads to increased performance and reduced downtime.

Invensys has a proven record of solving some of the most complex production and engineering problems imaginable.

Today, problem anticipation is the name of the game. Except that we don’t play games.

At Invensys we combine our analytical skills, experience and intelligence with vision, to produce what every company needs. Increased performance.

That is no idle boast. Our experience in the highly sophisticated world of automation and controls is acknowledged as unique.

Whatever you require, our people will make it happen. Improving efficiency, raising standards and adding value at every conceivable level.

Especially to your bottom line.

Contact us now. We’ll be a path to your door.

Call +44 (0) 171 834 3848 or visit www.invensys.com

In Business, the road ahead isn’t always as smooth as you’d hope.

That’s when having a partner to give a clear overview and pre-empt problems, leads to increased performance and reduced downtime.

Invensys has a proven record of solving some of the most complex production and engineering problems imaginable.

Today, problem anticipation is the name of the game. Except that we don’t play games.

At Invensys we combine our analytical skills, experience and intelligence with vision, to produce what every company needs. Increased performance.

That is no idle boast. Our experience in the highly sophisticated world of automation and controls is acknowledged as unique.

Whatever you require, our people will make it happen. Improving efficiency, raising standards and adding value at every conceivable level.

Especially to your bottom line.

Contact us now. We’ll be a path to your door.

Call +44 (0) 171 834 3848 or visit www.invensys.com

Figure 4.2b  Invensys advertisement, page 2
The emotional aspect of an advertisement forms part of a complex phenomenon which Cook (1992:147-148) calls *display*. The main function of display is “to establish and maintain identity” distinguishing that identity from others (Cook, 1992:147). According to Cook (1992:148), “like spells and prayers, display elevates the signifier – the name of a product, a team or a political party – above what it signifies”. The difference between the social activities such as prayers and advertising is principally in the type of participation. In the case of prayers, the participants take active part in the discourse, while advertising participants “only engage in the discourse in a more passive way” (Hidalgo, 2000b:70). Indeed, we express our identity by “accepting someone else’s product, political program, sporting prowess or art, rather than by making our own” (Cook, 1992:148).

The relation between the addressee and the situation characterized in the advertisement can be seen as a relation which refers to four participant worlds: (i) the world of the sender, where the item advertised is made; (ii) the fictional world where characters are related to the item; (iii) the fantasy world of the addressee; and (iv) the real world of the addressee (Cook, 1992:177). The aim of the senders is “to push the product, via the world of fiction and fantasy, into the real world of the consumer” (Cook, 1992:177). In order to achieve this objective, that is, to create a close connection between these worlds, the sender makes use of different strategies such as textual-discursive strategies. Thus, the creative use of language exploits aspects like the indeterminacy or the appeal to personal and emotional experiences (e.g. affective, aesthetic, evaluative functions). These functions make advertising discourse close to literary discourse (Hidalgo, 2000b:71).

One of the frequently used functions in advertising discourse is the function of
cognitive change, that is, the modification or challenging of the addressee’s world view leading to a revaluation of concepts. From this perspective, its final goal is persuasion. The notion “persuasion” is defined as human communication designed to influence the target audience by modifying their beliefs, values or attitudes (Simons, 1976:21). The main features of persuasion in advertising are considered to be the following: the successful attempt to influence the target audience, the presence of a goal, the existence of a correlative intent to reach that goal, the relative freedom on the addressee’s part in the interpretation of the persuasive messages, the choice of the communication tool, and the complete or partial modification of the addressee’s view of the product advertised. Actually, persuasion inherently has the cognitive change of the addressee’s world view as a goal, while the advertiser’s ultimate goal in advertising discourse is the modification of the target audience’s behavior towards the product advertised.

4.3 Interplay of verbal and visual features in advertisements

To discuss this topic it might help if we start out with the aspects which both verbal and visual features share, and from there develop the differences. The principles they have in common are based on the communicative situation itself. Communication necessarily involves at least two participants, the addressee and the addressee. Furthermore, meaning must be embodied in some features such as the code, the channel and the context, that is, the features which have already been discussed in the previous chapter.

Printed advertisements, which are of interest for the present work, use two codes: the verbal and the pictorial. Thus, Barthes distinguishes two types of relation between text and image:relaying and anchoring (Barthes, 1986 [1964]). Since the principal aim of
advertisements is to draw the addressee’s attention towards the presented product, Vestergaard and Schroeder (1985:153) explain that the addressee uses a juxtaposition to relate the offered product with something else, for example, another object or person who possesses the desired object. The juxtaposition changes systems of textual and visual features into a new set of meanings, with the sign systems of text and image in an advertisement. Thus, developing signs in themselves create new signifieds, for example, by means of metaphor in combining product and nature, product and science, or product and magic (Gardner and Luchtenberg, 2000:1809-10).

Barthes (1986 [1964]:123) also analyzes the interplay of verbal and visual aspects in advertisements. Unlike language all images are polysemous, with a “floating chain” of signifiers from which the addressee selects some and rejects others. One of the procedures of the text is to “anchor” the image, that is, to enable the addressee to choose the “correct” interpretation of the image by highlighting it. This can be observed in most advertisements.

An example of anchorage can be seen in the Sun Microsystems advertisement (see Figure 4.1 on page 52). At first sight, the visual part of the advertisement offers multiple possible meanings. For example, it could be a war topic of a newspaper article, however, by placing the headline “INVASION OF THE DOTS” and by means of the text below the image we can see that the addressee anchors all possible meanings into one, the desired reading of the advertisement.

The second type of relation between text and image is “relaying” in which text “and the image are in a complementary relation” (Barthes, 1986 [1964]:100). In its relaying function, the text is more important than in its anchoring function, because as a relay it contains crucial information that is not present in the image. Modern advertisements “involve a complex interplay of written text, images and other graphic elements” (Kress and van Leeuwen, 1996:15).
One of the aims of the present thesis is to describe the ways in which the visual and verbal aspects of ICT advertisements work together to create metaphors, that is, we shall examine the relationship between linguistic and pictorial metaphors.

### 4.4 Interaction between the addresser and the addressee of advertising discourse: participant roles

My aim in this section is to focus on different participants in advertisements, as well as on their intentions and interpretations, knowledge, attitudes and feelings. Each participant is “simultaneously a part of the context and an observer of it” (Cook, 1992:2), since “participants need to make their discourse more explicit and complete” (Cook, 1992:172). Elsewhere Cook elaborates, “it enables parasitism on the discourse type “conversation”: the prototype of interactive reciprocal communication in which formalities and differences of rank are often diminished or partially suspended” (Cook, 1989:51).

In Table 4.1 we may identify different types of participants in literary and advertising discourse.

<table>
<thead>
<tr>
<th>Discourse</th>
<th>Sender</th>
<th>Addressee</th>
<th>Addressee</th>
</tr>
</thead>
<tbody>
<tr>
<td>advertising</td>
<td>client</td>
<td>creative team</td>
<td>public</td>
</tr>
<tr>
<td>literature</td>
<td>author</td>
<td>publisher</td>
<td>public</td>
</tr>
</tbody>
</table>

**Table 4.1** An adaptation of Cook’s (1992) view of equivalent participants in literature and advertisements
4.5 Visual features in advertising discourse

Visual aspects of an advertisement play an important part in its comprehension and interpretation. In my model for an analysis of metaphors in advertising discourse (see Section 6.1 below) I take into account different aspects of graphological properties such as advertisement layouts or angle of vision of characters in advertisements. I am particularly interested in those visual features which contribute to the structuring of verbal and pictorial underlying metaphors which operate at discourse level. For this reason, I focus on the following visual characteristics: paralanguage, subjective and objective images and the angle of vision of participants.

4.5.1 Paralanguage

Paralanguage is viewed as “an umbrella term for those aspects of communication that surround and support our verbal language in normal face-to-face encounters, for example, a body position, a gesture, a physical proximity, clothing, a touch, an eye contact” (Goddard, 1998:15). The function of paralanguage is more often used to express attitudes and emotions, to regulate and establish social relations, to mediate between words and a particular situation (Cook, 1992:71). Advertisements contain and foreground extensive and innovative use of paralanguage.

Let us examine the use of paralanguage in the Sun Microsystems advertisement with the heading “INVASION OF THE DOTS” (see Figure 4.1 on page 52). The topic of the advertisement is the invasion of information and communication technologies which may
affect our everyday lives. The addressee of this advertisement uses aspects of paralanguage such as the gesture and physical proximity of the characters to the addressee in order to target at his or her feelings. The full-page picture shows a group of people who are trying to escape from a bombardment. They represent the prototypical type of people who seem to be less aware of the changes which are taking place in our society due to the use of ICT items. Gestures of the characters shown in the picture express their helplessness. The characters seem to be running towards the reader. The man with a briefcase in front of us seems to ask us for help.

The solution to the issues raised in this advertisement is given both through the advertiser’s logo which appears in the right bottom part of the advertisement and in the text (Can you be an invader? You can. Sun services will prepare you.). Thus, the role of paralanguage in this advertisement is to attract the reader’s attention and to create an emotional bond between the reader and the characters shown in the advertisement. In Chapter 6 it will be discussed that paralanguage may work together with other visual and verbal aspects of ICT advertisements to contribute to the creation of metaphors within a text world.

4.5.2 Subjective and objective images

It seems that since the Renaissance there have been mainly two kinds of images in the Western culture:

subjective and objective images, images with (central) perspective (and hence with a “built-in” point of view) and images without (central) perspective (and hence without a “built-in” point of view). In subjective
images the viewer can see what there is to see only from a particular point of view. In objective images, the image reveals everything there is to know (or that the image produced has judged to be so) about the represented participants, even if, to do so, it is necessary to violate the laws of naturalistic depiction, or, indeed, the laws of nature.

(Kress and van Leeuwen, 1996:136, italics in the original)

Advertising discourse as a multi-modal type of discourse with fairly clear-cut intentions that are based mostly on implicit meanings mainly uses subjective images. From this standpoint, if the addressee of the message shows the participant frontally it is said to represent the “involvement” of the addressee of the message in the problem expressed in it, while the image of the participant shown from an angle may mean the addressee’s “detachment” from the question stated in the message. In the case of “involvement” the addressee expects from the receiver of the message the reciprocity in the treatment of the displayed message.

An example of the subjective image can be seen in the Hitachi advertisement (see Figure 4.3 on page 66). We can see the photo of a character that represents the president and director of the advertised entity. The represented character is shown frontally in a realistic way which means that the advertiser wants to express his “involvement” in the issues expressed verbally in a letter that appears in the advertisement. At the same time, the addressee expects from the addressee to get involved in the issues that are presented in the advertisement.
"I promise you there will be one company you can trust to lead the 21st century info-electronics revolution. i.e. HITACHI."

At Hitachi, "i.e." stands for information electronics. The "i" signifies our direction for the next century, recognizing the key role of information in our world and its potential to make our lives easier and more convenient. The "e" is for Hitachi's electronics technology, encompassing the broad spectrum from multimedia products to network systems. By integrating "i" and "e," Hitachi will position itself to contribute to a future society in which information will be valued more than ever before, backed by the comprehensive capabilities of the Hitachi Group. As part of this initiative, we are establishing a network services company that will use encryption and electronic watermarks to implement highly reliable solutions under a unified Hitachi brand for both corporations and individuals. We are also enhancing our information services for business-to-business electronic commerce. Meanwhile, we are strengthening solutions-business alliances in the information sector. In digital media we are building on our accumulated expertise in such areas as video content distribution to provide customer-oriented solutions. Intelligent transport systems, biotechnology, and the environment are also fields where Hitachi can show the way forward. Far from being limited to computer technology, information electronics offers answers in the home, in the office, at school... in every facet of our lives. Because Hitachi makes hardware and software, major infrastructures as well as multimedia products, such information-electronics applications are a natural fit for us. This initiative means a shift away from being a manufacturing company, as we grow to become the best solutions partner that will meet the challenges of the future. Of course, the two letters "i.e." from the Latin id est also mean simply "that is." So when I see i.e., I think yes, that is my vision of Hitachi. A Hitachi steadily increasing in corporate value as we improve asset and capital efficiency to ensure dependable profitability. Already, in the first half of the 1999 fiscal year, we have moved into the black. From now on, we must embrace change, move with agility, and respond sensitively to customer needs, both as a corporation and at the level of individual employee attitudes. As we progress on this path, I promise you there will be one company you can trust to lead the 21st century info-electronics revolution. i.e. HITACHI.

Figure 4.3 Hitachi advertisement
4.5.3 Angle of vision

The angle of vision of participants is another significant aspect of visual configuration in magazine advertisements. A high angle makes a subject look small and insignificant; a low angle makes it look imposing and awesome. For example, in school textbook illustrations, we look down steeply on people (i.e. workers in factory halls; children in a school yard, etc.). In such books the social world seems to lie at the feet of the reader, so to speak, knowledge is power. On the other hand, the models in magazine advertisements generally look down on the receiver of the message: the models are shown as performing symbolic power over us (Kress and van Leeuwen, 1996:146,149-154). The angle of vision may vary depending on the topic of the advertisement. In the majority of ICT advertisements we may identify the use of the low angle. A clear example of the symbolic superiority that the addresser has over the reader can be seen in the Infonet advertisement which is reproduced in Figure 4.4 on page 68. The visual and verbal context of this advertisement leads to the following interpretation of the message:

(i) the addresser of this message seems to aim principally at the male audience;

(ii) the addresser situates the viewer of the image at the ground level which can be interpreted as the lowest level; and

(iii) in spite of the addressee’s low angle of vision (i.e. he starts from the bottom), at the same time, his angle of viewing is wide (i.e. there seems to be no limit in what he can envision and reach).
Seamless communications

Infonet offers multinationals global communications that are snag-free.

Seamless global communications are an absolute necessity for a multinational’s mission critical applications. Infonet’s global communication solutions are customized, innovative, reliable, secure, cost-effective, and fully managed end-to-end over our global multi-service network. Infonet offers local support in more than 60 countries and connections in over 180. You get snag-free services that let your business run as smooth as silk. Global communications services for multinationals.

www.infonet.com

Europe – Middle East – Africa: +32 2 627 39 11 Asia Pacific: +65 734 1739 North America: +1 310 335 2600 Latin America: +56 2 388 9400

Figure 4.4 Infonet advertisement
The low angle of this advertisement focuses on two different issues. If the addressee refers to the audience with no e-business experience, then by means of the low angle of visual configuration we may imply that the reader is allowed to have a close look at the items advertised. At the same time, the notion “seamless communication” is shown as the aim of all ICT entities. There are also some advertisements in which the addressee chooses the eye level angle to indicate the equality between the addressee and the characters represented in the advertisement. This type of angle may be identified in the Altana advertisement that is reproduced in Figure 4.5 on page 70. A young woman shown in the photo may represent a prototypical employee of an ICT enterprise. Thus, the eye level angle that is used in the Altana advertisement not only indicates the equality between the addressee and the character represented in the advertisement but also creates the emotional bond between the reader and the advertised entity.

Finally, let us see an example of the high level angle in the Sun Microsystems advertisement (see Figure 4.1 on page 52). The high level angle permits the addressee of the advertisement to situate his or her audience above the characters represented in the photo, that is, the addressee looks down steeply on the characters of the advertisement, while the characters are represented as helpless people who try to escape from an ICT invasion. In a similar way, a camera shot seems to be important in expressing the invisible boundaries of social distance (Kress and van Leeuwen, 1996:130). Thus, if we compare, for example, the camera shots used in two different advertisements described above, we can see that the addressee of the Hitachi advertisement (see Figure 4.3 on page 66) uses a medium shot which permits the addressee to give an apparently unbiased approach to the issues treated in the message, while the Infonet advertisement (see Figure 4.4 on page 68) uses a close shot which means an intimate approach to the issue that is being treated.
innovation

at all costs?

For us, genetic research is an important

door into the future – responsibility is

innovation the key. Our way is to carefully

consider risks and seize opportunities.

We are laying the foundation for innovation

by establishing a genomics research center

near Boston, USA, and by increasing our

research investments annually by a double-

digit percentage. As a highly profitable

pharmaceutical company we are committed
to our responsibility to innovate.

ALTANA: An international pharmaceuticals

and chemicals group.

think on

ALTANA Group

ALTANA Pharma

Therapeutics, imaging,

In-vitro Diagnostics,

OTC Products

ALTANA Chemie

Additives, Instruments,

Coatings, Sealants, Wire Enamels,

Varnish - Compounds

www.altana.com

Figure 4.5  Altana advertisement
4.6 Conclusions

In this chapter I have briefly introduced the aspects that establish some similarities, but also differences between advertising discourse and other discourse types. After providing definitions of advertising discourse, I have stressed the importance of both external and internal contexts of advertisements as well as of their verbal and visual characteristics. I have discussed the interaction between the addressee in advertising discourse as one of the participant roles that take place in this type of communication. At the end of this chapter I have described the relationship between text and image in advertising discourse. Issues outlined in this chapter will be taken into account in the discussion of metaphors in a corpus of ICT advertisements since the process of structuring of metaphors and metonymies in advertising discourse ranges from basic to more complex linguistic and pictorial structures, that is, from graphological to semantic and discoursal levels.
5

Metaphor

Language is only the tip of a spectacular cognitive iceberg, and when we engage in any language activity, be it mundane or artistically creative, we draw unconsciously on vast cognitive resources, call up innumerable models and frames, set up multiple connections, coordinate large arrays of information, and engage in creative mappings, transfers, and elaborations. This is what language is about and what language is for.

(Fauconnier, 1999:96)

5.1 Introduction

In this chapter I review the literature about metaphor within the cognitive linguistics paradigm, since cognitive linguistics considers metaphor as one of the most powerful tools of human cognition. However, since my aim is to analyze the role of metaphor in ICT advertising discourse, it is important to situate cognitive theoretical frameworks in a broader discourse theory which integrates cognitive and pragmatic principles of metaphor to the study of real discourse. This is because we cannot ensure a unique interpretation of an advertisement by the addressee; they will vary between the addressees according to the context in which metaphors occur and their own experiences of these contexts. From this standpoint, I divide this chapter into six main parts: (i) an overview of the main trends in the cognitive and pragmatic views of metaphor; (ii) an
introduction to the key principles of cognitive linguistics and the discussion of those theoretical frameworks that are relevant to the study at hand; (iii) a brief description of the major cognitive approaches to metaphor as sentence and discourse level phenomena; (iv) an overview of cognitive theoretic perspectives of pictorial metaphor; (v) metaphor as a cognitive instrument in structuring and restructuring our understanding of the world; and (vi) the main aspects of metonymy and its relationship to metaphor.

Before discussing in detail the contributions of cognitive researchers, in this introductory section I would like to mention that the study of metaphor can be traced back to Aristotle, who has had an important influence in outlining the existing approaches to metaphor up to the present. However, it was I. A. Richards (1936) who revived the interest towards metaphor by, apart from other things, providing a terminology that has become widely accepted in the studies of metaphor. According to Richards, a metaphor contains two terms and the relationship between them. Consider the expression *Cigarettes are time bombs*. The subject term “cigarettes” is called the topic or *tenor*, and the term used metaphorically, “time bomb”, is the *vehicle*. The relationship between the tenor and the vehicle is the *ground*. Richards also introduces the term *tension* to characterize the literal incompatibility of the tenor and vehicle. The expression “cigarettes are time bombs” suggests metaphorical tension because of that literal incompatibility. Richards’s contribution has served as a very useful framework for the further discussions of metaphor as a conceptual phenomenon.

To sum up, it is generally thought that until the end of the 1970s, metaphor has been considered as unworthy of analysis by the majority of linguists, philosophers and other researchers of language. It was situated outside the center of their attention. Its study was, therefore, left mainly to highly specialized types of discourse such as poetry or
political oratory, and the extended view was that it was generally used to decorate expressions instead of its more common uses in our everyday lives (Nash, 1989:177ff).

5.2 An overview of the main trends in the cognitive and pragmatic views of metaphor

Before discussing the key principles and findings of the cognitive perspective of metaphor I begin with the description of the term cognitive. According to Lakoff and Johnson (1999:12) this term refers to any mental operations and structures that are involved in language, meaning, perception, conceptual systems, and reason. […] we will also use cognitive for aspects of our sensorimotor system that contribute to our abilities to conceptualize and to reason. Since cognitive operations are largely unconscious, the term cognitive unconscious accurately describes all unconscious mental operations concerned with conceptual systems, meaning, inference, and language.

Let us now recall back the view of cognition from the perspective of pragmatics. By pragmatics Verschueren means “a general cognitive, social and cultural perspective on linguistic phenomena in relation to their usage in forms of behavior” (1999:7). From this standpoint, “both the cognitive and the socio-cultural aspects which determine language production and understanding are pragmatic in nature, that is, they are determined by relations in context” (Hidalgo, 2003:204). In a similar way, Charteris-Black argues that metaphor is active in both the development of a conceptual framework for representing new ideas and in providing new words to fill lexical gaps (or catachresis).
The role can be a semantic one that is concerned with stretching the resources of the linguistic system to accommodate change in the conceptual system but it can also serve as a stylistic resource for conveying authorial evaluation. This is a pragmatic role because it reflects the linguistic choices that realize particular rhetorical intentions within a particular context.

(Charteris-Black, 2004: 8)

Indeed, we view cognitive linguistics principles as an essential part within a discourse pragmatic perspective of the study of metaphor in advertising discourse. Therefore, the cognitive approach to metaphor needs to be complemented with an analysis of pragmatic factors since metaphors are used within a specific communication context that governs their role.

Some theorists (see Searle, 1979; Levinson, 1983; Sadock, 1993) argue that semantics cannot provide an adequate account of metaphor because we do not need to take into consideration what words mean semantically when taken out of context but what addresses mean pragmatically when they use words in context. To quote Levinson:

A pragmatic approach will be based on the assumption that the metaphorical content of utterances will not be derived by principles of semantic interpretation; rather the semantics will just provide a characterization of the literal meaning or conventional content of the expressions involved, and from this, together with details of the context, the pragmatics will have to provide the metaphorical interpretation.

(Levinson, 1983: 156)

From this standpoint, the cognitive aspects of metaphors cannot be examined in isolation from their persuasive function in advertising discourse. However, the value to the cognitive approach is that the adoption of a single unified set of criteria for the
classification of metaphors allows the accurate comparisons to be made of how metaphor is used in advertising discourse domains. In this sense, to understand why one conceptual metaphor is preferred to another we need necessarily to take into account the addressee’s intentions within specific contexts, i.e. metaphors are the addressee’s choice (Charteris-Black, 2004: 9).

Departing from the origins of cognitive linguistics, it should be mentioned that it was initiated in the mid-seventies by a group of cognitive scientists, linguists, psychologists, anthropologists, philosophers, computer scientists, etc. This approach shares the overriding assumption that the so-called “language faculty is just a reflection, in some cases a specialization, of general-purpose cognitive abilities, and is governed by general neural processes” (Barcelona, 2000:2). These researchers consider that there is a direct relationship between all types of cognition, that is, on the one hand, cognition is based on the fact that human beings have bodies which interact with their environment or social and culturally based experiences, and on the other, they have language. Cognitive scientists confirm this relationship with the recent research in neurology (Edelman, 1992), and cognitive psychology. Furthermore, one of the cornerstones of the cognitive view of metaphor is that “our fundamental metaphorical concepts are not arbitrary, subjective, or even for the most part culturally determined. [...] they are largely embodied, having a basis in our embodied experience” (Lakoff and Johnson, 1999:231).

The argument that our mind is inherently embodied was presented and discussed by Lakoff in his (1987) influential book Women, fire and dangerous things: What categories reveal about the mind. Our bodily experience itself has a structure, and it should be obvious that reason is abstract as well as many other concepts in the world around us (Lakoff, 1987:267). Abstract concepts can be based on bodily experience by means of at least two
types of structure in human preconceptual experiences:

1. Basic-level structure, that is, basic-level categories which are defined by the convergence of our gestalt perception, our capacity for bodily movement, and our ability to form rich mental images.

2. Image-schematic structure, that is, image schemas which are simple structures that are regularly repeated in our everyday bodily experience, and in numerous orientations and relations.

(adapted from Lakoff, 1987:267-268)

The procedure of how abstract conceptual structure originates from basic-level and image-schematic structure is the following:

1. By metaphorical projection from the physical to the abstract domains.

2. By the projection from basic-level categories to superordinate and subordinate categories.

In this sense, abstract conceptual structures are “indirectly meaningful; they are understood because of their systematic relationship to directly meaningful structures” (Lakoff, 1987:268). Similarly, Sweetser and Fauconnier (1996:24) explain that there is a real experiential correlation between social relationship and the spatial structure in the physical world. The characteristics of the above mentioned types of structure in human preconceptual experience will be discussed more in detail in Section 5.3 of this chapter and in the following chapter.

At the moment, however, I refer to one of the central frameworks in the
investigation of metaphor, that is, the approach referred to as the conceptual metaphor theory, with its origins in Lakoff and Johnson’s (1980) book *Metaphors We Live By* and Lakoff’s (1993) “The Contemporary theory of metaphor”. Within the cognitive framework the concepts of “source domain”, “target domain”, “mapping”, “invariance principle” and so forth have become familiar vocabulary for the discussion of conceptual and linguistic phenomena of metaphor. The following paragraphs provide a brief introduction to some of the basic terms related to the cognitive perspective of metaphor in order to facilitate its understanding, whereas a more in-depth discussion of these concepts together with the principles and findings of the conceptual metaphor theory will be dealt with in Section 5.6.1 below.

Broadly speaking, according to the cognitive view, metaphor can be defined as a process that permits human beings to conceptualize one thing in terms of another. The basic terminology related to the notion of conceptual metaphor is the following: the term *metaphor* means a *cross-domain mapping in the conceptual system*. A *concept* is a mental unit, whereas a *domain* is defined as the background knowledge for representing concepts. The term *conceptualizing* refers to the process by which our experience of the world around us is perceived in a variety of ways (Clausner and Croft, 1999:1-10). The term *mapping* suggests a projection of structure from A to B. The result of such a mapping is the organization of our view of relevant categories in the target domain, B (Richard’s tenor), in terms of the source domain, A (Richard’s vehicle). The term *inheritance* refers to all the information we can use from our prototypical idea of an object or entity, provided it is consistent with the new information we receive (Lakoff and Johnson, 1999:201).

Our conceptual system includes an inventory of structures of which metaphors are its established part. When we learn a conceptual metaphor, it becomes conventionalized
and as such it is used automatically, effortlessly and even unconsciously. This aspect of metaphor makes it a powerful conceptual instrument (Lakoff and Turner, 1989:62).

From the cognitive perspective, the function of metaphor is to facilitate human beings to use their understanding of familiar domains of experience, such as motion, entities and locations in order to understand more abstract domains, such as time, state, causation, action, purpose and means. This is achieved through the mapping of a source cognitive domain onto a target cognitive domain, which does not simply have influence on the way in which the latter is talked or thought about, but also on the way in which it is perceived, structured and experienced. These two domains have to belong to different superordinate domains.

Cognitive linguists make a distinction between *conceptual metaphor* and, on the one hand, *metaphorical linguistic expressions*, and, *non-verbal* and *multi-medial manifestations*, on the other. Both metaphorical linguistic and multi-medial expressions make manifest the particular conceptual metaphors. Small capitals (e.g. LOVE IS A JOURNEY) are used to indicate metaphors. According to the cognitive view, there is another important characteristic of metaphor to be stated: the matching between domains is partial; therefore, it is open-ended (Lakoff and Turner, 1989:106-110).

Furthermore, it should be noted that it is not always easy to distinguish the target domain, the source domain, or the nature of the literal incompatibility in metaphors (see Gibbs, 1994:212; Semino, Heywood and Short, 2004:1271-1294). Steen (1999) proposes a procedure for metaphor identification from linguistic to conceptual metaphors, while Forceville’s (1996) proposal focuses on metaphor identification from pictorial to conceptual metaphors. In this section I describe Steen’s (1999) proposal, whereas Forceville’s (1996) procedure for the identification of non-verbal metaphors will be
described in Section 5.5 below. Steen (1999:57) sees the procedure for verbal metaphor identification as follows:

The procedure is meant to constrain the relation between linguistic and conceptual metaphor. It has sometimes remained an act of faith that particular metaphors in language reflect particular metaphors in thought.

I review briefly the aspects of Steen’s procedure that were adopted in my analysis of linguistic metaphors in a corpus of ICT advertisements. His procedure of the identification of linguistic expressions used metaphorically in discourse refers to the following steps:

1. metaphor focus identification;
2. metaphor idea identification;
3. nonliteral comparison identification;
4. nonliteral analogy identification; and
5. nonliteral mapping identification.

The first step of Steen’s procedure which he calls “metaphorical foci” are expressions that activate concepts “which cannot be literally applied to the referents in the world evoked by the text” (Steen, 1999:61). The metaphoric and metonymic expressions which I wish to draw attention to in this thesis appear in italics as in example (1):

(1) The royal court is going to hunt

The expression in (1) is used in relation to a group of lions, in which the royal court
is the metaphorical focus, since the concept it refers to cannot be literally applied to the
entity it highlights in the text, that is, the lions (Steen, 1999:60-61). In step 2 Steen refers to
the relationship between the metaphorical focus and the target or topic of the metaphor,
which he refers to as “the literal part of the metaphorical idea” (Steen, 1999:62). This step
is particularly useful for implicit metaphors such as the above example which is repeated
here, where the literal referent is not mentioned in the surface of the text:

(2) The royal court is going to hunt
P1 (SEE COURT LIONS)
P2 (HUNT COURT)
P3 (MOD COURT ROYAL)

(Steen, 1999:63)

As Steen (1999:66) points out P1 highlights the metaphorical idea, that is, a
proposition in which a nonliterally used concept (COURT) is related to literally used concept
(LIONS). Step 3, is “highly mechanical” (1999:67) in which metaphorical propositions that
are the result of step 2 are transformed into comparative structures. Steen gives the
following example of how step 3 works:

(3) I have seen the mermaids riding seawards on the waves
(RIDE-ON MERMAIDS WAVES) → (F)(Y,Y')[(SIM(F(MERMAIDS, WAVES),
RIDE-ON(Y,Y'))]]

(Steen, 1999:67)

Steen explains the above in the following way: “there is an activity (or relation) F
and two entities Y and Y' such as there is a similarity between mermaids and waves doing
F on the one hand and Y riding on Y' on the other” (1999:67). Thus, step 3 allows us to
achieve the sets of correlations across domains which build up metaphorical mappings.
Step 4 is viewed as interpretative, that is, it means the filling in the empty slots from the output of the previous step in order to reach a complete nonliteral analogy. Here is Steen’s example:

(4) I have seen the mermaids riding seawards on the waves
(RIDE-ON MERMAIDS WAVES) \(\rightarrow\) SIM[FLOAT(MERMAIDS, WAVES), RIDE-ON(JOCKEY, HORSE)]

(Steen, 1999:67)

Step 4 has two parts: the focus interpretation in which the literal expression is filled in to replace the metaphorical focus. In Steen’s example, FLOAT replaces F as the literal correlative of RIDE ON, while the elements of the source domain are chosen to fill in the second incomplete proposition from step 3 (JOCKEY and HORSE replace Y and Y’ above). Step 5 refers to the identification of the complete nonliteral mapping by “filling out the conceptual structure of the two sides of the nonliteral analogy, the source and target domain” (Steen, 1999:71). This involves a move to the sets of correlations proposed in the conceptual metaphor theory (e.g., ARGUMENT IS WAR). However, Steen (1999:73) admits that “the last two steps of the procedure form the weakest part of the chain, with step 5 being the weakest of all”.

5.3 Key principles of cognitive linguistics: approaches to metaphor

Most cognitive linguists consider that the crucial year for cognitive linguistics was 1987 in which its founding fathers, George Lakoff and Ronald Langacker, published their influential works. Lakoff’s (1987) book *Women, Fire and Other Dangerous Things* is one
of them and the other one is the first volume of Langacker’s (1987) *Foundations of Cognitive Grammar*. The basic principles of cognitive linguistics, according to most scholars are the following:

1. The study of language cannot be separated from its cognitive and communicative functions, which stresses its attention on language use.


3. Language is inherently symbolic, that is, its principal function is to have meaning.

4. Language is a dynamic process with no strict boundaries between different levels of language, that is, between semantics and pragmatics, semantics and grammar, grammar and lexicon (Langacker, 1987:57ff; Cuenca and Hilferty, 1999:18-19).

The key fields of the study of cognitive linguistics can be said to be the following:

1. Theory of prototypes and basic level categories

2. Image schemas theoretical principles

3. Theory of metaphor

In the subsequent sections I will discuss more in detail the above introduced theoretic frameworks of cognitive linguistics.
5.3.1 Categorization and prototypicality

Categorization is viewed as a mechanism through which we organize the information obtained from the perception of the world around us. Broadly speaking, categorization is defined as a mental process of classification. Cognitive categories are the result of that process, that is, they are seen as “mental concepts stored in our mind” (Ungerer and Schmid, 1996:38). Taken together they build up the so-called “mental lexicon”.

The research in the cognitive theory of categorization was initiated in the areas of anthropology and psychology, more particularly related to the experiments on colors (Berlin and Kay, 1969), on prototypes and basic level categories (Rosch, 1978). According to the above mentioned scholars one of the major aspects of a category is its relationship with its other members. Human categories are held to have an internal structure, usually called prototype structure (Clausner and Croft, 1999:3). The relationship of category extension is the relationship between prototypical members and peripheral members. Most cognitive linguists agree in general with regard to the relationship between prototypical members and peripheral members, however, the status of category boundaries and the more schematic concepts that delimit category members may cause some disagreements among cognitive linguists.

The cognitive view of categorization directly contradicts the assumptions of the classical view on this topic. The first major attack on the classical view of categorization and prototypicality is generally acknowledged to Wittgenstein (1953) and his contribution to the studies of categorization. Wittgenstein (1953:1:66-71) explains that a category like game does not correspond to the classical category of clear boundaries, since there are no
common properties shared by all games. Some games involve common amusement, others involve competition. There are some games which involve luck, while others like chess, involve skill. Although there is not a series of properties that all games share, the members of a family resemble one another in various ways by what Wittgenstein calls family resemblances.

Wittgenstein also observes that boundaries could be extended and new kinds of games introduced in the category game, for example, the introduction of video games in the 1970s. We can impose an artificial boundary for certain purposes, however, it is important to observe that both extensions and artificial limitations are possible if necessary. There are central and noncentral members in a category. In the case of games, Wittgenstein (1953:70) comments, “Someone says to me: “Show the children a game”. I teach them playing with dice, and the other says “I didn’t mean that sort of game””. This comment explains that dice is a noncentral member of the category game.

To sum up, this research has established the basis for further studies about the basic level categorization which consequently sustains a determining connection between cognition and the knowledge of the world.

5.3.1.1 Rosch’s (1978) theory of prototypes and basic-level categories

As already introduced in the previous section, it was Rosch and her co-workers who continued the work of other scholars and developed the theory of prototypes and basic-level categories. Rosch (1978: 1-37) argues that categorization is fundamentally a matter of both human experience and imagination, of comprehension and culture, on the one hand, and of metaphor and mental imagery, on the other.
Thus, Rosch (1978:1) points out that categorization is important because “the world consists of an infinite number of potentially different stimuli”. Rosch proposes two general principles for the formation of categories. The first principle is related to “the function of category systems and asserts that the task of category systems is to provide maximum information with the least cognitive effort” (1978:28). The second principle deals with the structure of the information so provided and claims that “the perceived world comes as structured information rather than as arbitrary or unpredictable attributes” (1978:28).

Furthermore, a category is “a number of objects that are considered equivalent” (Rosch, 1978:30) and for the purposes of her explanation, category systems can be viewed as having a vertical and a horizontal dimension. To quote Rosch:

> The vertical dimension concerns the level of inclusiveness of the category – the dimension along which the terms collie, dog, mammal, animal and living thing vary. [...] The greater the inclusiveness of a category within a taxonomy, the higher the level of abstraction. Each category within taxonomy is entirely included within one other category (unless it is the highest level category) but is not exhaustive of that more inclusive category. (Rosch, 1978:30)

In this sense, the vertical dimension of categories refers to the basic-level objects within a category. Rosch’s assumption is that basic objects (e.g. oak, table) are at the most inclusive level at which all or most members share common features of the category. This means that categories which are one level more abstract will be superordinate categories (e.g. vehicle, furniture) whose members share only a few properties among each other. Categories below the basic level will be subordinate categories, namely they have common characteristics and functions but also have many aspects that overlap with other categories (e.g. dining-room table shares most of its features with other kinds of tables). In Rosch’s
research of basic categories, the corresponding structure of concrete objects is considered to consist of a number of inseparable characteristics of form and function, such as features in common, motor movements in common, objective similarity in shape.

The second dimension of the category system is proposed as a horizontal dimension. This dimension is concerned with the internal structure of categories, that is, of \textit{prototypes}. Prototypes of categories are understood as “the clearest cases of category membership defined operationally by people’s judgments of goodness of membership in the category” (Rosch, 1978:36). The formation of category prototypes has to do with the formation of categories as such. Thus, prototypes are only those members of a category that best express the structure of the category. To quote Rosch:

\begin{quote}
if categories form to maximize the information-rich cluster of attributes in the environment and, thus, the cue validity or category resemblance of the attributes of categories, prototypes of categories appear to form in such a manner as to maximize such clusters and such cue validity still further within categories.

(Rosch, 1978:37)
\end{quote}

Categories are not only organized in a hierarchy from the most general to the most specific, but they are also organized in such a way that those categories which are cognitively basic are “in the center” of the general-to-specific hierarchy. Generalization proceeds upward from the basic level and specialization proceeds downward (see also Lakoff, 1987:13).

Rosch’s studies on prototype effects show asymmetries among category members and asymmetric structures within categories, that is, the best member, called the \textit{prototypical member} or the most salient member of a category is the subtype that first comes to our minds when we think of that category. If we are asked to make a drawing of a
chair, we will most likely draw a kitchen chair and not a rocking chair. This preference is also connected to the functions of a kitchen chair: we sit on it and do not lie on it. Apart from its functions, it is its shape and material that are important in the choice of a prototypical chair. It has four legs, a seat and the back so that we can sit on it firmly. A rocking chair or a wheelchair are less prototypical members of a category, they are peripheral or marginal members of this category. A stool for most people is not a member of this category: it does not possess most of the properties of a usual chair (it has no back, it has three legs, etc), but for some people a stool is a chair.

5.3.1.2 Lakoff and his followers’ approach to categorization and prototypicality

Lakoff (1987) and his followers such as Ungerer and Schmid (1996) and C. Johnson (1997) continued the studies initiated by Berlin and Kay (1969) and Rosch (1978) among others, arguing that the basic level categories are identified as the highest level in which the following conditions take place:

1. A mental image can represent the whole category. For example, we can get a mental image of a car, but we cannot get a mental image of vehicles in general.

2. Category members have similarly distinguished general shapes. For example, we can recognize a car by its overall shape, but there is no general shape of a generalized type of vehicles.

3. Most of our knowledge is organized at basic level. For example, we know much more about cars than we know about vehicles in general.

Basic level categories (e.g. a car, a table) have priorities over the superordinate (e.g.
vehicles, furniture) and subordinate levels (e.g. a sports car, a kitchen table). In addition, the basic level categories are understood and used earlier by children, enter a language earlier in its history, have the shortest primary lexemes and are more quickly recognized (Lakoff and M. Johnson, 1999; C. Johnson, 1997). Moreover, basic level categories have not only to do with objects, but also with basic-level actions for which we have conventional mental images (e.g. sitting, walking and talking), basic-level social concepts (e.g. families, clubs and football teams) and basic-level social actions (e.g. arguing) and basic-level emotions (e.g. anger, fear, happiness and sadness).

5.3.1.3 The role of categorization and prototypicality in metaphor grounding

Since categorization and prototypicality are crucial in ICT advertising discourse, I now offer a brief overview of their role in the structuring of metaphor. With regard to the main aspects of metaphorical mapping between the source and target domains, human beings count on concrete categories and domains in order to understand abstract concepts (Ungerer and Schmid, 1996:121). In this sense, the understanding of abstract categories is “grounded” in our everyday experience. Let us see six different metaphors with their corresponding metaphorical expressions which rotate around the emotion category “LOVE.” The following examples are borrowed from Lakoff and Johnson (1980:44-49).

**LOVE IS A JOURNEY**

(5) Look *how far we’ve come.*
(6) We’re *at a crossroads.*
(7) We can’t *turn back now.*
(8) We’re *stuck.*
LOVE IS A PATIENT

(9) This is a sick relationship.
(10) They have a strong, healthy marriage.
(11) It’s a tired affair.
(12) Their marriage is on the mend.

LOVE IS MADNESS

(13) I’m crazy about her.
(14) She drives me out of my mind.
(15) He’s gone mad over her.
(16) I’m insane about her.

LOVE IS WAR

(17) He is known for his many rapid conquests.
(18) He fled from her advances.
(19) He made an ally of her mother.
(20) He overpowered her.

LOVE IS A PHYSICAL FORCE

(21) I could feel the electricity between us.
(22) There were sparks.
(23) I was magnetically drawn to her.
(24) His whole life revolves around her.

LOVE IS MAGIC

(25) She cast her spell over me.
(26) The magic is gone.
(27) I was spellbound.
(28) She had me hypnotized.

The aim of examples (5) – (28) is not to define the meaning of LOVE, but to interpret how we conceptualize this notion by means of metaphor. These metaphors
provide the information about the category LOVE that traditional semantic terms cannot
give. For example, the term love is defined in a dictionary as fondness, whereas fondness is
described in terms of love.

Referring to the second aspect of metaphor grounding, we can observe that the
information stored in the category LOVE shows that different metaphors can structure
different aspects of the same category. Each of the above metaphors provides one
perspective of the category LOVE and characterizes one of many features of this concept.
For instance, in examples (17) – (20), the LOVE IS WAR metaphor suggests different stages
through which a love relation may pass, in which the lovers can have different positions,
become adversaries, have the possible conflicts, attacks and defenses between the lovers,
the purposes of the lovers to win or to retreat.

The conclusion that can be reached from the above examples is to validate the
claim that the concrete categories (for example, WAR, MADNESS, MAGIC, PATIENT and
JOURNEY) are in the source domain and serve to interpret a more complex concepts (e.g.
LOVE). The metaphorical expressions in (17) – (20) show that the abstract cognitive domain
LOVE is “grounded” in, for example, the event category WAR. The concrete categories, and
the basic level categories (see Lakoff and Johnson, 1980; Lakoff, 1987; Lakoff and Turner,
1989; Taylor, 1995) are related to the essential cognitive experiences and so do image
schemas. It is precisely these types of categories in which different meanings are related by
a shared conceptual structure that we are interested in discussing in the present work.
5.3.2 Image schemas and metaphorical projections

Image schemas can be defined as “basic abstract structures that recur in our construals of the world, and appear to play a fundamental role in various cognitive semantic processes” (Clausner and Croft, 1999:4). In order to understand the role of image schemas in metaphorical mappings, it is necessary to review the notion of image. Images are representations of certain embodied experiences. However, not all domains contain images such as is the case of, for example, thought, time and living among others. The domains that lack images are called “abstract” domains (Lakoff and Turner, 1989:94-97), while those domains that contain images are viewed as embodied or grounded (Lakoff, 1987:267; Johnson, 1987:19-23; Lakoff and Turner, 1989:113). Johnson (1987:xxxvi, 29), for example, refers to the embodied domains as those that are related to physical experience and particularly to our bodily movements through space, our manipulation of objects, and our perceptual interactions.

From this perspective, image schemas are seen as schematic images because they represent schematic patterns deriving from abstract domains, such as containers, paths, links and balance that persist in many different domains and structure our bodily experience (Lakoff, 1987:453; Johnson, 1987:29; Clausner and Croft, 1999:14). Image schemas structure not only our bodily experience, but they also structure our nonbodily experience, by means of metaphor (Lakoff, 1987:453; Johnson, 1987:29). This suggestion clarifies the apparently contradictory description of image schemas: they are “abstract” in one sense of the word, that is, they are schematic, but not “abstract” in another sense of that word, that is, they are embodied (Clausner and Croft, 1999:14).

In addition, when we learn a schema we do not have to learn it again. It is used
automatically, effortlessly and generally unconsciously. When metaphors map spatial
domains onto abstract domains, image schemas are maintained by the mappings, for
example, bounded areas map onto bounded areas, paths map onto paths, and so on (Lakoff
and Turner, 1989:62-100). Similarly, Lakoff explains that the \textit{container} image schema in
a standard cognitive science account consists of:

a \textit{boundary} distinguishing an \textit{interior} from an \textit{exterior}. This schema defines
the most basic distinction between IN and OUT. We understand our own
bodies as containers - perhaps the most basic things we do are ingest and excrete, take air into our lungs and breathe it out.

(Lakoff, 1987:271)

Image schemas refer to the patterns of knowledge that arise directly from our
bodily experiences. For example, when we see that someone is asleep we say that he or she
is “out”. Our basic knowledge of “out” is of being exterior to a bounded space which
means that the bounded space has an interior (Lakoff and Turner, 1989:97). Sometimes we
map this image schema onto other images (e.g. the image of a house and the outline of a
country on a map). But image schemas can also be mapped onto abstract target domains
that themselves do not inherently contain images (e.g. living, wakefulness or alertness).

As already introduced in this section, apart from the image schema of a bounded
space (the \textit{container} image schema), there are image schemas of a \textit{path}, of human
orientations (e.g. part-whole, link, cycle, support, balance and center-periphery). All these
image schemas are called \textit{basic} or \textit{primitive} image schemas (Johnson, 1987:29, 41, 74;
Lakoff and Johnson, 1999:35ff). The study of spatial relations within cognitive linguistics
has revealed that there are a relatively small number of the primitive image schemas that
build up systems of spatial relations in languages. There is evidence that human
orientations used in the spatial relations systems in different languages also contain vertical, horizontal and back-front orientations (see Lakoff, 1987; Johnson, 1987; Talmy, 1983). Furthermore, primitive image schemas seem to be at the root of the most abstract, overarching metaphors (Taylor, 1995:127-129).

Let us now see an inventory of image schemas (after Johnson, 1987; Lakoff and Turner, 1989; Clausner and Croft, 1999; Freeman, 1993, 1995, 1999). The inventory of image schemas is as follows:

<table>
<thead>
<tr>
<th>Types of image schemas</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>SPACE</td>
<td>up-down, front-back, left-right, near-far</td>
</tr>
<tr>
<td>SCALE</td>
<td>properties, relations, entities in economic models</td>
</tr>
<tr>
<td>PATH</td>
<td>purposes in terms of physical goals</td>
</tr>
<tr>
<td>CONTAINER</td>
<td>containment, in-out, surface, full-empty, content</td>
</tr>
<tr>
<td>FORCE</td>
<td>counterforce, compulsion, restraint, enablement, blockage, diversion</td>
</tr>
<tr>
<td>BALANCE</td>
<td>financial accounting</td>
</tr>
<tr>
<td>UNITY/MULTIPlicity</td>
<td>merging, collection, splitting, iteration, part-whole, mass-count</td>
</tr>
<tr>
<td>LINK</td>
<td>bond, imprisonment, dragging, pulling</td>
</tr>
<tr>
<td>IDENTITY</td>
<td>matching, superimposition</td>
</tr>
<tr>
<td>EXISTENCE</td>
<td>removal, bounded space, cycle, object, process</td>
</tr>
</tbody>
</table>

Table 5.1 Inventory of image schemas

Clausner and Croft (1999:16) argue that SCALE and PATH are variants of the same image schema, whereas Johnson contrasts these two concepts, that is, SCALE with PATH. A more detailed description of their approaches to different types of image schemas will be dealt with in the subsequent sections. Furthermore, with regard to the physical domains, image schemas have two roles. Their first role is to provide structure for rich mental
images, while their second role is to allow the understanding of spatial structures. For example, if an object X is in a bounded space A, and A is in a bounded space B, then X is in B (Lakoff and Turner, 1989:99).

### 5.3.2.1 Image-schema metaphors

Image-schema metaphors are viewed as basic metaphors because they “map relatively little from source to target. As the name of image schema implies metaphors of this kind have source domains that have skeletal image schema” (Kövecses, 2002:37). Advertisers may be interested in using image-schema metaphors because this type of metaphor is not based on knowledge like, for example, structural metaphors (LIFE IS A JOURNEY), but on the conceptual elements of image schemas. Thus, the advertiser may have more control on the constraints he or she has intention of imposing on metaphors used in advertisements.

### 5.3.2.2 CONTAINER image-schema metaphor

The use of CONTAINER image schemas in the creation of metaphors is frequent both in the ordinary language (see Lakoff, 1987; Johnson, 1987; Gibbs and Coulson, 1995; Clausner and Croft, 1999) and literary language (see Lakoff and Turner, 1989; Freeman, 1993, 1995, 1999). Lakoff (1987:272), for example, establishes that in the CONTAINER image schema the visual field (things come into and go out of sight) and personal relationships (one can be trapped in a marriage and get out of it) can be understood in terms of containers.
In a similar way, Freeman (1995, 1999) presents and discusses the use of the CONTAINER image schema in literary texts. For that purpose, I wish to describe briefly Freeman’s (1995) view of CONTAINER image schemas in *Macbeth*. The CONTAINER image schema constitutes “the terms in which we understand not only *Macbeth*’s language, but its central characters, crucial aspects of its various settings, and the sequence and structure of its unitary plot” (Freeman, 1995:691). Freeman (1995:693) suggests that in *Macbeth* we find many CONTAINER metaphors, that is, the metaphors that arise from a mapping of the CONTAINER image schema into various target domains. These target domains are represented by individual words, dominating themes, characters, psychological and physical settings.

Indeed, the CONTAINER image schema appears in the play’s most important linguistic and structural elements, culminating in its central and most memorable image, the witches’ cauldron where the witches boil up the toxic liquid that represents Macbeth’s poisoned kingship and where Scotland is shown not only dirty as a country, but also as a body and a container (cf. Freeman, 1995:693ff). From this standpoint, the characteristics of Freeman’s central metaphor are similar to Werth’s notions of extended or sustained metaphor, which according to Werth also occurs at discourse level. The basic features of extended metaphor will be discussed in Section 5.4.4 below.

This type of image schema also plays a crucial role in the structuring of metaphors in advertising discourse. Let us consider the process of structuring of the CONTAINER image-schema metaphors in the following example which is taken from the Sun Microsystems advertisement number 2 (see Figure 5.1 on page 99).

(29) By powering the Net, we’re bringing newborn companies into the world every day. […] While a baby might have a mother’s eyes or a father’s
nose, over half of the world’s leading Internet businesses come into this
world with a Sun Microsystems brain. (Sun Microsystems)

On a standard cognitive-science account the CONTAINER image schema consists of
a boundary distinguishing an interior from an exterior. In the Sun Microsystems
advertisement the first thing that catches our eye is the image of two large circular shapes
which occupy practically the whole advertisement. The circular shapes can be viewed as
containers of the addressee’s message. The top circle contains the image of a newborn
child, while the bottom circle contains the advertising text. The interaction between the
verbal and visual modes of the CONTAINER image schema allows the addressee to conceive
of a new e-business entity in terms of a newborn child.

Moreover, the reader of this advertisement may infer the relationship between the
term “dot” which corresponds to the name of one of the branch companies of Sun
Microsystems and the round shaped containers (i.e. the image schema of a dot). Since the
baby’s hands are placed outside of the globe boundary, we may infer that an e-business led
by the advertiser surpasses the limits of the competing companies’ goals, that is, it
surpasses the limits of our physical world. The interaction of the two modes projects our
perception of the world as a physical space in which e-businesses take place.

Thus, by means of the interaction of the visual and verbal modes of the CONTAINER
image schema in the Sun Microsystems advertisement we can identify the following
image-schema metaphors:

(i) THE WORLD IS A CONTAINER
(ii) THE DOT IS A CONTAINER
The verbal and visual manifestations of the metaphors THE WORLD IS A CONTAINER and THE DOT IS A CONTAINER are illustrated in Table 5.2 below.

<table>
<thead>
<tr>
<th>THE WORLD IS A CONTAINER</th>
<th>The verbal CONTAINER image-schema metaphorical expressions</th>
<th>The visual manifestations of the CONTAINER image-schema metaphors</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>…we’re bringing newborn companies into the world.</td>
<td>The circular shapes are seen as containers. The interaction between the image and the text makes us infer that circular forms represent the globe, that is, the world.</td>
</tr>
<tr>
<td></td>
<td>…the world’s leading Internet businesses come into this world…</td>
<td></td>
</tr>
</tbody>
</table>

| THE DOT IS A CONTAINER | We’re the dot in .com. | The top circle contains the image of a newborn child, while the bottom one contains the advertising text. |

Table 5.2    The CONTAINER image-schema metaphors in the Sun Microsystems advertisement number 2

In Table 5.2 we can see that the image-schema metaphors THE WORLD IS A CONTAINER and THE DOT IS A CONTAINER map relatively little from the source domain to the target domain.

Thus, the understanding of an image-schema metaphor does not require much of our cultural knowledge like, for example, the understanding of structural metaphors, since the former is based on our mutual (i.e. perceptual and experiential) knowledge which is shared by all human beings. This aspect of image-schema metaphors makes them an important conceptual device in the creation of advertising messages at a global level.
By powering

the Net, we're bringing newborn

companies into the world every day. As you may

have noticed, their stock prices are kicking and screaming.

While a baby might have a mother's eyes or a father's nose,

over half of the world's leading Internet businesses come into

this world with a Sun Microsystems brain. From online bookstores

to brokerage firms to news sources to portals. Consider it a matter

of good breeding. After all, 75% of Internet backbone traffic already

runs on our Net-based technologies, not to mention 55 of the top 20 ISPs.

That's because we help build e-commerce solutions that work. Whether

it's our high-performance systems, universal Java software platform,

or robust Solaris operating environment, Sun powers business in

the Network Economy. We even have all the services that help

keep your systems up and running. In the end, the most

compelling reason can easily be found any day on

your nearest stock page. Perhaps we should be

passing out cigars. THE NETWORK IS

THE COMPUTER.™

---

Figure 5.1 Sun Microsystems advertisement number 2
5.3.2.3 PATH image-schema metaphor

My approach to the PATH image schema in this thesis is adopted from Johnson’s (1987:113) standpoint who assigns it three different properties: a starting point, contiguous points and an ending point. In the following example we can see that the physical starting location of a path is mapped onto the starting point of some purpose, and the final location onto the ending point.

(30) She’s just starting out to make her fortune and I’ve got quite a way to go before I get my Ph.D. (Johnson, 1987:114-5)

In a similar way, Freeman (1995:689-708) examines this type of image schemas in Shakespeare’s Macbeth. Freeman’s analysis traces Macbeth’s sanguinary career as taking the form of a contained path. Let us see the PATH image schema in the following example:

(31) The expedition of my violent love
Outrun the pauser, reason.
(II.iii.106-107)

In (31) Macbeth perceives of his “violent love” for Duncan as the trajector on a path that travels so rapidly that it “outruns[s]” his reason, which should hold it back. These metaphors seem to arise from the image schema which focuses on Macbeth’s rise and fall. Freeman’s work on CONTAINER and PATH metaphors gives support to the presence of extended metaphor at discourse-level (see also Werth, 1994:102, note 1).

I turn now to the analysis of PATH image-schema metaphors in the context of ICT advertisements. In ICT advertisements the role of the visual mode of this image-schema in the creation of PATH image-schema metaphors is mainly aimed at structuring contiguous points, while the verbal mode can characterize any of the three elements (a
starting point, contiguous points and an ending point). The visual representation of this image-schema can be identified in the ABN-AMRO advertisement (see Figure 5.2 on page 102). An extract of the advertising text is shown in the following example:

(32) Our tradition is to discover new markets and show you the way there. (ABN-AMRO)

The expressions “to discover new markets” and “show you the way there” in example (32) interact with the full-page picture of a path made by human footprints in the sand in order to contribute to the understanding of the SUCCESS IS REACHING THE END OF A PATH metaphor. This metaphor arises from the PATH image-schema metaphor. The PATH image-schema metaphor can also be found in the following examples:

(33) ENGINE brings new services to an ever-wider customer base with broadband connections all the way to their homes. (Ericsson)

(34) Internet users: What steps are they taking? NetValue has followed in their footsteps and will point you in the right direction. (NetValue)

In the above examples we can see that the defining feature of the ending point of the PATH image schema is directly interrelated with purpose, thus, we understand purposes in terms of the SUCCESS IS REACHING THE END OF A PATH metaphor. This metaphor is identified in the expressions such as “bring new services [...] all the way to their homes” in (33) and “NetValue has followed in their footsteps and will point you in the right direction” in (34).

Furthermore, the PATH image-schema metaphor is at the root of the metaphors LIFE IS A CYBERSPACE JOURNEY and E-BUSINESS IS A CYBERSPACE JOURNEY (see Sections 6.2.2.1 and 6.2.2.2).
Our tradition is to discover new markets
and show you the way there.

Markets like Brazil, Indonesia and Morocco were our
home ground long before others discovered them.
We're pioneers when it comes to identifying new
opportunities. And when we move into a market, we
move in for good - so you'll profit from our local
knowledge and staying power.

Figure 5.2 ABN-AMRO advertisement
5.3.2.4 LINK image-schema metaphor

Clausner and Croft (1999:15) include LINK image schema as a variant of
UNITY/MULTIPLICITY image schema, while Freeman (1993, 1999) provides enough
evidence in Shakespeare’s plays King Lear and Anthony and Cleopatra to view LINK image
schema as an independent type. This type of image-schema metaphor can also be identified
in advertising. Let us now consider the use of LINK image-schema metaphors in the data of
the present thesis. See the following examples:

(35) Our software can connect your datacenter to your supply chain. (Sun Microsystems)

(36) Can we be connected to just one network that reaches everywhere in Europe and beyond? (GTS)

(37) Now there’s an ICT solutions and services company that can bridge the East and the West, the North and the South, the present and the future… (Getronics)

(38) Euro.NM unites the New Markets of Amsterdam, Brussels, Frankfurt, Milan and Paris. (Euro.NM)

(39) We’re even linking i-mode with car navigation systems to provide congestion news. (NTT)

(40) When you’re dealing with an index that now spans 49 countries and 39 industry sectors, finding what’s relevant to you is more important than ever. (Global-Pro)

(41) We’ve linked the Wall Street Journal with Handelsblatt. (Dow Jones)

(42) It's a technology that is always connected to future. (Texas Instruments)

(43) Crest is a settlement system that’s uniting Europe. (Crest)

(44) Tellabs connects you to today’s infrastructure and prepares you for future technology deployment. (Tellabs)

(45) Pick up a phone anywhere in the world and there’s an 8 in 10 chance you’re connected thanks to Informix software. (Informix)
In the above examples the concepts such as *can connect, can bridge, unites, linked, spans* activate the creation of the LINK image-schema metaphor. At the root of this metaphor is the LINK image schema. This image schema allows us to identify the recurring pattern of projecting actions in which connecting objects physically is mapped onto abstract ICT connections. The role of the underlying LINK image-schema metaphor in ICT advertising discourse will be discussed more at length in Section 6.4.2.2 below).

### 5.4 An overview of cognitive theoretical frameworks of linguistic metaphor

The aim of this and the subsequent sections is to describe the main characteristics of the cognitive theoretical models of linguistic metaphor: (i) as a sentence level phenomenon and (ii) as a discourse level phenomenon. The description departs from the cognitive theoretical frameworks that view metaphor mainly as a sentence level phenomenon: Lakoff and his followers’ (1980, 1987, 1989) conceptual metaphor theory, Grady’s (1997) theory of primary metaphor and Fauconnier and Turner’s (1995) blending theory. Finally, I describe the theoretical models that view metaphor as a discourse level phenomenon with a focus on Werth’s (1994) text world model of metaphor.

#### 5.4.1 The conceptual theory of metaphor

As explained in Section 5.1 above it has been the contribution of George Lakoff and his colleagues that has given us the most provocative linguistic account of metaphor.
Observing our conceptual system as metaphorical means that the way we think or do things in our lives is metaphorically driven. Lakoff and Johnson (1980) establish that conceptual metaphors are not just a way of expressing ideas by means of language, but a way of thinking about things. In addition, they claim that human thought processes, i.e. the human conceptual systems, are considerably metaphorical (1980:3). Metaphors can exist precisely because they are stored in a person’s conceptual system. In this sense, the available metaphorical structures in long-term memory are applied to the understanding of metaphors during discourse processing.

All metaphors are grounded in systematic correlations within our experience and the primary role of metaphor is to provide a partial understanding of one kind of experience in terms of another (Lakoff and Johnson, 1980:150-154). The conceptual metaphor theory views metaphor as a pervasive cognitive instrument by which we structure our experience and conceptualize the reality we live in.

This aspect of conceptual metaphor makes metaphor a particularly powerful instrument in the hands of advertisers. Metaphors are widely used in this type of discourse because of the fact that by means of metaphors the advertiser triggers at our emotional and mental reactions for which the human language has no direct terminology. Thus, the addressee uses a physical domain which seems to have similarities with the abstract conceptual domain he or she is interested in talking about. Since the human conceptual system is built up of an overlapping set of frames or cognitive models in which each model or frame defines an aspect of our physical experience, that is, the experience of our bodies or our relationship with the immediate environment. The frames or cognitive models may be mapped metaphorically on our mental experiences which allow human beings to deal with the abstract conceptual domains for which there is no basic vocabulary.
5.4.1.1 The invariance hypothesis

There seems to be a constraint on metaphors, the so-called invariance hypothesis. It was first proposed by Lakoff and Turner (1989) and then described further by Lakoff (1990) and Turner (1990). According to the invariance hypothesis the mapping cannot breach the basic structure of the target domain. This appears to be an explanation why one experiential domain can only partially be structured, understood, performed and thought about in terms of another experiential domain. To quote Turner:

The Invariance Hypothesis is a more general constraint than any of these [generic-level conceptual metaphor] constraints, covering not only specific-level and generic level conventional metaphor, but all metaphor, including novel metaphor.

(Turner, 1990:248)

There is an assumption associated with the invariance hypothesis that there is unidirectionality in the mapping of items and structure in conceptual metaphor. Lakoff (1990:57) gives the example of the TIME IS SPACE metaphor. The fact that SPACE is the source domain is obvious, since we have detectors for motion and detectors for objects/locations. We do not have detectors for time (whatever that could mean). Thus, it makes good biological sense that time should be understood in terms of things and motion.

(Lakoff, 1990:57)

Lakoff (1990:57) gives the following examples of the TIME IS SPACE metaphor:
(46) The time has passed.
(47) He passed the time.

Furthermore, Lakoff suggests that the above examples illustrate that there are different correspondences of the metaphor. However, the invariance hypothesis is not unanimously adopted by all cognitive linguists. Authors like Stockwell (1999: 125-142) argue that the invariance hypothesis is not logically consistent. Stockwell (1999:129) compares examples (46)-(47) with the following example:

(48) “Liverpool is three days” sailing from here.

Example (48) illustrates a reversal of the conceptual metaphor: TIME IS SPACE and SPACE IS TIME. Thus, “each concept is understood in terms of our conventional understanding, by now well established, of the other. The invariance hypothesis seeks to restrict such a reversal, acting like a conceptual non-return valve” (Stockwell, 1999:129). Moreover, Stockwell supports the notion that the source and the target domains in creative conceptual metaphors “can be interanimating to a greater or lesser degree” (1999:130), arguing that both the addressee and the addressee take the context into account when they build up meaning (1999:130). From this perspective, we should make a distinction between the so-called explanatory metaphor and the expressive metaphor. Stockwell considers that explanatory metaphors “tend to be very clear but not very rich and expressive metaphors tend to be very rich but not very clear. For explanatory read “scientific” and for “expressive” read “creative” literary” (1999:135). Stockwell suggests that the invariance hypothesis does not account satisfactorily for expressive metaphors, since it imposes constraints on the creative potentiality of metaphor.
5.4.1.2 Classification of conceptual metaphors

Let us now have a look at the classification of metaphors according to the conceptual metaphor theory. This theory has classified all conceptual metaphors with regard to their complexity, conventionality and function. Firstly, with regard to their complexity we may identify:

1. Complex metaphors
2. Basic metaphors

Complex metaphors are seen as compounds of basic metaphors. According to Lakoff (1993:219-224) the structuring of complex metaphors is based on the principle of the inheritance hierarchy of the event-structure metaphors. The difference between complex and basic metaphors is explained later in this section. However, it is Grady’s (1997) theory of primary metaphor that sheds light on basic metaphor structures. The description of Grady’s contribution to the study of basic metaphors is provided in Section 5.4.2 below.

Regarding the conventionality of metaphors, the conceptual metaphor theory classifies all metaphors into:

1. Conventional metaphors
2. New metaphors

With regard to conventionalization let us have a look at Lakoff and Turner’s point
of view:

At the conceptual level, a metaphor is conventional to the extent that it is automatic, effortless, and generally established as a mode of thought among members of a linguistic community. When, in this book, we speak of the degree to which a conceptual metaphor is conventionalized in the language, we mean the extent to which it underlies a range of everyday linguistic expressions.

(Lakoff and Turner, 1989:55)

From this standpoint, we may identify verbal and non-verbal manifestations of conceptual metaphors. Let us have a look at the LIFE IS A JOURNEY metaphor which is one of the most widespread conventional metaphors in our culture (Lakoff and Turner, 1989:8). This metaphor as well as other conventional metaphors depends on our cultural knowledge. In the LIFE IS A JOURNEY metaphor, for example, we use our knowledge of journeys to understand life as a journey. Journeys involve travelers, paths traveled, places where we start and where we want to go. The understanding of life as a journey permits us to perceive different types of journey as different types of life. Seeing life as purposeful means that “those purposes are viewed as destinations, and we can act accordingly by setting out to reach them, getting around impediments and accepting guidance” (Lakoff and Turner, 1989:61-63). Furthermore, in our culture, the life-as-a-journey metaphor is so commonly used that the concept of guidance is assigned to the Supreme Being. To quote Lakoff and Turner:

The life-as-a-journey metaphor is so taken for granted in the Judeo-Christian tradition that that we instantly understand that God is a guide, that there are alternative paths of good and evil through life, and that death hangs over us throughout. One of our major ways of conceiving of ethical behavior is an elaboration of the life-as-a-journey metaphor: there are paths of righteousness and evil ways. Laws are viewed as prescribing paths
through life to be followed. [...] Perhaps the most famous use of the life-as-a-journey metaphor occurs in the twenty-third psalm, whose first line is “The Lord is my shepherd”.

(Lakoff and Turner, 1989:10)

From this standpoint, the LIFE IS A JOURNEY metaphor is seen as one of the most powerful tools we use for making sense of our lives and for making decisions about what to do and even what to believe. Since conventional metaphor is seen as deeply entrenched in our everyday use of metaphorical language, this aspect makes it an important tool in advertising. Indeed, conventional metaphor permits the addressers of ICT advertisements to elaborate new metaphorical mappings around the conventionally known domains and relate them to ICT concepts. In this sense, new metaphors in the context of ICT advertisements not only may give us a new understanding of our experience with regard to ICT issues, but also of the world we live in.

I turn now to the description of innovative or new metaphors. Innovative metaphors are seen as systematic extensions of conventional mappings that take place in our conceptual system. New metaphors are capable of giving us a new understanding of our experience. They can give new meanings to our pasts, to our daily activity, and to what we know and believe (Lakoff and Johnson, 1980:139). If we adopt Lakoff and Johnson’s view of the role of new metaphor in our everyday lives, we may see new metaphors as particularly important in a corpus of ICT advertisements in their role to change the addressee’s perception of ICT concepts.

An example of new metaphor is the so called CHEMICAL metaphor (e.g. the solution of my problems). Lakoff and Johnson (1980:144) define this metaphor as follows:
The CHEMICAL metaphor says that problems are not the kind of things that can be made to disappear forever. To treat them as things that can be “solved” once and for all is pointless. To live by the CHEMICAL metaphor would be to accept it as a fact that no problem ever disappears forever. Rather than direct your energies toward solving your problems once and for all, you would direct your energies toward finding out what catalysts will dissolve your most pressing problems for the longest time without precipitating out worse ones. The reappearance of a problem is viewed as a natural occurrence rather than a failure on your part to find “the right way to solve it”.

The CHEMICAL metaphor seems to be especially powerful in advertising discourse, that is, if the reader perceives the CHEMICAL metaphor as the addresser’s expectations are, then, the advertiser’s claims of solving the addressees’ problems can be seen as credible statements. This metaphor may create a reality rather than provide a way of perceiving a preexisting reality (Lakoff and Johnson, 1980:144-145).

With regard to their cognitive function, metaphors are categorized as follows:

1. **Body experience metaphors**

2. **Structural metaphors**

The first large group of conceptual metaphors is referred to as body experience metaphors. They can be classified into: (i) *orientational* and (ii) *ontological metaphors* (Lakoff and Johnson, 1980:14ff), while the most important subgroup of structural metaphors is the *event-structure metaphors*.

Let us start with the description of orientational metaphors. Most of these metaphors are grounded in “image schemas”. Orientational metaphors are seen as patterns that arise from the experience of our own bodies, our spatial orientations, that is, up-down, in-out, front-back, on-off, central-peripheral and our physical realization. In orientational metaphors a whole system of concepts is organized with respect to one another (Lakoff and
Johnson, 1980:14-15). The following examples of orientational metaphors are borrowed from Lakoff and Johnson (1980:15-16).

HEALTH AND LIFE IS UP versus SICKNESS AND DEATH ARE DOWN

(49) He’s at the peak of health.
(50) He’s in top shape.
(51) He fell ill.

The above examples refer to the physical basis of orientational metaphors since serious illness forces us to lie down physically, while (52) – (54) below have the social and physical basis since the status is correlated with the social and physical power (POWER IS UP metaphor).

HIGH STATUS IS UP VS LOW STATUS IS DOWN

(52) He has a lofty position.
(53) She’s risen to the top.
(54) He’s at the peak of his career.

The second subgroup of the body experience metaphors is the so-called ontological metaphor. Ontological metaphors are those in which emotions, events, activities, etc. are turned into physical entities (Lakoff and Johnson, 1980:25). Personification may be considered as the most important subtype of ontological metaphors because

personification permits us to use our knowledge about ourselves to maximal effect, to use insights about ourselves to help us comprehend such things as forces of nature, common events, abstract concepts and inanimate objects.

(Lakoff and Turner, 1989:72)

The advertiser by means of personification makes the addressee perceive inanimate entities as persons in order to activate the addressee’s emotional attachment to certain
entities that form part of the advertiser’s persuasive goals. However, personification is not a single unified general process. Each personification is different because it depends on the characteristics of people that are selected to represent nonhuman entities (Lakoff and Johnson, 1980:33-34). The following examples of ontological metaphors are borrowed from Lakoff and Johnson (1980:33).

(55) Inflation has attacked the foundation of our economy.
(56) Our biggest enemy right now is inflation.
(57) Inflation has robbed me of my savings.

In examples (55) - (57) inflation is personified, but the metaphor is not simply the INFLATION IS A PERSON metaphor. It is more specific because it can be identified as the INFLATION IS AN ADVERSARY metaphor, thus, it not only gives us a very specific way of thinking about inflation but also how to combat it. In this sense, we may think of inflation as an adversary that may attack us, hurt us, rob us and even kill us. The metaphor INFLATION IS AN ADVERSARY is used frequently by politicians and economists to justify their actions in declaring war to inflation, setting targets, asking for our sacrifices and so on.

The process of creation of personifications uses the commonest of materials and operations: the EVENTS ARE ACTIONS metaphor, background knowledge, cognitive models, other conventional and new metaphors, and the process of composition. This metaphor varies from other metaphors in the following: (i) in the EVENTS ARE ACTIONS metaphor the source domain of actions is a subcategory of the target category of events, and (ii) each action consists of an event plus the agency which brings that event about. The mapping thus adds structure to the event domain, making the event the result of an action and introducing the agent who brings that action about (Lakoff and Turner, 1989:74-80). In the
following chapter I analyze the role of personification in a corpus of ICT advertisements.

I turn now to the description of metaphors which are referred to as structural metaphors. Structural metaphors indicate that social and cultural knowledge of our reality may provide many types of source domains for metaphorical understanding of a situation, entity or object. Structural metaphors allow us to use one highly structured and clearly outlined conceptual domain to structure other less defined domains.

Let us have a look at the ARGUMENT IS WAR structural metaphor. The following metaphorical expressions of this metaphor are borrowed from Lakoff and Johnson (1980:4):

(58) He attacked every weak point in my argument.
(59) Your claims are indefensible.

In the above examples we can see that we do not just talk about arguments in terms of war, but that many things we do in arguing are structured to some extent by the concept of war. We see the person we are arguing with as an opponent. We attack his or her positions and we defend our own. We use strategies to win an argument. Actually, we can really win or lose arguments.

I have contemplated event-structure metaphors as the most important subgroup within structural metaphors. We should note the inheritance hierarchy of the event-structure metaphors. Lakoff (1993:222) defines inheritance hierarchy as follows:

Metaphorical mappings do not occur isolated from one another. They are sometimes organized in hierarchical structures in which “lower” mappings in the hierarchy inherit the structure of the “higher” mappings.

Aspects of event structure (states, changes, processes, actions, purposes and means) are metaphorically projected onto space, motion and force domains (Lakoff, 1993:219-
224). Let us now consider an example of a hierarchy with three levels in Table 5.3:

<table>
<thead>
<tr>
<th>Level</th>
<th>Inheritance hierarchy of the event-structure metaphors</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Event-structure metaphors</td>
</tr>
<tr>
<td>2</td>
<td>A PURPOSEFUL LIFE IS A JOURNEY</td>
</tr>
<tr>
<td>3</td>
<td>BUSINESS IS A JOURNEY; A CAREER IS A JOURNEY</td>
</tr>
</tbody>
</table>

Table 5.3  An adaptation of Lakoff’s (1993) notion of inheritance hierarchy of the event-structure metaphors

From this standpoint, in the LIFE IS A JOURNEY metaphor goals in life are viewed as desired locations to be reached. To quote Lakoff:

> Since the dual of PURPOSES ARE DESTINATIONS is PURPOSES ARE DESIRED OBJECTS, the dual of LIFE IS A JOURNEY is a metaphor in which life is an activity through which one acquires desired objects. In this culture, the principal activity of this sort is business, and hence, LIFE IS A BUSINESS is the dual of LIFE IS A JOURNEY.

(Lakoff, 1993:227)

By duality, Lakoff (1993:225-228) refers to the object-location pairs of event-structure metaphors. For example, CHANGES ARE MOVEMENTS OF POSSESSIONS metaphor and CHANGES ARE MOVEMENTS FROM/TO DESTINATIONS metaphor are viewed as duals of the primary metaphor CHANGE IS MOTION. The main difference between the two metaphors is the following:

In the location system, change is the motion of the thing-changing to a new location or from the old one. In the object system, the thing-changing doesn’t necessarily move. Change is instead the motion of an object to, or away from, the thing-changing. In addition, the object in motion is conceptualized as a possession and the thing-changing as a
possessor. Change is thus seen as the acquisition or loss of an object.

(Lakoff, 1993:225)

In a similar way, the KNOWING IS SEEING metaphor is the result of the way that our culture views the role of vision in our perception of the knowledge of the world. Lakoff explains that the “experiential basis, in this case, is the fact that most of what we know comes through vision, and that in the overwhelming majority of cases, if we see something, then we know it is true” (1993:240).

Let us see the list of the main event-structure metaphors:

(i) STATES ARE LOCATIONS
(ii) PURPOSES ARE DESTINATIONS
(iii) PURPOSES ARE DESIRED OBJECTS
(iv) CHANGES ARE MOVEMENTS OF POSSESSIONS
(v) CHANGES ARE MOVEMENTS FROM/TO DESTINATIONS
(vi) CAUSES ARE FORCES
(vii) ACTIONS ARE SELF-PROPELLED MOVEMENTS
(viii) DIFFICULTIES ARE IMPEDIMENTS TO MOTION
(ix) TIME PASSING IS MOTION OF AN OBJECT
(x) TIME PASSING IS MOTION OVER A LANDSCAPE

(adapted from Lakoff, 1993:220-228)

Similarly, the interaction between states and changes maps the expressions such as “to be in or out of a state”, “going into or out of something”, “of getting to a state” or “emerging from it”. In a similar way, in the DIFFICULTIES ARE IMPEDIMENTS TO MOTION metaphor, purposive action is a self-propelled motion towards a destination. Metaphorical
difficulties of this kind appear in five types: blockages, features of a terrain, burdens, counterforces and lack of an energy source (Lakoff, 1999:220). Furthermore, Lakoff (1993:219) considers that poets use simultaneously pairs of event-structure metaphors (e.g. PURPOSES ARE DESTINATIONS and PURPOSES ARE DESIRED OBJECTS) in the same metaphorical expression in order to achieve their goals. Since the role of the inheritance hierarchy is important in the exploration of metaphor structure in ICT advertisements, this aspect of conceptual metaphors will be discussed more at length in Chapter 6.

5.4.2 Grady’s (1997) theory of primary metaphor

In spite of the contribution of the conceptual metaphor theory to the understanding of metaphorical mappings by means of image schemas, the theory does not explain why certain source-to-target-domain mappings do not occur (Grady, 1997, 1999; Gibbs et al., 2004). In fact, many metaphors do not suggest direct experiential correspondences. For example, in the conceptual metaphor LOVE IS A JOURNEY, actual travel does not have much to do with the progress of love relationships. Grady (1997) proposes a solution to these problems suggesting that conceptual metaphors are not the most basic level at which metaphorical grounding takes place.

There is a correlation between everyday embodied experience and the creation of “primitive” or “primary” metaphors (Grady, 1997:285-286). The main claim of Grady’s theory is that primary metaphors are simple elements of complex metaphoric structures. The general idea is that primary metaphors exist independently of any particular complex
metaphor in which they may be found. Constraints on building complex metaphors derive
from issues of logical compatibility of the primary mappings (Grady et al., 1996:181-182).

As already explained in Section 5.4 above complex metaphors are made up of
the primary metaphors by means of the conventional conceptual blending (i.e. by
matching together the small metaphorical parts into bigger wholes). Long-term
connections are learned in the process which co-activates primary metaphors (Grady,
1998:210ff). The empirical support of Grady’s primary metaphor model can be found in
Christopher Johnson’s (1997) theory of conflation. In neural theory, conflations are
examples of coactivation of both domains, when permanent neural connections between
domains occur (Lakoff and Johnson, 1999:48).

According to Christopher Johnson’s hypothesis, the conflations give the basis
for the learning of primary metaphors. As a result of the conflation experience, the child
is able to differentiate the two conceptual domains. This theory is built up on the
associations that are automatically made between two domains and which are argued to
contribute to the formation of metaphors. Conflations take place in human everyday
experience starting from our childhood. They should lead to the automatic construction
of hundreds of primary metaphors related to our subjective experiences (Lakoff and
Johnson, 1999:44ff). In Table 5.3 we can identify some of the most important primary
metaphors according to Lakoff and Johnson (1999:44-49):
<table>
<thead>
<tr>
<th>Primary metaphor</th>
<th>Primary experience</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>ORGANIZATION IS PHYSICAL STRUCTURE</td>
<td>Interacting with complex objects and taking into consideration their structure.</td>
<td>(60) How do the pieces of this theory fit together?</td>
</tr>
<tr>
<td>HELP IS SUPPORT</td>
<td>Observing that some things and people need physical support in order to carry on working.</td>
<td>(61) Support your local charities.</td>
</tr>
<tr>
<td>TIME IS MOTION</td>
<td>Experiencing the passage of time while we move or observe motion.</td>
<td>(62) Time flies.</td>
</tr>
<tr>
<td>CHANGE IS MOTION</td>
<td>Experiencing the change of state that goes with the change of location as we move.</td>
<td>(63) My car has gone from bad to worse lately.</td>
</tr>
<tr>
<td>PURPOSES ARE DESTINATIONS</td>
<td>Reaching destinations throughout everyday situations and therefore accomplishing purposes.</td>
<td>(64) He’ll be successful, but he isn’t there yet.</td>
</tr>
<tr>
<td>PURPOSES ARE DESIRED OBJECTS</td>
<td>Gripping a desired thing (correlation between pleasure and clutching a desired physical object)</td>
<td>(65) I saw an opportunity for success and grabbed it.</td>
</tr>
<tr>
<td>CAUSES ARE PHYSICAL FORCES</td>
<td>Reaching results by applying forces on physical objects to move or change them.</td>
<td>(66) They pushed the bill through Congress.</td>
</tr>
<tr>
<td>CONTROL IS UP</td>
<td>Detecting that it is easier to control another person or apply force on an object from above, where we have gravity working with us.</td>
<td>(67) Don’t worry! I’m on top of the situation.</td>
</tr>
<tr>
<td>KNOWING IS SEEING</td>
<td>Getting information through vision.</td>
<td>(68) I see what you mean.</td>
</tr>
<tr>
<td>SEEING IS TOUCHING</td>
<td>Correlation between the visual and tactile exploration of things.</td>
<td>(69) She picked my face out of the crowd.</td>
</tr>
<tr>
<td>ACTIONS ARE SELF-PROPELLED MOTIONS</td>
<td>The common action of moving through space.</td>
<td>(70) I’m moving right along the project.</td>
</tr>
</tbody>
</table>

**Table 5.4 Primary experiences and examples of primary metaphors**

One of the aims in the following chapter is to identify the most frequently used primary metaphors in a corpus of ICT advertisements and look for the relationship between different complex metaphors which may share parts of the same primary structure. The advantage of exploring the use of primary metaphors in advertising texts is that we should
expect these correspondences to have wide cross-linguistic distribution. This type of analysis may permit to point out those cases where specific functions of primary metaphor can be said to be marked, and, thus, contribute to the analysis of the complex metaphor structure. Finally, since this type of analysis focuses on metaphorical correspondences which arise directly from experiences, it may allow us to know more about the basic cognitive links not only of the metaphors in a corpus of ICT advertisements, but of our cognition in general.

5.4.3 Basic notions of blending theory

The view of new metaphors in the present thesis is approached from the blending theoretical perspective, since this theoretical framework may help in identifying the projection of new domains by means of the blends. Blending theory, developed by Fauconnier and Turner (1995, 1996, 1998) is based on the theory of mental spaces which was initiated by Fauconnier (1985). Fauconnier and Turner (1996:113) view mental spaces as “small conceptual packets constructed as we think and talk, for purposes of local understanding and action. They are interconnected, and can be modified as thought and discourse unfold”. Conceptual blending or conceptual integration can be found in everyday language as well as in other aspects of linguistic (e.g., advertising) and of non linguistic behavior (Fauconnier and Turner, 1995:3). In blending, the structure from two input spaces is projected to a separate space, the so-called “blend”. The blend “inherits partial structure from the input spaces, and has emergent structure of its own” (Fauconnier and Turner, 1996:113). Blending can be metaphorical and nonmetaphorical, but we are principally
interested in the metaphorical blends and in identifying a metaphoric relationship that exists between source and target elements. This metaphoric relationship can sometimes be the starting point for the analysis of a blend.

One of the main differences between the conceptual metaphor theory and the blending theory is in the following. From the perspective of conceptual metaphor theory, metaphors are observed as systematic correlations between two conceptual domains, whereas the blending theory, by contrast, makes use of a four-space model. These spaces include two “input” spaces (source and target as in metaphor) but also two “middle” spaces: a “generic” space which represents the structure that is applied to both input spaces, and the blend space which integrates specific structure from both of the input spaces (Turner and Fauconnier, 1995:2).

Turner and Fauconnier (1995:3) give the following example of metaphoric blending. Example (71) is taken from Shakespeare’s *King John* in which a messenger enters, looking frightened, and the King, seeing the fear in his face, says:

(71)  So foul a sky clears not without a storm,  
      Pour down thy weather.

Turner and Fauconnier’s (1995:3-5) interpretation of this scene from the viewpoint of conceptual blending is the following: the moment that this example depicts shows King John, a usurper, who seems to have succeeded in having the rightful heir to the throne killed. King John’s command is royal and illegitimate, effective and impossible. King John knows that his rule at this moment is seriously opposed and unstable. Turner and Fauconnier’s (1995:3-5) argument is that these inferences involve a blended space, in which the messenger, whose role is to represent at the same time somebody who is
unconditionally under the king’s control, and also represents nature, the principal example of something that is completely above the king’s power. King John is commanding what is under his power, but what he can control is also simultaneously what is above his power. The tension of blended space is symbolized in the identity of what King John can control (the messenger) and what he cannot control (nature).

The tension of the blended space is reinforced by another blending of impossibilities. King John is metaphorically above the messenger because the king has control over him. However, the king is both spatially and metaphorically below the sky. King John is simultaneously above and below the messenger – sky. This is uttered in the expression: “Pour down!” In the source space of human beings and skies, King John is below, whereas in the target space of kings and their power, he is above.

Therefore, if we compare “domains” from the conceptual metaphor theory with “blended spaces”, it seems that although spaces are not equivalent to domains, they depend on them, that is, “spaces represent particular scenarios which are structured by given domains” (Grady, Oakley and Coulson, 1999:102). Further difference between spaces and domains is the following, “a mental space is a short-term construct informed by the more general and more stable knowledge structures associated with a particular domain” (Grady, Oakley and Coulson, 1999:102).

We have observed that the material from the four space model is projected from both the source and target spaces to the blend. This aspect of blending theory differs from the unidirectional projection of the invariance principle, as already explained in the conceptual metaphor theory above in the previous section. According to proponents of blending theory (see Turner and Fauconnier, 1995, 1996, 1998; Coulson, 1996; Oakley, 1998) one of major motivations is that the four space model can explain the phenomena
which are not explicitly dealt within the two domain pattern. Turner and Fauconnier (1998:1-8) explain that additionally to the inherent partial structure from each input space, the blend develops “emergent” content of its own, which is the consequence of the juxtaposition of elements from the inputs. As an account of this aspect of blending theory Turner and Fauconnier give (1998:1ff) the following example:

(72) If Clinton were the Titanic, the iceberg would sink.

This conceptual blend circulated inside Washington D.C. during February 1998, when the movie “Titanic” was popular and president Clinton seemed to be surviving political damage from a sexual scandal.

In Figure 5.3 below, solid lines represent the cross-space correspondences that constitute the mapping between the input spaces, dotted lines represent projections between spaces, and the dashed line between Clinton in input space 1 and the Titanic in the blend. From this perspective, this blend has two input spaces: one with the Titanic and another with president Clinton (Turner and Fauconnier, 1998:1-2). There is a third generic space that maps between these two inputs: Clinton is a counterpart of the Titanic and the scandal is the counterpart of the iceberg. There is a blended space in which Clinton is the Titanic and the scandal is the iceberg. The blend has an emergent structure: in the blend, the Titanic is unsinkable while it is possible for ice to sink, not just to be submerged.
To sum up, blending theory is fundamentally concerned with novel and unique examples which do not derive from fixed cross-domain correlations, whereas the conceptual metaphor theory is essentially interested in identifying regular, conventional models of metaphorical conceptualization and explaining motivated extensions of these conventional structures (Grady, Oakley and Coulson, 1999:105). However, we should take into account Turner and Fauconnier’s (1998:1-8) suggestion that the blend develops “emergent” content of its own. This aspect of the blended space relates it to Werth’s (1994:83) notion of extended metaphor, that is, metaphor does not simply substitute one
area of experience for another, but combines instead the two kinds of experience into a third, new way of thinking. For that reason, in the following chapter I will provide a brief analysis of new metaphors in the context of ICT advertisements from the blending theoretical perspective.

5.4.4 Metaphor in discourse

As I have explained in this chapter it was Lakoff and his followers’ approach to conceptual metaphor that has broadened the focus of attention of this conceptual and linguistic phenomenon. However, in spite of the fact that their research focuses not only on a single metaphor in a sentence, but also on a metaphor that extends through whole areas of experience (Sweetser, 1990), their perspective of metaphorical extension does not contemplate the possibility of extending the metaphorical field of influence on a whole discourse (Werth, 1994, 1999). In other words, what the reader of a text finds at the surface level are specific micrometaphors (Werth, 1994:97), but “underlying” these metaphors is a megametaphor that makes the surface metaphors coherent.

But, how can we differentiate micrometaphors from megametaphors? Micrometaphors seem to be those metaphors which do not involve directly one of the over-arching images of the cultural models (e.g. the Great Chain of Being cultural model) (Werth, 1994:97). For example, in THE ICT ENTITY IS A PERSON or THE WORLD IS A REACHABLE OBJECT metaphors the addressee does not try to capture the metaphorical underlying messages that run through a piece of ICT advertising discourse and which may characterize the ICT entity as a supernatural power. In this sense, meanings in megametaphors are implicit. Of course, micrometaphors interact with megametaphors in texts and discourses to form the over-arching structures (Werth,
An approach to conceptual metaphors at discourse-level seems to be first suggested by literary critics who were aware of the phenomenon of extended metaphor (see Henn, 1966). They observed the development of a particular metaphor that extends through a whole play, poem or novel. Afterwards, the study of extended metaphor passed through a transitional period from literary criticism to the cognitive linguistics. Dirven (1985) appears to be one of the first linguists who introduced the notion of “discourse metaphors”. Dirven writes that

Discourse metaphors are not only found in poetry, but also in proverbs (The early bird catches the worm), sayings, catch-phrases, and – on a larger scale – in myths, allegories, fables and animal epics such as Reynard the Fox or George Orwell’s Animal Farm. […] One can say that the world of the anthropomorphized animals on the farm of farmer Jones is the vehicle for the tenor constituted by Orwell’s experience of the Russian Revolution […]. Each and every element in this discourse tenor is reflected in given types of animals and their anthropomorphized actions. But one cannot claim that any single sentence is, apart from its anthropomorphic elements, metaphorical. The metaphorical character of the story is situated in and derives from the discourse as such. […] Thus it is the whole of a story that functions as a vehicle for Orwell’s experience of the evolution and major trends in the Russian Revolution.

( Dirven, 1985:92-94; italics in original)

The notion of an “underlying” metaphorical extension through a whole literary text is also discussed by Freeman (1993, 1995, 1999). As already described above in the sections on image-schema metaphors (see Section 5.3.2), Freeman gives evidence of the presence of sustained metaphor in discourse through his analysis of characters, plots and stage elements in several of Shakespeare’s plays (King Lear, Macbeth and Anthony and Cleopatra).

Similarly, Charteris-Black (2004, 2005) has undertaken a range of studies of metaphor as a discourse phenomenon. He focuses his research on metaphor in the political, sport press and religious discourses. Following Charteris-Black, we need to take into consideration the notion that “metaphors cannot be classified according to surface linguistic criteria because they are linguistic outcomes of underlying cognitive processes that also need to be represented” Charteris-Black (2004:244). Charteris-Black uses the term “a conceptual key” to refer to the notion of underlying metaphor in discourse. From this perspective, a conceptual key is inferred from a number of conceptual metaphors and is, therefore, “a higher level metaphor that explains how several conceptual metaphors are related” (Charteris-Black, 2004:16).

Charteris-Black’s (2004, 2005) approach to metaphor in discourse is viewed from the perspective of Critical Metaphor Analysis, namely by means of corpus approaches to metaphor. His analysis supports Lakoff’s notion of the inheritance hierarchy (see Section 5.4.1.2 above), that is, metaphors can be described by their position in a hierarchy according to the level of abstractness at which they are classified (Charteris-Black, 2004:244). The difference between Lakoff’s (1993) view of the hierarchical structure of metaphors and Charteris-Black’s (2004, 2005) approach is in the following: Lakoff is mainly interested in the sentence level metaphor hierarchy, while Charteris-Black focuses
on a corpus analysis of metaphor.

Figure 5.4 below illustrates Charteris-Black’s (2004:245) view of the hierarchical structure and the interrelationship between metaphors in three different types of discourse.

![Diagram showing metaphors in politics, sport press, and religion]

**Figure 5.4** Charteris-Black’s (2004) view of the hierarchical structure of metaphors and their interrelationship in the political, sport press and religious discourses (adapted)

From this standpoint, Charteris-Black suggests that the extended metaphors such as **LIFE IS A STRUGGLE FOR SURVIVAL, SPORT IS A STRUGGLE FOR SURVIVAL** and **SPIRITUAL IS MATERIAL** show that “each of these discourse types has metaphors that communicate a fundamental outlook that characterizes that discourse. The notion of struggle is shared across the domains – but the specific domain determines the salient discourse goal of a struggle” (Charteris-Black, 2004:246). Charteris-Black’s interest in the role of metaphor as a cognitive instrument in structuring and restructuring of our
understanding of the world by means of underlying metaphors in three different types of discourse is described more at length in Section 5.6 below.

5.4.5 Werth’s (1999) text world view of conceptual metaphor

As I have mentioned in Section 5.4.3, we may identify the similarity between Turner and Fauconnier’s blending theory and Werth’s approach to metaphor as follows. Turner and Fauconnier claim that the blend develops “emergent” content of its own, while Werth (1994:83) establishes that metaphor does not simply substitute one area of experience for another; it combines instead the two kinds of experience into a third, new way of thinking. Werth (1994, 1999) further develops the work on metaphor in text and discourse through his discussion of the conscious use of metaphors in discourse within the text world theory. The main difference between the text world model of metaphor and blending spaces is that the text world is a discourse unit, while blends are propositional units.

Werth (1994:79) compares his approach with the other previously discussed frameworks arguing the following:

although they have been insightfully drawing out the inferential networks of metaphorical paradigms, these have been paradigms consisting of sets of metaphorical expressions in their intersections with other sets of metaphorical expressions across a wide range of discourses.

(Werth, 1994:79)

From this standpoint, metaphor not only extends through whole areas of experience, but there is “another kind of extension, where a metaphorical field extends
through an entire discourse” (Werth, 1994:83). Werth calls these extended metaphors “megametaphors” (1999:323). By this type of metaphor, Werth means that

the obvious surface metaphors in the text combine to point to a compelling subliminal message [...]. But there is no single location where these conclusions are expressed: they are cumulative, and, crucially achieved by way of text and discourse processes, rather than sentence processes.

(Werth, 1994:85)

From this standpoint, megametaphors represent “the most prototypical primitive frames in our culture and are the basic building-blocks of our world view” (1999:328). “When two or more of these frames meet, the implicational interplay between them provides the basis for the series of metaphors which actually occur in that discourse” (1994:101).

In his discussion of megametaphor, Werth makes a distinction between ordinary and literary-language metaphors. Although the basic mechanism and constraints of metaphor are the same for both kinds, there are two important differences between these two types of metaphors. First, there is “the occurrence of sustained metaphors through a single text” which occurs more frequently in literary discourse (Werth, 1994:84). Second, the producer of ordinary-language metaphor often has no other option because there is no nonmetaphorical language to represent certain abstract concepts, whereas the producer of literary-language metaphor consciously employs metaphors to make the expression more striking and in many other cases the use of metaphor “allows the topic to be viewed simultaneously from more than a single perspective [...]. Metaphor in such cases is much more a question of poetic choice, then, rather, than being forced on the producer because of the poverty of the language” (Werth, 1994:84).
The notion of megametaphor can, therefore, be defined as (literary) metaphor that is consciously extended throughout a text or discourse. Although megametaphor is principally applied in literary texts, this type of metaphor is also used in advertising discourse (Werth, 1994:102, 1999:317). Werth, furthermore, explains that metaphors in texts do not simply cluster – they do cluster, and this gives us valuable insights into our frames of reference and our efficient use of linguistic resources. However, the fact that metaphors can also be sustained, as a kind of “undercurrent” over an extended text allows extremely subtle conceptual effects to be achieved.

(Werth, 1999:323, italics in original)

Let us examine briefly Werth’s (1994:84-89) explanation of the process of interpretation of metaphors in discourse. For that purpose, I refer to Werth’s analysis of megametaphors that underlie Foster’s A Passage to India. Let us see the opening paragraph of this novel:

Except for the Marabar Caves – and they are twenty miles off – the city of Chandrapore presents nothing extraordinary. Edged rather than washed by the River Ganges, it trails for a couple of miles along the bank, scarcely distinguishable from the rubbish it deposits so freely. There are no bathing-steps on the river front, as the Ganges happens not to be holy there; indeed, there is no river front, and bazaars shut out the wide and shifting panorama of the stream. The streets are mean, the temples ineffective, and though a few fine houses exist they are hidden away in gardens or down alleys whose filth deters all but the invited guest. Chandrapore was never large or beautiful, but two hundred years ago it lay on the road between Upper India, then imperial, and the sea, and the fine houses date from that period. The zest for decoration stopped in the eighteenth century, nor was it ever democratic. There is no painting and scarcely any carving in the bazaars. The very wood seems made of mud, the inhabitants of mud moving. So abased, so monotonous is everything that meets the eye, that when the Ganges comes down it might be expected to wash the excrescence back into
the soil. Houses do fall, people are drowned and left rotting, but the general outline of the town persists, swelling here, shrinking there, like some low but indestructible form of life.

(Foster, [1924]1978:1)

The text reveals the presence of the metaphor: POVERTY IS NEGATIVE or POVERTY IS DOWN. The cause for an extraordinary effect that Foster’s text has on the reader seems to be almost completely hidden and that it is being achieved by means of a “strong underlying metaphor employing negativity” (Werth, 1994:86). I provide Werth’s (1994:86-87) collection of negatives and concessives used by E.M. Foster in the text:

1. *straight negatives*: nothing extraordinary, no bathing-steps, not holy, no river front, never large or beautiful, nor was it ever democratic, no painting;
2. *negative modification*: scarcely distinguishable, scarcely any carving, the very wood;
3. *words with negative meaning*: trails, rubbish, shut out, mean, ineffective, hidden away, filth, deters, stopped, mud, abased, monotonous, fall, drowned, left, rotting, persists, low;
4. *concessives*: except for the Marabar Caves, and they are twenty miles off, edged rather than washed, happens not to be holy, indeed, houses do fall.

The megametaphors that underlie this list contain the following message: The CITY IS A PILE OF RUBBISH, THE PEOPLE ARE A LOW FORM OF LIFE (Werth, 1994:87). Werth suggests the following process of reasoning in order to go from the above mentioned megametaphors to the specific metaphors that can be found in the text:

1. if power is up, then powerless is down, that is, sky and sun are powerful, earth and everything on the earth are powerless;
2. if the sun is viewed as the father, then the father is powerful;

3. if the earth is the mother, then the mother is powerless. But the mother generates life, so the earth generates life;

4. so entities near the earth have life, entities away from the earth lack life;

5. the sun provides color, and the sun has power, so color is the sign of power;

6. thus, entities near the earth have life, but lack power, whereas entities that are closer to the sky have power, but lack life.

(adapted from Werth, 1994:100-101)

We would not have been able to arrive to the subtle readings of Foster’s passage if the whole text had not been taken into account. Finally, the text world double-vision model is, on the one hand, essential to the understanding of metaphors, and on the other, it comprises text worlds (see Chapter 2). Thus, a megametaphor in the text world gives “a sub-text which sheds light on the topic of discourse” (Werth, 1999:323) which shows that the text world approach to metaphor is clearly discourse-based, “in a sense that metaphor is seen as a linguistic phenomenon which may stretch over a piece of discourse and which contributes to the creation of coherence and to the enrichment of the text world” (Hidalgo, 2003:210).

Following Werth’s text world model of megametaphor, Thornborrow (1998) and Piller (1999) apply this approach to metaphors in car advertising discourse. Piller in her (1999) article on “Extended metaphor in automobile fan discourse” points out that the use of extended metaphor in advertising discourse does not come as a surprise, because the similarity between literature and advertising has frequently been recognized (Piller, 1999:486ff). The author of a text from a car magazine skillfully employs the following
extended metaphors: CARS ARE CREATURES, THESE CREATURES ARE MALTREATED and CONSUMER RIGHTS ARE MALTREATERS OF CARS in order to argue against safety legislation for sports cars. These concepts are sustained throughout the text by means of both lexical choices and grammatical patterns (Piller, 1999:494-496). The metaphorical concept CAR IS A HUMAN/ANIMATE ENTITY is a powerful mechanism in the ideology of a car industry that is consciously drawn upon and reinforced in a particular text.

Similarly, although less explicitly, Thornborrow (1998:254-272) approaches the discussion of metaphor in the discourse of car advertisements. Thus, car advertising discourse “can form the basis of more extended metaphorical associations” (Thornborrow, 1998:255) in which there is an “underlying pattern of representation in these adverts, depending on their perceived audience and target market” (1998:270). Thornborrow’s interest focuses on the underlying organization of different car advertisement discourses which are based on gender issues. There is an undercurrent metaphorical message built up by different car advertisers who exploit some prototypical cultural cognitive models of the way in which gender roles are organized and represented (Thornborrow, 1998:254ff).

However, although Piller and Thornborrow have contributed to the study of extended metaphor in advertising, neither of them provides an analysis of the role of metaphor in the process of building a text world.

5.5 An overview of cognitive theoretical perspectives of pictorial metaphor

Since Lakoff and Johnson (1980:153) have defined conceptual metaphor as “primarily a matter of thought and action and only derivately a matter of language”, one of the crucial principles of cognitive linguistics is its assumption that verbal metaphors “are
not identical with conceptual metaphors, but perceptible manifestations of them” (Forceville, 2002:2). This main cognitivist principle provides opportunities for the study of non-verbal metaphor. Therefore, if metaphor identifies thinking and is not an exclusive quality of language, then metaphor “should be capable of assuming non-verbal and multi-medial manifestations as well as the purely verbal ones that have hitherto been the central concern of metaphor studies” (Forceville, 2002:5).

Similarly, Carroll (1994:190) argues that analogous to verbal metaphors are pictorial metaphors which “use pictorial or otherwise visual devices that suggest identity in order to encourage metaphorical insight in viewers”. However, only relatively few scholars such as Connor and Kogan (1980), Kennedy (1982), Carroll (1994) and Forceville (1996, 2002) among others have focused their studies on pictorial metaphor. This type of metaphor is not only used in art (e.g. Surrealism) but also by designers of software, interfaces and display formats to help ICT users to adapt to ICT environments. Furthermore, interface designers have moved beyond the two-dimensional desktop metaphor and created more embedded digital environments such as time squares, shopping malls, personal assistants and so on. In order to label something as “metaphor” Forceville (2002:12) explains that at least the following questions should be answered:

1. Which are the two domains of the metaphor and how do we know?

2. Which is the metaphor’s target domain and which is the metaphor’s source domain and how do we know?

3. Which aspects should be mapped from the source domain to the target domain, and how is their selection decided upon?
In this and the following section I provide a brief description of several studies that address the issue of pictorial metaphor and try to suggest answers to the above stated questions. Furthermore, I discuss only those aspects of the studies which are relevant for the present purposes. I begin with Kennedy’s (1982) contribution to the analysis of pictorial metaphor which is based on his awareness that many rhetorical devices can have visual evidence as well as verbal. Kennedy (1982:592ff) argues that images can be metaphoric. For that purpose he selects different figures of speech (e.g. allegory, anti-climax, hyperbole, metaphor and metonymy) and attempts to find a visual example for each of them (Kennedy (1982:593).

However, what Kennedy lacks in his discussion of visual metaphor is the justification why one image corresponds to the target domain and the other corresponds to the source domain of a visual metaphor and not the other way round. Kennedy’s contribution to the research of visual metaphor is principally as follows.

1. The addressee is able to “sort out the relevant from the irrelevant, and determine the governing principles, rather than accept all features equally” (Kennedy, 1982:604). This point is related to the issue of what the addressee intends to convey. Having an idea of what the addressee tries to achieve enables the addressee to distinguish between relevant and irrelevant.

2. The issue of identifying the tenor and the vehicle of visual metaphor and the mapping between them demonstrates that Kennedy (1982:590) does not view these two phenomena as a hybrid, that is, the tenor and the vehicle are not symmetrical, and, thus not reversible.

3. With regard to the role of context in the interpretation of images, Kennedy (1982:594) is aware of the cultural background in the addressee’s interpretation of images.
However, it is Whittock who further develops the issues of finding criteria to determine the tenor and the vehicle of a visual metaphor. In his (1990) work *Metaphor and Film* Whittock detects that “the stronger denotation, the one more fully present, will normally identify the tenor; the weaker or more suggested denotation will be that of the vehicle” (Whittock, 1990:31). Although Whittock is more interested in metaphor in film, he provides some observations that are valid for the study at hand.

Whittock (1990:31) seems to be aware that there are examples of visual metaphor in which the target domain is an abstract domain. In those cases we need to solve the problem of the identification of the source and target domains differently, that is, we need to take the context into account in the interpretation of metaphors (Whittock, 1990:12ff). Whittock describes the role of context in the opening shot of a sequence in a film as follows.

But as the sequence unfolds it becomes clear that the action is taking place in a bank. The bank then becomes the tenor because it belongs to the level of main continuity. The custom, in film as in literature, is to situate the tenor in the plane of discourse or narration. If difficulties arise, it is usually a sign that we are faced with a more extended or complicated trope, such as allegory or double metaphor.

(Whittock, 1990:31-32)

With regard to the third question stated above in this section, which refers to aspects of visual metaphor that could be mapped from the source domain to the target domain, I briefly review Carroll’s (1994) approach to visual metaphor. Carroll (1994:214) explains that in the mapping from the source domain to the target domain, both metaphorical domains should be saliently displayed. However, Carroll’s approach to visual metaphor has some problematic aspects: he claims that most prototypical visual metaphors,
unlike verbal ones, are reversible, that is, the target and source domains are reversible.

Carroll (1994) gives six examples (five of them are static images and one is a scene from a film by Lang) to support his claims. There is an aspect of Carroll’s approach that is problematic. It is his argument that for something to entitle as visual metaphor, it must illustrate the occurrence of “two physically noncompossible elements” which are “saliently posed in […] a homospatially unified figure” (1994:214). In other words, Carroll claims that visual metaphor presents together two elements which generally do not co-occur and they appear “homospatially” which entails that the target and the source domain of a metaphor appear in some kind of a hybrid, in which both are simultaneously visible. This means that visual metaphor should convey the information that facilitates the identification of target and source in a single glimpse.

The term “homospatiality” means that they are simultaneously one thing or entity and another thing or entity occupying the same place (Carroll, ibid.). Homospatiality can be achieved in different ways, for example, by superimposing images in a cinematic metaphor, so that both target and source are simultaneously seen on the screen (Forceville, 2002:7-8).

The idea of homospatiality can be appreciated in the Microsoft advertisement (see Figure 5.5 on page 140). Thus, we can conceive the idea for the artistic inspiration of the chair design in terms of the sea shell design.

Carroll considers homospatiality a defining feature of visual metaphor. To quote Carroll:

Homospatiality, in this sense, is a necessary condition for visual metaphor. It serves to link disparate categories in visual metaphors physically in ways that are functionally equivalent to the ways that disparate categories are linked in verbal metaphor.

(Carroll, 1994:198)

Although Carroll seems to be entrapped here by his own choice of examples, it may
be argued that Carroll views visual metaphor as a discourse phenomenon. From this standpoint, if we approach a Surrealist painting as a piece of discourse, the pictorial metaphor in that painting is the underlying metaphor that stretches over the piece of discourse. This aspect of underlying pictorial metaphor is particularly relevant for the study at hand, I will refer to it in my discussion of underlying pictorial metaphors.

Finally, I briefly describe Forceville’s approach to pictorial metaphor. One of the main problems in developing the theory of visual and multi-medial metaphor is based on the difficulty in identifying aspects in which visual or pictorial metaphor differs from the verbal one and the aspects they share. Obviously, the reason for calling some pictorial phenomena metaphors depends on an underlying similarity between the phenomena and what are commonly defined as verbal metaphors (Forceville, 2002:2ff).

Let us return to Forceville’s three questions stated at the beginning of this section. As Forceville (2002:12) recognizes, the “how” questions need taking into account a large number of factors. The awareness of the addressee’s intention is important. Other elements affect the issue of salience such as the ways in which a metaphorical juxtaposition can be made salient. Furthermore, it is important to account for the issues of interpretational practices of the cultural community in which the texts function.

However, there are some differences between Forceville’s examples of pictorial metaphors and examples identified in a corpus of ICT advertisements. The difference has to do basically with the type of products advertised used as the topic of analysis. Forceville, for instance, is more interested in examples that advertise products such as shoes, swimwear, watches, sweets or alcoholic drinks, which are more concrete concepts, while I have chosen completely different types of advertisements such as those that deal with the impact of new technologies, which are more abstract concepts.
When software lets you quickly turn new ideas into new products, that’s business with .NET. Making sure the right information gets to the right place at the right time means employees will have the data needed to quickly implement their inspirations. Using .NET connected software from Microsoft, you can break down the barriers in business to let information flow freely between employees, systems, and devices. It’s the key to improving collaboration and productivity so you can bring new products to market faster. That’s one degree of separation. That’s business with .NET. Find out how .NET connected software can help employees realise their ideas. Go to [microsoft.com/enterprise](http://microsoft.com/enterprise) Software for the Agile Business.

**Pfizer** wanted to get products out the door faster. Using .NET connected software, they built an application that seamlessly links employees together, so pharmaceutical products move through the manufacturing process more quickly. The result? Improved productivity and faster and more responsive customer service.

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**Figure 5.5**  Microsoft advertisement
5.5.1 Types of pictorial metaphors

Following Forceville (1996:162-163), I argue that there are three types of pictorial metaphor:

1. *Pictorial metaphor with one pictorially present domain.* In this case, the source is generally not shown but unambiguously suggested by the visual context. This occurs when the product advertised is a thing that can be touched, eaten or drunk as are the majority of Forceville’s examples (e.g. shoes, swimwear or alcoholic drinks). However, in the case of less tangible products or services like ICT items and services, the target is an abstract concept which needs to be mapped onto a more concrete, physical domain with the experiential basis. Removal of the visual contexts results in the withdrawal of the source domain, and leads to non-metaphor. Most frequently, the visually shown domain is, or refers metonymically to the product advertised. Removing the verbal context does not generally affect the identification of the source and target domains, although it may create problems in the depiction of source and target domains (Forceville’s primary and secondary subjects) respectively.

2. *Pictorial metaphor with two pictorially present domains.* In this type of visual metaphor parts of source and target domain are visually represented, which result in a hybrid phenomenon conceived as a single image. Removal of the visual or verbal context does not affect the identification of source and target domains.

3. *Verbo-visual metaphor.* In this type of metaphor, one of the domains is given textually, whereas the other is given visually. The elimination of the visual context does not affect the identification of the two metaphorical domains, while removing the text results in the disappearance of one of the domains, and consequently leads to the disappearance of metaphor.
5.6 Metaphor as a cognitive instrument in structuring and restructuring our perception of the world

The everyday use of metaphorical expressions has influence on our cultural cognitive models, and thus affects our interpretation, our decision making and finally our actions. This characteristic of conceptual metaphor is argued to be often used as a persuasive instrument by the addressers of different types of discourse such as political, religious and advertising discourse, which may lead to the manipulation of public opinion about a certain issue (Lakoff, 1991; Cuenca and Hilferty, 1999; Musolff, 2000, 2003; Charteris-Black, 2004, 2005). Thus, Charteris-Black (2004), who studies the role of metaphor in the discourse of politics, press reporting and religion, suggests that

the text encoder may not wish the decoder to be aware that there is any activation of the subliminal level. [...] This has already become evident in the choice of particular words for the same referent: “potential terrorist” for “living martyr”, “political assassination” for “targeted killing” and “illegal combatant” or “battlefield detainee” for “prisoner of war”. As well as providing the means to live as sentient living individuals, metaphors may also overlook the humanity of others and represent dying as necessary or even desirable.

(Charteris-Black, 2004:251)

Moreover, the use of sports metaphors in war reporting hides the human suffering that would be highlighted if we considered the WAR IS ILLNESS metaphor. “There is no reason why we should not conceive of war in such a way – taking into account that illnesses are conceived as if they are wars in expressions such as “invasive cancer” Charteris-Black (2004:252).
5.6.1 An example of the influence of metaphor on our cultural cognitive models

Let us see an example which gives evidence that metaphor has influence on our cultural cognitive models. The most influential example is provided by Lakoff’s (1991) analysis of the Gulf war. In his article, Lakoff provides evidence for the power of metaphor in arguing that “[m]etaphors can kill”. The use of metaphor “with a set of definitions becomes pernicious when it hides realities in a harmful way. […] Military and international relations strategists do use a cost-benefit analysis metaphor” (Lakoff, 1991:2). Lakoff calls this type of metaphor von Clausewitz’s metaphor\(^1\): WAR IS POLITICS PURSUED BY OTHER MEANS. There is another metaphor implicit here: POLITICS IS WAR. This metaphor together with Clausewitz’s metaphor, observes war as a cost-benefit issue. In his study, Lakoff provides a two-part discussion of the role of metaphor in the Gulf crisis. The first part establishes the central metaphor systems used in understanding the issue: both the system used by the US and other international foreign policy authorities and the system used by the public in general. The second part of the study examines how the system has been applied to the Gulf war.

Lakoff (1991:3ff) explains that there are several metaphors and metonymies which have been used to justify the war in the Gulf:

1. State-as-Person metaphor: a state is conceptualized as a person that is absorbed in social relations within a world community. “States are seen as having inherent

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\(^1\) Karl von Clausewitz was a Prussian general who perceived war in terms of political cost-benefit analysis. States have political aims and war is seen as the one which best meets those aims (see Lakoff, 1991:2ff)
dispositions: they can be peaceful or aggressive, responsible or irresponsible, industrious or lazy” (Lakoff, 1991:3).

2. The ruler-for-state metonymy: they refer to Iraq by referring to Saddam Husein as playing the “villain in the just war scenario” (Lakoff, 1991:4).

3. INTERNATIONAL POLITICS IS BUSINESS metaphor. This metaphor turns qualitative effects of human beings into quantifiable costs and gains, that is, it sees political action as economics. Thus, it observes war in terms of only one dimension of war and hides other dimensions of the same event (Lakoff, 1991:6).

4. THE WAR IS A VIOLENT CRIME metaphor. This metaphor highlights the Iraqi invasion of Kuwait in terms of murder, crime and rape, while the planned American invasion is never discussed in the same terms.

5. THE WAR IS A COMPETITIVE GAME metaphor. In this metaphor we may identify a clear winner and a loser, and a clear end to the game. This metaphor as well as those above stated highlight some less important aspects of a war and hide other more important ones.

From this standpoint, it should be noted that advertising discourse in general and advertising campaigns in particular have various characteristics in common with political discourse. First, both types of discourse try to create a positive image for the advertised entity. Second, both kinds of discourse are applied systematically and consistently in a specific context. Finally, both kinds of campaigns aim at particular types of audience.

5.6.2 The Great Chain of Being cultural cognitive model

Since the structuring of cultural knowledge is “largely the province of frames”
(Werth, 1999:97), the role of cultural cognitive frames\(^2\) or models which are activated in discourse is to contribute to the creation of text coherence, and, thus, enhance the text world information. As we have seen in Chapter 2, the notion of cultural cognitive model is seen as a frame that presupposes encyclopedic knowledge of the cultural structure and context of a given cultural community. One of the characteristics of cultural models is that they operate at an unconscious level of thought. Another aspect of cultural models is that they are strongly tied to value systems, and, thus, highly charged emotionally. It can be argued that we think about social reality in terms of cultural models (Lakoff and Turner, 1989:66; Dirven, Frank and Ilie, 2001: 1-7). One of the most prototypical cognitive models in our culture is the Great Chain of Being (Werth, 1994:101). This large-scale cultural cognitive model ranges over the wide scope of forms of beings in the universe (Lakoff and Turner, 1989:66). The Great Chain of Being is outlined as the following hierarchy of concepts:

**GOD:** (at least in the Jewish-Christian tradition)
**HUMANS:** Higher-order attributes and behavior
**ANIMALS:** Instinctual attributes and behavior
**PLANTS:** Biological attributes and behavior
**COMPLEX OBJECTS:** Structural attributes and functional behavior
**NATURAL PHYSICAL THINGS:** Natural physical attributes and behavior

(adapted from Lakoff and Turner, 1989:170-171, 208)

The basis of the Great Chain of Being cultural model is the GREAT CHAIN

\(^2\) Werth’s idea of the cultural frame is similar to the notion of cultural cognitive model.
METAPHOR, a folk theory of how “things” are related to each other in the world (Kövecses, 2002:126-127). The Great Chain of Being is a hierarchy of things and correlated concepts that is structured from top to bottom. It may become a metaphorical system when a certain level of the chain is used to understand another level. This process can go in two directions, that is, it can go from a lower source to a higher target or vice versa (Kövecses, 2002:126-127). For instance, this cultural model may be identified in the examples in which human beings are used to characterize physical objects such as the personification of ICT devices. Moreover, the GREAT CHAIN METAPHOR “explains why and how a number of seemingly unrelated conceptual metaphors fit together in a coherent fashion” (Kövecses, 2002:127).

The existence of the hierarchy outlined in the Great Chain can be found in the Jewish-Christian tradition and in many other cultures; it is likely to be universal. The conscious elaboration of this model in the Western culture has had important social and political consequences because:

the cultural model indicates that the Great Chain is a description not merely of what hierarchies happen to exist in the world but, further, of what the hierarchies in the world should be. This implies that it is wrong to attempt to subvert this order of dominance.

(Lakoff and Turner, 1989:210, italics in the original)

Abstract complex systems (economic systems, political systems, and careers) are part of the Great Chain. The initial actions of the first ecology movements proposed an inversion of the Great Chain, speaking of the “rights of the earth”, but even most of ecology movements became influenced by the Great Chain structure. We frequently hear that we should save lions or whales because they are noble animals. The adjective
“noble” shows that we are asked to protect these animals because they are higher and therefore better (Lakoff and Turner, 1989:212-213). When the Great Chain of Being interacts with other cognitive models in an advertising text or discourse, the implicational interplay between them provides the basis for the series of metaphors which actually occur in that text or discourse. For that reason, in the following chapter I will discuss the way in which the addressee uses this cultural model to achieve his or her persuasive goals.

5.7 Metonymy

Unlike metaphor, metonymy has always been described in conceptual, rather than purely linguistic, terms. Therefore, it is not surprising that there are examples in my corpus of ICT advertisements in which one entity is used to refer to another that is related to it. Lakoff (1987:77) defines the notion of metonymy as follows:

Metonymy is one of the basic characteristics of cognition. It is extremely common for people to take one well-understood or easy-to-perceive aspect of something and use it to stand either for the thing as a whole or for some other aspect or part of it.

In a similar way, Barcelona (2000:4) describes metonymy as “a conceptual projection whereby one experiential domain (the target) is partially understood in terms of another experiential domain (the source) included in the same common experiential domain”. Metonymic concepts are used in the same systematic way as metaphoric concepts. Actually, metaphors and metonymies have the following aspects in common:

(i) both are conceptual in nature
(ii) both are mappings

(iii) both can be conventionalized

(adapted from Lakoff and Turner, 1989:103-104)

However, there are differences between these two cognitive tools. The major difference between metaphor and metonymy is that metaphor necessarily involves two cognitive domains while metonymy, by contrast, operates within a single domain. Metaphors and metonymies are different kinds of processes, because the main role of metaphor is the understanding of one thing in terms of another, while metonymy has principally a referential function. Both can be conventionalized, that is, made part of our everyday conceptual system, and “thus used automatically, effortlessly, and without conscious awareness” (Lakoff and Turner, 1989:104).

A more recent area of research (see Kövecses and Radden, 1998) does not seem to regard metonymy as a kind of conceptual mapping. Metonymy is seen as a “cognitive process in which one conceptual entity, the vehicle, provides mental access to another conceptual entity, the target, within the same domain or ICM” (Kövecses and Radden, 1998:39). Their view of metonymy is, to some extent, similar to Langacker’s (1987) view. Langacker (1987:385-386) considers that metonymies are “active zone” phenomena, in which a part or an entity of an “abstract domain” is mentally “active”, but the notion of mapping does not appear to be important. Ruiz de Mendoza (2000:109-132) explains that the conception of metonymy as a type of mapping is compatible with its “activation” of the target domain. From this viewpoint “a mapping is the projection of a domain or a subdomain onto another domain or subdomain. In metonymy, the projection of the source simultaneously causes the mental activation of the target; but the mapping does not take
place” (Barcelona, 2000:13). The following example of metonymy is borrowed from Croft (1993):

(73)  Proust is tough to read.

In (73) the domain “Proust” is mapped onto one of its subdomains, that is, Proust’s literary work. The domain of the author is projected onto that of his work. Moreover, we may identify two types of metonymic motivation for metaphor: (i) an experience-based metonymic model of the metaphoric target seems to motivate and constrain the choice of the metaphoric source (e.g. loud color); and (ii) the metaphor comes as the generalization of a metonymy which contains experiential knowledge (SADNESS IS DOWN, HAPPINESS IS UP) (Barcelona, 2000:17ff).

A recent research on metonymy (see Barcelona, 2000:17ff; Ungerer, 2000:328) also takes into consideration the notion of underlying metonymies. In the present work I approach surface and underlying types of metonymy in a similar way as Werth views the difference between surface and underlying metaphors, that is, surface metonymy may be identified at sentence level, while underlying metonymy is considered to be a discourse level phenomenon.

5.8 Conclusions

In this chapter I review the literature about metaphor from the cognitive linguistics paradigm; however, since the aim of this work is to analyze metaphor in a corpus of ICT advertisements I situate the cognitive theoretical frameworks in a broader discourse theory,
that is, in the text world theory which integrates cognitive and pragmatic principles to the study of real discourse. The review takes into account the cognitive, pragmatic and discourse perspective of linguistic and visual metaphors. Departing from the key principles of cognitive linguistics in its approaches to metaphor I take into consideration the main aspects of categorization and prototypicality in metaphor grounding, image schemas and metaphorical projections, since they underlie the construction of meanings within specific contexts both at sentence and discourse levels. After describing the main aspects of the conceptual metaphor theory, I focus on Grady’s primary metaphor model which sees a correlation between everyday embodied experience and the creation of primary metaphors. A brief review of cognitive theoretical approaches to pictorial metaphor is provided with Forceville’s classification of pictorial metaphors, Whittock’s (1990:31) view of the role of context in the interpretation of visual metaphors and Carroll’s notion of homospatiality as a defining feature of visual metaphor.

However, it is the text world theoretical approach to metaphor which permits us to analyze metaphorical structure both at surface and underlying levels. In my review of the text world approach to metaphor in text and discourse I stress the crucial role of megametaphor, since this type of metaphor is seen as an over-arching structure which sheds light on the topic of the discourse. Finally, I describe briefly the main aspects of the Great Chain of Being, since it is seen as the most prototypical cultural model in our and other cultures and of metonymy because of its importance in this type of discourse.
6

A model for the analysis of metaphor in advertising discourse

6.1 Introduction

In this chapter, a model for the analysis of metaphor in advertising discourse is proposed which brings together some of the discourse-pragmatic and cognitive aspects of metaphor discussed in the previous chapters. The general framework adopted for this purpose is based on Werth’s (1999:83-87, 323-328) text world approach to metaphor as a discourse phenomenon, which is complemented and expanded by notions such as Grady’s (1997:285-286) idea of primary metaphor and Lakoff’s (1993:209-212) principle of the inheritance hierarchy of the event-structure metaphors. Lakoff’s principle of the inheritance hierarchy in which “lower” mappings in the hierarchy inherit the structure of the “higher” mappings contributes in particular to the analysis of metaphor in a corpus of ICT advertisements by establishing a link between different categories and their subcategories within the sentence level metaphor structure.

Furthermore, a model for the analysis of metaphor in advertising discourse needs to take into consideration the context of an advertisement and the dynamic dimension of discourse processing and reading. From this standpoint, notions such as Verschueren’s

In addition, as discussed in Chapter 4, advertising discourse is a multi-modal type of discourse with fairly clear-cut intentions that are based mostly on implicit meanings, therefore, we need to take into account notions such as Tanaka’s (1994:40-58) idea of “covert” messages in advertisements, Carroll’s (1994:190) view of homospatiality as a defining feature of visual metaphor, Forceville’s (1996:70) idea of pictorial metaphor in advertising and Kress and van Leeuwen’s (1996:81) notion of underlying visual structures in advertisements.

Finally, unlike previous semantic approaches which provide a static perception of metaphor, the model proposed reveals the dynamic nature of the processing of metaphor in discourse, giving evidence of discourse functions of metaphor like informing, amusing, warning and pleading, together with the discourse functions of cognitive change and of persuasion.

The model proposed is applied to the discussion of relevant extracts from a corpus which consists of 260 printed advertisements that belong to 121 different ICT entities. In order to count the number of different types of metaphors in the corpus of ICT advertisements I follow to a large extent the linguistic metaphor identification procedure proposed in Steen (1999:57-73) and the pictorial metaphor identification procedure as proposed in Forceville (1996:162-163).

The aim of the discussion of this chapter is twofold: (i) to put forward a model for the analysis of metaphor in advertising discourse; and (ii) to illustrate its application to the
analysis of metaphors within the context of ICT advertisements. After the description of the model, its use is exemplified in the analysis and interpretation of the sentence and discourse level metaphor and metonymy structures in a corpus of ICT advertisements. The chapter ends with the analysis of the role of metaphor in the building of a text world.

6.2 A discourse model of metaphor

Turning now to the description of the model for the analysis of metaphor in advertising discourse, it should be noted that at least two crucial differences exist between the conceptual metaphor theoretical perspective and the model proposed. Firstly, the conceptual metaphor theory lacks the context sensitivity, while the model proposed takes into account the context of advertising discourse in which metaphors occur. Actually, the aspects of the source domains that are relevant to the target domains in metaphors are seen as dependent not only on the domains themselves, but on the whole context of the advertising discourse. Secondly, conceptual metaphor theory regards metaphor as a sentence level phenomenon or to label it in Werth’s (1994:97) terms as micrometaphor, while in the model proposed the metaphorical field of influence extends over a whole discourse. The idea of the metaphorical extension is, actually, based on Lakoff’s (1993:209-212) principle of the inheritance hierarchy of the event-structure metaphors. However, while Lakoff contemplates the possibility of extension of metaphorical influence only on an area of experience (e.g. LIFE IS A JOURNEY), the model proposed adopts Werth’s (1994:97-98) idea of the so-called megametaphor which stretches over an extended advertising text or discourse, and, thus allows the advertiser to achieve subtle persuasive effects.
Thirdly, I understand that seeing metaphor as a discourse phenomenon means that metaphor contributes to the creation of coherence and, thus, to the understanding of advertising discourse. Considering coherence as one of the crucial properties of discourse permits us to explain the way in which all elements in an utterance contribute covertly to the textuality of a discourse, and, thus, give it the aspect of a coherent whole.

Finally, as I have already discussed earlier in this section, the model proposed views metaphor as a crucial element of the text world structure, namely metaphor forms part of the function-advancing component of the text world in which it performs the functions of cognitive change and persuasion. The process of cognitive change is seen as the modification or challenging of the addressee’s world view leading to revaluation of concepts related to the advertised ICT concepts, being its final goal the function of persuasion. As discussed in Chapters 4 and 5, the notion of persuasion is outlined as human communication designed to influence the target audience by modifying their beliefs, values or attitudes.

Let us now have a look at Figure 6.1 below which provides an idealized view of the model proposed. The discourse world is shown as a conceptual domain which contains the other spaces and where the interaction between the addressee and the addresser of advertising discourse takes place, while the text world constitutes the speech event. In the process of creation of a text world we may identify the world-building and the function-advancing components. Since the world-building component is set before any function takes place, metaphor is identified as part of the function-advancing component of a text world. Moreover, the functions of metaphor appear to be performed by metaphor and metonymy structures which operate at sentence and discourse levels. However, the line that separates the two levels is interrupted to represent the interaction and dynamism
between the levels.

![Diagram of discourse world and text world with addresser and addressee, world-building component, and function-advancing component with sentence level metaphor and metonymy structures and discourse level metaphor and metonymy structures]

**Figure 6.1** A model for the analysis of metaphor in advertising discourse – an idealized view

I turn now to the identification of metaphor and metonymy structures that form sentence and discourse levels within the function-advancing component of a text world. As Table 6.1 below illustrates, the model proposed approaches the analysis of metaphor in advertising discourse from basic to more complex linguistic and pictorial structures, that is, from graphological to semantic and discoursal levels. From this perspective, megametaphor is seen as a result of the interaction of different conceptual materials and operations which take place at sentence and discourse levels.
Table 6.1 Sentence level and discourse level analysis of metaphor and metonymy – an idealized view

In the following sections I describe and discuss the role of the categories shown in Figure 6.1 and Table 6.1 above.

6.3 Analysis of sentence level metaphor and metonymy structures in ICT advertising discourse

Before discussing the role of sentence level metaphor and metonymy structures in ICT advertisements, it is interesting to know the distribution of all conceptual metaphors that are identified in my data with regard to their conventionality and their cognitive function, since the relationship identified between them may allow us to recognize the addressers’ strategies in conveying their messages.

As already mentioned in Chapter 5, in order to recount the number and frequency
of different types of metaphors that are identified in a corpus of ICT advertisements, I adopt Steen’s (1999) proposal for metaphor identification from linguistic to conceptual metaphors and Forceville’s (1996) proposal for the identification from pictorial to conceptual metaphors. From this standpoint, in Figure 6.2 below the term “conceptual metaphor” refers to verbal and visual manifestations of this conceptual phenomenon.

![Graph showing distribution of metaphorical manifestations of conceptual metaphors in a corpus of ICT advertisements](image)

**Figure 6.2 Distribution of metaphorical manifestations of the conceptual metaphors in a corpus of ICT advertisements**

In Figure 6.2 we can appreciate that the conceptual domains related to ICT issues are mainly characterized by means of conventional metaphors (81.0% of the total number of metaphorical manifestations). One of the crucial conventional metaphors in the context of ICT advertisements is the **LIFE IS A BUSINESS**. The metaphoric and metonymic
expressions which I wish to draw attention to in this thesis appear in italics as in example (1):

(1) While a baby might have a mother’s eyes or a father’s nose, over half of the world’s leading Internet businesses come into this world with a Sun Microsystems brain. (Sun Microsystems)

The LIFE IS A BUSINESS metaphor appears to be one of the key metaphors in ICT advertisements; therefore, an in-depth discussion of this metaphor is provided in Section 6.3.2 below. On the other hand, it should be noted that new metaphors represent only 19.0% of the total. Actually, the addressers take one of the prototypical conventional metaphors such as the metaphor LIFE IS A BUSINESS and extend it systematically in the context of ICT advertisements in the LIFE IS AN E-BUSINESS metaphor. See the following examples:

(2) We’re building the new, high-performance Optical internet. And it’ll leave you looking like you’re standing still. It’s faster and more reliable than ever. (Nortel Networks)

(3) Cap Gemini enables you to stay in control and to realize a business value returns on your application investment. (Cap Gemini)

From this perspective, the contrast between the novelty of concepts that are characterized in a corpus of ICT advertisements and the high proportion of conventional metaphorical expressions seems to reveal the advertisers’ conscious choice of those metaphorical concepts which are deeply entrenched in our culture in order to allow us the understanding of new conceptual domains that are related to advertised ICT items and services.
Furthermore, we can see that structural metaphor is the most frequently used category both as conventional and new metaphors (62.7% of the total). This is not surprising, since abstract concepts such as time, state, change, process, action, purpose and means, which form part of the advertised ICT domains, are conceptualized metaphorically by means of structural metaphors. In addition, structural metaphor provides the richest source not only in the elaboration of the target domain but also to find suitable means for highlighting some aspects of it and hiding others.

We may identify the **ACHIEVING A PURPOSE IS REACHING A DESIRED DESTINATION** structural metaphor in the following example:

(4) Nokia *puts you on the top of the world.* (Nokia)

Since the **ACHIEVING A PURPOSE IS REACHING A DESIRED DESTINATION** metaphor plays an important role in the creation of underlying messages in ICT advertisements, I will provide a detailed analysis of this metaphor in Section 6.3.1.3.

We can also identify a relatively high frequency of ontological metaphors (28.9% of the total). This subcategory of the body experience metaphors is frequently represented by personification which permits the addressee to understand a nonhuman phenomenon in human terms. Consider the following example:

(5) The Internet *is allowing you to open your business* to customers, suppliers – everyone. (HP)

In example (5) the expression “is allowing you *to open your business* to customers, suppliers – everyone” creates the metaphor THE INTERNET IS A PERSON
metaphor (see also Section 6.3.2.3.2).

Finally, we can see that orientational metaphors are the least frequently used (8.4% of the total), since they are mainly based on simple physical concepts (up-down, in-out). In the following extract, we can find the **POWER IS UP** orientational metaphor:

(6) Test systems from Agilent make sure every GPS satellite works once it’s *up there*. It’s good to have friends *in high places*. (Agilent Technologies)

As already stated above, a more in-depth discussion of the types of metaphors that are identified in a corpus of ICT advertisements is provided in the following sections.

### 6.3.1 Basic metaphors

As I have explained in Chapter 5, basic metaphors seem to have the following common aspects: (i) they are based principally on our bodily experience; (ii) they may be used as independent metaphors; and (iii) they form part of complex metaphorical mappings at sentence and discourse levels. Taking into account these aspects, we may identify the following basic metaphor structures in the context of ICT advertisements:

1. **Image-schema metaphors**
2. **Primary metaphors**
3. **Event-structure metaphors**

In the following sections I provide an in-depth analysis of the role of primary and
event-structure metaphors in ICT advertisements. For the discussion of the image-schema metaphors see Section 5.3.2.1 above).

6.3.1.1 Primary metaphors

As explained in Section 5.4.2 above, Grady (1997:285-286) argues that complex metaphors are made up of primary metaphors by means of conventional conceptual blending, that is, by matching together the small metaphorical parts into bigger wholes. Long-term connections are learned in the process which co-activates primary metaphors. The general idea is that primary metaphors exist independently of any particular complex metaphor in which they may be found and that constraints on building complex metaphors derive from issues of logical compatibility of the primary mappings. From this standpoint, in my analysis of metaphor in ICT advertising discourse, I am also interested in identifying patterns which correspond to primary metaphors, since they may allow us to know more about the structuring not only of basic independent metaphors, but also of complex metaphorical mappings at sentence and discourse levels.

Table 6.2 and Figure 6.3 below illustrate that the PURPOSES ARE DESIRED OBJECTS metaphor is identified as the most frequently used primary metaphor in my corpus of ICT advertisements (17.8% of the total). This metaphor is followed closely by the CHANGE IS MOTION metaphor (15.6% of the total), the TIME IS MOTION metaphor (14.3% of the total), the PURPOSES ARE DESIRED DESTINATIONS metaphor (13.1% of the total) and the ORGANIZATION IS A PHYSICAL STRUCTURE metaphor (10.7 % of the total) Thus, the first five most frequently identified primary metaphors in a corpus of ICT advertisements represent 71.5% of the total.
<table>
<thead>
<tr>
<th>Main primary metaphors</th>
<th>Number of metaphoric expressions</th>
<th>Percentage over total number of metaphoric expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. PURPOSES ARE DESIRED OBJECTS</td>
<td>107</td>
<td>17.8</td>
</tr>
<tr>
<td>2. CHANGE IS MOTION</td>
<td>94</td>
<td>15.6</td>
</tr>
<tr>
<td>3. TIME IS MOTION</td>
<td>86</td>
<td>14.3</td>
</tr>
<tr>
<td>4. PURPOSES ARE DESIRED DESTINATIONS</td>
<td>79</td>
<td>13.1</td>
</tr>
<tr>
<td>5. ORGANIZATION IS A PHYSICAL STRUCTURE</td>
<td>64</td>
<td>10.7</td>
</tr>
<tr>
<td>6. KNOWING IS SEEING</td>
<td>40</td>
<td>6.7</td>
</tr>
<tr>
<td>7. CAUSES ARE PHYSICAL FORCES</td>
<td>37</td>
<td>6.2</td>
</tr>
<tr>
<td>8. ACTION IS SELF-PROPELLED MOTION</td>
<td>35</td>
<td>5.8</td>
</tr>
<tr>
<td>9. CONTROL IS UP</td>
<td>34</td>
<td>5.7</td>
</tr>
<tr>
<td>10. HELP IS SUPPORT</td>
<td>25</td>
<td>4.2</td>
</tr>
<tr>
<td>TOTAL</td>
<td>601</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Table 6.2  Distribution of primary metaphors in a corpus of ICT advertisements

The existence of numerous metaphorical expressions that are based on a limited number of primary metaphors is not arbitrary; they seem to reveal instead the addresser’s conscious choice of those metaphors which best represent the advertiser’s goals. Thus, the advertiser filters out undesirable primary metaphors which would give an uncontrolled perception of an advertisement and uses only those primary metaphors which contribute to positive perception of the advertised issues. The conscious choice of some specific primary metaphors may be identified in the close relationship of the four most frequently identified primary metaphors (PURPOSES ARE DESIRED OBJECTS, CHANGE IS MOTION, TIME IS MOTION and PURPOSES ARE DESIRED DESTINATIONS).
Figure 6.3  Distribution of primary metaphors in a corpus of ICT advertisements

What do these four primary metaphors have in common? We can see that the target
domain of the first and the fourth most frequently used metaphor is the conceptual domain
“purposes”, while the source domain of the second and the third most frequently identified
primary metaphor is the domain “motion”. In a similar way, the term “desired” forms part
of the source domain of the other two metaphors (DESIRED OBJECTS and DESIRED
DESTINATIONS). Thus, we can identify three target domains (PURPOSES, CHANGE and
TIME) and three source domains (DESIRED OBJECT, DESIRED DESTINATION and MOTION)
which are shared by these metaphors.

Let us now consider the creation of the complex metaphor THE ADVERTISED ICT
ENTITY IS THE KEY TO SUCCESS IN E-BUSINESS by means of the interaction of primary
metaphors in the following example:

(7) Cap Gemini enables you to stay in control and to realize a business value returns on your application investment.

The above example comes from the Cap Gemini advertisement (see Figure 6.4 on page 165). Here we may find the following primary metaphors. The trigger words are shown in brackets.

(i) KNOWING IS SEEING metaphor (“to realize”)
(ii) HELP IS SUPPORT metaphor (“enables”)
(iii) PURPOSES ARE DESIRED OBJECTS metaphor (“business value”)
(iv) PURPOSES ARE DESTINATIONS metaphor (“application investment”)
(v) CHANGE IS MOTION metaphor (“returns”)

It seems that these primary metaphors activate the metonymy ICT ENTITY STANDS FOR THE KEY TO SUCCESS IN BUSINESS, while the metonymy motivates the structuring of the metaphor THE ADVERTISED ICT ENTITY IS THE KEY TO SUCCESS IN E-BUSINESS. Of course, our background knowledge and the context of the advertisement need to be taken into account in the understanding of the above metaphor. An idealized view of the process of creation of this metaphor is illustrated in Figure 6.5 below.
Applications Management

As your business becomes more demanding and dynamic, your software applications come under more and more pressure. Pressure to grow with the business. Pressure to do more for less. Pressure to deliver ever greater value to the business. Cap Gemini's Applications Management (AM) offers an alternative strategy for relieving these mounting pressures. Cap Gemini's AM believes you of the day-to-day management of your application portfolio - positioning you to focus on the strategic initiatives that will propel your business into the next millennium.

Our AM best practices introduce ISO9801 compliant standards and processes to your applications environment. We transform applications work from an art to a science. As a result, we maximize service quality and cost efficiency. Our approach to Service Management turns our AM service to meet your unique and evolving business needs. This keeps your business flexible and your applications aligned.

www.capgemini.com

We track performance and customer satisfaction using our Service Level and On Time Above Client Expectations (OTACE) measurement tools. We openly review results to give you visibility and accountability in your applications arena. Our Service Level based pricing provides predictability yet flexibility in managing your application costs. Cap Gemini's AM enables you to stay in control and to realize a business value return on your applications investment.

Figure 6.4 Cap Gemini advertisement
Figure 6.5 A primary metaphor network as a basis of the metaphor THE ICT ENTITY IS THE KEY TO SUCCESS IN AN E-BUSINESS in the Cap Gemini advertisement

### 6.3.1.2 Event-structure metaphors

As I have discussed in Chapter 5, the model for the analysis of metaphors in advertising discourse takes into account Lakoff’s (1993:219-224) principle of the inheritance hierarchy of the event-structure metaphors. The idea that metaphors are organized in hierarchical structures, in which “lower” mappings in the hierarchy inherit the structures of the “higher mappings”, can permit us to analyze the relationship between basic and complex metaphors in the context of ICT advertisements. Furthermore, the aspects of event-structure like states, changes, processes, actions, causes, purposes and
means are characterized by means of metaphor in terms of space, motion and force. The frequent use of event-structure metaphors in ICT advertisements is based on their characteristics: they form part of a huge, highly structured, fixed system which is conventional, used constantly and automatically. In addition, event-structure metaphor is known for its duality. As argued in Chapter 5, by duality Lakoff (1993:225-228) refers to the features of object-location of event-structure metaphors. It should be noted that advertising, like poetry, exploits these aspects of event-structure metaphors. In the following sections I analyze the role of dual event-structure metaphors in the context of ICT advertisements.

6.3.1.2.1 Duality of event-structure metaphors

I turn now to the analysis of the PURPOSES ARE DESIRED OBJECTS and the PURPOSES ARE DESIRED DESTINATIONS metaphors which are seen as core metaphors in the context of ICT advertisements. As I have said in the previous chapter, Lakoff (1993:222-224) argues that the relationship of the source domains of this pair of metaphors may be seen as follows. If destinations are viewed as desired locations, then the mapping of the PURPOSES ARE DESIRED DESTINATIONS metaphor can be restructured in the following way:

(i) PURPOSES ARE DESIRED LOCATIONS

(ii) ACHIEVING A PURPOSE IS REACHING A DESIRED LOCATION

Substituting LOCATION by OBJECT, we obtain its pair in the ACHIEVING A
A MODEL FOR THE ANALYSIS OF METAPHORS IN ADVERTISING DISCOURSE

purposes is acquiring a desired object metaphor. Dual event-structure metaphors are seen as a crucial conceptual device in channeling the addresser’s persuasive goals. The discussion of the role of the metaphors achieving a purpose is acquiring a desired object and achieving a purpose is reaching a desired location in the context of ICT advertisements takes into account the most outstanding aspects of the source domains (a desired object and a desired location).

In the achieving a purpose is acquiring a desired object metaphor the following concepts contribute to the creation of the basic structure for the source domain: (i) the concept “solutions”, and (ii) the notions of tools or devices which may give us power and control over different types of entities. Let us consider the use of the concept “solutions” in the following examples:

(8) With West LB’s global network backing us, we use our comprehensive product range to develop and deliver innovative, tailor-made solutions to your financial needs. (WestLB)

(9) Want to see how fast a company can deliver the most unified multi-channel e-business solutions for financial services? (Unisys)

As I have said in Section 5.4.1 above, Lakoff and Johnson (1980:143-144) argue that expressions like “deliver the most unified multi-channel e-business solutions for financial services” and “we use our comprehensive product range to develop and deliver innovative, tailor-made solutions” form part of the so-called chemical metaphor. This metaphor gives us a view of problems as things that never disappear completely. In this sense, all of our problems are always present, only they may be dissolved or in solution, or they may be in a solid form. The existence of the chemical metaphor in the context of ICT advertisements makes us infer that we should conceive of the advertised ICT
device in terms of a catalyst that makes problems dissolve without making others precipitate out. However, to treat a problem as a thing means that the reappearance of a problem is viewed as a natural occurrence rather than a failure of the advertiser to find the right way to solve it. The addressers of ICT advertisements frequently make use of the CHEMICAL metaphor. See examples (10) – (15):

(10) *Our optical solutions* will enable people to collaborate, giving them even more power to exchange information in record time – a valuable commodity in the race to save lives. (Nortel Networks)

(11) Trade Matrix with *our intelligent e-business solutions* have helped industry leaders streamline and integrate business processes, strengthen customers’ relations and master their supply chains. (Trade Matrix)

(12) Now there’s *an ICT solutions* and services company that can bridge the East and the West, the North and the South, the present and the future… (Getronics)

(13) At WestLB we focus on delivering *winning solutions* worldwide. (WestLB)

(14) Beware these invaders will grow smarter. As they unlock their growing database of intelligence with *Sun’s open storage solutions*. (Sun Microsystems)

(15) NetWorkPlace, one of *our global solutions*, is just one example of how we integrate technologies to help make your vision of tomorrow happen today. (Getronics)

In a similar way, the other frequently characterized desired object in ICT advertisements is the metaphorical projection of a device that enables the addressee to have control and power over other entities. See examples (16) – (17):

(16) European Investor.com *gives* you the markets in real time. (European Investor)

(17) Allowing us to offer you the *ability* to send your multi-media and Internet
traffic, night and day, with no delay at all. (Cable & Wireless)

The above examples do not give us much information about the products advertised as such, but instead they characterize, by means of metaphorical mappings, scenarios of the possession of power. Thus, by means of the expressions “European Investor.com gives you the markets” and “to offer you the ability to send your multimedia and Internet traffic, night and day” the addressers make us infer that the possession of power is transferred from the advertiser to the addressee. Let us now consider the concepts that contribute to the creation of the basic structure for the source domain in the ACHIEVING A PURPOSE IS REACHING A DESIRED DESTINATION metaphor. See the following examples:

(18) Nokia puts you on the top of the world. (Nokia)

(19) At the top of this ladder is a world without disease. (Agilent Technologies)

(20) Let Samsung take your company to a visual frontier that will change the way you view business for ever. (Samsung)

The choice of concepts that characterize the source domains varies depending on the addresser’s goals (“the top of the world”, “a world without disease” and “a visual frontier”). Moreover, in the expression “Nokia puts you on the top of the world” in (18) we find the manifestation of the primary metaphor CONTROL IS UP. This metaphor, in turn activates the domain of the advertiser’s superiority with regard to the addressee (see also Section 6.3.4 below).

Let us now consider the role of the TIME PASSING IS MOTION OF AN OBJECT and
the TIME PASSING IS MOTION OVER A LANDSCAPE event-structure metaphors in the context of ICT advertisements. This pair of metaphors seems to respond to the addressee’s aim to characterize the cognitive domain of time-saving by means of ICT devices in terms of our physical perception of the passing of time. See the following examples:

(21) It’s a technology that is always connected to future. (Texas Instruments)
(22) The future is in our hands. The internet is bringing about new ways of working, learning and doing business. (Interoute)

In the above examples we can identify the FUTURE IS A DESIRED OBJECT metaphor as a manifestation of the TIME PASSING IS MOTION OF AN OBJECT metaphor. Since the use of ICT devices does not necessarily mean the movement of their users, we can infer that the target audience is staying in a fixed location, while time moves with respect to the observer. On the other hand, in the TIME PASSING IS MOTION OVER A LANDSCAPE metaphor advertisers are more interested in showing time as a fixed location, while the target audience is seen as moving with respect to time. See examples (23) – (24):

(23) You see the future. Clear Ideas will get you there. (Tellabs)
(24) As you step into the new millennium, you’ll need it all. (Deutsche Bank)

In the above examples we can identify the FUTURE IS A DESIRED DESTINATION metaphor as a manifestation of the TIME PASSING IS MOTION OVER A LANDSCAPE
metaphor. Examples (23) – (24), thus, show the importance of the object-location duality of the source domains in the context of ICT advertisements.

### 6.3.1.2.2 Simultaneous mappings of dual event-structure metaphors

As discussed in Chapter 5, Lakoff (1993:219) considers that the simultaneous mappings of dual event-structure metaphors are common in poetry, however, as example (25) from the Samsung advertisement (see Figure 6.6 on page 174) illustrates, the simultaneous mappings of this type of metaphors may also be found in advertisements.

(25) Let Samsung take your company to a visual frontier that will change the way you view business for ever.

In the above example we may identify the simultaneous use of two different pairs of event-structure metaphors (CHANGES ARE MOVEMENTS OF POSSESSIONS/ TO AND FROM LOCATIONS and PURPOSES ARE DESIRED OBJECTS/DESIR ED DESTINATIONS) Tables 6.3 and 6.4 below illustrate how the addres see of ICT advertisements by means of the simultaneous use of the PURPOSES ARE DESIRED OBJECTS and the PURPOSES ARE DESIRED DESTINATIONS metaphors manages to channel the creation of crucial complex metaphors.
### Table 6.3 The simultaneous use of the CHANGES ARE MOVEMENTS OF POSSESSIONS and the CHANGES ARE MOVEMENTS TO AND FROM LOCATIONS metaphors

<table>
<thead>
<tr>
<th>Metaphor</th>
<th>CHANGES ARE MOVEMENTS OF POSSESSIONS</th>
<th>CHANGES ARE MOVEMENTS TO AND FROM LOCATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Target domain</td>
<td>CHANGES</td>
<td>CHANGES</td>
</tr>
<tr>
<td>Source domain</td>
<td>MOVEMENTS OF POSSESSIONS</td>
<td>MOVEMENTS TO/FROM LOCATIONS</td>
</tr>
<tr>
<td>Triggers</td>
<td><em>take your company to</em></td>
<td><em>take ... to, a visual frontier</em></td>
</tr>
</tbody>
</table>

### Table 6.4 The simultaneous use of the PURPOSES ARE DESIRED OBJECTS and the PURPOSES ARE DESIRED DESTINATIONS metaphors

<table>
<thead>
<tr>
<th>Metaphor</th>
<th>PURPOSES ARE DESIRED OBJECTS</th>
<th>PURPOSES ARE DESIRED DESTINATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Target domain</td>
<td>PURPOSES</td>
<td>PURPOSES</td>
</tr>
<tr>
<td>Source domain</td>
<td>DESIRED OBJECTS</td>
<td>DESIRED DESTINATIONS</td>
</tr>
<tr>
<td>Triggers</td>
<td><em>business</em></td>
<td><em>a visual frontier</em></td>
</tr>
</tbody>
</table>

From this standpoint, I argue that the interaction of the above event-structure metaphors contributes to the structuring of the LIFE IS A JOURNEY and the LIFE IS A BUSINESS conventional metaphors as well as of their novel extensions (LIFE IS A CYBERSPACE JOURNEY and LIFE IS AN E-BUSINESS) in the context of ICT advertisements (see also Sections 6.2.2.1 and 6.2.2.2 below).
What if you could transport your company anywhere you knew it could go? Achieving a high return on investment and enhancing your bottom line in ways you hadn’t considered. The journey begins when you see your vision through a Samsung monitor. Yes, Samsung. We’re the #1 manufacturer of CRT and TFT displays in the world. In fact, we have the credentials and awards to help you reach your company’s potential. With superior, high-performance machines, and value and service to support your investment. Let Samsung take your company to a visual frontier that will change the way you view business forever.

For more information, visit www.samsungmonitor.com

Figure 6.6 Samsung advertisement
6.3.1.2.3 Inheritance hierarchy of the event-structure metaphors

As I have argued in Section 6.1 above, metaphors seem to be organized in hierarchical structures in which lower mappings in the hierarchy inherit the structures of higher mappings. Let us now consider the role of the PURPOSES ARE DESTINATIONS, ACTION IS MOTION and DIFFICULTIES ARE IMPEDIMENTS TO MOTION event-structure metaphors in the creation of complex conventional and new metaphors in ICT advertising discourse (see Table 6.5 below).

<table>
<thead>
<tr>
<th>Level</th>
<th>Inheritance hierarchy of the event-structure metaphors</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PURPOSES ARE DESTINATIONS, ACTION IS MOTION, DIFFICULTIES ARE IMPEDIMENTS TO MOTION</td>
</tr>
<tr>
<td>2</td>
<td>A PURPOSEFUL LIFE IS A JOURNEY,</td>
</tr>
<tr>
<td>3</td>
<td>BUSINESS IS A JOURNEY, LIFE IS A BUSINESS</td>
</tr>
<tr>
<td>4</td>
<td>LIFE IS A CYBERSPACE JOURNEY, E-BUSINESS IS A CYBERSPACE JOURNEY, LIFE IS AN E-BUSINESS</td>
</tr>
</tbody>
</table>

Table 6.5 Inheritance hierarchy of the event-structure metaphors in the context of ICT advertisements – an idealized view

Table 6.5 above illustrates an idealized view of the inheritance hierarchy of the event-structure metaphors which can permit us to identify the process of creation of metaphorical structures from basic to complex metaphors in the context of ICT advertisements. A detailed discussion of the structuring of complex metaphors is provided in the following sections.
6.3.2 Complex metaphors

My aim in the following sections is to analyze and interpret the role of complex metaphors which operate at the surface level of ICT advertisements. I will focus particularly on those complex metaphors which contribute to the creation of underlying metaphors in the context of ICT advertisements.

6.3.2.1 Conventional metaphors

The LIFE IS A JOURNEY metaphor is seen as one of the crucial conventional metaphors which activate areas of experience in the context of ICT advertisements. The structure of our background knowledge of journeys is seen as having well-defined components such as travelers, a starting point, a path, obstacles, destinations, vehicles and guides. As I have discussed in Chapter 2, knowledge structured in such a skeletal form is called frame. Our schema for making sense of the world is culturally determined, namely human beings develop their frames in the contexts of their primary experience.

In this sense, the metaphor LIFE IS A JOURNEY is a mapping of the structure of the JOURNEY frame onto the domain of LIFE in such a way that the suitable correspondences are established between TRAVELER and PERSON LEADING A LIFE, between STARTING POINT and BIRTH, and between IMPEDIMENTS TO TRAVEL and DIFFICULTIES IN LIFE. Furthermore, the understanding of life as a journey permits us to perceive different types of journey as different types of life. In our culture a purposeful life has goals and we search for means toward those goals. We see purposes metaphorically as destinations and the means to those destinations as paths. We conceive of material resources as vehicles and of counselors as guides. Indeed, by means of the metaphor LIFE IS A JOURNEY the efforts of
ICT entities in the introduction of ICT tools in our everyday lives are positively evaluated. In other words, the metaphor LIFE IS A JOURNEY has a positive orientation, even when negative aspects of journeys are highlighted by this metaphor such as “impediments to travel” because the effort that is necessary to achieve anything is seen as worthwhile. The metaphor LIFE IS A JOURNEY also highlights the need for patience since it takes time and effort to reach a destination.

Let us consider, firstly, the addresser’s strategies used by means of the linguistic manifestations of the LIFE IS A JOURNEY metaphor in the Agilent technologies advertisement which is reproduced in Figure 6.7 on page 179. See an extract of the advertising text as example (26):

(26) At the top of this ladder is a world without disease. Most disease is genetic. The faster scientists can sequence DNA, the faster they can pinpoint the causes of disease so cures can be developed. [...] It’s a long ladder, but we’re giving science a big step up. (Agilent Technologies)

Table 6.6 below illustrates the metaphorical mappings between the conceptual domains of life and journey in example (26):

<table>
<thead>
<tr>
<th>Mappings of life and journey</th>
<th>Triggers</th>
</tr>
</thead>
<tbody>
<tr>
<td>A SCIENTIST IS A TRAVELER</td>
<td>scientists, science</td>
</tr>
<tr>
<td>PURPOSES ARE DESTINATIONS</td>
<td>a world without disease</td>
</tr>
<tr>
<td>THE MEANS FOR ACHIEVING PURPOSES ARE PATHS</td>
<td>a long ladder</td>
</tr>
<tr>
<td>PROGRESS IS THE DISTANCE TRAVELED</td>
<td>a big step up</td>
</tr>
<tr>
<td>THE ADVERTISED ICT ENTITY IS THE GUIDE</td>
<td>we’re giving science a big step up</td>
</tr>
</tbody>
</table>

Table 6.6 The metaphorical mappings of the domains of life and journey in the micrometaphor LIFE IS A JOURNEY

In example (26) the addresser aims in the first place at scientists and scientific
entities who try to reach “a world without disease” which is metaphorically perceived as the desired destination. The desired destination is placed “at the top of the ladder” which is characterized as a distant place. The resources for achieving the addressee’s goal are conceptualized in terms of a path and of a tool. We may identify both concepts in the notion “ladder”. By means of the expression “long ladder” we can infer that the addressees will have to dedicate part of their lives to reach their goals. Progress in the target audience’s life corresponds to the distance traveled (“a big step up”), while the expression “we’re giving science a big step up” makes us infer that the advertised ICT entity is the major contributor to the addressee’s progress in life.

Secondly, let us consider the visual manifestations of the LIFE IS A JOURNEY metaphor in the same advertisement (see Figure 6.7 on page 179). We can see that the full-page advertisement is divided into two equal parts. The top part corresponds to the advertising text, while in the bottom half of the page we see a drawing of a small part of DNA. As I have said earlier in this section, the addressee aims in the first place at scientists and scientific entities, thus, the addressee takes for granted that the target audience is familiar with the concepts expressed both verbally and visually in the advertisement. From this standpoint, the addressee’s background knowledge allows him or her to conceive metaphorically of the schematic image of a gene in terms of a very small part of a long ladder, since thousands of genes form part of human DNA. Seeing the process of the scientific analysis of DNA as a long ladder allows the audience to perceive their professional life as a journey.

Finally, it should be noted that in our culture business is another aspect of life that can be conceptualized as a journey; therefore, the BUSINESS IS A JOURNEY metaphor may be seen as the dual of the LIFE IS A JOURNEY metaphor (see also Section 6.2.1.3.3).
At the top of this ladder is a world without disease. Most disease is genetic. The faster scientists can sequence DNA, the faster they can pinpoint the causes of disease so cures can be developed. Agilent provides technologies that speed DNA analysis exponentially. It’s a long ladder, but we’re giving science a big step up.

Figure 6.7  Agilent technologies advertisement
6.3.2.2 New metaphors

The aim of this section is to analyze the most relevant new metaphors in the context of ICT advertisements. I will mainly concentrate on the analysis from the conceptual metaphor theoretical perspective: more particularly I will apply Lakoff’s inheritance hierarchy to make a distinction between different levels of metaphor structure. However, I am also interested in showing how the analysis of new metaphors may be approached from blending theory, since this theoretical framework may help in identifying the projection of new domains by means of blends.

A major mode of advertising thought is to take one of the prototypical conventional metaphors such as the metaphor LIFE IS A JOURNEY and extend it systematically in the context of ICT advertisements in the LIFE IS A CYBERSPACE JOURNEY metaphor. See examples (27) – (28):

(27) We’re building the new, high-performance Optical internet. And it’ll leave you looking like you’re standing still. It’s faster and more reliable than ever. (Nortel Networks)

(28) Avoid jams. Use our Internet highways. (Cable & Wireless)

As I have argued in the previous section by means of the conventional metaphor LIFE IS A JOURNEY we conceive of life as any kind of journey. A JOURNEY schema has a slot for TRAVELER that can be filled by any particular person whom we understand to be on a journey. In the CYBERSPACE JOURNEY schema, a slot for TRAVELER is filled by the Internet user. Moreover, the addressee’s background knowledge allows him or her to perceive a cyberspace journey as a virtual journey. In the cyberspace journey the slot for
ROAD corresponds to the concept “Internet”. Of course, we understand that the expressions
“the new, high-performance Optical internet” and “it’s faster and more reliable than ever”
in (27), “avoid jams” and “use our Internet highways” in (28) map not any type of a road,
but a highway, the kind of road that allows a faster and more secure travel to the given
destination.

In a similar way, the slot for VEHICLE is filled by an ICT item. See the following example:

(29) ENGINE brings new services to an ever-wider customer base with broadband connections all the way to their homes. (Ericsson)

In example (29) the term “ENGINE” corresponds to the name of the item advertised. From this perspective, we may argue that in the context of ICT advertisements the conventional way of projecting aspects of a journey onto aspects of life leads to the creation of the LIFE IS A CYBERSPACE JOURNEY metaphor. Furthermore, as I have discussed in the previous section, if the conventional metaphor LIFE IS A JOURNEY is seen as the dual of the BUSINESS IS A JOURNEY metaphor, then the dual of the metaphor LIFE IS A CYBERSPACE JOURNEY is the E-BUSINESS IS A CYBERSPACE JOURNEY metaphor. These two micrometaphors are seen as novel extensions of the conventional way of looking at life and business in our culture. Moreover, it can be argued that ICT users not only think about life in terms of a cyberspace journey, but that they talk about it and act in these terms. The process of metaphorical projections from cyberspace journey to life is illustrated in Figure 6.8 below.
Figure 6.8 The LIFE IS A CYBERSPACE JOURNEY micrometaphor structure – an idealized view

Figure 6.8 above gives an idealized view of the hierarchical structure of metaphors which cluster around the LIFE IS A CYBERSPACE JOURNEY metaphor. Of course, our understanding of this newly composed metaphor derives from our automatic comprehension of the conventional metaphor LIFE IS A JOURNEY, which in turn derives from our effortless understanding of the experientially based metaphors PURPOSES ARE DESTINATIONS, ACTION IS MOTION and DIFFICULTIES ARE IMPEDIMENTS TO MOTION metaphors, since these primary metaphors seem to be at the root of the conventional metaphor LIFE IS A JOURNEY, and, consequently, of its innovative extension (see also Sections 6.2.2.1 and 6.2.2.2).

Furthermore, seeing life as a cyberspace journey means that different stages in a
journey (a starting point, contiguous points and an ending point) are projected onto life (birth, childhood, youth, maturity and death). Let us analyze the characterization of the ICT users in the following example:

(30) Nurse available for e-toddlers. (Sun Microsystems)

In example (30) we can see that the ICT users are characterized as very young children. Here the addressee triggers at our background knowledge of the newness of e-business in terms of the need for care and guidance of young children. Similarly, perceiving life as an e-business means that different phases in an e-business are mapped onto life. Let us analyze the characterization of e-business entities in the following example:

(31) By powering the Net, we’re bringing newborn companies into the world every day. As you may have noticed, their stock prices are kicking and screaming. While a baby might have a mother’s eyes or a father’s nose, over half of the world’s leading Internet businesses come into this world with a Sun Microsystems brain. (Sun Microsystems)

In this example, e-business entities are characterized as recently born children (“newborn companies”, “the world’s leading Internet businesses come into this world”, and “their stock prices are kicking and screaming”). The above metaphorical expressions project aspects of the earliest stages in our lives onto the creation and running of e-business entities. Thus, by means of metaphorical personification, the addressees of both advertisements characterize something nonhuman as human, which allows the addressee to understand the phenomenon in human terms. Furthermore, conceiving of an e-business in
terms of a newborn child activates our emotional attachment towards the recently established e-business entities. Of course, the target audience may understand it on the basis of their background knowledge and their own motivations and goals. From this standpoint, examples (27) - (31) reveal the following micrometaphors:

(i) THE ICT USER IS AN E-TODDLER

(ii) THE E-BUSINESS ENTITY IS A NEWBORN CHILD

In view of the above described, the first metaphor clusters around the LIFE IS A CYBERSPACE JOURNEY metaphor, while the second metaphor gathers around the LIFE IS AN E-BUSINESS metaphor. Furthermore, both key new metaphors (LIFE IS A CYBERSPACE JOURNEY and LIFE IS AN E-BUSINESS) contribute to the structuring of THE ADVERTISED ENTITY IS THE GUIDE IN A CYBERSPACE JOURNEY megametaphor which extends through the whole ICT advertising discourse. The process of its creation is described in Section 6.3.6 below.

6.3.2.2.1 An analysis of new metaphors in terms of blending theory

Let us now consider the creation of the conceptual integration network: the e-business as a cyberspace journey from the blending theoretical perspective. The analysis takes into account examples (27) – (29). In Figure 6.9 solid lines represent the cross-space correspondences that constitute the mapping between the input spaces, dotted lines represent projections between spaces, and the dashed line between the e-business input space 1 and a cyberspace journey in the blend. We can identify two input spaces: one with
the e-business and another with the cyberspace journey. The two input spaces share some structure, represented in the generic space, in which a businessperson uses a tool to reach his or her goals. There is a blended space in which the e-business is associated with the cyberspace journey. The blend inherits some structure from each of inputs. From the target input space, structured by the domain of e-business, it inherits such elements as the identity of a businessperson, a tool to do his or her business. From the source input space, which draws on the domain of a cyberspace journey, it inherits the domain of a virtual journey and the activities associated to the use of Internet. It is also important to observe that the blend exploits the PURPOSES ARE DESTINATIONS primary metaphor, which contributes to the development of the emergent content of this blend. In the blended space, the means of the cyberspace journey is combined with the means of the e-business.

The blend, which has an emergent structure of its own, permits the projection of a new domain (i.e. the cyberspace journey). Since the blend is novel at the time the advertisements are created, this example illustrates the conception of blending as an on-line process that creates new meanings through the juxtaposition of familiar material. Moreover, the cultural uniqueness of this blend makes it particularly relevant in this type of discourse.
6.3.2.3 Body experience metaphors

As I have discussed in Sections 5.4.1.2, Lakoff and Johnson (1980:14-40) classify body experience metaphors into: (i) orientational metaphors and (ii) ontological metaphors. We have seen in Figure 6.2 on page 157 that orientational metaphors is the least frequently identified category of conceptual metaphors in a corpus of ICT advertisements with 8.4% of the total, while ontological metaphors represent 28.9% of the total. Such a low number of orientational metaphors is probably due to the fact that although spatial orientations like up-down, on-off and near-far provide a rich basis for understanding concepts in orientational terms, advertisers cannot do much more with
orientation in order to achieve their persuasive goals. Therefore, it should be no surprise that ontological metaphors are used more frequently, since they allow us to understand our experiences in terms of objects and substances and deal with them by referring to them, categorizing them and reasoning about them. In the following sections I analyze the role of both subtypes of the body experience metaphors in a corpus of ICT advertisements.

6.3.2.3.1 Orientational metaphors

As I have argued in Section 5.2 above, orientational metaphors are seen as patterns that arise from our spatial orientations, that is, up-down, in-out, front-back, on-off, central-peripheral and our physical and social realizations. In the analysis of orientational metaphor in ICT advertising discourse, I am particularly interested in looking at up-down spatialization metaphors. Let us consider orientational metaphors in the following extract:

(32) Somebody *up there* likes you. Like Guardian Angels, the Global Positioning System satellites help to *land planes* safely. Test systems from Agilent make sure every GPS satellite works once it’s *up there*. It’s good to have friends in *high places*. (Agilent Technologies)

In the above extract, we can find the following orientational metaphors:

(i) POWER IS UP

(ii) LACK OF POWER IS DOWN

These up-down spatialization metaphors are based to a large extent on our physical and cultural experience. The first metaphor is activated by means of a specific
reference to power in the expression “It’s good to have friends in high places”, and also by the expression “up there” which appears twice in the text. It could be said that the idea of up-down spatial orientation is skillfully used by the addressers of ICT advertisements functioning as the background reference to assure the link between the power and the advertised entity. On the other hand, the metaphorical representation of the LACK OF POWER IS DOWN metaphor is manifested in a more implicit way, namely by referring to the physical position of the target audience with regard to the advertised entity.

Let us now consider the POSITIVE IS UP and NEGATIVE IS DOWN metaphors in the Sun Microsystems advertisement number 1 (see Figure 4.1 on page 52). An extract from the advertising text is shown in the following example:

(33)  Look up in the sky. It’s a whole new dot economy. It’s an invasion of ingenuity powered by technology that seems otherworldly but comes from the dot. com, Sun Microsystems. […] Red alert: the .com invasion is here. Please, if you do not take part, at least have the good sense to get out of the way (Sun Microsystems)

The NEGATIVE IS DOWN metaphor is manifested visually by means of the picture of a chaotic situation in a city street, while the POSITIVE IS UP metaphor is activated by the linguistic expressions “Look up in the sky” and “It’s an invasion of ingenuity”. The first expression has its basis in our physical experience, while the second expression is based on our cultural knowledge of the concept “ingenuity”. In this sense, the addressee of this advertisement triggers at the physical and cultural basis for our well-being such as happiness, health and control that principally characterize what is positive for us – is seen as being UP, while the unhappiness, destruction and chaos characterize what is negative for us – is perceived as being DOWN. It should be noted that the aim of the above
orientational metaphors is to contribute to the creation of underlying metaphors in the context of ICT advertisements (see Section 6.3 below).

6.3.2.3.2 Ontological metaphors

Metaphorical personification is identified as the main subtype of ontological metaphors in a corpus of ICT advertisements (see Figure 6.2 on page 157). Personification appears to have an extraordinary power in the structuring not only of micrometaphors but also of megametaphors in the context of ICT advertisements. As I have said in the previous chapter, the process of creation of personification uses the commonest of materials and operations: the EVENTS ARE ACTIONS metaphor, our background knowledge, other conventional metaphors and the process of composition. Consider the following example:

(34) The Internet is allowing you to open your business to customers, suppliers – everyone. (HP)

In example (34) the expression “is allowing you to open your business to customers, suppliers – everyone” originates a composition of the metaphor THE INTERNET IS A PERSON OF ACTION via the EVENTS ARE ACTIONS metaphor, which introduces an agent, and some further knowledge about the nature of the event and the nature of that agent. The argument is that a personification can result from the interaction of the EVENTS ARE ACTIONS metaphor with our background knowledge, as well as with other conventional metaphors. Thus, by creating the metaphorical projection from a human being to the Internet because it has been identified as the agent
in the metaphor EVENTS ARE ACTIONS, the result is the metaphor THE INTERNET IS A PERSON OF ACTION. But conceiving of the Internet in terms of a person of action does not necessarily mean that actions done by the agent are important. For that reason, the advertiser uses triggers such as “The Internet is allowing you to open your business to customers, suppliers – everyone” to highlight aspects of an entity that has an enormous power. In this sense, the above expression reveals the metaphor THE INTERNET IS A POWERFUL PERSON. It should be noted that this metaphor clusters around the LIFE IS A CYBERSPACE JOURNEY and the LIFE IS AN E-BUSINESS metaphors in the network of metaphors in a corpus of ICT advertisements. Its role together with other surface metaphors is to contribute to the creation of megametaphors in ICT advertising discourse, namely to permit the addressee to achieve subtle persuasive effects.

6.3.2.4 Structural metaphors

We have seen in Figure 6.2 on page 157 that structural metaphors are the most frequently used type of conceptual metaphors (62.7% of the total) in a corpus of ICT advertisements. Let us consider the creation of the structural metaphor TIME IS A RESOURCE and its dual the TIME IS MONEY metaphor in the context of ICT advertisements. As I have argued in Section 5.4.1, time in the Western civilization is characterized metaphorically both as a resource and money. See examples (35) and (36):

(35) Most disease is genetic. The faster scientists can sequence DNA, the faster they can pinpoint the causes of disease so cures can be
developed. Agilent provides technologies that speed DNA analysis exponentially. (Agilent Technologies)

(36) Our optical solutions will enable people to collaborate, giving them even more power to exchange information in record time — a valuable commodity in the race to save lives. (Nortel Networks)

The relationship between these two metaphors is illustrated in Figures 6.10 and 6.11 below.

<table>
<thead>
<tr>
<th>The TIME IS A RESOURCE metaphor in example (44):</th>
</tr>
</thead>
<tbody>
<tr>
<td>The mapping from:</td>
</tr>
<tr>
<td>the resource</td>
</tr>
<tr>
<td>the user of the resource</td>
</tr>
<tr>
<td>the purpose that needs the resource</td>
</tr>
<tr>
<td>the value of the resource</td>
</tr>
</tbody>
</table>

Trigger words:
technologies that speed DNA analysis exponentially

Figure 6.10 The mapping of the TIME IS A RESOURCE metaphor

<table>
<thead>
<tr>
<th>The TIME IS MONEY metaphor in example (45):</th>
</tr>
</thead>
<tbody>
<tr>
<td>The mapping from:</td>
</tr>
<tr>
<td>money</td>
</tr>
<tr>
<td>the user of the money</td>
</tr>
<tr>
<td>the purpose that needs the money</td>
</tr>
<tr>
<td>the value of the money</td>
</tr>
</tbody>
</table>

Triggers words:
record time,
a valuable commodity

Figure 6.11 The mapping of the TIME IS MONEY metaphor

In other words, if the actual savings correspond to the amount of time used, then
the ideal savings correspond to the least quantity of time that we use to achieve our purposes. The notion of “ideal savings” can be seen in the following examples:

(37) European Investor.com gives you the markets in real time. (European Investor)

(38) It’s a broad portfolio of TI analog that delivers real-time connection to the real world. (Texas Instruments)

It seems that by means of the expressions “real time” and “real-time connection” the advertisers make the addressee infer that their devices provide “ideal savings”.

6.3.3 Pictorial metaphors

As I have argued in Chapter 5, pictorial metaphors are considered as non-verbal manifestations of conceptual metaphors and as such they contribute to the structuring of sentence and discourse level metaphors and metonymies in a similar way as linguistic metaphors do. From this standpoint, following Forceville’s (1996:70) proposal for metaphor identification from pictorial to conceptual metaphors in advertisements, we can identify the following types of pictorial metaphors in ICT advertising discourse:

1. Pictorial metaphor with one pictorially present domain
2. Pictorial metaphor with two pictorially present domains
3. Verbo-visual metaphor
According to the above classification, pictorial metaphor with one pictorially present domain represents visually only the target domain, namely the item advertised, while the source domain is unambiguously suggested by the verbal context. However, in pictorial metaphor with two pictorially present domains, both source and target domains are visually represented, thus creating a hybrid image. Removal of the visual or verbal context does not affect the identification of source and target domains. Finally, in verbo-visual metaphor one of domains is given textually, whereas the other is given visually. The elimination of the visual context does not affect the identification of the two metaphorical domains, while removing the text results in the disappearance of one of the domains, and consequently leads to the disappearance of the metaphor.

Thus, although I am interested in knowing what is done with pictorial metaphors and why this is done, I am also interested in finding out which type of pictorial metaphor is more frequently used in a corpus of ICT advertisements in order to identify their importance in the structuring of advertising messages.

<table>
<thead>
<tr>
<th>Types of pictorial metaphors</th>
<th>Number of advertisements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pictorial metaphor with one pictorially present domain</td>
<td>51</td>
</tr>
<tr>
<td>Pictorial metaphor with two pictorially present domains</td>
<td>8</td>
</tr>
<tr>
<td>Verbo-visual metaphor</td>
<td>201</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>260</strong></td>
</tr>
</tbody>
</table>

Table 6.7 Distribution of pictorial metaphors in a corpus of ICT advertisements
Figure 6.12  Distribution of pictorial metaphors in a corpus of ICT advertisements

Table 6.7 and Figure 6.12 above illustrate the clear dominance of verbo-visual metaphors (77% of the total) in a corpus of ICT advertisements. Its great distance from the other two types of pictorial metaphors is probably due to the aims of this type of discourse, that is, the advertiser wants to make sure that only the positive attributes are mapped from the source to the target domain. In other words, the addressers of ICT advertisements by means of linguistic clues try to reduce the conceptual wealth of visual clues in order to achieve their persuasive goals.

My aim in the following sections is to focus on pictorial metaphors which carry the sentence level meanings, the so-called micrometaphors, while the underlying pictorial metaphors will be analyzed in Section 6.3.5 below.

6.3.3.1  Pictorial micrometaphor with one pictorially present domain

This type of pictorial micrometaphor can be appreciated in the Omnipoint
advertisement (see Figure 6.13 on page 196). In the photo which occupies the top half of the full-page advertisement we can see a hand holding a tiny object which stands for the product advertised that seems to be of key importance for the use of mobile phones in the United States of America. The target domain (the advertised ICT item) is visually present, while the source domain is unambiguously suggested by the verbal context in the following example:

(39) *Want to use your GMS service in the United States? Bring along this tiny piece of luggage.*

In the above example the addressee uses the trigger “this tiny piece of luggage” to characterize the advertised ICT items. Thus, the visual and verbal clues of the Omnipoint advertisement and our background knowledge of mobile phones allow us to conceive of the item advertised in terms of a real and a tiny thing. In this sense, the interaction of visual and linguistic clues in the Omnipoint advertisement contributes to the creation of the ICT ITEM IS A REAL THING and the ICT ITEM IS A TINY THING metaphors which highlight the positive physical aspects of the product advertised.

### 6.3.3.2 Pictorial micrometaphor with two pictorially present domains

Let us now consider the use of pictorial metaphor with two simultaneously present domains in the Compaq advertisement (see Figure 6.14 on page 200). In the full-page spread we can see the prototypical digital elements (the target domain) superimposed onto the picture of “Mona Lisa”, the famous da Vinci painting (the source domain), providing a hybrid image.
Want to use your GSM service in the United States?
Bring along this tiny piece of luggage.

If you're traveling to the United States, be sure and take your SIM card with you. Because your GSM service will work with Omnipoint.

Just rent the right frequency handset for use in the States, and you can use your phone just as you would at home. (If you don't have your SIM card with you, relax. We'll provide a handset with the SIM card included.)

As in other countries, you'll find using GSM in the U.S. is often less expensive than calling cards, pay phones and hotel phones. And, of course, far more convenient.

All you have to do to enjoy GSM convenience is call one of the numbers listed below. We'll provide the handset to rent within 24 hours, or, in some cities, the very same day.

To rent a handset call:
In Netherlands 0800-052-9776
In help 0800-790948
In U.K. 0800-328-5366
In France 0800-306-568
In U.S. 1 877 OMNI-42-GO
All other countries +44 113 298 6383

Omnipoint
Wireless Takes The Next Step

To use your GSM service in the United States?
Bring along this tiny piece of luggage.

If you're traveling to the United States, be sure and take your SIM card with you. Because your GSM service will work with Omnipoint.

Just rent the right frequency handset for use in the States, and you can use your phone just as you would at home. (If you don't have your SIM card with you, relax. We'll provide a handset with the SIM card included.)

As in other countries, you'll find using GSM in the U.S. is often less expensive than calling cards, pay phones and hotel phones. And, of course, far more convenient.

All you have to do to enjoy GSM convenience is call one of the numbers listed below. We'll provide the handset to rent within 24 hours, or, in some cities, the very same day.

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In France 0800-306-568
In U.S. 1 877 OMNI-42-GO
All other countries +44 113 298 6383

Figure 6.13 Omnipoint advertisement
A MODEL FOR THE ANALYSIS OF METAPHORS IN ADVERTISING DISCOURSE

Of course, the addresser here aims at the addressees who are familiar with the meaning of these prototypical images; the first image comes from the domain of ICT, while the latter belongs to the domain of art. The superimposition of prototypical images related to specific contexts permits the addresser of the advertisement to build up the following pictorial metaphor:

(i) THE ADVERTISED ICT TOOL IS THE BASIS FOR A DIGITAL WORK OF ART

The persuasive goal of the message is reinforced by means of the metaphorical expressions that are given in the advertising text. See extract (40):

(40) Sure a picture’s worth a thousand words. But do you know how many gigabytes it takes up? Try terabytes. As in the world’s largest collection of digital art and photography Corbis.com not only stores it (all 1.5 million images), they invite 500,000 people a week to see it.

The interaction of verbal and visual metaphorical clues in the Compaq advertisement contributes to the creation of the following metaphor:

(ii) THE INTERNET IS A VIRTUAL ART GALLERY

The linguistic realization of the metaphor THE INTERNET IS A VIRTUAL ART GALLERY is reflected in expressions like “the world’s largest collection of digital art and photography” and “do you know how many gigabytes it takes up?”.
6.3.3.3 Verbo-visual micrometaphor

Let us have a look at the verbo-visual metaphors in the HP advertisement (see Figure 6.15 on page 201). The central part of the full-page spread is the image of the keystone of a building. The building represents a solid physical structure, while the keystone characterizes the basis of its solidity. Since the addressee’s aim is to avoid any ambiguity in the interpretation of the message, he or she channels the interpretation of the visual clues by including the following linguistic expressions:

(41) HP’s world-class enterprise servers provide a strong foundation for your company.

(42) keystone = hp

The interaction of visual and verbal clues in this advertisement allows us to conceive the role of the advertised entity in the field of e-business in terms of the keystone of a strong building. Thus, the linguistic and the visual clues together create the following interrelated metaphors:

(i) AN ICT ENTITY IS A PHYSICAL ENTITY

(ii) THE ADVERTISED ENTITY IS THE KEystone OF A SOLID ICT FOUNDATION

The understanding of the metaphor THE ADVERTISED ENTITY IS THE KEystone OF A SOLID ICT FOUNDATION is accomplished, on the one hand, by the activation of our background knowledge of the characteristics of strong physical constructions and of the discourse-specific knowledge, and, on the other hand, by our automatic understanding of the primary metaphor ORGANIZATION IS A PHYSICAL STRUCTURE which is at the root of the
expressions in (41). In this sense, the metaphorical projection of our everyday experience with physical structures onto abstract domains like the organization of communications via the Internet may allow the understanding of this metaphor by the target audience at a global level which seems to be one of the main advertiser’s aims.

6.3.4 Surface metonymies

As I have discussed in the previous chapter, metaphor and metonymy have in common that they are both used systematically in advertising. Both conceptual phenomena are hierarchically structured and both are to a large extent culture-specific, although the most abstract over-arching metaphors and metonymies seem to be universal. Another common aspect of metaphor and metonymy is that both can be identified at surface and underlying structures. However, an important distinction exists between metaphor and metonymy, as the latter is a cognitive process in which one conceptual entity, the source, provides mental access to another conceptual entity, the target, within the same domain.

Let us consider the most common uses of metonymy at a sentence level in the following examples:

(i) THE PART FOR THE WHOLE

(43) Over half of the world’s leading Internet businesses come into the world with a Sun Microsystems brain. (Sun Microsystems)

(44) Now all your heads can work together. (Xerox)

(45) We have a head for e-business. (Unisys)

(46) Its brain is huge. It just happens to be wrapped in a very small, thin body. (Ericsson)
Figure 6.14 Compaq advertisement
Figure 6.15  HP advertisement
In the above examples we can appreciate that the metonymic projections arise from our experiences with the way that parts in general are related to wholes. From this standpoint, metonymy like metaphor is hierarchically structured, that is, the subordinate metonymy BRAIN FOR PERSON in (43) and (46) is seen as a manifestation of the metonymy HEAD FOR PERSON in examples (44) and (45), and this metonymy, in turn, is a manifestation of the superordinate metonymy BODY PART FOR PERSON, which in turn is a manifestation of the over-arching metonymy THE PART FOR THE WHOLE. Furthermore, it should be noted that the use of subordinate metonymies like BRAIN FOR PERSON in the context of ICT advertising discourse allows the advertisers to highlight special characteristics of the target domain and hide others, thus, they have more control over our perception of the advertised ICT items.

(ii) ENTITY FOR PEOPLE RESPONSIBLE

(47) Today, Tellabs brings you the vision, the creativity and the resources to make your transformation to tomorrow a success. (Tellabs)

(48) Internet users: What steps are they taking? NetValue has followed in their footsteps and will point you in the right direction. (NetValue)

(49) Cemex is helping because where else would an expanding world turn when it’s time to build? (Cemex)

(50) European Investor.com gives you the markets in real time. (European Investor)

(51) Sun’s embedded technologies, like Java and Jini, let you turn your everyday products into futuristic innovations and our commitment to a networked world lets you turn those innovations into revenue streams. (Sun Microsystems)

(52) European Investor.com follows your investment second by second. (European Investor)
The function of the metonymy entity for people responsible in the above examples is not only to cause the mental activation of the target domain (the advertised entity), but also to motivate the creation of metaphors at sentence level. In view of the above described, surface metonymies seem to have the following functions: (i) they cause the mental activation of the target within the same domain; (ii) they motivate the creation of metaphors at sentence level; and (iii) they contribute to the structuring of underlying metonymies which operate at discourse level.

6.4 Analysis of discourse level metaphor and metonymy structures in ICT advertising discourse

As I have argued in Chapter 5 and in Section 6.1, the process of creation of metaphors and metonymies in advertising discourse ranges from basic to more complex linguistic and pictorial structures, allowing, thus, the possibility of extension of the metaphorical field of influence on extended advertising discourse. However, taking into account that advertisers base their persuasive messages mostly on implicit meanings, the study of discourse level metaphors and metonymies in the model proposed has integrated notions such as Tanaka’s (1994:40-58) concept of “covert” messages in advertisements, Carroll’s (1994:190) notion of homospatiality of visual metaphor and Kress and van Leeuwen’s (1996:81) idea of underlying visual structures in advertisements.

6.4.1 Underlying visual structures

Turning now to the analysis of the role of visual design in the context of ICT
advertisements, it should be noted that this type of structures may contribute to the process of creation of underlying metaphors which shed light on the understanding of ICT advertising discourse as a whole. For example, the addressee’s conscious choice of the particular layout in the Agilent Technologies advertisement (see Figure 6.7 on page 179) can operate as a basis of the megametaphor THE ADVERTISED ENTITY IS THE SUPREME BEING (one of the crucial underlying metaphors in a corpus of ICT advertisements). A full-page advertisement is divided in two equal parts: the top part contains the advertising text, while the bottom part contains the image of a small part of DNA. In addition, the addressee places in the top left corner the expression “dreams made real”, while the expressions “Agilent Technologies Innovating the HP Way” and “Agilent technologies is a subsidiary of Hewlett-Packard Company” are in the bottom right corner of the advertisement. From this perspective, the layout permits us to infer the interaction of the expressions given in the top and the bottom halves of the advertisement.

The perception of the relationship between these expressions is reinforced by the addressee’s conscious choice of black and white letters in the advertising text. Thus, we can see that the letters of the expression “dreams made real” are white, while the letters in the expressions “Agilent Technologies Innovating the HP Way” and “Agilent technologies is a subsidiary of Hewlett-Packard Company” are black. Furthermore, the letters of the first sentence in the advertising text are black, while the rest of the text is written in white. The first sentence is shown in the following example:

(53)  *At the top of this ladder is a world without disease.*

In example (53) the expression “this ladder” refers to the schematic image of a part
of DNA as a ladder. Thus, the expression “this ladder” creates the link between the ideas expressed in example (53) and the concepts characterized by means of the visual clues. From this standpoint, the expression in the top half of the advertisement can be seen in photographic terms as the negative of the expressions shown in the bottom half of the page and vice versa.

Moreover, the addressee of this advertisement takes for granted that the target audience has the discourse-specific knowledge which permits them to understand the meanings of the concepts which are expressed both verbally and visually. From this standpoint, the addressee’s background knowledge allows him or her to conceive metaphorically of the schematic image of a gene in terms of a small part of a long ladder, since thousands of genes form part of human DNA. Seeing the process of the scientific analysis of DNA as a long ladder allows the audience to perceive their professional life as a journey.

Thus, the interaction of the graphological and linguistic realizations which form part of the layout of this advertisement, together with our world and discourse-specific knowledge, may contribute to the creation of the following megametaphor:

(i) THE ADVERTISED ENTITY IS THE SUPREME BEING

Let us consider the process of creation of this megametaphor. Firstly, we can find the surface metaphor THE ADVERTISED ENTITY IS THE INNOVATOR OF THE CYBERSPACE PATH which is motivated by the metonymy INNOVATING THE CYBERSPACE PATH STANDS FOR THE INNOVATOR as sentence level structures. However, the understanding of the megametaphor THE ADVERTISED ENTITY IS THE SUPREME BEING requires that we take into
account the Agilent Technologies advertisement as a whole. In this sense, it seems that our understanding of this megametaphor is based to a large extent on the skillfully elaborated layout which permits the activation of the cognitive domain of the Supreme Being from one of the most prototypical Western civilization cultural cognitive models, that is, the Great Chain of Being.

From this perspective, the addressee can automatically relate the meaning in the expression “dreams made real” with the meanings in the expressions “Agilent Technologies Innovating the HP Way” and “Agilent technologies is a subsidiary of Hewlett-Packard Company” to his or her background knowledge of the attributes and behavior of the entity that can make our dreams become reality. The role of the Great Chain of Being cultural model in the process of creation of megametaphors will be discussed more at length in Section 6.3.4 below.

6.4.2 Underlying submappings

In the following sections I analyze the role of categorization and prototypicality, on the one hand, and, of image-schema metaphor, on the other, in the process of creation of underlying messages in the context of ICT advertisements.

6.4.2.1 Categorization and prototypicality in ICT advertisements

As I have argued in Chapter 5, categorization is viewed as a mechanism through which we organize the information obtained from the perception of the world around us. Broadly speaking, categorization is defined as a mental process of classification, while a
category is a number of objects that are considered equivalent. Category systems are considered to have a vertical and a horizontal dimension. The term vertical dimension of categories refers to their hierarchical structure, thus, for example, a computer and a car are basic level categories, since all or most members of these categories share their common features. This means that categories which are one level more abstract will be superordinate categories (for example, a tool or a vehicle). Their members share only a few properties among each other, while categories below the basic level are subordinate categories which have common characteristics and functions but also have many aspects that overlap with other categories (for example, a mobile phone shares most of its features with a non-mobile kind of phone).

On the other hand, the horizontal dimension of categories is concerned with the internal structure of categories, that is, of prototypes. On a standard cognitive-science account, prototypes of categories are understood as the clearest cases of category membership defined operationally by people’s judgments of goodness of membership in the category. Thus, prototypes are only those members of a category that best express the structure of the category. However, categories interact with and influence each other and this can cause a shift of category prototypes, of boundaries and of the whole category structure.

In view of the above described, categorization and prototypicality are seen as relevant both for the analysis of surface and underlying metaphor and metonymy structures. However, since the main aim of this thesis is to focus on covert messages created by advertisers in the context of ICT advertising discourse, I will analyze and interpret the above mentioned submappings from the discourse level viewpoint. Indeed, advertisers make conscious choice of the cognitive domains which are based on those category levels
which best highlight the particular aspects of the products advertised, but the channeling of our perception of the items advertised is accomplished mainly by way of text and discourse processes, rather than sentence processes.

Let us now analyze the role of categories and prototypes in the process of conceptualization of the target domain THE ADVERTISED ICT TOOL in the metaphor THE ADVERTISED ICT TOOL IS A THING. This metaphor mainly serves to characterize the ICT TOOL in terms of a physical object. See the following examples:

(54) Every PC we make is tested against these forces of nature. (HP)

(55) Whether it is helping create a chip, a board or an entire system, Cadence will do whatever it takes to get your product to market. (Cadence)

In the above examples the source domain A THING provides the projection from basic level categories (“PC”, “a chip, a board”) to the superordinate category A THING. Actually, the basic level is where the largest amount of information about an item can be obtained with the least cognitive effort. In other words, we know much more about PCs than we know about ICT tools in general. It seems that the addresser maps aspects of our physical experience with these objects onto more abstract aspects of the target domain such as the functioning of ICT items in order to represent ICT items as a kind of a concrete object. By characterizing ICT devices as physical objects the advertiser can eliminate the addressee’s possible rejection in learning how to use these new devices. In addition, the terms such as a PC and a chip are seen as the prototypical examples of the category ICT TOOL. Of course, the understanding of the messages depends on the addressee’s background knowledge that he or she brings to the reading of the above examples.

Let us now analyze the role of categories and prototypes in the process of
conceptualization of the target domain THE ADVERTISED ICT TOOL in the metaphor THE ADVERTISED ICT TOOL IS A VEHICLE. In this metaphor the addressee triggers at the use of all types of vehicles to transport the information in the Internet. However, the addressees normally do not realize that they draw the attributes for the superordinate category VEHICLE from basic level categories CAR, TRAIN and AIRPLANE due to the family resemblances which can be observed between category members. The reasons for using the superordinate category VEHICLE as the source domain of this metaphor seems to result in the highlighting of the attributes such as “moving persons or things around” and in bringing together a number of categories under one label which makes the whole set of categories available for easy handling by the target audience. See the linguistic representations of this metaphor in the following examples:

(56) Our OPTera Portfolio – which will carry internet traffic, data and voice at 1.6 trillion bits per second on a single fiber strand – leads the industry in speed and capacity. (Nortel Networks)

(57) Clear ideas to relieve network congestion, efficiently transport higher bandwidth services and manage all types of communications traffic. (Tellabs)

(58) ENGINE brings new services to an ever-wider customer base with broadband connections all the way to their homes. (Ericsson)

(59) Allowing us to offer you the ability to send your multi-media and Internet traffic, night and day, with no delay at all. (Cable & Wireless)

The most frequent type of category apart from basic level categories in the creation of metaphors in ICT advertisements are subordinate categories. Our first example focuses on the use of the subordinate level category HIGHWAY in the conceptualization of the metaphor THE INTERNET IS A HIGHWAY. The subordinate category HIGHWAY is seen as
the prototype of a specific type of a road which triggers at our background knowledge of the difference between the permitted speed of any road and of a highway. The metaphor THE INTERNET IS A HIGHWAY is reflected in the following examples:

(60) The next Internet is under construction. Pardon our dust. (Agilent Technologies)

(61) Avoid jams. Use our Internet highways. (Cable & Wireless)

(62) We’re building the new, high-performance Optical internet. And it’ll leave you looking like you’re standing still. It’s faster and more reliable than ever. (Nortel Networks)

Furthermore, the hierarchical structure of categories has not only to do with objects, but also with actions and properties for which we have conventional mental images. Let us now consider these aspects in the structuring of the cognitive domain E-BUSINESS in three interrelated metaphors:

(i) E-BUSINESS IS A CYBERSPACE JOURNEY

(ii) E-BUSINESS IS A MYSTERIOUS EVENT

(iii) E-BUSINESS IS A VIRTUAL WAR

The subordinate level categories (A CYBERSPACE JOURNEY, A MYSTERIOUS EVENT, A VIRTUAL WAR) which structure the source domains of the metaphors are seen as the manifestations of the basic level categories (JOURNEY, WAR), and they, in turn, are a manifestation of the superordinate category EVENT. In this sense, the role of the E-BUSINESS IS A CYBERSPACE JOURNEY metaphor is to characterize the progress of an e-business. Linguistic realizations of this new metaphor can be seen in the following
extracts:

(63) Internet users: What steps are they taking? Net Value has followed in their footsteps and will point you in the right direction. (Net Value)

(64) You see the future. Clear Ideas will get you there. (Tellabs)

(65) Let Samsung take your company to a visual frontier that will change the way you view business for ever.

As the above extracts illustrate, the addressee perceives the progress of an e-business in creating a structural analogy with the background knowledge he or she has of the progress of journeys in general. Nominal categories such as “footsteps”, “direction” and “frontier” and action categories like “following”, and “taking to” contribute to the creation of the basic structure for the source domain, i.e. JOURNEY, while the subordinate nominal categories like “Internet users” and “visual frontier” interact with it and influence the creation of the subordinate category CYBERSPACE JOURNEY. Furthermore, the structure of the domain CYBERSPACE JOURNEY is built up around the prototype of a specific type of a journey which takes place in the Internet.

The E-BUSINESS IS A MYSTERIOUS EVENT metaphor allows us to understand the structural sequence and the characteristics of E-BUSINESS. See examples (66) and (67):

(66) E-business is still a mystery to most people. (Inter Biz)

(67) It’s an invasion of ingenuity powered by technology that seems otherworldly but comes from the dot.com, Sun Microsystems. (Sun Microsystems)

In the above examples the addressers characterize an e-business in terms of a mysterious event in order to channel the addressees’ perception of the role of the
advertised ICT entities in the progress of an e-business. The construction of the source
domain structure is achieved by means of the nominal categories like “a mystery” and “an
invasion of ingenuity” and particularly through the “adjectival” properties of the category
“otherworldly”. The term “otherworldly” is seen as a prototypical attribute category of the
subordinate category MYSTERIOUS EVENT. The reason for highlighting the mysterious
side of an e-business in the context of ICT advertisements will be discussed in Section
6.3.6 with regard to the process of creation of megametaphors.

In the E-BUSINESS IS A VIRTUAL WAR metaphor the source domain is especially
useful for the mapping of the force of an e-business. See extract (68):

(68) Sun arms invaders with an arsenal of enterprise servers that scale to meet
the internet growth curves of powerhouses like CD now and E trade and
those servers are loaded with the all-powerful solaris. […] Beware, these
invaders will grow smarter as they unlock their growing database of
intelligence with Sun’s open storage solutions. Can you be an invader?
You can. Sun services will prepare you. – whether you are getting ready
for your first battle or retooling your forces for the new world. Red alert:
the .com invasion is here.

In the above extract we can find the interaction of basic and subordinate level
categories of the superordinate category WAR. The basic action categories like “to arm”,
“to power”, “to load” and basic nominal categories like “invaders”, “arsenal” and
“forces” trigger off the reader’s background knowledge of a war as destruction, while
the function of the prototypical subordinate nominal categories like “E trade”, “new
world” “.com invasion” is to activate the positive perception of the target domain. In a
similar way, the subordinate level properties such as “smarter”, “all-powerful” and
“otherworldly” contribute to the structuring of positive domains in the advertising texts.
In extract (68) the addresser bases his or her message on the structural similarities
between war and business domains, that is, in a war there is an aim of conquering a certain country, while in a business it is the aim of conquering a certain market. What both events have in common is that the participants in those events expect to be successful in achieving their goals.

From this perspective, we can see that the internal structure of categories depends on cognitive and cultural models which interact in the context of ICT advertising discourse. For example, in extract (68) the basic and subordinate level categories evoke two different models in our perception of the cognitive domain WAR. The basic level categories evoke the cognitive model in which the domain war is seen as destruction, while the subordinate level categories encode a model based on the discourse-specific knowledge in which the domain VIRTUAL WAR is characterized as ingenuity. It seems that the addressers’ systematic use of the specific subordinate level categories in ICT advertising discourse can cause a shift of the category boundaries and of the whole category structure to fulfill the purpose of persuasion.

To sum up, the process of conceptualization of the target domains THE ADVERTISED ICT TOOL and E-BUSINESS in the context of ICT advertisements has permitted us to realize that the aspects of the source domains which are relevant to the target domains depend not only on the domains themselves, but also on the whole context of ICT advertising discourse.

6.4.2.2 Underlying image schemas

According to the model proposed (see Table 6.1 on page 156), image schemas are seen as particularly important in the creation of metaphors in ICT advertising discourse.
From this perspective, my aim in this section is to identify and analyze image-schemas in my corpus of ICT advertisements.

To begin with, let us have a look at Figure 6.16 below which illustrates the distribution of image schemas in my corpus of ICT advertisements. The CONTAINER image schema appears to be the most frequently used type with 250 verbal examples and 130 visual examples. The second most frequently identified type is the PATH image schema with 95 linguistic examples and 60 visual examples. Finally, the verbal mode of the LINK image schema is identified in 45 examples and the visual mode in 30 examples.

Figure 6.16  Distribution of image schemas in a corpus of ICT advertisements

The results of the distribution of image schemas are interpreted as follows. Firstly, it is not surprising that the CONTAINER, PATH and LINK schemas appear to be the most commonly used types because they represent primitive image schemas which are considered to build up systems of spatial relations not only in the English language, but also in other languages. As I have argued in the previous chapter, there is evidence that
human orientations used in spatial relations systems in different languages also contain vertical, horizontal and back-front orientations. This aspect of image schemas can make them a powerful mechanism in the structuring of our nonbodily experience via metaphor in the context of ICT advertisements.

Secondly, the addressers of ICT advertisements use more often the linguistic mode of image schemas because they are aware of the richness of images, that is, this aspect of visual image schemas causes more difficulties in imposing limitation on their meanings.

Finally, there is a frequent interaction of verbal and visual modes of these three types of image schemas throughout my corpus of ICT advertisements. This aspect is seen as the addressers’ strategy in channeling the interpretation of the visual clues, namely to avoid undesired ambiguity of their messages.

Let us now consider the process of creation of the underlying metaphor THE ADVERTISED ICT ENTITY IS THE HEART OF THE EUROPEAN E-BUSINESS as a manifestation of the linguistic and pictorial LINK image schemas in the GTS advertisement which is reproduced in Figure 6.17 on page 217. It should be noted that the addressee here aims at the addressee who is familiar with the concepts represented in the advertisement. I refer here to the prototypical schematic image of a cardiogram, on the one hand, and, of a map of Europe, on the other. The concept cardiogram is characterized in terms of a physical link between different cities in Europe. Furthermore, the schematic image of the cardiogram evokes the cognitive domain HEART, a vital organ of a living being. The meaning of the visual LINK image schema is channeled verbally in the following example:

(69) GTS direct internet access connects the heart specialist in Burgos with the research facility in London with the cardiac care unit in Amsterdam with the medical publication in Hamburg with the pharmaceutical company in Prague.
The expressions such as “the heart specialist” or “the cardiac care unit” which clearly refer to the wide range of medical issues associated to the heart problems are linked by means of the terms “connects” and “with” (the latter is repeated several times in the same statement). The verbal description of entities that are being linked by means of the advertised ICT entity’s devices departs from a human being (the heart specialist) and ends with an entity (the pharmaceutical company), creating thus a hierarchical structure of related domains. From this perspective, the simultaneous interaction of the verbal and visual modes of the LINK image schema contributes to the creation of the underlying metaphor THE ADVERTISED ICT ENTITY IS THE HEART OF THE EUROPEAN E-BUSINESS.

6.4.3 Underlying metonymies

My aim in this section is to analyze the underlying metonymies which seem to play a crucial role in the motivation of two main megametaphors in the context of ICT advertisements. I refer here to the following metonymies:

1. CREATING NEW ENTITIES STANDS FOR THE CREATOR
2. GUIDING HUMAN BEINGS STANDS FOR THE GUIDE

Let us consider the structuring of the underlying metonymy CREATING NEW ENTITIES STANDS FOR THE CREATOR in extract (70):

(70) By powering the Net, we’re bringing newborn companies into the world every day. While a baby might have a mother’s eyes or a father’s nose, over half of the world’s leading Internet businesses come into this world with a Sun Microsystems brain. (Sun Microsystems)
Figure 6.17  GTS advertisement
Let us consider the structuring of the underlying metonymy CREATING NEW ENTITIES STANDS FOR THE CREATOR in extract (70):

(71) By powering the Net, we’re bringing newborn companies into the world every day. While a baby might have a mother’s eyes or a father’s nose, over half of the world’s leading Internet businesses come into this world with a Sun Microsystems brain. (Sun Microsystems)

The metonymy CREATING NEW ENTITIES STANDS FOR THE CREATOR in extract (79) is a result of at least two over-arching metonymies: (i) THE PART FOR THE WHOLE (“a Sun Microsystems brain”), and, (ii) EFFECT FOR CAUSE (“While a baby might have a mother’s eyes or a father’s nose, over half of the world’s leading Internet businesses come into this world with a Sun Microsystems brain”). One of the main aspects of the over-arching metonymies is that they are conventionalized and as such they are used automatically, effortlessly and even unconsciously not only in our culture, but probably also at a global level.

Furthermore, as I have argued in the previous chapter, metonymy is seen as a cognitive process in which the source domain provides mental access to the target domain, within the same domain or cognitive model. In the above extract we find the cognitive model of creation. This cognitive model is considered to be one of the models which can be understood by the target audience at a global level. From this standpoint, the universal aspect of the metonymy CREATING NEW ENTITIES STANDS FOR THE CREATOR makes it a powerful tool in the hands of the advertiser in the creation of the megametaphor THE ADVERTISED ENTITY IS THE UNIVERSAL CREATOR OF E-BUSINESS ENTITIES (see Section 6.3.6 below).

I turn now to the analysis of the underlying metonymy GUIDING HUMAN BEINGS
STANDS FOR THE GUIDE. This underlying metonymy can be identified in the following extracts:

(72) As the demands on your network increase, our Clear Ideas will evolve to help you meet current and future requirements. (Tellabs)

(73) Trade Matrix with our intelligent e-business solutions have helped industry leaders streamline and integrate business processes, strengthen customers’ relations and master their supply chains. (Trade Matrix)

(74) Internet users: What steps are they taking? Net Value has followed in their footsteps and will point you in the right direction. (Net Value)

The specific reference to guiding is subsequently activated in the sequence of expressions such as “our Clear Ideas will evolve to help you meet current and future requirements” in (71), “our intelligent e-business solutions have helped industry leaders streamline and integrate business processes” in (72) and “Net Value has followed in their footsteps and will point you in the right direction” in (73). The underlying metonymy GUIDING HUMAN BEINGS STANDS FOR THE GUIDE is a manifestation of the over-arching metonymy EFFECT FOR CAUSE, on the one hand, and, of the cognitive domain of guidance, on the other. Moreover, this cognitive domain is related to the metaphor LIFE IS A JOURNEY which appears to be one of the crucial conventional metaphors in the context of ICT advertisements (see Section 6.2.2.1).

6.4.4 The Great Chain of Being cultural cognitive model

As discussed in Chapter 2, we think about social reality in terms of cultural models (Dirven, Frank and Ilie, 2001: 1-7). One of the most prototypical cognitive
models in our culture is the Great Chain of Being (Lakoff and Turner, 1989:66, 160-213; Werth, 1994:101; Kövecses, 2002:126-127). Lakoff and Turner (1989:160-213) argue that this model can be divided into two parts: the “basic version” of the GREAT CHAIN METAPHOR (a folk theory of how “things” are related to each other in the world) and the “extended version” which ranges over the wide scope of forms of beings in the universe. The Great Chain of Being is outlined as the following hierarchy of concepts: at the top of the Great Chain of Being hierarchy is the Supreme Being, while the Human Beings occupy the following level in the hierarchy. Since this cultural model concerns not merely attributes and behavior but also dominance, higher forms of beings dominate lower forms of beings by virtue of their higher natures. Commonly, the Great Chain of Being is thought as background to works of art; therefore, it is not surprising that advertisers make use of this cultural model in the creation of their advertising messages.

Let us now recall the metaphors which are based on the basic version of the GREAT CHAIN METAPHOR:

(i) AN E-BUSINESS ENTITY IS A NEWBORN CHILD

(ii) AN ICT USER IS AN E-TODDLER

(iii) THE ADVERTISED ENTITY IS A NURSE

These metaphors have the following common aspect: they try to emphasize the internal hierarchy within the human level of the Great Chain in which an adult is above a child. See example (74):

(75) Nurse available for e-toddlers. (Sun Microsystems)
The conceptualization of the advertiser in terms of an adult (“nurse”) and the addressee in terms of a young child (“e-toddler”) activates other cognitive models which are not necessarily based on our specific cultural worlds but rather on the general human experience which may permit their understanding at a global level. For example, the concept of a child forms part of the domain of life, and more specifically, of a stage in our lives when we need support and guidance. Of course, these simplistic but effective images allow the addresser to characterize the target audience as inferior to the advertised entity.

Actually, the relationship that the addressers of ICT advertisements tend to characterize between the advertised entities and the addressees goes above the basic version of the GREAT CHAIN METAPHOR, that is, it is based to a large extent on the frame of reference of the extended version of this metaphor. Let us consider the mechanisms used by the addresser to channel our perception of the advertised entity within the Great Chain of Being hierarchical order of forms of beings. See examples (75) - (80):

(76) At the top of this ladder is a world without disease. It’s a long ladder, but we’re giving science a big step up. (Agilent Technologies)

(77) Now there’s an ICT solutions and services company that can bridge the East and the West, the North and the South, the present and the future… (Getronics)

(78) Just beneath the surface of your business lies the most powerful force in the universe: the dot with the dot in.com. (Sun Microsystems)

(79) The dot turns information into power. That power is everywhere and it’s always on, thanks to ferocious internet computing tools, the dot’s ultra available enterprise servers (will 24/7 do?) (Sun Microsystems)

(80) It’s an invasion of ingenuity powered by technology that seems otherworldly but comes from the dot.com, Sun Microsystems. (Sun
Somebody *up there* likes you. Like Guardian Angels, the Global Positioning System satellites help to *land planes* safely. Test systems from Agilent make sure every GPS satellite works once it’s *up there.* It’s good to have friends *in high places.* (Agilent Technologies)

The expressions like “the most powerful force in the universe” in (77), “turns information into power” and “that power is everywhere” in (78), “otherworldly” in (79), “up there” and “Guardian Angels” in (80) activate via the Great Chain of Being our cultural knowledge of the attributes and behavior of the Supreme Being. The addressee’s aim is to map the prototypical aspects of the Supreme Being onto attributes and behavior of the advertised entity so that we can conceive of the advertised entity in terms of the Supreme Being (“we’re giving science a big step up” in (75) and “company that can bridge the East and the West, the North and the South, the present and the future” in (76). We mainly come across the projection of two features which are attributed to the domain of the Supreme Being in the Great Chain onto the qualities of the advertised entity. They are the following:

1. The attributes and behavior of the universal creator of everything that exists in the universe.
2. The attributes and behavior of the supreme guide in our lives.

Let us see extracts (81) - (82) in which the domains of supernatural creation and guidance are activated:

(82)  *we’re bringing* newborn companies *into* the world every day. [...] While a baby might have a mother’s eyes or a father’s nose, over half of the world’s leading Internet businesses *come into* this world with a *Sun Microsystems* brain. (Sun Microsystems)
(83) Internet users: What steps are they taking? Net Value has followed in their footsteps and will point you in the right direction. (Net Value)

We may note that the ideas of supernatural creation and guidance are skillfully used by the addressers of ICT advertisements functioning as the background reference to assure the link between the domains of the Supreme Being, on the one hand, and the advertised entity, on the other. Thus, when the cognitive domains from the Great Chain of Being interact with the domains from other cognitive models, the implicational interplay between them provides the basis for the series of metaphors which actually occur in that discourse. From this perspective, we can consider the use of domains related to the Great Chain of Being in the context of ICT advertisements as the underlying axis of the metaphor structure.

6.4.5 Underlying pictorial metaphors

In the model for the analysis of metaphor in advertising discourse, underlying pictorial metaphor is viewed as extended conceptual metaphor which is represented by means of visual clues. This type of conceptual metaphor can be found both in art (for example, in Surrealism) and in advertising. However, underlying pictorial metaphor is not frequently found in the context of ICT advertisements. The reason for its low frequency of use is probably due to one of its properties, namely underlying pictorial metaphor allows the topic of the discourse to be viewed simultaneously from more than a single perspective. Of course, this relative freedom of metaphorical transfer is what advertisers cannot allow if they want to achieve their persuasive goals.
Let us consider some of the addressers’ strategies that they use to channel the addressee’s perception of the advertised entity and their products via underlying pictorial metaphors. Our first example is the Cinven advertisement (see Figure 6.18 on page 225). The full-page spread shows the image of a prototypical small businessman (the target audience), while his shadow on the wall represents him as Superman, a prototypical hero in the Western culture. The addresser here triggers at our cultural knowledge of the uniqueness of Superman, who is supposed to have the supernatural physical and mental power to create the following metaphor:

(i) THE ICT USER IS SUPERMAN

However, the metaphor THE ICT USER IS SUPERMAN is just the first step in the addresser’s strategy to channel our interpretation of the message created in the Cinven advertisement. The following step is achieved by the heading of the advertisement. See example (83):

(84) When you want a meeting of minds.

The expression “a meeting of minds” automatically activates our cultural knowledge of the way of communication between the Supernatural Beings. Thus, by means of the visual and linguistic clues, we can conceive of the advertised entity in terms of the Supreme Being.
Cinven is the leading provider of private equity for larger European acquisitions. We help maximise the long-term potential of every business we invest in.

Cinven Limited is regulated by IMRO.

Cinven
When you want a meeting of minds

The quicker you spot the potential, the better the deal

Figure 6.18  Cinven advertisement
The systematic characterization of the advertised entity as the Supreme Being appears to be one of the main aims of the addressers of ICT advertisements. See, for example, the way in which this is accomplished in the InterBiz advertisement (see Figure 6.19 on page 229). We can see that the whole page spread illustrates the picture of huge granite figures (moais) from Easter Island (Rapa Nui) in their natural environment. The target domain of the pictorial metaphor (the advertised entity) is superimposed onto the source domain (the mystery of moais), providing a hybrid image. However, since hybrid images generally take longer to be processed and allow the topic of the advertisement to be viewed simultaneously from more than a single perspective, the advertiser adds linguistic metaphorical expressions not only to speed up the understanding of the message but also to impose constraints on its interpretation. See example (84):

(85) *Let’s face it. E-business is still a mystery to most people.*

The expression “Let’s face it” interacts with the picture of the stone figure covered by the advertised entity’s logo and facing the reader, while the domain of a mystery of moais (source) is projected onto the domain of a mystery of e-business (target) in the expression “E-business is still a mystery to most people”. Thus, as we have already seen in Section 6.3.2, the verbal and visual clues of the advertisement create the *E-BUSINESS IS A MYSTERIOUS THING* metaphor. However, if we take into account the whole advertisement we can realize that the addresser further channels the interpretation of this piece of advertising discourse by placing the heading of the advertisement above the advertised entity’s logo. See example (85):
(86) Unlocking the mysteries of e-Business.

In the above example we may identify the metaphor A MYSTERIOUS OBJECT IS A LOCKED OBJECT which seems to activate the metonymy UNLOCKING AN OBJECT STANDS FOR THE UNLOCKER. This metonymy is in turn a manifestation of the over-arching metonymy EFFECT FOR CAUSE. Furthermore, the metonymy UNLOCKING AN OBJECT STANDS FOR THE UNLOCKER motivates the creation of the underlying metaphor THE ADVERTISED ENTITY IS THE UNLOCKER OF MYSTERIES. Of course, the addressee of the Inter Biz advertisement triggers at our cultural knowledge based on the Great Chain of Being cultural model in which only the Supreme Being is able to unlock the mysteries.

From this standpoint, the Inter Biz advertisement accounts for the creation of the megametaphor THE ADVERTISED ENTITY IS THE SUPREME BEING. The metaphorical projection of attributes which characterize the Supreme Being onto the attributes of the advertised entity may be identified in the following extracts that correspond to the same advertisement:

(87) It’s a monumental undertaking, one that really takes the help of superior software and services. And that’s the business of InterBiz.

(88) We’ll make a believer out of you.

The expressions “a monumental undertaking” and “takes the help of superior software and services” trigger off our cultural knowledge of the qualities that characterize the Supreme Being in (86). Similarly, in extract (87) the term “believer” activates our cultural knowledge of a person who recognizes the existence of the Supreme Being after having experienced his power. Thus, by means of the interaction of underlying verbal and
visual metaphoric manifestations in the metaphors E-BUSINESS IS A MYSTERIOUS THING and A MYSTERIOUS OBJECT IS A LOCKED OBJECT, on the one hand, and, the metonymy UNLOCKING AN OBJECT STANDS FOR THE UNLOCKER and the activation of the cognitive domains in the Great Chain of Being, on the other, the addresser manages to channel our conceptualization of the advertised entity in terms of the Supreme Being in this advertisement.

The study of the underlying conceptual integration network: the advertised entity as the unlocker of mysteries (see Figure 6.20 on page 230) can also be approached from the theory of conceptual blending. The analysis of the four-space relationships can explain the crucial element of the advertisement’s meaning: the advertised entity is the Supreme Being. The notion of supernatural power is projected from input spaces to the blend. From this perspective, the four-space model can account for the emergent structure of its own, which results from the juxtaposition of the elements from the input spaces.

Thus, blending theory accounts for the inference of the supernatural power as follows. In the composition process, that is, in the projection of content from the input spaces into the blended space, the blend inherits from the target input space the elements such as the identity of a particular advertised entity that is performing the action of unlocking the mysteries of e-business (i.e. Inter Biz) and the details of the Internet as an ICT tool. From the source input space, which draws on the domain of unlocking mysteries, it inherits the Supreme Being role and the activities associated with this type of entity. The two input spaces share some structure, represented in the generic space, in which we can identify the agent, the action, the mysterious thing and the goal.
Unlocking the mysteries of eBusiness.

Let's face it: eBusiness is still a mystery to most people. How do you get from here to there? And once you're there—how do you succeed? It is a monumental undertaking, one that really requires the help of several different types of skills. And that's the business of interBiz. We've got all the answers of DX-芒 половину: the solution you're looking for.

BizWorks, the Business Intelligence Suite. We will take the mystery out of eBusiness—and help you identify new market and opportunities. Call 44-1293 732003 or visit InterBiz.co.uk.

We'll make a believer out of you.

Figure 6.19 InterBiz advertisement
Figure 6.20 illustrates that apart from inheriting partial structure from both input spaces, the blend develops the emergent content of its own. In particular, the unlocker of mysteries space projects a goal relationship compatible with the goal relationship in the advertised entity space. In the unlocker of mysteries, the goal is to unlock the mystery of Moais, and, consequently shed light on any kind of mystery. Similarly, the goal of the advertised entity is to explain the mysteries of e-business. In the blended space, the goal of the Supreme Being is combined with the goal of the advertised entity, the addressees and the ICT context, leading, thus, to the main inference that the advertised entity is the Supreme Being.

![Conceptual blending network: The advertised entity as the unlocker of mysteries](image)

**Figure 6.20** Conceptual blending network: The advertised entity as the unlocker of mysteries

It should be noted that by means of the analysis of the Inter Biz advertisement from the conceptual blending theoretical framework, the emergent property of the blend has
captured the cultural uniqueness of this blend.

6.4.6 Megametaphors

In the model for the analysis of metaphor in advertising discourse megametaphor is viewed as a kind of “undercurrent” which stretches over an advertisement or a whole ICT advertising discourse. From this perspective, megametaphor is seen as a result of the accumulation of obvious surface metaphors and metonymies, on the one hand, and the covert metaphor and metonymy structures, on the other, which together combine to point to a compelling subliminal message. It should be noted that there is no single location where these conclusions are expressed explicitly, that is, they are crucially achieved by way of advertising discourse processes.

The advertisers’ aim in creating subliminal persuasive messages by means of megametaphors is to accomplish a partial or a complete change of the addressee’s view of the information and communication technologies’ issues, in general, and in modifying the addressee’s perception of the advertised ICT entity’s corporate image and of their products, in particular. The creation of the following megametaphors is considered to be particularly important for the accomplishment of the advertisers’ goals:

(i) THE ADVERTISED ENTITY IS THE UNIVERSAL CREATOR OF E-BUSINESS ENTITIES

(ii) THE ADVERTISED ENTITY IS THE GUIDE IN THE CYBERSPACE JOURNEY

Let us now consider the process of creation of the megametaphor THE ADVERTISED ENTITY IS THE UNIVERSAL CREATOR OF E-BUSINESS ENTITIES in the Sun Microsystems
advertisement (see Figure 5.1 on page 99). The advertising text is reproduced in the following example:

(89) By powering the Net, we’re bringing newborn companies into the world every day. As you may have noticed, their stock prices are kicking and screaming. While a baby might have a mother’s eyes or a father’s nose, over half of the world’s leading Internet businesses come into this world with a Sun Microsystems brain. From online bookstores to brokerage firms to news sources to portals. Consider it a matter of good breeding. After all, 75% of Internet backbone traffic already runs on our Net-based technologies, not to mention 15 of the top 20 ICPs. That’s because we help build e-commerce solutions that work. Whether it’s our high-performance systems, universal Java software platform, or robust Solaris operating environment, Sun powers business in the Network Economy. We even have all the services that help keep your systems up and running. In the end, the most compelling reason can be easily found any day on your nearest stock page. Perhaps we should be passing our cigars. THE NETWORK IS THE COMPUTER. We’re the dot in. com.

Firstly, as I have argued in Section 6.2 above, the process of creation of megametaphor in an ICT advertisement ranges from basic to more complex linguistic and pictorial metaphoric and metonymic structures, that is, from graphological to semantic and discursive elements. Departing from the visual design of the Sun Microsystems advertisement we can appreciate two large circular shapes which occupy practically the full-page spread. The circular shapes can be seen as the containers of the addressee’s message (see also Section 5.3.2.2 above) in which the top circular shape contains the image of a newborn child, while the bottom circle contains the advertising text. Seeing the circular shapes merely as containers of the addressee’s message gives us the surface visual perception of it.

However, considering the visual aspects of this advertisement as a part of the discourse level structure may allow us to identify their contribution to the creation of
the underlying message. From this perspective, the reader of this advertisement may infer the relationship between the term “dot” which corresponds to the name of one of the branch companies of Sun Microsystems and the round shaped containers (i.e. the image schema of a dot). Since the baby’s hands are placed outside of the globe boundary, we may infer that an e-business led by the advertiser surpasses the limits of the competing companies’ goals, that is, it surpasses the limits of our physical world. The interaction between visual and verbal modes of this image schema projects our perception of the world as a physical space in which e-businesses take place.

Thus, by means of the interaction of the visual and verbal modes of the CONTAINER image schema in this advertisement we can find at least two new metaphors which are activated to some extent by means of taking into account the visual aspects of the entire advertisement:

(i) THE ADVERTISED ENTITY IS THE UNIVERSAL ENTITY
(ii) AN E-BUSINESS IS A NEWBORN CHILD

The elaboration of the metaphor THE ADVERTISED ENTITY IS THE UNIVERSAL ENTITY is seen as a result of the interaction of verbal and visual metaphors which has its basis in the pair of image-schema metaphors THE WORLD IS A CONTAINER and THE DOT IS A CONTAINER. As I have argued in Section 6.2.1.1.1 above, the understanding of an image-schema metaphor does not require much of our cultural knowledge because it is based on our mutual (i.e. perceptual and experiential) knowledge which is shared by all human beings. This aspect of image-schema metaphors makes them an important conceptual device in the creation of advertising messages at a global level.
Since the creation of the metaphors THE WORLD IS A CONTAINER and THE DOT IS A CONTAINER metaphors has been discussed in Section 6.2.1.1.1, I focus here on the structuring of the metaphors THE DOT IS THE WORLD and THE DOT IS THE ADVERTISED ENTITY which cluster around the metaphor THE ADVERTISED ENTITY IS THE UNIVERSAL ENTITY. The creation of the metaphor THE DOT IS THE WORLD is seen as a result of visual and verbal metaphorical clues which make us infer that the circular shapes represent the globe, that is, the world. Furthermore, the understanding of the metaphor THE DOT IS THE ADVERTISED ENTITY is based mainly on the understanding of the meaning of the concept “.com”. The notion “.com” activates our background knowledge of business entities that operate in the Internet at a global or a universal level. In this sense, the understanding of the concept “.com” in the expression “We’re the dot in .com” allows us to conceive of the dot in terms of the advertised entity. Finally, the interaction of the metaphors THE DOT IS THE ADVERTISED ENTITY and THE DOT IS THE WORLD contributes to the creation of the metaphor THE ADVERTISED ENTITY IS THE UNIVERSAL ENTITY.

In a similar way, we can realize that the interaction of visual and verbal aspects of the Sun Microsystems advertisement contributes to the structuring of the metaphor AN E-BUSINESS IS A NEWBORN CHILD. This is achieved mainly by means of the photo of a newborn child and the expression “.com” in the top circle, while we read the expression “newborn companies” in the advertising text. This metaphor clusters around the LIFE IS AN E-BUSINESS metaphor in which we conceive of life activities in terms of e-business activities. Furthermore, we have seen that the LIFE IS AN E-BUSINESS metaphor is the systematic extension of the conventional metaphor LIFE IS A BUSINESS (see Sections 6.2.2.1 and 6.2.2.2), which in turn is principally a manifestation of two primary metaphors, PURPOSES ARE DESIRED OBJECTS and ACTION IS MOTION (see also Section
6.2.1.2). The experiential basis of the new metaphor AN E-BUSINESS IS A NEWBORN CHILD may allow its automatic understanding at a global level.

Secondly, we can identify two cognitive domains that further activate the structuring of the megametaphor THE ADVERTISED ENTITY IS THE UNIVERSAL CREATOR OF E-BUSINESS ENTITIES:

1. Cognitive domain of natural birth
2. Cognitive domain of supernatural birth

The first domain forms part of the cognitive model which can be understood by the target audience at a global level, while the second domain forms part of the Great Chain of Being cultural cognitive model which has its basis in our culture, but is being widely extended to other cultures. The different attributes and behavior of agents in these two cognitive models are as follows. The agents in the domain of natural birth are parents, while the agent in the domain of supernatural birth is the Supreme Being. The cognitive domain of natural birth is activated by the expression “a mother’s eyes or a father’s nose”, while the domain of supernatural birth is found in the expressions like “we’re bringing newborn companies into the world” and “a Sun Microsystems brain”. From this perspective, the interaction of meanings based on these two cognitive models allows us to conceive of e-business entities in terms of newborn children and of the advertised entity in terms of the Supreme Being.

Finally, the domain of the creator of e-business entities is activated by the underlying metonymy CREATING NEW ENTITIES STANDS FOR THE CREATOR. This metonymy is found in the expressions like “we’re bringing newborn companies into the
world” and “over half of the world’s leading Internet businesses come into this world with a Sun Microsystems brain”. In this sense, the metonymy creating new entities stands for the creator allows the metaphorical transfer of the properties of the Universal Creator to the qualities of the advertised entity, and, thus, motivates the creation of the megametaphor the advertised entity is the universal creator of e-business entities.

In Figure 6.21 below I provide an idealized view of the above discussed process of structuring of the megametaphor the advertised entity is the universal creator of e-business entities in the Sun Microsystems advertisement.

Figure 6.21  Structuring of the megametaphor the advertised entity is the universal creator of e-business entities – an idealized view
Let us now consider the process of creation of the second crucial megametaphor in the context of ICT advertisements. I refer here to the structuring of the megametaphor THE ADVERTISED ENTITY IS THE GUIDE IN THE CYBERSPACE JOURNEY in the Net Value advertisement (see Figure 6.23 on page 240). A full-page spread contains a drawing of different types of human steps that do not follow any particular direction. At the root of this drawing is the visual mode of the PATH image schema which interacts with the linguistic metaphorical clues to create the metaphor SUCCESS IS REACHING THE END OF THE PATH. The verbal mode of PATH image schema is found in the heading and sub-heading of this advertisement. See example (89):

(90) Internet users: what steps are they taking? Net Value has followed in their footsteps and will point you in the right direction.

Consequently, by means of the visual mode of the PATH image schema the addressee evokes the negative aspects of the domain of Internet, while the verbal mode of the same schema highlights the positive aspects of the advertised entity in the field of Internet. In this sense, the function of verbal and visual modes of the PATH image schemas in this piece of advertising discourse is twofold. On the one hand, they contribute to the creation of the PATH image-schema metaphor which is at the root of the SUCCESS IS THE REACHING THE END OF THE PATH metaphor, and, on the other, they contribute to the creation of the conventional metaphor LIFE IS A JOURNEY (see also Section 6.2.2.1). As I have discussed in Section 6.2.1.2, the structuring of the LIFE IS A JOURNEY metaphors in the context of ICT advertisements has its basis in the interaction of primary metaphors PURPOSES ARE DESTINATIONS and ACTION IS MOTION.
After having evoked the importance of some specific basic metaphor structures, let us now turn to more complex metaphors that contribute to the creation of the megametaphor THE ADVERTISED ENTITY IS THE GUIDE IN A CYBERSPACE JOURNEY. We should note the importance of new metaphors such as THE ICT USER IS A TRAVELER, THE INTERNET IS A HIGHWAY and AN ICT ITEM IS A VEHICLE that cluster around the LIFE IS A CYBERSPACE JOURNEY metaphor. These new metaphors have been systematically extended in ICT advertisements to serve as a link between the cognitive domains of the Great Chain of Being which are activated by the metaphorical expression “Net Value has followed in their footsteps and will point you in the right direction” and the metonymy GUIDING HUMAN BEINGS STANDS FOR THE GUIDE (“Net Value [...] will point you in the right direction”).

From this perspective, our perception of the attributes and behavior of the Supreme Guide via the Great Chain of Being cultural cognitive model interacts with the network of surface metaphors (LIFE IS A CYBERSPACE JOURNEY, THE ICT USER IS A TRAVELER, THE INTERNET IS A HIGHWAY and AN ICT ITEM IS A VEHICLE), while the metonymy GUIDING HUMAN BEINGS STANDS FOR THE GUIDE allows the metaphorical transfer of the attributes and the behavior of the Supreme Guide to the qualities of the advertised entity, and, thus, causes the motivation of the megametaphor THE ADVERTISED ENTITY IS THE GUIDE IN A CYBERSPACE JOURNEY.
Figure 6.22 Structuring of the megametaphor THE ADVERTISED ENTITY IS THE GUIDE IN THE CYBERSPACE JOURNEY – an idealized view

From this standpoint, these crucial megametaphors (THE ADVERTISED ENTITY IS THE UNIVERSAL CREATOR OF E-BUSINESS ENTITIES and THE ADVERTISED ENTITY IS THE GUIDE IN THE CYBERSPACE JOURNEY) result from the addressers’ conscious choice of the specific surface and underlying linguistic and pictorial metaphors which are motivated by surface and underlying metonymies. They are all embedded in the carefully chosen prototypical cognitive and cultural models in the context of ICT advertising discourse. Thus, these complex, but skillfully composed megametaphors, may allow the target audience to understand almost automatically and effortlessly the meaning of advertising messages.
Figure 6.23  Net Value advertisement
6.5 The role of metaphor in the building of a text world

As I have discussed in Chapter 2, Werth (1995a:78) views text world as a mental construct which represents the principal state of affairs expressed in the discourse. In the process of creation of a text world we identify the world-building and the function-advancing components. Since the world-building component is set before any function takes place, metaphor is identified as part of the function-advancing component of a text world. With regard to the functions carried out by the creative use of metaphor in advertising discourse, it can be said that metaphor performs the discourse functions of informing, amusing, warning, pleading, and above all, the functions of cognitive change and of persuasion. I am primarily interested in the analysis of the role of metaphor in the process of cognitive change, since I argue that metaphors play a crucial role in advertising discourse by modifying information and presenting a new world view. As a consequence, the process of cognitive change may lead to revaluation not only of the concepts related to ICT issues but also of the world the addressee lives in.

As discussed in Chapter 4, the notion persuasion is outlined as the communication between the addressee of an advertisement and the addressee, designed to influence the addressee’s view of the characteristics of the product advertised, and, thus, aims at influencing the addressee’s attitude towards that product. In the case of ICT advertising discourse, the advertiser’s ultimate goal is the modification to some extent of the target audience’s behavior towards ICT items. This can be achieved by the complete or partial challenging of the target audience’s world view which leads to revaluation of concepts related to the role of the items advertised in our everyday lives.
Furthermore, it should be noted that in the process of persuasion there is the relative
groom on the addressee’s part in the interpretation of the persuasive messages. However,
as I have argued earlier in this chapter, the advertisers try to constrain to some extent
that freedom principally through the use of megametaphors which stretch over an ICT
advertisement or an entire ICT advertising discourse, thus, creating convincing subliminal
persuasive messages.

Let us now consider the process of cognitive change in the target audience’s view
of an advertisement. This process is accomplished by means of altering previously
established parameters of the text world. From this perspective, the information that is
given by means of metaphorical realizations can derive from the information that is
inferred from or evoked by the common ground. The discourse functions of metaphor in
the text world are the following:

(i) to change parameters previously introduced in the common ground (i.e., the
knowledge that is organized and negotiated in ICT advertising discourse)
(see also Chapter 2), which is constituted by the metaphorical
representations;

(ii) to project a state of affairs that constitutes the presentation of new
information.

I turn now to the description and discussion of the discourse functions of metaphor
in the building of the text world in the Sun Microsystems advertisement (see 4.1 on page
53). The advertising text is provided in the following example:

(91) Look up in the sky. It’s a whole new dot economy. It’s an invasion of
ingenuity powered by technology that seems otherworldly but comes from
the dot.com, Sun Microsystems. Sun arms invaders with an arsenal of
enterprise servers that scale to meet the internet growth curves of
powerhouses like CD now and E trade and those servers are loaded with
the all-powerful solars. A true .com operating environment [...] Beware,
these invaders will grow smarter as they unlock their growing database of
intelligence with Sun’s open storage solutions. Can you be an invader?
You can. Sun services will prepare you. – whether you are getting ready
for your first battle or retooling your forces for the new world. Red alert:
the .com invasion is here. Please, if you do not take part, at least have the
good sense to get out of the way.

This advertisement, taken as a whole, consists of at least two different text worlds.
First, we can identify the text world from the perspective given by means of the visual
clues, but then we can find a different text world from the perspective of the linguistic
clues. However, the metaphorical structure is all of a piece, so I am going to present this
advertisement as a single text world. The discourse functions carried out by metaphor in
this text world aim at modifying information that is present in the common ground in the
form of an explicit or an implicit metaphorical manifestation.

The role of the pictorial metaphors in this advertisement is to introduce the topic
and the taken for granted assumption which form the common ground, while the linguistic
metaphors modify our view of the same domain. Actually, the addressee of this
advertisement expects that the target audience first has a look at the picture which covers
the full-page spread before reading the advertising text. This is not surprising, since the
main role of the image, in this type of discourse, is to attract the reader’s attention.

From this standpoint, the pictorial metaphors form the common ground in this
dynamic process, while the verbal metaphors cause the cognitive change of our view of the
same domain, which leads to a reevaluation of concepts by means of the changes that take
place as we look at, read and process an advertisement.

Turning back to the Sun Microsystems advertisement (see 4.1 on page 53), the
situation depicted by the visual part of this advertisement represents the prototypical
scenario of an invasion, that is, the chaos after an air attack of a typical modern city. We can see that the destruction is a result of the bombing caused by the huge round shaped objects. Thus, the visual metaphorical clues attempt to activate the sense of fear in the addressee’s mind by appealing to their emotional experiences of a military invasion. The characters shown in the picture are carefully chosen in order to represent those members of our society who do not seem to be aware of the cause of the problem. It can be said that the aim of the visual metaphorical manifestations in this advertisement is to convince the addressee that he or she has a problem of great personal relevance, while an expectation is created that the addressee should be told why the city is being invaded.

However, the information given by means of the linguistic metaphorical expressions in the advertising text (“It’s an invasion of ingenuity” and “an arsenal of enterprise servers that scale to meet the internet growth curves of powerhouses like CD now and E trade”) leads to the modification of the information that is present in the common ground established by the visual part of this advertisement. In this sense, the function of linguistic metaphorical realizations is to show that the addressee has been holding a wrong assumption or expectation about how this piece of advertising discourse will develop. More particularly, the linguistic metaphorical realizations modify expectations that have arisen from the function-advancing manifestations in the visual part of this advertisement.

We can say that by means of metaphors the addresser skillfully attempts to project two sets of related concepts which depend on two different aspects of the same cognitive domain (INVASION). The characterization of the cognitive domain INVASION in the visual part of this advertisement is achieved by highlighting the aspects of an invasion as destruction, while the linguistic metaphorical expressions stress the qualities of a new type
of invasion (ICT INVASION), namely by characterizing invasion as ingenuity.

It should be noted that both types of attributes of the domain INVASION arise from the metaphorical representations which are seen as part of the function-advancing component of the text world. Thus, we can find two interrelated metaphors:

(i) AN INVASION IS DESTRUCTION

(ii) AN ICT INVASION IS INGENUITY

While the first metaphor represents the prototypical view of an invasion in our culture, the aim of the second metaphor is to cause the cognitive change in the target audience’s view of an ICT invasion. However, the function of the interrelated metaphors AN INVASION IS DESTRUCTION and AN ICT INVASION IS INGENUITY is merely the starting point of the advertiser’s persuasive goal. The following step is to observe the link between these two metaphors and the underlying metonymy PROTECTING BUSINESS STANDS FOR THE PROTECTOR which can be identified in the expressions like “an invasion of ingenuity powered by technology that […] comes from the dot.com, Sun Microsystems.” and “Sun arms invaders with an arsenal of enterprise servers that scale to meet the internet growth curves of powerhouses like CD now and E trade and those servers are loaded with the all-powerful solaris”. This metonymy allows the metaphorical transfer of the qualities of a protector to the attributes and the behavior of the advertised entity, and, thus, motivates the creation of the megametaphor THE ADVERTISED ENTITY IS THE PROTECTOR OF E-BUSINESSES, which represents the second discourse function of metaphor in this text world, namely that of persuasion.

Let us now have a look at Figure 6.24 below which provides an idealized view of
the creation of the megametaphor THE ADVERTISED ENTITY IS THE PROTECTOR OF E-BUSINESSES within the text world structure. We can appreciate that the Discourse World is shown as a conceptual domain which contains the other spaces and where the interaction between the addressee and the addresser of the Sun Microsystems advertisement takes place. I focus only on the parameters of the function-advancing component of the text world, since metaphor and metonymy form part of this component. Vertical arrows indicate pathways, that is, real and abstract motions. The rounded rectangles marked “MTN” and “MPH” are sites of a metonymy and of a metaphor.

![Diagram](image_url)

**Figure 6.24** The metaphor and metonymy structures within the text world in the Sun Microsystems advertisement number 1 – an idealized view
To sum up, we have seen in this section that metaphor plays an important role in the process of creation of a text world, since metaphor is identified as a crucial element of the function-advancing component of the text world. Furthermore, it has been argued that metaphor performs the discourse functions of cognitive change and of persuasion in the context of ICT advertising discourse. From this perspective, the creative use of metaphor permits the advertisers to modify completely or partially the addressees’ view not only of the advertised ICT issues, but also of their world view.

6.6 Conclusions

The aim of this chapter is twofold: (1) to put forward a model for the analysis of metaphor in advertising discourse; and (2) to illustrate its application to the analysis of metaphors within the context of ICT advertisements. The general theoretical framework adopted for this purpose has its basis in Werth’s (1999:83-87, 323-328) text world view of metaphor, which in turn is based on the principles of the conceptual metaphor theory and discourse theories. From the conceptual metaphor theoretical perspective, the pictorial metaphorical realizations in ICT advertisements can be understood as manifestations of conceptual metaphors just like the linguistic representations with which they often interact. Furthermore, the model proposed takes into account Lakoff’s (1993:209-212) principle of the inheritance hierarchy of the event-structure metaphors and Grady’s (1997:285-286) idea of primary metaphor. It should be noted that surface and underlying metonymies play a crucial role in the motivation of megametaphors. The model proposed has revealed that the creation of megametaphors in ICT advertising discourse is a result of the dynamic process which ranges from basic to more complex linguistic and pictorial metaphorical
structures. Finally, with regard to the functions of metaphor in ICT advertising discourse, I put emphasis on the functions of cognitive change and of persuasion.
7

Conclusions

7.1 Conclusions

As I have argued in the introductory chapter, the creative use of metaphor in advertising discourse may change completely or partially the addressee’s view not only of the items advertised but, to some extent, also of the world he or she lives in. In order to give evidence for this claim, I have put forward a model for the analysis of metaphor in advertising discourse. The model proposed has brought together the following cognitive and discourse-pragmatic aspects of metaphor.

The general theoretical framework adopted for this purpose has its basis in Werth’s (1999:83-87, 323-328) text world view of metaphor, which in turn is based on the principles of the conceptual metaphor theory and discourse theories. I have shown that this model is particularly adequate to integrate cognitive and socio-cultural dimensions of text analysis, which is crucial in the discussion of advertising discourse. From the conceptual metaphor theoretical perspective, the pictorial metaphorical realizations in ICT advertisements can be understood as manifestations of conceptual metaphors just like the linguistic representations with which they often interact.

Furthermore, the model proposed takes into account Lakoff’s (1993:209-212)
principle of the inheritance hierarchy of the event-structure metaphors and Grady’s (1997:285-286) idea of primary metaphor. However, both Lakoff and Grady are concerned mainly with metaphors which are normally contained within one sentence, while the model proposed extends the field of influence of metaphors over a whole ICT advertising discourse. Moreover, in the model proposed surface and underlying metonymies play a crucial role in the motivation of megametaphors.

On the other hand, unlike most cognitive accounts of metaphor, the model for the analysis of metaphor in advertising discourse puts emphasis on the role of context in which an advertisement occurs and on the dynamic dimension of discourse processing and reading. Actually, taking context into consideration, which is one of the essential aspects of pragmatics, has allowed us to realize that the characteristics of the source domains which are relevant to the target domains are heavily dependent not only on the domains themselves, but also on the context of advertising discourse as a whole. In addition, since advertising discourse is based mostly on implicit meanings, viewing metaphor as a discourse phenomenon means that all metaphorical manifestations of an advertisement can contribute covertly to the understanding of that piece of advertising discourse.

Finally, the dynamic nature of the processing of metaphor in discourse is manifested in the model proposed, which assumes that text worlds result from the interaction between advertising discourse and the reader’s background knowledge together with the reader’s assumptions and expectations, while he or she is interpreting an advertisement. In the process of building a text world, metaphor is identified as an essential element of the function-advancing component of a text world. With regard to the functions carried out by metaphor in ICT advertising discourse, it can be said that it performs the discourse functions of informing, amusing, warning, pleading, and above
all, the functions of cognitive change and of persuasion. I am primarily interested in the
analysis of the role of metaphor in the process of cognitive change, which is manifested in
the management of information by modifying information present in the discourse and
introducing a new world view. As a consequence, the process of cognitive change may lead
to revaluation not only of the concepts related to ICT issues but also of the world the
addressee lives in.

In view of the above discussed, it can be said that the application of the model
proposed has allowed the analysis and interpretation of the process of structuring of
metaphors in the context of ICT advertisements as follows.

The decomposition analysis of metaphors in ICT advertisements has revealed
which specific elements of metaphors are projected onto a target concept and which are
not. Thus, the analysis of basic metaphorical and metonymic structures, which form part
of the complex scenarios used in ICT advertising discourse, has allowed us to trace back
the addresser's strategies in achieving his or her persuasive goals.

Departing from the analysis of basic-level categories which are then extended to
metaphorical and metonymic projections, it can be said that the advertisers put emphasis
on the specific superordinate and subordinate level categories in the characterization of
the source domains such as the use of the superordinate level category VEHICLE in the
metaphor THE ADVERTISED ICT TOOL IS A VEHICLE. The skillful use of the superordinate
category VEHICLE triggers at the use of all types of vehicles to transport the information in
the Internet. Thus, the addressees can draw the attributes for the superordinate category
VEHICLE from basic level categories CAR, TRAIN and AIRPLANE due to the family
resemblances which can be observed between category members. The use of the
superordinate category VEHICLE as the source domain of this metaphor highlights the
attributes such as “moving persons or things around” and brings together a number of
categories under one label which makes the whole set of categories available for easy
handling by the target audience at a global level.

In a similar way, by the use of the subordinate level category HIGHWAY in the
conceptualization of the metaphor THE INTERNET IS A HIGHWAY, the addressee triggers at
our background knowledge of the kind of road that allows a faster and more secure travel
to the given destination.

Furthermore, the subordinate level categories like A CYBERSPACE JOURNEY and A
VIRTUAL WAR which structure the source domains of the crucial complex metaphors (AN
E-BUSINESS IS A CYBERSPACE JOURNEY, AN E-BUSINESS IS A VIRTUAL WAR) are seen as
the manifestations of the basic level categories (JOURNEY, WAR), and they, in turn, are a
manifestation of the superordinate category EVENT.

The process of decomposition of complex metaphors has revealed, on the other
hand, the importance of basic image schemas such as the CONTAINER, PATH and LINK not
only in the structuring of basic metaphors such as image-schema metaphors but also in
their contribution to the creation of megametaphors. Thus, for example, the analysis of the
PATH image-schema metaphor has shown that this basic metaphor has a double role in a
corpus of ICT advertisements. Firstly, it contributes to the mapping of the source domain
in the metaphor SUCCESS IS THE REACHING THE END OF THE PATH, and, secondly, it is
one of the essential elements in the process of creation of the megametaphor THE
ADVERTISED ICT ENTITY IS THE GUIDE IN THE CYBERSPACE JOURNEY.

This is not surprising, since the PATH image schema represents one of the basic
image schemas which are considered to build up systems of spatial relations not only in
English language, but also in other languages. Actually, the understanding of an image-
schema metaphor does not require much of our cultural knowledge like, for example, the understanding of structural metaphors, since the former is based on our mutual (i.e. perceptual and experiential) knowledge which is shared by all human beings. This aspect of image-schema metaphors makes them an important conceptual device in the creation of advertising messages at a global level.

In a similar way, the results of the distribution of primary metaphors and event-structure metaphors in ICT advertisements have given evidence of the high frequency of use of certain primary and event-structure metaphors such as PURPOSES ARE DESTINATIONS, CHANGE IS MOTION and PURPOSES ARE DESIRED OBJECTS, which in turn have illustrated the existence of the hierarchical structures in the complex new metaphors such as LIFE IS A CYBERSPACE JOURNEY and LIFE IS AN E-BUSINESS. These new metaphors are, actually, the manifestations of the conventional way of looking at life and business in our culture (LIFE IS A JOURNEY and LIFE IS A BUSINESS).

From this perspective, the megametaphors such as THE ADVERTISED ENTITY IS THE GUIDE IN THE CYBERSPACE JOURNEY and THE ADVERTISED ENTITY IS THE UNIVERSAL CREATOR OF E-BUSINESS ENTITIES are a result of the complex, but coherent structure which permits the target audience to understand almost automatically and effortlessly the meaning of the advertising messages.

It should be noted that the model for the analysis of metaphor in advertising discourse has revealed the importance of metonymies, in general, and of underlying metonymies, in particular, such as CREATING NEW ENTITIES STANDS FOR THE CREATOR and GUIDING HUMAN BEINGS STANDS FOR THE GUIDE in the mental motivation of megametaphors.

Furthermore, one of the main characteristics of these metaphors is that they are
CONCLUSIONS

based on the cognitive domains of LIFE, BUSINESS and JOURNEY, with their corresponding subdomains such as subdomains of different life stages, and more specifically, of childbirth and early childhood, the stages in our life when we need support and guidance. This process has allowed the characterization of ICT users and e-business entities as newborn and young children (AN ICT USER IS A TODDLER, AN E-BUSINESS ENTITY IS A NEWBORN CHILD). The characterization of the addressee as a young child activates cognitive models which are not necessarily based on the cultural knowledge of a specific cultural community but on general human experience, and thus, allows the advertisers to aim at the audience at a global level.

Another essential conclusion to be made with regard to the creation of megametaphors, which stretch over a whole ICT advertising discourse, is the creative use of the GREAT CHAIN METAPHOR. This metaphor appears to be particularly important in the activation of the cognitive domains of the Great Chain of Being cultural cognitive model with its clearly established hierarchical structure of participants and characters that inhabit ICT advertisements and where the advertised entity occupies the highest level of the hierarchy. We have continuously come across the projection of the features which are attributed to the domain of the Supreme Being onto the qualities of the advertised entity. In this sense, the GREAT CHAIN METAPHOR may be seen as one of the underlying axes of ICT advertising discourse.

Thus, by taking into account the characterization of the advertised entity in terms of the Supreme Being with the implications that they are able to give solutions to the addressee’s problems in the use of ICT items, create ICT tools which can possess the supernatural power and guide the addressees in their cyberspace journeys, we can realize that the advertisers challenge our view of ICT items, making us conceptualize
ICT products as God given things. The advertisers, actually, expect that the target
audience will take for granted the successful functioning of ICT items.

In addition, by characterizing the advertised entity in terms of the Supreme Guide,
the advertiser attempts to minimize the complex handling of some ICT items. These
simplistic but effective images of the advertiser’s superiority make us see the target
audience in an inferior position with regard to the advertised entity not only because
the Supreme Being is above Human Beings in the Great Chain hierarchy but also
because the target audience is characterized in terms of a newborn or a young child.
Indeed, the notions of creation and guidance are skillfully used by the addressers of
ICT advertisements as the background reference to assure the link between the
cognitive domains of the Universal Creator and the Supreme Guide, on the one hand,
and the advertised entity, on the other.

Finally, it should be noted that the model for the analysis of metaphor in ICT
advertising discourse has given evidence that by means of metaphor the advertisers
attempt to reinforce the Western civilization values not only in our culture but also in
other cultures. In this sense, it can be argued that the role of metaphor in ICT
advertisements is to contribute to the reinforcement of the Western civilization view of the
world in the target audience at a global level.

7.2 Suggestions for further research

During my work on this thesis more research questions came up to which I was not
able to dedicate attention because it would have meant an important deviation from my
initial aims. Here I would like to note three issues that have particularly attracted my
attention for a more in-depth research.

1. An analysis of possible implications of the role of metaphor in contemporary advertising discourse in a culture which is different from ours and in the language of that cultural community from the text world perspective, since the research that has been done in this field (Tanaka, 1994) approached this issue from different theoretical perspectives. A comparative study of the structuring of underlying metaphorical mappings in the context of advertisements published in the press in that particular society may permit us to identify the similarities and differences between the strategies used by the addressers of advertisements in the Western civilization and of that culture.

2. The role of metaphors and metonymies in trade names. Although some research has been done in this field (Cook, 1992; Piller, 1999) there is still much to be done particularly with regard to the names used in the NAME metonymies, but also with regard to linguistic and pictorial metaphors.

3. An analysis of metaphor in argumentative texts and discourse from the text world perspective, more particularly, a study of metaphor as a discourse phenomenon in journalism, with a focus on the cross-cultural variations in the persuasive strategies of argumentation.
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*Cognitive Linguistics* 1, 1:39-74.

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NJ.: Lawrence Erlbaum.


Appendix

The list of companies of the advertisements which are enclosed on the CD is:

1. ABB
2. ABN-AMRO
3. ABX
4. Agere Systems
5. Agilent Technologies
6. Ahlstrom
7. Altana
8. AMD Athlon
9. Avaya
10. Aventis
11. Bayerische Landesbank
12. Biz
13. Bosch
14. BT
15. Build Online
16. Bull
17. CA
18. Cable & Wireless
19. Cadence
20. Cap Gemini
21. Cemex
22. Centre
23. Civen
24. Clearstream
25. Cluster
26. CNN mobile
27. Compaq
28. Crest
29. Dell
30. Deloitte Consulting
31. Deutsche Bank
32. Dowjones
33. Dresdner Kleinwort Benson
34. Du Pont
35. EDS
36. Equant
37. Ericsson
38. Euro.NM
39. European Investor
40. ExxonMobil
41. Flexcube
42. Geotronics
43. Global One
44. Global-Pro
45. Goldman Sachs
46. GTS
47. Hitachi
48. HP
49. Hyundai
50. i2i
51. IMD
52. Infineon
53. Infonet
54. Informix
55. InnovaLive
56. Integra
57. Intel Inside
58. Intelsat
59. InterBiz
60. Interute
61. Invensys
62. Julius Bär
63. KFW group
64. KPN Quest
65. Kyocera
66. Labs Europe
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