

Discourse Analysis of Some Metaphor and Creativity A Strategy in Consumer Product Advertisement

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Abstract

The paper is a linguistic study of the cognitive process, conceptual metaphor and other accompanying descriptions as depicted for the purpose of encouragement, impelling and inducement on consumer to purchase company products via advertisement. The aim of the study is to examine the use of metaphor as ideological strategies inherent in the language of commercial advertisement in the print media. The objectives are to portray how these variables produce the effects in achieving the desired intent on the intended public as target of the advert and show to the reader how daily communication is shaped by the language of conceptual metaphors. Additionally, the central focus of the research is to portray how language use in advert is to persuade, influence and convince the buyer to buy the product produced. In addition, the researcher will apply the tool of Discourse Analysis in the interpretation of some metaphors and creativity as a strategy in consumer product advertisement of some print media. The focus of the study will be on the conventional metaphors and their uses as one of the tools for connotative meaning, rather than on their simple identification. As little consideration is giving to the interplay between text and image. The study uses conceptual metaphor theory propounded by Fairclough coupled with blending theory. The data for this study consists of advertisements collected from selected Nigerian Newspapers, Billboards and Magazines and how the metaphorical content is signaled in the advertisement. Some of these categories include polysemous words, idiomatic expressions, metaphorical expressions and metaphor reflected in the combination of text and image.

Keywords: Cognitive Linguistics, Conceptual Metaphor, Metonymy, Blending, Advertising

Introduction

Conceptual metaphors are useful in internalizing multifaceted notions in modest terms and therefore used to give insight to abstract theories and models. For example, there is a conceptual metaphor, which views communication as a conduit and is one large theory explained with a metaphor. Not only is our everyday communication shaped by the language of conceptual metaphors, but also is the very way we understand scholarly theories. These metaphors are prevalent in communication and we do not just use them in language; but we actually perceive and act in accordance with the metaphors.

Metaphor livens up writing or speech and grab/capture a reader or listener's attention. Therefore, it safeguard both audio and print advertisement reproduction from becoming monotonous and boring, causing an audience to leave. Lakoff & Johnson (1980), see metaphor as a conceptual process that plays an important part in our structuring and categorisation of the world around us and the reality we perceive and interact with, and as such it is central to the creation of meaning. Metaphore is one of the independent basis of language and thought and it is a language use every day. One of the essentials of daily comprehension of people's communication despite cultural, linguistic, religious, social and geographical variations is appropriate use of metaphor.

Human language has unlimited capability in production of sounds, and different staging as per tenses in communicating ideas, thoughts and the likes as part of creativity. However, we live in a complex setting partly threatened by interaction; ironically, one of the major bonds that join humans in aspect of socialization and development is communication. This phenomenon is seen as important rudiment often agree, that without it, no society, organization or individual could or develop, survive and socialize, innovate and operate appropriately. According to Coulson (2000) as quoted in Feytaerts & Brône (2002), communication is a mechanism through which human relationship exist and develop. These tools include words, writing, painting, and other means of exchange in thought. Therefore, in any given society, communication is seen as the basic ingredients and unifying factor of human species and language as the most effective, ingenious, flexible, productive and creative means; which the society relies on for its vibrancy and cultural enrichment. However, language offers its creative manipulation to capture the changing dynamics of the human social setting coupled with linguistic needs operating in different context of life in which media serves as one.

Boulton (2001) assert that life is very much complicated by the absolute circumstance that language is always used to interact but also to deceive, influence and persuade, cultivate a people using some craft words. This can be attested to in the areas of propaganda, religious, political, and personal life and inaugural speeches by people in leadership boats, which is exemplified in the present day large scale commercial adverts on billboards, magazines and Newspapers. Thus, the optimal objective and the central focus of any language use in advert is to persuade, influence and convince people to buy or sell product produced.

The concern of this paper is to apply some tools of Discourse Analysis to the interpretation of some metaphors and creativity as a strategy in consumer product advertisement used in some print media. Advertisement, is a form of communication interaction meant to paddle products using craft language to persuade listeners, readers to purchase items or take action on the products or services by means of some rhetorical figures of speech used as weapons in the language; pun metonymy rhyme, repetition, rhetorical questions figures and metaphors as discourse strategies.

Metaphor can be found reflected in most of our everyday language use and rather than being left behind on the outskirts of linguistic analysis, its ubiquity is made apparent. Much attention has been paid to the role played by metaphor in language in general, but the theory of metaphor has also been applied to the study of literature (e.g. Lakoff & Turner 1989, Gibbs 1994, Goatley 1997) and various types of discourse situations (e.g. Cortazzi & Jin 1999). Advertising language and the non-linguistic content of the advertising message over the years received the attention of numerous scholars from a wide range of disciplines.

A number of cognitive linguistic studies of metaphor in advertisement had been carried out but there are still important gaps that need to be filled. The most go-getting work so far is Forceville (1996), whose focus is on metaphor reflected pictorially rather than linguistically. D¹browski (2000) identifies four models of metaphors and their entailments based on a limited corpus of adverts selected from three different fortnightlies. His study is limited to the text only but went as far as to categorise a number of conventional metaphors and provide examples of them. In contrast, Ungerer (2000) offers a cognitive linguistic approach to how metaphor and metonymy play a part in advertising at a form of meta-level, by postulating the existence of the metaphor *The Desired Object is a Valuable Object and the Metonymy Grabbing the Desired Object Stands for Desire*. In addition, the significance of metaphor and other cognitive tools in advertising is also pointed out by Kövecses (2002) and Fauconnier & Turner (2002).

This paper complements previous studies in that it deals with the conventional basis of metaphoric creativity, that is, how conventional mappings, are reactivated and elaborated for the purpose of attracting attention, creating humour or providing new and different shades of meaning. The analyses thus go far beyond merely identifying the conventional metaphor reflected in the advertisement. In addition, the advertised products are in some cases reconceptualised metaphorically. However, the attempt here is to examine the various ways in which the novel conceptualisations are built on conventional grounds, rather than to focus on specific products or typical source domains. What concepts or areas of experience are often used in order to understand the product or provide it with a certain image. The background assumption is that advertising follows the same cognitive principles as everyday language, but many processes which are normally unconscious and therefore go largely unnoticed,

Metaphor

One of the fundamentals of conceptual metaphor theory (CMT) lies on the perception of logical realism and the view of language as a tool that represent our conceptual system, which is rightly connected to the work on metaphor carried out by Lakoff & Johnson (1980). Conversely, they forward the groundbreaking notion that metaphor is a cognitive rather than a linguistic phenomenon, and that the metaphorical expressions in language merely reflect the metaphors that exist at a conceptual level. Metaphore is a mechanism that breathes life into

languages and form a key to the development knowledge and the language. In support of their argument, they presented an analysis of a large number of words and phrases from the English language, which clearly showed the systematicity of metaphorical concepts they demonstrated that the conceptual domain of *argument* is structured in terms of *war* based on linguistic evidence such as the following:

- a) Your claims are indefensible.
- b) He attacked every weak point in my argument.
- c) His criticisms were right on target.
- d) I demolished his argument. If you use that strategy, he will wipe you out.

(Lakoff & Johnson 1980 P. 4)

A closer look at conceptual metaphor returning now to the cognitive view, considering some of the more explicit features regarding conceptual metaphor. First, it must be declared that metaphors most at times are hierarchically organised in relation to each other, in terms of higher-level and lower-level metaphors, or to call it generic-level and specific-level metaphors. Nonetheless, considering the metaphor *Love is a Journey*, found at a specific level, together with the metaphor *A Career is a Journey*. These in turn inherit the structure of the metaphor *A Purposeful Life is a Journey*, which is found in the middle of the hierarchy, below the event structure metaphor, which occupies the highest position. Taking into cognizance the traditional part to these ladders, in that the higher it is, the more common the metaphor is; and the lower it get, the more limited it is to a specific culture (Lakoff 1993 p. 222-225). Therefore, there is such need to recognize that the mappings amongst two spheres are only fractional, that highlight some features of the target. For instance, Lakoff & Johnson (1980) mention the metaphor *Theories are Buildings*, in this case, the basis and the outer shell of the foundation area concept are applied to structure the target, while other portions such as corridors and rooms make up the unused part of the metaphor. This partiality is natural and expected, because if the mapping were total, then the two concepts would merge into one and the same and become very much identical.

However, discussing mappings, a sort of discrepancy is observed between ontological correspondences and entailments based on epistemic correspondences. Ontological correspondences are correspondences between entities, which in the metaphor *Anger is Fire* which comprise fire and anger, what is burning and the angry person, the cause of the fire and the cause of the anger, and so on. “Epistemic correspondences, on the other hand, are correspondences between knowledge about the source domain and knowledge about the target domain. For example, we know that fire is dangerous to things nearby and that angry people pose a threat to other people” (Lakoff 1987 p. 384-389). Metaphors are used to amplify a compliment or description.

Several studies conducted in the area of advertisement using some logical tools as Metonymy

rhyme, repetition, rhetorical questions and other figures to achieve a particular effect. Lopez (2010) carries out a comparative study on conceptual metaphor via a metaphore analysis of some Spanish and English newspapers the Economist. The result shows that certain economic reality can be conceptualized in different ways as a result of variation of geographical, socio-political and some historical dynamics. Part of his findings reveals that metaphor play a significant role in framing socio political issues

Ungerer (2000) offers a cognitive linguistic approach to how metaphor and metonymy play a part in advertising at a form of meta-level, by postulating the existence of the metaphor *the* desired object is a valuable object and the metonymy *grabbing the desired object stands for* desire. In addition, the significance of metaphor and other cognitive tools in advertising is also pointed out by Kövecses (2002) and Fauconnier & Turner (2002).

Advertisement

Advertisement turns out to be inevitable as a marketing strategy to most if not all industry in modern life of technological era. Newspapers, magazines, on streets, billboards, buses, and hand phones serve as avenues for advertisement. Adverts are fashioned to possess primary effect of paddling company products and other services to attract, persuade target audience to purchase products. Advertisement is achieved with the use of colour words and logically arranged lured language for the purpose of consumer mind cultivation and trapping to purchase the company product.

Mappings

There are two main roles for the conceptual domains posited in conceptual metaphors: First, *the Source domain*: the conceptual domain from which we draw metaphorical expressions (e.g. water is *life*, love is a *journey*). Second, *the Target domain*: the conceptual domain that we try to understand (e.g., love is a journey).

A mapping is the way in which a source domain tracks onto and describes aspects of the target domain. Mappings define the intellectual organisation of data in domains, the fundamental phenomenon that initiatives metaphorical usage in language (Ruiz de Mendoza 2000). This conceptualization relates carefully to image plans, psychological depictions used in perception, via the extension of spatial and physical rules to more intricate situations.

A primary tenet of this theory is that metaphors are matter of thought and not merely of language. Therefore, the term *conceptual metaphor* may seem to comprise of words and/or other linguistic expressions that come from the language and/or vocabulary of the actual conceptual domain, but conceptual metaphors inspire a system of related metaphorical expressions that appear on the linguistic surface. Likewise, the mappings of a conceptual metaphor are inspired by image representations, which are pre-linguistic graphics

concerning space, time, moving, controlling, and other essential rudiments of personified social knowledge.

Conceptual metaphors typically employ a more abstract concept as target and a more concrete or physical concept as their source. For instance, metaphors such as 'the days ahead' or 'giving my time' rely more on existing notions, thus stating and/or depicting time as a path into physical space, or as an ingredient that can be touched and presented as a gift. Different conceptual metaphors tend to be invoked when the speaker is trying to make a case for a certain point of view or course of action. For instance, one might associate "the days ahead" with leadership, whereas the phrase "giving my time" carries stronger connotations than ordinary identification of the phrase.

Language and Culture as Mappings

Lakoff and Johnson (1980) in a collection of basic conceptual metaphors, such as: *love is journey*, *life is a journey*, *social organisations are plants*, and *love is war*. Each of this phrase raises certain expectations about actual knowledge that needs the reader or listener to apply them to the preceding abstract concepts of love or organizing in order to understand the sentence in which the conceptual metaphor is used. There are different methods in which conceptual metaphors can shape human perception and communication, especially in mass media. A number of researches substantiate this line of thought.

George and Johnson (1980) in one of their works opine that conceptual metaphors are in everyday language, they also added that metaphors may unconsciously shape the way we think and act. For example, the conceptual metaphor, "*Argument is war*" shapes our understanding, thinking, and perspective of the language in the way we interpret or perceive argument as a battle to be won. It is not uncommon to hear someone say "*He won that argument*" or "*I attacked every weak point in his argument*". The very way argument is conceptualized and the kind of shade of meaning given is shaped by this metaphor of arguments being a sort of confrontation or a war. Argument can be seen in other ways than a battle, but then, this concept characterised the approach considered argument and the method/strategy go about arguing. The same applies for the other conceptual metaphors.

A cognitive view of language and meaning

Cognitive linguistics as a theory is founded on the hypothesis that there is no critical eye view or bird's eye view of truth and that meaning must be created through human conceptualisation and experience, a part from being the property of words and reflecting an objective reality and truth. Lakoff (1987) labels this philosophy that the human mind is an embodied experiential realism, and it runs contrary to an objectivist view of the world (Johnson 1987). Since meaning can be assumed to be created because of our proficiencies and the interaction with the world around us, as facilitated via our perception however, it concludes that classification

is one of the important concept in cognitive linguistics. This can be deduced that “Categorization is not a matter to be taken lightly. There is nothing more basic than categorization to our thought, perception, action, and speech” (Lakoff 1987 p.5).It is interesting to note that classification is one essential features of how we think and how we function, therefore key to appreciative of what makes us human. (Lakoff 1987).

It is unconscious that the classifications we made are not discrete, static and easily defined, but are considered by vagueness(fuzzy edges), and dynamic structure. However, the notion that meaning is created through the experiencing individual must not be confused with the extreme subjectivist standpoint of absolute relativism. The individual mind does not operate in isolation from the culture and society we live in; there exist no matter how little constraints on our mental representations. Langacker (1997 p. 233) opines that, “Far from being detached and autonomous, the mind is identified with aspects of the functioning of the human body, which is fundamentally alike for all individuals and thus both creates and delimits a common range of potential experience. Individuals also function in a real world – likewise the same for everyone in basic respects, which shapes and constrains experience and cognitive development. Thus, since abstract conceptions and imagined worlds are ultimately grounded in real world bodily experience, the products of all minds and even the most diverse cultures are to a certain extent commensurable and mutually accessible.”

Theoretical framework

The study is premised on Fairclough (1995) theory, which is a three dimensional framework for the analysis of three inter -related processes of discourse as: a) the object analysis (verbal and visual text).b) The means by which product or object is produced and received (as in writing, speaking, designing, reading, listening and viewing),c)the socio-cultural conditions which governs the process. This theory requires the analysis of text that is identification, process analysis and social analysis. However, this approach to text is very significant as it offers a multiple analytical processes, which form the basis of analysis a person starts with much as at the final level, provide mutual explanation. Metaphor analysis involves a clear and close reading of the text in order to fish out the intended and applied tool while interpretation requires certainty of relationship between pragmatic and metaphorical concept. It is pertinent that metaphorical elements are used to resolve semantic tension. After this process explanation of the purpose or reason for the use of metaphor as a tool for advert instead of other means.

Methodology

Advertisement has a significant effect on consumer by affecting their thought and virtually lives. It has such potentials to affect and determine human perception. The data collection method consists of adverts collected from newspapers, billboards and some magazines. Prevalent well -polished newspapers and magazines were the source of the data for the study

as they have a high content of advertisements; which also advertise a wide range of products. In addition, they are directed towards a general audience, so that no specialised background knowledge should be needed to interpret them. Another reason for concentrating on prevalent newspapers and magazines rather than highbrow papers and magazines is to lay emphasis on the fact that conceptual metaphorical expressions are inherent in our cognitive system and there are no special processes involved in understanding metaphor. The adverts were selected and one of the reasons for using different media outlets was to include adverts from a variety of products. Second, the researcher is very selective on the type of adverts. This strategy proves more difficult when researching for metaphor, because a good number of adverts have distinctive or specific target audience that they are geared towards, not all advertisements have metaphorical content.

Data Analysis

This section contains analysis of some advertisements that centered on metaphorical expressions, in the sense that they signal the underlying metaphor and its elaboration. Conversely, to portray a line amid idiomatic expressions vis-a-vis metaphorical expressions is not a straightforward task because of its complex nature as both do not form distinct group, rather, established on a continuum with a varying degree of entrenchment

a) Beta Life Plan

One of the analysis is an advertisement on cat food that is, dry cat food called **Beta Life Plan**. A cursory look at the topmost part of the advertisement, it contains a depiction of a cat's tooth sunk into a piece of cat food bearing an eye-catching note, which reads *something for you and your cat to chew on*. While at the bottom of the advert a cat duplicate, which contains information depicting the food substance, indicating dental health status. It is interesting to note that it provides clear explanations that the cat tooth could break through a piece of food substance. Looking at the phrase *“to chew on”* it is vague as it contains metaphorical connotation *'to consider something'*, and the non-metaphorical sense *'to bite into something'*, which is simply a food substance. A careful observation shows that, contextually the advertisement highlights both senses that are noticeable that gives clue to the essential metaphor.

Other examples of advertising metaphors include:

b) Coca – cola: The coke side of life.

Another example of metaphors is that of soft drink trademark of Coca – cola: The coke side of life. The metaphors is “the coke side of life”. The advertisement is design to create curiosity about the brand. The metaphor word is used to equate the product with “Life” that is trying to describe the product as of worthwhile existence. The contextual effect of this advertisement is greater as the language is manipulative and has a greater convincing power and ability. The processing effort in the above advertisement is greater as the reader

try to decode the meaning of the metaphoric words used. The coke side of life might make the reader pay little or no attention to the advert because of the deeper level of logical thinking involved except for those readers that are inquisitive. Therefore the advert could be said to be vague or unclear and ambiguous

c) Red Bull gives you wings

Using this metaphorical slogan “Red Bull” in the advertisement makes the consumer for a moment start imagining that they had wings and could eventually fly. It is interesting to note that in this particular context. Wings are used metaphorically to represent that authenticity that Red Bull provides individual with a high energy; which can empower the consumer achieve high levels in their accomplishments. Having wings means developing capability, competence and capacity to fly. Here it signifies drinking Red Bull will make you fly in your thought, it does and not probably the way an individual thought, no does it turn you into Hercules. Signifying it has everything that supposedly makes your body go into super user mode motion

d) Lexus (motor car)

The next advertisement is that a car named **Lexus IS200**, which carries a very conspicuous eye-catching encrypt: **“satisfaction comes from choosing your own road in life and sticking to it.”** Accompanied by the car model and at the bottom of the advertisement portrays image of the car on the run along a tarred road at a very high speed. At the extreme bottom line of the car a very catchy, inducing, alluring, and attention drawer statement written as follows: It looks different. It drives differently. It has a 2 litre, straight 6 cylinder, 24 valve VVTi engine, 6 speed manual transmission and double wishbone suspension all round. Inside there's a unique atmosphere courtesy of automatic climate control and 6 CD hi-fi system. Therefore, for those of you who know exactly where you are going, your transport has arrived.

It is interesting to note that, the statement **choosing your own road in life** is a conventional metaphorical statement which has shades connotative interpretation. What can be deduced here, is that the word **“life”** deals with a particular situation in life where an individual does not adapt or align with the standard and prospects expected of him but instead makes a sort of choices not in conformity with other people, or at least from what is a conventional behaviour. In combination with determination and perseverance, this leads to success. Meanwhile, in the elaborated source space, based on JOURNEY, we find a scenario in which there is a main road that most people travel on, but where one person decides to take a smaller side road that no one else uses. This person stays on that road and reaches his intended destination. One crucial element in this space which does not have a specified counterpart in the elaborated target space, is the Lexus car, which provides the actual means of transportation.

e) **Education is superiority**

If one take, a cursory look at these two lexemes that is “Education” and “Superiority” are fundamentally two domains that can be conceptualized. Conversely, there are a number of expressions that metaphorically talked of the concept of “Education” in terms of its Superior nature such as “knowledge makes someone to lead”, “education is the birth right of every child” and I reach the highest level of my knowledge. In relations to communication “*education*” as the central object is reversed to the concept of “superiority” to yield features from the source to the main target. There exist explicit features in the source that can be matched with their corresponding elements in the target domain success.

f) **Bottled Water “Evian”**

Taken a cursory look at the written part of the advertisement “**Evian Bottled Water**”, it comprises of two configured sentences very glaring on the plastic bottle. ***No wonder it goes down well.*** This clause is written bold in a large white letters against a blue background on the billboard that covers almost half of the space in the advertisement. Looking at the right side of the text, a picture of a bottle of the mineral water; written boldly is the metaphorical expressions but the central focus of the advertisement is the phrase ***it goes down well***, which replicates the conventional metaphors IDEAS ARE FOOD and ACCEPTING IS SWALLOWING. It is interesting to note that, the phrase ***goes down well*** is not only captivating, persuading but also well liked in the advertisement. However, looking at the phrase contextually could also be interpreted and comprehended non-metaphorically as referring to the mineral water that is meant to be swallowed. Similarly, being transparent in its literal sense denotes the physical qualities of objects, such as the water and the bottle; which metaphorically describes more abstract notions like ideas, arguments, attitudes or people's personalities according to the ABSTRACT IS CONCRETE metaphor. The expression, which signifies a plastic body, may be a bit ambiguous, in that it may figuratively refer to the plastic bottle that the mineral water comes in, or to a human body with surgical implants, such as a woman's body with artificial breasts. Although not metaphorical, the second meaning is based on a WHOLE/PART relation metonymy. Metaphorically, to describe something that is unnatural, artificial or otherwise not genuine, for example a plastic is linked to the metaphors A PERSON IS A LAYERED OBJECT and THE BODY IS A CONTAINER.

g) **Flucomazole Tablets**

This is an advertisement for a tablet named Flucomazole. On the sachet at the bottom, right-hand corner the information written says it provides “Quick relief from different illness such as fullness, swelling, queasiness, feeling sick in addition to stomach discomfort after eating”. On the other side of the packet is a picture of a blender, which carries a transparent container on it and a group of words serving as labels which signifies situations. Looking at the top, right side a headline reads, ***Do you have the stomach for it?*** While at the bottom side by the right-hand side of the advertisement, explains the symptoms that a number of individuals suffer from because of stress; the causes of these symptoms and how they can be relieved by

administering Flucomazole tablets. The lexemes “*Do you have the stomach for it?*” can be understood plainly as denoting the actual functions of some individual's digestive system and whether or not these are affected by different types of food. It can also be understood metaphorically as whether or not we have the ability to manage with a situation. In this metaphorical interpretation, the expression reflects the generic-level metaphor ABSTRACT IS CONCRETE, and more specifically the metaphor IDEAS ARE FOOD. Despite that situation is the central focus for this advertisement, which an individual find himself in, but it is more concrete than abstract in nature. It is not principally the actual state itself, but the feelings and emotions, which are associated with it, in which case the effect the situation has. This suggest that the mere thought of it might be too much to handle, which is perhaps replicated visibly in an expression such as “I can't stomach the idea of going to another parent's evening or even I can't stomach the idea of living the rest of my life like this.” However, even if we do have the real circumstances in mind, this too may be conceptualised in terms of more concrete things, according to the metaphor.

Discussion

The paper focuses on the analysis of metaphore as ideological strategies in company product advertisement. The data were collected from different advertisement as advertised in selected media billboards, papers, magazines. Most of these commercials are meant to inject into the buyer some curiosity concerning the product. A cursory look at the inscriptions on the product or written below the product depict the careful use of metaphorical words. For instance, you can feel the freshness “so roll on.' Red Bull gives you wings. Coca – cola: The coke side of life. The contextual effect of these advertisements is appealing, interesting, motivating, mind blowing, very much captivating and alluring as the language use is relatively manipulative and inspiring; which conceal so much influence and ability. The processing effort is great, as the target, audience will make effort to decode the shades of meaning of the metaphoric words. Conversely, this might produce certain special effect forcing the target audience to give little or no attention to the picture but rather, arouse the readers inquisitiveness to a deeper level thinking of suggestive meaning which is very much unclear and subject to ambiguity.

Conclusion

To sum up, the explication of conventional metaphor in advertisement, one may understand that companies achieved selling their product through influencing buyers using different kind of metaphorical tools. On the one hand, result in new understanding of some sort, either in the form of a claim made about the advertised product, a problem that may be solved by the product, or even a novel conceptualisation of the product. On the other hand, it may also involve humour, often in the form of a pun that occurs when attention is drawn to a non-salient sense of a polysemous word, an idiomatic expression, or a metaphorical expression, which then leads to ambiguity and tension. As regards the relationship between text and image, it is clear that the image often plays an important role in triggering non-salient interpretations,

which is apparent in advertisements. In short, the kind of advertisements the study have analysed all have something in common, and is that some initial ambiguity or incongruity that attracts the attention of the reader; and that the underlying metaphor is then triggered, leading to a novel mapping involving elaborations of the original metaphor. This may either result in a new understanding of the product or in a humorous effect, or both, rather than abusing language. This shows how advertising cleverly exploits the way language works and the cognitive processes on which it is built.

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