The Bletaphor

A study on the correlation between conceptual blending and conceptual metaphors in contemporary advertisements

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Autumn Semester 2009

Submitted in partial fulfillment of the C-level English Linguistics option

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Contents

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Abstract
Earlier, linguists have treated conceptual metaphor and conceptual blend as two separate phenomena. Recent research, however, has brought more and more attention to similarities between these phenomena. This study intends to shed more light on such similarities in the underlying creation process and aims to detect common preconditions. A corpus-driven analysis, incorporating 50 advertisements representative for creative metaphor and creative blend, investigates the possibility of a continuum connecting the phenomena researched. The focus of the study lies in a research of the balance of the dominance of the concepts interacting. Moreover, significant factors for the distinction between metaphor and blend are detected.

1. Introduction

This paper attempts to introduce new aspects of the cognitive process of conceptual blending and conceptual metaphor. Facets in the creation process of conceptual blending are compared to facets in the creation process of conceptual metaphors and their similarities are brought into focus. Established theories, such as the mental spaces model (Fauconnier 1994), the integration process and the Lakovian approach to metaphor (Lakoff 1980), have described those linguistic features of conceptual metaphor and blending as two separate phenomena which are completely independent from each other. However, recent research in the field has shown that connections between these phenomena do exist.

This study investigates the nature of such connections in the process of creating creative blends and creative metaphors by analyzing contemporary visual advertisement. It tries to shed more light on similarities

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between the invention-processes of conceptual metaphors and conceptual blends. By discussing the issue of a common creation-process, the linguistic features of creative metaphor and creative blending are placed on either end of a continuum. The idea that the decisive distinction between metaphor and blend depends on the dominance of one of the concepts involved is investigated. The essay attempts to verify its thesis by means of a corpus-driven study.

2. Thesis

In this research I seek to unify the analysis of the linguistic and conceptual phenomena of metaphor and blend. Many aspects of the theory of conceptual metaphor (CMT) and conceptual blending theory (BT), also referred to as 'conceptual integration', have been argued to be identical. Joseph E. Grady, Todd Oakley and Seana Coulson (Blending and Metaphor 1999:1), for instance, name some of the fundamental similarities between them in their article *Blending and Metaphor*:

> This framework- referred to variously as the theory of 'blending', 'conceptual blending', and conceptual integration' – shares many aspects of conceptual metaphor theory. ... For instance, both approaches treat metaphor as a conceptual rather than a purely linguistic phenomenon; both involve systematic projection of language, imagery and referential structure between conceptual domains; both propose constraints on this projection; and so forth.

Even in this essay, the various processes of meaning-construction are considered to be complementary. The hypothesis of this essay predicts a continuum which connects both linguistic phenomena of conceptual blending and conceptual metaphor, making a combined phenomenon possible. Such a combined phenomenon unifies the different characteristics of conceptual metaphor and conceptual blend and can be, according to where on the continuum it stands, either closer to metaphor or blend or a balanced blend of both phenomena. In continuance throughout the paper, such a combination will be called 'bletaphor'. In short, the existence of a continuum between those linguistic phenomena suggests a potentiality for gradual change from metaphor to blend in different stages. It is further argued that the decisive

distinction between metaphor and a blend is a result of the dominance of one of the concepts involved in the linguistic phenomena. While metaphors are constructed for the hearer/reader to conceive an existing concept from a new perspective, blends create a new concept by jumbling two concepts together. Metaphors seem to describe objects existing in the world while blends suggest surreality. While a blend is usually described as two concepts (inputs) compound with each other equal parts, metaphors are conceived as two concepts (domains) which are participating in the creation with an unequal amount of elements. That is, all or at least a majority of the elements of both concepts are mapped onto each other in CB (CB hereafter), but just a few chosen ones are mapped onto one concept in a CM. (CM hereafter) Accordingly, the difference between the phenomena is formed by the unbalance/balance of the used concepts. The question of distinction between those linguistic phenomena is, therefore, merely a question of balance between the elements involved in the process. This is shown in the following models one and two:

concept 1   concept 2   concept 1   concept 2

Model 1: Metaphor   Model 2: Blend

new concept (result)   new concept (result)
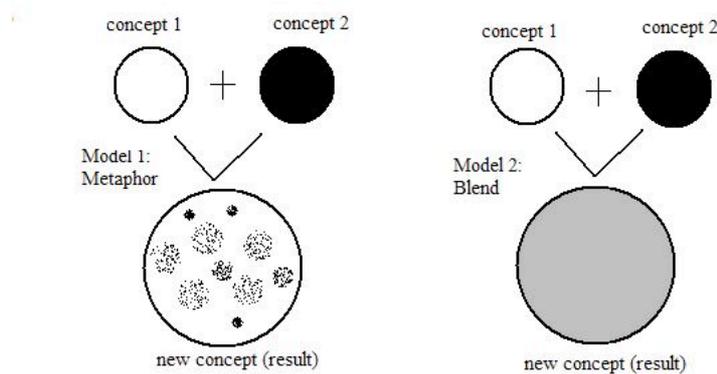
There is still more to the hypothesis of similarity and continuance: Both of the phenomena can be said to create a wider range of meaning than each of the concepts on its own can convey and both phenomena can be used to communicate the subjective perception of an individual. Both phenomena have the advantage of being able to communicate a new concept that is not

yet established in the hearers mind. Even the process of invention and creation of these phenomena is very similar. It is a further prediction that a link connects the concepts involved in CM or CB which inspires the choice of the concepts juxtaposed. This link functions as inspiration for the association between the seemingly unrelated concepts and is a precondition for both CM and CB. I predict that this link might be one or more elements that the concepts involved in the CM/CB have in common. This element might be visible in the CM/CB, but visibility is not a necessary condition for its qualification. In fact, a hidden link might trigger a creation more stunning and therefore easy to remember.

3. Background knowledge /explanation of the linguistic phenomena

A summary of the established theories on the conceptual linguistic phenomena in question is a precondition for the continuance of the presentation of the study.

3.1. Mental spaces theory and conceptualization of the world

Both theories, the CM and the CB, are based on the assumption that no inherent structure of the world exists. Instead human individuals 'organize' or 'structure' all kinds of objects and experiences from the material world in their minds. This organization is an ongoing process, influenced by culture, society and personal, individual variables and results in so-called 'concepts'. Concepts represent cognitive groupings of things, events and experiences that are seen as a coherent whole. Through these concepts individuals can experience the world as coherent and causal. Mental spaces theory presents concepts as cognitive structures that describe entities in the world "that can be thought of as temporary containers for relevant information about a particular domain." (Coulson and Fauconnier 1999:2) These concepts are the groundwork for conceptual linguistic phenomena, where they are elaborated through communication.
    The Theory of Mental Spaces, which was proposed by Gilles Fauconnier and Mark Turner, involves the use of 'multiple input models' in order to construct blended cognitive models with the new emergent structure as a result. (Coulson and Oakley 2005:1512) Mental spaces are used to convey individual speaker's referential representations of elements in the

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world, while they at the same time "yield novel interferences" between selected elements/aspects of different concepts. (Coulson and Pascal 2006:154) In short, the Mental Spaces Theory can be summarized with Coulson's and Oakley's words (Coulson and Oakley 2005:1512):

> Mental spaces contain partial representations of the entities and relationships in a given scenario as perceived, imagined, remembered, or otherwise understood by a speaker. Elements represent each of the discourse entities, and simple frames represent the relationships that exist between them.

3.2. Conceptual Metaphor (definition and theories)

Various definitions explaining the term 'conceptual metaphor' have been presented throughout the development of science of linguistics. Let us begin with the Lakovian approach on the theme: Lakoff's approach to metaphor is based on the theory of a source domain and a target domain. Those domains (which represent concepts) are interacting with each other and chosen elements of the domains are 'mapped' onto each other. In this so-called domain-mapping theory, elements of the source domain are mapped onto elements of the target domain, that is, the source domain describes the target domain. But there is more to these cross-domain correspondences than the domain-mapping theory suggests at first sight. In the book *Cognitive grammar* (*Cognitive Grammar*, chapter 24, Metaphor: The Lakovian approach:487), a wider extent of the meaning of metaphors is given:

> Given the extent and, above all, the coherence of the mappings between the two domains, it is evident that the essence of a metaphorical expression resides, not so much in the metaphorical value of any single component element, (…), but in more general correspondences between the two domains.

The theory states further that in overwhelmingly many cases a concrete source domain tends to describe an abstract target domain. While this theory undoubtedly has its strengths, it fails to describe a large amount of metaphors that cannot be described in terms of precision or abstractness. For instance the following metaphorical expressions taken from the material of the current study prove to be problematic for this theory: *This bread is as soft as a pillow* or *This color is blue like the sky*.

This problem led to a re-evaluation of the theory resulting in the so-

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called 'Invariance Hypothesis'. In this hypothesis a contrast between the 'used' parts and the 'unused' parts of a metaphor was established, suggesting that certain meanings the metaphor contained where activated in a given context, while others remained hidden. (Lakoff and Johnson 1980:52-3)

Further developments of the theory arose through an alternative approach by Langacker and Jackendoff. In this approach the cross-domain similarities have been highlighted. Instead of focusing on the process of creation, they abstracted the schemata of domains (concepts) and searched for elements in common. A sentence quoted from the book *Cognitive Grammar* (chapter 26, Alternatives to metaphor, :519) will illustrate this approach:

> A considerable amount of work in the Cognitive Linguistics tradition is quite compatible with the view that cross-domain similarities are due, not to metaphorical mapping from a concrete to an abstract domain, but to the instantiation of abstract structures in a range of more specific domains.

Mark Johnson presents the term 'image schema', which is defined as the "representation of kinetic and perceptual experience." The word 'schema' denotes the abstractness of the domains (concepts) and makes them autonomous from happenings or objects in the real world. In virtue of their abstractness, or schematicity, it becomes possible to structure all kinds of perceptions, events and images that are connected to the real world in "analogous ways." (Cognitive grammar, chapter 26: Alternatives to metaphor 519 -520)

The alternation and the development of the Theory of Metaphor presented above brings the conceptual metaphor and its mechanisms of creation closer towards those of the conceptual blend. Before elaborating and discussing these thoughts I intend to present the current theories about conceptual blends.

3.3. Conceptual Blending (definition and theories)

Even blending, as a development of mental space theory, has been invented by Gilles Fauconnier and Mark Turner. Their theory is know under various names. Conceptual blending, conceptual integration, the Many Space Model and the network theory are the most common ones. (Coulson and Oakley 2000:175) Like the domain-mapping theory of metaphors it includes the

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cognitive mappings of elements between different concepts. So-called mental space connections, which are created through the mentioned mapping of elements, are conform to the correspondence between two elements in either concept involved in the blend. (Coulson and Fauconnier 1999:2) A mental space is thought for each of the concepts participating in the blend. The emergent features of the combined concept create a novel concept depicted in a new, third, mental space. Coulson and Oakley (2005: 1515) describe the blending process with other words as "the projection of partial structure from two or more input spaces and the integration of this information in a third, blended, space." They state further that the grade of novelty of the result depends on the grade of difference between the two input spaces (concepts) while the projection and integration of just partial structure result in predictable outcomes.

The creation-process of blending is described in three stages which are called composition, completion and elaboration. While the term 'composition' merely describes the elements from each concept which are involved in the blend, the term 'completion' depicts the observation of the background information evoked and needed for the understanding of the blend. 'Elaboration', finally, is the processing of the received information with the outcome of the new concept as a result. (Michel Fiddler and David Ford 2009:1)

Further research on the theme of blending has discovered other mechanisms that can be involved in the creation of a blend. These are compression or fusion versus decompression or splitting. Although no further attention is payed to those mechanisms in continuance of the essay, they give insight to procedures on the cognitive level and are therefore mentioned shortly in this essay. Even in this essay the inner workings of the human mind while decoding conceptual, linguistic phenomena are of interest. The dynamic nature of mappings is especially visible in those following mechanisms.

Compression (or fusion) is a technique used by the human mind that, "refers to a tendency to condense time, distance or any other relevant span of measurement into a very small set of snapshot images of the event at specific points along that span." (Michael Fiddler and David Ford 2009:1) Decompression (or splitting), on the other hand, presents the reversed action. In splitting, one element integrated in a structure is split from this structure and "mapped onto two or more discrete structural elements in another mental space and is projected to a blended space as two or more separate structural

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elements." (Anders Hougaard 2005:1664-1665) Splitting is a principle that simplifies the difficult process of blending and allows the human mind to order complex structures. It is also an inherent process and a necessary precondition in blending. But these mechanisms are by far not the only ones used in the creation of blends. The abilities of the human brain to create various mechanisms for communication are broad: It is both able to "assemble a collection of separate images and conceptual understandings to a coherent whole" (Joseph Grady 2000:337) and to split up complex structures to use or inhibit particular elements for projection. (Raymond W. Gibbs Jr 2000)

3.4. Entrenched versus Creative/On-Line Conceptual Linguistic Phenomena

The term 'entrenched metaphor' is used for metaphors that have won popularity and that, through the years, have been incorporated into everyday language. They are uttered "without (the speaker having) any awareness of their metaphorical nature" (Cognitive grammar, chapter 24, The Lakovian approach:499) and undergo no conscious mapping of elements from source to target domain. An example to illustrate this would be the utterance: *Time goes by*.

Creative metaphors are regularly novel inventions of metaphors, where two concepts are mapped onto each other that have not earlier been associated with each other. They claim interactive participation of the person who receives the information in order to be understood and they are perceived as innovations.

The same principals of conventionalism and creativity that are valid for metaphors, are as well valid for blends. Blends, though, have the tendency to capture the need in conversation to explain contextually bonded concepts and often communicate objects or ideas which do not have a counterpart in the real world. The inherent quality of blends to depict objects, ideas or imaginary scenarios that do not have any equal object in the world complicates their conditions for entrenchment.

However, entrenched blends are not entirely impossible nor unthinkable. In their article *Conceptual blending in Advertising* (2005), Annamma, Sherry and Deschenes comment on the possibility of entrenchment in blending: "(blend is) an emergent phenomenon, but can reinforce entrenched ways of thinking." (2005:48)

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While the answer to the question whether or not entrenched blends can be found in everyday language requires further research and is not covered by my study, the distinction between entrenched and creative phenomena is an important one to make. Because this study focuses on the process of creation of CM and CB, the material for the research is restricted on creative and innovative examples of data.

4. Presentation of Material

The method of a corpus-driven analysis represents the approach towards verification or falsification of the hypothesis of the essay: All data for this study was generated by collecting 50 examples of visual advertisements that incorporate two (or more concepts) from various pages on the internet. In continuation, these examples have been analyzed by means of categorization and classification. A majority of these advertisements contains a slogan. The corpus is a motley collection of contemporary advertisements from various, more or less popular and well-known, brands. The classification of the commercials as conceptual linguistic phenomena happened during the course of the analysis and was based on other findings such as the occurrence of visual blends or metaphors in the picture or the slogan. Contemporary advertisement is, by definition, creative (in contrast to entrenched), a fact that presents superior conditions for the study of the creation process of the conceptual linguistic phenomena CM and CB. The commercials' clear aim to advertise a product facilitates the analysis of their structure. In short, their exclusive qualities make them adequate for the achievement of the purposes of this study: The purpose to research and understand the process of the advertisements' development and an attempt to analyze their structure. As the material is chosen freely and without any further restrictions than the containing of two or more concepts, they can be stated to be representative for creative conceptual metaphors and blends. It is, at the same time, a disadvantage of the choice of material that it restricts the statements and results of the analysis to creative metaphors and blends. If the hypothesis posed in this essay is verified, further studies will have to shed light on whether or not the results can even be applied to entrenched linguistic conceptual phenomena.

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5. Presentation of the study

The used examples of advertisements have been ordered and numbered with the help of a power point presentation. The actual analysis is presented in an excel file, where each advertisement is represented by the number it received in the power point presentation. The classification system used for the analysis was formed through the attempt to detect similarities between the found examples. Below we consider, in turn, each of the factors considered in the analysis.

5.1. Dominance

First and foremost, the concepts involved in the commercials were distinguished. Each concept detected is represented by a number of elements which are characteristic for this concept. These elements were named and, alongside other important variables, used for the measurement of the dominance of one concept. The dominance of a concept was measured by three variables:

1. dominant by a majority of numbers of elements representing the concept
2. dominant through remarkable visual depiction (size, color, front versus background, provoking strong emotions) Many effects produced by visual depiction can attract the consumer's attention towards a concept which does not dominate the picture by other means. Therefore this variable is considered important, although it might seem to collect subjective impressions.
3. dominant through a highlighting effect by the slogan. The slogan can point a direction to the concept that the advertisements wants to convey.

To make the consultation of a statistic program possible the collected information had to be summarized and coded. The three categories 'zero-dominance', 'weak-dominance' and 'strong-dominance' indicate the degree of the domination of one concept. The guidelines for this process of coding are the following:

A concept has strong dominance when the number of elements of

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this concept as well as its visual depiction is dominant and when the slogan highlights the same concept. Weak dominance of a concept is the dominance of a concept either by its number of elements, its visual depiction or by a highlighting effect of the slogan. Equivocalness of the concepts, that is, when neither of the concepts appears to be dominant or both concepts are dominant in different classification categories results in zero dominance. Zero dominance is as well stated if the slogan highlights no concept at all or highlights the concept opposite to the concept dominating by visual depiction or numbers of elements.

The categories describing dominance by number of elements, dominance by visual depiction and dominance by slogan were coded further for the use in the statistics. The category measuring dominance by elements was split into three categories. Firstly, the concept that dominated by elements was named. Secondly, it was measured with how many elements one of the concepts achieved its domination. Thirdly and finally, simple equality or inequality was stated. Even the categories named 'visual depiction' and 'slogan dominance' were split up into one measurement of the concept dominant and another, dualistic measurement that simply stated the occurrence or absence of the dominance of visual depiction. The separate coding of the dominance of slogan the visual depiction and the dominance by number of elements allows more detailed statistics.

5.2. Link

The study provides a category that detects possible links between the concepts interacting. It is assumed that such a link has to exist in order to enable an association. This association is the very first step in the process of creation and a precondition for conceptual linguistic phenomena. This link, or connection, might be any element or characteristic the concepts share.

The aim of the search for connections presents an attempt to understand the ability of the human mind to invent such phenomena of communication as blends and metaphors. These phenomena surprise and impress because of the seeming incoherence of the juxtaposed concepts and the apparent impossibility of combination of their concepts. By using these juxtapositions they succeed in opening a realm of a wider understanding of their connection and message. The obvious incongruity activates the audience's minds which search for connections between those depicted

concepts. The game with similarities and differences of the concepts mapped onto each other opens a new universe of thoughts and ideas. In the case of commercials, the combinations can convey hidden promises which are attracting the potential customer's interest in the product. Unconventional combinations of concepts trigger increased brain activity and the customer has to interact with the advertisement to comprehend its message. As a result, the commercials are remembered. Blends and metaphors therefore present an appropriate medium for effective advertisement.

5.3. Classification

Each commercials' message has been formulated and the commercial has been classified as a linguistic phenomena. The occurrence of visual blends and metaphors in the picture has been noted down. While some commercials could clearly be recognized as metaphors or blends, others could not be forced into this categorization. The present categories of classification arose, when the possibility of a metaphorical element in a picture classified as visual blend and the possibility of a visual blend as aid to depict a metaphor was discovered. For the use of statistics the category has been simplified into a binomial categorization.

5.4. Emotion

Commercials are designed in order to be remembered and to convince potential customers to purchase the advertised product. Those goals are partly achieved by attracting attention through demanding cognitive activity and partly by evoking emotions. In order to understand the full width of the meaning conveyed by the advertisements, emotions depicted were analyzed and classified as positive, negative or neutral.

5.5. Holonymy, synecdoche and symbol:

Inside the linguistic phenomenon of conceptual metaphor and conceptual blend, other linguistic phenomena such as holonymy, synecdoche and symbolism frequently occur. Holonymy and synecdoche are two specific

kinds of metonymy. While the term 'holonymy' denotes a situation where the whole stands for a part, the term 'synecdoche' describes a part of something that is used to refer to the whole. (Wikipedia) A symbol, on the other hand, is something that represents something else by association, resemblance or convention. Naturally those phenomena are helpful when various concepts have to be conveyed but just single elements, features or characteristics of the concepts can be used. Just as in most advertisements, even in these, the visual depiction restricts the possibilities of elements of a concept that can be shown. The occurrence of holonymy, synecdoche and symbol is stated in a further column.

5.6. Extra concepts

Another discovery was the tendency of the depiction of external concepts beside the actual advertisement. Occasionally, the advertised product was not a concept interacting in the conceptual phenomena, but was left out of the actual picture and occurred instead, either through the slogan, or as a separate concept/object depicted beside the blend or metaphor. This 'extra concept' was not a part of the depiction of the linguistic phenomena of metaphor or blend, but still had an important impact on the understanding of the commercial. Therefore, its appearance was accounted for in a further column.

5.7. Cultural knowledge

During this process of decoding the importance of cultural, social or other background-knowledge became obvious. Information gathered about this kind of assumed knowledge was collected in a further column.

The understanding of conceptual linguistic phenomena depends on various factors. Apart from the factors that were already mentioned earlier, background assumptions are playing a considerable role. Seana Coulson and Todd Oakley express this fact in their article *Blending and coded meaning: Literal and figurative meaning in cognitive semantics* (2005:1517):

> … all sentences rely importantly on contextual assumptions that vary in their transparency to speakers and hearers. Indeed, some philosophers have argued

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that background assumptions are indefinite, and can vary greatly from one sentence to another, ranging from explicit assumptions to tacit knowledge to cultural skills and biological abilities. (Coulson and Oakley 2005:1516)

They invented the term grounding box to describe the impact of contextual assumptions that affect the understanding of the meaning. In this analysis the assumptions are detected and specified in the category 'cultural background'.

6. Results

This analysis is evaluated in two different ways: Firstly, the simple occurrence of phenomena is giving results. Secondly and finally, the results shown with the help of statistics indicate a general direction.

6.1. The dominance of the concepts

According to the established Theory of Metaphor a conceptual metaphor is a linguistic feature where one concept is described in terms of another. In other words, one concept is dominant (the target domain) while the other concept (the source domain) is merely highlighting one or more characteristics of the dominant concept. In the established Theory of Conceptual Blends, in contrary, two concepts are contributing equally to create a new third concept. Thus, none of the concepts is dominant. The expected result would therefore be the characterization of a blend by weak dominance or zero dominance of one concept while metaphor might reveal a strong dominance of a single concept. Furthermore, blend is expected to be associated with a dominance on at least one of the measured fields while the metaphor might not show any dominance at all. The results on the measured fields of dominance appeared to be the following ones: Seven of the 25 blends fell into the category zero dominance, 17 proved to have weak dominance and only one example showed strong dominance. Of the six metaphors, one showed zero-dominance, five showed weak dominance and no example had a strong-dominance. The category named 'bletaphor' showed seven examples out of 15 that had zero- dominance, six of weak-dominance and two of strong-dominance. The residual category 'literal' has two examples of zero-dominance and two of weak dominance. The expectation of a clear result

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pointing towards strong domination in metaphors and zero domination in blend could not be met by these results. Although, it can be said that they show a tendency of blend and metaphor in the suggested direction of the balance of dominance. The dominance was further operationalized into a category of numbers of elements. Here the blend shows a strong association to the absence of any concept dominant by number of elements, while the metaphor tends to have a dominance by elements and the bletaphor has an equal quote of examples with and without dominance by elements. All of those findings are summarized in the subsequent plots:
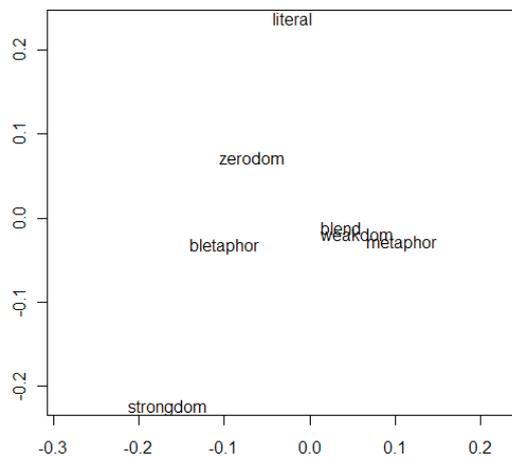

Figure 1. *Multiple Correspondence Analysis. Association of the balance of overall dominance between the concept with the phenomena*
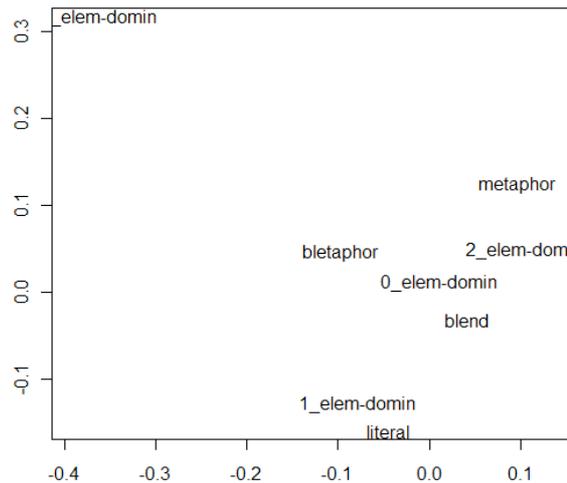
Figure 2. *Multiple Correspondence Analysis. Dominance of elements in metaphor and blend*

Figures 1and 2 depict the results of a Multiple Correspondence Analysis. In this analysis to each variable or category. The figures, for example, merely incorporate two categories and are therefore two-dimensional. Association or close relatedness of two factors is shown by proximity. Figure 1 depicts the association of the balance of overall dominance between the concept with the phenomena found in the analysis. As mentioned earlier, the vague results can barely point towards a tendency of metaphor and blend. The vagueness of the results is probably due to imprecise definition and the small amount of examples. Figure 2 shows as well merely weak tendencies of the dominance of elements in metaphor and blend. Blend is more closely associated with zero dominance by elements than metaphor. Here, however, another interesting result has to be payed attention to: In the question of the dominance of elements, the bletaphor seems to be a perfect mixture between metaphor and blend, since it stands right in the middle between them.

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Let us take a step further and consider further measurements of dominance. The great importance of the slogan for the measure of dominance is undoubted. The slogan either directs the attention towards one of the concepts and therefore enhances its dominance, or it highlights both concepts at the same time and therefore gives them equal value. The following examples are illustrating this function of the slogan: Example 19 is an advertisement for a restaurant selling vegetarian food. The slogan *Very, very fresh vegetarian food*, clearly favors the concept 'vegetable' and therefore makes it more salient. The slogan of the example number 21, on the opposite, does not favor either of the concepts involved. The word 'them' in *Protect them before they fade* can both refer to the colors of the laundry as well as to the endangered animals.

The statistics below show that the dominance of the slogan is, alongside other factors, significant for the classification as metaphor or blend.

Statistics 1:

Coefficients:

	Estimate	Std. Error	z value	Pr(>|z|)	
(Intercept)	-2.21413	0.54575	-4.057	4.97e-05	***
visualvisdep	0.09805	0.33970	0.289	0.77286	
Dominance_sloganslog.dom	1.02305	0.31723	3.225	0.00126	**
holonymyno_holo	-0.28433	0.38190	-0.745	0.45657	
synecdochesynec	1.18464	0.36559	3.240	0.00119	**
symbolssymb	-0.05868	0.32970	-0.178	0.85873	
Elements_cont	0.52699	0.20798	2.534	0.01128	*

Signif. codes: 0 '***' 0.001 '**' 0.01 '*' 0.05 '.' 0.1 ' ' 1
(Dispersion parameter for binomial family taken to be 1)
Null deviance: 290.43 on 229 degrees of freedom
Residual deviance: 267.76 on 223 degrees of freedom
AIC: 281.76
Number of Fisher Scoring iterations: 4

P	C	R2
9e-04	0.685	0.163

Logistic Regression is a device that helps to measure continuous data. Metaphor and blend are thought to stand on each end of a scale where the

point zero marks the exact middle between them. Metaphor is represented by positive figures, while blend is represented by negative figures. The importance of the different variables for the distinction of the phenomena metaphor and blend are calculated. To the left side of the statistics the considered variables are named followed by their calculated figures. Stars at the end of the line symbolize the significance of the result for the model. In this statistics the significance for the distinction of metaphor and blend of three variables of dominance (visual depiction, elements, slogan) and the occurrence of holonymy, synecdoche and symbol were considered. Three of those six variables showed significance for this distinction: The dominance of the slogan, dominance of elements and the occurrence of synecdoche. Their occurrence could predict a metaphor, while their absence showed to be characteristic for blend. While the figures named above describe the significance of the factors for the analysis of metaphor and blend, the figures C, R2 and P represent the significance of the statistics. The probability value 'P' measures the chance of coincidence of the values calculated. With 99,91% this value shows that the results found do not rely on coincidence. C, with a value of 68%, and R2, with a value of 0,16, indicate the predictive strength of the model.

As Figure 3 shows, another surprising and interesting result appeared. The dominance of the slogan apparently tends to occur together with the absence of visual dominance or the dominance by elements. The reason for this result might be that the consumer's attention has to be focused on one concept in order to make an understanding of any conveyed message possible. If this process of focusing is not motivated by the picture itself, the slogan has to compensate for their absence.

visdep

slog.dom

No-visdep

no_slog.dom

0.05
0.00
-0.05

-0.05   0.00   0.05   0.10
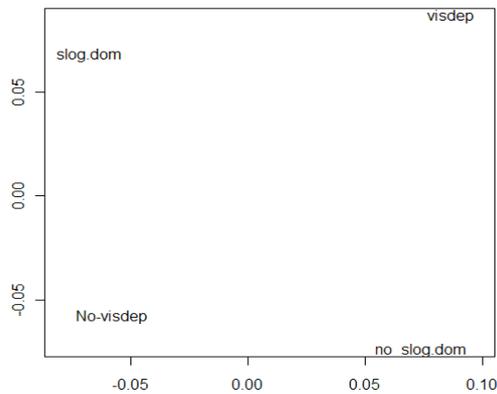
Figure 3. *Multiple Correspondence Analysis. Dominance of the slogan with absence of visual dominance or the dominance by elements*

6.2. Link

Even though many of the juxtapositions of concepts seem to be entirely arbitrary, connections between them could be detected. Many of the concepts shown in the advertisements present connections with each other in form of at least one shared characteristic or element. The found link can be the one expressed in the picture and used to convey a message. This is the regular case in metaphors. For example in example 33, both cats and dogs are pets and the link 'pet' is a characteristic used as a central feature in the advertisement. In blends this kind of usage is more uncommon. The element that constitutes the link might be used as the element crucial for the message of the advertisement, but can as well function as a detail on the side or be an element that is entirely inhibited from the blend.

Similarity, though, is not the only possibility by which an association between two concepts can be evoked. The discovery of an example based on the opposition of two elements (example 51) and the occurrence of another

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example with a link based on elements taken from two different stages of a causal chain that are brought together in one picture (example 37) illustrates a larger variety of possible connections between the elements of the interacting concepts. Due to the circumscribed length and resources of the study, it is impossible to do further research on this field. Even though the research on links between the concepts is incomplete, conclusions can be made: The simple fact that connections between the concepts could be detected in all conceptual linguistic phenomena researched, shows their vicinity through the similarities in their underlying creation process. This creation process is in both phenomena based on a association between the used concepts. Supposedly, a link between two, often apparently distinct concepts, has to be made in the human mind, before elaborating the idea in a picture or phrase.

6.3. Classification of the linguistic phenomena

During the course of the analysis an interesting fact that supports the hypothesis has emerged. It is the case that the advertisements that seem to depict metaphors sometimes use (visual) blends to visualize the metaphor, while certain blends in their turn inherit metaphors which contribute to their understanding. In advertisement number 40 the conventionalized metaphor: *Give someone a hand* is used in the slogan to express the notion of helping. Simultaneously, the metaphor draws the attention towards the actual depiction of a hand and underlines the visual blend. In the advertisement number 23 an interaction in the opposite way between metaphor and blend can be observed: Here the usage of the nail clearly suggests it being a can opener while the slogan shows that it is merely one feature of the can opener, namely its strength, that is mapped onto the domain/concept 'nail'. According to the hypothesis of a continuum between the conceptual linguistic phenomena metaphor and blend, all mixed examples were classified as so-called 'bletaphors'. This classification is representative for a wide span of mixtures between metaphor and blend, some of which might be closer to blend, some of which might be closer to metaphor and some which do no seem to tend towards either of them.

Of all of the 50 examples coded six were clear metaphors, 24 were proofed to be clear blends and four examples could not be placed into this classification (those were often exaggerations or clear comparisons). 16

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examples were neither metaphors nor blends. The mere existence of these examples indicates strongly that there is a continuum between metaphor and blend. Let us have a closer look at some of these examples:

In picture 35, the distinction between blend and metaphor is not clear. Both metaphor and blend are used in the visual depiction of the advertisement and the slogan does not focus the attention on either of them. Does the tongue smell like a dirty sock or is there a tongue-sock that smells bad? Intuitively, this advertisement would be perceived as rather close to a metaphor than close to a blend. The same problematic appears in picture 15. Here, comfort as a characteristic of free-time and leisure is contrasted with uncomfortableness, which is representing working time. Visual blend and metaphor (working is like having free-time) are intermingled and, again, the slogan does not support either of them. This example seems to be as close to a blend as it is close to a metaphor. Depending on the subjective perception of each individual person, different phenomena seem to be more salient. Accordingly, each individual person's judgment whether an example of a bletaphor is closer to metaphor or blend differs. Picture 38, in contrast, appears to be a clear blend on the first sight. Closer examined, the metaphor becomes more distinct. The slogan does not redirect the observer's attention towards one of the concepts depicted, but does instead highlight a metaphor between some elements from the not-visualized concept 'feet' and elements from the visualized concept 'fish'.

Another interesting contrast that demonstrates the fuzziness of the borders between conceptual blend and conceptual metaphor has been brought to my attention by picture 41. The picture shows a construction worker in the surrounding of a dentist's room. It bears the title: *Caught in the wrong job?* and is classified as a clear blend, since there is no dominance of either the concept 'construction worker' nor the concept 'dentist'. The dentist is not LIKE a construction worker, but he IS a construction worker. A similar example to this one has been discussed in several articles about conceptual phenomena. The example: *The dentist is a butcher.* has been stated to be a metaphor in the chapter *Metaphor: The Lakovian approach* in the book *Cognitive Grammar*. In the article *Blending and coded meaning: Literal and figurative meaning in cognitive semantics* (Coulson and Oakley 2005:1515), on the opposite, the example has been stated to be a blend. Why does this confusion arise? Clearly the classification depends on the approach of the individual to the problem of decoding conceptual language. If there is an implied understanding of the example as a mapping of elements from one

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concept on another, more dominant concept, than the sentence will most certainly be decoded as a metaphor. Otherwise the sentence will be understood as a blend. The examples mentioned shake the clear defined borders between metaphors and blends and make them seem fuzzy. These examples show not only how conceptual metaphor and conceptual blend interact but even give evidence of their vicinity.

6.4. Emotions

On the field of emotions no noteworthy discoveries have been made. The analysis has merely shown that emotions are involved in the construction of conceptual metaphors and conceptual blends in advertisement. Positive and negative feelings are detected in equal shares in metaphor, bletaphor and blend. Yet, the evoking of emotions can not be argued to be an inherent characteristic of these conceptual linguistic phenomena. Since there has to be payed attention to the fact that all the examples are advertisements, the evoking of emotions might be an inherent characteristic of advertisements instead.

6.5. Holonymy, synecdoche and symbol

There are yet three other features that emerged during the analysis of blend and metaphor. These are holonymy, synecdoche and symbol. With the consideration of the fact that the number of objects displayed in a picture is limited, the occurrence of these phenomena becomes more comprehensible. Concepts itself, however, contain a large amount of elements and are therefore not restricted in the same manner. Just as the symbol is a representation of something else a synecdoche and a holonymy represent something that cannot be shown in the picture, but that has to be accounted for.

The study showed that the creative, conceptual blend is neither associated with the use of symbol, holonymy or synecdoche. The creative, conceptual metaphor meanwhile involves primarily synechdoche. As it can be seen in the statistics number 1 above the use of the synecdoche plays a significant role in defining whether the analyzed phenomena is a metaphor

or a blend. Holonymy and symbol on the other hand are not significant for this classification.

In Figure 4, it is shown that, in opposition to the expectation, the bletaphor does not seem to be in balance between the characteristics of the metaphor and the blend, but tends to involve holonymy and symbols. Unfortunately, no satisfactory explanation for those findings has yet been found.
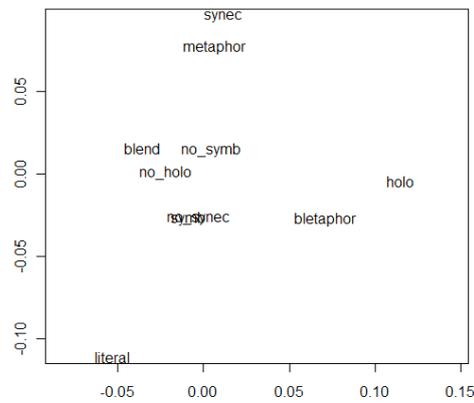
Figure 4. *Multiple Correspondence Analysis. Figurativity and holonymy*

6.6. Extra Concept

Exterior concepts which are not involved in the creative conceptual linguistic phenomena were detected. Their occurrence was stated in a further column. These 'extra concepts' occurred in equal parts in all of the classified phenomena and have to be accounted of as a feature of advertisements.

6.7. Cultural Background

Even assumed background information was found in all classes of linguistic

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phenomena this study deals with. As it was stated earlier in this essay, this background information can therefore be considered to be a necessary precondition for the understanding of the phenomena.

7. Conclusion

The differences in balance between the concepts in the conceptual linguistic phenomena creative conceptual metaphor and creative conceptual blend has caused linguists to analyze them as entire separate phenomena. This study has highlighted similarities on different stages of the implementation between them. The results of the present analysis has shed light on the multitude of common features between creative conceptual metaphor and creative conceptual blend have. It is not only the interaction between concepts that these linguistic phenomena have in common. Even other common factors have been found: Firstly, in both linguistic phenomena connections have been found that function as a link between the involved concepts and enable the individual to associate the concepts used with each other. These very connections present the fact that creative conceptual metaphor and creative conceptual blend share the same preconditions that allows the first step of their creation. Consequently, the assumed arbitrariness in the choice of concepts interacting is not existing. Even though the variety of techniques used to establish such a link seems to be greater in the case of a blend, both linguistic phenomena tend towards using connections determined by similarity. This fact might be due to human basic cognitive abilities, such as a higher likeliness of the human brain to notice similarities than opposites. This assumption, however, craves further research and verification in co-operation with neurologists. Nevertheless, in the course of the study, it has been found that metaphor and blend alike have to fulfill the same preconditions. It is one indication of a row of indications for the closeness of metaphor and blend, that the human mind finds its inspiration for the creation of such extraordinary means of communication in the same groundwork.

Other indications for the closeness of creative conceptual metaphor and creative conceptual blend are the use of holonymy and symbols in both linguistic phenomena. Their appearance validates the hypothesis that they do not merely share the same preconditions to enable creation process but that

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the creation process itself takes a similar course.

The strong emotional response to a majority of the commercials is analyzed as an inherent feature of the genre 'advertisement' but not of the linguistic phenomena themselves.

The evaluation of the information collected in the column called 'cultural background information' shows that such information is required to allow a full understanding of both of the phenomena. Cultural background information present a precondition for both metaphor and blend and as a result even for the mixed category of bletaphors. The following quote cited from the book *Cognitive grammar* from the chapter *Metaphor: The Lakovian approach* can therefore be said to not only be valid for the understanding of the metaphor, but even for the other conceptual linguistic phenomena.

> Full interpretation of the metaphor, however, requires the application of background and contextual knowledge in order to "unpack" the implications of the blended model for the reference space. Analogously, the coded meaning in fictive motion and virtual change constructions is crucial for the construction of a blended space. As in the case of metaphor interpretation, however the correct interpretation of these constructions requires the use of background and contextual knowledge to apprehend the mappings from elements in the blended space to elements in the input reference spaces.

However, the strongest evidence for a possible verification of the hypothesis is given by the results shown in the statistics. All factors significant for the distinction between metaphor and blend are presented in statistics 1: While dominance by slogan, dominance by elements and the use of a synecdoche are significant for the distinction, visual depiction, the use of holonymy and the use of symbol do not play any important role. Metaphor is associated with the dominance of slogan, the dominance of elements and the use of synecdoche. Blend on the other hand shows a tendency towards the absence of dominance by slogan or element and the use of synecdoche. As predicted, the conceptual blend showed a tendency to the absence of dominance, while the metaphor showed tendencies towards the dominance of a concept. Both phenomena involved homonymy and symbol as an optional possibility to depict their concepts and in continuance, their message. In both cases the inter - contextualization and importance of cultural background - knowledge was revealed.

The question of the importance of dominance for the distinction between metaphor and blend is worth most attention. Earlier, the hypothesis

has been made that it is a question of dominance whether one concept involved in the linguistic phenomena describes the other concept involved (and therefore is a metaphor) or whether two concepts are melting together to the result of one new concept. (and therefore present a blend) Provocatively rephrased, this means that, literally observed, love can neither be LIKE a red rose, nor can it BE a red rose. (metaphor versus blend) Thus, the question that has to be asked is how many of the characteristics or elements of the involved concepts are interacting with each other and in what way they interact. It is the balance between those concepts that governs the dominance of one concept or the other (or neither) and that is the main distinction between the linguistic features studied in this essay. In the use of language, dominance is mainly guided simply by the words 'like', 'as' versus 'is'. In the visualization that distinction is more subtle. The picture depicts dominance either by a majority of elements or by other visual means like color, size and others. In the case of advertisements the slogan can guide the attention. The results of the analysis of dominance show a strong association of blend with the absence of the domination of a concept. The results concerning metaphor show a clear tendency towards the dominance of a concept. These results in combination with the finding of a mixed phenomena, here called 'bletaphor', hint towards a verification of the hypothesis about an existing continuum on which the various examples of blend and metaphor draw closer to each other and the borders between creative conceptual metaphor and creative conceptual blend become less distinct.

As it has been described above, uncertainty on the distinction of metaphor and blend has not just been found in the presented analysis. Throughout the research for this essay different opinions on the classification of certain examples have been encountered. For instance, in the book *Cognitive grammar* in the chapter called *Metaphor: the Lakovian approach*, the sentence: *That surgeon is a butcher*. is classified as a metaphor where "aspects of the butchering domain are mapped onto the surgical domain" (Cognitive grammar :492). Although it is classified as a metaphor, it is used to demonstrate an example where the theory of domain mapping fails to catch the entire meaning of the metaphor, because it does not include meanings which are not derived from the source domain. (such as the implied incompetence of the dentist)

Seana Coulson and Oakley Todd (2005:1515), on the other hand, state that *The surgeon is a butcher* is a blend. In their point of view the meaning results from "the clash of competencies" and the fact that "the

viewpoint of the speaker" has to be accounted of. Even earlier in the same article they give another example of the uncertainty of definitions. When looking at a commercial clip filed under *Business Metaphors* they categorize the commercial as "prototypical example of a conceptual blend, a meaningful object that involves the integration of information from disparate domains." (Coulson and Oakley 2005:1510)

Summing up, it can be said that this disagreement between various linguists and their definitions of metaphor and blend mirrors not only the problematic of a clear distinction but even underlines that there are similarities between them.

Whereas previous approaches to the conceptual linguistic phenomena of metaphor and blend have focused on the differences between them, this research shows that this phenomena overlap. The findings illustrate the need for redefinition of the terms metaphor and blend and further research in their field with their similarities in mind. Metaphor and blend have proofed to be more than a simple mapping between concepts and their elements and the directionality between those mappings but involves a multitude of operations, mechanisms and information that has to be considered.

8. Problems and further studies

Although the study has succeeded to show certain tendencies of the metaphor and the blend that indicate the existence of continuity between them, there are difficulties and weaknesses of the analysis that has to be accounted of.

A further problem of the study is its focus on a comparison of creative examples of the linguistic phenomena. It has been restricted even closer to contemporary advertisements. The results from these examples are therefore specialized on the genre of creative conceptual metaphor and blend. It must be assumed, however, that the underlying cognitive processes of the creative linguistic phenomena are identical to the underlying cognitive processes of their conceptual and entrenched opposites. Therefore deductions made in this study and the results of this study are representative for the entire genre of metaphors and blends. Nevertheless, a verification of the results for the whole genre has do be ensured by further research. For a more generally valid statement also the number of examples incorporated in

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the study would have to be increased. Just a minimal number of examples has been analyzed and consequently, the results given have to be verified by further studies with a greater extend.

In various categories of the analysis, results are won by the consultation of subjective perception of the given concept. (For instance the category: emotion, link and number of elements shown) This is due to the impossibility of consultation of a collective perception of these concepts. This remaining subjectivity could be eliminated by the consultation of a group of people concerning the perception of the concept. Though, the subjectivity is not only a disadvantage. It represents as well an authentic example of individual decoding. Since these linguistic phenomena (of metaphors and blends) operate on a very personal level, decoding happens in the form of an individual action, a process in the mind of the individual. During the gradual understanding of the message conveyed, the onlooker undergoes a multitude of cognitive stages that (most certainly) varies between individuals, before coming to a conclusion and a fully understanding the message. A variation in the perception relies on the different cultural and subjective understandings of the world, which has its offspring in the multitude of experiences that have formed out conceptualization. Through this varying perception of the ads arises another problem that has not been considered in the study due to limited time, space and possibilities of access to knowledge. For a definite verification or falsification of the thesis presented above, a wider research in cooperation with a psychologist and a neurologist would be needed. With their help only, is it possible to draw closer to discovering the truth about thinking processes and the origin and development of the conceptual linguistic phenomena.

The choice to analyze visual depictions of metaphors and blends complicates the research through the limitations given by the visual depictions. There is a possibility that the tendency of the concepts to intermingle is stronger in the visual depiction of metaphor and blend than in their ordinary, verbal use. This assumption is based on the fact that visual depiction with its limits is just capable to show some characteristics or elements which represent the various concepts instead of the whole concept.

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All data collected from these pages between the 20th and the 27th of October 2009
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Conceptual blending and conceptual metaphor s in advertisements

Anti smoking campaign

Lung cancer foundation - passivesmokingkills.org

Carlsberg- Probably the best beer in the world.

Visit .cruiseshipcenters.com . Dreaming of a Mediterranean cruise?

Dreaming of a Mediterranean cruise?

visit.cruiseshipcenters.com

Culinary Delights . Fresh'n Wild

Lifebuoy, hand wash gel - You eat what you toch.

www.kqv.de - Dental insurance

Pharos Bilingual Dictionary, English Afrikaans . Truely bilingual

Zoo safari- blend in

Fujifilm -

Playstation 3 slim . will make girls to want to get into your pants

Playstation 2

Renault

VW Commercial Vehicles . Comfort at work.

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Suna GPS traffic updates- Don't spend your life in traffic.

Volkswagen Trucks . For every kind of load

Adidas ． Impossible is nothing
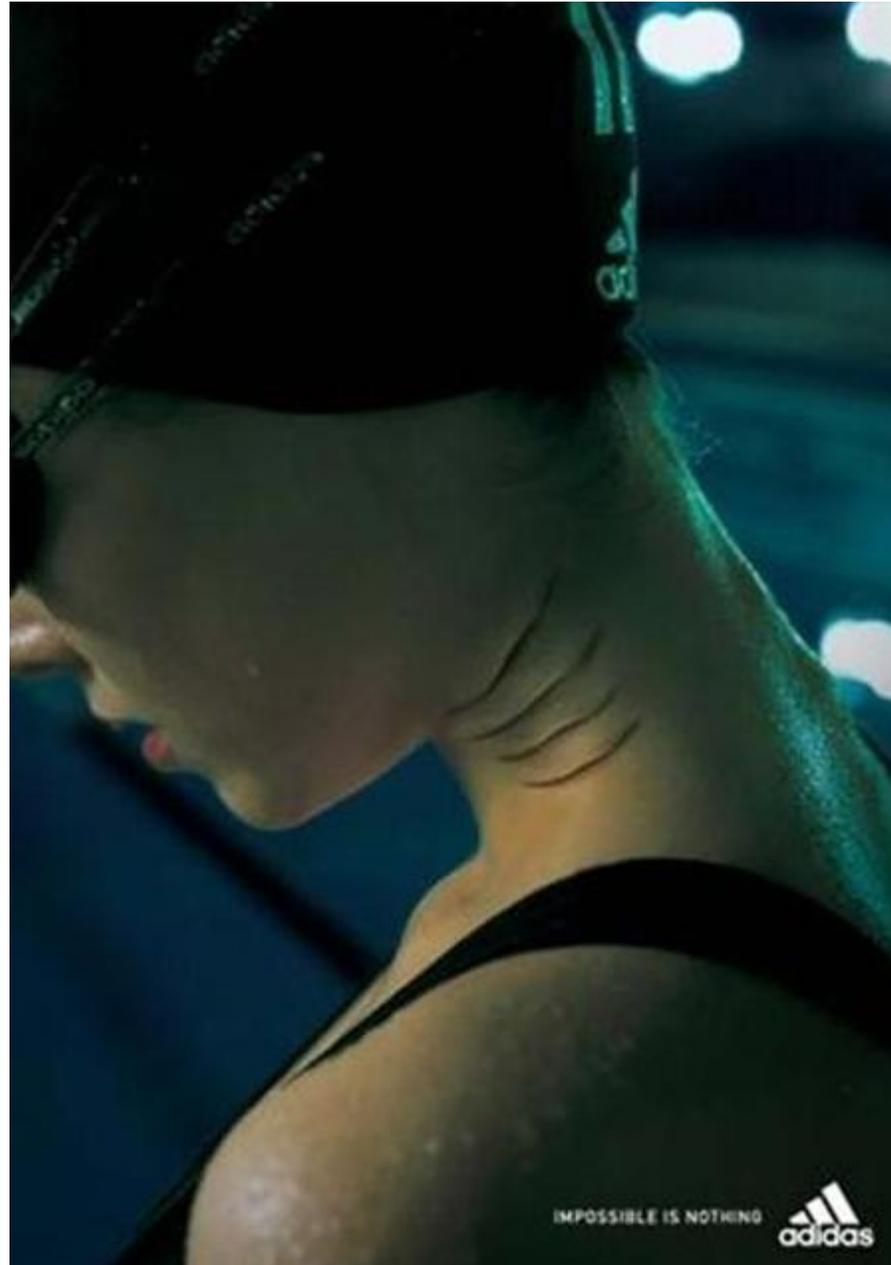
Tibits - Very, very fresh vegetarian food

Mitsubishi, Montero Sport . on /off road tecnonoly

Persil . Protect them before they fade

Dyrup . Colors fron nature

Nivea Calcium Power . For extra strong extra long nails.

Formula- Builds strong teeth

Fed ex

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Ezym Lefax . Wenn sich der Magen dreht.

Sprite (Ice Blue) -

Harry's bread . Nice and soft.

Iveco (Eco Daily) . Strong by nature

Frizz skin salon . Skin that feels like this to skin that feels like this.
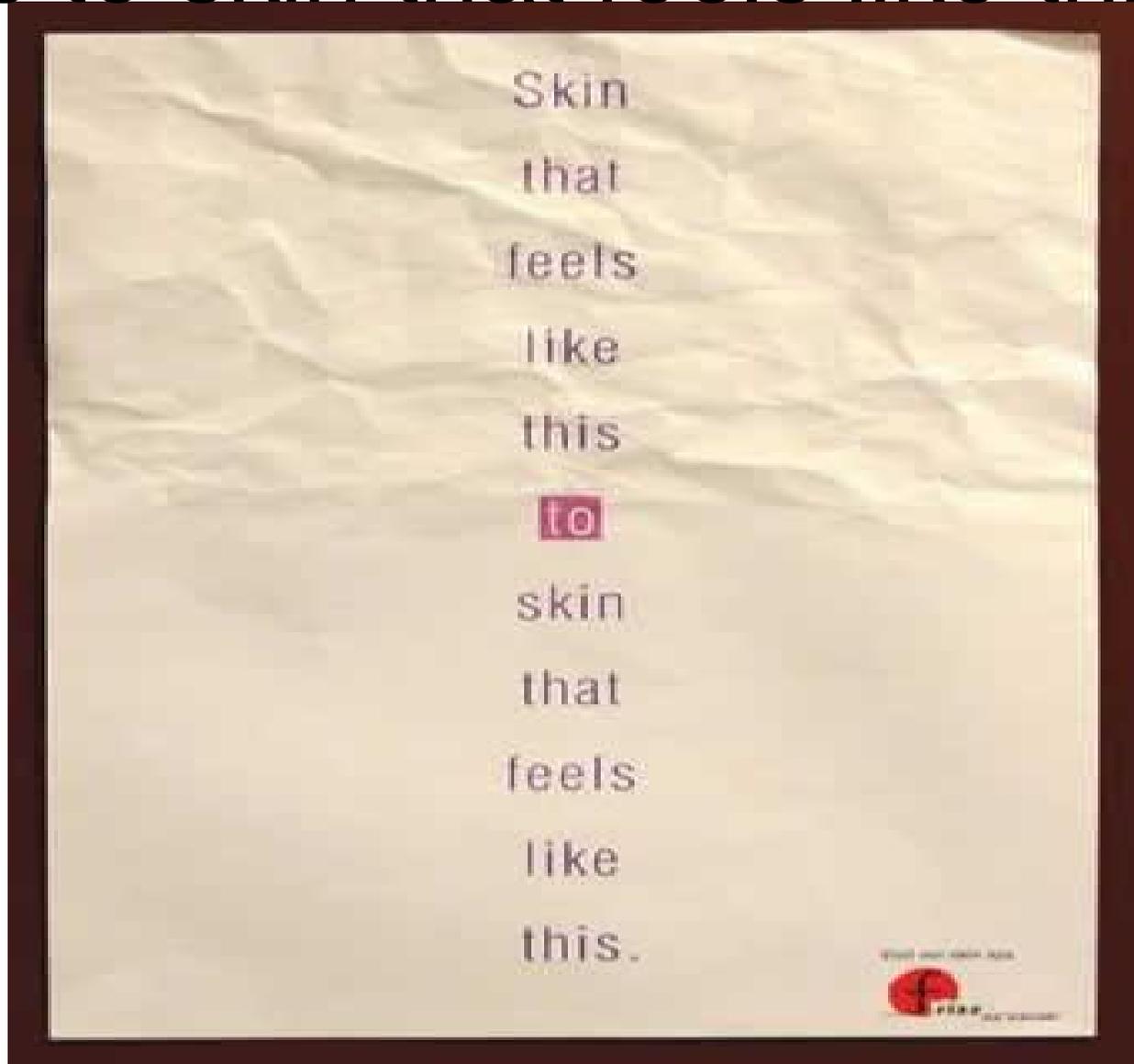
Scottex (Maxi Roll) . Extra strong. Extra long.

Berger . natural finish colours

Eukanuba . Everybody wants to be a dog.
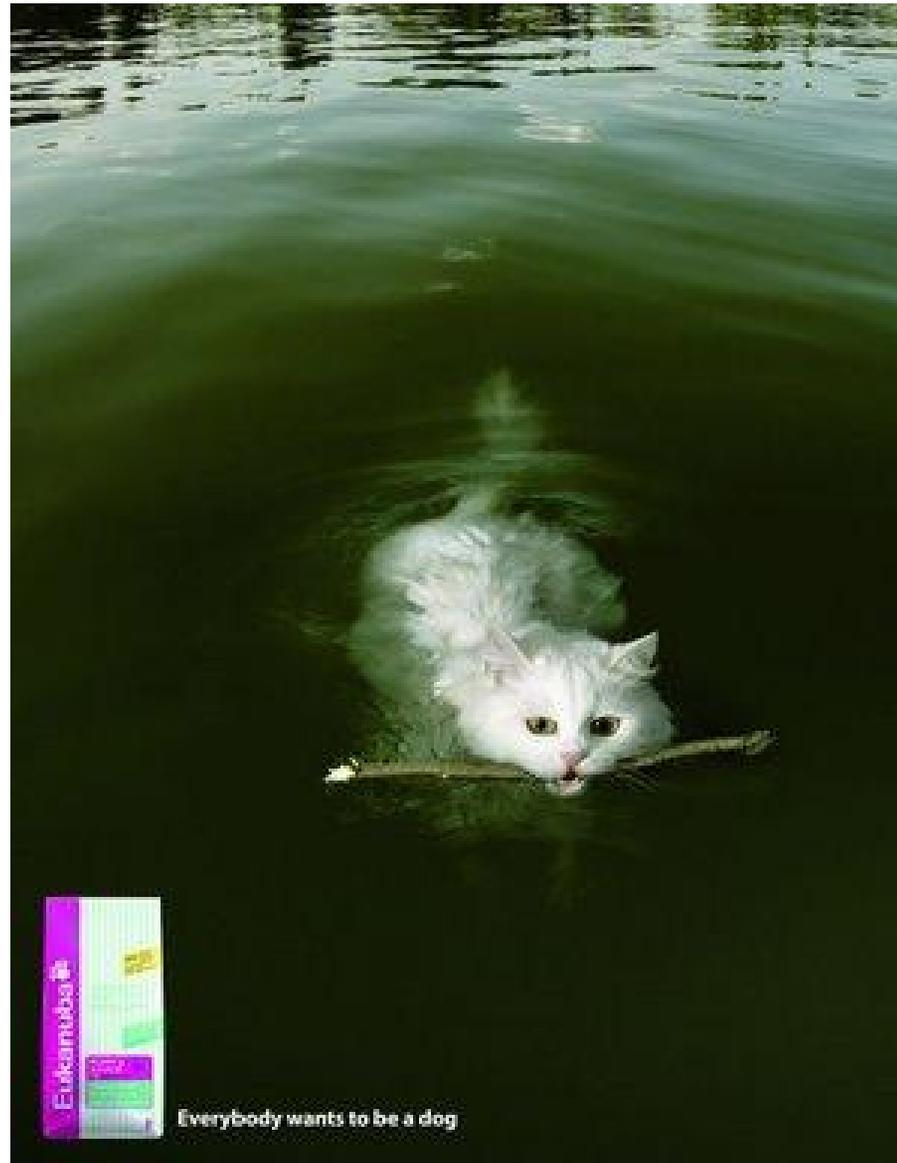
Matchbox

Cloret- eliminate bad breath

35
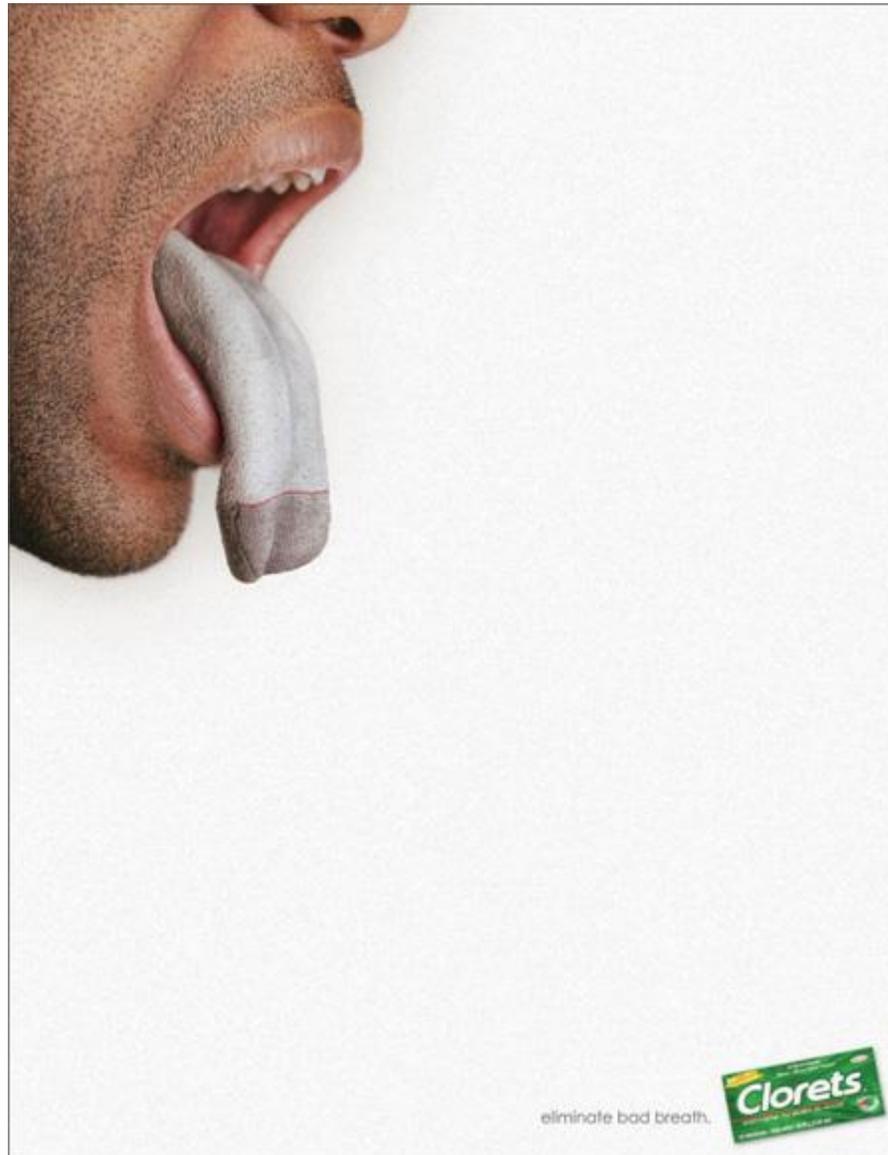
National Geographic Channel -

Evolve -

37

Tolnaftate cream - Root out disgusting funghi.

Deutsche Post . If you really want to touch someone, send them a letter.

WWF- Give a hand to wildlife.

Monster com . Caught in the wrong job?

Milano Ashtanga yoga school

Pepsi light -

Yoga school

44

Hush puppies . Casual footwear for the whole family

Gabor- Fits perfect

Polident- You'll forget you wear them

WMF . Sharper than you think
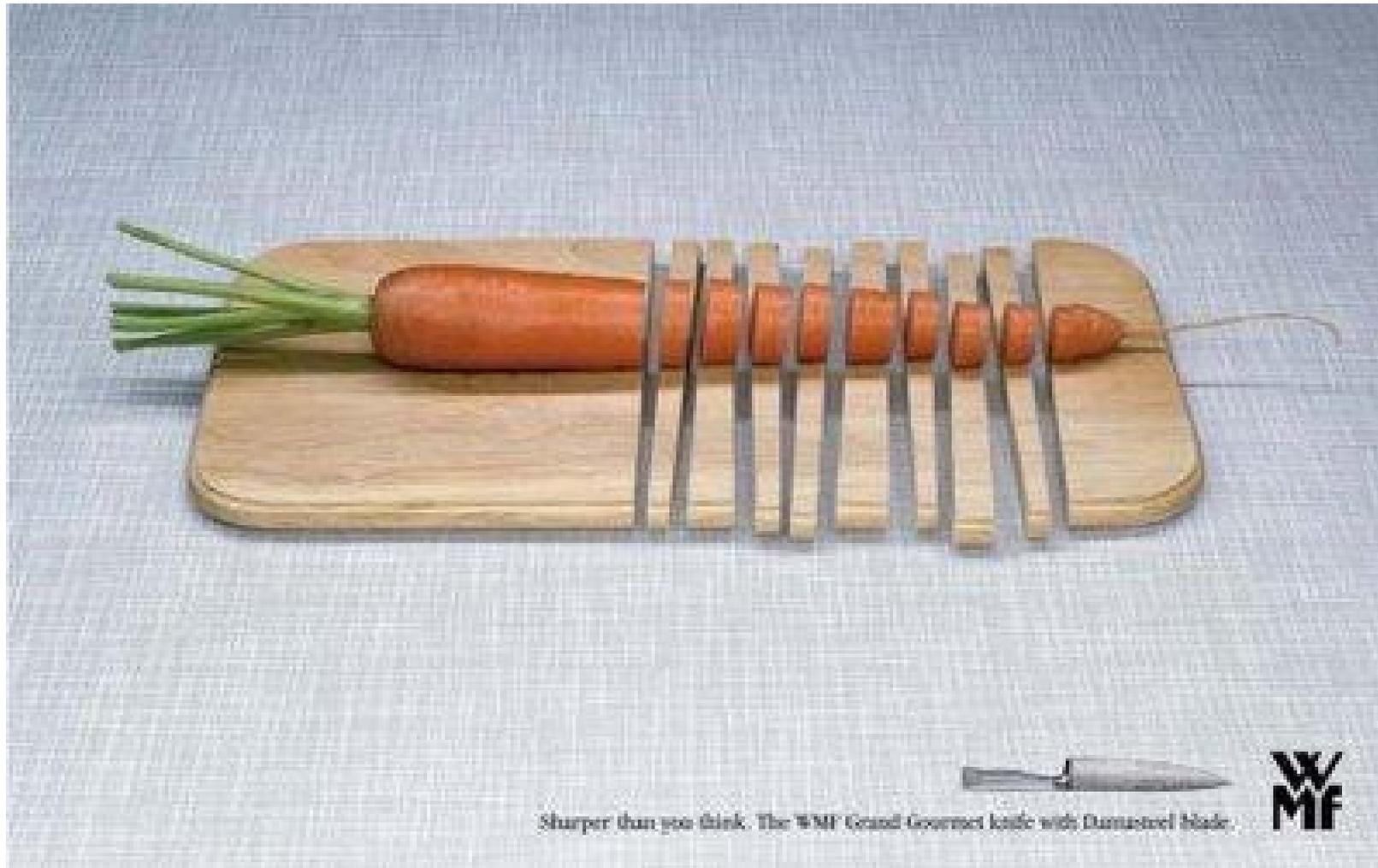
Sharper than you think. The WMF Grand Gourmet knife with Damasteel blade.

Playstation Sony . Hulk new on PS2

BEGO . Equipped by BEGO, Dental Equippment and Materials

Equipped by **BEGO**
Dental Equipment & Materials
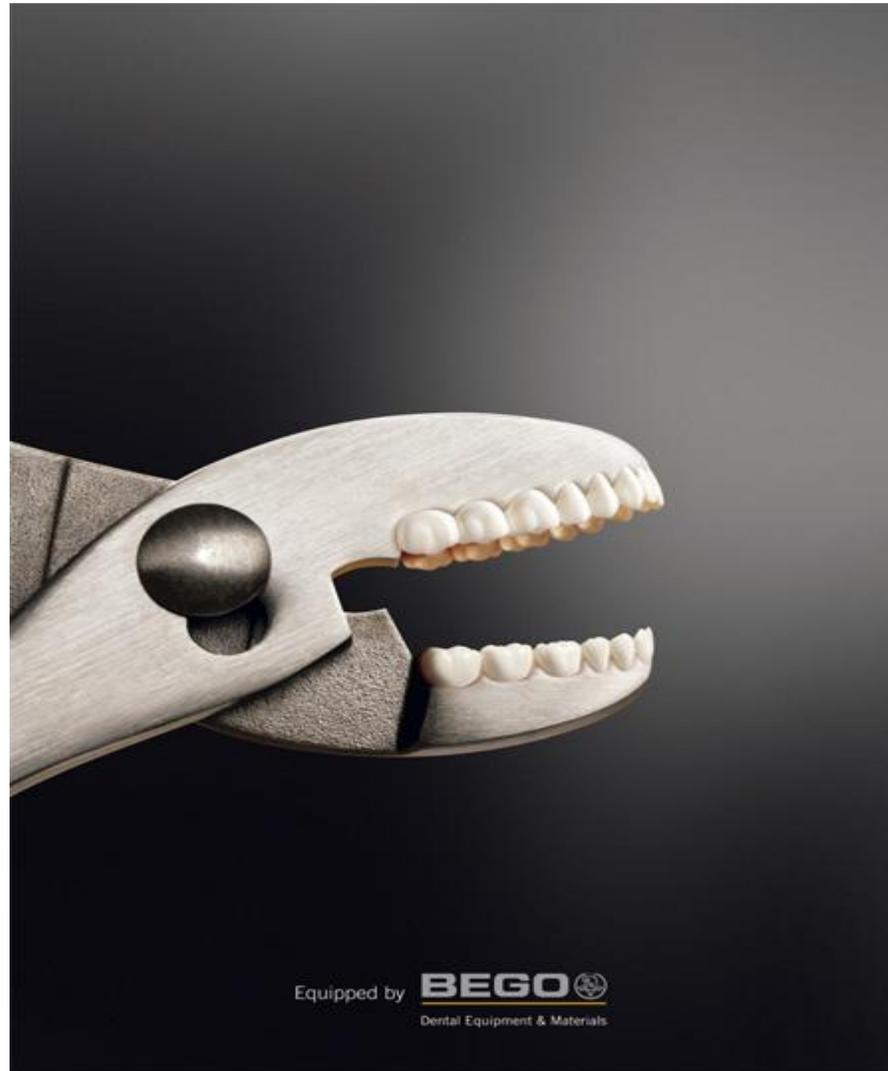
Greenpeace ． Do you know what you eat ?

Tabell1

| Example, Brand	Concept 1	Concept 2	Elements Concept 1
Anti- smoking campaign	Gangster	Smoking	pose pistol, sunglasses, smoking, setting in a car
Lung cancer foundation	Cigarettes	Gun	cigarettes
Carlsberg	Pearl	Beer	capsyl, beer
Cruiseshipcenters	Glasses	Tower of Pisa	glasses
Culinary Delights	Hunting	Bananas	hunter pointing gun, savanne
Lifebuoy, hand wash gel	Food	Pet	muffinsform , table, plate
kqv, Dental insurance	Bowling	Dentist	bowling alley, bowlingpins,
Pharos Bilingual Dictionary	Tongue, snake	Librarian/Human	two tongues, shiny clothes
Zoo Safari	Human	Lion	woman
Fujifilm	Fish	Human	water, web
Playstation 2 Babuschka	Babuschka	Human	shape of the babuschka
Playstation 2 Kontakt	Electrical device	animate	plug, sockets
Peugot	car	Human	car, setting on the street, streetlights,
VW Commercial Vehicles	Work	Freetime	workers clothes, the sight behind them, the bar
Suna GPS traffic updates	car	living room/ home/house	car, street setting in the background
Volkswagen Trucks	Breakfeast/Milk package	Truck	milk package, setting, hand, other food
Adidas	Fish	Human	gills
Tibits	Vegetable	Tree	fork
Mitsubishi	Hose, Tube (Home)	Snake (Wild Life)	tube
Persil	Fish/Nature	Washing	fish form
Dyrup	Green (colour)	Kiwi	green
Nivea	Nail	Can opener	nail
Formula	Strenght,	Teeth, Toothpaste	iron, chewing
Fed Ex	two small trucks	one big truck	2 trucks, fit inside
Ezym Lefax	tummy	washing machine	belly
Sprite	Ice, cold	Sprite, human ?	icicles
Harry's bread	Bread	Pillow	setting at the table, bread,
Iveco	Strenght,	Car	popeye

Fizz skin saloon	Paper	Skin	paper
Scottex	Rope	Toilett paper	prison, setting in the night, suggested escape, funtion as rope
Berger	Sky	Blue (colour)	sky
Eukanuba	Cat	Dog	cat, white fur
Matchbox	normal car	Matchbox car	parking lot
Cloret	tongue	sock	face
National Geografic Channel	Home	Nature	living room furtniture, his clothes, the tv,
Evolve	Headphones	Mouths	headphones, wire
Tolnaftate	Fish	Shoes	fishes
Deutsche Post	Letter, writing	Nearness	letter
WWF	Hand	Zebra	hand
Monster	Dentist	Construction worker	dentists equipment, patient
Milano Yoga school	Rubberband	Human	rubberband
Pepsi light	Straw	Human	straw
Yoga school	Straw	Human	straw
Hush puppies	Shoes	Feet	rug, opening, position
Gabor	Shoe	Foot, human body parts	pattern, shoelace
Polident	Äpple	Kiwi	shape of an apple
Löwenbräu	Strenght,	Weakness??	
WMF	Knive	Sharpness	
Play station Sony	Finger	Arm	finger
BEGO	Gripper	Denture	gripper

Elements Concept 2	Dominance by number of elements	Dominance by visual depiction	Dominance through focus by slogan	Dominance of one concept	visual blend included
smoke,	Conc_1	Conc_1	No slogan	Yes	Yes
revolvershaped	None	Conc_2	Conc_2	Yes	Yes
pearl, shell	None	None	Conc_2	Yes	Yes
Leaning Tower of Pisa, sunshine shape	?	Conc_1	Conc_2	No?	Yes?
bananas	Conc_1	Conc_1	Conc_2	No	Yes
hamster	Conc_1	None	Conc_1	Yes	Yes
pictures of open mouths	Conc_1	None	Conc_2	No	Yes
woman	None	Conc_1	Conc_2	No	Yes ?
lion	None	None	None	No	Yes
man, camera ?	None	Conc_2	No slogan	Yes	Yes
people	None	None	None	No	Yes
humans, dog	None	None	No slogan	No	Yes
streetlamps pose suggests interesst and curiosity human attributes	None	Conc_1	No slogan	Yes	Yes
the sofa	Conc_1	Conc_1	Conc_1	Yes	Yes
party suggested table in the middle, family,	None	None	None	No	Yes ?
painted truck,	Conc_1	Conc_1	Conc_2	No	Yes
human	None	Conc_2	None	Yes	Yes
tree	None	None	Conc_1	Yes	Yes
snake	None	None	None	No	Yes
cloth, washing powder foam	Conc_2	None	None	Yes?	Yes
kiwi	None	None	Conc_1	Yes	No
can, pose and fuction of a can opener	None	None	Conc_1	Yes	Yes
teeth	None	None	None	No?????	Yes ?
1 truck	None	Conc_1	No slogan	??	Yes ?
washing machine	None	Conc_1	Conc_1	Yes	Yes
sprite, human	None	None	Conc_1	Yes	No
function of the bread as pillow, sleeping child, size of bread	None	None	Conc_1	Yes	Yes
car	None	None	Conc_2	Yes	Yes ?

Tabell1

zero, just the slogan	Conc_1	Conc_1	Conc_2	Yes	Yes ?
toilett paper	Conc_2	Conc_2	Conc_1	Yes	Yes
person painting carring stick, swimming in dirty water	None	None	Conc_2	Yes	No
	None	Conc_1	Conc_2	No	Yes
hand	None	None, Conc_1?	No slogan	No?	Yes ?
Dirty sock	None	Conc_1, none?	Conc_1	Yes	Yes
use of wood, zebra skins, bird, plant, the telescope	None	Conc_1	No slogan	Yes	Yes ?
skincolour, mouths, suggested/denoted bones	None	Conc_2	No slogan	Yes	Yes
shoes, floor	Conc_2	Conc_2	Conc_2	Yes	Yes
Woman , shape of a man, hug	Conc_2	None	None	No	Yes
zebra	None	Conc_1	Conc_1	Yes	Yes
construction workers' clothes and tools, pose, helmet	None	Conc_1	None	Yes	Yes
man	None	None	Conc_2	Yes	Yes
human	None	?None	None	No	Yes
human	None	Conc_1	Conc_2	??	Yes
shape, texture	Conc_1	Conc_1	Conc_1	Yes	Yes
leg, arm	None	Conc_1	Conc_2	No	Yes
inside of a kiwi	None	None	Conc_1	Yes	Yes
					No
					No
muscles of an arm	None	Conc_1	None	??	Yes
teeth	None	None	Conc_2	Yes	Yes

Slogan	Message, new concept	Feelings implied	Symbols	Possible in reality, surreal- real
blank				Yes
passive smoking kills				Yes
probably the best beer in the world			pearl is a symbol for preciousness and wealth	No
dreaming of a mediterrainian cruise?				Yes
Fresh n´wild				No
You eat what you touch				No
blank				No
truely bilingual				No
blend in		exciting, fascinating		Yes
blank				No
will make girls to want to get into your pants				No
blank				No
blank		curiosity, adoration		?
Comfort at work				?
Don't spend your life in traffic				Yes
For every kind of load				Yes
Impossible is nothing				No
Very, very fresh vegetarian food			tree is growing still and alive, supports the idea of freshness	?
On/off road tecnology				No
Protect them before they fade		natural		?
Colors from nature				No
For extra strong extra long nails			the can opener stands for the strenght of opening = synecdoche	No
builds strong teeth				No
blank			small trucks represent their company and accentuate the size by comparison	Yes
When your stomach is turning			the washing machine stand for the function of turning	No
blank				?
Nice and soft			function/usage suggests the pillow	Yes
Strong by nature			green stands for nature = suggests the environmental friendlyness of the car which is advertised in the slogan, Popeye is know for his strenght which he represents here	?

Tabell1

Skin that feels like this to skin that feels like this			?
Extra strong. Extra long.			Yes
Natural finish colors			?
Everybody wants to be a dog.		dogs habits associated with a dog	No
blank			Yes
eliminate bad breath		the dirty sock represents its smell	No
blank			Yes
blank			No
Root out disgusting funghi.		the fishes are associated with their smell	Yes
If you really want to touch somebody send them a letter.	the woman is smiling and the word touch indicates not just the physical but even emotional effect,	hugging as a symbol for closeness?	
Give a hand to wildlife.			
Caught in the wrong job?	fear and aggresssion		
blank	relaxed	the rubberband represents its feature elastic- the whole stands for a part= synecdoche	
blank			
blank	relaxed? Agile		
Casual footwear for the whole family. Fits perfect			
You'll forget you wear them.		the fruits are representaive for their consistence- The whole stands for a part	
Gives you the power you need.			
Sharper than you think			
Hulk new on PS2 Equipped by Bego		muscles are a symbol for strenght which is assiciated with hulk, just as the colour green is grip is a symbol for str	

other factors/assumed or cultural knowledge	hidden metaphors	positive/negative feelings involved
	same fuction (gun, cigarettes)	
colours- golden stands for kings,	the capsyl is like a shell, the drop of beer is like a pearl	
yellow and brown can be asssociated with the weather in Italy, sunshine		
setting in a kindergarten or childs room		
books/library in the background, glasses wide opened eyes signalize the erstaunen and the adventure, the setting: sitting inside the car symbolizes the safety		
	man is lika a fish	
the sexscene- contact?		
old cars around make the contrast to the new shiny car is using the extreme unrealisticly scene to impress their point of view		
the image of the swimmer and the water in the background supports the impossible blend and the characteristics humans and fish can have in common		
green: characteristic in common, the tree IS a vegetable the environment fits for both:leaves, a stick in the background, colour green things in common: water, colours, same environment green: same feature		
red attracts the attention, shiny supports the idea of strong because its an attitude of many materials we think of as strong		
turning, rumouring, clothes colour blue stands both for refreshing liquid water and for cold		
consitence?		
green colour suggestes that it is environmental friendly, suported by the slogan		

suggests that the smoothness can be
compared, the same characteristics, sking
can be wrinkled or smooth, just as paper
can

obvious impossibility attracts attention

both are pets (human's best friends)
size is shown by two impossible
comparissons of sizes.

not shaved, relates to dirty relates to stinky

the slogan implies a
metaphor: give someone a
hand means helping, but at
the same time it also marks
the features of the picture,
namely that there is a hand
shown
the dentist could be said to
work like a construction
worker, but the picture
implies that he is not like a
construction worker, but he
really is a construction
worker caught in the wrong
job.

Background colour suggests
being relaxed

the word light in the slogan brings out the
feature thin, the pose indicates that she
wants to dive into it
the word yoga in the slogan brings out the
feature agile

being naked is being comfortable
being naked is being comfortable

as strong as a gripper