

## Formulas of Visual Metaphor in Advertising

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### Abstract:

Metaphor is generally defined as describing a concept or an issue through another matter that is more familiar and known. The basis of metaphor is describing a fact object by linking to concepts of different domains of meaning, in other word conceptualizing the fact again. Metaphors help individuals in materializing and making sense of complex thought, concept and associations through mental processes. Visual metaphors constitute a meaning with familiar images by using our previous experience and our cultural background. Hence, the interpretation of the visual metaphors can vary according to the content and the background of the audience. In the process of perceiving and interpreting visual metaphors, it cannot be expected that all the viewers will reach the same point by following a single channel. Refaie (2003, 89) notes that “the high context dependency of many visual metaphors means that their meaning is often implicit and that they tend to be open to quite a wide range of interpretations”.

**Keywords:** Metaphor, Smile, Visual communication, metonymy.

### ملخص البحث:

تم تعريف الاستعارة على أنها تصف مفهوماً أو قضية ما، وهي مادة مألوفة ومعروفة أكثر. أساس الاستعارة هو وصف حقيقة كائن بالارتباط بمفاهيم المجالات المختلفة للمعنى. تساعد الاستعارات في مساعدة الأفراد على تجسيد الأفكار والمفاهيم والعمليات المعقدة من خلال العمليات الذهنية. وتشكل الاستعارات البصرية معنى مع الصور المألوفة باستخدام تجربتنا السابقة وخلفيتنا الثقافية. ومن ثم، يمكن أن يختلف تفسير الاستعارات البصرية وفقاً لمحتوى الجمهور وخلفيته. في عملية إدراك وتفسير الاستعارات البصرية، لا يمكن توقع أن يصل جميع المشاهدين إلى نفس النقطة من خلال اتباع قناة واحدة.

لفهم مجالات موضوع جديد، أو كوسيلة لتوليد أفكار جديدة حول موضوعات مألوفة. يمكن أن يساعد في بيع منتج، لكل من أصحاب المصلحة الداخليين وزملائه وكذلك للمستهلكين. سوف أنتكشف كيف يمكن للمصممين استخدام الاستعارة في عملهم في عملية تصميم الإعلانات.

الاستعارة هي طريقة نقل المعنى من خلال المقارنة مع شيء آخر. يعمل من خلال تحديد التشابه والاختلاف. يجب أن يكون كلا العنصرين مختلفين بدرجة واضحة ولكنهما متشابهان في بعض المواقع القادرة ضمن نموذج معاً والجهد هو تعزيز التشابه.

يهدف البحث إلى تحديد التحليل الحالي للاستعارات البصرية في الإعلانات التجارية.

- هناك أنواع كثيرة من الاستعارات البصرية وأنواع كثيرة من الإعلانات.
  - سوف يتعامل التحليل مع الاستعارات الظاهرة في الصور الثابتة للإعلان عن منتج.
  - سيتم تنفيذ الوصف من خلال تحليل بعض الإعلانات.
- تحاول الباحثة الوصول الى نتائج منها أنه عندما تستخدم الاستعارات البصرية في الإعلانات، يميل المستهلكون إلى الحصول على تأثيرات إيجابية أكثر ويفهمون المعاني الأعمق لكشف الأجزاء المعقدة للإعلان.
- الكلمات المفتاحية: ميتافور، اتصال مرئي، ميتانومي.

**Introduction:**

Metaphor can help redefine design problems and help solve them. It can be used as a research tool, to understand new subject areas, or as means to generate new ideas about familiar subjects. It can help sell a product, both to internal stakeholders and teammates as well as to consumers. I will explore how designers can use metaphor in their work in the process of advertising design.

Metaphor is method of transferring meaning through comparison with something else. It works through identification of similarity and difference. Both items must be obviously different but are made similar in some way- place able within a paradigm together. The effort is to reinforce similarity.

**Objectives:**

The research aims to identify many visual metaphors used in advertising.

1. The analysis will deal with the metaphors that appear in the static images of the product announcement.
2. Some ads will be analyzed to identify the difference and similarities between them.

**Statement of the Problem:**

Metaphors increasingly becoming a technique for the creation or reinvention of products and services, it is necessary to present some creative advertising to identify what is metaphor in the advertising, the research offers a presentation of the most important forms of visual metaphor in advertising so that we can know the difference between them.

**Methodology:**

This search follows the descriptive method to describe the role of visual metaphor in advertising, and show some chosen examples of visual metaphor advertising.

**Theoretical Framework:****Formulas in rhetorical Ad Image Rhetorical figures:**

The ad image uses the relationships between signs to form the meaning it contains, where the ad designer collects the tags together in the image. The sign gains its value from the conflict and corresponds to the other signs and enters into a network of relations. This relationship is called "rhetorical formulas." Rhetoric means in the ad image the meaning of meaning when direct indication is imprecise of the sign for this purpose. For example, a picture of a tree or a house is understood by its existence directly. If we want to portray an idea, value, or sensations that have no physical form, such as peace, rest, mastery, or headache, then we resort to rhetorical language that explains its meaning. These rhetorical formats are important for the recipients of the advertising image, ranging from intensifying the meaning of the image instead of displaying it on its own.

• **The following types of formats can be included in the ad image:**

**The theories of metaphor interpretation in the picture in the ad:**

**There are two theories to understand metaphor: Miley (Daniel Chandler, 2002):**

**A - Comparative theory of the agreement of the characteristics of the two parties' metaphor (similar and similar):**

It emphasizes that the recipient evaluates the similarity between the images mentioned in the metaphor, so that he can judge its credibility by choosing the common characteristics between them so that the recipient can understand the metaphor and assess its truth. This rule is especially useful in understanding metaphor, as it usually involves two things at two different levels of the concerned, so it is possible to convert its likeness to the similarity that there is a strong similarity between them in many attributes and when there is a difference between the parties metaphor (likable and likened) increases the desirability of the metaphorical expression where the metaphorical meaning increases between the images are very different from each other in metaphor.

### **B - The theory of combining the likeness to the like:**

#### **Through this theory can be understood metaphor in two stages:**

- Select private information with Base.
- Apply this information to the Target.

The recipient interprets the characteristics of the recipes like it's The recipient then removes the attributes associated with it not appropriate, as for salient meaning or traditional for a party the metaphor to liken it. It is activated at the beginning, which is called the hypothesis of "progressive clarity "This explains the reason why it is easy to understand metaphor as quickly as the literal meaning is understood, and the metaphor increases the automatic effort to achieve cognition, which in turn increases the recipient's rate of attestation of the message (Daniel Chandler, 2002).

Visual Metaphors in Commercial Advertising Both monomial and multimodal metaphors appear to be very common in commercial advertising. In general, visual metaphors produce a great effect on the audience (Mulken, van Hooft &Nederstigt, 2014) and they are highly utilized in advertising because, when people get the pleasure of understanding a metaphor, they associate this pleasure with the product advertised. (seeBerlyne 1974). However, creating visual metaphors for advertising is not easy. It has to be something new and original to encourage the audience make an effort to understand the metaphor, but it cannot be too difficult because people could associate this difficulty with a negative image of the product. Instead, it has to be something balanced, in order to be solved within the right time frame, to work well and occur smoothly. (Mulken, van Hooft&Nederstigt, 2014).

### **TROPES:**

#### **There are four kinds of tropes mainly used in adverts:**

- 1- Metaphor & simile.
- 2- Metonymy & synecdoche.
- 3- Synesthesia.
- 4- Irony & nonsense

#### **1- METAPHOR & SIMILE:**

##### **• Metaphor:**

#### **Definition of Visual Metaphor:**

Visual metaphor is the representation of a person, place or idea by a visual image that suggests a particular association. (Nordquist, 2015) A Visual metaphor is an unusual pairing

of two elements that creates a new meaning that neither element had alone, thus creating a whole new conceptual visual expression. (Bateman, 2014) A visual metaphor is an image used in the place of or in conjunction with another to suggest an analogy between the images or make a statement with them. A metaphor, uses two things such as a vivid statement or a dramatic visual to suggest another thing. And does so without the "like" or "as." (Messaris, 1997).

The metaphor is an alternative form of replacement another sign of the same group. That is, one of the parties to the relationship is absent while taking Party Present Absent Party, Which attracts attention to the match between them to make a surprise or shock, It is adoption Relationship and mark and what it refers to during the sense delivery by analogy or explanation, based on the relationship of similarity between any two elements. The nature of metaphor the connection between the picture and its meaning is made, and this is required by the recipient, which gives metaphor the power that it enjoys.

Metaphors are used in every field, from science to art, from literature to design, for explaining sophisticated thoughts and for creating new meaning and patterns. Thus, metaphors are not limited to rhetoric and literary fields. Metaphors have important rolls in our lives visually as well. While perceiving the world that we live in, we use our eyesight the most. For this reason, the power of the visual is much more compared to the power of words. When the power of the visual merges with metaphor, it results in more effective outcome. For (shuell (1990,102) "If a picture is worth 1,000words, a metaphor is worth 1,000 pictures! For a picture provides only a static image while a metaphor provides a conceptual framework for thinking about something".

Metaphors offer us mental models that have critical role in the process of perceiving the world. As Saban. A. Kocbeker, B.N. and Saban, A. (2007,123) explain:"From the standpoint of the "cognitive theory" metaphors act as powerful mental models though which people understand their word by relating complex phenomena to something previously experienced and concrete. I is indeed this process of building linkages linkages between two dissimilar ideas or the projection of one schema (the source domain of the metaphor) that makes a metaphor an effective cognitive device". In other word, metaphor is the process of establishing links between a complex phenomenon and the pre- existing data on mind, towards perceiving and understanding a subject though the perspective of another.

### **Conceptual Metaphor:**

There are two main factors that play an important role when dealing with metaphors. One is the socio-cultural factor (Gibbs & Cameron, 2007) and the other factor is more cognitive (Steen, 1999). It could be said that metaphors are actually cognitive tools that help us structure our thoughts and our world experience (Silvestre-López, 2009).

#### **A metaphor consists of THREE parts :**

- The tenor, that is the subject to which attributes are ascribed ;
- The vehicle, that is the subject from which the attributes are derived;
- The ground, that is the part(s) of semantic field from which the attributes are selected to create the relationship between the tenor and the vehicle (Halliday 1985).

- **SIMILE:**

Simile Is a relationship between the commodity and another party, based on a semi-common between them, and it can be seen that both the likeness and the observer are present together, because it draws the attention of the receiver to the power of the common character, that the certain be urgent to some extent on the recipient is not allowed to make connections and choose The characteristics of comparison in the advertisement itself, or that the analogy is more hesitant in its interpretation.

□ A simile is a figure of speech in which the subject is compared to another subject.

□ Similes are marked by use of the words like or as (for example, “He was as nervous as a long-tailed cat in a room full of rocking chairs”).

## 2- METONYMY & SYNECDOCHE:

- **METONYMY:**

It means replacing the cause with the result such as showing the effect or symptoms. Metonymy is a formula in which the mark represents the commodity to be a distinctive label taken from the same commodity or Dale, and that the denomination represents something related to the commodity to replace the whole thing, that is, the Metonymy is on behalf of things that belong to it, and then the metaphor seems more realistic than metaphor , And the metaphor works as a composite in which signs continue together through a single social field, and despite the burden that the recipient is in interpreting and manifesting the meaning of the metaphor, and assisted by the direction of the denomination to normal. Metonymy is when a part stands for the whole, a large category. It means that particular connotations are made very strong through use of the sign. It's when a sign or set of signs or set of signs is so conventionally associated that one can be read as standing for the others.

Metonyms can gain cultural force by being repeated across many advertising. There's no fixed list of metonyms. It is up to make an argument that certain signs are metonymic because of the ways they appear in visual advertising.

It is often the case that metaphors interact with metonymies in conveying particular interpretations. A metonymy is described as a one-correspondence mapping within a single conceptual domain, where one of its elements (subdomain or ‘main’ domain) becomes highlighted, often as associated with a particular communicative purpose (Silvestre-López2009).

- Metonymy is an association created between meanings which are contiguous rather than similar.
- A rhetorical strategy of describing something indirectly by referring to things around it.

### **In metonymy, associations are contiguous because we indicate:**

1. Effect for cause ('Don't get hot under the collar!' for 'Don't get angry!');
2. Object for user ('the stage' for the theatre and 'the press' for journalists);
3. Substance for form ('plastic' for 'credit card', 'lead' for 'bullet').

- \* **SYNECDOCHE:**

- Synecdoche is like metonymy but more ‘specific’.
- Part to Represent Whole

**For example:**

- The word “bread” can be used to represent food in general or money (e.g. he is the breadwinner; music is my bread and butter).
- The word “sails” is often used to refer to a whole ship.
- The phrase "hired hands" can be used to refer to workmen.
- The word "wheels" refers to a vehicle.

**Using the whole to refer to a part is also a common practice in speech today.**

- If “the world” is not treating you well, that would not be the entire world but just a part of it that you've encountered. In photographic and filmic media a close-up is a simple synecdoche - a part representing the whole. Indeed, the formal frame of any visual image functions as a synecdoche in that it suggests that what is being offered is a 'slice-of-life', and that the world outside the frame is carrying on in the same manner as the world depicted within it. Synecdoche invites or expects the viewer to 'fill in the gaps' and advertisements frequently employ this trope. Any attempt to represent reality can be seen as involving synecdoche, since it can only involve selection (and yet such selections serve to guide us in envisaging larger frameworks).

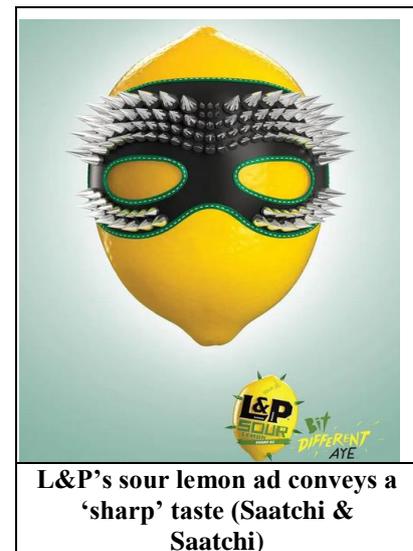
**3- Synaesthesia.**

We're so bombarded with commercial messages every day that creating an ad that actually sticks in the mind is an increasingly difficult task. Research shows that one way to make advertised products more memorable is to engage consumers' feelings and emotions by stimulating multiple senses at once. And advertisers are now more consciously using this approach in what you'd typically think of as a visual-only medium: print images. Multisensory marketing has also made its way into print advertising. To convey a multisensory message within a medium that is chiefly experienced by sight, advertisers use language and images to evoke the other senses. Evoking individual senses in print is relatively straightforward, using words like “smell”, “hear”, or “yellow”, and images of objects that we strongly associate with specific senses, such as a bottle of perfume (smell), or a bar of chocolate (taste). But words and images can also evoke multiple senses within the same ad, and in the most creative ways.

Advertising has undergone what researchers have called a multisensory revolution. Browsing the shops around Christmas time, for instance, is typically a multisensory experience, and that's no accident. Shops combine ambient Christmas music and Christmas-related scents to influence consumers' behavior and increase sales.

For instance, Popclik advertises its headphones by showing them on a comic-like black and white background.

Here, only the drawings within the space defined by the headphones are illustrated in color.



\*There are some advertisements that take advantage of synesthesia as a rhetorical device, such as:

- Skittles: Taste the Rainbow.
- Pepsi: You've never seen a taste like this.
- Coca-Cola: Life tastes good.

The positive feelings that we tend to associate with colorfulness (as opposed to black and white) are arguably used to convey a positive judgment about the quality of sound that the advertised headphones reproduce.

#### 4-IRONY & NONSENSE:

##### • IRONY:

- In irony, the signifier of the ironic sign seems to signify one thing but it actually signifies something very different.
- Where it means the opposite of what it says (as it usually does) it is based on binary opposition.

##### Irony reflects the opposite of:

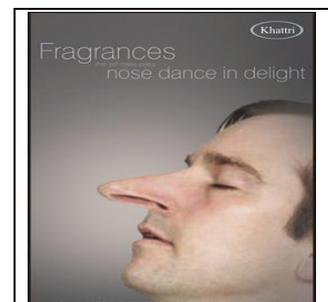
- The thoughts or feelings of the speaker or writer
- I love it' = I hate it
- The truth about external reality
- 'There's a crowd here' = it's deserted .



A stop sign ironically defaced with a plea *not* to deface stop signs.

##### • Nonsense:

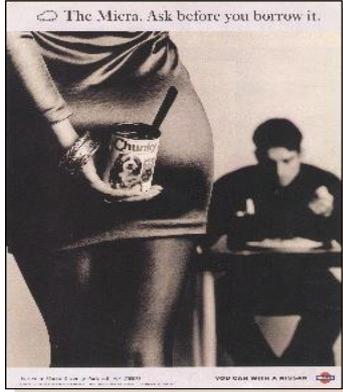
if the advertisement attracted consumer attention, interested and involved them, it worked. However, the problems arise in attracting audience and make the audience interested with the advertisement. There are a lot of different advertising techniques but one of the techniques of advertisement that will attract big audience is the advertisements that contain humors and silliness.



Nonsense Advertising

**Some Ad templates to use metaphor as a typo to clarify the meaning and explain it.**

This type of advertisements can be called as 'insane' or "nonsense" advertisement which will

<p>Arena is the authentic waterwear brand for athletes And real sport lovers. The second shows a swimmer chasing down a shark! The swimmer is the aggressor.</p>	
<p><a href="http://cutt.us/YfwQx">http://cutt.us/YfwQx</a></p>	
<p>This project won Silver in the National Advertising Challenge 2015, in the campaign category. The aim was to develop a campaign around the idea that Pepsi and Lays are the perfect combo for fun.</p>	
<p><a href="http://cutt.us/4SpfO">http://cutt.us/4SpfO</a></p>	
<p>This ad from the same Nissan campaign Illustrated earlier makes effective use of irony. We notice two people: in soft focus we see a man absorbed in eating his food at a table; in sharp focus close-up we see a woman facing him, hiding behind her back an open can. As we read the label we realize that she has fed him dog-food (because he didn't ask before borrowing her car).</p>	
<p><a href="http://cutt.us/kE4nO">http://cutt.us/kE4nO</a></p>	
<p>Synaesthesia is amply used by copywriters because it represents the hedonistic invitation to enjoy all the senses.</p>	
<p><a href="http://cutt.us/9bBDI">http://cutt.us/9bBDI</a></p>	

amuse the audience and eventually remembered. So, people will involuntarily remember those brand or company that advertises their products or services in such a way when people need the products or services at any time.

Substitution can be based on dissimilarity (as in understatement) or disjunction (as in exaggeration).

It is a peculiar form of metaphor

In linguistics, it is the production from a sense-impression of one kind of an associated mental image of a sense-impression of another kind Synaesthesia is amply used by copywriters because it represents the hedonistic invitation to enjoy all the senses

Lips that scream with color (Rimmel)

For color at its softest (l'Oreal)

#### 4- **HYPERBOLE:** (= exaggeration; sometimes)

Hyperbole is often used in advertising, often referred to as “dramatizing the selling point.”

a. To the moon and back four times a day (United Airlines)

b. Discover colors so pure it blushes with you. Introducing Blushing Micronized Cheek Color (Estée Lauder)

#### 5- **Antonomasia**

Any single entity appearing in the advert text becomes the representative of its category.

- The Make-Up of Make-Up Artists (Max Factor)
- Carte Noir. French for Coffee.

#### 6- **Tautology:**

- Self-referential quality of advertising discourse.
- It can be merely visual: the whole advert text consists of the photo of the product simply accompanied by the brand name as if the product did not require any introduction
  - It's a Volvo. It's a Volvo (we printed it twice in case you didn't believe the first time) (Volvo)

New Body Form Invisible – with 12 improvements

#### 7- **Anaphora:**

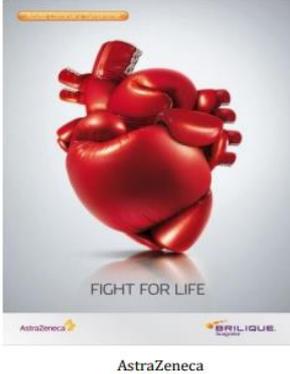
It is the repetition of one or more words within a sentence.

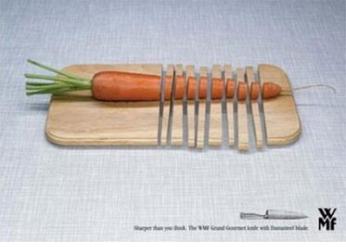
It creates an effect of expectation, emphasis and symmetry

it's where laughter comes easily. it's where time meander. it's where I'm always relighting the candles. it's where our friends come to Sunday lunch. it's where other don't leave until Monday morning. It's where we live. it's our habitat (Habitat)

These are some Ad templates kinds of tropes mainly used in adverts to clarify the meaning and explain it:

<p><b>soft shoe advertising</b>  <b>Cognitive analysis: Metaphor:</b> Soft shoe for a sense of comfort and agility.  <b>Source:</b> soft shoe  <b>Target:</b> a box full of feathers  <b>Modality:</b> The advertising of the model head was replaced with  a box full of feathers for a sense of comfort and agility when wearing shoes and here is metaphor in the class between the feathers and soft shoe advertising.</p>	 <p>imagination walks CAMPER</p>
<p><a href="http://cutt.us/3yJZY">http://cutt.us/3yJZY</a></p>	
<p><b>Smoking kills</b>  <b>Cognitive analysis: Metaphor:</b> The cigarette is a gun  <b>Source:</b> gun  <b>Target:</b> hand, cigarette.</p>	 <p>Smoking kills  About 106,000 people in the UK die every year as a result of smoking.  Smoking kills</p>
<p><b>Modality:</b> Monomodal visual representation of the source visual representation of the target The analysis of this first image shows that the shadow of the gun is the source domain while the target domains are the hand and the cigarette.  Therefore, the metaphor in this image is monomodal. The mapping between them is established  in a cognitive way, since the audience knows that a gun can kill people; in the same way,  a cigarette can kill people because it is toxic. Thus, the background knowledge of the audience  is what allows them to reach the intended message, which is that smoking can kill a person.</p>	
<p><a href="http://cutt.us/YPpMC">http://cutt.us/YPpMC</a></p>	

<p><b>AstraZeneca</b>  <b>Cognitive analysis: Metaphor:</b> the heart is a formed by boxing gloves  <b>Source:</b> gloves  <b>Target:</b> heart  <b>Modality:</b> It can be observed that the gloves are forming a heart. Thus, the target domain is the heart and the gloves are the source domain. Although a verbal element appears in the picture, this is not a multimodal metaphor.</p>	
<p>'Fight for life' is a mere reinforcement of the metaphor, based on a metonymic activation of the source and target domains of the metaphor. The metaphor is placed between monomodal and multimodal metaphors, thus it is considered a borderline case. As it has been stated, there is also a metonymy combining the verbal part and the visual part. Here, fight stands for the gloves and life stands for the heart. The mapping of these elements can also help the audience to understand the intended message of the advert.</p>	
<p><a href="http://cutt.us/v4jap">http://cutt.us/v4jap</a></p>	
<p><b>Milk cups are formed to be the lower tooth set</b>  <b>Cognitive analysis: Metaphor:</b> The lower tooth set consists of cups of milk  <b>Source:</b> milk.  <b>Target:</b> teeth.  <b>Modality:</b> borderline case visual representation of the source visual representation of the target verbal reinforcement In this picture, it can be observed that the milk cups are forming a teeth. the target domain is the teeth and the milk are the source domain. 'Maintain healthy teeth' is a mere</p>	
<p>Reinforcement of the metaphor, based on a metonymic activation of the source and target domains of the metaphor. The metaphor is placed between monomodal and multimodal metaphors Maintain stands for drink the milk and healthy stands for the teeth. The mapping of these elements can also help the audience to understand the intended message of the advertising.</p>	
<p><a href="http://cutt.us/2WdI7">http://cutt.us/2WdI7</a></p>	

<p>Do not let lunch meet breakfast                  Cognitive analysis: Metaphor: Speaking of birds                  Target: orbit professional.                  Modality: borderline case visual representation of the source                  visual representation of the target verbal reinforcement In this picture, it can be observed that the milk cups are forming a teeth. The target domain is the orbit professional are the source domain. based on a metonymic activation of the source and target domains of the metaphor.</p> <p>The mapping of these elements can also help the audience to understand the intended message of the advertising.</p>	
<p>http://cutt.us/cUcQv</p> <p>knowledge of the strength of the product                  Cognitive analysis: metaphor: knowledge of the strength of the product                  Objective: Presentation of knives.</p> <p>Method: A knife so sharp I fill it on the fly, if you sponsor it this way. The brilliant idea behind the project and the simple protagonist of this spot .WMF produces a wide range of simple knives for all occasions. "Sharpen more than I think," the logo is an intermittent logo, cut a small piece of wood with carrot. This is a form of image, leading instantly to the curiosity of the observer.</p>	
<p>http://cutt.us/kTIEd</p> <p>swimsuit friendly                  Cognitive analysis: metaphor: it is to be assumed by the picture that it is aimed towards men                  Objective: This is an advertisement by Coca-Cola.                  Method: This is an advertisement by Coca-Cola that appeals to the masculine stereotype that men should be fit. It features a Coke can that is in the shape of what is assumed to be the ideal male figure wearing a swimsuit. The advertisement is for Coke Zero and the reader would infer from the picture and the caption of "swimsuit friendly" that this beverage will get them to their ideal figure. Although this advertisement could have been aimed at the male or female obsession with body image, it is to be assumed by the picture that it is aimed towards men because of the style of swimming attire. Because of the chosen swimming attire, females would not much appeal to the product based on this image alone.</p>	
<p>http://cutt.us/uraZU</p>	

<p>This nail polish makes nails strong and sharp  <b>Cognitive analysis:</b> Metaphor: This nail polish makes nails strong and  <b>Source:</b> The nail polish.  <b>Target:</b> nails strong and sharp.  <b>Modality:</b> borderline case visual representation of the source visual representation of the target verbal reinforcement                  In this picture, it can be observed that nail polish are forming strong and sharp the target domain is Health of nails are the source domain. 'Makes nails strong and sharp by using this nail polish ' is a mere reinforcement of the metaphor, based on a metonymic activation of the source and target domains of the metaphor to understand the intended message of the advertising.</p>	
<p><a href="http://cutt.us/9L1I4">http://cutt.us/9L1I4</a></p>	

<p>Visual simile: Life can be so simple (like having a cup of coffee and a cigarette).</p>	
<p><a href="http://cutt.us/mFXHy">http://cutt.us/mFXHy</a></p>	

<p>Visual simile: Comparing two things or ideas, usually by saying “like” or “as.” In this case, Fiber-Castell is suggesting that the colors of its pencils are as natural as the color of a purple eggplant.</p>	
<p><a href="http://cutt.us/ch4LY">http://cutt.us/ch4LY</a></p>	

<p>An ad for pensions in a women's magazine asked the reader to arrange four images in order of importance: each image was metonymic, standing for related activities (such as shopping bags for material goods).</p>	
<p><a href="http://cutt.us/9C5AA">http://cutt.us/9C5AA</a></p>	
<p>This Mercedes-Benz ad is of both a frontal and side view of a man's face merged. The text reads "Look to the side without looking to the side", which fits the merging of the faces. The image is a metaphor for the text, and a metonymy for the technology that is being advertised.</p>	
<p><a href="http://cutt.us/nPHIs">http://cutt.us/nPHIs</a></p>	
<p>Neckties shaped like sushi is a great advertising example. Tokyo is in Japan, where sushi is well known. The relationship between image and text is solid. The image and text complement each other completely. Metaphor and metonymy play a role in this advertisement because of the connection between the image and text. The ties shaped like sushi are a metaphor for Tokyo, sushi is a metonymy for Tokyo.</p>	
<p><a href="http://cutt.us/ci276">http://cutt.us/ci276</a></p>	
<p>Hyperbole :This toothpaste advertisement is very creative, yet also extremely hyperbolic. Obviously, even with a decent toothpaste that claims to "build strong teeth," one's teeth are never going to be strong enough to bite and tear something like that apart. But accepting a weaker form of this claim, one might determine that this particular toothpaste would make your teeth strong enough to easily bite through more reasonable objects, like a tough steak or an apple.</p>	
<p><a href="http://cutt.us/Uvfxh">http://cutt.us/Uvfxh</a></p>	

<p><b>Synecdoche</b> is used when (Lanham 1969: 97):</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> A part of something is used for the whole (“hands” to refer to workers);</li> <li><input type="checkbox"/> The whole is used for a part (“the police” for a handful of officers);</li> </ul>	
<p><a href="http://cutt.us/wuNrs">http://cutt.us/wuNrs</a></p>	
<p><b>Visual Synecdoche:</b> Referring to a whole by its part or a part by its whole. In this case, Heinz uses the pieces of a tomato to imply what the tomato, with all its other components, will be come: ketchup. The slogan instead introduces a simile</p>	
<p><a href="http://cutt.us/roGco">http://cutt.us/roGco</a></p>	

### Visual communication:

Visual communication is an exchange of messages between the eminent and the recipient with help of visual signs, messages, illustrations, images, texts. A person responds to different stimuli, reacts on different contents and brings conclusions that are always equivalent to the quality of his emotions.

Some messages can be clear and simple, but sometimes, when we want to make stronger impression and send message in most creative way we can do it by using metaphors. Metaphors may seem more appropriate for copywriters, but they can be powerful solutions for visual problems, as well.

What is a metaphor? It is a figure of speech that identifies two dissimilar things based on something that they have in common. For example, an eagle and a car are two completely different things, but one thing that they can have in common is speed.

As consumers, we like to think we choose products based on what we can see, hear, feel, taste and touch about them. Is this a good hamburger? Let’s taste it. Is this a good car? Let’s drive it. But the reality of the situation is that there are a lot of other benefits that products can offer and that can’t be described or felt by our five senses. There are the subconscious elements, the deeper meanings and emotions that some products awake, which influence our decisions to buy or not to buy.

For instance, even though that car can be seen and felt and driven, there are other aspects that determine how we relate to it, such as feelings of power or freedom or security. These aspects are not part of the actual structure of the car, but they are a thing that draws us to the vehicle, so they ought to be part of how the automaker markets and sells it. And that’s where metaphor comes into play.

We can think of metaphors as coming in two varieties: pure metaphor and fused metaphor.

Metaphor, defined as a way of thinking or seeing, is used frequently in every field of art and design. Whether they are in literary or visual field, metaphors are elements that strengthen the language of expression, boost the emphasis and bring vigor, beyond explaining a concept with another concept. The visual metaphors used in art and design works, convey ideas more effectively by making our cognitive processes work more actively visual metaphors are used for reifying abstract concepts and transmitting the message in a more effective and understandable way.

### **Results:**

- 1- The study results suggest that visual metaphors may be more persuasive due to both visual argumentation and metaphorical rhetoric.
- 2- The power of metaphors is seen in its familiarity and in the relationship between a user and a product.
- 3- When visual metaphors used in advertisements, consumers tend to acquire more positive effects and comprehend deeper meanings to unravel the complex parts of an advertisement.
- 4- Visual metaphors not only have an impact on persuasion but they also have a Remarkable Power to make designers More Creative, Visual Metaphors are effective tools to create that are developed verbally and visually.
- 5- The creative advertisements are more attractive than traditional advertisements, as they are more effective in attracting attention and delivering the message to the target audience.
- 6- Creativity in advertising increases the brand value and can give brands the required thrust to explore new heights.
- 7- The creative thinking in advertising design develops new useful ideas which further fulfill the requirement from the entire campaign.

### **Explanations:**

- 1-The theoretical explanations and managerial implications of the findings of this study are further discussed.
- 2-Modern Advertising relies heavily on visual metaphors; Visual metaphors are powerful tools that allow us to view something from another.
- 3- Advertising creativity is crucial for any advertising campaign since it has an enormous impact on sales and on hiring and firing of advertising agencies. Creativity covers different interpretations and definitions. Generally, creativity is linked with art and therefore its frequent definition is linked to uniqueness, artistry, imagination or even unexpectedness. Creative advertising allows companies to communicate a message to a large group of consumers faster than any traditional forms of communication. It allows them to truly connect with their consumers; it gives them the opportunity to develop an ongoing relationship between the consumer and a brand. At its best, creative advertising will make a sense of urgency for the consumer, honest awareness and accurate that there are products, places, styles or sensibilities that cry out for attention or action.
- 4-Visual metaphors present the unknown and the complex with the more concrete, familiar and understandable. A complex and abstract thought is conveyed to the audience through more familiar and catchy images. In a sense, visual metaphors by making the unimaginable imaginable and invisible visible, make the thoughts more accessible to the public. The

metaphors used in poster works can convey the thoughts and concepts in a more effective and persuasive way by making our cognitive processes work actively.

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