



IDENTIFYING METAPHORS IN TV COMMERCIALS WITH FILMIP: THE FILMIC METAPHOR IDENTIFICATION PROCEDURE

LORENA BORT-MIR

Universitat Politècnica de València

lbormir@upv.es

ABSTRACT. *The analysis and identification of figurative language is one of the largest research areas in cognitive linguistics, and metaphor is one of these tropes. Focusing on the genre of TV advertising, a structural method for the identification of metaphorical components used in films in a cross-modal fashion is developed in the present paper. A corpus of eleven TV commercials is analyzed under seven steps that guide analysts from the content description of the multimodal materials to the concrete identification of metaphorical elements. This research presents the Filmic Metaphor Identification Procedure (FILMIP, Bort-Mir 2019) as a tool for the identification of metaphorically used filmic components in multimodal filmic materials. More concretely, the paper presents the application of the procedure to two TV commercials from different perfume brands. FILMIP offers a valuable contribution not only to metaphor scholars but also to researchers focused on other fields of study such as multimodality, discourse analysis, communication, branding, or even film theory.*

Keywords: Multimodality, multimodal metaphor, metaphor identification, filmic metaphor, FILMIP, advertising.

IDENTIFICANDO METÁFORAS EN ANUNCIOS TELEVISIVOS CON FILMIP: EL PROCEDIMIENTO DE IDENTIFICACIÓN DE METÁFORA FÍLMICA

RESUMEN. *El análisis y la identificación del lenguaje figurativo es una de las mayores áreas de investigación de la lingüística cognitiva, y la metáfora es una de ellas. Centrándose en el género de la publicidad televisiva, en el presente trabajo se desarrolla un método estructural para la identificación de los componentes metafóricos utilizados en material fílmico de forma intermodal. Se analiza un corpus de once anuncios de televisión en siete pasos que guían a los analistas desde la descripción del contenido de los materiales multimodales hasta la identificación concreta de los elementos metafóricos. Esta investigación presenta el Procedimiento de Identificación de Metáforas Fílmicas (FILMIP, Bort-Mir 2019) como una herramienta para la identificación de componentes fílmicos metafóricos en materiales multimodales cinemáticos. Más concretamente, se presenta la aplicación del método a dos anuncios televisivos pertenecientes a dos marcas de perfume. FILMIP ofrece una valiosa contribución no sólo a los estudiosos de las metáforas sino también a los investigadores centrados en otros campos de estudio como la multimodalidad, el análisis del discurso, la comunicación, el branding, o incluso la teoría cinematográfica.*

Palabras clave: multimodalidad, metáfora multimodal, identificación de metáforas, metáfora fílmica, FILMIP, publicidad.

Received 15 April 2020

Revised version accepted 23 September 2020

1. INTRODUCTION

Assuming that metaphors are not only figures of speech but also tropes that configure our thought (Ortony 1979; Lakoff and Johnson 1980), it seems obvious that metaphors, then, can be expressed through other means of communication rather than just language. Metaphors, thus, are found in distinct modalities of expression such as body language and gestures, music and sound, or even static visuals (Forceville 2006; Cienki and Müller 2008; Gibbs 2008; Forceville and Uriós-Aparisi 2009).

Filmic materials and the role that metaphors play within them, however, received little attention by the scientific community until Carroll's cognitivist trend to the study of film (Carroll 1994, 1996a, 1996b). More recently, Forceville's research (Forceville 1999, 2007, 2012, 2015) on the construal of metaphors in billboards, cartoons, TV commercials, and feature and animated films, poses valuable insight into the role of metaphor in advertising and in various cinematic genres. According to his view, the complexity of a metaphor in film is so

vast that its presence may be real just for part of the audience while other spectators might not be aware of it, inferring the meaning without a metaphorical conceptualization.

Such a complexity also hinders the process of identifying (and then, naming) metaphors within the filmic medium. In motion pictures, the underlying TARGET-IS-SOURCE OF A IS B formula is not so clearly created nor perceived as in language (Forceville 2009; Müller and Kappelhoff 2018). According to Forceville (2009), target and source domains are simultaneously represented in a moving image, meaning that analysts are not able to capture a metaphor in a single frame, as both domains of the metaphor (target and source) are represented moving in time through a combination of communicative modes (Bort-Mir, 2019). This implies that when several semiotic modes are brought together in a metaphor, the possible meanings are *multiplied* rather than simply added together (El Refaie 2016, following Lemke 1998).

Still, and as suggested by the authors of the Metaphor Identification Procedure (MIP, Pragglejaz Group, 2007, later transformed into MIPVU¹, Steen *et al.* 2010), scholars from diverse fields of study should achieve convergence in their results when performing metaphor analyses. This means that, as in language (with MIP and MIPVU), and as in still pictures with VISMIP (Visual Metaphor Identification Procedure, Šorm and Steen 2018), a method that isolates the identification of metaphor in different materials and leaves aside its analysis would be suitable for the understanding of the phenomenon (Steen 2007, 2009; Steen *et al.* 2010).

That is precisely the objective of this paper, to pilot a procedure for the identification of metaphorically used filmic elements in TV commercials. Further analyses of more materials and from other filmic genres will lead to the refinement of the procedure.

This paper is structured as follows: after the introduction, Section 2 explains the set of instructions that analysts must follow to apply FILMIP. In the methodology section (Section 3) the procedure that was followed to perform the analyses together with the materials used for the creation of the corpus. We then develop the analysis of 2 TV commercials also presenting the results (Section 4). Finally, a discussion is held in Section 5 in which possible interpretations of the results are offered, that is, the metaphorical units identified under FILMIP's seven steps are matched with possible conceptual metaphors that may derive from our analysis.

1 MIPVU: MIP + the initials of the Vrije Universiteit.

2. THE FILMIC METAPHOR IDENTIFICATION PROCEDURE

FILMIP entails a seven-step procedure that can be understood as a dynamic version of VISMIP (Šorm and Steen 2018). The Visual Metaphor Identification Procedure entails the identification of metaphorical elements in still pictures in seven steps that go from establishing the general and abstract meaning of the picture to the identification of incongruity and analysis of the comparison between two cognitive domains. FILMIP, based on these assumptions, includes several key modifications that are necessary to adapt the procedure to the complexity of the filmic medium.

Moving images, or *movement-images*, as labeled by Müller and Kappelhoff (2018), differ widely from still pictures in several ways. The medium by which they are created, for instance, is one of these differences. A picture is captured by photographic cameras whose mechanisms entail the possibility of *trapping* an event in time. With cartoons, paintings, or billboards, the mediums by which they are created to express meaning are papers, pencils, canvas, and some other similar devices; their meaning is expressed graphically.

A film, on the contrary, is normally created using a video camera, a technological device that captures an event through time, with no cuts on the moment of filming. This supposes that, for instance, the graphic means (e.g., lines and shapes) by which a cartoon is created (Cohn 2016) are not present in films (except in animation clips). The graphic structure of both moving and still pictures is, then, different.

The narrative structure of films also differs from that of still pictures, with the biggest difference being motion. According to Cohn:

film captures perceptual information through a camera; this alone would be comprehended through general perceptual principles and semantic understandings related to event knowledge. This information is then broken up into shots and edited together using a filmmaker's cognitive combinatorial narrative principles. (2016: 14)

All these differences between the distinct materialities lead to conclude that films must be treated under a different perspective by analysts, since they deal with materials in continuous motion implying a continuum in time, while pictures are static materials framed within a precise portion of time. The mechanisms by which these moving materials are analyzed should vary, consequently, from those of still pictures. The following section focuses on presenting FILMIP's procedural steps (see figure 1 for a better visualization of the whole procedure) with a justification of the modifications that were carried out to adapt the method from still pictures to moving images (from VISMIP to FILMIP).

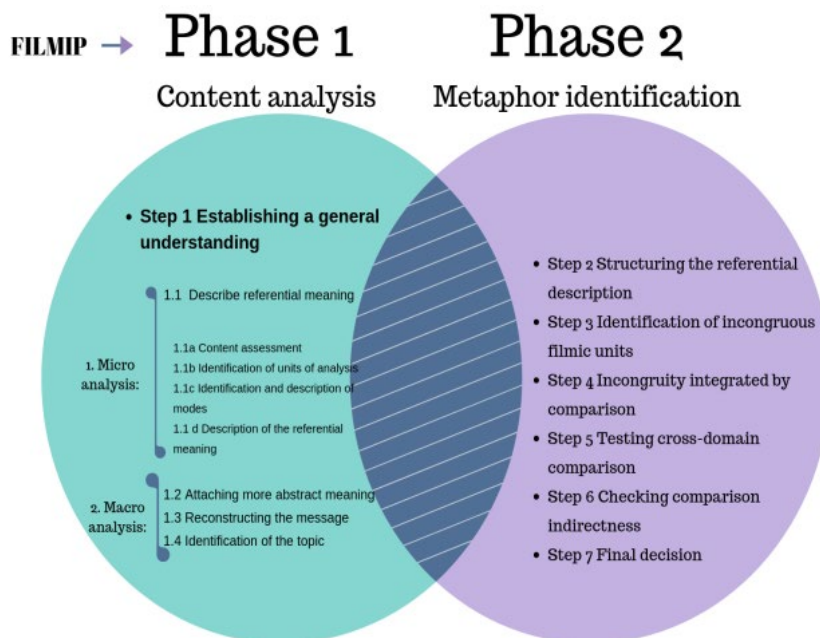


Figure 1. Visualization of FILMIP's seven steps.

2.1. IDENTIFYING METAPHORS IN FILMS IN SEVEN STEPS

Step 1

The first step towards the identification of metaphorical meaning is to establish a general understanding of the materials (TV commercials in this case). Understanding a given material in general terms implies not only describing its referential meaning but also describing its more abstract meaning and understanding its message or intention. Thus, this first step is divided into three substeps.

Substep 1.1. Description of the referential meaning

According to Philips and McQuarrie “a key advantage of content assessment is that it allows an integrated perspective, based on all of the elements of an ad to emerge as a result of an extended period of immersion” (2002: 3). FILMIP resolves that analysts must watch each filmic text five consecutive times² in order to get a general idea of what they are perceiving on the screen.

² It was decided by the autor that five times was the appropriate number of times needed for this preparatory viewing thanks to the feedback given by participants from another study (Bort-Mir and Bolognesi, forthcoming), as some of them said “the more times I see the commercial, the more things I see and understand”.

After the preparatory viewing (Rossolatos 2014: 56), the clips should be segmented into the different units of analysis, that is, sequences³ (in the case of long materials such as movies), scenes⁴, and shots⁵ (see figure 2 as an example), being the shot the smallest unit of analysis for our particular purpose.

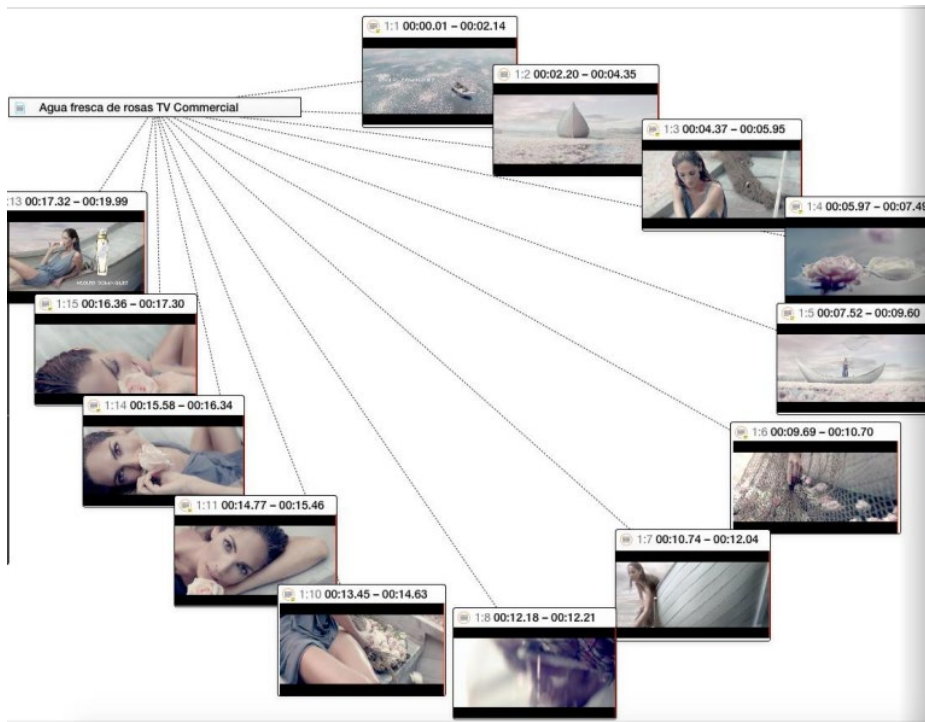


Figure 2. Segmentation into scenes and shots from *Agua Fresca de Rosas* TV commercial (from Bort-Mir, 2019).

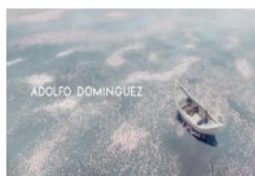
Once the segmentation process is finished, analysts must identify and describe the communicative modes in each of the shots (Bort-Mir 2019, following Forceville 2003) (see figure 3 as an example): (i) written discourse (font type and colors), (ii) spoken discourse (the type, the tone of voice, and the person speaking), (iii) music (genre, diegetic vs. non diegetic, composed vs. appropriated), (iv) non-verbal sounds (artificial sounds and natural sounds),

3 A sequence is defined as a part of a film that deals with one event or that has a particular style (Macmillan Dictionary online 2009).

4 A scene is defined as a part of a play, book, film, etc. in which events happen in the same place or period of time (Macmillan Dictionary online 2009).

5 The shot is the smallest segment of a film. “a shot is the moment that the camera starts rolling until the moment it stops, or the moment that the filmmaker has decided to cut” (Bort-Mir 2019).

and (v) visuals (colors, salient objects, kinematic elements, gestures and facial expressions, and images / icons).



S1¹. 00:00:00 - 00:02:15 aerial shot

- [Written discourse (Adolfo Dominguez/ capital letters/ white)]
- [Music(Karen Elson's *The Ghost Who Walks*², no lyrics yet/pop/non diegetic/appropriated)]
- [Visuals(Colors (pink/pale, white, grey/pale), Kinematic elements (aerial view of the setting, still camera))]

Figure 3. Description of communicative modes from the first shot of the commercial (Bort-Mir 2019).

Knowing where to look at (the segments) and what is there (the communicative modes) allows analysts to describe the referential meaning of the clip. FILMIP, following VISMIP, adopts the tool created by Tam and Leung (2001) for semantic annotation of visual materials, as it offers scholars the possibility of simplifying video descriptions to their highest degree. Example of a referential description using the Structured Annotation (2001: 934):

Image1: Tall, blond man and spotted dog walk quickly in park.

[Agent (man|tall, blond) Agent (dog|spotted) Action (walk|quickly) Setting (in park)]

Thus, this description should be made for all the shots and scenes segmented from the materials.

Substep 1.2. Attaching more abstract meaning

In this substep, analysts should test whether there are any clues indicating that a more general and/or abstract meaning should be attached to what is described under substep 1.1 (description of the referential meaning). Clues pointing to any abstract meaning rather than just a denotative signification must be identified and described in this step (e.g., connotations of colors, music, etc.).

Substep 1.3. Reconstructing the message

With this step the analyst must respond to the question: what is the intention of the video? What is the message?

Substep 1.4. Identifying the topic

For the specific genre of TV advertising, the topic is always the product or service advertised. Sometimes, the brand delegates to move the attention to an emotion due to neuromarketing reasons, but in fact, the focus is always on the product or service.

Step 2

The second step of the procedure entails the structuring of the referential description under substep 1.1 (description of the referential meaning). VISMIP follows the annotation process adopted by Tam and Leung called Structured Annotation. Their proposal poses a solution to “the problem of encoding significant aspects of the semantic content of visual materials so that people can retrieve what they want” (2001: 936). It is applicable to images, according to the authors, as “Structured Annotation can accommodate all the perceptual and interpretive attribute classes that people use to describe visual materials” (ibid). According to this structure, when an image has been briefly described in a sentence, it can be annotated according to five components: Agent, Action, Object, Recipient and Setting (all of them with optional modifiers).

One of the challenges that we encounter with films is that not all the objects and filmic components in a video are relevant to its description (Aafaq *et al.* 2018). Consequently, all the objects that are not involved in the observed action should be considered as irrelevant (Barbu *et al.* 2012).

Another challenge is precisely the moving nature of films, since it supposes that actions and events may, for instance, overlap in time (for example, when a piano is playing on a recital and the pianist is also singing while the audience is crying). Thus, we may encounter multiple processes or events in a single moment (in the same space and time).

FILMIP resumes to take the Structured Annotation (Tam and Leung 2001) as a valid tool for the description of videos because it adapts well to the procedure. As stated by Šorm and Steen (2018), the tool is appropriate for filmic materials (as well as for static images) because (i) it entails a limited number of components (Agent, Action, Object, Recipient and Setting), which will lead to higher inter-analyst agreement results, and (ii) these components are common to all languages, which implies that there is no specific linguistic expertise required by analysts to have in order to structure their filmic (or picture) descriptions (2018: 66).

An example of this description can be found in the Analysis section of the paper.

Step 3

The third step of the procedure leads analysts to the identification of incongruous filmic components.

Incongruity in still pictures differs from that of films. While there can be strange specific elements in an image, there can be a wide variety of incongruous components in films, not only at the perceptual level (what we see or listen) but also at level of the discursive form (genre). Thus, at the perceptual level, analysts should decide which of the filmic component analyzed under step 2, that is, the Agent, Action, Object, Recipient and Setting (Tam and Leung 2001) shows properties that are incongruous with the properties that are typically true of that component (property-incongruous), which one shows any incongruity related to the topic (topic-incongruous) under substep 1.4 (identification of the topic), or if there is any incongruity within each of the identified modes under substep 1.1 related to the topic (modal incongruity). At the discursive level, analysts must decide whether the message under substep 1.3 (reconstructing the message) is communicated in an atypical way of the filmic genre under analysis (genre-incongruous).

Step 4

In step 4, the analyst must decide whether the replacing concepts for the incongruities found in Step 3 can be integrated into the message or/and the topic of the commercial in some form of comparison. In one of our analyses (*Agua Fresca de Rosas*, Adolfo Domínguez 2015), there is a woman in the sea fishing roses with a net. In this case, the roses in the water are compared to fish, as fish are coherent with the referential description of “woman fishing on a boat”. It seems natural that what is in the water is fish and not roses. Thus, this replacement of one component for another is done according to a matching between what the alien component is doing or how it is depicted and the corresponding, most coherent component that naturally owns those qualities or properties (as in our example, where fish is what is naturally in the water and not roses).

Step 5

Once it has been confirmed in the previous step that there are different concepts to be compared in the film, Step 5 guides the analyst to test if those

concepts belong to two different domains. VISMIP uses an online tool called Wordnet (<http://wordnet.princeton.edu>) that turns to be very useful to answer this question. Wordnet is a big database of English words (nouns, verbs, adjectives, and adverbs) which are grouped according to their meanings (Šorm and Steen 2018). Analysts should investigate the first three layers of meaning; if they are different, then the comparison is cross-domain. An illustrative example (from the *Agua Fresca de Rosas* commercial) has been added to clarify these instructions, with the comparison between roses and fish:

- rose belonging to the domain of ‘shrub>woody plant>vascular plant’ (Wordnet, under seat sense #1), and fish belonging to the domain of ‘aquatic vertebrate>chordate>animal’ (Wordnet, under seat sense #1).

In this case, as none of the three layers of meaning from both concepts coincide, the comparison is considered cross-domain. If all or some of the assumed layers overlap, then the domains are understood as being similar, and the comparison cannot be considered cross-domain.

Step 6

Analysts should here test whether the comparison(s) can be seen as some form of indirect discourse about the topic of the filmic text as formulated under step 1.4. This test gives a positive result “if analysts can offer a simple account of the mapping between both domains of the comparison (target and source) [...] assuming that the mapping is indirectly saying something about the topic of the film and also about the message.” (Bort-Mir 2019: 158). This “simple account of the mapping” is offered in figure 4 as an example to clarify the step.

FISHING	COLLECTING ROSES	FINDING LOVER
Fisherman (agent)	Collector (agent)	Finder (woman, in this case) (agent)
Fish (object)	Rose (object)	Loved person (object)
Sea (setting)	Fields, bushes, garden (setting)	Everywhere (the world) (setting)
Boat and the net (tools)	Collecting tools (tools)	Perfume (tool to attract lover) (tool)
Fishing (action)	Collecting (action)	Wearing the perfume = hunting, fishing (action)

Figure 4. Example of the simple account of the mappings between domains for step 6 (taken from the analysis of the commercial *Agua Fresca de Rosas*, in Bort-Mir 2019: 188).

Step 7

FILMIP includes one last step, in which if steps 4, 5, and 6 are positive, then the analyst marks the filmic text for metaphoricity. If any of the previous steps give a negative result (that is, there are no replacing elements, or the comparison is not cross-domain, or there is not an indirect mapping between the elements of the video), then the analyst must stop the procedure and mark the film for non-metaphoricity.

3. METHODOLOGY

3.1. PROCEDURE

First, several TV commercials⁶ were selected from a wide range of perfume brands.

Once the commercials were selected, all dialogues, voices over or off, and lyrics, were transcribed into different Word documents.

A following phase consisted of segmenting all the TV commercials into their different filmic segments (scenes and shots, mainly).

The next step was to identify all the filmic components that represent meaning following the seven steps of the procedure (focusing on the identification and description of the communicative modes).

3.2. MATERIALS

Five TV commercials from perfume brands were selected from a bigger corpus of eleven ads. Perfume commercials were the ones finally chosen because of the difficulty that is found to describe smell experiences (Engen 1982). Thus, it was thought that these might be appropriate for the application of FILMIP, as metaphors could be a commonly used device to present perfumes in advertising campaigns. The five commercials were selected from the corpus to be thoroughly analyzed and discussed (Bort-Mir 2019) because they present interesting features that allowed for the refinement of FILMIP. Some of these characteristics (identified after the application of FILMIP) are the following:

- a) Cultural metaphor with no target domain being explicitly present in the video (in *Agua Fresca de Rosas* commercial, Adolfo Domínguez 2015).
- b) Multiple metaphors (in the *Mon Paris* commercial, Yves Saint Laurent 2016).

⁶ All the materials related to this study are stored on Open Science Framework at the following link: https://osf.io/vgdfy/?view_only=d45a2407263c415b82ad4c4531824574

- c) Hidden metaphor until the end of the commercial, with the target domain depicted linguistically (in *Experience Freedom* commercial, Kenzo Parfums 2016)
- d) Metaphor is present in the name of the product (in *Black Opium* commercial, Yves Saint Laurent 2015)
- e) No metaphor: *perfume Davidoff Adventure*, by Davidoff (Zino Davidoff 2007).

This last analysis is included in the study because it has been marked for non-metaphoricity with FILMIP. This analysis shows how the procedure stops when there are no signals of metaphorically used filmic elements.

Due to space reasons, only two analyses are detailed in this paper: *Agua Fresca de Rosas* and *Davidoff Adventure*.

4. ANALYSIS AND RESULTS

4.1. AGUA FRESCA DE ROSAS (ADOLFO DOMÍNGUEZ 2015)


The first analysis belongs to the TV commercial *Agua Fresca de Rosas* (Adolfo Domínguez 2015), retrieved from <https://www.youtube.com/watch?v=K2rjhhloL8>. This commercial lasts 0.20 seconds and it was released in 2015. The commercial presents a lady in a boat fishing roses in the sea with a net.

Step 1. Establishing a general understanding of the filmic text

Substep 1.1. Description of referential meaning

- Content assessment: the commercial is projected 5 times.
- Identification of units of analysis: this TV commercial is segmented into 13 shots within 1 scene, and 1 sequence.
- Identification and description of communicative modes: the modes identified in this first commercial are written discourse, spoken discourse, music, and visuals. Two examples of a deep description of the modes can be observed in Table 1.
- Description of the referential meaning: in this case, we could say that a woman in a white boat at calm sea is fishing roses with a net. She catches one and caresses her face with it while smiling.

Table 1. Modal description of some shots from *Agua Fresca de Rosas* TV commercial.

	<p>00:00:00 - 00:02:15 aerial shot</p> <p>[Written discourse (Adolfo Dominguez/ capital letters/ white)]</p> <p>[Music (Karen Elson's The Ghost Who Walks, no lyrics yet/pop/non diegetic/appropriated)]</p> <p>[Visuals (Colors (pink/pale, white, grey/ pale), Kinematic elements (aerial view of the setting, still camera))]</p>
<p>Shot 1⁷</p>	
	<p>00:07:50-00:09:61 full shot</p> <p>[Music (Karen Elson's The Ghost Who Walks, lyrics "she's on the prow")]</p> <p>[Visuals (Colors (continuum), Salient objects (net), Kinematic elements (full shot/still camera/horizontal view), Gestures and facial expressions (woman throwing net to water))]</p>
<p>Shot 5</p>	

Substep 1.2. Attaching more general and abstract meaning

When identifying a more abstract meaning, the analyst must look into symbolisms, cultural beliefs, and even historical and social context. In *Agua Fresca de Rosas* TV commercial, there is this beautiful woman, by herself, fishing roses.

First, roses are never found in the sea to be fished. This may imply some kind of symbolism attached to these roses. Normally, roses represent romance, love, or even beauty. This is a cue, implying that something more abstract is attached to this particular filmic narrative.

The predominant colors (pale pink, soft grey, and white) are very tenuous, and saturation is quite low, which may imply a sense of femininity, gentleness, and elegance. These colors seem to represent this femininity very well, and as there

⁷ All screenshots were taken by the author.

is an elegant, relaxed woman in the video, they match the overall framework of the commercial.

The action of fishing is likely to represent the action of hunting, of catching something (literally the flowers, in this case). As roses are never fished in the natural world, this action of fishing them is also a cue in this video that something else is shown apart from the perceptual elements expressed on the screen.

The fact that she uses a net instead of a fishing rod can also be considered a cue of connotative meaning, since one can only catch one fish with a fishing rod, whereas a lot of fish can be caught with the use of a net. This net represents the tool that the woman uses for fishing and fowling the roses.

Finally, the lyrics of the song mark some abstract meaning as well. The song is about a woman who was in love with a man who “cut her down”, and now “she’s on the prowl” for a new lover. With the song, the concept of lovers and love is introduced into the commercial, and the viewer starts then inferencing the relation of the song with the roses in the sea being fished by the woman. There is a precise moment in the commercial when the lyrics say “she’s on the prowl” in the very moment that she throws the net onto the water. That may be likely to represent that when we see her fishing the roses, she may be fishing for a new love. This matching between these two domains (fish and love) may also be given by the fact that, at least in Spain (and Adolfo Domínguez is a Spanish brand), there is a cultural metaphor, shared by this cultural community, of LOOKING FOR LOVER IS FISHING, as in “she’s throwing the rod to that man at the bar”, “there are more fish in the sea, don’t worry for your break-up”, or “she had a big fishing marrying him, he’s so rich!” (translated from Spanish to English). All these examples, usually referring to a woman fishing for a man, are common within the Spanish culture. Thus, and as the commercial is from a Spanish brand with a Spanish woman on it, this cultural metaphor is maybe articulated within its filmic narrative.

There are several moments when the lyrics match exactly with certain actions that may represent something else than what is merely being depicted on the screen. In shot 6, for instance, when the woman is picking up the net with the flowers inside, the song says, “for the man”. In shot 10, just when some roses fall from the net, the song says, “cut her down”. Thanks to the auditory input (the song, in this case), the audience can disentangle the visual ambiguity. All this matching of events with lyrics may imply a connection between the roses and love, or men.

Substep 1.3. Reconstructing the message

The previous steps offer an overall understanding of what is denotatively communicated in the video, and they also present an account about the abstract implications of the perceptual elements present in the commercial. A beautiful

woman, very elegantly dressed, was in love with a man, but now she is by herself, at a sea full of roses, and then she fishes some of them with a net. Then she takes one of them among all, smells it and plays with it next to her face, smiling and being happy with her decision. This could be telling us that the woman is in fact fishing men (this is, the roses stand for men, an idea that is triggered by the lyrics of the song), and that assumption leads to the reconstruction of the following message: *perfume Agua Fresca de Rosas* is a tool for finding a lover.

Substep 1.4. Identifying the topic

In this commercial the topic is selling *perfume Agua Fresca de Rosas*.

Step 2. Structuring the referential description under substep 1.1

Two main events are shown in the commercial: the action of catching the roses with the net, and the action of choosing one of them and caressing her face while smiling. The referential description has already been described in substep 1.4: A woman in a white boat at calm sea is fishing roses with a net. She catches one and caresses her face with it while smiling.

According to Tam and Leung's (2001) structured annotation tool, this description is structured as follows:

[Agent(woman) Action(sail, fish) Object(net, roses) Setting(in a boat/white, at sea / calm)]

[Agent (woman) Action(catch, caress, smile) Object (face, rose) Setting(in a boat/ white, at sea /calm)]

Step 3. Finding incongruous filmic components

Decide for each filmic component under step 2 (Agent, Action, Object, Recipient and Setting, Tam and Leung, 2001) whether it shows properties that are incongruous with the properties that are typically true of that component (property-incongruous), whether it shows any incongruity related to the topic (topic-incongruous) under substep 1.4 (identification of the topic), or whether there is any incongruity within each of the identified modes under step 1.1 related to the topic (modal incongruity).

The main incongruity to be found in this commercial is the roses in the water and the action of fishing them. According to Wu and Barsalou's taxonomy of properties (2009), the roses on the water belong to the property 'situation-location' (the roses are commonly in a garden or bush, not on the surface of the sea), and the action of

fishing roses instead of fish belongs to a situation-action property (roses are never fished but collected). Two elements are then marked as property-incongruous in the commercial: the roses on the water and the action of fishing them.

The music mode can also be considered as incongruous with the topic: the song talks about a woman who was in love with a man who left her, and now she is *on the prowl* again. These lyrics may be understood as having nothing to do with the topic of selling *perfume Agua Fresca de Rosas*, nor with the literal description of the video (woman fishing roses).

Step 4. Testing whether incongruity can be integrated within the overall topical framework by means of some form of comparison

In this case, roses should be replaced by fish, because fish is what is to be naturally expected inside the water in the sea instead of roses. Consequently, the action of fishing roses should be replaced by fishing fish.

A song about fishing, about perfumes, roses, the sea, or about each of the perceptual elements identified in the commercial would be coherent with the referential description (the denotative meaning of the commercial, which in this case is “a woman in a white boat at calm sea is fishing roses with a net. She catches one and caresses her face with it while smiling”).

Step 5. Testing for cross-domain comparison

According to Wordnet, the results are the following:

- rose belonging to the domain of ‘shrub>woody plant>vascular plant’ (Wordnet, under seat sense #1), and fish belonging to the domain of ‘aquatic vertebrate>chordate>animal’ (Wordnet, under seat sense #1).
- fish belonging to the domain of ‘aquatic vertebrate>chordate>animal’ (Wordnet, under seat sense #1), and lover belonging to the domain of ‘follower>person>organism’ (Wordnet, under seat sense #1).
- sea belonging to the domain of ‘body of water>thing>physical entity’ (Wordnet, under seat sense #1) and garden belonging to the domain of ‘plot of land>piece of land>geographical area’ (Wordnet, under seat sense #1).

This information confirms that the comparisons in this TV commercial are cross-domain. The three main conceptual domains of the commercial (roses-fish-men/lover) were introduced into Wordnet to see their conceptual hierarchies. This online tool confirms that they belong to different domains because their first three layers of meaning are different. FILMIP resolves that the comparison, in this case, is cross-domain.

Step 6. Checking for comparison indirectness: Test if the comparison can be seen as indirect discourse about the topic

Table 2 below shows a sketch of the mappings between the domains explained under the previous steps:

Table 2. Sketch of mappings between domains in *Agua Fresca de Rosas* TV commercial.

	<i>FISHING</i>	<i>COLLECTING ROSES</i>	<i>FINDING LOVER</i>
AGENT	Fisherman	Collector	Finder
OBJECT	Fish	Rose	Lover
SETTING	Sea	Gardens	Everywhere
TOOL	Boat and net	Collecting tools	Perfume
ACTION	Fishing	Collecting	Wearing the perfume = attracting lover

The elements signaled in this filmic ad as metaphorically used, then, are expressed implicitly via the context, an option that is explained by Steen (1999: 91) “contextual implicit metaphors, the referent of the metaphor may not be expressed at all and requires an inference which addresses one’s knowledge of conventional language use and the world”.

The mappings in this clip, then, are inferred indirectly thanks to the filmic narrative (and to certain cultural hints, in this case) and the cross-modal design of the ad. This conclusion derives from discourse comprehension.

Step 7. Final decision: if steps 4, 5 and 6 are positive, then metaphor mark the text for metaphoricity

In this case, the TV commercial *Agua Fresca de Rosas* (Adolfo Domínguez 2015) has been marked as containing metaphorically used filmic components, since all the previous steps offer a positive result.

4.2. DAVIDOFF ADVENTURE (ZINO DAVIDOFF 2007)



The second analysis belongs to the TV commercial *Davidoff Adventure* (Zino Davidoff 2007), retrieved from <https://www.youtube.com/watch?v=DvldSrhscuo>. The commercial has a duration of 0:45 seconds, and it was released in 2007. The clip presents actor David McGregor involved in a solo journey to the mountains riding his motorbike.

Step 1. Establishing a general understanding of the filmic text

Substep 1.1. Description of referential meaning

- Content assessment: the commercial is watched 5 times.
- Identification of units of analysis: this TV commercial is segmented into 11 scenes, and with a total of 29 different shots.
- Identification and description of communicative modes: again, two examples of a deep description of the modes were selected and can be observed below.

Table 3. Modal description of some shots from *Davidoff Adventure* TV commercial.

	<p>46. 00:08.35 – 00:10.01 Medium shot [Music(continuum)] [Spoken discourse(voice-over/man (actor Ewan McGregor)/calm voice “the scent of adventure in the air”)] [Visuals(colors (blues, browns, green), kinematic elements (camera movements: static; perspective: centered point of view); salient objects (bottle of perfume))]</p>
<p style="text-align: center;">Shot 5</p>	
	<p>00:38.09 – 00:41.45 Full shot [Music(continuum)] [Visuals(colors (black, blue), kinematic elements (camera movements: handheld, static; perspective: centered point of view))]</p>
<p style="text-align: center;">Shot 28</p>	

- Description of the referential meaning: in this commercial we describe the referential meaning as actor Ewan McGregor going on a trip by himself with his classic motorcycle in the mountains with a backpack and a bottle of perfume as his only luggage.

Substep 1.2. Attaching more general and abstract meaning

The colors throughout all the commercial are the colors of nature: greens and browns, mainly, which coincide with the color of the perfume that is brown with touches of gold, also suggesting its smell.

The name of the perfume is *Davidoff Adventure*, and the commercial has a main character, a man going into his own adventure with his motorcycle, all by himself, into the woods, and he is even literally lost at some point in the commercial.

Apparently, it seems that there is no abstract meaning attached to any of the components of the clip, everything seems to be what it looks like.

Substep 1.3. Reconstructing the message

The message could be described as perfume *Davidoff Adventure* is for adventurous men. If you want to be like Ewan McGregor, you should use this perfume.

Substep 1.4. Identifying the topic

The topic of this commercial is selling perfume *Davidoff Adventure*.

Step 2. Structuring the referential description under substep 1.1

The referential description “actor Ewan McGregor going on a trip by himself with his classic motorcycle in the mountains with a backpack and a bottle of perfume as his only luggage” is structured as follows:

[Agent (man/Ewan McGregor) Action (going on a journey) Object (motorcycle/classic, backpack, perfume) Setting (mountains)]

Step 3. Finding incongruous filmic components

Decide for each filmic component under step 2 whether it shows properties that are incongruous with the properties that are typically true of that component (property-incongruous), whether it shows any incongruity related to the topic (topic-incongruous) under substep 1.4 (identification of the topic), or whether there is any incongruity within each of the identified modes under step 1.1 related to the topic (modal incongruity).

It seems that there are no incongruities in this commercial. The ad shows a man going on his real, physical adventure on the mountains, and the perfume is named *Davidoff Adventure*, so nothing seems incongruous in the ad.

Step 4. Testing whether incongruity can be integrated within the overall topical framework by means of some form of comparison

As there are no incongruous units in this commercial, there is nothing to be compared to. This means that the analyst cannot go on with the procedure because it makes no sense for the analysis⁸. The commercial, in this case, is marked for non-metaphoricity.

5. DISCUSSION

After the application of FILMIP, it is observed that the brand Adolfo Domínguez employs, for the *Agua Fresca de Rosas* commercial, incongruous visual elements that make the audience perceive that there is something else being told in the commercial. These elements are the roses, which in the real world are never placed in the sea, and consequently, they are never fished.

According to the seven-step procedure, the (non-present) fish are substituted by the roses, here the roses standing for men/lovers. The metaphorically used elements are not, in this case, presented directly in the commercial. This incongruity, that is, having roses in the sea instead of fish, is resolved cross-modally, with a metaphorical meaning-making depicted through the interaction of all the filmic components appearing in this ad (the song being a crucial cue for this meaning-making).

In the analysis performed to Bort-Mir's corpus of 5 TV commercials (2019), it can be envisaged that filmic metaphors entail a complex structure of technical choices that are, usually, displayed through the interaction of distinct communicative modes. Even though more analyses are needed to fully affirm this claim, the examples show valuable insights towards this complexity of filmic metaphors and the role those communicative modes play in their construction and meaning making. In this case, and after the application of FILMIP, the researcher arrives at the conclusion that some possible conceptual metaphors lying behind the whole commercial could be FINDING LOVER IS FISHING ROSES, OR MEN ARE ROSES, OR EVEN MEN ARE FISH (FINDING LOVE IS FISHING, as in the cultural metaphor explained in the analysis). In the FINDING LOVER IS FISHING ROSES metaphor, the source domain of fishing roses is represented cross-modally via the visual mode (the roses themselves and the colors, for instance). The target domain of the metaphor (finding a lover) is perceived through the music mode with a precise match of action + lyrics. This metaphor is marked as multimodal,

⁸ It seems obvious that if no incongruous units are to be found, the procedure stops in step 3 instead of step 4. Future research in wider corpora will lead to the refinement of the decision towards when FILMIP should stop.

as both target and source domains are rendered through different modes of communication.

These preliminary results seem to confirm, then, that it might be through the interaction of modes that the filmic metaphor is constructed. It is the cross-modal circumstance of audio-visual materials what allows for meaning-making in films, and in this case, for metaphor construction and interpretation. This implies that more research on the implications that multimodality bring to metaphor studies should be made in the near future for a more refined theory of multimodal metaphor.

In this first commercial, the music mode (the auditory input via the song) is crucial for the resolution of the metaphor because it is the communicative mode that introduces the concept of men and love into the commercial. Thus, the target domain (love) is present in the commercial only via de song. The source domain is directly expressed (fishing). The visual incongruity (roses in the sea being fished) is resolved through the symbolic meaning attached to the concept of men, achieved only cross-modally with the dynamic interaction of the auditory input (the song) and the action (woman throwing a net to fish the roses).

One of the challenges that the filmic medium presented to the development of FILMIP was what could count as a unit of analysis. With written texts, the word is the unit of analysis (Steen *et al.* 2010), but films are complex materials with a wide variety of layers of meaning, all interconnected through time and space. The difficulty not only lied on finding the components of a film but also on where to find them. Thus, the claim that is proposed here is that of a dynamic unit of analysis composed of a hierarchical structure of three filmic units: sequences, scenes, and shots.

Overall, the seven steps of the procedure lead to the identification of filmic elements that may be used metaphorically. The set of instructions, which might seem long and complex, shall be followed one after another and in that precise order. The experience of analyzing this corpus of commercials showed that analysts always tend to follow their intuition, thinking that what they first thought is the right thing. However, the method taught us to be patient and complete the most complex phase, the Content Analysis (Phase 1), as it is not until we identify and describe every single communicative mode in the film that we can draw proper meaning inferences.

In the second analysis (perfume *Davidoff Adventure*), the procedure stops in step 4 because the same domain (adventure) is depicted in the description of the topic, in the analysis of the communicative modes, and also in the referential and

abstract descriptions of the commercial. This ad could be categorized as depicting same-domain-ness (Šorm and Steen 2018), and hence it has no filmic components that can be marked for metaphor.

6. CONCLUSION

FILMIP's seven steps lead analysts to decide whether certain filmic components are metaphorically used in filmic materials. It is important to remark here that the procedure does not lead to the identification of conceptual metaphors underlying the filmic narrative. Such an implication would entail that the method offers the chimera to metaphor scholars interested in the filmic medium. What FILMIP allows, though, is the identification of filmic components that show metaphorical meaning. Once those metaphorical elements are consistently identified with the application of FILMIP, analysts can then proceed with their own particular metaphor analysis and include discussions about possible conceptual metaphors deriving from the metaphorically used elements identified on the basis of FILMIP, as it has been done in the discussion section of this paper.

One remarkable important challenge that arises from FILMIP is that the application of the procedure to other filmic genres and to more materials might derive into modifications, refinements, or even extensions of FILMIP. Other genres could require additional instructions, or they could also require several modifications of the steps to fit to the genre specificities.

The method has been developed taking into consideration the features of the genre of advertising, and it has been applied to 11 TV commercials to test its efficacy in identifying metaphorically used filmic components. Future research is needed in this respect to improve the procedure and allow its use to other of audio-visual genres. The generalizability of FILMIP to different filmic genres would offer great insight into the understanding of the mechanisms by which filmic metaphors are construed.

REFERENCES

- Bort-Mir, L. 2019. *Developing, Applying, and Testing FILMIP: the Filmic Metaphor Identification Procedure*. PhD Thesis. Universidad Jaume I: Spain.
- Carroll, N. 1994. "Visual metaphor". *Aspects of metaphor*. Ed. J. Hintikka. Dordrecht: Springer. 189-218.
- Carroll, N. 1996a. *Theorizing the Moving Image*. Cambridge: Cambridge University Press.

- Carroll, N .1996b. "A note on film metaphor". *Journal of pragmatics* 26(6): 809-822.
- Cienki, A. and C. Müller. 2008. *Metaphor and gesture* (Vol. 3). Amsterdam: John Benjamins.
- El Refaie, E. 2016. "Analysing metaphors in multimodal texts". *The Routledge handbook of metaphor and language*. Eds. E. Semino, and Z. Demjén. London: Taylor & Francis. 148-162.
- Forceville, C. 2006. "Non-verbal and multimodal metaphor in a cognitivist framework: Agendas for research". *Cognitive linguistics: Current applications and future perspectives*. Eds. G. Kristiansen, M. Achard, R. Dirven, and F. Ruiz de Mendoza. Berlin/New York: Mouton de Gruyter. 379-402.
- Forceville, C. 2015. "Visual and multimodal metaphor in film: Charting the field". *Embodied metaphors in film, television, and video games*. Ed. K. Fahlenbrach. London: Routledge. 31-46.
- Forceville, C. and E. Urios-Aparisi. 2009. *Multimodal metaphor*. Berlin/New York: Mouton de Gruyter.
- Gibbs, R. W. 2008. *Cambridge handbook of metaphor and thought*. Cambridge: Cambridge University Press.
- Lakoff, G. and M. Johnson. 1980. *Metaphors we live by*. Chicago, IL: University of Chicago.
- Lemke, J. L. 1998. "Multiplying meaning: visual and verbal semiotics in scientific text". *Reading science: Critical and Functional Perspectives*. Eds. J. R. Martin and R. Veel. London: Routledge. 87-113.
- Müller, C. and H. Kappelhoff. 2018. *Cinematic metaphor: experience–affectivity–temporality* (Vol. 4). Berlin: Walter de Gruyter.
- Ortony, A. 1993 (1979). *Metaphor and Thought: Second edition*. Cambridge: Cambridge University Press.
- Phillips, B. J. and E. F. McQuarrie. 2002. "The development, change, and transformation of rhetorical style in magazine advertisements 1954-1999". *Journal of Advertising* 31(4): 1-13.
- Rossolatos, G. 2014. "Conducting multimodal rhetorical analysis of TV ads with Atlas.ti 7". *Multimodal Communication* 3(1): 51-84.
- Šorm, E. and G. J. Steen 2013. "Processing visual metaphor: A study in thinking out loud". *Metaphor and the Social World* 3(1): 1-34.
- Steen, G. 1999. "Towards a linguistic checklist for metaphor analysis". *Researching & Applying Metaphor*: 81-104.
- Steen, G. 2007. *Finding metaphor in grammar and usage: A methodological analysis of theory and research* (Vol. 10). Amsterdam: John Benjamins.

- Steen, G. 2009. "From linguistic form to conceptual structure in five steps: A procedure for metaphor identification in discourse". *Cognitive Poetics*. Eds. G. Brône and J. Vandaele. Berlin/New York: Mouton de Gruyter. 197-226.
- Steen, G., Dorst, A. G., Herrmann, J. B., Kaal, A. A., Krennmayr, T. and T. Pasma. 2010. *A method for linguistic metaphor identification: From MIP to MIPVU*. Amsterdam/Philadelphia: John Benjamins.