

The Cognitive Effect of Visual Metaphor in Advertising: A Comparative Study between Fusion and Juxtaposition Metaphor

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Abstract

The current research proposes to verify, through experimentation, the effect of two types of visual metaphor (Fusion and Juxtaposition) on cognitive elaboration and attitude toward the advertising. The study will set out to assess not only the direct effect of visual metaphor but also the moderating role of cognitive elaboration in altering consumer attitude toward the advertisement. The current study has assumed that; *H1) the level of elaboration will increase gradually starting from juxtaposition to fusion metaphor. H2) Attitude toward the advertisement will increase gradually starting from juxtaposition to fusion metaphor.* Sample of (50) students from the Faculty of Arts-English Department- Fayoum University took part in the survey. Results from this experiment showed that fusion metaphor had the most positive effect on attitude toward the advertisement.

Keywords: Fusion metaphor, Juxtaposition metaphor, cognitive elaboration, attitude toward the advertising.

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1. Introduction

“Nothing is more efficient than creative advertising. Creative advertising is more memorable, longer lasting, works with less media spending, and builds a fan community... faster” (Reinartz & Saffert, 2013, p.3). In order to increase creativity and persuasion in advertisements, many advertisers design the content of their advertisement through “artful deviations from audience expectation” (Phillips & McQuarrie, 2002). Rhetorical figures are one of the strategies that advertising designers rely upon to produce a creative advertisement.

Visual metaphor is one of the most commonly used rhetorical figures in advertising. Metaphor's strength lies in its ability to view characteristics by means of contrast or cross domain mapping. Visual metaphor is often used in advertisements by depicting one domain of experience (target domain) in terms of another domain of experience (source domain). With regard to academic research; the emphasis was laid on initially verbal metaphor. In recent years, the research focus has shifted from verbal metaphor to other types of monomodal and multimodal visual metaphor (Forceville, 2009).

2. Importance of the Research

The importance of this research lies in the scarcity of the studies written about how consumers process visual metaphors. The available related research is really limited when it comes to the effect of different types of visual metaphors especially as

related to consumer response outcomes. In the visual metaphor literature, the importance to fill in this gap in previous research will ignite my drive through this research looking for ways to cover the consumer response aspect besides other areas of weakness in previous works. Thus, the current research measures more than one consumer response variables (Attitude toward the advertisement and Cognitive Elaboration).

3. Research Questions

The present research focuses on finding answers to the following questions:

- (1) How do different types of pictorial metaphor can elicit various consumer response outcomes when encountering a pictorially metaphorical advertisement?
- (2) What is the influence of the two types of visual metaphor structures on attitude toward the advertisement and cognitive elaboration?

4. Conceptual Framework

4.1 Definition of Metaphor

In order to analyze the metaphorical images used in commercial advertisements under investigation in this research, we first need to discuss the definition of the concept metaphor. In other words, what is a metaphor?

Since metaphors are common in all forms of language and ubiquitous even in everyday language, different definitions and various theories of metaphor have been developed. From a

rhetoric perspective, metaphor is often assumed as one kind of tropes which are more or less ornamental device employed in the rhetorical style. Before diving into the different perspectives of metaphor, it may be helpful to first define the term “metaphor” in general. The word metaphor has its origin in the Greek word *metaphorá*, a noun meaning "a transfer, especially in meaning, from one word to another". It comes ultimately from the verb *metaphérein* "transfer, carry over" (Crystal, 1990, p.276).

4.2 Metaphor as a Visual Rhetorical Device

A rhetorical figure is an expression that artfully deviates from the familiar expectation, but is not rejected as nonsensical or faulty due to the deviation (McQuarrie and Mick, 1996). Broadly, all rhetorical figures can take either verbal or visual form (Scott, 1994). A visual (or pictorial) metaphor “involves a mapping of information transferred from one image to another [...], the source image and target image respectively” (Yus, 2009, p.156). In addition, Carroll (1994) states that “visual metaphors use pictorial or otherwise visual devices that suggest identity in order to encourage metaphorical insight in viewers” (p.190). From the moment of seeing a visual metaphor, consumers deals with the image of the advertisement as deviation from expectation and stop thinking seeing the image as a direct representation of reality (McQuarrie and Mick, 1999). Within the genre of advertising, the combination of the pictures and the words affects consumers’ response.

4.3 Forceville's Typology (1996)

An early attempt to categorize visual metaphor in advertising was made by Forceville (1996). He was the first to introduce a comprehensive theory of pictorial metaphor in advertising which offers a very detailed and useful model for analysis. Furthermore, his model has been widely adopted by many researchers to investigate the pictorial metaphor manifestation in various genres. Accordingly, we can say that Forceville's work paves the way for a theoretical framework for analyzing visual metaphor in advertisements.

Forceville's interest in Black's account of metaphor stems from the fact that he regards it as the most satisfactory model developed so far. Consequently, Forceville (1996) adopted Black's (1979) interaction theory as a cornerstone to build his theory of visual metaphor. In his book *Pictorial Metaphor in Advertising* (1996), Forceville examined several studies that focus on pictorial metaphor, but he found that none of such studies provide a satisfactory model for analyzing visual metaphor. Subsequently, Forceville (1996, pp. 138-163) elaborates to distinguish between four types of pictorial metaphors (Fusion, Juxtaposition, Replacement and verbo-pictorial metaphor). Since the present study attempts to test to what extent the aforementioned two types of pictorial metaphor would evoke consumers' responses, it seems sufficient to only to distinguish between Fusion and juxtaposition metaphor.

4.3.1 Hybrid Pictorial Metaphor (Fusion metaphor)

In this case, a single object or gestalt is presented as if it consists of two different parts united together. This phenomenon occurs when the target and source of the metaphor are described as belonging to two different domains. In the case of hybrids, the target domain is visually blended with the source domain.

4.3.2 Pictorial Simile (Juxtaposition)

In this metaphorical structure, the target and the source belong to completely different domains. The two elements of the pictorial simile are juxtaposed in the image in a way that helps the consumer to understand the metaphor.

5. Methodology of the Research

5.1 Stimulus Materials

The data of the present study is extracted from different websites. Six visual static advertisements on food and beverage were downloaded from www.adforum.com , www.adsoftheworld.com, www.ateriet.com and www.pinterest.com. It is a representative enough sample to allow a thorough and weighty cognitive analysis of the verbal and pictorial features of each advertisement.

Some important decisions and a number of considerations have been made before collecting the data. To ensure reliability, the following criteria were prioritized in selecting the static commercial advertisements:

1. The advertisement is basically a visual illustration with minimal print. (except when the text is basic domain of the metaphor)
2. The visual advertisement representing a visual metaphor should answer the following questions;
 - a) Which are the target and the source?
 - b) Which are the probably intended features mapped from the source to the target?
3. To minimize the chance that the results are the cause of other elements than the verbal and pictorial metaphors, all the selected advertisements were colored.
4. To ensure that the experiment is well controlled, all the selected advertisements under study were for well-known brands. This was done to control any extraneous variables related to participants' familiarity with the advertised products.
5. All advertisements were located within different online archives of commercial campaigns from around the world keeping in mind the images copyrights and only using the free-to-use ones.

5.2 Rationale of Data Selection

The data resources were basically advertisements on foods and beverages. This choice was based on the claim that “advertising for food and beverages communicates potentially powerful food consumption cues, including images of attractive

models eating, ..., and positive emotions linked to food consumption” (Folta et al., 2006, p.6). The data is mainly a group of online advertisements released between the year 2006 and 2019; three advertisements for each type of pictorial metaphor.

Although visual metaphor appears and manifests in various genres, as cartoons, movies and drawings, the current study focuses on the genre of commercial static advertisements within which the researcher mainly analyzed visual metaphors. The choice of the genre is not a coincidence, but it is based upon various reasons. In his book, *Pictorial Metaphor in Advertising*, Charles Forceville (1996, p.67) mentions two reasons that make advertisements an excellent and suitable corpus for the analyzing of visual metaphor. Thus, the choice for the set of data was first and foremost inspired by Forceville’s work (1996) in which the scholar described his research on static commercial advertisements.

The first reason to use advertisements for an investigation of the effect of various pictorial metaphors on consumer responses is that in the case of advertising the viewer’s knowledge of the aim of the genre makes a metaphor easier to interpret. Despite its creativity, the primary message behind advertisements is to persuade people to buy. The fact that advertising has such clear intention eases the interpretation and shapes the viewers’ expectation. Due to the specific aim of the genre of advertising, the viewer expects to interpret any evaluation of the advertised

product in a positive way. As for the second reason, advertisements are rich in pictorial metaphor because, as stated earlier, the advertiser resorts to employing such techniques in order to persuade and capture the consumer's attention. It is worth mentioning that the advertisers have a limited space (in printed ads) and time so they rely on image more than words. Due to the attention-grabbing ability of an image, it is considered as a vital component of contemporary advertising.

5.3 Procedure

5.3.1 Questionnaire Design

Within-subject experimental design was used in this study. Each participant is exposed and responds to each question of the two types of visual metaphor. This experimental design is selected because it is appropriate with the goal of the study.

5.3.2 Participants

Before performing the experiment, the participants were able to read a short introduction concerning the experiment and the consent form. The completion of the whole questionnaire took approximately 10 min. In order to make sure that participants were aware of the advertising context, they were also asked to examine the information about the details of the ad such as the type of the product, the brand name and the line printed inside the ad. They were encouraged to imagine they were exposed to these ads in a magazine and to respond as naturally as possible.

5.3.3 Pilot Study

In order to determine if the metaphors in the selected advertisements were coherent and ready to be tested, a pre-test was conducted. First of all, a small convenience sample (20 participants in the Faculty of Arts- Fayoum University) was employed to check if the metaphor was understandable. Thus, two questions were asked using a 7-point Likert scale “easy/difficult to understand” and “straightforward/confusing” (Gkiouzepas & Hogg, 2011). Based on the results of the pilot study, the metaphors were accurate enough to be tested in the main study.

5.3.4 Measures

5.3.4.1 Mediating Variables

Mediating Variables are the mechanisms through the researcher can understand how the independent variable is affecting the dependent variable and what is governing that relationship. In the current study, the mediating variable is

1) Cognitive Elaboration

Elaboration “reflects the extent to which information in working memory is integrated with prior knowledge structures” (MacInnis and Price, 1987, p. 475). According to research findings, cognitive elaboration refers to the amount of cognitive activity occasioned by a stimulus (McQuarrie and Mick, 1999; Gkiouzepas and Hogg, 2011).

Elaboration was measured by six items that measure both imagery and information processing. Three items anchored by

“provokes imagery/not imagery provoking,” “vivid/dull,” and “interesting/boring” (Unnava and Burnkrant, 1991) tap the imagistic part of elaboration and three items anchored by “I had many/few thoughts,” “the ad has multiple/one meaning(s),” and “the ad has complex/simple meaning(s)” measure the discursive form of elaboration.

6. Procedures of Analysis

6.1 Qualitative Analysis

This section comprises an analysis of the twelve advertisements under investigation using Forceville’s typology (1996) and Incongruities models.

First set of ads: Juxtaposition Metaphor

Ad No. 1

- 1) Product name: Pepsi
- Type of product: Soda beverage
- Text inside the image: Joy Pepsi.



Figure (1)

There are different ways in which the source and target of a visual metaphor can be presented. Juxtaposition structure is a visual metaphor in which the source and target domains are presented side by side. According to Phillips & McQuarrie's typology (2004), juxtaposition represents the simplest visual structure among the other visual metaphor structures. According to Schilperoord, Maes and Ferdinandusse (2009), "juxtaposition comes into existence if (at least) two entities are abstracted from their normal context and are aligned symmetrically with respect to perceptual attributes like size, shape, spatial orientation, and distance". Figure (1) represents a Pepsi advertisement. The picture depicts Pepsi can with its famous design placed side by side with another "competent" red soda beverage can. According to Kress & van Leeuwen (2006, p. 229) colors may show the 'personality' of a product which is often very difficult to articulate. The advertisement implicitly compares the taste of Pepsi with its

competing company Coca-Cola, but this is inferred implicitly from the can design. The textual as well as the visual elements work simultaneously.

Ad No.2

1)Product name: The Pampaverde

-Type of product: Hamburger Sandwich

-Text inside the image: Extra Big hamburger.



Figure (2)

Figure (2) represents the burger advertisement in which there is a picture of a man with an exaggeratingly big mouth and the text 'Extra Big' is written in quite a big font. The source is a man with a big mouth, and the target is the product advertised; the Pampaverde Extra Big hamburger. The big mouth of the man refers the viewers to the verbal text 'extra big' which is written in front of a piece of meat to provide a clue that there is a link between the burger and the big mouth. The artistic way the man's mouth is depicted also directs the readers to imagine what kind of a sandwich this will call for. Hence, the metaphoric or associative

relation relies upon the perceptual feature 'size', which provides the relation between the two compared objects. On the verbal level, the verbal text 'Extra Big' is essential in successfully interpreting the juxtaposition advertisement.

Additionally, incongruity is created by distorting the predictable model entity's manner of appearance. Distort has several sub types that can produce a visual incongruity; detach, support, change the shape, relocate the place, and enlarge/reduce the size. Here, the operation of distorting does not target the whole entity but the size of one its attributes; the mouth. To resolve distort-based incongruities, the interpreter needs to pay careful exploration of the verbal and visual contents which closely intertwine to present the two incongruous domains juxtaposed.

Ad No.3

1)Product name: Squeeze

-Type of product: Juice

-Text inside the image: natural apples



Figure (3)

Beverage marketers depend on catchy verbal phrases to persuade consumers that their products avoid artificial harmful ingredients. With the case of “squeeze” advertisement, the conceptual background knowledge about apples is crucial because some facts about the source domain need to be transferred and applied to the target domain and in turn will enhance the creative interpretation of the visual metaphor. The juxtaposition of the source (apples) and the target (Squeeze juice) found in the advertisement above (figure3) shows that they share two perceptual properties, i.e. freshness and color, which activate the associative relation between them. Since using metaphors in advertisements provide consumers with a puzzle-like image to be think about, verbal text enhances the metaphoric meaning and strengthens the intended message. The image of fresh apples goes hand in hand with the verbal elements in shaping consumer perception and judgment of the fresh ingredients of Squeeze juice. Perceptual similarity seems to play a major role in triggering the features from the source domain to the target domain.

2) Second set of ads: Fusion Metaphor

Ad No.1

- 1) Product name: MacDonald’s
- Type of product: Sandwich
- Text inside the image: Filet-O- Fish



Figure (4)

The advertisement shows an image of MacDonal'd's sandwich shaped like a fish aquarium with a beautiful lively colorful fish inside. The image reflects a hybrid metaphor (Forceville, 1996, p. 163), where the target (the sandwich) and the source (fish) objects are fused into a semantically united gestalt. This visual integration cues the mappable features of freshness. The metaphor implicates the idea that the new McDonalds fish fillet sandwich is as fresh as the lively colorful appealing fish in the picture. This idea is supported by 1) the advertisement slogan ("I'm Lovin' It"), 2) the verbal context at the top of the advertisement ('Filet-O- Fish') and 3) the visual context (the picture of the ingredients of the sandwich depicted as fresh fish in an aquarium). In much the same way, the linguistic message 'Filet-O- Fish' supports the visual meaning and facilitates the comprehension of the advertising intended meaning.

McDonald's advertisement exemplifies the Merge type of visual incongruity. In this type, two model entities from separate cognitive models are graphically integrated. Entity (V) from the second cognitive model and an entity from the base cognitive model (E) are graphically integrated in the way that they make a hybrid scene. In Figure (4), a fish (V) and a sandwich (an entity of E) are merged and they create a hybrid object.

Ad No.2

1) Product name: Nutrifit

- Type of product: corn flakes

- Text inside the image: Naturally Healthy

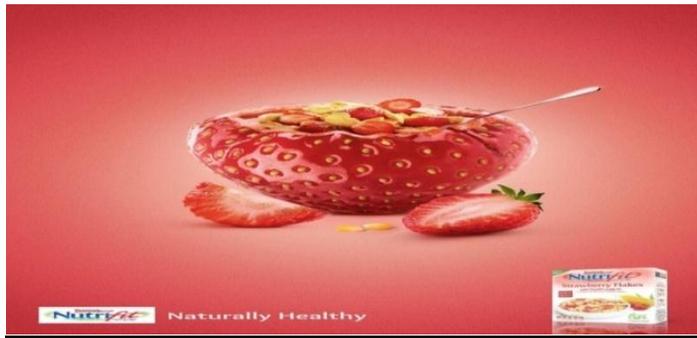


Figure (5)

The metaphor presented in this advertisement is a fusion metaphor. It is Fusion metaphor since the target and source domains are normally distinct entities, but they are merged into a single united gestalt; the two phenomena (target and source domains) are visually represented as occupying the same space in a way that is physically impossible (Forceville, 2008, p.19). Advertisement designers employ fusion metaphor in their campaign because it is easier to show product's benefits by "fusing" it with something else. This is the case in the above advertisement; the designer visualizes the ingredients of the corn flakes to inspire positive impact. The advertisement is

overwhelming because of the smart use of the vivid red fruit and background in an exaggerated way as the color is scientifically proven to positively influence consumers' appetite. With that said, the overwhelming redness is meant to share the message that the product is manufactured, prepared and for sure tastes like a fresh bite of strawberry. The designer uses an image of a strawberry to emphasize the freshness and healthiness of the cornflakes; the picture of the strawberry containing cornflakes seems to convey the idea that the Nutrifit was just produced with fresh strawberry.

The deliberate violation of viewer's expectation is the principle feature of incongruity. In advertisements with VOI, the incongruity resolution is to recognize the base and the novel entity, and then to relate the novel entity -that creates incongruity- to the topic of the advertisement. The base entity or establisher (E) activates a certain cognitive model, while the novel entity or violator (V) violates one of this model's attributes. In the previous ad, all the input of the image activates the strawberry model, while the chips of corn flakes function as violator (V) of such model that creates an incongruity. The novel entity is related to the topic of the advertisement in this way: 'the Nutrifit corn flakes are naturally and healthy as they are made of fresh strawberry. Overall, the advert is skillfully designed and both components; the graphic and linguistic are interwoven in a way that ensures a high degree of effectiveness, appeal and attractiveness to consumers.

Ad No.3

- 1) Product name: Heinz
- Type of product: ketchup
- Text inside the image: No one grows ketchup like Heinz.



Figure (6)

Paying a closer look to the Heinz Ketchup advertisement, we will find all the elements that make of this commercial an appealing piece of metaphor. In the above figure, the visual metaphor is eye-catching, straight-forward, and also easy to decode. By having the sliced ketchup-looking tomato, it shows that the Heinz ketchup is nothing but a few slices of freshly natural tomatoes stacked in the shape of a bottle; the images that connotes "fresh" and healthy to be shared with the viewers.

Red color again is overwhelmingly used to address the viewer's appetite through camouflaging the product into the fresh redness of the natural tomato color to reflect the natural material the Ketchup is made of. Moreover, the green stem at the top of the

tomato strengthens the impression of naturalness. As mentioned in the previous advertisements, this advertisement appeals to the desire of people craving for nature-oriented food.

The visual metaphor is clear enough that it does not need any text to be explained. Although there is a slogan that further explains the meaning, the consumer would still understand the message without the text. This image is a visual metaphor because it signifies that the ketchup is made up of freshly sliced tomato and the viewer doesn't necessarily need any text to understand that meaning. If we have a closer look, we can discover other clues that support the image scheme. With the white text reading "no one grows Ketchup like Heinz" on the bottom of the picture, the reader is invited to know that Heinz is the best choice, because it is fresh, and has no preservatives, just one ingredient, and tomatoes. This advertisement catches the viewer's attention easily because it is a deviation from convention as one would not expect to see a bottle of ketchup sliced as a tomato. The metaphor realized in this advertisement is a hybrid metaphor. It is because the target and source domains are normally distinct entities, but they are merged into a single united whole (gestalt); the two phenomena (target and source domains) are visually represented as reflecting one entity. Such dissimilarity between the two domains is often referred to as incongruity.

7. Results of Quantitative Analysis

ANOVAs (analysis of variance) were performed to compare the main effect of two different types of visual metaphor (juxtaposition metaphor and fusion metaphor) on attitude toward the ad and cognitive elaboration. Results from ANOVA were highly skewed, so the P-value should be interpreted carefully.

Hypothesis (1) predicted that the level of elaboration will increase gradually starting from juxtaposition and moving through fusion metaphor. Analysis of variance (ANOVA) results suggest

that the main effect of metaphor type on cognitive elaboration was significant in the two set of advertisements (juxtaposition and fusion metaphor). With regard to cognitive elaboration and ads containing fusion metaphor, the findings are in line with what is expected. As shown in table (1), there was a significant difference between juxtaposition (M=5.28, SD= 1.56) and fusion (M= 5.71, SD= 1.29) structures, $p < .05$. In addition, the standard deviation for juxtaposition structure is sufficiently strong. This means fusion visual structures elicited more amount of cognitive elaboration than the elaboration elicited by juxtaposition structure. Thus, hypothesis (1) was totally supported. According to the results, fusion structure elicited greater ad liking compared to juxtaposition structure.

Table1. Mean and Standard Deviations Associated with Dependent Variables (N=90).

| Dependent Variables | Juxtaposition Metaphor | | Fusion Metaphor | |
|-------------------------|------------------------|----------------|-----------------|----------------|
| | Mean | Std. Deviation | Mean | Std. Deviation |
| Elaboration | 5.2833 | 1.56156 | 5.7167 | 1.29400 |
| Attitude toward the ad. | 3.7037 | 1.33935 | 4.1630 | 0.87445 |

The bar graphs below represent an additional visual illustration for the data shown in the table above in order to help the reader to better conceive the statistics and eventually receive the intended message from the result analysis.

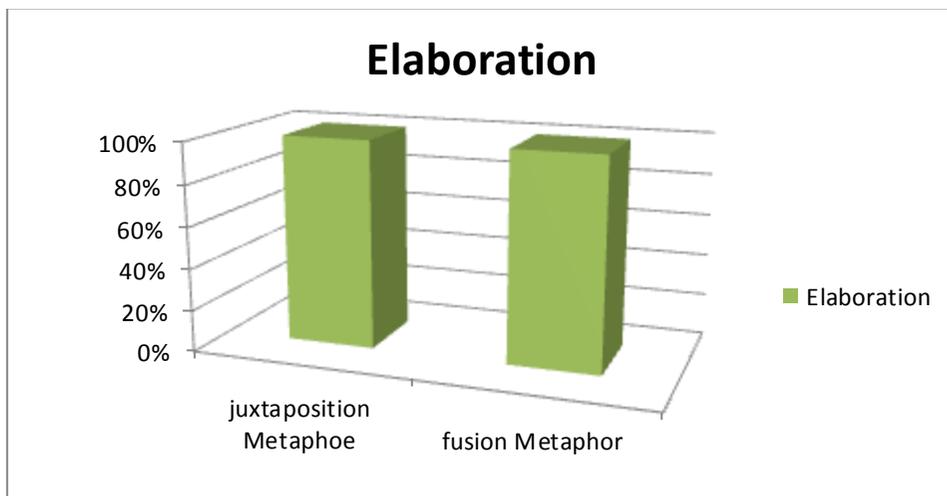


Figure 1: ANOVAs analysis of cognitive elaboration.

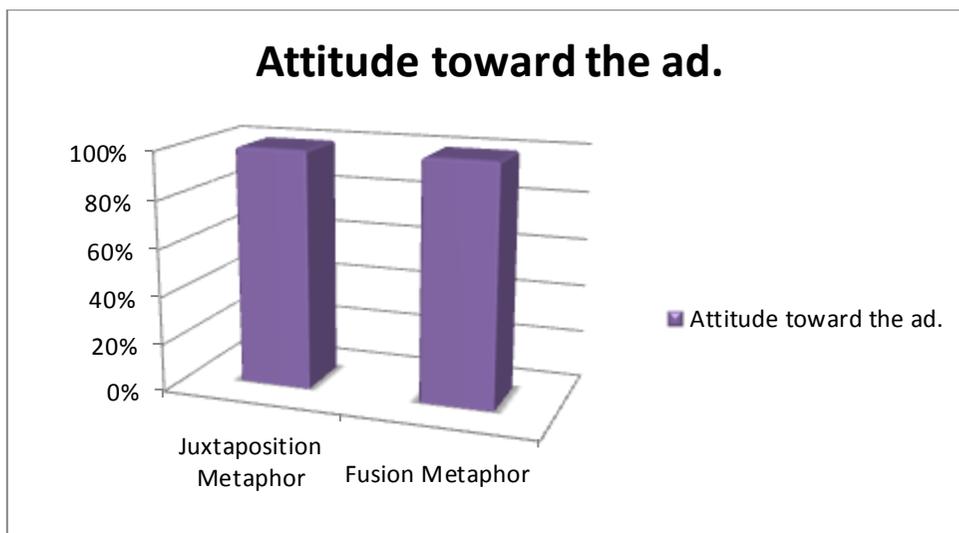


Figure 2: ANOVAs analysis of attitude toward the ad.

Consistent with the predictions of the current study, the results indicate that elaboration has a moderating effect on the relationship between the visual metaphor in advertising and the attitude toward the ad. Via Correlations analysis, there was a significant positive indirect effect of juxtaposition metaphor on attitude toward the ad, $b=.823^{**}$ (Correlation is significant at the 0.01 level), $p<0.05$. This is proved in the following table.

Table 2: Correlations Analysis of Juxtaposition Metaphor.

| | | | | | | |
|----------------------------------|----------------------------------|----------------------------|---------------|---------------|--------------|--------------|
| Juxtaposition Metaphor | Elaboration | Pearson Correlation | 1 | .450* | .216* | .823* |
| | | Sig. (2-tailed) | | .000 | . | .000 |
| | | N | 90 | 90 | 90 | 90 |
| Attitude toward the brand | Attitude toward the brand | Pearson Correlation | .836** | .324** | .005 | 1 |
| | | Sig. (2-tailed) | .000 | .002 | .961 | |
| | | N | 90 | 90 | 90 | 90 |
| | | | | | | |

As shown in table (3), there was a significant positive indirect effect of fusion metaphor on attitude toward the ad through objective comprehension, $b = .326^{**}$. In the course of the study and its analyses, the novelty and complexity of the message is said to increase the recipient's motivation to decode and interpret the advertisement (Bulmer & Buchanan-Oliver, 2004).

Via cognitive elaboration, there was a significant positive indirect effect of fusion metaphor on attitude toward the ad, $b = .836^{**}$ (Correlation is significant at the 0.01 level), $p < 0.05$. There was a significant positive indirect effect of juxtaposition metaphor on attitude toward the ad, $b = .823^{**}$ (Correlation is significant at the 0.01 level), $p < 0.05$.

Table3: Correlations Analysis of Fusion Metaphor.

| | | | | | | |
|------------------------|----------------------------------|----------------------------|---------------|---------------|---------------|---------------|
| Fusion Metaphor | Elaboration | Pearson Correlation | 1 | .211* | -.026- | .836** |
| | | Sig. (2-tailed) | | .046 | .806 | .000 |
| | | N | 90 | 90 | 90 | 90 |
| | Attitude toward the brand | Pearson Correlation | .823** | .403** | .296** | 1 |
| | | Sig. (2-tailed) | .000 | .000 | .005 | |
| | | N | 90 | 90 | 90 | 90 |

8. A Discussion of the Study Findings

The results of this study suggest that advertisements with fusion metaphor may be more liked compared to advertisements with juxtaposition metaphor. Based on the above findings, it is possible to drive an explanation of this result. Fusion metaphor was found to apply a more positive impact in an advertisement context than the other types of visual metaphor. This may come back to the pleasure a viewer experiences from successfully elaborating upon the picture, resulting in a more positive attitude toward the ad and the brand as well. The above remarks are also applicable with Van Mulken et al.'s (2014) discovery about the positive direct effect of fusion visual metaphor type on ad appreciation. Commercials with fusion metaphor are the most-favored ads since easily comprehensible figures encourage the viewers to interpret the ad features based on their own expectations and experiences. This can increase the aesthetic pleasure of the message (McQuarrie & Mick, 2003).

Furthermore, the creative combination of two visually illustrated components into a single 'gestalt' unlikely to occur in reality drives the likeability rating of an advertisement. In this homospatial visual metaphor, both concepts are pictorially depicted and attribute is suggested by the accompanying text. The message recipient might be tempted to actively participate in the interpretation of such type of visual metaphor partially through the creative design of original visual synthesis and complexity. It is, therefore, unexpected that metaphor structure that evokes moderate levels of complexity compared to other types of pictorial metaphor is also perceived as more effective since they provoke consumers' curiosity to seek satisfaction in solving puzzles. Jeong (2008) confirms that the resulted feelings of pleasure are generated from tension and release processes. In juxtaposition structure, the two elements of the pictorial simile are

juxtaposed in the image in a way that helps the consumer to understand the metaphor. Hence, fusion metaphors are assumed to be comprehended less than juxtapositions. Despite such fact, the results proved that fusion is appreciated more than juxtapositions.

The findings of this study do not support two findings of Phillips and McQuarrie (2004, p.116). The authors hypothesize that complex visual structures are better liked and remembered than less complex structures. Moreover, their second proposition indicates that ads with more complex visual structure will elicit more cognitive elaboration that do not match with the current findings of the study.

9. Conclusion

The results of this research can provide insights into how to match the complexity of the metaphor to the desired ad effect / impact. This research provides valuable reference to ad designers with regards to the various structures of visual metaphors that are mostly comprehended or liked by consumers. Our results suggest that pictorial metaphor is a highly influential tool that advertisers can easily utilize in ad design to influence consumers and make the advertisement aesthetically and cognitively appealing.

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التأثير المعرفي للاستعارة المرئية في الإعلان: دراسة مقارنة بين مجازي الاندماج والتجاور

ملخص

نظرًا لأننا نعيش في عصر المعلومات ووسائل الإعلام الإلكترونية ، فنحن محاطون بإعلانات طوال الوقت وفي كل مكان. في مجال الإعلان على وجه التحديد ، يتم استخدام مجموعة متنوعة من التقنيات لجذب انتباه و لتحفيز المستهلك على شراء المنتج المعلن. واحدة من أقوى الأدوات التي تمتلكها وكالات الإعلان ليس فقط النص اللفظي ، ولكن أيضًا الصورة المرئية. لذا يقترح البحث الحالي التحقق ، من خلال التجربة ، من تأثير نوعين من الاستعارة المرئية علي الجهد المعرفي وموقف المتلقي من الإعلان. ستعمل الدراسة على تقييم ليس فقط التأثير المباشر للاستعارة المرئية ولكن أيضًا الدور الوسيط الذي يلعبه الجهد المعرفي (الادراكي) في تغيير موقف المستهلك تجاه الإعلان. وقد افترضت الدراسة الحالية أن ؛ سوف يزداد مستوى الجهد المعرفي المبذول تدريجياً بدءاً من المجاز التجاوري، إلى استعارة الاندماج.

تم جمع الاعلانات الانجليزيه قيد الدراسه من الانترنت مع التركيز فقط علي الاعلانات المرئية التي تصور الاستعارات التصويرية كوسيله لتحقيق الإقناع. في هذا البحث ، سيتم اتخاذ تصنيف(Forceville (1996 كأداة رئيسية لقياس ردود أفعال المستهلكين عند إدراك الإعلانات ذات الاستعارات التصويرية. شارك في الاستبيان عينة من (٥٠) طالب من قسم اللغة الإنجليزية بكلية الآداب - جامعة الفيوم. أظهرت نتائج هذه التجربة أن استعارة الاندماج كان لها التأثير الأكثر إيجابية على الموقف المستهلك تجاه الإعلانات المختارة.

كلمات مفتاحية: استعارة الاندماج- استعارة التجاور- التجهيز المعرفي- الموقف من الإعلان.