

Annotation

to

Dissertation on

Multimodal Means of Expressing Metaphorical Phraseologisms in the advertisement discourse

(On the Bases of Georgian, Russian and English Examples)

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Introduction

Advertising creates and mirrors culture. Advertising is a pervasive method of marketing in society. Though the methods (verbal, gestures, music, mimic, picture and etc) by which marketers advertise have changed over the decades, the role and purpose of advertising have shifted very little. Commercials use music from popular songs or create jingles with beats and rhythms that reflect the top hits. Advertisements also use stylistic elements of blockbuster movies including camera angles, lighting, and one-line jokes or slogans. With the development of advertising discourse, verbal components were gradually dismissed. Thus, an advertisement discourse with its verbal and nonverbal components, presented in different modalities, determines the **topicality of the topic**. Together with the increasing interest towards the expressive linguistic means (on verbal and non-verbal levels), we tried to investigate metaphorical phraseologisms (metaphor, metonymy, phrasal verbs, idioms and proverbs) in mono and multimodal representations and also analyzed their usage in five (pictorial, acoustic, kinesthetic, taste and smell) different modalities.

The **objectives and goals** of the research are multimodal representations of British, American, Russian and Georgian (verbal and nonverbal) commercials. For **the empirical material**, we have used approximately 165 British, American, Russian and Georgian commercials from media and the internet sites: 65 pictorial advertisements, 15 logo representations, 35 advertisements of wine discourse, 46 television advertisements, and 1 radio record. Also, our objectives and goals are to analyze the usage of metaphorical phraseologisms in multimodal commercial discourse and conduct a complex study on the bases of their pragmatic and semantic analysis.

In order to achieve these goals we set ourselves the following **tasks**:

- 1 To distinguish and to investigate monomodal and multimodal representations of advertising discourse
- 2 To distinguish the function of nonverbal elements (aural, written, graphic, touch-sensitive) representations: the visual representation of logo (as an expressive means of brand communication); taste and smell touch-sensitive experience connection to the figurative usage of language; the function and an importance of sound elements; the function and an importance of gesture elements in the advertising discourse

3 To conduct the research on the basis of pragmatics and semantics and investigate the functional diversity of embedded conceptual metaphor (a metaphor, a metonymy, a phrasal verb, an idiom, and a proverb) as the phenomenon of creative paradigm.

4 To investigate the reason for successful and unsuccessful of advertisements

5 To analyze and compare the cognitive approach and the semiotic elements of advertising discourse, on the bases of three different languages (English, Georgian and Russian).

The novelty of the research is determined by the following examined objectives: the semantic-pragmatical and comparative-contrastive analysis of advertisements; the research of symbols (nonverbal) and lexical composition (verbal); the research of usage of metaphorical phraseologisms in five different modalities. All the above-mentioned issues have not been properly studied earlier.

The theoretical value of the research is determined by the valuable observations and conclusions of verbal and nonverbal representations and the usage of metaphorical phraseologisms in five different modalities based on complex structural, semantic and pragmatic analysis.

The practical value of the paper is represented by the analyzed material which can be used while teaching Advertising discourse, Cognitive Linguistics, and Semantics.

The methodological basis of the research is determined by the goals and objectives. The methods used in the paper are the following: the comparative-contrastive method, the method of semantic-pragmatical analysis, the method of linguistic observation and description.

The Content of the Paper:

The volume and structure of the thesis are determined by the intended objectives and goals. The paper consists of Introduction, four chapters (Chapter 1-“Semiotic, General linguistic, cognitive and multimodal approach in advertising discourse” 4 Paragraphs; Chapter 2-“Metaphorical phraseologisms and their peculiarities of functioning” 3 Paragraphs; Chapter 3- “Metaphorical phraseologisms in five different modalities” 5 Paragraphs; Chapter 4-“Unsuccessful advertisements with the incorrect metaphorical mapping. Advertisements that are difficult to understand”; General Conclusions and Bibliography.

Contents of the Thesis

The validity of the research problem choice is grounded in the **Introduction** that also deals with the relevance of the topic, novelty, objectives, and goals, the information about the theoretical and practical base of the work.

Chapter I – “ Semiotic, General linguistics, cognitive and multimodal approach in advertising discourse” consists of 4 paragraphs and deals with the semiotic, linguistics and cognitive analyses of multimodal metaphor done by different scientists. Multimodal metaphors, as characterized by Forceville (1999, 2008a, 2008b, 2009) “are metaphors whose target and source are each represented exclusively or predominantly in different modes” (2009: 24). Forceville describes a mode as belonging to one of the following groups: pictorial signs; written signs; spoken signs; gestures; sounds; music; smells; tastes; or touch (2009: 23). The diversity of modes reveals that multimodal metaphors can occur in various different genres, including print advertisements, or TV commercials. Moving images naturally allow more modes to cue the target and source domains of a metaphor (Forceville, 2008a). A domain can be cued musically, or through a sound effect, for example. The dynamics of the camera can also play a role in the construction of metaphors, as the similarity between the domains can be created, for instance, with the help of angles. Furthermore, the simultaneous representation of target and source domains found in linguistic and static pictorial metaphors need not to be present in metaphors in moving images, as the domains can be represented seconds or hours apart (Vakhtangov 2006, Zubashvili 2015, Маклюен 2003, Ромат 1996).

The semiotic investigation of advertising has become widespread since Barthes (Barthes 1961,1964,1985). Scholars such as Barbakadze (2015), Bordwell D,Thompson K (1997) and Durand J. (1987) and Dyer G.(1982/88) have looked at advertising and marketing from a semiotic aspect with interesting results¹. Also, Phillips Barbara and Edward F. McQuarrie (1954,1999,2002) have conducted profound work on the textual and visual semiotics of advertising. The wealth of signs and their meanings in advertising have often been analyzed on two levels of interpretation: a surface level and an underlying one (Tanaka K.(1994), Vestergaard T. and Schroder K.(1985)).Williamson J.(1988 / 1978), Dyer G.(1982/88), Fauconnier G., Turner M.(2002), Liszka M.and Jakob J.(1996) describe the levels as follows: on the surface level, they find signs used in a creative manner. These signs create a

range of meanings that are embedded in the underlying level. The signs come together and form textuality. Textuality, an intrinsic feature of advertising, ensures that a stable personality is created for the product. This, in its turn, is of utmost importance for the competitiveness of the product. One of the basic techniques for generating textuality, as discussed by above-mentioned scientists, is figurative language. A widely analyzed example of this is a metaphorical use of language. Other techniques or elements can include layout and design, casting of a commercial, or jingles and slogans. These different elements their analysis are present in various modalities – this demonstrates the shift towards a more multimodal analysis in semiotics.

Today's advertising communication is often of multimodal character: This has not been left unnoticed in the scientific field of semiotics. Multimodality is a phenomenon in which a variety of semiotic modes are integrated into a unified whole (Van Leeuwen & Kress, 1996). Among these modes can be intonation, gestures, music, sound, taste– the possibilities depend on the modes in question. Resources such as television, computer, and recording camera have all made it possible to distribute and record multimodal communication, and have thus facilitated the scientific research of multimodal semiotics. The research is required as the linguistic and visual parts of semiotic messages, such as commercials. Even a message that on the surface seems 'purely' linguistic, such as a press release without images, does make use of various fonts, colors, and layouts. All of these contribute to the content of the message if analyzed from the perspective of multimodal semiotics. Despite Barthes' attempts to theorize the semiotics of images and even the integration of text and image, the linguistic and visual messages were still to be understood separately. It was with the work of scholars such as van Leeuwen and Kress (1996/2011), Kress G.(2010), Stöckl H.(2004),Constantinou O.(2005), Croft W.(1993) when the importance of all the communicative modes present in a message was highlighted. This development from linguistic theories, via pictorial theories, towards multimodal theories, is also to be seen in the scholarship assigned to metaphor, as will be discussed in the following chapters.

Chapter II of the thesis -"Metaphorical phraseologisms and their peculiarities of functioning" consists of 3 Paragraphs. **Paragraph 1" Orientational, ontological, structural, conduit type of metaphors and personification in advertisement discourse"** deals with metaphors that can be

found in commercial discourse. Thirty years ago, the status of metaphor changed greatly. Now the scientists consider a conceptual process in the formation of meaning. Advertising language and the non-linguistic content of the advertising message have over the years received the attention of numerous scholars from a wide range of disciplines. A number of cognitive linguistic studies of metaphor in advertising have already been made. Examples of these are Williamson (1978) and Dyer (1982), but there are also linguistic studies at this time that are depreciative of advertising language, among these, for example, Black M. (1979/1993), Dabrowski J. (2000), Gibbs Raymond Jr. (1996). The similar researches were also employed by Hermerén (1999), Forceville (1996), Tanaka (1994) and Williamson (1978).

The notion of experiential realism and the view of language as representing our conceptual system are directly linked to the work on metaphor carried out by Lakoff & Johnson. Lakoff & Johnson (1980) also identify different categories of metaphor: structural metaphors (i.e. one that structures one concept in terms of another more clearly); orientational metaphors (grounded in our physical and cultural experience of spatial relations); ontological metaphors (which involve the understanding of our experiences of unbounded events) and conduit type of metaphor.

There is a kind of metaphorical concept, that does not structure one concept in terms of another but instead organizes a whole system of concepts with respect to one another. “We will call these orientational metaphors since most of them have to do with spatial orientation: up-down, in-out, front-back, on-off, deep-shallow, central-peripheral. **Oriental metaphors** give a concept a spatial orientation; for example, HAPPY IS UP. The

fact that the concept HAPPY is oriented UP leads to English expressions like "I'm feeling up today "(Lakoff., Johnson,1980:14).



Oriental type of metaphors can be found in a great number of English and Georgian advertisements. Consider Figure 1, 2008 Barclaycard Video Commercial with the heading “Water Slide”. It features the picture of an endless water slide above the skyscrapers, high

in the sky. In the given example the card gives positive features (happiness) to the people, that is proved by verbal part of a song „This is the reason why I’m feeling so high”. The metaphorical projection gives us the following: “Using Barclaycard gives you happiness as sliding in the water slide.”



This is not an isolated example. The same line of reasoning can be pursued for Figure 2. Here is an example of video advert of Georgian Cold Tea “Baiho”, where Baiho gives you freshness and happiness, that is metaphorically proved by the verbal expression “Baiho is a relief and the beginning of happiness.”



Oriental metaphors are also found in the numerous Russian pictorial advertisements. For example, consider Figure 3, the Russian Social Advertisement, with the slogan: „Читать не вредно, будь на высоте“ (Reading is not dangerous, be on height). Here the concept of “height” is expressed visually by a pile of books. From metaphorical mapping, we get:

”Reading books makes the woman attractive as high heel shoes”.

In **Ontological metaphors**, our experience of physical objects and substances provides a further basis for understanding—one that goes beyond mere orientation. “Understanding our experiences in terms of objects and substances allows us to pick out parts of our experience and treat them as discrete entities or substances of a uniform kind. Once we can identify our experiences as entities or substances, we can refer to them, categorize them, group them, and quantify them—and, by this means, reason about them”(Lakoff.G&Johnson.M,1980:25). The examples of ontological metaphors are: 2006 McDonald’s advertisement heading: “Make up your own mind”, which is based on the following phraseological unit: “He has lost/changed his mind” and 2005 McDonald’s advertisement heading: „Feed your inner child“ based on „release your inner child”. The example of ontological metaphor “Silence is a collaboration” can be found in Georgian Woman’s Information Centre social advertisement, where “silence” metaphorically expressed



as an “object” and “collaboration” refers to an “entity.” Ontological metaphors are also in Russian ads examples, consider Figure 4, the social advertisement with the heading:” Любовь творит чудеса“(Love creates miracles). Here the concept of “love” is an entity and it can create.

Like orientational and ontological metaphors, **structural metaphors** are grounded in systematic correlations within our experience. “To see what this means in detail, let us examine how the RATIONAL ARGUMENT IS WAR metaphor might be grounded. This metaphor allows us to conceptualize what a rational argument is in terms of something that we understand more readily, namely, physical conflict.” (Lakoff.G&Johnson.M,1980:61)

The existence of structural metaphor "Time is money" is obvious in The Georgian Halik Bank advertisement, where the target domain is expressed visually by "bank/watch" and the source domain is expressed by feeling "very valuable." The next examples of ontological metaphors are: British New Look of Ford-Mondeo advertisement -"Safety is Ford-Mondeo", Hamlet Cigars advertisement -"Happiness is a mild cigar.", Russian Social Advertisement:" :“Не сдавайся! На 500-ой странице откроется второе дыхание” (Don't give up! The second breath opens on page 500).

The very system that allows us to comprehend one aspect of a concept in terms of another will necessarily hide other aspects of the concept. In allowing us to focus on one aspect of a concept, a metaphorical concept can keep us from focusing on other aspects of the concept that are inconsistent with that metaphor. A far more subtle case of how a metaphorical concept can hide an aspect of our experience can be seen in what Michael Reddy has called the "**conduit metaphor**." Reddy observes that our language about language is structured roughly by the following complex metaphor (Reddy,1979/1993):

IDEAS (or MEANINGS) ARE OBJECTS.

LINGUISTIC EXPRESSIONS ARE CONTAINERS.

COMMUNICATION IS SENDING.

The speaker puts ideas (objects) into words (containers) and sends them (along with a conduit) to a hearer who takes the idea/objects out of the word/containers. There three main characteristic features of conduit metaphor: (1)Words and sentences have meanings in themselves, independent of any context or speaker. These metaphors are appropriate in many situations;(2) But there are many cases where context does matter, when the sentence makes perfect sense in the context in which it was uttered;(3) In addition to sentences that have no meaning without context, there are cases where a single sentence will mean different things to different people (Lakoff.G&Johnson. M,1980:10).

The example of the conduit metaphor "Attention! Fresh breath opens your mind" is in the Georgian version of Diroll advertisement, where the phrase "fresh breath" is difficult to understand without context. There are lots of facilities that make your breath fresh. The advertisement needs a visual representation of the target domain, in order to understand the advertised product. The same line of reasoning can be pursued in two other Georgian

advertisements, like “alive mineral force” (Mineral Water Likani), “get rid of unnecessary” (Mineral Water Borjomi) and so on.

Perhaps the most obvious ontological metaphors are those where the physical object is further specified as being a person, thus forming the process of **personification**. This allows us to comprehend a wide variety of experiences with non-human entities in terms of human motivations, characteristics, and activities. Personification process is a common process of lots of adverts, where animals, vegetables and different characters from fairy tales can speak. Sometimes magic world and fantastic places create an allegory, thus metaphorically connecting with the associated product: Beauty Institute, Chocolate Academy and Milky Fairy World.



Consider Figure 5 Georgian Barambo Candy Company’s advertisement, featuring the characters from “Alice's Adventures in Wonderland”. The target domain of chocolate is expressed by the source domain of the Brown Queen (instead of the Red one) and visual representation of colorful candies are expressed by the Mad Hatter, offering candies to children. The identical expression is found also in Georgian Republic Bank advertisement “Elve’s republic”, where elves serve the people and make their wishes come true. The same process of personification can be found in Russian adverts, as the example of “Lineks” medicine ad, with the heading: „Линекс Форте - Полезная бактерия“ (Lineks Forte-A Useful Bacterium), where the medicine is expressed like the young lady in white clothes.

Paragraph II “Metonymic conceptual process in advertising discourse” deals with the interaction of multimodal metaphor and metonymy, how this interaction can contribute to meaning creation in the commercial and how multimodal metaphor and metonymy interact in the cognitive and persuasive aspects of the multimodal genre. Domain mapping can create a metonymy- producing relationship. In the context of advertising metonymy is an important cognitive process that motivates the metaphors. The analysis of these multimodal commercials deals with the identification of target and source domains, explanation of how they draw on more than one mode and the analysis of the various types of metaphor and metonymy interaction. Identification of target and source domains is important, but the target can be conveyed by one of its parts or by its logo, or musical sound and the source can

be represented or implicitly referred, thus forming symmetrical correspondences between different concepts. The distinction between metaphor and metonymy is fuzzy.

Consider Audi 55 Sportback car advertisement with metonymic expression -"horse's heart stands for the Audi 55 car engine". By bringing two or more images together in sequence, a filmmaker can imply that one image should be compared with the other and that there are similarities between them. The metaphor is a clear case of personification. Within this metaphorical conceptualization of cars, the metaphor is represented clearly with the ingenious use of the montage. This case is a particularly good instance of the use of metonymy to highlight the features that are being mapped between two domains. For instance, a commercial for the Audi 55 Sportback car constructs a metaphor that associates the car with the famous racehorse, Secretariat. The advertisement begins with shots of a horse and jockey making their way onto a racetrack and into a starting gate. When the gate opens, however, the Audi accelerates down the track. With a quick cut to the horse, the narrator intones, "What made Secretariat the greatest racehorse who ever lived? Of course, he was strong. Intelligent. Explosive". The editor cuts back and forth between the car and the horse—suggesting, obviously, that the car is strong, intelligent, explosive, but never saying that plainly. Viewers must draw that conclusion on their own.

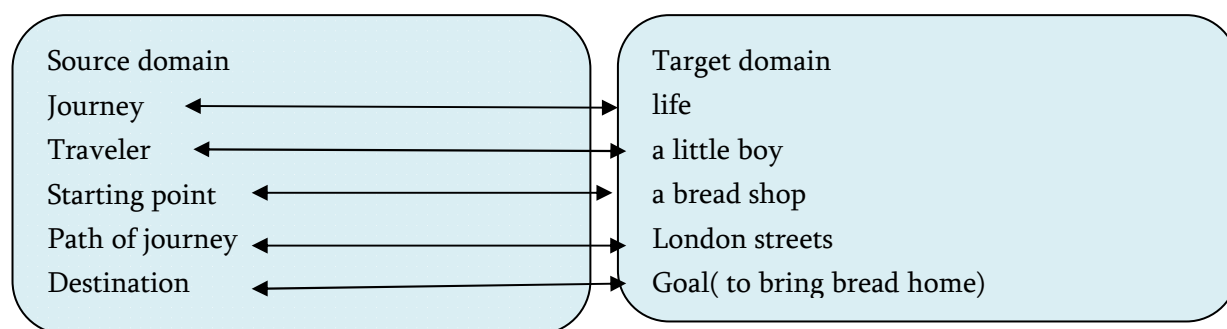
Then the narrator answers his rhetorical question about what made Secretariat the greatest: "The true secret in his perfection was a heart twice the size of an average horse." This is reinforced with shots of veterinarians looking at an x-ray of some random horse with a large heart! Are we to think that this Audi automobile has a larger "heart" in some sense? The intended meaning is not nailed down and the narrator provides no further clues, but an evocative graphic of a black frame with white text follows the x-ray shots: "The all-new, 354 HP Audi S5 Sportback is here." Then, "Progress is powered from within." Thus, Audi is emphasizing the 354 horsepower of this machine by metaphorically linking it to a literal power of a horse, Secretariat. Just as an over-sized heart-powered Secretariat, the ad implies, so does an oversized engine power the 55 Sportback. But, again, this is never clearly stated by the narrator or the text.

The target is only seen in parts until both are on the racing track ready to start. The crosscutting images enhance the identification of the target with its source, including mappings of the horse's legs, which highlight other features such as its sporty properties. The

property that is metonymically cued in both domains is the power of the car's engine (and metonymically the whole car), and the power of the horse who can run very fast. Although both the source and the target of the metaphor are identified by the montage of images of the horse and a car, the voice-over further anchors the advertisement's message by clarifying the target domain of the metaphor. The mappings of the metaphor-metonymy expressions "Car is a horse" create metonymical visual correspondences between the domains and by the verbal modality naming those conceptual features.

According to cognitive linguistics, metonymy is a more fundamental cognitive phenomenon than metaphor and metaphor is very often motivated by metonymy (Barcelona,2000; Panther and Radden,1999) Most metaphors are verbal in nature, but conceptual metaphors together with the positive features of the product can express cultural beliefs also. Some linguists highlighted the existence of so-called "complex" metaphors (Grady,1997,2005; Kovrcses,2002,2005; Lakoff&Jhonsen,1999,2003), where the combination of primary metaphors and cultural beliefs form a complex metaphorical expression; "A purposeful life is a journey".

As we can see in 2008 "Hovis" British advertisement with a slogan: "Go on Lad". This TV commercial is centered on a British country boy runs all the way from village bread shop to a modern house. It can be interpreted allegorically as containing a personification of Britain, which has been undergoing a process of modernization and globalization. In this case, there is more than one metaphorical expression: People should have purposes in life; People should act so as to achieve their purposes; Purposes are destinations; Actions are notions. "The life is a journey" metaphor, creates mappings from the source domain of a journey to the target domain of life, thus creating the correspondence between various items within a lot of conceptual domains, such as those shown below:



The metonymic link is obvious, when “journey” domain is mapped into “life” domain, expressed as “the part of the whole”, therefore forming some general mapping: „Activities in life is a performance on stage”, clearly shown in the table below:

Episodes	Actions	Locations	Denoted period
Scene 1	Purchasing a loaf of bread	An old bakery	1870s
Scene 2	Crossing the road	A hordes cart	1890s
Scene 3	Opening the gate	Titanic in port	1912
Scene 4	In the street	Women’s right strike	1928
Scene 5	Crossing the street	Pre war period	1939
Scene 6	On the wall	During war period	1941
Scene 7	Over the wall	Post war period	1945
Scene 8	Crossing the road	Hippy (Short dresses)	1970s
Scene 9	Crossing the street	Workers’ strike	1990s
Scene 10	Coming home	Mum’s voice	2008

This scheme implies the existence of many entailments of the metaphorical mapping, such as:

- (1) **Activity in life is a performance on stage**
- (2) **People in life are characters on stage**
- (3) **Style of clothing stands for culture**

To Summarize some possible multimodal mappings of three major conceptual metaphors, as we can see, the given scenes are metonymically understood as periods of lives and activities, that is provided at the end of the commercial by the verbal voice over “As good today as it’s always been” and visual representation of bread.

Paragraph III ” Metaphorical phraseologisms in commercial discourse” concerns with ads in which different types of metaphorical expressions (phrasal verbs, idiomatic expressions, and proverbs) are involved and centered on their multimodal context. A phrasal verb is a phrase that combines a verb with a preposition or adverb, or both and that function as a verb whose meaning is different from the combined meanings of the individual words. Although most linguists agree on a general definition of what constitutes

an idiom, namely that it contains at least two words and has an overall meaning that cannot be predicted from the meaning of its parts, we are clearly not dealing with discrete groups, but rather with a continuum ranging from complete idiomaticity to non-idiomaticity (Tsetskhladze,2018;Vinogradov,1947).

The idioms and phrasal verbs can be found in the headline or in the body copy of the ads. It is therefore not our task to decide where to draw the line between different types of expressions and how to categorize different types of idioms. In addition to the difficulties involved in the definition and categorization of idioms, there are also differences in the way cognitive and traditional linguists view the very nature of idioms. Traditional linguists consider them to have a status similar to that of ordinary words, that is, as items of the lexicon with a special meaning that is confined to language alone, without any involvement of our conceptual system or encyclopedic knowledge. Consequently, their meanings are understood to be completely arbitrary and no connection exists between the meanings of different idioms (Kövecses 2002:199-200).

Since idioms are thought to function just like regular words in our mental lexicon, they are not regarded as violating any truth conditions. Any metaphorical content they might have had has been lexicalized or frozen, and they are now “dead” metaphors. Other expressions, which are categorized as metaphors by traditional linguists, are considered to be very much alive and hard at work distorting the truth and misrepresenting reality (Gibbs 1993a:271). However, the notion that idioms are “dead” metaphors has been disproved by cognitive linguists, for example, Gibbs (1980, 1986, 1993a, 1993b etc.), Gibbs and O’Brien (1990), and Gibbs et al. (1997).

In the cognitive tradition, idioms are instead seen as a product of our conceptual system where domains of experience, rather than individual words, are involved in the process of creation. That is, we make sense of idiomatic expressions using our embodied knowledge of the world around us (Kövecses 2002:201, Kövecses and Szabó 1996:330), and not by associating it with an arbitrary meaning. Since this expression reflects the underlying metaphors THE MIND IS A CONTAINER and IDEAS ARE PHYSICAL ENTITIES and is accompanied by a rich mental image, there are a number of entailments involved here that are lacking in the literal paraphrase. These entailments include information about the cause of the revelation, the manner in which the revelation is carried out and the fact that it is

unintentional (Gibbs 1993a:272). Lakoff (1987) was (together with Zoltán Kövecses) among the first to draw attention to the systematicity and conceptual basis of idiomatic expressions.



Consider Figure 5 is Lipton Cold Tea advert for well known British-American (Unilever & PepsiCo) company, with a phrasal verb in a caption, found in close proximity to an image. The caption "Lipton Green Tea helps you keep your balance" contains a phrase "to keep your balance", which is also represented visually in the source domain. As the features of the target (tea) and the source (balance) domains are metaphorically mapped, we get the connotation of: to be relaxed, to be calm and to be healthy.



Figure 6 a famous ad of American Whisky Jack Daniel's company, with phrasal verb "Draws a crowd" in the headline. The connotation of the phrasal verb is represented by the visual representation, but people are so tiny, that their size reminds as bees walking to the opening of the hive. The connotation of the hive is also proved verbally by the word "Honey", thus forming the expression reflecting the metaphor "Whisky is a hive" and creating the following interpretation: "Jack Daniel's Whisky is so sweet, that attracts not only bees but the crowd of people too."



Figure 7 is a MAX shoes company ad with an idiomatic expression in the headline "You are what you wear", which is the hybrid type of pictorial metaphor, where the combination of target and source domains form an unexpected picture. The underlying idiom behind the headline idiom is „You are what you eat“. The phrase was first used in English in the early 1900s. It refers to the idea that food controls a person's health. During the hippy era of the 1960s, the phrase gained much prominence as it was adopted by the hippies as a slogan for healthy eating. In the given headline the word "eat" is replaced by "wear", which nicely demonstrates how different metaphorical expression is formed: Physical (body) is abstract (shoe). This metaphorical expression is partly motivated by other idiomatic expressions concerned with clothes and appearance: Clothes count for first impressions only; looks (appearances) matter only upon first meeting; "You are judged by appearances first, but by your mind later"; "People treat you according to your clothes" and so on.



(Figure 8) There are lots of examples in ads where the metaphorical expression is motivated by a proverb. And one of them is "Noitulove" (or "Evolution" spelt backwards), British ad, launched in 2005 to promote Guinness draught stout. The ad was the fifth television/cinema piece in the "Good things come to those who wait" series, and the campaign was a critical and financial success. It tells the story of three friends who have journeyed through evolution to reach the ultimate reward: A pint of GUINNESS. The action starts in the pub where the three men are enjoying a pint of the black stuff before the film starts to run in reverse as they devolve into prehistoric figures, mammals and flightless birds. In the final scene, the trio appears as mudskippers sipping from a muddy puddle with great dissatisfaction. The film resolves with the line "Good things come to those who wait" and a view of the ultimate pint. The proverb is motivated by conceptual metaphor: Concrete (Things or Beer) is Abstract (waiting/evolution). In English there are lots of other entailments of this proverb: "All things come to those who wait"; "Good things are worth waiting for"; "To everything, there is a season." But why is the concept of "waiting for"? Conventional knowledge plays a part in forming a mental image. The connotation of "waiting" is associated with "pouring of the beer", the process that takes 119.5 seconds.



Georgian commercial discourse is not so rich with phrasal verbs, idiomatic expressions, and proverbs, but we could find some interesting examples. For example, Figure 9, an advert of well known Georgian Wine Company Badagoni. This ad is a pictorial one, with an idiomatic expression in the headline: "Home sweet home" and a pictorial representation of a bottle of wine and a big red cozy chair. Here the verbal connotation of "home" is presented by a pictorial representation of "a big red cozy armchair." During the mapping process, both these spaces (target and source domains) are activated at the same time creating the following interpretation: "drinking Badagoni is especially pleasant at home, in your cozy armchair with friends and family members."



The next example, Figure 10 attracts our attention because it uses an old Latin famous phrase "Veni, Vidi, Vici" as the slogan of an ad, said by the Roman Emperor Julius Caesar. But as the advertisement is for The Georgian Butter Company, the advertisers changed the words from Latin into Georgian "dainaxe, vikhide, shetchame" that means "I saw, I bought, I ate." The verbal representation of the headline attracts buyer's attention without being represented visually.



Different type of phrasal verbs, idiomatic expressions and proverbs can be also found in Russian advertisements. Consider figure 11, an example of the Russian Airway Company, with the slogan: „Лёгок на подъём“ (phrasal verb-“easy to rise”), that means:” Can afford any difficulties”. Here the difficulty is expressed visually by the pictorial representation of “an elephant (instead of a plane)”. Let’s consider figure 12, the Russian Radio advertisement with the proverb in the heading: „Любовь зла-всё будет хорошо“(Love is evil-everything will be Ok). Here the heading presents only the first part of a proverb “Love is evil-as you can love even a goat”



The ads discussed in this section involve the conceptualization of the advertised product, and they are not centred around metaphorical phraseologisms. Instead, the underlying metaphor and its creative elaboration are reflected in the combination of text and image, and both the image and the text are metaphorical in isolation, i.e. they both reflect the source and the target. Even though there is a high degree of metaphoricity in the visual content, the ads are still different from Forceville’s pictorial metaphors (1996:126ff), in that the metaphor is not only expressed in the picture, but also in the headline and body copy. More specifically, some elements are reflected visually, others verbally, and some both visually and verbally. The verbal manifestation is not essential for the understanding of the image, but it adds richness and structure to the metaphorical blend.

Chapter III of the thesis - **“Metaphorical means of phraseologisms in four different modalities”** consists of 5 Paragraphs. **Paragraph 3.1** **“Hybrid, contextual, integrated metaphors and pictorial**

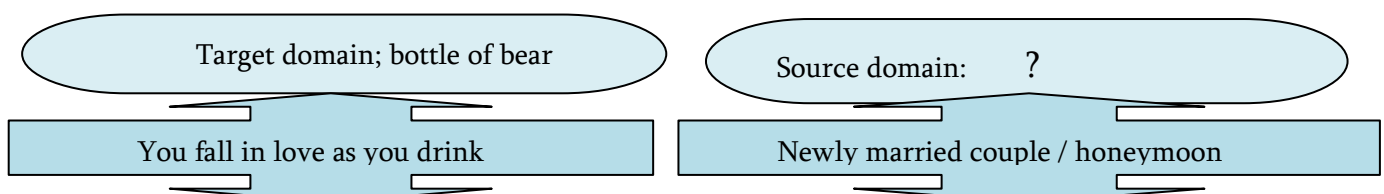
simile in visual modality” deals with both monomodal and multimodal metaphors, which appear to be very common in commercial advertising. In general, visual metaphors produce a great effect on the audience and they are used in advertising because when people get the pleasure of understanding a metaphor and associate this pleasure with the product advertised. Metaphors can be used verbally in the headline and/or copy. However, creating visual metaphors for advertising is not easy. It has to be something new and original to encourage the audience to make an effort to understand it. It has two terms that, in the given context, belong to different categories; one of these terms can be construed as the “literal” target, and the other as the “figurative” source; and one or more features of the source must be mappable on the target, which by this mapping is (temporarily) transformed.

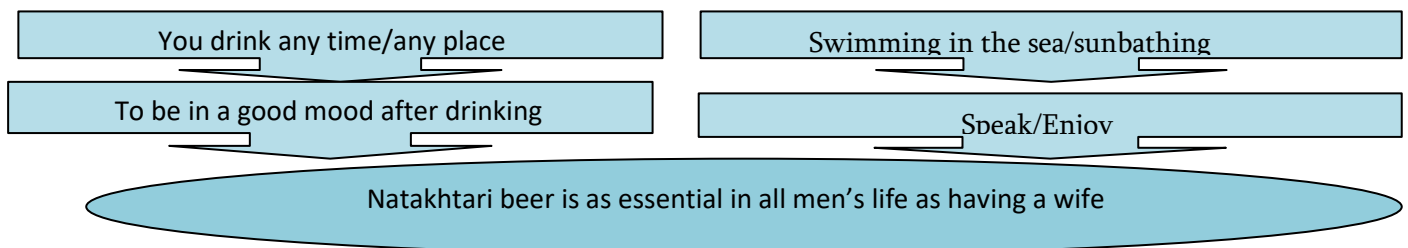
(1) *Contextual metaphor (MPI)*. One term is depicted; the other is not depicted, but unambiguously suggested by the pictorial context. Removal of the pictorial context causes the disappearance of the second term, and hence in a non-metaphorical concept. In most cases the pictorially present term is, or refers metonymically to, the product advertised. While (mentally) removing the verbal context does not usually affect the identification of the two terms, such removal may render difficult or impossible their characterization as target and source – and hence make the interpretation of the metaphor as a whole problematic.



Most advertisers like to have their product visually represented in their ads. But, sometimes in a pictorial metaphor where only one of the two terms is visually represented while the identity of the other is suggested by the pictorial context. Consider a television advertisement Figure 13

(Beer Natakhari), where we see a bottle of beer, but we should guess the source domain (the features of the beer). From the context of the advertisement, the man treats the beer like the woman. They behave like the newly married couple, having a honeymoon and enjoying together on the isolated island. But at the end, when the ship appears far from the sea, the man has the idea of deserting. The context shows the addiction towards the beer and no chances to rescuing from it, as from the bond of marriage. The metaphorical mapping is clearly shown in the following diagram:





The contextual type of metaphor “Bank is a lion” is used in the Georgian Bank television advertisement Figure 14. In the given example the target domain is expressed by the lion instead of the visual representation of Georgian Bank. The context of the advertisement shows the man walking with the lion (instead of a dog) in the streets. The audience should guess the source domain and assess the distribution of primary and secondary subjects. We know “a Lion” to be the other term of the metaphor (metonymy) because of the relevant pictorial context “the bank”. The order of the terms is inferred from the name of the advertiser, “Bank of Georgia” (the advertisement is for the bank, not for a lion) so that the verbalization of the metaphor is “Bank is a lion”. The features projected from the secondary subject upon the primary subject are “providing safety” and “leading financial institution”. Contextual type of metaphor is expressed in the Russian social advertisement: “Нефть.Газ.Химия” (Oil.Gas.Chemistry)(Figure15). Here, all these three substances are presented as a liquid in the can. From the metaphorical mapping we get: “We can drink them at once” (Sources are non-renewable).

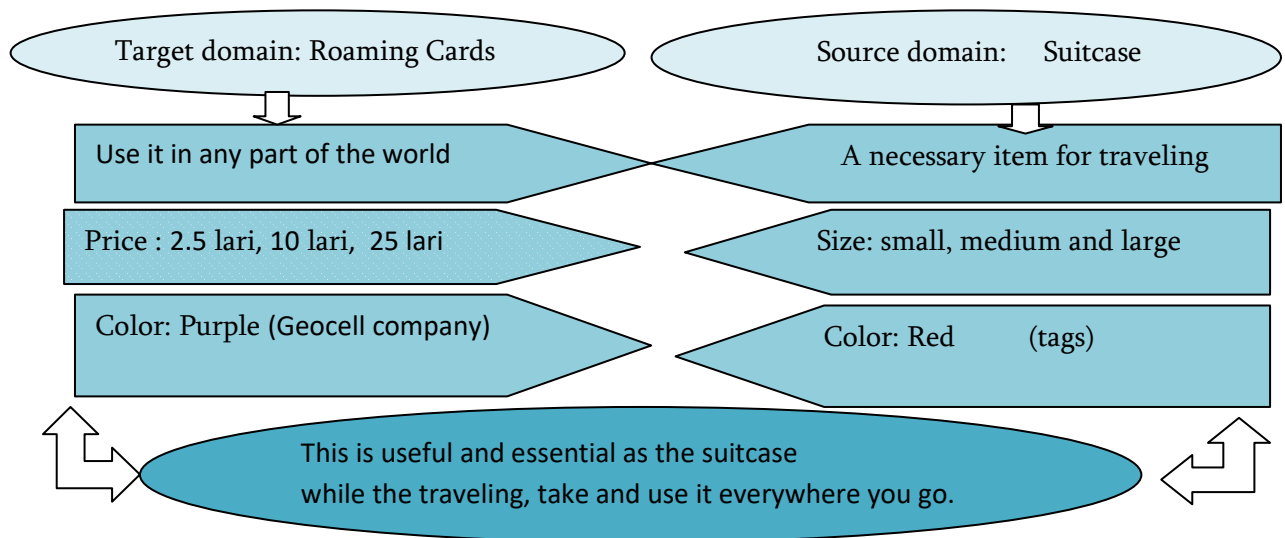
(2) *Hybrid metaphor (MP2)*. Parts of both terms are pictorially represented, resulting in a hybrid phenomenon perceived as a single gestalt. Removal of the pictorial context – if present in the first place – still allows for the identification of both terms. Removal of the verbal context does not affect the identification of the two terms, although it may render difficult or impossible their characterization as target and source, respectively, and hence the

interpretation of the metaphor as a whole.



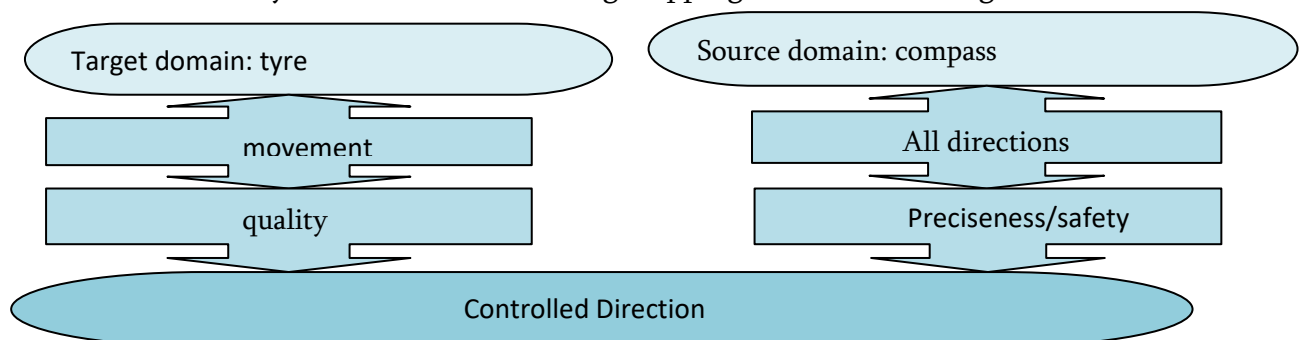
Consider Figure 15, The Roaming Cards from Geocell, with the slogan “Forget about excessive charges” and with the hybrid type of pictorial metaphor “Roaming Cards are the suitcases”. In the given example the target domain is represented by the Roaming Cards, while the

source domain is pictorially expressed by three different sizes of suitcases. The metaphorical projection is clearly seen in the following diagram:



In a billboard for Dunlop (Figure 16) we see a compass inside the tyre. The concept "Compass" evokes a domain that contains connotations such as "preciseness", "safety", "four directions" and so on. Thus, it is the feature "enabling one to drive to all directions" that is central in the concept "compass" and seems to be amenable to projection upon the

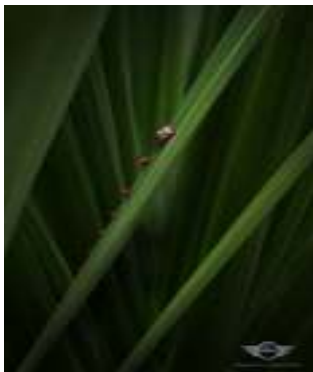
target domain "tyre". The matching process between source and target domain requires a degree of adaptation. Again, the anchoring text provides help in this process: "Direction controlled. Security ensured." The following mapping is clear in the diagram:



To the Hybrid type of metaphorical expression belongs Russian medicine advertisement (Figure 17), with the slogan: "Healthy legs are your face". From metaphorical mapping, we consider the

following: "People should take care of their legs as they take care of their face."

(3) *Pictorial simile (Pictorial simile)*. Both terms are pictorially represented in their entirety. Removal of the pictorial context – if present in the first place – still allows for the identification of both terms. Removal of the verbal context again does not affect the identification of the two terms, although it may render difficult or impossible their characterization as target and source respectively, and hence the interpretation of the metaphor as a whole.



In Figure 18, the features identified as among those that are mappable from the domain of BUGS on the domain of Mini Cooper can be rephrased as: is small and comfortable, displays beauty and elegance, can live in the world with bugs. This is an advertisement for Mini Cooper, it is certainly possible to defend the claim that some of these features are high-salient ones (small in size) even without “bugs”.



In Figure 19, we have a comparison between Georgian Mineral Water Borjomi and an old lamp. The lamp evokes the features of “very old”, “unique” and “antique”, that is mappable on the domain of a bottle of Mineral Water Borjomi. There is a caption, a phrase found in close proximity to an image: “125 years of history”, which is the same for both domains.

(4) *Integrated metaphors*. A phenomenon that is experienced as a unified object or gestalt is represented in its entirety in such a manner that it resembles another object or gestalt even without contextual cues. The hybrid and integrated types, both consist of single gestalts, but they differ in that the hybrid consists of an “impossible” gestalt.



Integrated type of metaphor ” Guinness is the man shaving in front of the mirror” can be found in “Guinness” beer advertisement. As we know, the target domain is expressed by the beer, whereas the source domain resembles the man holding the razor and a brush for shaving. The context of shaving is proved by the slogan “sooth as”, that leads to the meaning of the smoother

skin. From metaphorical mapping, we get:” this is the bear for true men, which takes care of their skin and appearance”. (figure 20)

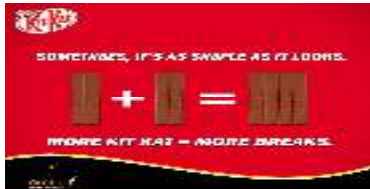


Integrated type of metaphor can be found in two other Kit Kat

advertisements. In the first case Kit Kat chocolate sticks are



located close together in the white background. They remind us of a switching sign on the gadgets. But in the second



The Case, we have two pairs of Kit Kats and mathematical equations, that is proved by the verbal caption “More Kit Kat, More breaks.” (Figures21/22)

When contrasted to pictorial metaphors in printed ads and billboards, metaphors in television commercials (a commercial is here defined as “advertisement, announcement, spot or message aired on television, radio or cable which is paid for by an advertiser” they differ potentially in the following dimensions:

1. Since commercials unfold in time, target and source need not be represented (or unequivocally suggested) at the same moment; that is, they can be presented sequentially.
2. A metaphorical term (target or source) can be presented not only visually or verbally, but also sonically, by means of a musical theme or a non-verbal sound.
3. Framing and camera movements provide a formal means to (help) establish metaphoric similarity not available to singular static images. Even interpreting such metaphors requires creativity

Paragraph 3.2 ”Logo as the image of the brand in visual modality” deals with the Logos as central elements of corporate brand communication, that effectively promote marketing decisions. Mostly logos combine written and pictorial signs and sometimes music, forming so-called sound logos. In Cognitive Metaphor Theory (Barcelona,2000;Lakoff and Jhonson,1999,2003) metaphor, rather than being a merely decorative literary device, is regarded as an essentially cognitive phenomenon structuring much of human thought. Metaphorical expressions help logos to express positive features, like development, flexibility and outer-directed features. The metaphorical character is expressed by the interplay of verbal and visual features incorporate discourse. Metaphorical expressions have been studied mostly in verbal mode, however, most of those studies addressed to monomodal metaphor. In this case logos are multimodal expressions, constituted by mapping, or blending, of

domains from different modes, e.g., visual and verbal, or visual and acoustic. With a view to the examples presented in this paper, it seems useful to draw on Barthes'(1977:38-41) concept of anchoring, according to which the verbal elements of a multimodal text serve to cue and restrict possible interpretations of the visual elements. In this case, we will be focused on the interaction of pictorial and written signs.

As we already mentioned the brand is made by being metaphorized as an ideal person endowed with the traits that are positively evaluated in corporate discourse; growth, flexibility, dynamism, and connectivity, thus forming multimodal metaphorical expressions “**Brands are people/ Brands are living organisms.**” The source domain of the “brands are people/ Brands are living organisms” metaphor is encoded visually, while the target domain tends to be encoded verbally. Dual encoding reinforces the persuasive intent of corporate genres. Logo making isn't a simple process. Logo makers are looking for creative and non-standard ways of expressing ideas. Georgian logos are not so creative to compare with European, Russian and American ones, but some multimodal metaphorical traits are also cognitively structured.



Georgian Economics and Sustainable Development Company's logo is a case in point. The company's logo shows the verbally expressed corporate slogan trademark "Enterprise Georgia" underneath the Georgian map made up of different watch parts with a sigh "L" inside (a symbol of the Georgian currency "lari"). In this given example target domain is expressed verbally, whereas the source domain is expressed by the visual representation of a map and the main unit of Georgian currency, making the whole logo multimodal metaphor "Logo is an unstoppable watch (it goes)", that includes the target domain in verbal and the source domain in visual mode.



The identical multimodal metaphorical expression can be found in Georgian Post Company's logo, where the target domain is expressed verbally and the source domain is expressed visually by a bird. In Georgian culture this bird is a swallow, which brings the connotation of telling or bringing only positive news, thus creating the multimodal metaphorical expression: "Logo is a bird bringing positive news". The color chosen to naturally evokes the idea of sky and movement. The logo is airy and light.



Next logo is a marvellous example of multimodal metaphorical meaning. The target domain is expressed by abbreviation LSO which means “London Symphony Orchestra”, whereas the source domain is expressed by the movement of an orchestra conductor holding a baton in his hand, thus creating the multimodal metaphorical expression:” **Logo is a conductor**” (**Brands are people**).

Common denominators in the three logo interpretations above seem to be openness, lightness and movement. Two of those can be literally visualized by open and non-solid circles, static images rely on the metaphor for presenting movement as well as its associated qualities of energy, activity and dynamism. But sometimes metaphorical elements used to this end in many logos are bows, curves and lines. Curved logo elements visually represent one of the keywords in the mission statement corpus “global” or other possible interpretation such as “drive” and “impetus” are better candidates.



The given Teliani Vely’s company logo is a case in point. The target domain is expressed by a company name and the source domain represents the red line on the word ”trading”, creating the meaning of ”global” and ”ubiquity”, making the whole logo a multimodal metaphor that includes the target domain in the verbal and the source domain in the visual mode.



Logo cannot be expressed only with bows, curves and lines, there is also common to use the representation of animals, as it is shown in the logos of Russian transport means “Kamaz” and “UAZ”. Here the target domain is expressed by the verbal elements (names) and the source domain is expressed by the visual representation of “a horse “ and “ a seagull”, thus forming the metaphorical expression:”Logo is an animal/a bird (living organism)”. After metaphorical mapping the advertised product gains the features of the chosen animal, “speed,” ”strength” and “power” in case of a horse, and the feature of “lightness” in case of the seagull.

Logos are a critical aspect of business marketing. As the company’s major graphical representation, a logo anchors a company’s brand and becomes the single most visible manifestation of the company within the target market. For this reason, a well-designed logo is an essential part of any company’s overall marketing strategy.

Paragraph 3.3 "Synesthetic metaphors and metonymy in taste and smell modality "

deals with the figurative language in wine discourse. Among the genres articulating the discourse of wine, the tasting note has played a critical role in introducing people to wine-tasting procedures and language and, at the same time, has critically contributed to promoting wine. And, yet, irrespective of the growing popularity of this beverage, wine jargon still retains some of the mystique traditionally associated with the use of figurative language.

One of the reasons underlying the figurative quality of winespeak is the shortage of terms available to describe two crucial sensory experiences in wine tasting, namely, smell and taste. In other words, since there is no single lexicon with the expressive potential to cover aroma and flavor nuances, their communication is inextricably linked to metaphor. Therefore, a tasting note is a verbal interpretation of organoleptic¹ experiences. In Georgian and English advertisements we find signs of the identical expression of wine tasting based on sensory perception and subjective experiences.

However, there are few studies devoted to exploring metaphor in wine discourse (Asatiani,1978;Barisashvili,2016;Peynaud,1987;Bruce,2000;Gluck,2003).The incredibly wide range of aromas in wine is probably what attracts most neophytes to this beverage, but because the identification and naming of aromas in wine is mainly a matter of experience and memory, the use of metaphors is particularly important in the description of a wine's texture. Once in the mouth wine transmits different impressions; the most immediate of these is temperature, of course, but more importantly, we perceive a series of tactile impressions depending on taste as well as other less simple parameters. These include volume, weight, mouthfeel, and length. Actually, taste is the most basic element here; sweet, sour, acid, salt; and many of the sensations we popularly call flavors are simply aromas.

Especially interesting are the descriptors that are taken over from very different semantic domains, such as words that describe personality and character: aggressive, charming, diffident, honest, feminine, masculine. These schemas point to the existence of asymmetrical mappings across two domains, and in our case include among others: *A wine is a building, a wine is a piece of clothing and a wine is a person/discrete living organism*. We

¹ Organoleptic- the perceptual process of sensory organs

use a concept and formalization of a metaphor taken from Lakoff/Johnson's 1980 *Metaphors We Live By*, and Lakoff/Turner's 1989 *More than Cool Reason*.

Textile renderings of wine in English are conveyed through references to wine elements as their *cloak, glove, frock* or *mantle, as a piece of clothing*. Textile terms are mostly used either to describe the structural properties of wine or to evaluate their feel in the taster's mouth. The most important part of the wine is texture, where most adjectives are used to describe tannins. *Plush, silky, supple, firm, chunky* or even *astringent* are common descriptors. Because it is a textural sensation we associate many tannin sensations to the feel of fabrics - such as cotton, suede, silk or satin etc. In British and American TNs, mostly used textile terms are: *silky* (the red-wine equivalent word to *creamy*), *satin –smooth* (crammed with dark fruits, complex, intense and harmonious), *velvety* (lush, smooth and silky are all synonyms of a velvety wine), *leather* (noble aroma of some red wines thanks to their reducing aging in the bottle). In contrast, Georgian TNs yield fewer and less varied textile expressions, although we find adjectives such as *khaverdovani* (velvety) or *gluvi teqsturit* (smooth texture). Textile metaphors are illustrated in the following English and Georgian wine commercials:

1 "[...]has a *satin*² –*smooth texture* with cherry, plum, spice and oak flavors, resulting in a *graceful* finish"(Point Noir, Bouchaine Vineyards).

2 "[...]Great *silky*³*texture* with everlasting finish"(Antica Terra. Corolis, USA, Oregon).

3 "Bags going on with the nose: a real farmyard character (evocative of our time in the country..), violet, *leather*,⁴blackberry, plum, and eucalyptus are all there..." (Chapel Down Wickham Estate Red (Kent).

4 "[...] muki broweulisebri sefervit, harmoniuli, sruli, *khaverdovani*, dakhvetsili, has dark pomegranate coloring, harmonious, perfect, *velvety*,⁵ perfect, sasiamovno sitkbo, khilis tonebit da jishuri aroatit (wine Kindzmarauli). with pleasant sweetness, fruit flavours and a breed of fragrance

5 "[....] gamoircheva damakhasiatebeli gemoti da xaverdovani aromatit

² have sultry, fruit forward flavors and luxurious textures.

³ wine equivalent word to *creamy* with white wines. If you like silky for bed sheets than you will most likely enjoy silky on your tongue.

⁴ A red wine high in tannins, with a thick and soft taste.

⁵ Lush, smooth and silky are all synonyms of a velvety wine. To imagine velvety, visualize watching perfectly smooth chocolate pouring into a mold on a Dove chocolate commercial.

[....] distinguishes specific taste and *velvety* aroma
(wine Mukuzani)

In metaphorical frame *Wine is a three-dimensional artefact*, wines are described as geometrical entities which, accordingly, can have *edges, layers, backs, and fronts* and are often evaluated as being *angular, square, wide, long, deep* and *round*. Although these adjectives are less productive in Georgian TNs, terms like *round(mrgvali)* and *ending(daboloeba)* are dominant. By way of illustration, let's consider the following examples:

1 "This *well-rounded* and *elegant* 'Staffordshire-produced dry white wine goes beautifully with poultry and seafood." (Halfpenny Green Tom Hill).

2 "[...]a big blockish, masculine style, a bit *angular*⁷ and still quite oaky." (Codornui Vintage Cave).

3 "Medium in body with *a narrow*⁸ finish, this wasn't to our liking, unfortunately" (Sixteen Ridges Vineyard Pinot Noir "Early Red"(Herefordshire).

4 "*Deep*⁹ in colour. Pinot Noir something you can detect on the nose immediately."
(NV Stanlake Park Wine Estate Stanlake Brut (Berkshire)

5 "Impressively sleek on the palate, with satisfyingly bright fruit and a touch of tastiness. This wine is *moderate in length*¹⁰but ..."(Gusbourne Estate, Blanc de Blancs, Kent, England).

6 "[...] akvs dabalansebuli gemo, *mrgvali* da sruli shegrdznebit" (wine Saperavi Premiumi)
Has balanced taste, *round*¹¹ and full perception

7 "...akvs gia chalisferi sheferiloba, *sruli sxeuli, mrgvali* da gamkoli gemo (wine Krakhuna)
Has light beige color, full bodied , *round* and long lasting taste

The most salient metaphorical frame in all languages is *Wine is a living organism*,
Tannins change in wine as the wine ages. Wines are at their most tannic when young. As

⁶ Restrained, classy.

⁷ An angular wine is like putting a triangle in your mouth – it hits you in specific places with high impact and not elsewhere. It's like getting punched in the arm in the same place over and over again. An angular wine also has high acidity.

⁸ It's common to pause after first tasting a red wine because of the effect the aftertaste or finish has on the flavor. The finish is often the defining factor between a mediocre and an awesome tasting wine

⁹ Having layers of persistent flavor that gradually unfold with aeration

¹⁰ Length is a tasting term that describes how long the flavors of a wine last on your palate after the wine has been swallowed or spit. It is one of the components of a wine's finish. In essence, Length is a measurement; it can be short, medium/moderate or long.

¹¹ Smooth and well-developed flavor, without angularity or rough edges

wine ages, the tannins interact with other compounds in the wine, integrating, resolving and softening out. The juice extracted from grapes changes considerably along its life inside both oak casks and bottles—a process referred to as *breeding* and *ageing*. Thus, among the many terms used to describe wine's evolutionary state we find *soft*, *light*, *forceful*, *weak* and *tired*:

1 “..Chardonnay fizz from Sussex, this one is lively and *youthful*¹², with citrus and biscuit on the nose, and a flavor that's rich and creamy, while also fresh. *Aged*¹³ in cellars..” (Wiston Estate Blanc de Blancs).

2 “Now we're talking; was worried all the reds would be average. Using fruit from much further south, as well as a bit of *bottle age*, [.....]”(Chapel Down Wickham Estate Red Kent).

3 “[....] akhasiatebs khandzliv i gemo da jishuri makhasiateblebi (wine Klasikuri Saferavi)

Characterizes prolonged taste and a good *breed*¹⁴

4 “[....] akhasiatebs momtsvano feri, nazi da dakhvetsili gemo, *jishuri* aromatit”

Characterizes greenish color, tender and finest taste, *breed* aroma

(wine Mavanis Mstvane)

Wine's structural components are frequently described by means of anatomically biased lexis. For instance, the trickles on the inside of a glass indicating the alcohol concentration of a wine are conventionally referred to as its *legs*¹⁵ and *tears*¹⁶, and the general effect or weight of a wine in the taster's mouth is referred to as its *body*. Accordingly, wines can be described as *light-bodied*, *medium-bodied* or *full-bodied*.

1 “[...] It's a bright and lively wine with alluring aromas of [...] with a *soft*,¹⁷ lush finish” (Point Noir).

2 “*Light* in body, with a round and *soft* mouthfeel [...] *Earthy*¹⁸ notes”(Luckystone Red).

¹² Youthful purple hue. Starts with brooding dark mulberry fruit then mellows out to a more raspberry quality. Intense but rustic and not too richly-fruited, helped along by grippy tannins.

¹³ Aging changes wine, but does not categorically improve it or worsen it. Fruitiness deteriorates rapidly, decreasing markedly after only 6 months in the bottle. Due to the cost of storage, it is not economical to age cheap wines, but many varieties of wine do not benefit from aging, regardless of the quality.

¹⁴ Similar to good bloodlines and handling, as in racehorses; the result of soil, grapes and vinification techniques that combine to produce depth and distinctive character in a wine.

¹⁵ The viscous rivulets that run down the side of the glass after swirling or sipping, a mingling of glycerin and alcohol.

¹⁶ A ring of clear liquid, near the top of a glass of wine, from which droplets continuously form and drop back into the wine. It is most readily observed in a wine which has a high alcohol content.

¹⁷ May refer to soft, gentle fruit in delicate wines, or to lack of acidity in wines without proper structure; used on a label occasionally to indicate low alcohol.

¹⁸ Gives a sense of place and origin — where the grape was grown, the type of soil. It can almost give you a wine's backstory.

3 “It’s *medium-bodied*¹⁹, has *firm*²⁰ tannin, but good mid-palate depth and excellent length on the finish”(Patrick Jasmin).

4 “And because the wine is made from red wine grapes, you can expect a *full-bodied*²¹ character, with flavors of melon and cherry, balanced by soft oak” (*Litmus White Pinot*).

5 “[...] akvs tsotskhali , *rbili*, harmoniuli gemo (wine Khikhvi)

Has alive, *soft*, harmonious taste

6 „[...] akhlagzrda, *srulskheuliani*, intensiuri, *rbili* da aseve pikanturi, harmoniuli ..

Young, *full-bodied* intensive, *soft* and also intriguing, harmonious

(wine Pirosmeni)

Figurative language compensates for the poverty of the lexicon in this respect: in general, the expressions used in wine commentary denote entities and qualities concrete enough to be of use in this difficult context. In fact, very often the situation in winespeak seems to be the reverse: wine critics need to draw upon experiences other than smell and taste to categorize and verbalize these.

We have discussed some of the lexis instantiating the many metaphors used in testing notes of Georgian and English languages. We have also seen that figurative language in wine commercial discourse is both at the service of description and evaluation and that each rhetorical goal appears to constrain the choice of metaphor.

It is obvious, that more than one modality is involved in the process of metaphorical mappings. Thus, the target domain includes smell, taste and mouth-feel metaphors (i.e., physical, perceptual experiences via sense organs) and source domain concerns both concrete²² and abstract (kinship) entities. Since having both the target and the source domains expressed in different modes, we consider them as multimodal metaphors of wine discourse. Corporate decision-makers use these genres and their multimodal features to communicate the corporate brand to external stakeholders just as much as to address internal ones, i.e., employees, to foster identification with, and loyalty towards the brand.

¹⁹ Medium bodied red wines are smack dab in the middle of the spectrum between a light red with lower tannin and a full bodied red with high tannin. Medium bodied red wines are usually called “food wines”.

²⁰ Taut balance of elements; tightly knit structure; also distinct flavor.

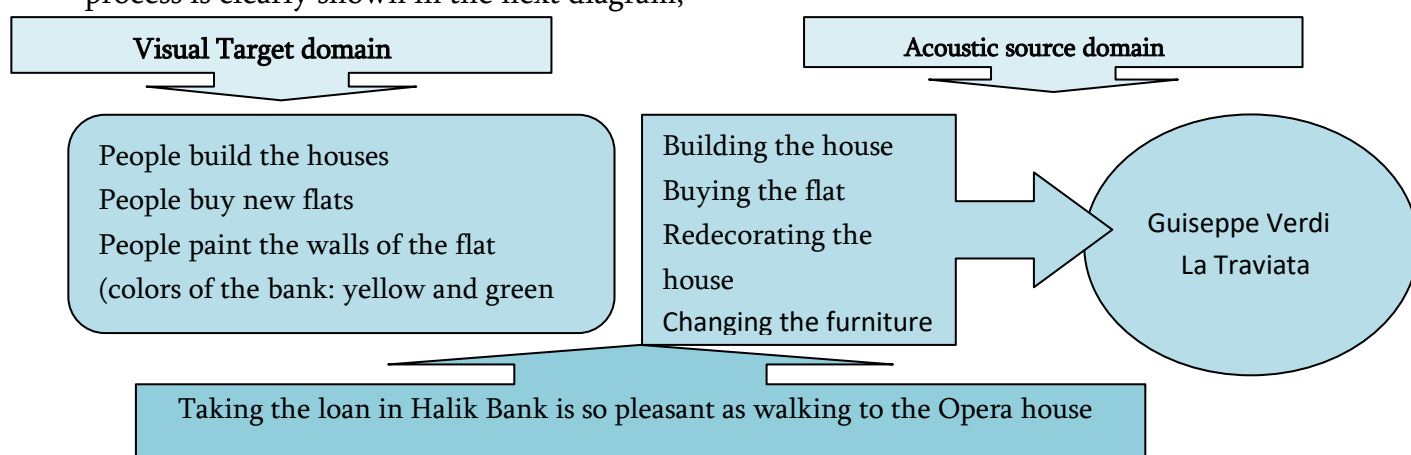
²¹ Full bodied wines fill your palate with their texture and intensity. As a general rule, full bodied red wines have high tannin and usually also have heightened alcohol levels above 14% ABV. Alcohol and tannin act more like textures on our palate which is why they are key components of full bodied red wines.

²² Concrete-three dimensional artifacts or the human body

Paragraph 3.4 “Metaphorical means of phraseologisms in acoustic modality” deals with multimodal metaphors involving sound and music. The given paragraph demonstrates how sound and music plays a relevant role in the formation of multimodal metaphor:(1) by cuing a source domain and (2) by triggering mappable connotations of a source domain signalled in a nonverbal mode. Together with the identification of the target and the source domains, we will focus on two major points:(1)The role of sound and music to identify the metaphor’s source domain;(2) The role of sound and music to identify the features that can be mapped from source to target domains.

Let’s discuss 2007 British Vauxhall Corsa TV advertisement ”hide and seek” with the headline “Put the fun back into driving”, where the target domain is expressed by the “Corsa cars” and the source domain is expressed orally by the counting “one, two, three..... hundred”. If we watch the advertisement without a voice, the metaphorical expression: “Corsa cars are children playing hide and seek” will not be obvious, thus showing the only strange movement of the cars in the city streets.

Let’s consider the example of Georgian Halik Bank TV advertisement with the metaphorical expression: ”Halik bank is an Opera House”. The cartoon advertisement shows the people of different professions singing Giuseppe Verdi’s opera “La Traviata”, but with specific lyrics: ”I will take the loan and will buy a flat. I will redo my house and will change my furniture. This is very simple with the help of Halik Bank”. The following metaphorical process is clearly shown in the next diagram;



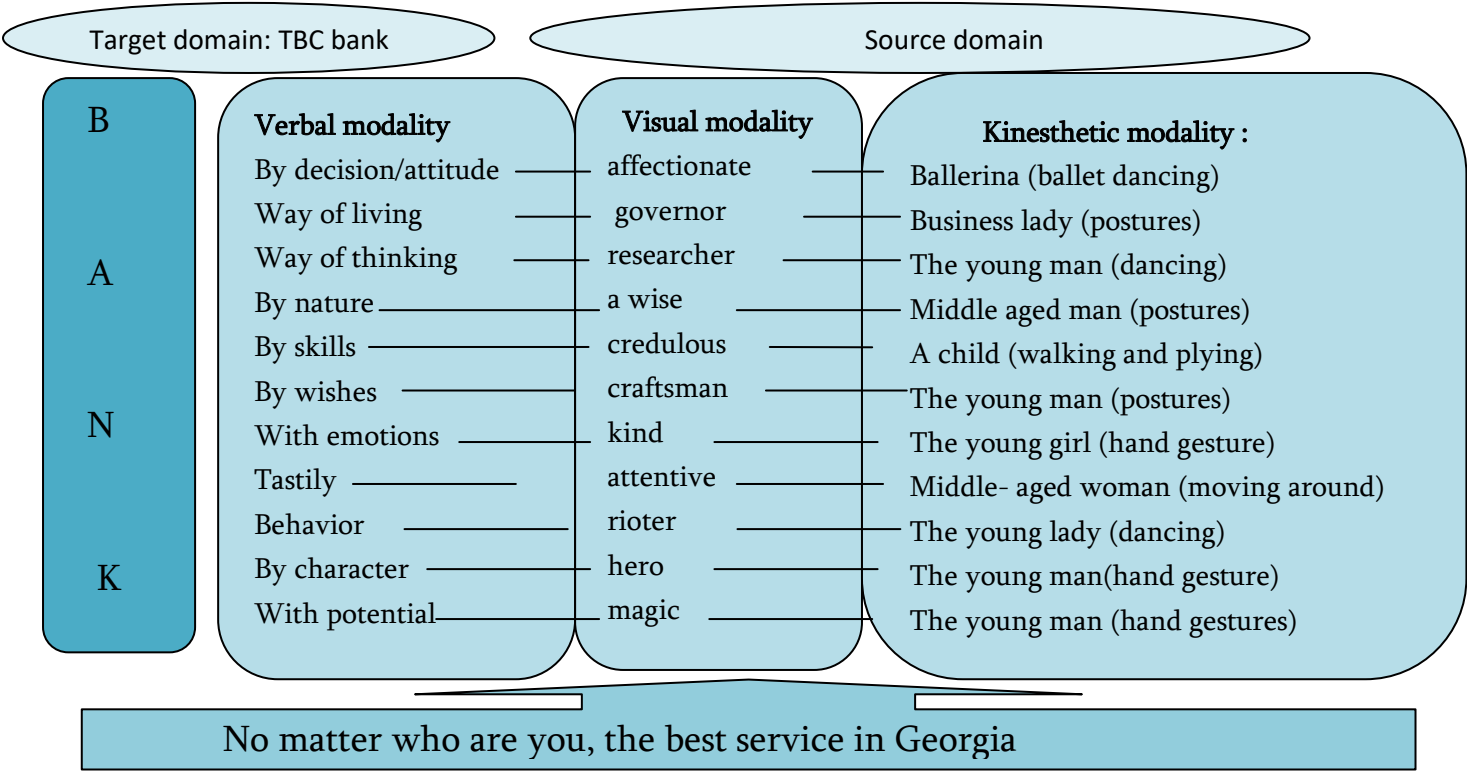
Paragraph 3.5 “Metaphorical phraseologisms in kinesthetic modality” deals with metaphors that are realized in gestures. The use of spoken language in this context is a process of multimodal communication, involving not only the oral production of sounds and its aural reception, but also the production of various kinds of bodily motion in space, which

the addressee can perceive visually. In this paragraph, we will document and discuss verbal-gestural metaphors and even more precisely, this means that we are actually talking about verbal and gestural, or verbal-gestural metaphoric expressions.

It is central to illustrate what we mean by “gesture”. Here we will be focusing on visible, effortful movements of parts of the body (not that of self-adjustment or object manipulation), but such as head gestures, eye movements, foot gestures, body shifts, shoulder shrugs, and so on. Abstract referential gestures are inherently metaphoric by virtue of rendering a non-physical idea in terms of physical, spatiotemporal representation. We can note that a concrete referential gesture can also be metaphoric in certain contexts.



Consider Figure 23, Georgian TBC TV advertisement with the headline “No matter who are you” and with the metaphorical expression “Body movement is a character”. The given advertisement is presented in three different modalities: verbal, pictorial and kinesthetic. Each of them plays an important part in the formation of the metaphorical context. Advertisers have adjusted them in simultaneous correspondence that is clearly shown in the following diagram:





Consider Figure 24, a billboard advertisement for Regallo Battery Company with the thumbs-up gesture (a closed fist held with the thumb extended upward) in the source domain. This gesture has become a metaphor in English and generally accepted as a sign to show someone that they've done well. But this is only in Western society. In many cultures, putting your thumb up (especially when moving the hand up) is a very rude gesture. We can find similar gestures in advertisements, meaning positive attitude and approval. But the presence of a great number of thumbs-up gestures in a billboard advertisement means that “the quality of the battery is approved by a great number of people”. The message of the given advertisement is expressed by three different domains: verbal, pictorial, kinesthetic. The target domain (an advertised product) is expressed by



visual representation, whereas the source domain is expressed by a gesture. Visual representation of hand gesture does not always consider a metaphorical expression. Consider Figure 25 a billboard advertisement for the same Regallo Battery Company, with two pointing index fingers towards the central heating equipment. Most of the time, when you point somewhere, it's just to have someone look at something: "It's over there", "Watch this". But in the given context “over there” is not an appropriate explanation, because pictorial representation is very close to the finger.



Consider Figure 26, Russian Company “Beeline” billboard visual representation, with the gestural expression of two fingers and the slogan:” “ 2 цента за минуту, тариф “ Простые вещи” (2 cents a minute, tariff- “Simple”). In the given example, we also find metonymic expression also, as logo here represents the company brand (part as a whole), which is the target domain of the advertisement. Whereas the source domain is expressed by the gesture of two fingers, that is also proved by verbal elements “two”. Here the gestural element (a symbol V) has the additional connotations of “peace” and “wellness”.

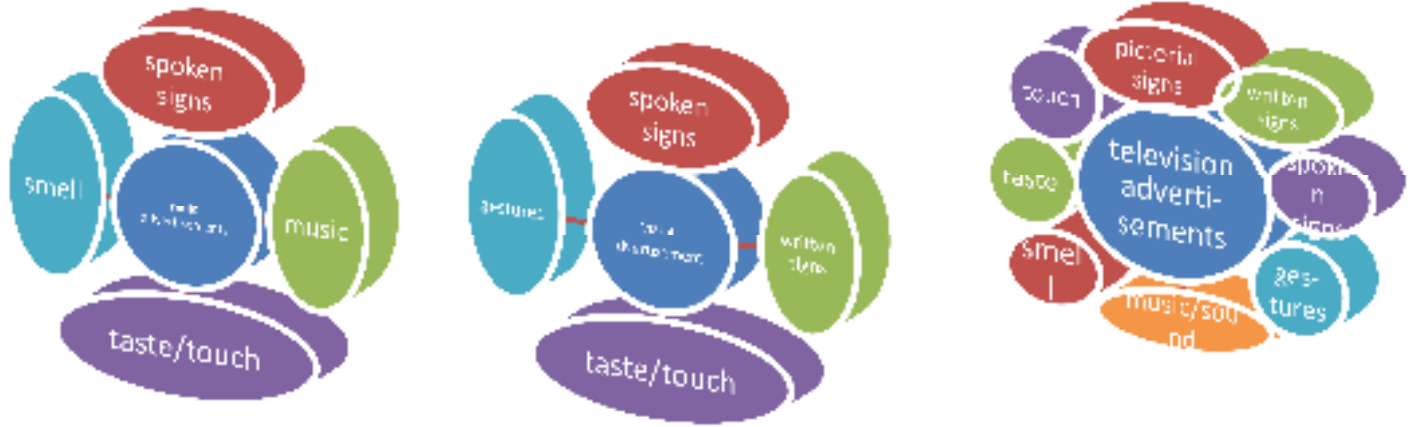
Chapter IV of the thesis -"Unsuccessful advertisements with the incorrect metaphorical mapping. Advertisements that are difficult to understand"; consists of the final paragraph and deals with the advertisements with the complex conceptual blending and double grounding. Blending Theory (BT), as developed by Fauconnier and Turner (1995, 1996, 1998, 2002), is a cognitive theory that focuses on a basic mental operation behind real-time meaning construction. The basic unit of BT is 'the Network Model', which consists of basic principles: the mental spaces, cross-space mappings between them and the emergent structure. They are connected to the frames, which contain long-term schematic and specific knowledge. Mental spaces can function as input spaces in the Network Model. Input spaces, whose number can vary from two to more, have elements and structures of their own. Counterparts in the input spaces are connected with partial cross-space mappings, also called counterpart connections. These connections come in various types, including "Change", "Identity", "Cause-Effect", "Part-Whole", "Analogy", "Disanalogy", "Similarity", and "Uniqueness". There are also mappings that connect the generic space with the two input spaces. The generic space is one that contains conceptual structures that both inputs have in common. Some of the structures and elements of the input spaces are inherited by the blended space, the fourth mental space of the Network Model. The given paragraph provides examples of the complex blending principles that occur in Georgian, American, British and Russian advertisements.

In this part, we have also analyzed the advertisements with the complex conceptual blending and double groundings, such as Tampax, Comfort Refresh and Evian water advertisements. The given advertisements have more than two input spaces and contain many phrasal verbs or idiomatic expressions, that is the reason for misunderstanding of the main content of the ads. Also, this chapter analyses the examples, where one of the two domains is absent or used in an inappropriate way, such as: Premier Estates "Taste the bush", Mama Asia-"Taste mom's kabab", Russian Commercial- "I'm tired of waiting", Cadbury-"Eyebrows", Yota "This is an advertisement for Yota" and so on.

CONCLUSIONS:

- Multimodality is a phenomenon in which a variety of semiotic modes are integrated.

The principles of usage of different modes in different types of advertisements are the following:



- The Metaphorical Framing Model provides a basis for understanding the effects of metaphor in advertising discourse. The given research manifested not only the use of verbal conceptual metaphorical means of expressions, but also the metaphorical expressions of signs, figures, icons, speech, and written elements. Construing a metaphor in visual mode requires: identifying the two pertinent domains involved; their slotting as target and source domain, the identification of one or more features in the source domain that can be mapped onto the target domain. The formation of conceptual metaphor in visual mode requires three main points: a complete theory of metaphor cannot ignore the non-verbal; understanding culture requires studying information inhering in nonverbal form; the study of non-verbal metaphor provides tools for the analysis and production of pictorial representations. There are four types of conceptual metaphors in visual mode: contextual type of metaphor (Natakhtari- "Natakhtari beer is a woman", Georgian bank- "Bank is a lion", Russian social advertisement "Oil, Gas, Chemistry is a tin"); A hybrid type of metaphor (Geocell "A suitcase is an internet packet", Dunlop company- "Direction controlled, security ensured", Continental Tyre- "Continental Tyre is an adhesive", Peugeot 206RC- "Peugeot 206RC is a strong muscle", Lipton Tea- "Lipton Tea is a piece of art", Social advertisements- "Mushroom is an atomic bomb", "Tomato is a bomb", Fa- "Take shower with kivi"); Pictorial simile (Borjomi - "A bottle of Borjomi is 125 years old lamp), Russian advertisement "Always is a night comfort");

An Integrated type of metaphor (Guinness beer - “Guinness is the man shaving in front of the mirror”, Kit Kat- “ Kit Kat is an equation”, “Kit Kat is a light switch”). A pictorial or multimodal manifestation of a cognitive metaphor, in all three languages, will not convey the same information and attitudes as a purely verbal manifestation of that same cognitive metaphor.

- On the bases of the given research, it argued that corporate brands are cognitively structured by the metaphors “Brands are living organisms” and “Brands are people”. The brand is made by being conceptualized as an ideal person endowed with the traits that are positively evaluated in corporate discourse: growth, flexibility, dynamism, and connectivity. These metaphorical character traits of the brand personality are expressed by the interplay of verbal and visual features incorporate discourse. The research provides examples on the bases of Russian, Georgian, English and American logos.

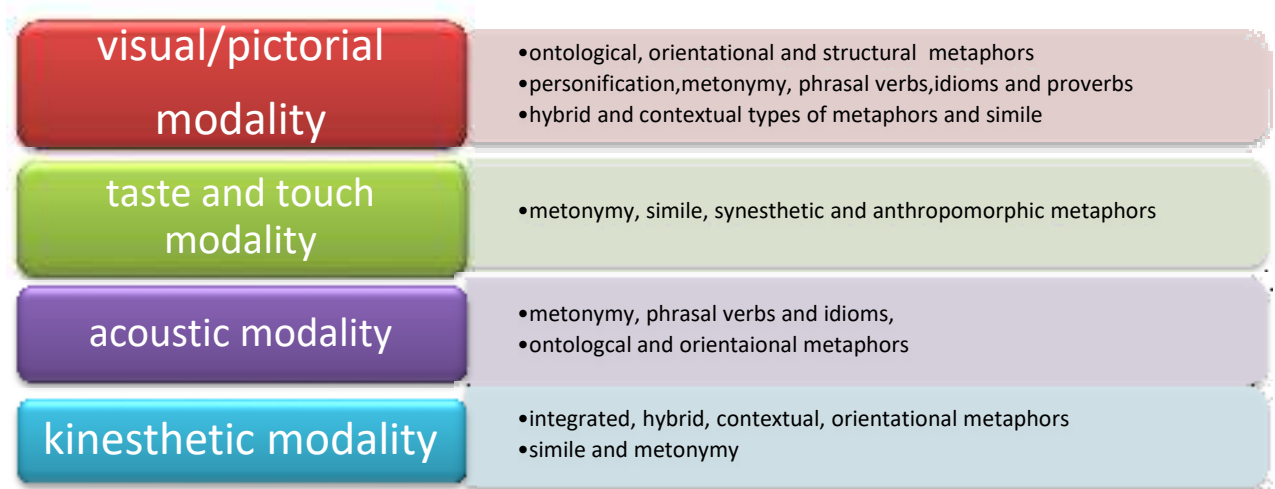
- The given research is concerned with the experiential dimension of metaphor, used by wine critics and advertisers to articulate the sensory experiences afforded by wines in different commercial modes. The research provided a brief overview of the metaphors found in two promotional genres within wine discourse: Testing Notes and wine adverts. The research explains the usage of figurative language as responding to their need to overcome the difficulties inherent in communication the various organoleptic experiences conflating in wine tasting. On the bases of Georgian, British and American wine commercials examples, the research illustrated an abound usage of anthropomorphic metaphors.

- The present research demonstrated that sound and music can play a role in multimodal metaphor: by cuing a source domain; by triggering mappable connotations of a source domain signalled in a nonverbal mode. Ten examples of multimodal metaphor (Vauxhall Corsa „Hide and Seek”; Halik Bank-”Halik Bank is an Opera House”; Windex-“Windex is a tear”, Dardimandi radio commercial ” Restaurant Zakharichi is a Georgian dowry”, Russian Pepsi commercial ”Drinking Pepsi is Playing football” and so on) involving sound and music from three different languages were discussed.

- The commercial language is a process of multimodal communication, involving not only the oral production of sounds and its aural perception, but also the production of various kinds of bodily motion in space. The research argued the following in the given

examples: the meaning of a word and a gesture is identical; the meaning of gesture opposes the meaning of a word; a gesture supports the communication; a gesture changes the meaning of the word.

- As our research was not based on structural analysis, the attention was paid to the multimodal representation of phraseological units in the commercial discourse on the basis of pragmatics and semantics. Despite differences between the three languages, we found a great many of the common features that they share. We classified the modalities and the usage of all phraseological units, that is clearly shown in the following diagram:



- The given research discussed the case of effectiveness and ineffectiveness of commercials, that depends on the correct usage of three input spaces, the correct identification of “target“ and “source‘ domains and the proper mapping process.

- All the above-mentioned similarities and differences underline how various cultures differ from each other. Comparison of commercials, shows the peculiarities of people’s culture, mentality, and world outlook and behavior perception. They reveal the way of life, traditions, customs that play a great role in our lives and determine our affiliation to a particular commercial discourse.

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1. T.Pirtskhalaishvili “Multimodality of advertising discourse”, Multilingual Reviewing International Scientific Magazine “Scripta manent” -№3 (39); ISSN 1987-7390 ; UDK 81*82; S-41
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