



## Research article

# The use of monomodal and multimodal metaphors in advertising Jordanian and American food products on Facebook: A comparative study

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## ABSTRACT

This study investigates the use of monomodal and multimodal metaphors in Jordanian and American advertisements for promoting food products on Facebook. 180 advertisements including monomodal and multimodal metaphors were collected from the Facebook pages of 12 famous restaurants in Jordan and the USA. The analysis shows that monomodal and multimodal metaphors could be used as a persuasive strategy in food advertisements not to facilitate understanding of the target domain since the latter is concrete, but to create imaginative depictions of the advertised product, making it more appealing to consumers. The results show that contextual monomodal metaphors are pervasive in the corpus since they allow advertisers to make their advertisements more memorable and open the door for more engagement by the viewers in interpreting the metaphors. The results also reveal that culture-specific metaphors in food advertisements could be used to show viewers they are an important part of the advertising process.

## 1. Introduction

Advertising is described as an act of communication with the aim of persuading consumers of the provided goods and services [11]. The central goal of advertising is forming a perfect image of the target products and services to meet the needs of the consumers. In a competitive world, advertisers employ language, images, and memes to achieve their purpose. They also use different persuasive strategies to make advertisements more attractive. One of the main persuasive strategies used is metaphor [48]. As metaphor can occur in different modes [19], it can be found on various platforms including social media websites. For instance, Facebook is one of the most popular platforms around the world for promoting products [49]. Due to Facebook's popularity, local restaurants have started promoting their products online using Facebook as a tool to attract people. It can be suggested that pictorial and/or verbal metaphors could be used by these restaurants to promote their products, and thus this area is worthy of further investigation. In addition, since this sector has not been given due attention in metaphor studies in general. The study aims at investigating the use of monomodal and multimodal metaphors in Arabic and English advertisements for promoting food products on Facebook. It also examines how these metaphors are used as a promoting strategy while considering the background culture of the viewers [cf. [25]].

*Abbreviations:* CMT, Conceptual Metaphor Theory.

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## 2. Literature review

### 2.1. Theoretical framework

Conceptual Metaphor Theory (CMT) is a fundamental theory in cognitive linguistics which was proposed by Lakoff and Johnson in 1980. Metaphor was viewed as a device used in literature and poetry. However, in CMT, metaphor is defined as “understanding and experiencing one kind of a thing in terms of another” [35,] [27]. defines a conceptual metaphor as “a systematic set of correspondences between two domains of experience.” [27] argues that a set of mappings (i.e. correspondences) are mapped from one domain of experience (the source domain), typically concrete, to another domain of experience (the target domain), typically abstract. In CMT, metaphor is not restricted to certain genres such as literature, but it is seen in everyday language because those metaphors are part of the mental lexicon [30]. The system of everyday metaphors is unconscious and active which makes it readily accessible. This system of everyday metaphors is used to understand abstract concepts [see [35,54,55],]. provide several examples of conceptual metaphors to explain the metaphorical nature of concepts and how those metaphors are reflected in metaphorical expressions that are used daily. For instance, the metaphorical expression “Is that the *foundation* for your theory?” is based on the conceptual metaphor THEORIES ARE BUILDINGS where THEORIES is the target domain and BUILDINGS is the source domain [35].

The notions of CMT have inspired researchers to investigate new areas and fields. Despite the influence of CMT or its refinements [see [16,54]], argues that CMT has ignored non-verbal elements, and he suggests that metaphors also exist in non-verbal modalities [19]. states that since metaphor is crucial to thought, it should appear in other modalities and not be limited to the verbal one. Thus, studies that explore metaphors communicated in various modes have gained more momentum in recent years. For instance Ref. [8], investigated metaphors communicated through gestures, [15] examined visual metaphors of DEPRESSION in short animated films, [55] examined the visual metaphorization of COVID-19 in Jordanian cartoons. The next section explores the visual depiction of metaphors.

### 2.2. Visual depiction of metaphors

Forceville [17] defines monomodal metaphors mainly as “metaphors whose target and source are exclusively or predominantly rendered in one mode.” Monomodal metaphors have been associated with the verbal mode; however, another type of monomodal metaphor has been acknowledged which is the pictorial or visual metaphor. In the visual mode, having the same size, colour, position, posture and texture may reflect the resemblance between the two elements [17]. Later on [19], modified his work adding subtypes and categorizing others. For instance, the verbo-pictorial metaphor is categorised now as a subtype of multimodal metaphor [16]. also distinguishes between different subtypes of pictorial metaphors. Contextual metaphors include the identification of one of the domains which is usually the target by portraying it in a visual context of the source [18]. In comparison with contextual metaphors, both of the target and source in pictorial simile are present in the visual context. In hybrid and integrated metaphors, the target and source form a unified object. The unified object in the hybrid type does not exist in real life, while it can be found in real life in the integrated type [18].

When it comes to multimodal metaphors [17], defines them as metaphors whose “target and source are each represented exclusively or predominantly in different modes.” [31] propose that the distinct modes i.e., the verbal and visual have their “own possibilities and limitations of meaning.” Meaning in a multimodal context emerges from the interaction of different modes in their environment [31].

Research on metaphors has paid special attention to the field of advertising because it heavily relies on pictorial metaphors where advertisers try to make use of the limited space that they have to present their products and services [5,16]. In other words, the use of metaphors may help advertisers in promoting the products and services [22]. The other reason is that advertisements are motivated by clear intentions, which means that the motive behind promoting a product is simply getting it to be sold [16]. This means that ad creators need to have wide imagination to be able to produce different visual ads to promote for their products. The next section sheds light on some previous studies on monomodal and multimodal metaphors.

### 2.3. Previous studies on monomodal and multimodal metaphors

A number of previous studies have investigated the use of monomodal and multimodal metaphors in various genres [3,4]. In addition to advertising, researchers explored the employment of monomodal metaphors, especially the pictorial ones, in addition to multimodal metaphors in film industry, TV commercials, memes, and editorial and political cartoons [e.g [1,6,9,12,15,45,50,53]].

In his study [16], investigated the employment of metaphors in pictures, and he attempts to develop a model for the analysis of those pictorial metaphors [16].concluded that to analyse a pictorial metaphor, a relationship between the two phenomena that make up the metaphor should be identified. In other words, the target domain and the source domain should also be recognised. Then, the projected features or mappings from the source domain upon the target domain should be identified. Based on his analysis, Forceville argued that metaphors are also found in pictures and the genre of advertising is a rich environment for such investigation because of the obvious intentions of the advertisers.

[37] supports [16] view regarding the impact of cultural background on understanding pictorial metaphors. In his work [37], examined the processing of pictorial metaphors in advertising from a cross-cultural perspective. Maalej argued that cultural models and background knowledge are required to process pictorial metaphors, and that their processing requires an interaction between cognition and culture. That is to say, if the pictorial material is not part of cultural models [see [56] on prototypical vs. non-prototypical cognitive models], cognition will not be activated to handle pictorial metaphors.

In the same vein [3], conducted a comparative study to examine the effect that the cultural and specifically the socio-political context can have on the construal of pictorial metaphors. They examined the advertisements that are related to cosmetics and beauty. They collected data from two different periods of time in Iran; namely before and after the revolutionary era. They found that the choice of metaphor varied depending on the socio-political situation. For instance, pictorial metaphors are used heavily in the post-revolutionary era. The researchers argue that advertisers in the pre-revolutionary era had to pay attention to the socio-political situation; and therefore, they have to use other strategies rather than using pictorial metaphors such as images of women which were forbidden at that time in advertisements.

In 2007, Forceville examined the employment of multimodal metaphors in TV commercials by conducting a qualitative analysis. The results showed that in advertising, the promoted product, the brand or the idea in commercials is usually the metaphor's target [18]. In other words, the target of the metaphor is shown within the text itself. Forceville also observed that the source domain is cued before the target domain. He suggested that this occurs because advertisers aim to attract people by presenting the source domain first before identifying the product. Adding to that, Forceville indicated that all the mappable features are positive and that the source domain has a "higher status."

[22] conducted a qualitative study to examine the cultural influence on pictorial and multimodal metaphor construal. He highlighted the importance of background knowledge which is required to interpret and understand visual metaphors. Forceville provided a number of advertisements from different cultures, and he analysed them to see if there will be a misunderstanding in interpreting the metaphors. He also provided examples in which background knowledge is important to understand the metaphor. For instance, background knowledge is required to identify the metaphor HORSE IS CAT and to find out the mappable features between them. In Fig. 1 below, a horse that looks like a cat is playing with a ball of wool with a plastic flacon with the phrase "Advanced synthetic motor oil by Avia" [22]. In order to understand that metaphor, the viewer should have background knowledge about cars in general. The capacity of motors is measured in terms of horse power. So, motor oil is important since the capacity of motors is measured by horse power. This implies that horses, i.e., motors, would love the advertised motor oil just as cats love wool balls. The feature which can be mapped from the source into the domain is "happily playing", and it can be interpreted as mentioned by Forceville as "unproblematically running." Based on the analysis of the advertisements [22], concluded that advertising is a suitable and fruitful genre that allows for the study of cultural differences in metaphor studies.

In a very recent study [24], examined the visual and multimodal interaction of metaphor and metonymy. They also aimed at exploring the cultural differences in metaphor construal. They analysed different kinds of Iranian and Dutch advertisements. The findings revealed that viewers' beliefs and attitudes should be taken into consideration while designing a metaphor to reach the intended audience. The meaning of metaphor will not be fully understood and some aspects will be inaccessible to other cultures.

With respect to food advertising, a number of studies have investigated the role of metaphors in general, and few studies have examined the role of monomodal and multimodal metaphors in particular. For instance Ref. [42], investigated 500 printed advertisements taken from top ten fast food brands in order to analyse the visual representation and function of primary metaphors in advertising. In another study [38], on the other hand, conducted a cross-cultural study to examine the use of visual metaphors in print food advertisements in India and the USA. The researchers analysed visual metaphors to assess the impact of culture on attitudes towards the advertisement.

Drawing on the above, a limited number of studies have explored the use of pictorial metaphor in food advertising and none of the previous studies have analysed the use of monomodal and multimodal metaphors in food advertising on social media, especially Facebook. In addition, the studies conducted on food advertisements mainly focused on consumers' perspective and attitudes towards the use of metaphors rather than on their use as a promotion strategy with special focus on the socio-cultural context of the metaphors. Studies that examine the use of monomodal and multimodal metaphors as a persuasive tool and those that investigate the influence of culture on the use of monomodal and multimodal metaphor in a Middle Eastern context are also non-existent. Therefore, this study attempts to fill this gap by exploring the monomodal and multimodal metaphors employed in promoting food products in Jordan and to compare these metaphors with others found in a Western context, namely the USA. In particular, it seeks to answer the following research questions.

- 1) What are the monomodal and/or multimodal metaphors used in Jordanian and American advertisements to promote food products on Facebook?
- 2) To what extent does the socio-cultural context influence the use of these metaphors?

### 3. Methods

#### 3.1. Data collection

The corpus of this study consisted of 180 Jordanian and American food advertisements containing monomodal and multimodal metaphors manually retrieved from Facebook pages of six popular restaurants in both Jordan and the United States of America (USA).<sup>1</sup> The advertisements were posted online between 2015 and 2020. The advertisements involved mainly monomodal and multimodal metaphors. These advertisements are divided into two groups; Group A includes the Jordanian advertisements and group B includes

<sup>1</sup> One limitation of this study is the size of the corpus; future studies can include more tokens to make the results more generalizable.



Fig. 1. Multimodal metaphor HORSE IS CAT.

the American ones.

A survey was designed to identify the most popular restaurants that serve Shawermah and burgers in Jordan. Shawermah and burger restaurants were chosen since they are widely spread and popular in Jordan [23]. *Shawermah 3a Saj, Shawermah al Dayaa, Shawermah Alreem, Burger Makers, Firefly Burger and Burgerizzr* were selected by the participants as the popular restaurants in Jordan. The researchers excluded *Shawermah Alreem*, and it was substituted by another popular one, *Shi Shawermah*, because the Facebook page of *Shawermah Alreem* is not active and does not include the minimum number of advertisements depicting monomodal and multimodal metaphors required for the study (15 advertisements).

Regarding the American restaurants, the restaurants were chosen depending on the results of the American Customer Satisfaction Index report that was released in 2019–2020 [2]. *Arby's, KFC, Subway, Burger King and Wendy's* and *Sonic* were selected among others. The researchers excluded *Chick-fil-A*, and it was substituted by another popular one, *Sonic*, because the former's Facebook page does not include the minimum number of advertisements depicting monomodal and multimodal metaphors required for the study (15 advertisements). It should be noted that the selection of those restaurants that serve burgers is due to the fact that those restaurants account for 40% of the sales among US limited-service establishments [46].

### 3.2. Data analysis

This study provides qualitative and quantitative analyses of the monomodal and multimodal metaphors used in Jordanian and American food advertisements. The qualitative analysis focuses on the conceptual metaphors used, their modality, the setting, the mappings, and the effect of the socio-cultural context on the metaphors, while the quantitative analysis is concerned with the frequency of the metaphors to determine if there are common conceptual metaphors that are used in both Jordanian and American contexts.

#### 3.2.1. 3.2.1 Metaphor identification

Metaphors are identified manually rather than automatically (relying on a software) since there is no software that can be used to identify metaphors. Accordingly, the researchers adopted Forceville's [16] method to identify metaphors in advertising. The criteria which were proposed by Forceville are as follows.

- 1 A relation is made between two phenomena which belong to different categories.
- 2 The two phenomena are presented as target and source and they are presented only in *A is B* format.
- 3 At least one characteristic related to the source domain is matched with a characteristic related to the target domain.

#### 3.2.2. 3.2.2 monomodal/multimodal

In order to distinguish between monomodal and multimodal metaphors, the researchers used the method presented by Ref. [17] as follows.

- 1 The metaphor is interpreted as monomodal when the target and the source domains are rendered in the same sign system and sensory mode, and therefore the metaphor can be identifiable.
- 2 The metaphor is interpreted as multimodal when two phenomena that belong to different categories can be represented as the target and the source. Adding to that, the source and target should be cued in different modes.

Fig. 2 is an illustrative example to show how Forceville's models are adopted to identify the metaphors and to distinguish between monomodal metaphors and multimodal metaphors. The picture represents a food advertisement for one of the local restaurants in Jordan. The figure represents the advertised product held by a hand in the same manner of holding an eraser. The background of the



Fig. 2. Multimodal metaphor SANDWICH IS AN ERASER.

picture is a blackboard and the word *dzu:ʕ* which means “hunger” is written on it. It is also accompanied by the phrase *ʔimsah dzu:ʕak ʕala: bbraik ʔilyada*: on a sticky note which means “erase your hunger during lunch break”. The metaphor SANDWICH IS AN ERASER can be identified. Following [17], the metaphor in this advertisement is multimodal since the target and source domains are represented in different modes. The target domain, SANDWICH is cued pictorially while the source domain ERASER is cued verbally using the words *dzu:ʕ* which means “hunger” written on the blackboard as well as the phrase *ʔimsah dzu:ʕak ʕala: ibbraik ʔilyada*: The text-image integration delivers the intended message in a creative way since the sandwich will remove hunger completely just like an eraser wipes what is written on the board.

Then, the researchers analysed the selected advertisements depending on the following variables.

- Modality: The elements that are represented through the pictorial mode and the ones that are depicted through the verbal mode or both.
- Domain: The source and the target domains
- Type: monomodal metaphors are classified into contextual, hybrid, simile and integrated metaphors.
- Setting: Jordan and the USA.

For the analysis purpose, the researchers grouped the advertisements under categories depending on the shared source domains [see [1]] in the promoted products, and the obtained results were compared to determine the significant differences and/or the similarities between the two cultures.

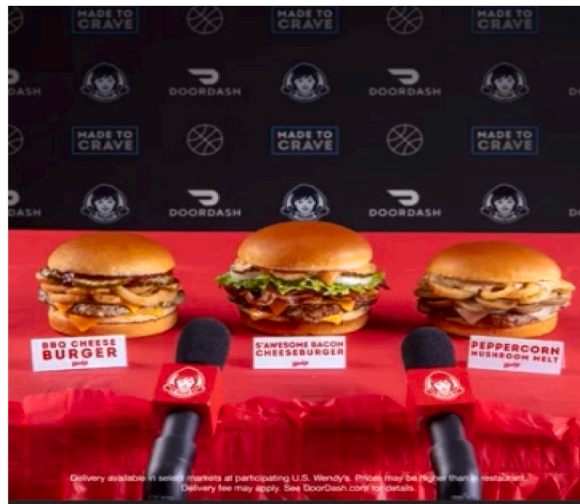
#### 4. Analysis of the data

This section aims to provide an answer to the first research question (see section 2.3). The advertisements are grouped according to the shared source domains. Specifically, HUMAN, GIFT, ART AND MUSIC, SPACE, FIRE, JEWELLERY, TARGET and ENERGY were identified as similar source domains in the Jordanian and American corpora. In the second category (i.e. section 4.2), the Jordanian advertisements, the metaphors are presented according to the following source domains: MAGIC and MEDICINE, while the metaphors found in the English advertisements are presented according to the following source domains: NATURE, CLOTHES, and PHOTOGRAPHS. One example under each category was analysed for word limitation purposes. The two groups are organised according to the frequency of the source domains. The target domain in the analysed metaphors is the advertised product or a related subtheme. It should be noted that some metaphors found in the corpus do not belong to any of the previous groups, and they could not be grouped based on a shared source domain.

##### 4.1. Similar source domains in Arabic and English advertisements

###### 4.1.1. Human

This is the most recurring source domain in the corpus. In Fig. 3, a monomodal metaphor of the contextual type can be construed in Advertisement B70, namely, BURGER IS A FAMOUS PLAYER. In contextual metaphors, the target domain, BURGER, replaces the source domain in the visual context [21]. The source domain, A FAMOUS PLAYER, is not visually depicted, and it is identified by the pictorial context. The advertised product is shown in the place of the players who are being interviewed in a press conference. Those conferences are held during football tournaments which allow journalists to talk to coaches and famous players. This is a monomodal metaphor in which the



B70: BURGER IS A FAMOUS PLAYER

Fig. 3. B70: Burger is a famous player.



A7: SHAWARMAH IS A WRESTLER

Fig. 4. A7: shawarmah is a wrestler.

target domain and the source domain are cued pictorially. The mappable features are also importance, fame and popularity.

Fig. 3 Presenting the product as a POWERFUL PERSON is also one of the main representations in this category. Fig. 4 presents an example which is based on the conceptual metaphor SHAWARMAH IS A POWERFUL PERSON. Advertisement A7 shows the shawarmah as a wrestler in a wrestling ring. The shawarmah is merged with the body of the wrestler which yields the hybrid pictorial metaphor, SHAWARMAH IS A WRESTLER. The target (SHAWARMAH) and the source domains (A POWERFUL PERSON) are represented pictorially. This metaphor gives rise to the multimodal metaphor SHAWARMAH IS A STRONG WRESTLER. The caption *lahmet eldayaa maḍaqha qawi* which mean “the taste of Al dayaa’s meat is strong.” The verbal component is important to cue the powerful person domain. The mappable features are tasty, delicious and strong flavour. The strength of the wrestler is associated positively with the taste of the advertised product.

The rest of the advertisements that belong to this category involve monomodal metaphors of the pictorial variety which include the representation of the advertised product as a PARTNER, a BRIDE, a PASSENGER, a CITIZEN, and a TOURIST and multimodal metaphors which include the representation of the advertised product as a FRIEND, a PATIENT and a RESPONSIBLE and a TROUBLE MAKER (see supplementary material).

#### 4.1.2. gift

In 35 advertisements, the advertised product is conceptualised as GIFT. All of the examples that belong to this group in the corpus are

monomodal metaphors. In Advertisements B16 in Fig. 5, the metaphor *MEAL IS A CHRISTMAS GIFT* can be identified. The picture shows a room decorated for Christmas. The name of the restaurant is provided, i.e. “Kentucky Fried Chicken.” The advertised product is put in the place of the Christmas gifts under the Christmas tree. The shared features are unique, surprising, and elegant. Both of the target domain (*MEAL*) and the source domain (*A CHRISTMAS GIFT*) are cued in the pictorial mode. These advertisements may convey the idea that the advertised product can be regarded as special since it is presented as a Christmas present.

#### 4.1.3. art and music

The metaphor in Advertisement A21 in Fig. 6 can be identified as *SANDWICH IS A WORK OF ART*. This is a monomodal pictorial metaphor of the contextual type in which the advertised product (target domain: *SANDWICH*) is placed in the position of the famous banana (source domain: *WORK OF ART*). The famous banana is an artwork which was created in 2019 by an Italian artist in an edition of three. It consists of a banana attached to a wall by a silver duct tape. This work is titled *Comedian*. This work of art was outstanding because of its simplicity. Two of the editions were sold with a high price which grabbed the media’s attention. Understanding and interpreting the metaphor depend on the background knowledge of the art domain, in general, and the famous works of art, in particular. The mappable features are elegance, uniqueness and beauty. The use of this art reference encourages the viewers to appreciate the beauty \taste of the advertised product; one will enjoy the taste of the sandwich just like one enjoys looking at pictures and works of art.

#### 4.1.4. Space

In Fig. 7, Advertisement B21, the multimodal metaphor *BURGER IS THE MOON* can be construed. The advertised product is shown in the centre of the picture accompanied by its name “the zinger.” The advertised product is also shown in all shapes of the moon with the phrase “the phases of the zinger.” This is a multimodal metaphor since the caption is necessary for the identification of the source domain. The target domain (*BURGER*) is cued pictorially while the source domain is cued verbally by using “the phases of the zinger” and pictorially by viewing all the shapes of the moon. The visual elements i.e., the black background with stars resembling the sky at night help in identifying the source domain *THE MOON*. The mappings which can be identified as having different shapes and different sizes. The main idea this source domain is probably conveying is there is only one product with this quality available out there (cf. *THE MOON*). The metaphor can also be explained relying on astrology where there are some beliefs that the 8 phases of the moon can have an effect on people’s emotion.<sup>2</sup> Thus, in this sense, the different phases of the burger have different effects on consumers’ emotions.

#### 4.1.5. Fire

Only monomodal metaphors are found in this category since it is assumed that the visual cue of a fire is sufficient to convey the intended meaning, i.e. the product is spicy. In all of the examples, both the target and source domains are cued pictorially. In Fig. 8 Advertisement A75, the hot sauce injected into the burger reinforces the meaning and gives rise to the conceptual metaphor *SANDWICH SAUCE IS FIRE* where the target is *SANDWICH SAUCE*. In advertising, the implementation of the *FIRE* source domain is governed by the main features of the genre. The viewers who know that this is an advertisement for a spicy product will not infer the negative connotations of the fire being destructive and damaging. Only the positive features from this domain will be mapped, i.e. delicious, peppery and spicy.

#### 4.1.6. Jewellery

Only monomodal examples are found in this category. Advertisement B27 in Fig. 9 shows the advertised product in a gold mining cart. The background and the gold mining cart help in identifying the metaphor *MEAL IS GOLD*. The target domain (*MEAL*) is rendered pictorially, while the source domain (*GOLD*) is referred to pictorially. This is an American advertisement, and the use of raw gold found in mines is significant. It should be noted that gold mining was popular in the Western culture. This domain could be an example of how conceptual mappings are partial, that is, not all features from the source are mapped onto the target; only the relevant ones are. For instance, the features hard and nonedible are not mapped. Instead, the features: rare, precious, original, and unique are the ones which are extracted from the source domain *JEWELLERY*.

### 4.2. Different source domains

In this section, the metaphors that include the source domains that occur exclusively either in Jordanian advertisements or American advertisements are presented. The analysis of data shows that presenting the advertised product as *MAGIC*, and *MEDICINE* are common in Arabic compared to English.

Fig. 10 shows an example of a multimodal metaphor in which the advertisers use *MAGIC* as a source domain to deliver the intended message. Advertisement A3 depicts a magic carpet, and the product is on the carpet with the caption “This is real, delivery is only one JD” which is written on the top of the picture with the logo of the restaurant on the upper left corner of the picture.<sup>3</sup> The magic carpet is a legendary means of instant transportation found in fantasy fiction with an Arab origin taken from *One Thousand and One Nights*.<sup>4</sup> A relation between a magic carpet and a delivery vehicle can be established, i.e. *DELIVERY VEHICLE IS A MAGIC CARPET*. The background knowledge of the genre will guide the viewer to depict the metaphor *DELIVERY VEHICLE IS MAGIC CARPET* in which the *DELIVERY VEHICLE* is the target domain and *THE MAGIC CARPET* is the source domain. The features that can be mapped from the magic carpet to the delivery vehicle

<sup>2</sup> Retrieved from Elite daily: <https://www.elitedaily.com/lifestyle/moon-phases-affects-body-mind>.

<sup>3</sup> JD stands for Jordanian Dinar which is the Jordanian currency.

<sup>4</sup> These stories are known in the western world by the title ‘the Arabian Nights’.



B16: MEAL IS A CHRISTMAS GIFT

Fig. 5. B16: meal is a Christmas gift.



A21: SANDWICH IS A WORK OF ART

Fig. 6. A21: sandwich is a work of art.

are speed and time saving. This metaphor shows that delivery for that restaurant is fast and the employees can deliver the food quickly or instantaneously like a magic carpet which carries people instantaneously to their destination. The metaphor in this advertisement is multimodal in which the target and source domains are represented in different modes. The source domain, MAGIC CARPET, is represented pictorially and the target domain, DELIVERY VEHICLE is represented both visually, i.e. the shawmah that is being delivered, and verbally, i.e. *ttawsi:l* which means “delivery.”

The analysis also shows that the advertised product MEDICINE is common in Jordanian ads. The metaphor CHEESE IS A VACCINE can be depicted in Advertisement A79 in Fig. 11. The target domain (CHEESE) is cued pictorially by showing the stainless steel needle used to inject cheese into the burgers, whereas the source domain (A VACCINE) is cued verbally using the phrase *luqa:h ʔissaʕa:deh bikafa: ʔa 101%* which means “vaccine of happiness, 101% effective.” The shared feature is instant effectiveness. The advertisers assure the viewer that their product brings happiness, and they are 101% confident that the product can bring positive results. The source domain MEDICINE may also convey the idea that the product is as important to customers as medicine, in other words, one cannot live without it.

When it comes to American advertisements, the analysis of the data shows that the common source domains used to depict the advertised product are NATURE, CLOTHES and PHOTOGRAPHS.

NATURE is employed in American food advertisements as a source domain including subthemes such as ANIMAL, RAIN and PLANT. Advertisement B17 in Fig. 12 shows an eagle carrying the delivery bag. The picture shows *Colonel Sanders*, the founder of *KFC chain*, on the back of the eagle. The monomodal metaphors DELIVERY VEHICLE IS AN EAGLE and THE PRODUCT IS A PACKAGE CARRIED BY AN EAGLE can be construed. Both of the target (DELIVERY VEHICLE and THE PRODUCT) and the source domains (AN EAGLE and A PACKAGE CARRIED BY AN EAGLE) are cued pictorially. The shared features are strength and quickness. It is noted that when it comes to the subthemes related to the product





B21: BURGER IS THE MOON

Fig. 7. B21: burger is the moon.



A75: SANDWICH SAUCE IS FIRE

Fig. 8. A75: sandwich sauce is fire.

i.e., the delivery vehicle, the target domain is absent and it is referred to by the pictorial context. In this example, the delivery bag helps in identifying the target. This can be a reference to the famous cars brand *Eagle* which is owned by *Chrysler Corporation*; one of the famous automobile companies in America. Eagle cars were popular in the nineties of the twentieth century. They are known for their strength and comfortability. Alternatively, the use of the bald eagle, which is a bird of prey found in North America, could be a cultural reference. This metaphor suggests that the delivery vehicles are fast, comfortable and they can reach a wide range of places.

CLOTHES are also used to depict the advertised product. In Advertisement B28 in Fig. 13, the advertised product is portrayed as a symbol of being fashionable. The metaphor that can be depicted is *BURGERS ARE CUFFLINKS* where THE TARGET IS BURGERS and THE SOURCE IS CUFFLINKS. This is an example of a monomodal metaphor in which the source and target are cued pictorially. It is a contextual visual metaphor in which the target is taking the position of the source. Cufflinks are usually used by rich businessmen and men who care about their appearance. They are also worn in formal meetings and special occasions. The mappings include power and elegance. The metaphor here possibly suggests the idea that both the appearance of the advertised product and the taste should be elegant. The advertisers possibly want to assure the customers that they pay attention to the smallest details of the product, and they use the finest ingredients to present it in the best way. Since cufflinks are used as a symbol of being fashionable, elegant, powerful and creative, the advertised product is best conceptualised as cufflinks.

Another common conceptual metaphor is *THE ADVERTISED PRODUCTS ARE DISPLAYED PHOTOGRAPHS*. People display photographs on the walls of their houses or keep them in their offices for their importance. In Fig. 14, Advertisement B25, the advertised products are displayed on the wall. The audience can infer the metaphor *MEAL IS A FAMILY PHOTOGRAPH*. This is a monomodal metaphor in which the target domain (MEAL) is cued pictorially, while the source domain (A FAMILY PHOTOGRAPH) is cued by the pictorial context. The mapped features are important and memorable. The main idea which is probably expressed by this ad is that the products have a long history and because of



Fig. 9. B27: MEAL IS GOLD. (For interpretation of the references to colour in this figure legend, the reader is referred to the Web version of this article.)



A3: DELIVERY VEHICLE IS A MAGIC CARPET

Fig. 10. A3: delivery vehicle is a magic carpet.

that, they form an essential part of people's lives.

#### 4.3. Frequency of source domains

The quantitative analysis demonstrates that HUMAN, GIFT, ART and MUSIC, SPACE, FIRE, JEWELLERY, TARGET and ENERGY are the shared source domains in Jordanian and American advertisements. Fig. 15 shows the frequency of the shared source domains found in 180 advertisements. Fig. 16 presents the results of classifying the metaphors into monomodal and multimodal.

##### 4.3.1. Shared source domains frequency

4.3.1.1. *The Frequency of Shared Source Domains.* The quantitative analysis reveals that the most frequent source domain is HUMAN with a percentage of 37% which amounts to 42 advertisements. GIFT is the second highest source domain (31%) which amounts to 35 advertisements followed by ART and MUSIC found in 12 advertisements amounting to 10%. The source domain SPACE which is found in 7 advertisements, FIRE found in 6 advertisements and JEWELLERY found in 6 advertisements are the third highest source domains with the percentages 6%, 5% and 5%, respectively. Finally, TARGET and ENERGY are the least frequent source domains in Jordanian and American advertisements. Both of the source domains constitute 6% where 4 examples were found including the source domain TARGET and 3



A79: CHEESE IS A VACCINE

Fig. 11. A79: cheese is a vaccine.



Fig. 12. B17: delivery vehicle is an eagle.

examples including the source domain ENERGY.

Since the primary goal of advertising is to sell the advertised products and services and to convince people to buy those products, advertisers usually use different strategies to persuade people. The use of metaphor is one way to achieve that and the use of diverse source domains is expected since advertisers seek to represent the properties and features of the products in a creative way. The depiction of the advertised product as HUMAN is not surprising since human characteristics and activities can be applied to objects which generate a wide range of options to conceptualise numerous abstract concepts [35,55]. The use of this source domain also emerged from the need to create an intimate relationship with the products, to evoke positive feelings as well as to establish emotional connections [10]. In this regard, it has been argued that personification is considered as a subtype of metaphor and it is one of the most frequent source domains found in the related literature [13,29,35,55]. Based on that, this source domain offers many choices for advertisers to deliver their intended messages. For instance, the analysis of food advertisements shows that advertisers use HUMAN as a source domain to express the ideas of popularity, fame, familiarity and notability as in Advertisements A48, A65, B51 and B70. Competitiveness in food industry mainly demands that the restaurants should be popular and recognizable to fulfil their needs and to prosper. It also drives those restaurants and brands to be strong to keep pace with the rapid changes in this industry. The analysis of the data reveals that the advertisers also promote the ideas of strength, dominance, power and superiority through the source domain HUMAN as in Advertisements A7, A68, B89 and B63. Moreover, the findings show that, the source domain HUMAN can be employed to express abstract ideas such as companionship, friendship, loyalty, and connection.

Concerning the GIFT source domain, the advertisers use this source domain to convey the ideas of surprise, uniqueness and



B28: BURGERS ARE CUFFLINKS

Fig. 13. B28: burgers are cufflinks.



B25: MEAL IS A FAMILY PHOTOGRAPH

Fig. 14. B25: meal is a family photograph.

memorability. Using this source domain allows advertisers to trigger positive feelings and remind the viewers of old and pleasant moments. The metaphorical link here is created by evoking the above feelings. In both Jordanian and American advertisements, this source domain is found repeatedly in all special occasions i.e. *Christmas*, *Valentine* and *Mother's Day* among others. Monomodal and multimodal metaphors here are used to persuade people to buy the products by appealing to their emotions and feelings [34]. In the same vein, *ART* and *MUSIC* are source domains used by the advertisers to convince people to buy the products by evoking positive and pleasant feelings. The advertised products are linked in *ART* and *MUSIC* source domains to senses i.e., seeing, hearing, and touching. The metaphor is interpreted and fully understood by evoking the desired qualities that are associated with the senses ([4]. As shown previously, advertisers promote several ideas using different source domains e.g., elegance, creativity, originality, authenticity, beauty and pleasure.

The source domains *SPACE*, *FIRE*, *JEWELLERY*, *TARGET* and *ENERGY* are also used in both Jordanian and American ads to convey several abstract concepts such as uniqueness and distinction using the source domain *SPACE*, spiciness using the source domain *FIRE*, being precious and valuable using the source domain *JEWELLERY* and achieving an objective using *TARGET* source domain and the idea of usefulness using the source domain *ENERGY*. The following section provides a discussion of the use of monomodality and multimodality in the corpus.

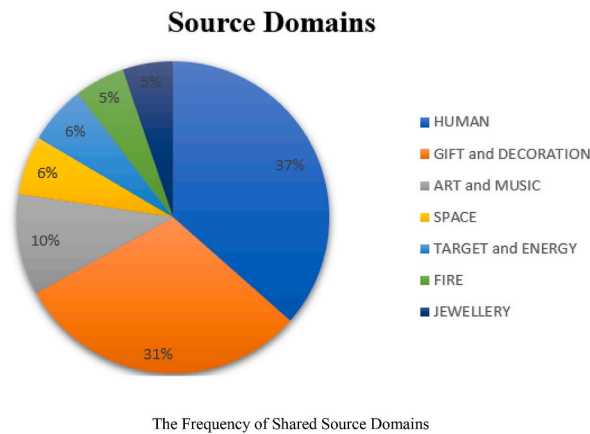


Fig. 15. The frequency of shared source domains.

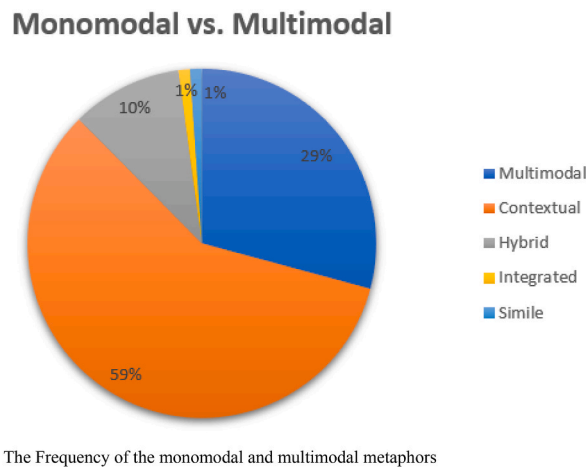


Fig. 16. The Frequency of the monomodal and multimodal metaphors.

#### 4.3.2. Monomodal vs. multimodal

4.3.2.1. *The frequency of the monomodal and multimodal metaphors.* The chart in Fig. 16 shows that 59% of the analysed metaphors are monomodal of the contextual type including 107 advertisements. The second highest category is multimodal metaphors with 29% which amounts to 53 advertisements. Then, 10% of the metaphors are monomodal of the hybrid type (18 advertisements) followed by 1% of the integrated and simile types with 2 examples representing each category. Note that only two monomodal metaphors of the simile type were identified.

On the one hand, the analysis shows that monomodal metaphors in Jordanian and American advertisements are the most pervasive type found in the corpus. The high percentages of contextual and hybrid metaphors among the other types of monomodal metaphors are justified in terms of complexity. According to Ref. [39], simile is the least complex type since both of the target domain and source domains are present; on the other hand, contextual metaphors are considered the most complex type as it involves the absence of the source domain. The findings are in line with [44] study where it was found that processing complex items can generate more elaboration and requires engagements from the viewers to solve the riddle; thus, making the advertisements more memorable. However, other studies [i.e., [51,52]] suggested that complexity is negatively associated with comprehension and appreciation since it may cause misunderstanding. The high percentage of contextual metaphors in the corpus can also be explained in terms of creativity which is needed in food advertising. That is, food advertisements may require more imaginative metaphors to attract the viewers who are exposed to a large number of advertisements every day. Likewise, the limited occurrence of simile metaphors can be explained in terms of complexity where the presence of the target domain in the visual context weakens the metaphorical comparison. This is because both domains are obvious to the viewers; and therefore, only little processing is involved to solve the riddle which makes it less pleasurable for the viewers [16,39]. The analysed data reveals that integrated metaphors are the least type found in the corpus together with similes. A possible explanation for this might be that the hybrid category shares most of the qualities with integrated metaphors except for the type of unified object. That is, in the former the object cannot be found in real life. Thus, the use of hybrid metaphors may

satisfy the advertisers' need in this sector, especially because hybrid metaphors can be regarded as more creative than integrated ones.

On the other hand, the analysis shows that 53 out of 180 advertisements include multimodal metaphors. In advertising, multimodal metaphors are used to persuade the viewers to buy the advertised product since the interpretation of the metaphor requires constructing the meaning by processing both the verbal and pictorial components guiding viewers to intended messages [26]. Multimodality contributes to the persuasion by providing the wanted features in more than one mode [26]. Previous studies reported that multimodal metaphors are used frequently since they contribute to the persuasive and communicative functions of advertisements (e.g., [14,41,50]). One of the observations about the food industry in the collected corpus is that the target domain (the advertised product) is always present in the pictorial context in all of the advertisements except for two cases as shown previously. One explanation for this result may be due to the industry specific features which requires the presence of the advertised product. Advertisers aim at creating a link between the product and the viewers, and this occurs when the product is present. When the product is visually presented, the viewers can easily remember it. It is also noted that advertisers use multimodal metaphors especially the verbo-pictorial metaphors mainly in cases where the source domains are best to be verbally cued to deliver the intended meaning (e.g., VACCINE, SANITIZER, RAIN, and ELF). As stated by Ref. [14], each mode has the potential to convey different aspects of meaning. The next section sheds light on the cultural impact of the metaphors and thus provides an answer to the second research question.

### 5. Cultural impact

As discussed earlier in many studies (e.g. [22,28,37,54]), the use of monomodal and multimodal metaphors can be influenced by culture. The analysed data shows that the use of certain source domains and the use of certain modes are affected by the socio-cultural context. For instance, the analysed data shows that there are several cases in which there is reference to Arab traditions which are in turn employed as source domains. Moreover, the data shows that culture has an impact on how people conceptualise certain ideas, and this is reflected in the use of the metaphors. Adding to that, the daily life and the events that are happening also make the interpretation of some metaphors reliant on background knowledge as in the case of the Jordanian elections. For instance, to understand the meaning of the metaphors THE BURGER IS A CANDIDATE FOR ELECTION and BURGER IS A JORDANIAN CITIZEN, viewers need to have knowledge of the Jordanian culture to understand the election process and its influence on society. In Fig. 17 (A63), BURGER INGREDIENTS (target domain) represent A CANDIDATE LIST (source domain). The verbal cues inside the ad read as follows: *qa: ʔimet burgariz, da: ʔirat ssaʕa:deh, lahim ta:zedʒ, mxallal xyar, tama:ʔim, baʕal, xass* (Burgerizz list, happiness department, the candidates: fresh meat, pickled cucumber, tomatoes, onions, and lettuce, choose Burgerizz the people's beloved). This advertisement is shown during the Jordanian elections, and it reflects the Jordanian situation where candidates belong to a certain party. The mapping is being the best and most influential. In the second example (A53), BURGER is conceptualised as A JORDANIAN CITIZEN in an attempt to encourage people to take part in the election of parliament members. The verbal cues in the ad read as follows: *sutak wadʒib watani* (your vote is a national duty). The ad shows that the restaurant, in this case Burger Makers, is encouraging viewers to vote since voting is an important part of Jordanians' lives. This advertisement may demonstrate that food advertisements in Jordan may have power; they may reflect the ideologies of the advertisers in an implicit way, e.g. being pro-election.

In Fig. 18, Advertisement 12, the metaphor MEAL IS A BRIDE can be construed where the target is MEAL and the source is A BRIDE. The picture depicts the meal as bride with a veil and crown. It is accompanied by a verse from a traditional Egyptian song sung in wedding



A63 BURGER IS A CANDIDATE FOR ELECTION



A53 BURGER IS A JORDANIAN CITIZEN

Fig. 17. A53 burger is a Jordanian citizen, A63 burger is a candidate for election.



A25: SHAWERMAH IS A WISH GRANTED BY A GENIE



A12: MEAL IS A BRIDE

Fig. 18. A12: meal is a bride, A25: SHAWERMAH IS A WISH GRANTED BY A GENIE.

ceremonies, i.e. *ʔitmactari ya: hilwah ya: ze:na*: ‘walk with elegance oh beautiful bride’. Those songs are part of Arab folklore. The mappings include elegant and desired. This metaphor draws the attention of the viewers to the positive qualities of this meal. Since wedding traditions vary according to the culture; understating and appreciating the metaphor requires background knowledge of the Arab wedding traditions, where the guests sing traditional songs while the bride and groom are walking towards the dance floor. By depicting the advertised product as a bride, the viewers have access to the Arab wedding traditions where positive feelings of having memorable time and pleasant moments are evoked. In addition, portraying the product as a bride may express the idea that the former is as desired as the latter.

There is also reference to GENIE, MAGICAL WISH and MAGIC. Those concepts are found in the Arab literature, and they are part of the Arab culture. For example, the genie grants the person who rubs the magic lamp three wishes. In Fig. 18, Advertisement A25, SHAWERMAH (the target domain) is conceptualised as a WISH granted by a genie (the source domain), giving rise to the conceptual metaphor SHAWERMAH IS A WISH GRANTED BY A GENIE. The mappings are coveted and immediate. The verbal cues in the ad read as follows: *fubeik lubbeik yannah dzibillik ʔatyab fa:wermah* (your wish is my command, I brought you the most delicious shawermah). One possible meaning of this metaphor is that the advertisers may want the viewers to know that preparing and delivering the meal is fast, and it does not take time. In addition, it conveys the idea that the meal is coveted by people and may require a genie to be granted, which may indicate that the meal is special. This cultural reference links childhood stories and old days with the advertised products. This linkage creates a sense of attachment since it connects the product with well-known folktales.

The Western culture has its own impact on the use of metaphors. First, the data reveals the employment of fictional characters in American ads. This is due to the culture in which comics have emerged at the beginning of the 19th century. The comics industry has flourished in the middle of the 19th century and many of the superheroes were created including *Superman, Batman, Captain Marvel and Captain America*. As a result, several cases were found conceptualising the advertised product as a fictional character. In Fig. 19, Advertisement B9, BURGER IS A NINJA TURTLE metaphor can be construed where the target is BURGER and the source is NINJA TURTLE. The famous weapons used by the turtles are shown in the picture.

Another influence of the culture on the selection of the metaphors is the fashion industry. The analysed data shows that American advertisers use CLOTHES as a source domain in food advertising. Depicting the advertised product as clothing items is common in the American corpus. One reason for that is the popularity of the fashion and clothing industry in the USA. It is also known that America’s most successful fashion brands are popular all over the world. The analysed data shows that in a number of cases, the source domain is CLOTHES and FASHION. This is not surprising since the fashion industry plays an important role in the American culture. Displaying family photographs on the wall is also an important part of the American culture, and this is reflected in the advertisements unlike a large number of Arabs who believe that displaying photographs on the walls could be regarded as forbidden in Islam. Showing the advertised products as family photographs supports the importance of this cultural aspect. The use of this cultural reference appeals to the viewers’ emotions and feelings by reminding them that the advertised products are part of the family.

Several examples in the collected corpus suggest that culture has an important role to play in the metaphors used to advertise food products, whether they are Jordanian or American. These cultural references could be employed in these metaphors to establish affinity with the viewers [cf. [54]] and to promote the products in a way to affect the viewer’s opinion and encourage him/her to buy them. This also suggests that advertisers choose these metaphors carefully to achieve the desired outcome, i.e. selling products [37].

## 6. Discussion

The main goal of advertisers is to persuade people to buy their products, and metaphor is used in the advertising genre as a



**B9: BURGER IS A NINJA TURTLE**

**Fig. 19.** B9: burger is a ninja turtle.

persuasive tool. It captures people's attention (especially novel metaphors) and links the advertised product with other objects which have the desired properties [47]. Novel metaphors with new mappings are found to be persuasive in advertising [7]. stated that metaphor in advertising is persuasive since it may influence people's opinions, and to appeal to viewers' emotions and feelings. As [26] remarks, "multimodal metaphor is a tool to meet the persuasive function of advertising in that it requires the addressee to construct a meaningful reading by processing verbal and visual elements together." Advertisers also use metaphors to create new meanings of the products by linking them with different source domains, to enhance the features of the products and to distinguish themselves in the field [36].

The results show that the use of monomodal and multimodal metaphors contribute to the persuasive function. Those metaphors are used to promote a product by focusing on the qualities of the advertised product (e.g., A43, A21, B87, B28 and B19). In Advertisements B28, the advertisers use cufflinks to deliver the ideas of power, creativity and elegance. The metaphors are also used as a persuasive tool by presenting the product as a necessity (e.g., A33, B11 and B80). The findings of the study support [26] idea where she argues that multimodal metaphor is used as a persuasive tool in advertising. It also supports [39] findings which assert the persuasive effect of monomodal metaphors in advertising.

The analysis of the data shows that monomodal metaphors of the contextual type have the highest percentage of occurrence, and they are the most common type found in the corpus. This result can be attributed to the effect of complexity in interpreting metaphors [39]. In food advertising, especially online, it is suggested that since viewers are exposed to many advertisements of the same kind, advertisers possibly try to engage the viewers in interpreting the metaphors by solving riddles and to work out the metaphorical links on their own. Hence, one of the significant results is that only one case of a monomodal metaphor of the verbal variety was found. In the food industry, providing the advertised product in the pictorial context appears to be more common than using only verbal cues since visual cues appeal more to the senses compared to verbal cues. This result supports [43] study which shows that figurative meaning is cued more effectively in pictures. The use of monomodal metaphors of the pictorial variety, especially in American ads, can be explained in terms of the great competitiveness found in the food industry in the USA. The advertisers may use contextual metaphors which could be described as creative to attract the viewers and entice them to decipher the idea behind the ad. The advertisers in the collected corpus used many source domains to deliver several intended messages.

The findings of the data reveal that HUMAN, GIFT, ART and MUSIC, SPACE, FIRE, JEWELLERY, TARGET and ENERGY were used as source domains to depict the advertised product or any of its subthemes. Regarding the source domains, depicting the advertised product as a HUMAN is used frequently. The results of this study are in accordance with previous studies which indicate that personification is used as a persuasive tool in advertisement [10,29]. The advertisers use HUMAN as a source domain to create a connection between the viewers and the advertised products. The advertisers can also deliver their messages by employing this source domain and its diverse subthemes. The frequent use of this domain as revealed by the analysis is due to the possibility of capturing several aspects needed to promote the products. Different messages are represented using a number of subthemes related to the HUMAN source domain. The advertised product is conceptualised as an IMPORTANT PERSON, a POWERFUL PERSON, a SUPER HERO and others. The use of different source domains is required especially on Facebook, since any restaurant can have a Facebook page and compete with other restaurants. It should be noted that the majority of Facebook users are young, and they may change their preferences if they feel that those pages are not creative or up to date. So, the advertisers may want to keep them attracted by engaging and surprising them using unusual and creative metaphors.

The second largest group found in the corpus is related to multimodal metaphors of the verbo-pictorial type. Selecting more than one modes helps in identifying the source domains [20]. In Advertisement A79, the verbal component is crucial to interpret the



metaphor (CHEESE IS A VACCINE). Otherwise, the viewer may fail to create the metaphorical connection. Furthermore, using different modes may help in creating similarity between the target and source domains. It is noted that in the case of monomodal metaphors, the advertisers usually provide a verbal hint about the metaphor in the advertisement to avoid misinterpretations while creating a sense of pleasure. Another explanation is that the target domain is not abstract in food industry and thus metaphor is used in this genre not to facilitate understating as in the case of other domains, e.g. EMOTIONS; metaphor is used for creativity and imagination. That is, telling the consumer literally that the product is tasty and that they should try it may not be regarded as appealing. Conversely, by providing imaginative descriptions and depictions of the advertised product, metaphor can be regarded as a better persuasive strategy in the food advertisement domain. Multimodal metaphors are used more in Jordanian ads, and this could be justified according to the culture. Advertising products on social media platforms in Jordan may not be as popular as that in the USA. As a result, the advertisers use two modes in Jordanian food advertisements on Facebook to convince people to buy the products since multimodality helps in delivering the intended meaning in more than one mode.

The findings also show that contextual monomodal metaphors are pervasive in the corpus. Replacing the source domain with the advertised product is the most frequent pattern found in the corpus. Since the aim of advertising is to promote products, they should be visually present and contextual metaphors are the best choice for achieving that. The target domain (THE ADVERTISED PRODUCT) is always present in the pictorial context and the source domain is shown through the visual context. The viewers will be able to create the metaphorical connections depending on the visual context.

When it comes to creativity, one of the surprising findings is that there are several other metaphors that belong to different source domains. One reason for the diversity found in the corpus is the impact of the genre. In 33 cases, other metaphors that belong to different source domains were identified. This is due to the competitiveness in the advertising field; thus, creativity is required, and this is reflected in the use of the metaphors. Advertisers create new metaphors by finding novel source domains and by establishing a metaphorical link between them [20]. The findings of the analysed data show that a large number of metaphors could be regarded as novel or at least uncommon (i.e., BURGER IS ELF, BURGER IS A CANDIDATE FOR ELECTION and BURGER IS A VACCINE). Creativity depends mainly on different contexts; the political context, the economical context and the social context. In this respect, previous studies show that novel metaphors that depend on conventional ones are more convincing than novel metaphors that do not depend on background knowledge [7]. Conventional metaphors are ones that are known by the majority of people, and the interpretation of the metaphor depends on pre-existing knowledge [19]. The advertisers' aim is to be creative in a way that does not clash with the beliefs and values of society and with viewers' background knowledge and thus, the novel metaphors found in the corpus are based on conventional metaphors, i.e. BURGER IS ELF and BURGER IS A CANDIDATE FOR ELECTION are based on the metaphor an advertised PRODUCT IS AN ORGANISM, and BURGER IS A VACCINE is based on background knowledge that food can be used as medicine.

The results also highlight the role of culture and background knowledge in creating metaphors. The way of conceptualising the advertised products is governed in several cases by culture and only viewers from that culture can access the meaning of the metaphors [22,24,37]. As shown previously in section 4.2, knowledge of the culture is required to understand certain metaphors as in the cases of the metaphors related to elections in Jordanian advertisements. As suggested by Ref. [33], the different modes are socially and culturally constrained which adds to the intended meaning. Culture-specific metaphors in food advertisements could be used to show viewers that they are an important part of the advertising process, and that the advertisements target them specifically compared to other viewers from other cultures [cf. [54]].

Moreover, the targeted audience plays a role in choosing certain source domains. Since the majority of the audience on Facebook could be young, the advertisers choose source domains that suit their preferences and attract their attention. In Jordanian advertisements, the advertisers use the source domain MAGIC frequently which is part of Arab folklore, and it implies that young people may want their wishes to be granted immediately and they do not have time to wait. In American advertisements, the advertisers choose super hero characters to attract young people.

## 7. Conclusion

The study has examined the use of monomodal and multimodal metaphors in food advertisements by famous restaurants found in Jordan and the USA. It also has investigated the impact of the socio-cultural context on the use of these metaphors. The analysed data reveals the following:

- 1 Monomodal and multimodal metaphors are used as a persuasive strategy to encourage people to buy the products by highlighting the importance of the product, enhancing its qualities and presenting the product as a necessity.
- 2 Differences in using the source domains in Jordanian and American ads emerge occasionally because of the cultural background of the viewers. The analysed data shows that TRADITIONAL WEEDING, MAGIC, ELECTIONS, and ADDICTION are found in the Jordanian corpus, while FICTIONAL CHARACTERS, CLOTHES and PHOTOGRAPHS are used in the American corpus.
- 3 The most frequent shared source domains are HUMAN, GIFT, ART and MUSIC, SPACE, FIRE, JEWELLERY, TARGET and ENERGY. The use of various shared source domains was attributed to the different meanings\mappings that each source domain can offer for the advertisers to promote their products.
- 4 Creativity drives advertisers to use many source domains to distinguish themselves from their competitors and to convey a specific feature in each case.
- 5 Contextual metaphors were found to be the most frequent monomodal metaphors of the pictorial variety followed by multimodal metaphors. The persuasive occurrence of contextual metaphors were attributed to their complexity and creativity, suggesting that

they may require more processing effort on the part of the viewer. This, in turn may hook viewers and encourage them to try the new product.

- 6 In a world full of images, the use of the verbal monomodal metaphor is insignificant and is not used by advertisers in food advertising.
- 7 Metaphor is not used in the food advertising genre to facilitate understating of certain concepts as in the case in other domains, e.g. EMOTIONS, rather metaphor is used for creativity and imagination purposes since the target domain is concrete.
- 8 Culture-specific metaphors in food advertisements could be used to show viewers that they are an important part of the advertising process, and that the ads target them specifically compared to other viewers from other cultures.

In conclusion, further research on monomodal and multimodal metaphors is needed especially in the Arab context. First, examining the relationship between metaphor and other tropes such as metonymy is recommended to explore the effect that the interaction between metaphor and metonymy may have on construing monomodal and/or multimodal metaphors. Second, the role of different modes in delivering the intended meaning is also an area worthy of further examination. Finally, more quantitative studies in both Arabic and English are required to identify the main features that govern the selection of metaphors in different genres.

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Haifaa Jahameh: analysed and interpreted the data; wrote the paper.  
Aseel Zibin: contributed materials, analysis tools and data; wrote the paper.

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The authors declare that they have no known competing financial interests or personal relationships that could have appeared to influence the work reported in this paper.

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