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Mapping Metaphors: A Rhetorical Visual Metaphor Analysis

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Mapping Metaphors: A Rhetorical Visual Metaphor Analysis

Submitted by

Adrienne M. Jarvis

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**CST 435: Advanced Visual Persuasion
Capstone Project
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Introduction:

Metaphors are used frequently within print advertisements to catch the viewer's attention. These verbal and visual metaphors draw significant connections between the words and images being displayed and the meaning behind the ad's intended message. Americans have been taught to visually connect items with one another, in hopes that visual aids will allow for quick and easy comprehension of difficult material. According to Proctor, Proctor, and Papasolomou (2005), visual metaphors often use familiar concrete objects to represent abstract or confusing ideas.

Many techniques are used in visual advertisements, and advertisers need to understand how to present their products to their viewers. Do they want to show a relationship, differences, or tell a story about their product? Each technique can be influential to the reader, but only if it is fashioned correctly by the advertiser first. This paper will discuss the crucial elements needed in visual metaphors to create clever and coherent advertisements. These elements need to be crafted carefully in order to help the viewer go through the decoding process to figure out the intended meanings behind each metaphor.

Justification for Study:

A metaphor, defined by Jeong (60) is a type of rhetorical style that compares two dissimilar items. This comparison is then made comprehensible by the overlapping or common themes of each item. Metaphors can be both verbal and visual, and function in similar ways. Verbal metaphors are typically more literal and straightforward in their transfer of information, (Lagerwerf and Meijers 19), whereas visual metaphors, juxtapose two images often without verbal explanation and generate a more implicit and complex interpretation (McQuarrie and Mick 425). Since visual metaphors require more cognitive effort on the part of the viewer to piece together the two dissimilar items, the term 'visual argumentation' is used. It is recognized by Se-Hoon Jeong (60) as the persuasive aspect of visual metaphors that forces viewers to mentally participate at a higher degree than normal. Visual argumentation enables the viewer to create their own meanings of the visual metaphors, and by doing so, the viewer is more inclined to be persuaded by that metaphor.

Metaphors are being used more and more in advertisements, especially those in print publications, such as magazines and newspapers (Morgan and Reichert 1, 2). The increase in popularity among metaphors, especially visual metaphors, needs to be recognized and researched. Through more research, advertisers will be able to find the strengths and weakness among metaphorical types, be it verbal, visual, literal, concrete or abstract (Jeong, 2008; McCabe, 1988). According to Morgan, et al. “concrete metaphors are those which rely on comparisons that can be experienced directly, that is, through the five senses. Abstract metaphors involve comparisons that cannot be experienced directly . . . based on something intangible” (2). The construction of these visual metaphors is very important, because if they are not conveyed in a comprehensible way, no viewer will be able to understand what is taking place. Phillips & McQuarrie (2004) suggest that the modes of creating a metaphor through juxtaposition (comparing two items side by side), fusion (two combined images), or replacement (putting something somewhere where it might not normally belong) will help designate the complexity of the metaphor being portrayed. Metaphors also embody the characteristics of openness, a term defined by Lagerwerf, et al. (19) as the number of thoughts that are elicited by an individual who views a metaphor. According to Lagerwerf, et al. (19), openness allows for a better understanding of a metaphor. It creates multiple possibilities for the implied metaphorical comparison. Through the definition and concept of openness, it generates another idea called structure mapping (Gentner 158). Structure mapping suggests that metaphors have a type of structural map or interrelated concepts within them that help link the metaphor to the implied meaning. When semantic associations are embedded into the metaphor, it forces the viewer to use greater cognitive resources, which in turn allows the viewer to create a greater elaboration of thoughts (McQuarrie et al. 426). Structure mapping is similar to visual argumentation because it allows the viewer to structure and organize the metaphorical meanings in a more coherent and connected way (Jeong 60).

Many visual metaphors need verbal accompaniment in order to understand the full meaning. However, according to Jeong (63), visual metaphors may work better without verbal cues and explanations. Verbal texts in advertisements are known as verbal anchors (Phillips 18). Verbal Anchoring has three sub categories known as complete verbal, moderate verbal and non-verbal anchors. These categories define the level of verbal cues used in advertisements. Complete verbal anchoring provides a verbal argument and explains the metaphor at

hand. Moderate verbal cues offer a verbal argument with minimal words (one to three; small phrase), while non-verbal anchors provide no verbal cues whatsoever (Jeong 63). Jeong mentions that “higher levels of verbal anchoring increased comprehension but decreased advertisement liking by reducing consumers’ pleasure in interpreting the advertisement message” (63). According to Jeong (63), visual metaphors elicit pleasure to the viewer interpreting the metaphor. This stimulation occurs when the individual is trying to figure out the correct answer to the metaphor. When cognitive functions are forced to operate at a higher level than normal, viewers tend to react to the advertisement in a positive way. Meyers-Levy et al. (48) reiterate that idea when they suggest that an individual’s attitude toward the product or brand being advertised is determined by how they felt when they were processing the advertisement. This feeling can only be elicited if the visual metaphor is created correctly.

From the investigation of visual metaphors using the tools mentioned above, we can expect to learn what types of messages are being portrayed in these visual advertisements and figure out how these metaphors function within them. While looking at visual metaphors through print advertisements, we will be able to see how each functions through a popular medium and figure out their intended meaning to their targeted audience. Advertisers and marketers need to understand the primary and internal functions of these metaphors in order to connect with their consumers, and perhaps capture the attention of future clientele.

Justification for Artifact:

Stuart J. Kaplan (1990, 202) focused his attention on the importance of advertising in our world today. Advertising does “play a vital role in the sense-making process by which people organize their experiences and comprehend their physical and social environment” (Kaplan 1990, 202). Liess, Kline, and Jhally (1986) also believe that advertising plays a crucial role in meeting cultural standards and goes far beyond just portraying the goods and services being offered. Since metaphors are such a huge part in print advertisements, how can one not study the importance and significance of such an important tool used in printed publications, billboards, television, and other forms of mass mediated messages?

Visual metaphors are very important to the advertising world (Morgan, et al., 1999). According to Stuart Jay Kaplan metaphors serve as a type of framework with interpretative qualities, which help individuals to

organize information about making sense of the world and the experiences around them (1990, 202). Words are not always needed in advertisements, especially when visual cues are solid enough. Metaphors allow the human brain to make connections between the actual products and the images of which they are being compared to.

In this study I will be looking at a variety of mass mediated magazines, including: *Harper's Bazaar*, *Cosmopolitan*, *Elle*, *Fitness*, *Glamour*, *InStyle*, *Ladies' Home Journal*, *Martha Stewart Living*, *Marie Claire*, *The Oprah Magazine*, *People*, *Self*, *Shape*, *Vanity Fair*, and *Vogue*. These magazines were selected due to being reputable, well-known, and they sell hundreds of thousands of copies world-wide monthly (Echo-media.com). Each magazine is different, targeting a different audience, and capturing the attention of different people, stretching anywhere from fitness gurus to fashionistas.

Since mass-mediated materials, such as newspapers, magazines, commercials, etc., are in our midst everyday it is important to investigate how advertisements function within them. Meanings are constructed by audiences with every turn of a page or change in a channel. The meanings elicited from these advertisements may make or break a viewer's commitment to that mass-mediated material. Since magazines have a huge following, print advertisements dominate the pages and influence the viewers who see them. Studying the intended messages behind each, will allow us to better understand how metaphors function.

Research Problem:

Through this research, I will discover how visual metaphors in magazine advertisements portray products and ideas thereby inviting meaning making by the audience members. I will learn what types of messages are being created and see how their structural contents function to portray that message.

Rhetorical Criticism Method:

In Barbara Phillips and Edward McQuarrie's 2004 article, called *Beyond Visual Metaphor: A New Typology of Visual Rhetoric in Advertising*, they go through a variety of steps in studying how visual rhetoric is applied in visual advertisements. First Phillips and McQuarrie find the distinctive features between advertising and other forms of communication. From there, they define the new typology, or new ways of creating advertisements, and investigate the specific processes that help make metaphors comprehensible to the viewer. They then give examples and define visual rhetoric in advertisements, categorizing and charting different

advertisements. This process of charting each print ad, helps them to analyze the way the way the advertisement was created and how easily identifiable they are to the viewer trying to figure them out. Their analysis leads them to defining the visual structures and their complexities within the advertisements and figures out whether or not there is a comprehensible meaning within the metaphor. Phillips and McQuarrie do a great job of explaining the elements of juxtaposition, fusion, and replacement. Through their complexity and richness charts, they are able to designate whether there is some form of artful deviation within these advertisements, and from there can decide whether an individual is capable of decoding the meaning behind the metaphor.

In Kaplan's 1990 article, entitled *A Conceptual Analysis of Form and Content in Visual Metaphors*, he discusses the fundamental role that metaphors play in our behaviors, thinking, and daily living. He proceeds to talk about how metaphors work, and how visual metaphors differ from the typical verbal metaphor. The best place to begin studying visual metaphors is through print advertisements and through his research; he made a criteria chart that guided his analysis through each advertisement. This table is entitled, *Types of Form in Visual Metaphors*, with subcategories that discuss the type of metaphor used, the verbal equivalents to the visual metaphors, the psychological process of linking the two, and the advertising example. Kaplan then talks about tension types that violate linguistic rules. From there he goes into the concept of 'metaphor content,' which expresses the structure of the visual metaphor. Kaplan proceeds to give an example of full-page ad, discusses his coding procedures and the results he found.

Modifications for Study:

Phillips and McQuarrie (2004) offer great insight on how to break down a visual metaphor and decode the elements within it. I will definitely be using their processes of defining elements within visual metaphors before going in depth about what visual metaphors can and cannot do. I will also be taking from Phillips and McQuarrie (2004), their idea of charting each advertisement according to a set of standards that indicates the specific elements, which make up visual metaphors within the advertisements I have already chosen. I will modify this chart by adding a section that deals with "verbal anchoring" (Gentner, 1983), and categorize each advertisement accordingly. I will not however, include their section regarding the complexity and richness of each advertisement.

Kaplan (1990) discusses the importance of metaphors, and I will expound upon the same thing in this paper. I will also discuss the differences between verbal and visual metaphors, especially in print advertisements. I will not make a special criteria sheet like him, and designate each visual advertisement with its verbal equivalent. Although I am not making a special criteria sheet for this project, I will explain the psychological processes, or cognitive involvement when decoding a visual metaphor. Tension types will be included in my chart, and categorized according to whether the advertisement meets that condition. Throughout my paper, I will discuss 'metaphor content' and chart each advertisement on its own charts. From there I will discuss what I have found, and offer insight as to what should be further researched.

I will now explain the order, in which I will define each term, and develop a more in-depth insight on how metaphors function in print advertisements.

Leiss, et al. (1986) suggests that metaphors are the very core for basic communication among modern advertising. With this said, the study of these metaphors are very important to marketing and advertising firms who want to become successful in their endeavors toward current consumers and potential clientele. Kaplan (1990) introduces the idea that metaphors have frameworks built into them, which help audiences conceive of the message coming forth through the metaphor being used. As stated prior, metaphors compare two dissimilar objects and try to transfer the shared meaning among the two, to create a holistic idea. Visual metaphors do exactly the same thing, but with images instead of contextual wording (Jeong, 2008).

Jeong (2008) and Meyers, et al. (1999) agree that visual metaphors play a vital role in our cultural understanding of the world today. Jeong (2008) and Meyers et al. (1999) bring forth the idea that audience members are greatly persuaded by visual propositions, and when these viewers are forced to create their own meaning from what they see, they either encounter a positive or negative experience. Meyers et al. (1999) believes that when a viewer processes the information given in a visual metaphor, the experience they have at that time, to that advertisement, will later decide if they have a positive or negative belief about the product. The level of cognitive participation will be the deciding factor for the audience member's like or dislike of a particular product or services being offered (Jeong, 2008).

Jeong's (2008) refers to his idea of visual argumentation to figure out what level of cognitive effort is being put forth through the process of identifying meaning to each metaphor. In order to figure out the meanings of a metaphor, one needs to find the embedded structural map within the metaphor (Gentner 158). Some metaphors can appear to be simple, but Gentner's model of structure mapping would tell us otherwise. I will be sure to acknowledge the other elements within the metaphors that have embedded messages and meanings that further assist in the implied message given through the metaphor. These other elements will consist of metaphrands, metaphiers, paraphrands, and paraphiers (Pierce), which will be discussed in more detail, later in this paper. I also want to take time and observe verbal cues in the selected advertisements and see whether or not the meaning intended by the metaphor needs a verbal cue or verbal anchor, as noted by Gentner (1983), in order to convey the message in a comprehensive way. The level of these mental involvements, are decided by the types of metaphors being used. McCabe (107,108) introduces the ideas of concrete and abstract metaphors. These metaphor types enable viewers to experience the comparisons of objects with their counterparts, be it through tangible or intangible associations (McCabe, 107,108). When intangible items are not present, pictures and graphics may be the only source for sending a message to a viewer. With the ideas of juxtaposition, fusion and replacement, mentioned by Phillips, et al. (2004), we can see how each advertisement is created and from there we can discover the intended meaning of each message. Lagerwerf, et al. (19) discuss the interpretations and styles of creating advertisements with 'open,' and 'straightforward' styled metaphors. I will also categorize my articles into these two categories, elaborating on which ones are used more frequently in the media. Lastly, I will discuss the idea of verbal anchoring (Phillips 2000), and discuss why text in advertisement is both beneficial and unhelpful.

Visual Argumentation:

Visual argumentation, as defined by Se-Hoon Jeong (60), is the implicit cognitive process our brain goes through when trying to dissect and analyze the meaning of a metaphor. This process essentially occurs every time a metaphor is presented to us. Morgan and Reichert (2) recognize that visual metaphors are very important to the advertising world, and dominate many advertisements in most of the mass mediated publications. Since most advertisements use visual metaphors, this idea of visual argumentation, and the breaking down of elements

within an advertisement, is key towards understanding how visual metaphors work. Sopory and Dillard (385) suggest that the rhetoric behind visual metaphors enhances how the viewer portrays the message. First the individual sees the metaphor and goes through a thought process that helps to organize their bases for understanding; from there, the individual acknowledges the effectiveness of the metaphor, basing their understanding on their attitudes towards it. This process goes through a syntactic structure that helps an individual figure out the visual persuasion of the advertisement (Jeong, 60). Through research, Jeong (60) suggests that visual metaphors are easier to decode than verbal metaphors and that visual metaphors are much more persuasive than verbal metaphors, since individuals can see the comparisons rather than read them.

If you turn to Appendix II, and look over advertisements 2, 26, 27, 28, 29, and 33, you will notice that these advertisements have a minimal amount of text. With only simple verbal cues, these advertisements are still capable of getting their message across to the viewer in a very direct way. When fewer words appear on a page, the individual looking at the advertisement is less likely to be distracted or confused by the text, allowing them to solely focus on the images making up the visual metaphor.

Structure Mapping:

Don Gentner (158) elaborates on an idea that involves the interrelated concepts within a metaphor. Gentner defines this concept as 'structure mapping.' The 'structural maps' embedded into visual metaphors enable a viewer to connect the interrelated concepts of all the items in the advertisement. The viewers' past experiences and/or knowledge, enables them to form meanings that are comprehensible in finding a conclusion from the advertisement. When generic and/or easily recognizable images are used in advertisements, it allows for a quicker response in decoding the message being portrayed. The 'structural map' helps to make a more coherent understanding of the metaphor being used.

Structural maps are similar to the concepts of metaphrands, metaphiers, paraphrands, and paraphiers (Pierce). The metaphrand, in a visual metaphor, is the person, place, thing, or process being described. The metaphier is the person, place, thing or process that creates the description within the visual metaphor. The paraphrand and paraphiers embody the characteristics and attributes that help describe the metaphrand and metaphiers. Paraphrands illustrate the characteristics of the metaphier, while the paraphiers help to describe the

meaning behind the metaphier. These four elements work together as a whole to form a logical understanding of a given metaphor. If one of the elements is skewed, and does not function properly, the entire meaning behind the metaphor will be interpreted incorrectly. The careful construction of both metaphiers and paraphrands, initially decides whether or not the visual metaphor will be successful. Advertisers need to know the general characteristics of the metaphiers they use, which in turn generates the understanding of the metaphor through the paraphrand.

Among the 33 advertisements I have chosen, they all illustrate some type of visual metaphor. Although some advertisements have more comprehensible metaphors than others, numbers 3, 25, and 29 (See Appendix II) help to illustrate this embedded idea that metaphors possess, which we earlier defined as 'structure mapping.'

When looking at advertisement #3 (see Appendix II), the viewer is immediately drawn to the bright red fire extinguisher sitting on top of the table, next to the salt and pepper shakers. Not only is the extinguisher placed in the middle of the advertisement, but certainly, to most viewers, it is completely out of place. Not many table settings have a fire extinguisher next to the condiments. Since this item is obscure in a restaurant setting, the viewer now has to make a correlation between the image being displayed (the fire extinguisher; the metaphier), and the Wendy's Spicy Chicken Sandwich (the metaphrand) in the bottom right corner. The majority of viewers are initially drawn towards the awkward or strange image; from there they make a connection between that out-of-place image and the object of pertinence. Advertisement #3 generates a message to the viewer from the hidden meanings in the metaphor. Certainly, the underlying message cannot be too hidden, otherwise it would be difficult for the viewer to form an understanding of the message being portrayed. Typically, when one is shown a fire extinguisher, the first images or words that may come to mind might be 'fire,' 'heat,' 'flames,' 'extinguish,' etc. Since an individual associates those particular words with that particular image, they are capable of forming the intended meaning for the entire advertisement. The viewer uses the hidden or underlying meanings within the metaphor, to structurally map-out the purposed meaning. In this case, Wendy's Spicy Chicken Sandwich, is supposedly so spicy, that the individual who eats it, will need a fire extinguisher to stop the burning in their mouth caused by the sandwich. The hidden 'structural meaning' benefits the viewer in determining the implied message.

In advertisement #1 (See Appendix II), the idea of “Polar Ice” is being conveyed through the interpretation of *Wrigley’s Extra* gum floating in a glass of water. The images of the ice are being replaced with the images of gum (we will discuss the concept of ‘replacement’ in a later section). The metaphrand in this case is the *Wrigley’s Extra* gum, and the metaphier consists of the idea of ice. Obviously, from looking at this advertisement, one can recognize that there is no distinct image of ice or ice cubes. Since the image of ice is not present, the viewer needs to form their understanding of the advertisement by using the hidden ‘structural map’ within the visual metaphor being displayed. The viewer can safely assume that the *Wrigley’s Extra* gum must be ‘cool’ & ‘refreshing.’ Not only do the words in this advertisement justify this assumption, but the viewer’s ability to use the underlying ‘map,’ enables them to figure out the significance of the advertisement. This internal ‘map’ allows the viewer to form meaning about the ice (the paraphier), generating characteristics or associative words and ideas about it, such as, ‘cold,’ ‘cool,’ ‘frigid,’ ‘refreshing,’ etc. The concept of the gum being ‘cool,’ from the depiction of the gum floating in the glass of water, is more or less derived from the common American norm of receiving ice water with meals in restaurants.

Another great example of ‘structure mapping,’ is shown through advertisement #28 (See Appendix II) of the *Liquid-Plumr* Gel. The viewer must associate the images of the army tanks (the metaphier) with that of the bottle of *Liquid-Plumr* (the metaphrand). Typically the concepts linked with army tanks are those of ‘destruction,’ ‘strength,’ and ‘demolition.’ Without these associative terms and ideas, the viewer would be unable to make a connection between the two very different items present in the advertisement. Not only does the headline (“Destroy the Clog”) reinforce the meaning of this advertisement, but even if the headline was gone, the viewer would still be able to understand the meaning of this visual metaphor. Using the underlying ‘map,’ the viewer can connect the meanings of ‘destruction,’ and ‘strength,’ with the characteristics of the *Liquid-Plumr*. In turn, the metaphor describes the *Liquid-Plumr* as being strong enough to destroy nasty clogged drains.

Concrete vs. Abstract Metaphors:

According to Alyssa McCabe, concrete metaphors “are those which rely on comparisons that can be experienced directly, that is through the five senses” (108). Since most advertisements are not perfume ads with

sample inserts (sense of smell), or make-up ads with sample trials (sense of touch), most only appeal to the sense of sight. Advertisers need to be creative enough to appeal to the five senses, only by means of one medium; images, which appeal to sight.

Out of the 33 advertisements I have collected, 18 of them embodied the characteristic of a concrete metaphor. Morgan and Reichert (2) discussed an advertisement they found for *Clinique*, which displayed an image of a face cream paralleled with the words “exceptionally soothing cream for upset skin.” Over the top of the jar, Morgan and Reichert (2) explain that there is a Band-Aid, insinuating that the cream is comforting and protective for irritated skin. Although this advertisement only uses words and pictures to display the meaning associated with the cream, it appeals to not only to the viewer’s sense sight, but also to the viewer’s sense of touch. Not only does the individual see the cream, but they are able to understand what it feels like to be in pain, and having the comfort of a Band-Aid to protect the tenderness of a wound or abrasion.

In advertisement #7 (See Appendix II), you will notice that a corn cob lies on a wooden table. What in this advertisement appeals to more than just the sense of sight? If you guessed taste, then you are correct. Many individuals have tasted corn before, and some may associate it with picnics, barbeques, summer time or autumn. The words accompanying this *Frito Lay* ad are supportive towards making meaning from it. This ad notes that there are only “3 simple ingredients,” which help make the chips taste delicious, while still being healthier than other snack foods. By replacing the corn kernels with the *Frito Lay* chips, the viewer can organize their thoughts into creating the meaning behind this advertisement. The metaphrand, the Lay’s chips, and the metaphier, the corn cob, are then combined by the paraphier, the idea of ‘naturalness’, and creating the idea that the *Frito Lay* chips taste similar to the delicious simplicity of fresh corn on the cob. The structural map within this advertisement appeals to the viewer’s past experiences with corn. If the individual expresses a negative feeling towards corn then they may not respond positively to it, and vice versa. The four key elements of the metaphrand, metaphier, paraphrand, and paraphier, are all important in following the correct path of the embedded structural map.

In *Sunsilk*’s advertisement for hair therapy products (see advertisement # 25 in Appendix II), it appeals to more than just sight, but rather towards the sense of touch. This advertisement displays the image of a poodle

in juxtaposition (this concept will be discussed in a later section) with the hair care products. Not only does the image of the poodle reinforce the idea of having curly hair, but the text that accompanies it, explains it exceptionally well. The statement, “my hair is poofier than Fifi on steroids,” enhances the contextual imagery being portrayed. The image of the poodle and the idea that the poodle’s curly coat could be intensified by steroids, reiterates the curliness of someone’s hair. This advertisement is defined as a concrete metaphor, because it appeals to more than just one or the five senses, making the metaphor easier for the viewer to map-out and find a definitive meaning within it.

Linkage/ Juxtaposition:

Combinations and meanings of images define whether or not the visual metaphor being presented is complex or simple for the viewer to decode and understand. Phillips and McQuarrie (2004, 120) break up the linkage elements in metaphors into three categories; ‘juxtaposition’, ‘fusion’, and ‘replacement’. First, we will discuss the linkage element of juxtaposition.

Juxtaposition is an element used in advertisements when the advertiser wants to compare or connect to similar or dissimilar items. The comparison of both items with each other, allows for the viewer to make a comprehensible meaning from the metaphor. The underlying map within metaphors that uses the element of juxtaposition, leads the viewer to first make a connection between the items being compared, and figures out the similarities of differences between the two. Juxtaposition is an element that needs to be created carefully in order to ensure that the viewer is making the correct assumptions about the metaphor.

Out of the 33 advertisements, 16 of them used the linkage element of juxtaposition to portray their message. When looking at advertisement #14, (see Appendix II) of the *Dove* Anti-Frizz cream, the viewer can immediately recognize the idea of juxtaposition, since the advertisement is purposefully comparing to images side-by-side. The character of Marge Simpson, from the hit television program the *Simpsons*, is noted for her stiff and upright hair-do (which is displayed on the left side of the page). The other image of Marge Simpson (on the right side of the page) with long flowing locks is definitely not a typical portrayal of this *Simpson*’s character. In correlation with the words on the page, the viewer can form an idea that the anti-frizz cream helps to make unruly hair more manageable. The use of juxtaposition in this advertisement aids this metaphor, by

using a very simplistic idea. The comparison of the same character, but with drastic differences in her appearance, allows for the unfamiliar or atypical image to be the example that helps clarify the meaning of the message. The structural map within this advertisement guides the viewer to make the connection between images, and in this case, define the differences, forming the essential meaning that *Dove*'s anti-frizz cream will assist in an individual's pursuit for managing stubborn or unruly hair.

In advertisement #15 (see Appendix II), the advertisers for *Bellataire Diamonds* use a more complex method of juxtaposition in their visual metaphor. The comparison factor is still there, except for instead of comparing the images side-by-side on the horizontal axis, this advertisement compares the images from on the vertical axis, from top to bottom, or bottom to top, depending how the viewer looks at it. In this advertisement, the images being compared are more complex, making it a little more difficult for the viewer to find a common thread or connection between the two. What do an Arctic Fox (top half of page) and a *Bellataire* diamond have in common? If not for the accompaniment of the captions, the viewer might struggle with finding the similarities between the two. This advertisement juxtaposes more than just images, and the differences or similarities between the two; it encompasses a conceptual element. The concept of rarity emerges from this metaphor, and allows the viewer to make a connection between the two unseemly different items. By comparing the Arctic Fox with a *Bellataire* diamond, this advertisement is forcing its viewers to find the hidden structural map that will help in obtaining the correct solution for this advertisement.

Linkage/ Fusion:

Fusion is a linkage element that combines two visual elements together into one setting. When the two images are merged together in an advertisement, the viewer needs to make meaning between those two items. The correlation between the two items enables the viewer to figure out why an advertiser would put two items, objects, or images together, that more or less have nothing in common.

The linkage element of fusion is less common than the element of juxtaposition, according to the advertisements I have selected. Out of the 33 advertisements, only nine of them used the visual component of fusion. In the advertisement for *Tilex*, # 27, the vital signs on the shower tiles are an unusual sight to see. The typical placement of vital signs would be that on an EKG monitor, measuring the high's and low's of a patient's

heart rate. Clearly, this image is out of place. As stated earlier with the fire extinguisher in advertisement #3, the audience's attention is typically drawn to the most uncommon image first. This unusual image is what helps define the idea behind the metaphor.

When the 'blips,' on the monitor suddenly go from peaks to a flat line, it is common knowledge that that flat line indicates that someone has died. In this advertisement, the 'blips' on the monitor image, indicate the appearance of mold in the shower. The 'blips' suddenly decline to a flat line, indicating that the mold is gone or dead. The element of fusion enables the viewer to make a connection between the item being advertised and the unusual image being compared with it. The headline for this *Tilex* ad reads, "The Mold Killer," yet without the textual affirmation, the viewer still has a good idea as to what *Tilex* can do for mold and mildew. The structural map within this advertisement depends solely on whether or not the viewer can recognize an EKG reading off of a heart monitor. If the viewer cannot identify the uncommon image in the advertisement, then they will have a difficult time figuring out the true meaning behind the metaphor.

Another great example of fusion is illustrated in advertisement #8 (see Appendix II). This advertisement combines the product of KRAFT cheese with the visual element of a lock. What does a lock and cheese have in common? Absolutely nothing, but with the addition of the headline, "Lock Up Fresh Taste," the viewer has some idea of how to make a connection between the two very different items. This advertisement definitely has a hidden structural map within it, but it is more difficult to find than most other advertisements we have seen. This KRAFT ad is not comparing two items for similarities and differences, nor is it explaining anything about the cheese itself. In this case, the structural map leads to the explanation of the cheese packaging, rather than the product of the type of cheese. The most prominent image in this advertisement is a roast beef sandwich on a plate, with a huge piece of Swiss on top, with a latch of a lock at the top of the sandwich, and a key inserted at the bottom. The images are very confusing at first, but the map within the metaphor leads the viewer to the text, which generates the connection between the items, and what they represent. Although the packaging of this KRAFT product is not the dominate feature in this ad, the fusion of the 'lock,' with the fusion of the 'cheese,' creates an understanding that KRAFT's packaging will keep the cheese fresh.

Linkage/ Replacement:

Replacement is a linkage element that easy to recognize, yet hard to define. Replacement relates to the one element in a metaphor that does not seem like it belongs. In this case, it is the image in the advertisement that is unfamiliar, yet with the correct interpretation of that particular image, it is supposed to portray the meaning of that entire metaphor.

In advertisement #4 (See Appendix II), you will notice that the images being depicted (a deck, seagulls, water, etc.), illustrate that the setting of this ad is on a boat or a ship. The images in the net are not the typical images one would think of when imagining a boat and the elements associated with it. What should be in the net, are freshly caught fish, but instead the image of fish is replaced with dozens of *Meow Mix* cat food containers. Audience members are to believe that these *Meow Mix* containers contain just as fresh of ingredients as the fresh fish caught by fisherman. The cat food in this advertisement is the metaphrand, and the fish, although not depicted in this advertisement, is the metaphier. You may wonder how an idea or image can be categorized without being visually present. The embedded structural map in this metaphor helps the viewer recognize the other elements surrounding the metaphrand, which in turn helps to figure out the metaphier. The internal map within this metaphor guides the viewer into concluding the meaning behind the paraphier (fresh caught fish) and the final outcome of the paraphrand (that *Meow Mix* cat food uses fresh ingredients in their products). Obviously the attempt by fisherman to retrieve cat food from the ocean does not seem very likely, but visually, and through the use of the structural map, the viewer understands the message that is being conveyed.

In advertisement #31 (see Appendix II), it illustrates the idea of replacement. Replacement is more than just adding images to metaphors in advertisements. Replacement also deals with the absence of items, or the missing pieces, which make up an entire whole of an item or object. This ad for *Valspar* premium paint uses the method of replacement/absence to generate a correlation between the two items. In this case, the structural map, guides the viewer to complete the context of this ad by way of piecing together images, almost like a puzzle. The absent square on the right page, and the same sized paint-swatch on the left page, connect in their similarities of size and color. The missing piece in this advertisement (the metaphier) allows for the connections to be made, by way of the linkage element of replacement/absence. The advertisers for *Valspar* premium paint

knew that this puzzle-piece method (by way of the embedded structural map) would engage the audience and force them to make a connection between the two. This visual metaphor represents the natural color of *Valspar's* paint. The paint swatch (the metaphrand) correlates with the bale of hay (the metaphier), to figure out the meanings of the paraphrand and paraphier, that indicate that *Valspar's* paint can mimic the most vibrant and natural colors of nature.

Openness:

Openness is a type of interpretation made by audience members when looking over and analyzing visual metaphors (Lugarwerf, et al., 19). Not only is 'openness' an interpretation, but it is a stylized element used when creating visual metaphors. Advertisers have the choice of making their viewers search for the intended meaning within a metaphor ('openness') or have the meaning blatantly stated within the advertisement ('straightforwardness;' which will be discussed in the next section). Most visual metaphors tend to be classified in the 'openness' category (Lugarwerf et al., 19). Since many visual elements are present, the viewer needs to form a connection between them, which at times can be difficult. This difficulty arises when the viewer is unable to find the embedded structural map and generate a meaning from the metaphor.

Among the 33 advertisements in Appendix II, 19 of them fit under the category of openness. For example, advertisement # 5, of the V8 vegetable juice, embodies the characteristics of a metaphor created with 'openness' in mind. What do V8 juice and face creams have in common? Nothing. The viewer is forced to interpret this advertisement as best as they know how. As Lagerwerf et al. (19) suggests, the interpretations created from 'openness,' can be both beneficial and detrimental towards making meaning from a visual metaphor. In advertisement #5, the element of openness makes it difficult for the viewer to designate the structural map within it. By way of the accompaniment of words with the visual image of the V8 juice, the viewer is more inclined to decode the message and use the embedded map to their benefit. Many interpretations and meanings may come to mind from this 'open' advertisement, but if the metaphor is created with both visual and textual aids, the viewer is more inclined to generate the correct meaning from the ad.

Advertisement # 21 also conveys the element of openness. This advertisement for a *Ford Edge* SUV, is generating multiple interpretations by way of its construction. The headline reads "The Edge is Never Dull,"

and the name of the vehicle is the *Ford Edge*. Is this advertisement solely just a play on words, or perhaps it does more, and the product itself makes a customer feel like they are living on the ‘edge.’ Both interpretations may be correct, yet at the same time, one might be the intended meaning over the other. How does a viewer decide which interpretation is the right one? Although the element of ‘openness’ can generate multiple understandings of the metaphor, it can motivate the viewer to try out this vehicle and find out for themselves. By way of openness, multiple interpretations are made, which then force the viewer to discover which answer is correct, and pushes them towards experiencing the product for themselves.

While some ‘open’ metaphors may be difficult to distinguish in advertisements, others are very clever, and use the concept of ‘openness’ to create motivation and incentive for their viewers to go beyond the print ad, and into the real world.

Straightforwardness:

Visual metaphors are rarely used in straightforward advertisements, since the entire idea of a straightforward advertisement is to directly get a message across to a viewer. Metaphors do indeed get messages across to viewers, except they do it in a more roundabout way. Many advertisers want to appeal to their viewers with the “ah-ha!” or “got it!” moment (Jeong, 61). Jeong explains this moment to be the point when the viewer makes the final connection between all elements within a metaphor and figures out the meaning behind it. The technique of being straightforward in an advertisement, does not always allow for that “ah-ha!” moment to happen.

Advertisement # 13 (see Appendix II), for the *Peter Thomas Roth* face creams, illustrates a great example of how a straightforward message is alluded through a visual metaphor. On the right side of the page, stands two bottles of *Peter Thomas Roth* face products (the metaphrand), and on the left side of the page, you see a juxtaposition of a ripe plum and a shriveled, old plum (the metaphier). The textual accompaniments on the bottles of face cream, allow for a connection to be made. The viewer knows that this advertisement has a meaning, and digs through the characteristics behind each metaphrand and metaphier (the paraphrand and paraphier), to find the structural map that will designate the correct meaning from it. In this case, the straightforward headlines under each plum stats “Wrinkle,” and “Un-wrinkle,” with the images of each plum to

back up the idea. This straightforward, juxtaposed metaphor enables the viewer to figure out that the plums must represent wrinkled skin, that can be rejuvenated with the help of this cream.

Verbal Anchoring:

Verbal anchoring consists of three different categories. First, there is the element known as complex-verbal anchoring. This element provides the advertisement with a distinct verbal argument. Second, there comes the moderate-verbal anchoring tool, which offers a verbal argument, but in few words or with a short phrase. Finally, there is the last verbal anchor, known as non-verbal anchoring (Jeong 63). According to Jeong, “higher levels of verbal anchoring increased comprehension, but decreased advertisement liking by reducing consumers’ pleasure in interpreting the advertisement message” (63).

Twenty-seven of my 33 advertisements used moderate-verbal anchoring to generate a comprehensible understanding about their visual metaphor. None of them however, used non-verbal anchoring. Case in point, this statistic from my own selection of advertisements, reiterates Jeong’s idea that the less words used in an advertisement, the more appealing it is to consumers. Clearly, advertisers are aware of this, and publish their advertisements accordingly, to meet the wants and needs of their viewers. Advertisement # 2 (see Appendix I) uses the moderate-verbal anchoring element, to convey meaning about the replacement metaphor about the *Diet Coke*. The simple headline, “Good Morning,” paired with the strange image of a Coke can covered with a coffee sleeve, brings forth the internal structural map that creates a meaning. This meaning is then decoded as such: the *Diet Coke* still has enough caffeine in it, that it is capable of waking someone up in the morning.

Another moderate-verbal anchoring example would be that of advertisement # 6. This advertisement for *Hidden Valley* ranch dressing, displays a french fry basket full of freshly cut carrot sticks. The reason why the viewer is able to decipher that the pieces in the basket are in fact carrots, is not just because the pieces are orange, but because of the small phrase at the bottom of the advertisement. The headline, “Makes Vegetables Delectable,” solidifies that those indeed are carrots in the basket. Both advertisements #2 and #6 have moderate, yet simple forms of verbal anchoring elements. This enables the viewer to understand the intended message, as well as being able to figure it out, without being confused by other text.

Six out of the 33 selected advertisements did contain the textual element of complex-verbal anchoring. The best example of these 6, is advertisement #10. This advertisement for *Invisalign* is so textually dense, that it is difficult for a viewer to decode the intended meaning. The juxtaposition of a woman and a rose is difficult to form a connection between. One picture is of a woman with her mouth closed, in comparison with a closed rose, and the second picture is of the same woman smiling brightly, next to an open rose. The headline reads, “Your smile says a lot about you. If you let it,” yet only relates to the smiling pictures, and not to the rose. The viewer may be confused by the juxtaposing images, and find it difficult to form a meaning from the metaphor. The text goes on, stating Invisalign’s advancements in technology, working with oral-care physicians, and statistics about how many people use their products. There is so much text within this advertisement, any individual is liable to be greatly distracted and confused (Phillips 2000).

If you glance over the charts in Appendix II, you will notice which advertisements meet the characteristics of moderate and complex-verbal anchoring. Look over each, and see for yourself the differences between the two. According to the few examples I have given, moderate-verbal anchoring is much easier to decode and more popular in printed publications.

Discoveries:

The purpose of this paper is to shed light upon the idea that metaphors are all around us. We see visual metaphors everyday without even knowing it. Both verbal and visual metaphors are powerful tools used in advertising. Their popularity and creativity have shown effectiveness through dozens and print publications.

This paper discussed the idea of visual argumentation within a visual metaphor. Jeong’s (2008) research gave a better understanding of how visual argumentation generates a cognitive process within the minds of viewers that help to organize their thoughts and ideas. Once this process begins, an individual is forced to find the meaning behind the visual metaphor, in junction with the structural map embedded into the metaphor. Once this metaphorical map is found, the individual can decode the metaphrand, metaphier, paraphrand and paraphier. Structural maps (Gentner 1982) are definitely the keys to finding the intended meaning behind the metaphor. This unconscious recognition of finding the structural map is the most important element when

decoding a metaphor. This tool is what helps all individuals form connections between the images being displayed and the concepts hidden within the metaphor.

As discussed earlier, concrete metaphors seem to be easier to comprehend than abstract metaphors. The metaphors conveyed with concrete examples, especially the ones that appeal to more than just one sense, are much more likely to have the correct meaning decoded from them. The linkage elements of juxtaposition, fusion and replacement, all define the types of combinations that form meanings within a metaphor. According to my 33 selected advertisements, the most popular form of linkage was juxtaposition. I believe this is from the comparing and contrasting of two items and then forming a conclusion based on the information gathered. Fusion and replacement, were the linkage elements that were not as popular, but still very effective when conveying meaning about the given metaphor.

The ideas of ‘openness’ and ‘straightforwardness’ essentially define whether or not the metaphor is too difficult to decode. If too many expressions or ideas are elicited from the viewer regarding one metaphor, they may become confused and unwilling to interpret that metaphor. Advertisers need to know what type of style they want to express in their metaphors, in hopes that the interpretations made by the viewer will be correct in determining the final outcome of their understanding. Verbal-anchoring was the final element discussed, and from the examples given, we can identify that the moderate-verbal anchors used in advertisements are beneficial to the understanding of the correct meaning of the metaphor. Those advertisements which chose to use complex-verbal anchoring styles make it a little more difficult for their viewers to generate a meaning from them.

All things considered, each element discussed is a crucial aspect when making the decisions on how to form a visual metaphor. Advertisers need to be well informed, in regards to how each element operates, and make their advertisements as creative, yet generic as possible. Advertisers need to make their ads generic enough, to reach a variety of people, yet be creative enough to be out of the ordinary and unique. All visual metaphors have a built in map that aid viewers when trying to form a coherent understanding of that particular metaphor. When created effectively by the advertiser, and decoded appropriately by the viewer, every visual metaphor can be a success.

Appendix I

(Visual Metaphor Chart Analyses)

1	<u>Bib Citation:</u> Extra Gum ad. <i>Cosmopolitan</i> Nov. 2005, 165.				
<u>V-Metaphor Type:</u>	<u>Orientalional:</u>	<u>Ontological:</u> X	<u>Concrete:</u> X	<u>Abstract:</u>	<u>Other:</u>
<u>Tenor/Target/Metaphrand:</u> • Extra Gum			<u>Vehicle/Source/Metaphier:</u> • Ice Cubes		
<u>Entailment/Desired Paraphrand:</u> • “Cool as ice”			<u>Entailment/Perceived-Remembered Paraphier(s):</u> •		
Visual Components:					
Iconic: X	Symbolic: Verbal:	Iconic:		Symbolic: X Verbal: X	
Realistic: X Stylized:	<u>Headline:</u> “Long Lasting Polar Ice” <u>Body copy:</u> “With minty cool flavor beads. Extra. Flavor and Beyond”			<u>Headline:</u> “Long Lasting Polar Ice” Body copy: Other:	
<u>Position/ Placement in ad:</u>	3 pkgs. of gum are in the glass of water in the middle of the page/ 1 pkg. in bottom right corner	<u>Position/ Placement in ad:</u>		Not visually present. Symbolically represented by the packets of Extra Gum in the water glass	
Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Symbol	Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:		Visual Symbol	
<u>Linkage:</u>					
<u>Association/Juxtaposition:</u>			<u>First Order Reference:</u>	<u>Second Order Reference:</u>	
<u>Transformation/Fusion:</u>			X		

Replacement/Replacement-Absent: X	
Opposition:	

Verbal or Written Components:

Verbal/Written Function:				
Verbal Anchoring:		Complex:	Moderate: X	Non-Verbal:
Needed (for Understanding):	Reinforces, (but not needed for understanding): X	Indirect:	Other: (specify)	
Type related to Metaphrand:		Type Related to Metaphier:		
Typeface:	Comments:	Typeface:	Comments:	
<u>Oldstyle</u>	All capitalized letters	<u>Oldstyle</u>	All capitalized letters	
<u>Slab Serif</u>		<u>Slab Serif</u>		
<u>Modern</u>		<u>Modern</u>		
<u>San Serif</u> : X		<u>San Serif</u> : X		
<u>Script</u>		<u>Script</u>		
<u>Distressed/Grunge</u>		<u>Distressed/Grunge</u>		
<u>Decorative</u>		<u>Decorative</u>		

Directional Components:

Vectors:			
Graphic Vector:	<u>Z-axis</u> : X	<u>X-axis</u>	<u>Y-axis</u> X
Index Vector:	Gum packets are at angles		Glass of water

Placement of Product in Advertisement:

<u>Large Icon in middle of page:</u>	<u>Both Large & Small icons:</u> X	<u>Small icon in a bottom corner:</u>
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Interpretations:

<u>Openness:</u>	<u>Straightforwardness:</u> X
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2	<u>Bib Citation:</u> Diet Coke ad. <i>Instyle</i> June 2007, 158.				
<u>V-Metaphor Type:</u>	<u>Orientalional:</u>	<u>Ontological:</u> X	<u>Concrete:</u> X	<u>Abstract:</u>	<u>Other:</u>
<u>Tenor/Target/Metaphrand:</u> • Diet Coke			<u>Vehicle/Source/Metaphier:</u> • Coffee/ Caffeine		
<u>Entailment/Desired Paraphrand:</u> • Something to wake you up in the morning.			<u>Entailment/Perceived-Remembered Paraphier(s):</u> •		
Visual Components:					
Iconic: X	Symbolic: Verbal:		Iconic:	Symbolic: X Verbal: X	
Realistic: X	<u>Headline:</u> "Good Morning"			<u>Headline:</u> "Good Morning"	
Stylized:	<u>Body copy & Other:</u> N/A			<u>Body copy & Other:</u> N/A	
<u>Position/ Placement in ad:</u>	In the middle of the page in a coffee sleeve		<u>Position/ Placement in ad:</u>	Not visually shown. Represented by coffee sleeve	
Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Symbol		Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Symbol	
<u>Linkage:</u>					
<u>Association/Juxtaposition:</u>			<u>First Order Reference:</u>	<u>Second Order Reference:</u>	
<u>Transformation/Fusion:</u>			X		
<u>Replacement/Replacement-Absent:</u> X					
<u>Opposition:</u>					

Verbal or Written Components:

Verbal/Written Function:			
Verbal Anchoring:		Complex:	Moderate: X
Non-Verbal:		Other: (specify)	
Needed (for Understanding):	Reinforces, (but not needed for understanding): X	Indirect:	
Type related to Metaphrand:		Type Related to Metaphier:	
<i>Typeface:</i>	Comments:	<i>Typeface:</i>	Comments''
<u>Oldstyle</u>		<u>Oldstyle</u>	
<u>Slab Serif</u>		<u>Slab Serif</u>	
<u>Modern:</u> X	All capitalized letters	<u>Modern:</u> X	All capitalized letters
<u>San Serif</u>		<u>San Serif</u>	
<u>Script</u>		<u>Script</u>	
<u>Distressed/Grunge</u>		<u>Distressed/Grunge</u>	
<u>Decorative</u>		<u>Decorative</u>	

Directional Components:

Vectors:			
Graphic Vector:	<u>Z-axis</u>	<u>X-axis</u>	<u>Y-axis</u> X
Index Vector:			Diet Coke can

Placement of Product in Advertisement:

<u>Large Icon in middle of page:</u> X	<u>Both Large & Small icons:</u>	<u>Small icon in a bottom corner:</u>
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Interpretations:

<u>Openness:</u> X	<u>Straightforwardness:</u>
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3	<u>Bib Citation:</u> Wendy's Spicy Chicken Sandwich ad. <i>People</i> 27 June 2005, 89.				
<u>V-Metaphor Type:</u>	<u>Orientalional:</u>	<u>Ontological:</u> X	<u>Concrete:</u> X	<u>Abstract:</u>	<u>Other:</u>
<u>Tenor/Target/Metaphrand:</u> • Wendy's Spicy Chicken Sandwich			<u>Vehicle/Source/Metaphier:</u> • Fire Extinguisher		
<u>Entailment/Desired Paraphrand:</u> • The sandwich is so spicy and hot, you will need a fire extinguisher			<u>Entailment/Perceived-Remembered Paraphier(s):</u> •		
Visual Components:					
Iconic: X	Symbolic: Verbal: X	Iconic: X		Symbolic: Verbal: X	
Realistic: Stylized:	<u>Headline:</u> "Do a Spicy Chicken Sandwich." <u>Body copy:</u> "Do what tastes right."			<u>Headline:</u> "Do a Spicy Chicken Sandwich." <u>Body copy:</u> "Do a crispy whole breast fillet with Wendy's own fiery blend of peppers and spices."	
<u>Position/Placement in ad:</u>	Bottom 1/3 of the page, near the right side	<u>Position/Placement in ad:</u>	Middle of page on the table, next to the salt and pepper (other condiments)		
Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Symbol	Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Symbol		
<u>Linkage:</u>					
<u>Association/Juxtaposition:</u>		<u>First Order Reference:</u>	<u>Second Order Reference:</u>		
<u>Transformation/Fusion:</u>		X			
<u>Replacement/Replacement-Absent:</u> X					
<u>Opposition:</u>					

Verbal or Written Components:

Verbal/Written Function:				
Verbal Anchoring:		Complex:	Moderate: X	Non-Verbal:
Needed (for Understanding):	Reinforces, (but not needed for understanding): X	Indirect:	Other: (specify)	
Type related to Metaphrand:		Type Related to Metaphier:		
<u>Typeface:</u>	Comments:	<u>Typeface:</u>	Comments:	
<u>Oldstyle</u>	<p>Some words are bolded, others are normal. Certain words are red, and the rest are in black</p>	<u>Oldstyle</u>	<p>Some words are bolded, others are normal. Certain words are red, and the rest are in black</p>	
<u>Slab Serif</u>		<u>Slab Serif</u>		
<u>Modern</u>		<u>Modern</u>		
<u>San Serif:</u> X		<u>San Serif:</u> X		
<u>Script</u>		<u>Script</u>		
<u>Distressed/Grunge</u>		<u>Distressed/Grunge</u>		
<u>Decorative</u>		<u>Decorative</u>		

Directional Components:

Vectors:			
Graphic Vector:	<u>Z-axis</u>	<u>X-axis:</u> X	<u>Y-axis:</u> X
Index Vector:		Sandwich	Extinguisher

Placement of Product in Advertisement:

<u>Large Icon in middle of page:</u>	<u>Both Large & Small icons:</u>	<u>Small icon in a bottom corner:</u> X (right corner)
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Interpretations:

<u>Openness:</u>	<u>Straightforwardness:</u> X
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4	<u>Bib Citation:</u> Meow Mix Cat Food ad. <i>People</i> 26, Feb. 2007, 37.				
<u>V-Metaphor Type:</u>	<u>Orientalional:</u>	<u>Ontological:</u> X	<u>Concrete:</u> X	<u>Abstract:</u>	<u>Other:</u>
<u>Tenor/Target/Metaphrand:</u> • Meow Mix Cat Food		<u>Vehicle/Source/Metaphier:</u> • Freshly Caught Fish			
<u>Entailment/Desired Paraphrand:</u> • Cat Food is Fresh		<u>Entailment/Perceived-Remembered Paraphier(s):</u> •			
Visual Components:					
Iconic: X	Symbolic: Verbal: X	Iconic:		Symbolic: X Verbal: X	
Realistic: X	Headline:			Headline:	
Stylized:	Body copy:			Body copy:	
	Other:			Other:	
<u>Position/ Placement in ad:</u>	Multiple cans within a net in the top 2/3 of the page/ bottom right corner	<u>Position/ Placement in ad:</u>	Not visually present. Represented by the cans of cat food in the net		
Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Symbol	Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Index Visual Symbol		
<u>Linkage:</u>					
<u>Association/Juxtaposition:</u>		First Order Reference:	Second Order Reference:		
<u>Transformation/Fusion:</u>		X			
<u>Replacement/Replacement-Absent:</u> X					
<u>Opposition:</u>					

Verbal or Written Components:

Verbal/Written Function:			
Verbal Anchoring:		Complex:	Moderate: X
Non-Verbal:			
Needed (for Understanding):	Reinforces, (but not needed for understanding): X	Indirect:	Other: (specify)
Type related to Metaphrand:		Type Related to Metaphier:	
Typeface:	Comments:	Typeface:	Comments:
<u>Oldstyle</u>		<u>Oldstyle</u>	
<u>Slab Serif</u>		<u>Slab Serif</u>	
<u>Modern</u>		<u>Modern</u>	
<u>San Serif</u>		<u>San Serif</u>	
<u>Script</u> : X	"Yes, it tastes that fresh."	<u>Script</u> : X	"Yes, it tastes that fresh."
<u>Distressed/Grunge</u>		<u>Distressed/Grunge</u>	
<u>Decorative</u> : X	Meow Mix Logo	<u>Decorative</u>	

Directional Components:

Vectors:			
Graphic Vector:	<u>Z-axis</u>	<u>X-axis</u> :	<u>Y-axis</u> : X
Index Vector:			Net of cat food & water dripping

Placement of Product in Advertisement:

<u>Large Icon in middle of page:</u>	<u>Both Large & Small icons:</u> X	<u>Small icon in a bottom corner:</u>
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Interpretations:

<u>Openness:</u>	<u>Straightforwardness:</u> X
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5	<u>Bib Citation:</u> V8 Juice ad. <i>Shape</i> March 2005, 131.				
<u>V-Metaphor Type:</u>	<u>Orientalational:</u>	<u>Ontological:</u> X	<u>Concrete:</u>	<u>Abstract:</u> X	<u>Other:</u>
<u>Tenor/Target/Metaphrand:</u> • V8 Juice			<u>Vehicle/Source/Metaphier:</u> • Toiletries/ Face Care Products		
<u>Entailment/Desired Paraphrand:</u> • Use daily/ Daily routine			<u>Entailment/Perceived-Remembered Paraphier(s):</u> •		
Visual Components:					
Iconic: X	Symbolic: Verbal:		Iconic: X	Symbolic: Verbal: X	
Realistic: X Stylized:	<u>Headline:</u> "Drink Smarter" <u>Body copy:</u> "Bet you never thought that the antioxidants in every serving of V8 100% Vegetable Juice could keep your skin healthy. Vanity never tasted this good." <u>Other:</u> www.V8 juice.com			<u>Headline:</u> "For Healthy Skin, Apply One Sip at a Time" <u>Body copy:</u> "Bet you never thought that the antioxidants in every serving of V8 100% Vegetable Juice could keep your skin healthy. Vanity never tasted this good."	
<u>Position/ Placement in ad:</u>	Middle of ad among the toiletries		<u>Position/ Placement in ad:</u>	On the counter, faded into the background and foreground of ad.	
Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Symbol		Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Symbol	
<u>Linkage:</u>					
<u>Association/Juxtaposition:</u>			<u>First Order Reference:</u>	<u>Second Order Reference:</u>	
<u>Transformation/Fusion:</u>			X		
<u>Replacement/Replacement-Absent:</u> X					

Opposition:			
Verbal or Written Components:			
Verbal/Written Function:			
Verbal Anchoring:		Complex: X	Moderate:
Non-Verbal:			
Needed (for Understanding): X	Reinforces, (but not needed for understanding):	Indirect:	Other: (specify)
Type related to Metaphrand:		Type Related to Metaphier:	
Typeface:	Comments:	Typeface:	Comments:
<u>Oldstyle</u>		<u>Oldstyle</u>	
<u>Slab Serif</u>		<u>Slab Serif</u>	
<u>Modern</u>		<u>Modern</u>	
<u>San Serif:</u> X	The headlines are bolded and all capitalized. The rest of the text is normal.	<u>San Serif:</u> X	The headlines are bolded and all capitalized. The rest of the text is normal.
<u>Script</u>		<u>Script</u>	
<u>Distressed/Grunge</u>		<u>Distressed/Grunge</u>	
<u>Decorative</u>		<u>Decorative</u>	
Directional Components:			
Vectors:			
Graphic Vector:	<u>Z-axis</u>	<u>X-axis:</u>	<u>Y-axis:</u> X
Index Vector:			Bottle of V8 Juice & Face Care Products
Placement of Product in Advertisement:			
<u>Large Icon in middle of page:</u> X	<u>Both Large & Small icons:</u>	<u>Small icon in a bottom corner:</u>	
Interpretations:			
<u>Openness:</u> X		<u>Straightforwardness:</u>	

6	<u>Bib Citation:</u>			
	Hidden Valley Ranch ad. <i>Martha Stewart Living</i> May 2008, 34.			
<u>V-Metaphor Type:</u>	<u>Orientalional:</u> X	<u>Ontological:</u>	<u>Concrete:</u> X	<u>Abstract:</u>
<u>Tenor/Target/Metaphrand:</u>		<u>Vehicle/Source/Metaphier:</u>		
<ul style="list-style-type: none"> • Hidden Valley Ranch/ Vegetables 		<ul style="list-style-type: none"> • French Fries Basket 		
<u>Entailment/Desired Paraphrand:</u>		<u>Entailment/Perceived-Remembered Paraphier(s):</u>		
<ul style="list-style-type: none"> • Delicious treat you'll crave 		<ul style="list-style-type: none"> • 		
Visual Components:				
Iconic: X	Symbolic: Verbal: X	Iconic: X	Symbolic: X Verbal:	
Realistic: X Stylized:	<u>Headline:</u> "Makes Vegetables Delectable" <u>Body copy & Other:</u> N/A		<u>Headline:</u> "Makes Vegetables Delectable" <u>Body copy & Other:</u> N/A	
<u>Position/ Placement in ad:</u>	Small bottle in the bottom left corner of ad	<u>Position/ Placement in ad:</u>	Basket of carrots is in middle of the page with a side of ranch	
Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Symbol	Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Symbol	
<u>Linkage:</u>				
<u>Association/Juxtaposition:</u>		<u>First Order Reference:</u>	<u>Second Order Reference:</u>	
<u>Transformation/Fusion:</u>		X		
<u>Replacement/Replacement-Absent:</u> X				
<u>Opposition:</u>				

Verbal or Written Components:

Verbal/Written Function:			
Verbal Anchoring:		Complex:	Moderate: X
Non-Verbal:			
Needed (for Understanding):	Reinforces, (but not needed for understanding): X	Indirect:	Other: (specify)
Type related to Metaphrand:		Type Related to Metaphier:	
<u>Typeface:</u>	<u>Comments:</u>	<u>Typeface:</u>	<u>Comments:</u>
<u>Oldstyle</u>		<u>Oldstyle</u>	
<u>Slab Serif</u>		<u>Slab Serif</u>	
<u>Modern</u>		<u>Modern</u>	
<u>San Serif</u>		<u>San Serif</u>	
<u>Script</u>		<u>Script</u>	
<u>Distressed/Grunge</u>		<u>Distressed/Grunge</u>	
<u>Decorative:</u> X	Looks like stitching on a ribbon	<u>Decorative</u>	

Directional Components:

Vectors:			
Graphic Vector:	<u>Z-axis</u>	<u>X-axis:</u> X	<u>Y-axis:</u> X
Index Vector:		Ribbon & Basket of Carrots	Bottle of Hidden Valley Ranch

Placement of Product in Advertisement:

<u>Large Icon in middle of page:</u>	<u>Both Large & Small icons:</u>	<u>Small icon in a bottom corner:</u> X (left corner)
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Interpretations:

<u>Openness:</u> X	<u>Straightforwardness:</u>
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7	<u>Bib Citation:</u> Frito Lay Chip ad. <i>Martha Stewart Living</i> May 2008, 79.				
<u>V-Metaphor Type:</u>	<u>Orientational:</u>	<u>Ontological:</u> X	<u>Concrete:</u> X	<u>Abstract:</u>	<u>Other:</u>
<u>Tenor/Target/Metaphrand:</u> • Frito Lay Chips			<u>Vehicle/Source/Metaphier:</u> • Corn on the Cob		
<u>Entailment/Desired Paraphrand:</u> • Natural ingredients in Chips			<u>Entailment/Perceived-Remembered Paraphier(s):</u> •		
Visual Components:					
Iconic: X	Symbolic: Verbal: X		Iconic: X	Symbolic: X Verbal: X	
Realistic: Stylized: X	<u>Headline:</u> "We Grow the Best Snacks on Earth." <u>Body copy:</u> "3 simple ingredients. Corn. All natural oils. And a dash of salt. That's what makes Fritos chips good and fun." <u>Other:</u> Fritolay.com			<u>Headline:</u> N/A Body copy: "3 simple ingredients. Corn. All natural oils. And a dash of salt." <u>Other:</u> N/A	
<u>Position/ Placement in ad:</u>	Very small bag of Fritos on bottom of page/ Fritos are within the corn cob in the middle of the ad.		<u>Position/ Placement in ad:</u>	Sitting on a picnic table in the middle of the advertisement	
Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Symbol		Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Symbol	
<u>Linkage:</u>					
<u>Association/Juxtaposition:</u>			<u>First Order Reference:</u>	<u>Second Order Reference:</u>	
<u>Transformation/Fusion:</u> X			X		

Replacement/Replacement-Absent: X	
Opposition:	

Verbal or Written Components:

Verbal/Written Function:				
Verbal Anchoring:		Complex: X	Moderate:	Non-Verbal:
Needed (for Understanding):	Reinforces, (but not needed for understanding): X	Indirect:	Other: (specify)	
Type related to Metaphrand:		Type Related to Metaphier:		
Typeface:	Comments:	Typeface:	Comments:	
<u>Oldstyle</u>		<u>Oldstyle</u>		
<u>Slab Serif</u>		<u>Slab Serif</u>		
<u>Modern</u>		<u>Modern</u>		
<u>San Serif:</u> X	Some words are yellow, while others are white.	<u>San Serif:</u> X	Ingredients are in yellow	
<u>Script</u>		<u>Script</u>		
<u>Distressed/Grunge</u>		<u>Distressed/Grunge</u>		
<u>Decorative:</u> X	Looks like a painted sign/ chalk on wood	<u>Decorative</u>		

Directional Components:

Vectors:			
Graphic Vector:	<u>Z-axis:</u> X	<u>X-axis:</u> X	<u>Y-axis</u>
Index Vector:	Picnic Table	Corn	

Placement of Product in Advertisement:

<u>Large Icon in middle of page:</u>	<u>Both Large & Small icons:</u>	<u>Small icon in a bottom corner:</u> X (middle right)
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Interpretations:

<u>Openness:</u>	<u>Straightforwardness:</u> X
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8	<u>Bib Citation:</u> Kraft Cheese Packet ad. <i>Ladies' Home Journal</i> Aug. 2007, 149.				
<u>V-Metaphor Type:</u>	<u>Orientalional:</u>	<u>Ontological:</u>	<u>Concrete:</u> X	<u>Abstract:</u>	<u>Other:</u> X
<u>Tenor/Target/Metaphrand:</u> • Kraft Cheese Packet			<u>Vehicle/Source/Metaphier:</u> • Lock		
<u>Entailment/Desired Paraphrand:</u> • Lock in Freshness			<u>Entailment/Perceived-Remembered Paraphier(s):</u> •		
Visual Components:					
Iconic: X	Symbolic: Verbal:		Iconic: X	Symbolic: Verbal: X	
Realistic: X Stylized:	<u>Headline:</u> N/A <u>Body copy:</u> "The New Fresh-Lock Seal. Easy to Open. Easy to Close. Easy to Love. Only from KRAFT Cheese." <u>Other:</u> N/A			<u>Headline:</u> "Lock Up Fresh Taste" <u>Body copy & Other:</u> N/A	
<u>Position/ Placement in ad:</u>	Cheese is on the sandwich in the middle of the ad/ Package of cheese is small and in right bottom corner		<u>Position/ Placement in ad:</u>	On the top of bottom of the cheese on the sandwich, in the middle of the page	
Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Symbol		Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Synecdoche Visual Symbol	
<u>Linkage:</u>					
<u>Association/Juxtaposition:</u>			<u>First Order Reference:</u>	<u>Second Order Reference:</u>	
<u>Transformation/Fusion:</u> X			X		
<u>Replacement/Replacement-Absent:</u>					
<u>Opposition:</u>					

Verbal or Written Components:

Verbal/Written Function:

Verbal Anchoring: Complex: Moderate: **X** Non-Verbal:

Needed (for Understanding):	Reinforces, (but not needed for understanding): X	Indirect:	Other: (specify)
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Type related to Metaphrand:

*Typeface:*OldstyleSlab SerifModernSan Serif: **X**ScriptDistressed/GrungeDecorative

Comments:

**All letters are normal
and in white**

Type Related to Metaphier:

*Typeface:*OldstyleSlab SerifModernSan SerifScriptDistressed/GrungeDecorative: **X**

Comments:

**Bold, all CAPS, yellow
font with red outline
around each letter**

Directional Components:

Vectors:

Graphic Vector:

Z-axisX-axis:Y-axis: **X**

Index Vector:

**Sandwich & KRAFT
package**

Placement of Product in Advertisement:

Large Icon in middle of page:Both Large & Small icons:Small icon in a bottom corner:**X (right corner)**

Interpretations:

Openness:**X**Straightforwardness:

9	<u>Bib Citation:</u> Honda Car ad. <i>Elle</i> June 2007, 90.				
<u>V-Metaphor Type:</u>	<u>Orientalional:</u>	<u>Ontological:</u> X	<u>Concrete:</u>	<u>Abstract::</u> X	<u>Other:</u>
<u>Tenor/Target/Metaphrand:</u> • Honda Car			<u>Vehicle/Source/Metaphier:</u> • Cargo Pants		
<u>Entailment/Desired Paraphrand:</u> • Useful/ Multifunctional			<u>Entailment/Perceived-Remembered Paraphier(s):</u> •		
Visual Components:					
Iconic: X	Symbolic: Verbal:		Iconic:	Symbolic: X Verbal:	
Realistic: Stylized: X	<u>Headline:</u> "Ultra Comfortable Cargo Mover" <u>Body copy & Other:</u> N/A			<u>Headline:</u> "Ultra Comfortable Cargo Mover" <u>Body copy & Other:</u> N/A	
<u>Position/ Placement in ad:</u>	Bottom half of the page		<u>Position/ Placement in ad:</u>	Top half of the page	
Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Index Visual Symbol		Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Symbol	
<u>Linkage:</u>					
<u>Association/Juxtaposition:</u> X		<u>First Order Reference:</u>		<u>Second Order Reference:</u>	
<u>Transformation/Fusion:</u>		X			
<u>Replacement/Replacement-Absent:</u>					
<u>Opposition:</u>					

Verbal or Written Components:

Verbal/Written Function:

<u>Verbal Anchoring:</u>		Complex:	Moderate: X	Non-Verbal:
Needed (for Understanding):	Reinforces, (but not needed for understanding): X	Indirect:	Other: (specify)	
Type related to Metaphrand:		Type Related to Metaphier:		
<u>Typeface:</u>	Comments:	<u>Typeface:</u>	Comments	
<u>Oldstyle</u>		<u>Oldstyle</u>		
<u>Slab Serif</u>		<u>Slab Serif</u>		
<u>Modern</u>		<u>Modern</u>		
<u>San Serif</u>		<u>San Serif</u>		
<u>Script</u>		<u>Script</u>		
<u>Distressed/Grunge</u>		<u>Distressed/Grunge</u>		
<u>Decorative:</u> X	Black, bold, block letters in white bubble	<u>Decorative</u>		

Directional Components:

Vectors:			
Graphic Vector:	<u>Z-axis</u>	<u>X-axis:</u> X	<u>Y-axis:</u> X
Index Vector:			Pants & Car (comparing from top to bottom)

Placement of Product in Advertisement:

<u>Large Icon in middle of page:</u> X	<u>Both Large & Small icons:</u>	<u>Small icon in right bottom corner:</u>
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Interpretations:

<u>Openness:</u> X	<u>Straightforwardness:</u>
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10	<u>Bib Citation:</u> Invisalign ad. <i>Fitness</i> July 2007, 89.			
<u>V-Metaphor Type:</u>	<u>Orientalional:</u> X	<u>Ontological:</u>	<u>Concrete:</u> X	<u>Abstract:</u>
<u>Tenor/Target/Metaphrand:</u> • Closed mouth/ Smiling		<u>Vehicle/Source/Metaphier:</u> • Closed Rose Bud/ Fully Bloomed Rose		
<u>Entailment/Desired Paraphrand:</u> • Smiling with Straight Teeth		<u>Entailment/Perceived-Remembered Paraphier(s):</u> •		
Visual Components:				
<u>Iconic:</u> X	<u>Symbolic:</u> <u>Verbal:</u> X	<u>Iconic:</u> X	<u>Symbolic:</u> <u>Verbal:</u>	
<u>Realistic:</u> X <u>Stylized:</u>	<u>Headline:</u> "Your Smile Says A Lot About You. If You Let It" & "Learn How To Smile Again" <u>Body copy:</u> (Please see Appendix II for the full text) <u>Other:</u> www.invisalign.com & 1-800-495-6731		<u>Headline:</u> N/A <u>Body copy:</u> N/A <u>Other:</u> N/A	
<u>Position/ Placement in ad:</u>	Top and Bottom of the left side of the page/ on the upper half/ next to roses	<u>Position/ Placement in ad:</u>	Top and Bottom of the right side of the page/ on the upper half/ next to the woman	
<u>Visual Metonymy:</u> <u>Visual Synecdoche:</u> <u>Visual Index:</u> <u>Visual Symbol:</u>	Visual Index	<u>Visual Metonymy:</u> <u>Visual Synecdoche:</u> <u>Visual Index:</u> <u>Visual Symbol:</u>	Visual Index	
<u>Linkage:</u>				
<u>Association/Juxtaposition:</u> X		<u>First Order Reference:</u>	<u>Second Order Reference:</u>	

<u>Transformation/Fusion:</u>	X
<u>Replacement/Replacement-Absent:</u>	
<u>Opposition:</u>	

Verbal or Written Components:

Verbal/Written Function:			
<u>Verbal Anchoring:</u>		Complex: X	Moderate:
			Non-Verbal:
Needed (for Understanding): X	Reinforces, (but not needed for understanding):	Indirect:	Other: (specify)
Type related to Metaphrand:		Type Related to Metaphier:	
<u>Typeface:</u>	Comments:	<u>Typeface:</u>	Comments
<u>Oldstyle</u>		<u>Oldstyle</u>	
<u>Slab Serif:</u> X	Few phrases are all CAPS, while the majority of the text is normal.	<u>Slab Serif</u>	
<u>Modern</u>		<u>Modern</u>	
<u>San Serif</u>		<u>San Serif</u>	
<u>Script</u>		<u>Script</u>	
<u>Distressed/Grunge</u>		<u>Distressed/Grunge</u>	
<u>Decorative</u>		<u>Decorative</u>	

Directional Components:

Vectors:			
Graphic Vector:	<u>Z-axis</u>	<u>X-axis:</u> X	<u>Y-axis</u>
Index Vector:		Pictures	

Placement of Product in Advertisement:

<u>Large Icon in middle of page:</u>	<u>Both Large & Small icons:</u>	<u>Small icon in a bottom corner:</u> X (right)
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Interpretations:

<u>Openness:</u> X	<u>Straightforwardness:</u>
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11	<u>Bib Citation:</u> Thomasville Furniture ad. <i>Instyle</i> June 2007, 229.				
<u>V-Metaphor Type:</u>	<u>Orientalional:</u> X	<u>Ontological:</u>	<u>Concrete:</u>	<u>Abstract:</u> X	<u>Other:</u>
<u>Tenor/Target/Metaphrand:</u> • Thomasville Furniture (Pattern of Fabric)			<u>Vehicle/Source/Metaphier:</u> • Woman's Pants (Pattern of Fabric)		
<u>Entailment/Desired Paraphrand:</u> • A style that is just like you			<u>Entailment/Perceived-Remembered Paraphier(s):</u> •		
Visual Components:					
Iconic: X	Symbolic: Verbal:			Iconic: X	Symbolic: Verbal:
Realistic: X	<u>Headline:</u> "Thomasville: So You"			<u>Headline:</u> N/A	
Stylized:	<u>Body copy & Other:</u> N/A			<u>Body copy:</u> "The Tranquil Chair"	<u>Other:</u> N/A
<u>Position/ Placement in ad:</u>	Entire left half of the page			<u>Position/ Placement in ad:</u>	Entire right half of the page
Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Synecdoche			Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Synecdoche
<u>Linkage:</u>				<u>Association/Juxtaposition:</u> X	First Order Reference:
<u>Transformation/Fusion:</u>					X
<u>Replacement/Replacement-Absent:</u>					
<u>Opposition:</u>					

Verbal or Written Components:

Verbal/Written Function:			
<u>Verbal Anchoring:</u>	Complex:	Moderate: X	Non-Verbal:
Needed (for Understanding):	Reinforces, (but not needed for understanding): X	Indirect:	Other: (specify)
Type related to Metaphrand:		Type Related to Metaphier:	
<u>Typeface:</u> <u>Oldstyle</u> <u>Slab Serif</u> <u>Modern</u> <u>San Serif:</u> X <u>Script</u> <u>Distressed/Grunge</u> <u>Decorative</u>	Comments: Letters are simple, normal, and white	<u>Typeface:</u> <u>Oldstyle</u> <u>Slab Serif</u> <u>Modern</u> <u>San Serif</u> <u>Script</u> <u>Distressed/Grunge</u> <u>Decorative</u>	Comments

Directional Components:

Vectors:			
Graphic Vector:	<u>Z-axis</u>	<u>X-axis</u>	<u>Y-axis:</u> X
Index Vector:			Chair & Person

Placement of Product in Advertisement:

<u>Large Icon in middle of page:</u> X	<u>Both Large & Small icons:</u>	<u>Small icon in a bottom corner:</u>
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Interpretations:

<u>Openness:</u> X	<u>Straightforwardness:</u>
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12	<u>Bib Citation:</u> LG Steam Washer ad. <i>Instyle</i> Aug. 2007, 266.				
<u>V-Metaphor Type:</u>	<u>Orientalional:</u>	<u>Ontological:</u> X	<u>Concrete:</u>	<u>Abstract:</u> X	<u>Other:</u>
<u>Tenor/Target/Metaphrand:</u> • LG Dryer			<u>Vehicle/Source/Metaphier:</u> • Sharpei Dog		
<u>Entailment/Desired Paraphrand:</u> • No more wrinkles in your clothing			<u>Entailment/Perceived-Remembered Paraphier(s):</u> •		
Visual Components:					
Iconic: X	Symbolic: Verbal: X	Iconic: X		Symbolic: X Verbal:	
Realistic: X Stylized:	<u>Headline:</u> "Some Things Are Supposed to be Wrinkled and Slightly Smelly. Your Clothes Aren't One of Them." <u>Body copy:</u> (Please see Appendix II for the full text) Other:			<u>Headline:</u> "Some Things Are Supposed to be Wrinkled and Slightly Smelly. Your Clothes Aren't One of Them." <u>Body copy & Other:</u> N/A	
<u>Position/Placement in ad:</u>	Directly in the middle of the page/ standing up	<u>Position/Placement in ad:</u>	Laying next to the dryer in the middle of the page		
Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Symbol	Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Symbol		
<u>Linkage:</u>					
<u>Association/Juxtaposition:</u> X		<u>First Order Reference:</u>	<u>Second Order Reference:</u>		
<u>Transformation/Fusion:</u>		X			
<u>Replacement/Replacement-Absent:</u>					
<u>Opposition:</u>					

Verbal or Written Components:

Verbal/Written Function:			
<u>Verbal Anchoring:</u>		Complex: X	Moderate:
			Non-Verbal:
Needed (for Understanding):	Reinforces, (but not needed for understanding): X	Indirect:	Other: (specify)
Type related to Metaphrand:		Type Related to Metaphier:	
<u>Typeface:</u>	Comments:	<u>Typeface:</u>	Comments
<u>Oldstyle</u>	The headline is in all CAPS, but description is all normal	<u>Oldstyle</u>	
<u>Slab Serif</u>		<u>Slab Serif</u>	
<u>Modern</u>		<u>Modern</u>	
<u>San Serif:</u> X		<u>San Serif</u>	
<u>Script</u>		<u>Script</u>	
<u>Distressed/Grunge</u>		<u>Distressed/Grunge</u>	
<u>Decorative</u>		<u>Decorative</u>	

Directional Components:

Vectors:			
Graphic Vector:	<u>Z-axis</u>	<u>X-axis:</u> X	<u>Y-axis:</u> X
Index Vector:		Dog	Dryer

Placement of Product in Advertisement:

<u>Large Icon in middle of page:</u>	<u>Both Large & Small icons:</u> X	<u>Small icon in a bottom corner:</u>
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Interpretations:

<u>Openness:</u> X	<u>Straightforwardness:</u>
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13	<u>Bib Citation:</u> Peter Thomas Roth Face Products ad. <i>Instyle</i> Fall 2007, 11.				
<u>V-Metaphor Type:</u>	<u>Orientalional:</u> X	<u>Ontological:</u>	<u>Concrete:</u> X	<u>Abstract:</u>	<u>Other:</u>
<u>Tenor/Target/Metaphrand:</u> • Peter Thomas Roth Face Products			<u>Vehicle/Source/Metaphier:</u> • Plump Prune/Wrinkled Prune		
<u>Entailment/Desired Paraphrand:</u> • Erase wrinkles/ Reverse the effects of aging			<u>Entailment/Perceived-Remembered Paraphier(s):</u> •		
Visual Components:					
Iconic: X	Symbolic: Verbal: X	Iconic: X	Symbolic: Verbal: X		
Realistic: X Stylized:	<u>Headline:</u> N/A <u>Body copy:</u> "72% reduction of fine lines, deep wrinkles and facial expressions." <u>Other:</u>		<u>Headline:</u> "Wrinkle" & "Un-Wrinkle" <u>Body copy & Other:</u> N/A		
<u>Position/ Placement in ad:</u>	Standing on the left half of the page	<u>Position/ Placement in ad:</u>	Wrinkled prune above Plump prune/ Next to face cream/ on right side of the page		
Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Symbol	Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Index Visual Symbol		
<u>Linkage:</u>					
<u>Association/Juxtaposition:</u> X			<u>First Order Reference:</u>	<u>Second Order Reference:</u>	
<u>Transformation/Fusion:</u>			X		
<u>Replacement/Replacement-Absent:</u>					
<u>Opposition:</u>					

Verbal or Written Components:

Verbal/Written Function:			
Verbal Anchoring:		Complex:	Moderate: X
Non-Verbal:			
Needed (for Understanding):	Reinforces, (but not needed for understanding): X	Indirect:	Other: (specify)
Type related to Metaphrand:		Type Related to Metaphier:	
<u>Typeface:</u> <u>Oldstyle</u> <u>Slab Serif</u> <u>Modern</u> <u>San Serif:</u> X <u>Script</u> <u>Distressed/Grunge</u> <u>Decorative</u>	Comments: Bold, but regular font	<u>Typeface:</u> <u>Oldstyle</u> <u>Slab Serif</u> <u>Modern</u> <u>San Serif:</u> X <u>Script</u> <u>Distressed/Grunge</u> <u>Decorative</u>	Comments: All Capitalized

Directional Components:

Vectors:			
Graphic Vector:	<u>Z-axis</u>	<u>X-axis</u>	<u>Y-axis:</u> X
Index Vector:			Prunes & Face Cream Products (Comparing side by side)

Placement of Product in Advertisement:

<u>Large Icon in middle of page:</u> X	<u>Both Large & Small icons:</u>	<u>Small icon in a bottom corner:</u>
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Interpretations:

<u>Openness:</u>	<u>Straightforwardness:</u> X
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14	<u>Bib Citation:</u>				
	Dove Anti-Frizz Cream ad. <i>Martha Stewart Living</i> Sept 2005, 53.				
<u>V-Metaphor Type:</u>	<u>Orientalional:</u> X	<u>Ontological:</u>	<u>Concrete:</u> X	<u>Abstract:</u>	<u>Other:</u>
<u>Tenor/Target/Metaphrand:</u>			<u>Vehicle/Source/Metaphier:</u>		
<ul style="list-style-type: none"> • Dove Anti-Frizz Cream 			<ul style="list-style-type: none"> • Marge Simpson with Hair Up & Hair Down 		
<u>Entailment/Desired Paraphrand:</u>			<u>Entailment/Perceived-Remembered Paraphier(s):</u>		
<ul style="list-style-type: none"> • No stickiness from hair cream 			<ul style="list-style-type: none"> • 		
Visual Components:					
Iconic: X	Symbolic: Verbal: X			Iconic:	Symbolic: X Verbal:
Realistic: Stylized: X	<u>Headline:</u> “Say Goodbye to Stickiness. Say Hello to Movement” & “Unstick Your Style” <u>Body copy:</u> “Dove Anti-Frizz with our weightless moisturizers makes hair smooth, shiny and doesn’t leave it greasy.” <u>Other:</u> N/A			<u>Headline:</u> N/A <u>Body copy:</u> “Turn unruly hair into foxy momma hair” <u>Other:</u> N/A	
<u>Position/Placement in ad:</u>	Small bottle in the right corner			<u>Position/Placement in ad:</u>	Marge with stiff hair next to Marge with flowing hair in the middle of the page
Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Symbol			Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Synecdoche Visual Index Visual Symbol
<u>Linkage:</u>					
<u>Association/Juxtaposition:</u> X			<u>First Order Reference:</u>	<u>Second Order Reference:</u>	
<u>Transformation/Fusion:</u>			X		
<u>Replacement/Replacement-Absent:</u>					

Opposition:	
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Verbal or Written Components:

Verbal/Written Function:				
Verbal Anchoring:		Complex:	Moderate: X	Non-Verbal:
Needed (for Understanding):	Reinforces, (but not needed for understanding): X	Indirect:	Other: (specify)	
Type related to Metaphrand:		Type Related to Metaphier:		
Typeface:	Comments:	Typeface:	Comments	
<u>Oldstyle</u>		<u>Oldstyle</u>		
<u>Slab Serif</u>		<u>Slab Serif</u>		
<u>Modern</u>		<u>Modern</u>		
<u>San Serif:</u> X	Regular font	<u>San Serif:</u> X	Regular font	
<u>Script</u>		<u>Script</u>		
<u>Distressed/Grunge</u>		<u>Distressed/Grunge</u>		
<u>Decorative</u>		<u>Decorative</u>		

Directional Components:

Vectors:			
Graphic Vector:	<u>Z-axis</u>	<u>X-axis:</u> X	<u>Y-axis:</u> X
Index Vector:		Text	Marge & Bottle

Placement of Product in Advertisement:

<u>Large Icon in middle of page:</u>	<u>Both Large & Small icons:</u>	<u>Small icon in a bottom corner:</u> X (right corner)
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Interpretations:

<u>Openness:</u>	<u>Straightforwardness:</u> X
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15	<u>Bib Citation:</u>				
	The Bellataire Diamond ad. <i>Vanity Fair</i> Oct. 2000, 19.				
<u>V-Metaphor Type:</u>	<u>Orientational:</u> X	<u>Ontological:</u>	<u>Concrete:</u>	<u>Abstract:</u> X	<u>Other:</u>
<u>Tenor/Target/Metaphrand:</u>			<u>Vehicle/Source/Metaphier:</u>		
<ul style="list-style-type: none"> • The Bellataire Diamond 			<ul style="list-style-type: none"> • The Arctic Fox 		
<u>Entailment/Desired Paraphrand:</u>			<u>Entailment/Perceived-Remembered Paraphier(s):</u>		
<ul style="list-style-type: none"> • Rarity 			<ul style="list-style-type: none"> • 		
Visual Components:					
<u>Iconic:</u>	<u>Symbolic:</u> X <u>Verbal:</u> X	<u>Iconic:</u>	<u>Symbolic:</u> X <u>Verbal:</u> X		
<u>Realistic:</u> X & <u>Stylized:</u> X	<u>Headline:</u> "Rarity of Nature" & "Rare Gem: The Bellataire Diamond" <u>Body copy:</u> (Please see Appendix II for the full text) <u>Other:</u> N/A		<u>Headline:</u> "Rarity of Nature" & "Rare Species: The Arctic Fox" <u>Body copy & Other:</u> N/A		
<u>Position/Placement in ad:</u>	Bottom half of the page	<u>Position/Placement in ad:</u>	Top half of the page		
<u>Visual Metonymy:</u> <u>Visual Synecdoche:</u> <u>Visual Index:</u> <u>Visual Symbol:</u>	Visual Symbol	<u>Visual Metonymy:</u> <u>Visual Synecdoche:</u> <u>Visual Index:</u> <u>Visual Symbol:</u>	Visual Symbol		
<u>Linkage:</u>					
<u>Association/Juxtaposition:</u> X		<u>First Order Reference:</u>	<u>Second Order Reference:</u>		
<u>Transformation/Fusion:</u>		X			
<u>Replacement/Replacement-Absent:</u>					
<u>Opposition:</u>					

Verbal or Written Components:

Verbal/Written Function:			
Verbal Anchoring:		Complex:	Moderate: X
		Non-Verbal:	
Needed (for Understanding): X	Reinforces, (but not needed for understanding):	Indirect:	Other: (specify)
Type related to Metaphrand:		Type Related to Metaphier:	
<u>Typeface:</u> <u>Oldstyle</u> <u>Slab Serif:</u> X <u>Modern</u> <u>San Serif</u> <u>Script</u> <u>Distressed/Grunge</u> <u>Decorative</u>	Comments: Most of the font is in blue, but description of diamond is in white	<u>Typeface:</u> <u>Oldstyle</u> <u>Slab Serif:</u> X <u>Modern</u> <u>San Serif</u> <u>Script</u> <u>Distressed/Grunge</u> <u>Decorative</u>	Comments: Font is in white

Directional Components:

Vectors:			
Graphic Vector:	<u>Z-axis</u>	<u>X-axis</u>	<u>Y-axis:</u> X
Index Vector:			Comparing from top to bottom

Placement of Product in Advertisement:

<u>Large Icon in middle of page:</u> X	<u>Both Large & Small icons:</u>	<u>Small icon in a bottom corner:</u>
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Interpretations:

<u>Openness:</u> X	<u>Straightforwardness:</u>
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16	<u>Bib Citation:</u>				
	Alli ad. <i>Martha Stewart Living</i> May 2008, 42 & 43.				
<u>V-Metaphor Type:</u>	<u>Orientalational:</u> X	<u>Ontological:</u>	<u>Concrete:</u> X	<u>Abstract:</u>	<u>Other:</u>
<u>Tenor/Target/Metaphrand:</u>			<u>Vehicle/Source/Metaphier:</u>		
<ul style="list-style-type: none"> Alli /Plate of delicious looking food 			<ul style="list-style-type: none"> 9 plates of salad 		
<u>Entailment/Desired Paraphrand:</u>			<u>Entailment/Perceived-Remembered Paraphier(s):</u>		
<ul style="list-style-type: none"> Not having to sacrifice food even if you're on a diet 			<ul style="list-style-type: none"> 		
Visual Components:					
Iconic: X	Symbolic: X Verbal: X	Iconic:		Symbolic: X Verbal: X	
Realistic: X Stylized:	<u>Headline:</u> "And There's Learning How to Eat" <u>Body copy:</u> "Alli can safely help you lose 50% more weight than dieting alone." Other:			<u>Headline:</u> "There's Impossible to Stick With" <u>Body copy & Other:</u> N/A	
<u>Position/ Placement in ad:</u>	Right page in the middle	<u>Position/ Placement in ad:</u>	Left page in the middle		
Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Symbol	Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Metonymy Visual Symbol		
<u>Linkage:</u>					
<u>Association/Juxtaposition:</u> X			First Order Reference:	Second Order Reference:	
<u>Transformation/Fusion:</u>			X		
<u>Replacement/Replacement-Absent:</u>					
<u>Opposition:</u>					

Verbal or Written Components:

Verbal/Written Function:			
<u>Verbal Anchoring:</u>		Complex:	Moderate: X
Non-Verbal:	Needed (for Understanding): X	Reinforces, (but not needed for understanding):	Indirect:
Other: (specify)			
Type related to Metaphrand:		Type Related to Metaphier:	
<u>Typeface:</u>	Comments:	<u>Typeface:</u>	Comments:
<u>Oldstyle</u>		<u>Oldstyle</u>	
<u>Slab Serif</u>		<u>Slab Serif</u>	
<u>Modern</u>		<u>Modern</u>	
<u>San Serif:</u> X	Some text is in the color aqua, while the rest is black	<u>San Serif:</u> X	All text is bold and black
<u>Script</u>		<u>Script</u>	
<u>Distressed/Grunge</u>		<u>Distressed/Grunge</u>	
<u>Decorative</u>		<u>Decorative</u>	

Directional Components:

Vectors:			
Graphic Vector:	<u>Z-axis</u>	<u>X-axis:</u> X	<u>Y-axis</u>
Index Vector:		Comparing side by side	

Placement of Product in Advertisement:

<u>Large Icon in middle of page:</u>	<u>Both Large & Small icons:</u>	<u>Small icon in a bottom corner:</u> X (middle bottom)
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Interpretations:

<u>Openness:</u> X	<u>Straightforwardness:</u>
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17	<u>Bib Citation:</u> Pepperidge Farm ad. <i>Martha Stewart Living</i> May 2008, 135.				
	<u>V-Metaphor Type:</u>	<u>Orientalional:</u> X	<u>Ontological:</u>	<u>Concrete:</u> X	<u>Abstract:</u>
<u>Tenor/Target/Metaphrand:</u> • Pepperidge Farm Cookies			<u>Vehicle/Source/Metaphier:</u> • Crate of Fresh Picked Fruit		
<u>Entailment/Desired Paraphrand:</u> • Real Fruit is Used			<u>Entailment/Perceived-Remembered Paraphier(s):</u> •		
Visual Components:					
<u>Iconic:</u>	<u>Symbolic:</u> <u>Verbal:</u>	<u>Iconic:</u>	<u>Symbolic:</u> <u>Verbal:</u>		
<u>Realistic:</u> <u>Stylized:</u>	<u>Headline:</u> "Real Fruit Baked Into Light, Flaky Cookies. Take Your Pick" <u>Body copy:</u> "Real berries, apples or peaches in a luscious fruit filling" <u>Other:</u> "Every Taste has a Feeling"		<u>Headline:</u> N/A <u>Body copy:</u> "Always Sweet & Delicious" <u>Other:</u> N/A		
<u>Position/ Placement in ad:</u>	Left half of page/ 2/3rds of the ad/ 3 pkgs. in bottom right corner	<u>Position/ Placement in ad:</u>	Right half of the page/ 2/3rds of the ad		
<u>Visual Metonymy:</u> <u>Visual Synecdoche:</u> <u>Visual Index:</u> <u>Visual Symbol:</u>	Visual Symbol	<u>Visual Metonymy:</u> <u>Visual Synecdoche:</u> <u>Visual Index:</u> <u>Visual Symbol:</u>	Visual Synecdoche Visual Symbol		
<u>Linkage:</u>					
<u>Association/Juxtaposition:</u> X			<u>First Order Reference:</u>	<u>Second Order Reference:</u>	
<u>Transformation/Fusion:</u>			X		
<u>Replacement/Replacement-Absent:</u>					
<u>Opposition:</u>					

Verbal or Written Components:

Verbal/Written Function:			
Verbal Anchoring:		Complex: X	Moderate:
		Non-Verbal:	
Needed (for Understanding):	Reinforces, (but not needed for understanding): X	Indirect:	Other: (specify)
Type related to Metaphrand:		Type Related to Metaphier:	
<u>Typeface:</u> <u>Oldstyle</u> <u>Slab Serif</u> <u>Modern</u> <u>San Serif: X</u> <u>Script</u> <u>Distressed/Grunge</u> <u>Decorative</u>	Comments: Brown font, all lower cased	<u>Typeface:</u> <u>Oldstyle</u> <u>Slab Serif</u> <u>Modern</u> <u>San Serif</u> <u>Script</u> <u>Distressed/Grunge</u> <u>Decorative: X</u>	Comments: Yellow & white colors of words on crate of fruit

Directional Components:

Vectors:			
Graphic Vector:	<u>Z-axis</u>	<u>X-axis: X</u>	<u>Y-axis</u>
Index Vector:		Comparing side by side	

Placement of Product in Advertisement:

<u>Large Icon in middle of page:</u>	<u>Both Large & Small icons:</u>	<u>Small icon in a bottom corner:</u> X (right corner)
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Interpretations:

<u>Openness:</u>	<u>Straightforwardness:</u> X
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18	<u>Bib Citation:</u>				
	Always Clean Wipes ad. <i>Teen Vogue</i> Feb. 2007, 71.				
<u>V-Metaphor Type:</u>	<u>Orientalional:</u>	<u>Ontological:</u> X	<u>Concrete:</u>	<u>Abstract:</u> X	<u>Other:</u>
<u>Tenor/Target/Metaphrand:</u>			<u>Vehicle/Source/Metaphier:</u>		
<ul style="list-style-type: none"> • Always Clean Wipes 			<ul style="list-style-type: none"> • Water/ Rubber Duck 		
<u>Entailment/Desired Paraphrand:</u>			<u>Entailment/Perceived-Remembered Paraphier(s):</u>		
<ul style="list-style-type: none"> • "Squeaky Clean" 			<ul style="list-style-type: none"> • 		
Visual Components:					
Iconic: X	Symbolic: Verbal:	Iconic: X		Symbolic: Verbal: X	
Realistic: X	<u>Headline:</u> "Squeaky Clean"			<u>Headline:</u> "Squeaky Clean"	
Stylized:	<u>Body copy:</u> "Clean feels good."			<u>Body copy & Other:</u> N/A	
	<u>Other:</u> N/A				
<u>Position/ Placement in ad:</u>	Wipes in the middle of the page under the rubber duck, sitting in a ripple of water	<u>Position/ Placement in ad:</u>	On the top half of the page. Next to the phrase "Squeaky Clean"		
Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Index Visual Symbol	Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Symbol		
<u>Linkage:</u>					
<u>Association/Juxtaposition:</u> X		First Order Reference:	Second Order Reference:		
<u>Transformation/Fusion:</u>		X			
<u>Replacement/Replacement-Absent:</u>					
<u>Opposition:</u>					

Verbal or Written Components:

Verbal/Written Function:			
Verbal Anchoring:		Complex:	Moderate: X
Non-Verbal:			
Needed (for Understanding): X	Reinforces, (but not needed for understanding):	Indirect:	Other: (specify)
Type related to Metaphrand:		Type Related to Metaphier:	
<i>Typeface:</i>	Comments:	<i>Typeface:</i>	Comments
<u>Oldstyle</u>		<u>Oldstyle</u>	
<u>Slab Serif</u>		<u>Slab Serif</u>	
<u>Modern</u>		<u>Modern</u>	
<u>San Serif</u>		<u>San Serif</u>	
<u>Script</u> : X		<u>Script</u> : X	
<u>Distressed/Grunge</u>		<u>Distressed/Grunge</u>	
<u>Decorative</u>		<u>Decorative</u>	

Directional Components:

Vectors:			
Graphic Vector:	<u>Z-axis</u>	<u>X-axis</u>	<u>Y-axis</u> : X
Index Vector:			Comparing from top to bottom

Placement of Product in Advertisement:

<u>Large Icon in middle of page</u> : X	<u>Both Large & Small icons</u> :	<u>Small icon in a bottom corner</u> :
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Interpretations:

<u>Openness</u> : X	<u>Straightforwardness</u> :
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19	<u>Bib Citation:</u>				
	Saucony Shoe ad. Shape <i>Shape</i> March 2005, 19.				
<u>V-Metaphor Type:</u>	<u>Orientalional:</u>	<u>Ontological:</u>	<u>Concrete:</u> X	<u>Abstract:</u>	<u>Other:</u> X
<u>Tenor/Target/Metaphrand:</u>		<u>Vehicle/Source/Metaphier:</u>			
<ul style="list-style-type: none"> • Saucony Shoe 		<ul style="list-style-type: none"> • A bare foot with a rose 			
<u>Entailment/Desired Paraphrand:</u>		<u>Entailment/Perceived-Remembered Paraphier(s):</u>			
<ul style="list-style-type: none"> • "The Perfect Match" 		<ul style="list-style-type: none"> • 			
Visual Components:					
Iconic: X	Symbolic: Verbal:	Iconic:		Symbolic: X Verbal:	
Realistic: X Stylized:	<u>Headline:</u> "true love" <u>Body copy:</u> "The 3D Grid Hurricane 7: the perfect blend of stability and cushioning will make it your one and only." <u>Other:</u> N/A			<u>Headline:</u> "true love" <u>Body copy & Other:</u> N/A	
<u>Position/ Placement in ad:</u>	Coming from the left side of the ad/ in the middle of the page	<u>Position/ Placement in ad:</u>		Coming from the right side of the ad/ in the middle of the page	
Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Synecdoche Visual Symbol	Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:		Visual Synecdoche Visual Symbol	
<u>Linkage:</u>					
<u>Association/Juxtaposition:</u> X		<u>First Order Reference:</u>		<u>Second Order Reference:</u>	
<u>Transformation/Fusion:</u>		X			
<u>Replacement/Replacement-Absent:</u>					
<u>Opposition:</u>					

Verbal or Written Components:

Verbal/Written Function:			
Verbal Anchoring:		Complex:	Moderate: X
		Non-Verbal:	
Needed (for Understanding):	Reinforces, (but not needed for understanding): X	Indirect:	Other: (specify)
Type related to Metaphrand:		Type Related to Metaphier:	
<u>Typeface:</u> <u>Oldstyle</u> <u>Slab Serif</u> <u>Modern:</u> X <u>San Serif</u> <u>Script</u> <u>Distressed/Grunge</u> <u>Decorative</u>	Comments: Headline in all lower case letters, in white/ The name of the show has capitals	<u>Typeface:</u> <u>Oldstyle</u> <u>Slab Serif</u> <u>Modern:</u> X <u>San Serif</u> <u>Script</u> <u>Distressed/Grunge</u> <u>Decorative</u>	Comments: Headline in all lower case letters

Directional Components:

Vectors:			
Graphic Vector:	<u>Z-axis</u>	<u>X-axis:</u> X	<u>Y-axis</u>
Index Vector:		Shoe & Foot	

Placement of Product in Advertisement:

<u>Large Icon in middle of page:</u>	<u>Both Large & Small icons:</u> X	<u>Small icon in a bottom corner:</u>
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Interpretations:

<u>Openness:</u> X	<u>Straightforwardness:</u>
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20	<u>Bib Citation:</u>			
	Olay Total Effects Eye Transforming Cream ad. <i>People</i> 27 June 2005, 15.			
<u>V-Metaphor Type:</u>	<u>Orientalional:</u>	<u>Ontological:</u>	<u>Concrete:</u>	<u>Abstract:</u> X <u>Other:</u> X
<u>Tenor/Target/Metaphrand:</u>		<u>Vehicle/Source/Metaphier:</u>		
<ul style="list-style-type: none"> • Olay Eye Cream 		<ul style="list-style-type: none"> • Candy 		
<u>Entailment/Desired Paraphrand:</u>		<u>Entailment/Perceived-Remembered Paraphier(s):</u>		
<ul style="list-style-type: none"> • Play on words/ 'Eye Candy' 		<ul style="list-style-type: none"> • 		
Visual Components:				
Iconic: X	Symbolic: Verbal:	Iconic:	Symbolic: X Verbal: X	
Realistic: X & Stylized: X	<u>Headline:</u> "Eye Candy" <u>Body copy:</u> (Please see Appendix II for the full text) <u>Other:</u> N/A		<u>Headline:</u> "Eye Candy" <u>Body copy & Other:</u> N/A	
<u>Position/Placement in ad:</u>	Top 1/3 of the page, wrapped in a plastic wrapper, above the phrase 'Eye Candy'	<u>Position/Placement in ad:</u>	Not actually present, but represented by the wrapper around the eye cream jar.	
Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Symbol	Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Symbol	
<u>Linkage:</u>				
<u>Association/Juxtaposition:</u>		<u>First Order Reference:</u>	<u>Second Order Reference:</u>	
<u>Transformation/Fusion:</u> X		X		
<u>Replacement/Replacement-Absent:</u>				
<u>Opposition:</u>				

Verbal or Written Components:

Verbal/Written Function:			
<u>Verbal Anchoring:</u>		Complex:	Moderate: X
Needed (for Understanding):	Reinforces, (but not needed for understanding):	Indirect: X	Non-Verbal: Other: (specify)
Type related to Metaphrand:		Type Related to Metaphier:	
<u>Typeface:</u> <u>Oldstyle</u> <u>Slab Serif</u> <u>Modern</u> <u>San Serif: X</u> <u>Script</u> <u>Distressed/Grunge</u> <u>Decorative</u>	Comments: Simple white text on a black background	<u>Typeface:</u> <u>Oldstyle</u> <u>Slab Serif</u> <u>Modern</u> <u>San Serif</u> <u>Script</u> <u>Distressed/Grunge</u> <u>Decorative</u>	Comments

Directional Components:

Vectors:			
Graphic Vector:	<u>Z-axis</u>	<u>X-axis: X</u>	<u>Y-axis</u>
Index Vector:		Eye Cream	

Placement of Product in Advertisement:

<u>Large Icon in middle of page:</u> X	<u>Both Large & Small icons:</u>	<u>Small icon in a bottom corner:</u>
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Interpretations:

<u>Openness:</u> X	<u>Straightforwardness:</u>
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21	<u>Bib Citation:</u> Ford Fusion car ad. <i>Glamour</i> Oct. 2007, 275.				
<u>V-Metaphor Type:</u>	<u>Orientalional:</u>	<u>Ontological:</u> X	<u>Concrete:</u>	<u>Abstract:</u> X	<u>Other:</u>
<u>Tenor/Target/Metaphrand:</u> • Ford Fusion car			<u>Vehicle/Source/Metaphier:</u> • Man's neck tie		
<u>Entailment/Desired Paraphrand:</u> • Style			<u>Entailment/Perceived-Remembered Paraphier(s):</u> •		
Visual Components:					
Iconic: X	Symbolic: Verbal:		Iconic: X	Symbolic: Verbal:	
Realistic: X & Stylized: X	<u>Headline:</u> N/A <u>Body copy:</u> (Please see Appendix II for the full text) Other:			<u>Headline:</u> "Styled Better" <u>Body copy & Other:</u> N/A	
<u>Position/ Placement in ad:</u>	Bottom 2/3rd of page on a road, that blends into a neck tie		<u>Position/ Placement in ad:</u>	Top 1/3rd of page that blends into a road	
Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Index Visual Symbol		Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Synecdoche Visual Symbol	
<u>Linkage:</u>					
<u>Association/Juxtaposition:</u>			<u>First Order Reference:</u>	<u>Second Order Reference:</u>	
<u>Transformation/Fusion:</u> X			X		
<u>Replacement/Replacement-Absent:</u>					
<u>Opposition:</u>					

Verbal or Written Components:

Verbal/Written Function:			
<u>Verbal Anchoring:</u>		Complex:	Moderate: X
Needed (for Understanding): X	Reinforces, (but not needed for understanding):	Indirect:	Non-Verbal: Other: (specify)
Type related to Metaphrand:		Type Related to Metaphier:	
<u>Typeface:</u> <u>Oldstyle</u> <u>Slab Serif</u> <u>Modern</u> <u>San Serif:</u> X <u>Script</u> <u>Distressed/Grunge</u> <u>Decorative</u>	Comments: White normal font	<u>Typeface:</u> <u>Oldstyle</u> <u>Slab Serif</u> <u>Modern</u> <u>San Serif:</u> X <u>Script</u> <u>Distressed/Grunge</u> <u>Decorative</u>	Comments: All capitalized and red

Directional Components:

Vectors:			
Graphic Vector:	<u>Z-axis:</u> X	<u>X-axis</u>	<u>Y-axis:</u> X
Index Vector:	Car coming at you		Bottom of tie to hood of car

Placement of Product in Advertisement:

<u>Large Icon in middle of page:</u> X	<u>Both Large & Small icons:</u>	<u>Small icon in a bottom corner:</u>
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Interpretations:

<u>Openness:</u> X	<u>Straightforwardness:</u>
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22	<u>Bib Citation:</u> Ford Edge Car ad. <i>Glamour</i> June 2007, 205.				
<u>V-Metaphor Type:</u>	<u>Orientalional:</u>	<u>Ontological:</u>	<u>Concrete:</u>	<u>Abstract:</u> X	<u>Other:</u> X
<u>Tenor/Target/Metaphrand:</u> • Ford Edge car			<u>Vehicle/Source/Metaphier:</u> • Tight Rope		
<u>Entailment/Desired Paraphrand:</u> • Performance/ Play on words			<u>Entailment/Perceived-Remembered Paraphier(s):</u> •		
Visual Components:					
<u>Iconic:</u>	<u>Symbolic: Verbal:</u>	Iconic:	<u>Symbolic: Verbal:</u>		
Realistic: X Stylized:	<u>Headline:</u> "The Edge is Never Dull" & "Ford Edge" <u>Body copy:</u> (Please see Appendix II for the full text) <u>Other:</u> N/A		<u>Headline:</u> "The Edge is Never Dull" <u>Body copy & Other:</u> N/A		
<u>Position/ Placement in ad:</u>	Balancing on the edge of a railing on the right side of the advertisement/ Somewhat in the middle	<u>Position/ Placement in ad:</u>	The concept is displayed by the car balancing on the edge of a railing		
Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Index Visual Symbol	Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Symbol		
<u>Linkage:</u>					
<u>Association/Juxtaposition:</u>			<u>First Order Reference:</u>	<u>Second Order Reference:</u>	
<u>Transformation/Fusion:</u>			X		
<u>Replacement/Replacement-Absent:</u> X					
<u>Opposition:</u>					

Verbal or Written Components:

Verbal/Written Function:			
Verbal Anchoring:		Complex:	Moderate: X
Non-Verbal:			
Needed (for Understanding): X	Reinforces, (but not needed for understanding):	Indirect:	Other: (specify)
Type related to Metaphrand:		Type Related to Metaphier:	
<u>Typeface:</u> <u>Oldstyle</u> <u>Slab Serif</u> <u>Modern:</u> X <u>San Serif</u> <u>Script</u> <u>Distressed/Grunge</u> <u>Decorative</u>	<u>Comments:</u> Headline is all in CAPS/'Ford' is in red, and the rest of the text is in white	<u>Typeface:</u> <u>Oldstyle</u> <u>Slab Serif</u> <u>Modern</u> <u>San Serif</u> <u>Script</u> <u>Distressed/Grunge</u> <u>Decorative</u>	<u>Comments</u>

Directional Components:

Vectors:			
Graphic Vector:	<u>Z-axis:</u> X	<u>X-axis:</u> X	<u>Y-axis</u>
Index Vector:	The dock	Skyline, Bridge	

Placement of Product in Advertisement:

<u>Large Icon in middle of page:</u> X	<u>Both Large & Small icons:</u>	<u>Small icon in a bottom corner:</u>
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Interpretations:

<u>Openness:</u> X	<u>Straightforwardness:</u>
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23	<u>Bib Citation:</u> Nissan Car ad. <i>Glamour</i> Oct. 2007, 267.				
	<u>V-Metaphor Type:</u>	<u>Orientalional:</u>	<u>Ontological:</u>	<u>Concrete:</u>	<u>Abstract:</u> X <u>Other:</u> X
<u>Tenor/Target/Metaphrand:</u> • Nissan Altima Coupe car			<u>Vehicle/Source/Metaphier:</u> • Cell Phone		
<u>Entailment/Desired Paraphrand:</u> • New technology			<u>Entailment/Perceived-Remembered Paraphier(s):</u> •		
Visual Components:					
Iconic: X	Symbolic: X Verbal:	Iconic:		Symbolic: X Verbal: X	
Realistic: X Stylized:	<u>Headline:</u> N/A <u>Body copy:</u> "The all-new Nissan Altima Coupe" <u>Other:</u> N/A			<u>Headline:</u> "True Technology" <u>Body copy & Other:</u> N/A	
<u>Position/ Placement in ad:</u>	17 Nissan Altimas designed to look like a cell phone/ top 2/3 rd of advertisement	<u>Position/ Placement in ad:</u>		The cars form the shape of a cell phone on the top 2/3 rd of the page	
Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Symbol	Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:		Visual Symbol	
<u>Linkage:</u>					
<u>Association/Juxtaposition:</u>			<u>First Order Reference:</u>	<u>Second Order Reference:</u>	
<u>Transformation/Fusion:</u> X			X		
<u>Replacement/Replacement-Absent:</u>					
<u>Opposition:</u>					

Verbal or Written Components:

Verbal/Written Function:			
Verbal Anchoring:		Complex:	Moderate: X
Non-Verbal:			
Needed (for Understanding): X	Reinforces, (but not needed for understanding):	Indirect:	Other: (specify)
Type related to Metaphrand:		Type Related to Metaphier:	
<i>Typeface:</i>	Comments:	<i>Typeface:</i>	Comments:
<u>Oldstyle</u>		<u>Oldstyle</u>	
<u>Slab Serif</u>		<u>Slab Serif</u>	
<u>Modern</u>		<u>Modern</u>	
<u>San Serif:</u> X	White blocked letters	<u>San Serif:</u> X	Headline is in red
<u>Script</u>		<u>Script</u>	
<u>Distressed/Grunge</u>		<u>Distressed/Grunge</u>	
<u>Decorative</u>		<u>Decorative</u>	

Directional Components:

Vectors:			
Graphic Vector:	<u>Z-axis</u>	<u>X-axis</u>	<u>Y-axis:</u> X
Index Vector:			Phone (cars) tilted

Placement of Product in Advertisement:

<u>Large Icon in middle of page:</u> X	<u>Both Large & Small icons:</u>	<u>Small icon in a bottom corner:</u>
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Interpretations:

<u>Openness:</u> X	<u>Straightforwardness:</u>
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24	<u>Bib Citation:</u> SAAB Car ad. <i>Vogue</i> Oct. 2006, 209.				
<u>V-Metaphor Type:</u>	<u>Orientalional:</u> X	<u>Ontological:</u>	<u>Concrete:</u>	<u>Abstract:</u> X	<u>Other:</u>
<u>Tenor/Target/Metaphrand:</u> • SAAB car			<u>Vehicle/Source/Metaphier:</u> • Jet		
<u>Entailment/Desired Paraphrand:</u> • Play on Words/ 'Jet Set'/ Made from Jets			<u>Entailment/Perceived-Remembered Paraphier(s):</u> •		
Visual Components:					
Iconic: X	Symbolic: Verbal:	Iconic:		Symbolic: X Verbal: X	
Realistic: X Stylized:	<u>Headline:</u> N/A <u>Body copy:</u> (Please see Appendix II for the full text) <u>Other:</u> N/A			<u>Headline:</u> "Join the Jet Set" & "Born From Jets" <u>Body copy & Other:</u> N/A	
<u>Position/ Placement in ad:</u>	Top 2/3rd of the page in the middle of the ad	<u>Position/ Placement in ad:</u>		Top 2/3rd of the page in the middle of the ad	
Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Symbol	Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:		Visual Metonymy	
<u>Linkage:</u>					
<u>Association/Juxtaposition:</u>			<u>First Order Reference:</u>	<u>Second Order Reference:</u>	
<u>Transformation/Fusion:</u> X			X		
<u>Replacement/Replacement-Absent:</u>					
<u>Opposition:</u>					

Verbal or Written Components:

Verbal/Written Function:			
Verbal Anchoring:		Complex:	Moderate: X
Non-Verbal:			
Needed (for Understanding): X	Reinforces, (but not needed for understanding):	Indirect:	Other: (specify)
Type related to Metaphrand:		Type Related to Metaphier:	
<i>Typeface:</i> <u>Oldstyle</u> <u>Slab Serif</u> <u>Modern</u> <u>San Serif:</u> X <u>Script</u> <u>Distressed/Grunge</u> <u>Decorative</u>	Comments: All white letters	<i>Typeface:</i> <u>Oldstyle</u> <u>Slab Serif</u> <u>Modern</u> <u>San Serif:</u> X <u>Script</u> <u>Distressed/Grunge</u> <u>Decorative</u>	Comments: "Born From Jets" is all capitalized

Directional Components:

Vectors:			
Graphic Vector:	<u>Z-axis</u>	<u>X-axis</u>	<u>Y-axis:</u> X
Index Vector:			Car

Placement of Product in Advertisement:

<u>Large Icon in middle of page:</u> X	<u>Both Large & Small icons:</u>	<u>Small icon in a bottom corner:</u>
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Interpretations:

<u>Openness:</u> X	<u>Straightforwardness:</u>
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25	<u>Bib Citation:</u> Sunsilk Hair Product ad. <i>Instyle</i> June 2007, 307.				
<u>V-Metaphor Type:</u>	<u>Orientalional:</u> X	<u>Ontological:</u>	<u>Concrete:</u> X	<u>Abstract:</u>	<u>Other:</u>
<u>Tenor/Target/Metaphrand:</u> • Sunsilk hair product			<u>Vehicle/Source/Metaphier:</u> • Poodle		
<u>Entailment/Desired Paraphrand:</u> • Stop poofy hair			<u>Entailment/Perceived-Remembered Paraphier(s):</u> •		
Visual Components:					
Iconic: X	Symbolic: Verbal:		Iconic:	Symbolic: X Verbal: X	
Realistic: Stylized: X	<u>Headline:</u> N/A <u>Body copy:</u> "Stop poofy hair wig outs" <u>Other:</u> "Free samples at gethairtherapy.com"			<u>Headline:</u> "My Hair is Poofier Than Fifi on Steroids" <u>Body copy:</u> "Stop poofy hair wig outs" <u>Other:</u> N/A	
<u>Position/Placement in ad:</u>	Small icon in the bottom right corner		<u>Position/Placement in ad:</u>	In the middle of the advertisement with words written on it	
Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Symbol		Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Symbol	
<u>Linkage:</u>					
<u>Association/Juxtaposition:</u> X			<u>First Order Reference:</u>	<u>Second Order Reference:</u>	
<u>Transformation/Fusion:</u>			X		
<u>Replacement/Replacement-Absent:</u>					
<u>Opposition:</u> X					

Verbal or Written Components:

Verbal/Written Function:			
Verbal Anchoring:		Complex:	Moderate: X
Non-Verbal:		Other: (specify)	
Needed (for Understanding): X	Reinforces, (but not needed for understanding):	Indirect:	
Type related to Metaphrand:		Type Related to Metaphier:	
<u>Typeface:</u> <u>Oldstyle</u> <u>Slab Serif</u> <u>Modern:</u> X <u>San Serif</u> <u>Script</u> <u>Distressed/Grunge</u> <u>Decorative</u>	<u>Comments:</u> All lower case letters. In both blue and gray fonts	<u>Typeface:</u> <u>Oldstyle</u> <u>Slab Serif</u> <u>Modern</u> <u>San Serif</u> <u>Script</u> <u>Distressed/Grunge</u> <u>Decorative:</u> X	<u>Comments:</u> Bubbled letters on top of poodle's coat

Directional Components:

Vectors:			
Graphic Vector:	<u>Z-axis</u>	<u>X-axis</u>	<u>Y-axis:</u> X
Index Vector:			Text on dog

Placement of Product in Advertisement:

<u>Large Icon in middle of page:</u>	<u>Both Large & Small icons:</u>	<u>Small icon in a bottom corner:</u> X (right corner)
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Interpretations:

<u>Openness:</u> X	<u>Straightforwardness:</u>
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26	<u>Bib Citation:</u> Glad Garbage Bag ad. <i>Ladies' Home Journal</i> April 2005, 5.				
	<u>V-Metaphor Type:</u>	<u>Orientalional:</u> X	<u>Ontological:</u>	<u>Concrete:</u>	<u>Abstract:</u> X <u>Other:</u>
<u>Tenor/Target/Metaphrand:</u> • GLAD Force Flex garbage bags			<u>Vehicle/Source/Metaphier:</u> • Rhinoceros		
<u>Entailment/Desired Paraphrand:</u> • Strong bags			<u>Entailment/Perceived-Remembered Paraphier(s):</u> •		
Visual Components:					
<u>Iconic:</u> X	<u>Symbolic:</u> <u>Verbal:</u>		<u>Iconic:</u> X	<u>Symbolic:</u> X <u>Verbal:</u>	
<u>Realistic:</u> X <u>Stylized:</u>	<u>Headline:</u> N/A <u>Body copy:</u> "The only bag with revolutionary new diamond texture that stretches to prevent rips and tears" <u>Other:</u> N/A			<u>Headline, Body copy, & Other:</u> N/A	
<u>Position/Placement in ad:</u>	Small icon in the bottom right corner		<u>Position/Placement in ad:</u>	Coming from the left side of the advertisement	
<u>Visual Metonymy:</u> <u>Visual Synecdoche:</u> <u>Visual Index:</u> <u>Visual Symbol:</u>	Visual Symbol		<u>Visual Metonymy:</u> <u>Visual Synecdoche:</u> <u>Visual Index:</u> <u>Visual Symbol:</u>	Visual Synecdoche Visual Symbol	
<u>Linkage:</u>					
<u>Association/Juxtaposition:</u> X			<u>First Order Reference:</u>	<u>Second Order Reference:</u>	
<u>Transformation/Fusion:</u>			X		
<u>Replacement/Replacement-Absent:</u>					
<u>Opposition:</u>					

Verbal or Written Components:

Verbal/Written Function:			
Verbal Anchoring:		Complex:	Moderate: X
		Non-Verbal:	
Needed (for Understanding):	Reinforces, (but not needed for understanding): X	Indirect:	Other: (specify)
Type related to Metaphrand:		Type Related to Metaphier:	
<u>Typeface:</u> <u>Oldstyle</u> <u>Slab Serif</u> <u>Modern:</u> X <u>San Serif</u> <u>Script</u> <u>Distressed/Grunge</u> <u>Decorative</u>	Comments: The font is white	<u>Typeface:</u> <u>Oldstyle</u> <u>Slab Serif</u> <u>Modern</u> <u>San Serif</u> <u>Script</u> <u>Distressed/Grunge</u> <u>Decorative</u>	Comments:

Directional Components:

Vectors:			
Graphic Vector:	<u>Z-axis</u>	<u>X-axis</u>	<u>Y-axis:</u> X
Index Vector:			Rhino points down to the box of Force Flex bags

Placement of Product in Advertisement:

<u>Large Icon in middle of page:</u>	<u>Both Large & Small icons:</u>	<u>Small icon in a bottom corner:</u> X (right corner)
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Interpretations:

<u>Openness:</u>	<u>Straightforwardness:</u> X
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27	<u>Bib Citation:</u> Tilex ad. 19, <i>People</i> Nov. 2007, 86.				
<u>V-Metaphor Type:</u>	<u>Orientational:</u>	<u>Ontological:</u> X	<u>Concrete:</u> X	<u>Abstract:</u>	<u>Other:</u>
<u>Tenor/Target/Metaphrand:</u> • Tilex spray			<u>Vehicle/Source/Metaphier:</u> • EKG monitor		
<u>Entailment/Desired Paraphrand:</u> • Killer			<u>Entailment/Perceived-Remembered Paraphier(s):</u> •		
Visual Components:					
Iconic: X	Symbolic: Verbal:		Iconic:	Symbolic: X Verbal: X	
Realistic: Stylized: X	<u>Headline:</u> "The Mold Killer" <u>Body copy & Other:</u> N/A			<u>Headline:</u> "The Mold Killer" <u>Body copy & Other:</u> N/A	
<u>Position/ Placement in ad:</u>	Small icon in the bottom of the advertisement		<u>Position/ Placement in ad:</u>	EKG monitor of mold on the tile coming from the left side of the advertisement in the middle of the page	
Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Symbol		Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Index Visual Symbol	
<u>Linkage:</u>					
<u>Association/Juxtaposition:</u>			<u>First Order Reference:</u>	<u>Second Order Reference:</u>	
<u>Transformation/Fusion:</u> X			X		
<u>Replacement/Replacement-Absent:</u>					
<u>Opposition:</u>					

Verbal or Written Components:

Verbal/Written Function:			
Verbal Anchoring:		Complex:	Moderate: X
		Non-Verbal:	
Needed (for Understanding):	Reinforces, (but not needed for understanding): X	Indirect:	Other: (specify)
Type related to Metaphrand:		Type Related to Metaphier:	
<u>Typeface:</u> <u>Oldstyle</u> <u>Slab Serif</u> <u>Modern:</u> X <u>San Serif</u> <u>Script</u> <u>Distressed/Grunge</u> <u>Decorative</u>	Comments: All capitalized letters in gray	<u>Typeface:</u> <u>Oldstyle</u> <u>Slab Serif</u> <u>Modern</u> <u>San Serif</u> <u>Script</u> <u>Distressed/Grunge</u> <u>Decorative</u>	Comments

Directional Components:

Vectors:			
Graphic Vector:	<u>Z-axis</u>	<u>X-axis:</u> X	<u>Y-axis</u>
Index Vector:		EKG monitor	

Placement of Product in Advertisement:

<u>Large Icon in middle of page:</u>	<u>Both Large & Small icons:</u>	<u>Small icon in a bottom corner:</u> X (right corner)
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Interpretations:

<u>Openness:</u>	<u>Straightforwardness:</u> X
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28	<u>Bib Citation:</u>				
	Liquid-PLUMR Gel ad. <i>Ladies' Home Journal</i> Aug. 2007, 96.				
<u>V-Metaphor Type:</u>	<u>Orientational:</u>	<u>Ontological:</u> X	<u>Concrete:</u> X	<u>Abstract:</u>	<u>Other:</u>
<u>Tenor/Target/Metaphrand:</u>		<u>Vehicle/Source/Metaphier:</u>			
<ul style="list-style-type: none"> • Liquid PLUMR Gel 		<ul style="list-style-type: none"> • Army tanks 			
<u>Entailment/Desired Paraphrand:</u>		<u>Entailment/Perceived-Remembered Paraphier(s):</u>			
<ul style="list-style-type: none"> • Powerful 		<ul style="list-style-type: none"> • 			
Visual Components:					
Iconic: X	Symbolic: Verbal:	Iconic:	Symbolic: X Verbal: X		
Realistic: X & Stylized: X	<u>Headline:</u> "Destroy the Clog" <u>Body copy:</u> N/A <u>Other:</u> www.liquidplumr.com		<u>Headline:</u> "Destroy the Clog" <u>Body copy & Other:</u> N/A		
<u>Position/ Placement in ad:</u>	Laying in its side, on the right side of the page	<u>Position/ Placement in ad:</u>	3 tanks coming out of the bottle and into the drain, in a row in the middle of the page		
Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Synecdoche Visual Symbol	Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Symbol		
<u>Linkage:</u>					
<u>Association/Juxtaposition:</u>		<u>First Order Reference:</u>	<u>Second Order Reference:</u>		
<u>Transformation/Fusion:</u>		X			
<u>Replacement/Replacement-Absent:</u> X					
<u>Opposition:</u>					

Verbal or Written Components:

Verbal/Written Function:			
Verbal Anchoring:		Complex:	Moderate: X
Non-Verbal:		Other: (specify)	
Needed (for Understanding):	Reinforces, (but not needed for understanding): X	Indirect:	
Type related to Metaphrand:		Type Related to Metaphier:	
Typeface:	Comments:	Typeface:	Comments
<u>Oldstyle</u>		<u>Oldstyle</u>	
<u>Slab Serif</u>		<u>Slab Serif</u>	
<u>Modern</u>		<u>Modern</u>	
<u>San Serif</u>		<u>San Serif</u>	
<u>Script</u>		<u>Script</u>	
<u>Distressed/Grunge</u>		<u>Distressed/Grunge</u>	
<u>Decorative:</u> X	Looks like a stencil font in a blue/green color	<u>Decorative</u>	

Directional Components:

Vectors:			
Graphic Vector:	<u>Z-axis</u>	<u>X-axis:</u> X	<u>Y-axis</u>
Index Vector:		Tanks & Bottle	

Placement of Product in Advertisement:

<u>Large Icon in middle of page:</u> X	<u>Both Large & Small icons:</u>	<u>Small icon in a bottom corner:</u>
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Interpretations:

<u>Openness:</u>	<u>Straightforwardness:</u> X
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29	<u>Bib Citation:</u> NyQuil ad. <i>Shape</i> March 2005, 109.				
	<u>V-Metaphor Type:</u>	<u>Orientational:</u>	<u>Ontological:</u>	<u>Concrete:</u>	<u>Abstract:</u> X <u>Other:</u> X
<u>Tenor/Target/Metaphrand:</u> • NyQuil			<u>Vehicle/Source/Metaphier:</u> • Darkness/ Night time		
<u>Entailment/Desired Paraphrand:</u> • A good night's sleep			<u>Entailment/Perceived-Remembered Paraphier(s):</u> •		
Visual Components:					
<u>Iconic:</u> X		<u>Symbolic:</u> <u>Verbal:</u>		<u>Iconic:</u> <u>Symbolic:</u> X <u>Verbal:</u> X	
<u>Realistic:</u> X <u>Stylized:</u>		<u>Headline:</u> "Until Tomorrow" <u>Body copy:</u> "The best sleep you ever got with a cold...medicine." <u>Other:</u> N/A		<u>Headline:</u> "Until Tomorrow" <u>Body copy:</u> "The best sleep you ever got with a cold...medicine." <u>Other:</u> N/A	
<u>Position/Placement in ad:</u>		Small icon in the right corner of the page		<u>Position/Placement in ad:</u> 7/8th's of the entire page	
<u>Visual Metonymy:</u> <u>Visual Synecdoche:</u> <u>Visual Index:</u> <u>Visual Symbol:</u>		Visual Symbol		<u>Visual Metonymy:</u> <u>Visual Synecdoche:</u> <u>Visual Index:</u> <u>Visual Symbol:</u> Visual Index Visual Symbol	
<u>Linkage:</u>					
<u>Association/Juxtaposition:</u> X			<u>First Order Reference:</u>		<u>Second Order Reference:</u>
<u>Transformation/Fusion:</u>			X		
<u>Replacement/Replacement-Absent:</u>					
<u>Opposition:</u>					

Verbal or Written Components:

Verbal/Written Function:			
Verbal Anchoring:		Complex:	Moderate: X
Needed (for Understanding): X	Reinforces, (but not needed for understanding):	Indirect:	Non-Verbal: Other: (specify)
Type related to Metaphrand:		Type Related to Metaphier:	
<u>Typeface:</u> <u>Oldstyle</u> <u>Slab Serif</u> <u>Modern</u> <u>San Serif:</u> X <u>Script</u> <u>Distressed/Grunge</u> <u>Decorative:</u>	<u>Comments:</u> Normal font/ Headline in white/ Body text in black	<u>Typeface:</u> <u>Oldstyle</u> <u>Slab Serif</u> <u>Modern</u> <u>San Serif:</u> X <u>Script</u> <u>Distressed/Grunge</u> <u>Decorative</u>	<u>Comments:</u> Normal font/ Headline in white/ Body text in black

Directional Components:

Vectors:			
Graphic Vector:	<u>Z-axis</u>	<u>X-axis:</u>	<u>Y-axis:</u> X
Index Vector:			Blackness & bottle

Placement of Product in Advertisement:

<u>Large Icon in middle of page:</u>	<u>Both Large & Small icons:</u>	<u>Small icon in a bottom corner:</u> X (right corner)
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Interpretations:

<u>Openness:</u>	<u>Straightforwardness:</u> X
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30	<u>Bib Citation:</u> Sunsilk Hair Product ad. <i>Vogue</i> March 2007, 477.				
<u>V-Metaphor Type:</u>	<u>Orientalional:</u> X	<u>Ontological:</u>	<u>Concrete:</u>	<u>Abstract:</u> X	<u>Other:</u>
<u>Tenor/Target/Metaphrand:</u> • Sunsilk Color Boost		<u>Vehicle/Source/Metaphier:</u> • Female silhouette plugging in her hair			
<u>Entailment/Desired Paraphrand:</u> • Boost Color		<u>Entailment/Perceived-Remembered Paraphier(s):</u> •			
Visual Components:					
Iconic: X	Symbolic: Verbal: X	Iconic:		Symbolic: X Verbal: X	
Realistic: Stylized:	<u>Headline:</u> "Blondes, boost your color" <u>Body copy:</u> See ***** <u>Other:</u>			<u>Headline:</u> "Blondes, boost your color" <u>Body copy & Other:</u> N/A	
<u>Position/ Placement in ad:</u>	Small product in the right corner of the advertisement	<u>Position/ Placement in ad:</u>		Middle of the page	
Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Symbol	Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:		Visual Symbol	
<u>Linkage:</u>					
<u>Association/Juxtaposition:</u> X		<u>First Order Reference:</u>		<u>Second Order Reference:</u>	
<u>Transformation/Fusion:</u>		X			
<u>Replacement/Replacement-Absent:</u>					
<u>Opposition:</u>					

Verbal or Written Components:

Verbal/Written Function:			
Verbal Anchoring:		Complex: X	Moderate:
		Non-Verbal:	
Needed (for Understanding): X	Reinforces, (but not needed for understanding):	Indirect:	Other: (specify)
Type related to Metaphrand:		Type Related to Metaphier:	
<u>Typeface:</u> <u>Oldstyle</u> <u>Slab Serif</u> <u>Modern</u> <u>San Serif:</u> X <u>Script</u> <u>Distressed/Grunge</u> <u>Decorative:</u>	Comments:	<u>Typeface:</u> <u>Oldstyle</u> <u>Slab Serif</u> <u>Modern</u> <u>San Serif:</u> X <u>Script</u> <u>Distressed/Grunge</u> <u>Decorative</u>	Comments

Directional Components:

Vectors:			
Graphic Vector:	<u>Z-axis</u>	<u>X-axis:</u>	<u>Y-axis:</u> X
Index Vector:			Female silhouette

Placement of Product in Advertisement:

<u>Large Icon in middle of page:</u>	<u>Both Large & Small icons:</u>	<u>Small icon in a bottom corner:</u> X (right corner)
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Interpretations:

<u>Openness:</u> X	<u>Straightforwardness:</u>
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31	<u>Bib Citation:</u>				
	Valspar paint ad. <i>Martha Stewart Living</i> . May 2008, 22 & 23.				
<u>V-Metaphor Type:</u>	<u>Orientalional:</u>	<u>Ontological:</u> X	<u>Concrete:</u> X	<u>Abstract:</u>	<u>Other:</u>
<u>Tenor/Target/Metaphrand:</u>			<u>Vehicle/Source/Metaphier:</u>		
<ul style="list-style-type: none"> • Valspar Paint 			<ul style="list-style-type: none"> • Bale of Hay 		
<u>Entailment/Desired Paraphrand:</u>			<u>Entailment/Perceived-Remembered Paraphier(s):</u>		
<ul style="list-style-type: none"> • Color from Nature 			<ul style="list-style-type: none"> • 		
Visual Components:					
Iconic: X	Symbolic: Verbal:			Iconic: X	Symbolic: X Verbal:
Realistic: X Stylized:	<u>Headline:</u> "Bring the beautiful, durable colors of nature home." <u>Body copy:</u> (Please see Appendix II for the full text) <u>Other:</u> N/A			<u>Headline:</u> "Bring the beautiful, durable colors of nature home." <u>Body copy & Other:</u> N/A	
<u>Position/Placement in ad:</u>	Small paint swatch on the left page/ Small paint can in the right corner of the ad.			<u>Position/Placement in ad:</u>	Huge bale of hay in the middle of the right page
Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Symbol			Visual Metonymy: Visual Synecdoche: Visual Index: Visual Symbol:	Visual Synecdoche Visual Index Visual Symbol
<u>Linkage:</u>					
<u>Association/Juxtaposition:</u> X			<u>First Order Reference:</u>	<u>Second Order Reference:</u>	
<u>Transformation/Fusion:</u>			X		
<u>Replacement/Replacement-Absent:</u> X					
<u>Opposition:</u>					

Verbal or Written Components:

Verbal/Written Function:			
<u>Verbal Anchoring:</u>		Complex:	Moderate: X
Needed (for Understanding):		Reinforces, (but not needed for understanding): X	Non-Verbal: Other: (specify)
Type related to Metaphrand:		Type Related to Metaphier:	
<u>Typeface:</u>	Comments:	<u>Typeface:</u>	Comments:
<u>Oldstyle</u>	Headline is in all CAPS, and Body text is normal, in white	<u>Oldstyle</u>	Headline is in all CAPS, and Body text is normal, in white
<u>Slab Serif</u>		<u>Slab Serif</u>	
<u>Modern</u>		<u>Modern</u>	
<u>San Serif:</u> X		<u>San Serif:</u> X	
<u>Script</u>		<u>Script</u>	
<u>Distressed/Grunge</u>		<u>Distressed/Grunge</u>	
<u>Decorative:</u>		<u>Decorative</u>	

Directional Components:

Vectors:			
Graphic Vector:	<u>Z-axis</u>	X-axis: X	<u>Y-axis</u>
Index Vector:		The field with bales of hay	

Placement of Product in Advertisement:

<u>Large Icon in middle of page:</u>	<u>Both Large & Small icons:</u>	<u>Small icon in a bottom corner:</u> X (right corner)
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Interpretations:

<u>Openness:</u>	<u>Straightforwardness:</u> X
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32	<u>Bib Citation:</u> Goldfish ad. <i>People</i> 12, Nov. 2007, 97.				
	<u>V-Metaphor Type:</u>	<u>Orientational:</u>	<u>Ontological:</u>	<u>Concrete:</u> X	<u>Abstract:</u>
<u>Tenor/Target/Metaphrand:</u> • Goldfish snacks			<u>Vehicle/Source/Metaphier:</u> • Block of cheddar cheese		
<u>Entailment/Desired Paraphrand:</u> • Made with real/ natural cheese			<u>Entailment/Perceived-Remembered Paraphier(s):</u> •		
Visual Components:					
<u>Iconic:</u> X	<u>Symbolic: Verbal:</u>		<u>Iconic:</u> X	<u>Symbolic: Verbal:</u>	
<u>Realistic: X Stylized:</u>	<u>Headline:</u> "Made with real cheese. Naturally" <u>Body copy:</u> (Please see Appendix II for the full text) <u>Other:</u> Fishfulthinking.com			<u>Headline:</u> "Made with real cheese. Naturally" <u>Body copy:</u> (Please see Appendix II for the full text) <u>Other:</u> N/A	
<u>Position/ Placement in ad:</u>	Goldfish in the middle of the page/ Goldfish package in the right corner of the ad		<u>Position/ Placement in ad:</u>	Block of cheese in the middle of the page next to the Goldfish snack	
<u>Visual Metonymy:</u> <u>Visual Synecdoche:</u> <u>Visual Index:</u> <u>Visual Symbol:</u>	Visual Symbol		<u>Visual Metonymy:</u> <u>Visual Synecdoche:</u> <u>Visual Index:</u> <u>Visual Symbol:</u>	Visual Synecdoche Visual Index Visual Symbol	
<u>Linkage:</u>					
<u>Association/Juxtaposition:</u>			<u>First Order Reference:</u>	<u>Second Order Reference:</u>	
<u>Transformation/Fusion:</u> X			X		
<u>Replacement/Replacement-Absent:</u>					
<u>Opposition:</u>					

Verbal or Written Components:			
Verbal/Written Function:			
Verbal Anchoring:		Complex:	Moderate: X
Non-Verbal:			
Needed (for Understanding):	Reinforces, (but not needed for understanding): X	Indirect:	Other: (specify)
Type related to Metaphrand:		Type Related to Metaphier:	
Typeface:	Comments:	Typeface:	Comments:
<u>Oldstyle</u>	Normal letters in black	<u>Oldstyle</u>	Normal letters in a black font
<u>Slab Serif:</u> X		<u>Slab Serif:</u> X	
<u>Modern</u>		<u>Modern</u>	
<u>San Serif</u>		<u>San Serif</u>	
<u>Script</u>		<u>Script</u>	
<u>Distressed/Grunge</u>		<u>Distressed/Grunge</u>	
<u>Decorative:</u>		<u>Decorative</u>	
Directional Components:			
Vectors:			
Graphic Vector:	<u>Z-axis</u>	<u>X-axis:</u> X	<u>Y-axis</u>
Index Vector:		The cheese/ Snacks	
Placement of Product in Advertisement:			
<u>Large Icon in middle of page:</u>	<u>Both Large & Small icons:</u>	<u>Small icon in a bottom corner:</u>	
	X		
Interpretations:			
<u>Openness:</u>		<u>Straightforwardness:</u>	
		X	

33	<u>Bib Citation:</u>				
	Rice Krispies Treat ad. <i>Ladies' Home Journal</i> Aug. 2007, 73.				
<u>V-Metaphor Type:</u>	<u>Orientalional:</u> X	<u>Ontological:</u>	<u>Concrete:</u> X	<u>Abstract:</u>	<u>Other:</u>
<u>Tenor/Target/Metaphrand:</u>			<u>Vehicle/Source/Metaphier:</u>		
<ul style="list-style-type: none"> • Rice Krispies Treat 			<ul style="list-style-type: none"> • Pan of Rice Krispies Treats 		
<u>Entailment/Desired Paraphrand:</u>			<u>Entailment/Perceived-Remembered Paraphier(s):</u>		
<ul style="list-style-type: none"> • Package tastes like original 			<ul style="list-style-type: none"> • 		
Visual Components:					
<u>Iconic:</u> X	<u>Symbolic:</u> <u>Verbal:</u>		<u>Iconic:</u>	<u>Symbolic:</u> X <u>Verbal:</u>	
<u>Realistic:</u> <u>Stylized:</u>	<u>Headline:</u> "The Original Ooey-Gooey taste. Still 90 Calories" <u>Body copy:</u> "Childhood is Calling" <u>Other:</u> N/A			<u>Headline:</u> "The Original Ooey-Gooey taste. Still 90 Calories" <u>Body copy:</u> "Childhood is Calling" <u>Other:</u> N/A	
<u>Position/Placement in ad:</u>	The snack is lying on top of the pan of treats themselves, in the bottom half of the advertisement.		<u>Position/Placement in ad:</u>	Takes up almost the entire page and has a piece cut out of it.	
<u>Visual Metonymy:</u> <u>Visual Synecdoche:</u> <u>Visual Index:</u> <u>Visual Symbol:</u>	Visual Symbol		<u>Visual Metonymy:</u> <u>Visual Synecdoche:</u> <u>Visual Index:</u> <u>Visual Symbol:</u>	Visual Index Visual Symbol	
<u>Linkage:</u>					
<u>Association/Juxtaposition:</u>			<u>First Order Reference:</u>	<u>Second Order Reference:</u>	
<u>Transformation/Fusion:</u> X			X		
<u>Replacement/Replacement-Absent:</u>					
<u>Opposition:</u>					

Verbal or Written Components:

Verbal/Written Function:			
<u>Verbal Anchoring:</u>		Complex:	Moderate: X
		Non-Verbal:	
Needed (for Understanding):	Reinforces, (but not needed for understanding): X	Indirect:	Other: (specify)
<u>Type related to Metaphrand:</u>		<u>Type Related to Metaphier:</u>	
<u>Typeface:</u>	Comments:	<u>Typeface:</u>	Comments:
<u>Oldstyle</u>		<u>Oldstyle</u>	
<u>Slab Serif</u>		<u>Slab Serif</u>	
<u>Modern</u>		<u>Modern</u>	
<u>San Serif:</u> X	Headline in bold CAPS in blue	<u>San Serif:</u> X	Headline in bold CAPS in blue
<u>Script:</u> X	"Childhood is Calling" in special font in white at the bottom of the ad	<u>Script</u>	
<u>Distressed/Grunge</u>		<u>Distressed/Grunge</u>	
<u>Decorative:</u>		<u>Decorative</u>	

Directional Components:

Vectors:			
<u>Graphic Vector:</u>	<u>Z-axis</u>	<u>X-axis:</u>	<u>Y-axis:</u> X
<u>Index Vector:</u>			The pan of Rice Krispies

Placement of Product in Advertisement:

<u>Large Icon in middle of page:</u>	<u>Both Large & Small icons:</u>	<u>Small icon in a bottom corner:</u>
X		

Interpretations:

<u>Openness:</u>	<u>Straightforwardness:</u>
	X

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