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THE EFFECTS OF VISUAL METAPHORS IN ADVERTISEMENT

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Annotation:

A metaphor is a figure of speech in which the meaning of a word or phrase is implied by applying it to something that it does not physically apply to. The information superhighway is the internet, for instance. Our ability to understand and make sense of the world is deeply rooted in metaphors. They are "pervasive in thought and action, as well as language, in everyday life." Our everyday conceptual framework, which guides our thoughts and actions, is essentially metaphorical. (Johnson and Lakoff, 1980). Metaphors are widely used in advertising. Seventy-five percent of print ads have a title that uses at least one metaphor, this article highlights the types and impacts of visual metaphors through the advertising texts

Keywords: visual metaphors, advertisements, Juxtaposition, The fused metaphor, Replacement metaphor

Introduction

Customers should be able to understand and interpret visual metaphors. As a result, it is up to the consumer to interpret what the advertisement's rhetorical figures are trying to say. As a result, a consumer's acceptance of an advertisement using visual metaphors determines its success. As a result, the goal of the current study is to ascertain how visual metaphors in advertising affect consumer responses while taking into account brand credibility and product participation. This study demonstrates the distinct impacts of visual metaphor advertisements on cognitive elaboration (processing) at various degrees of participation and credibility, as well as the connections between them. According to the study, the use of visual metaphors in commercials heightens their impact and influences consumers' attitudes and behavioral intentions, especially when it comes to varying degrees of involvement and corporate authenticity[1]



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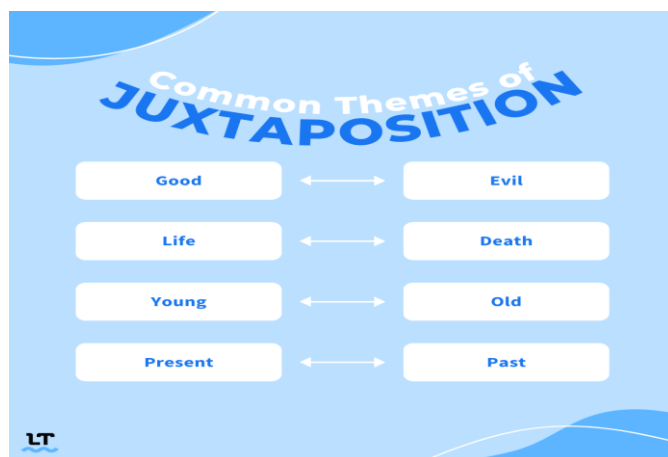
Literature reviews

The types of visual metaphors

Visual metaphors come in three different flavors: replacement, fusion, and juxtaposition. Based on how many deductions viewers must make in order to reach a reasonable conclusion, the three categories range in complexity. According to van Mulken, van Hooft, and Nederstigt (2014), replacement is extremely complex, fusion is somewhat complex, and juxtaposition is the least complex.[2]

1. Juxtaposition

When an author arranges two objects side by side to emphasize their contrasts, this technique is known as juxtaposition. It is possible to contrast concepts, pictures, characters, and acts with one another.



2. The fused metaphor

With a fused metaphor, you take the product (or something associated with it, the way a toothbrush is associated with toothpaste or the highway with cars) and fuse it with something else. Objects that are modified in some way are more Note: This metaphor shows that genetically modified food is like a poison and bad for your health. That's why the vegetable took the form of poisonous or dangerous insects.



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attractive to us. A fused metaphor is a little bit unique. You "fuse" your product with another image to reflect the notion you're attempting to convey, as opposed to using something visual to indicate particular attributes. For instance, McDonald's featured a hamburger-shaped fishbowl in a fusion advertisement for its Filet-O-Fish sandwich. Additionally, a fish swimming directly in the center was depicted (as if between the bun). A fused metaphor was produced by combining the sandwich and the fishbowl.

Replacement metaphor

Replacement is the last and most intricate kind of visual metaphor. When the product (the target) or the reference point (the source) is missing, replacement occurs. Because replacement depends on context for viewers to understand (or deduce) meaning, it is also known as a contextual metaphor.[3]



Source without target context Target in source context Source in target context

According to Phillips and McQuarrie (2003), the use of metaphors in advertising pictures has grown even more quickly than their use in ad copy. In advertisements that use visual metaphors, the brand name, product image, and tagline are typically the only textual elements present. Advertising visual components of all kinds, such as images, layout, colors, and typefaces, are important because they draw in customers and have a good impact on recall and attitude toward the brand (Rossiter & Persy, 1980). Accordingly, visual metaphors alter consumers' responses by way of their affective and cognitive processing (DeRosia, 2008, Meyers-Levy & Peracchio, 1995, Philips & McQuarrie, 2009); Bulmer & Buchanan-Oliver, 2014). Sopory and Dillard (2002) found in their meta-analysis, when metaphors are used in



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ads, recipients are positively influenced and persuaded by affective processes such as pleasure and motivational processes such as source credibility. When looked at carefully the reason why using metaphors in messages may elicit positive affective responses, it is for tension and relief processes derived from interest in, and motivation for the interpretation of visual metaphors (Jeong, 2008); these positive perceptions may contribute to positive attitudes toward the ad.[4]

With the increasing importance of visual metaphor advertising, scholars have shifted from the early study of literal metaphor to the exploration of the comprehension process of visual metaphor. Visual elements (such as shapes, colors, typography, materials, and symbols) can create meaning directly or subconsciously and convey it through consumer semantic processing of advertisements. Some scholars established the concept "visual rhetoric" to explain the persuasiveness of visual which stronger than words in advertising, and visual metaphors are incorporated into this framework. As mentioned above, metaphor is a rhetorical way of expressing the similarity between two by analogy between two things that seem completely different on the surface. Therefore, in order to achieve metaphorical effects, it is necessary to establish a "relationship" between two different visual elements. Scholars name them the "target" and the "source". For metaphorical advertising, target is the product in the advertisement, and source is the other thing that the product [5]

Metaphors are also affected by other environmental variables. The most widely studied moderating factor is the product type. Ang (2002) find using metaphors in headlines for symbolic products generally resulted in less favorable attitudes and behavioral intentions than non-metaphoric headlines. Cooperating with Lim, he also examined how the metaphor affects the audience's perception of the brand personality of different products types. It turns out that brands that use metaphors in advertising are considered more complex and stimulating, but not sincere and reliable. Apart from this, Gaarman studied the differences in exposure time for visual metaphor advertisements of different complexity levels, results show that consumer have been most aesthetic pleasure at 100ms, at 5000ms aesthetic pleasure and interest showed an inverted U-curve. Jia based on the construal level theory points out that psychological distance also affects the use of metaphor



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Conclusion

Over the course of more than 20 years, related study on metaphor advertising has produced positive outcomes. Generally speaking, early research concentrated on the generation of metaphor concepts, ad categorization, and processing mechanisms; more recently, research has been more interested in investigating metaphor impacts in various contexts. This paper finds, after a review of prior research, that metaphor advertising is not always the best option, and that this could be due to a variety of circumstances. As a result, businesses must take into account the influence of product types, advertising scenarios, and other elements in addition to choosing the right kind of metaphor based on the characteristics of consumer groups. Existing research still has a great deal of room for improvement and further inquiry in this regard.

The list of used literature

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