

# Multimodal Metaphors and Metonymies in Turkish Airlines Advertisements\*

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**ABSTRACT:** This study aims to investigate verbal and pictorial metaphors as a kind of multimodal metaphor within the frame of cognitive linguistics (Forceville, 1996). For this purpose, a micro analysis of three advertisement posters of Turkish Airlines addressed to international passengers was carried out. The verbal and visual texts on the posters were examined within the multimodal metaphor analysis framework proposed by Forceville (1996, 2009) and developed by Pérez Sobrino (2017), and how the cognitive mechanisms in the posters reached the pragmatic effect was discussed. The findings of the study showed that the examined posters were designed in a way that emphasized the service quality of the company, highlighted the concepts of modernization and globalization, and activated the senses and emotions of the passengers through several conceptual metaphors and metonymies.

**Keywords:** verbo-pictorial metaphor, metonymy, multimodality, advertisement

## **Türk Hava Yolu Reklamlarında Çok-Düzlemlı Metaforlar ve Metonimler**

**ÖZ:** Bu çalışma, çok-düzlemlı metaforların bir türü olan sözel ve resimli metaforları bilişsel dilbilim çerçevesi içinde incelemeyi amaçlamaktadır (Forceville, 1996). Bu amaçla, Türk Hava Yollarına ait uluslararası yolcular

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\* This study is an expanded version of the paper titled 'Reklam Afişlerinde Sözel ve Görsel Metaforlar: Türk Hava Yolları Örneği' [Verbal and Visual Metaphor in Advertising Posters: The Example of Turkish Airlines] presented at the 35<sup>th</sup> National Linguistics Conference (May 2022) and to be published at the conference proceedings.

için tasarlanan üç reklam afişinin mikro çözümlemesi yapılmıştır. Afişlerdeki sözel ve görsel metinler Forceville (1996, 2009) tarafından öne sürülen ve Pérez Sobrino (2017) tarafından geliştirilen çok-düzlemli metafor çözümlemesi çerçevesinde incelenmiş ve afişlerdeki bilişsel mekanizmaların edimbilimsel etkiye nasıl ulaştıkları tartışılmıştır. Çalışmanın bulguları, incelenen afişlerin, çeşitli kavramsal metafor ve metonimler yoluyla havayolu firmasının hizmet kalitesini vurgulayacak, modernleşme ve küreselleşme kavramlarını ön plana çıkaracak ve yolcuların duyularını ve duygularını harekete geçirecek şekilde tasarlandığını göstermiştir.

*Anahtar Sözcükler:* sözel-resimli metafor, metonimi, çok-düzlemlilik, reklam

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## 1 Introduction

The traditional Conceptual Metaphor Theory's (CMT) notion that our cognitive system is "fundamentally metaphorical in nature" (Lakoff & Johnson, 1980, p. 3) has urged scholars in recent years to expand the content of metaphor studies to look for the emergence of metaphors in non-verbal modalities (Forceville, 1996; Forceville & Urios-Aparisi 2009; Pérez Sobrino, 2017). As a result, multimodal metaphors have recently been accepted as an important part of the field. Multimodality is generally defined as a process whereby meaning is produced and interpreted through the interaction of multiple signs such as words, images, sounds, colors, gestures, and so on (Forceville, 1996; Kress, 2010). Therefore, metaphors are categorized as monomodal or multimodal depending on the modes they employ (Forceville, 2009). While monomodal metaphors are metaphors in which the source and target area are handled "exclusively or predominantly in one mode", multimodal metaphors are "metaphors whose target and source are each represented exclusively or predominantly in different modes" (Forceville, 2009, pp. 23-24).

A number of studies on the role of multimodal metaphors and metonymies in different types of discourse have been carried out such as advertisements (e.g. Feng & Wu, 2022; Forceville, 1996; Hidalgo Downing & Kralievic Mujic 2011; Li & Dai, 2020; Negro Alousque, 2014a, 2014b), television commercials (e.g. Forceville, 2008b; Tzanne, 2013; Urios-Aparisi, 2009; Yu, 2009), comics (e.g. Açıkyıldız, 2022; El Refaie, 2003), political cartoons (e.g. Bounegru & Forceville, 2011; Godioli & Pedrazzini, 2019) and protest slogans (e.g. Porto & Romano, 2019). These studies support the view that metaphors and metonymies are not only linguistic phenomena but also important parts of our reasoning, hence they reflect on communication in any mode.

The monomodal-multimodal distinction is described in terms of two poles on a continuum instead of two separate types (Forceville, 2008b). Although multimodality relies on whether the target and source are in two different modes

(e.g., the source visually and the target verbally), variations might occur in between these two poles of the continuum. Visual or pictorial metaphors, as a kind of monomodal metaphor, include visual content in their source and/or target domains (Forceville, 1996). On the other hand, verbal-pictorial metaphors are defined as metaphors that are always visually and sometimes verbally coded (Forceville, 2009). This study adopts Forceville's (1996, 2009, 2020) framework of verbal and pictorial metaphors (and metonymies) where the verbal and visual modes appear separately or together in advertisements to create and convey meaning.

The communicative impact of many (print) advertisements resides in a combination of visual and verbal modes as visuals are frequently accompanied by written language. Static images carry visual information such as color, layout, and typography, whereas verbal information might cover slogans, labels, captions, etc. (Forceville, 2020, p. 1). The image-text combination also enables us to better interpret the metaphors and metonymies underlying the advertisements (Negro Alousque, 2014a). In this context, this study deals with the emergence of metaphors and metonymies in advertising posters and explores how the verbal and visual content of the posters gain meaning in different modes.

Turkish Airlines is a leading Star Alliance member airline company in Turkey, operating flights to 340 airports in 129 countries and 335 cities in the world as of 2022 (<https://www.turkishairlines.com/tr-tr/basin-odasi/hakimizda/sayilarla-turk-hava-yollari/>). Having a wide flight network both in Turkey and abroad, the company adopts an advertising strategy that will appeal not only to the local target audience but also to passengers from all over the world. Accordingly, it organizes advertising campaigns with world-famous names and sponsors international organizations in order to appeal to global customers, thus emphasizing its feature of being a global brand (Özcan, 2021). For this reason, the posters prepared within the scope of the Turkish Airlines advertising campaign were determined as the subject of this study.

The study dwells on two complementary aspects of advertisements, namely, the cognitive and pragmatic aspects. The following research questions were asked for the cognitive components of the study:

1. What verbal and visual metaphors appear in Turkish Airlines' print advertisements?
2. How do the visual and verbal modes interact with the source and target domains in these metaphors?
3. Which verbal and visual metonymies appear in Turkish Airlines' print advertisements?
4. How do these metonymies interact with metaphors?

In relation to the answers to these questions, the research question on the pragmatic effect of advertising posters is as follows:

5. How do verbal-visual metaphors/metonymies fulfil the marketing effects in Turkish Airlines advertisements?

The final question aims to come up with an illocutionary effect of the verbal and visual message of the ads through metaphors and metonymies to persuade the target audience to fly with TA as a part of the communicative intention.

## **2 Metaphor and Metonymy in Print Advertisements**

The advertising genre covers a number of subgenres today such as TV commercials, print advertisements (e.g., flyers, magazines), billboards, radio advertising, and online advertising (e.g., social media). Among them, print advertisements are a multi-layered genre of discourse in which visual and written language modes are used to interpret meaning. The relationship between the image and the text has an important place in the emergence of the metaphor. Since “text and image are two media of representation that express the same kinds of meanings in various forms”, the image may be a representation of the written text; the text can also be a clearer restatement of the image (Negro, Šorm & Steen, 2017, p. 116). For this reason, the image alone does not always indicate symbolic meaning; in these cases, researchers also refer to the verbal element (Negro et al., 2017, p. 129).

Figurative language is used productively in advertising discourse. Advertising is a clear example of ‘deviant’ language use intentionally in which creativity is foregrounded. Advertisers use creative structures to generate “special semantic and pragmatic meanings or implications” (van Dijk, 2008, p. 167). Also, for an advertisement to be effective, it must be meaningful, simple, and easy to read, as well as to form a positive and understandable connotation (Gardner & Luchtenberg, 2000). Metaphors and metonymies are useful tools in the formation of these implications and associations to reach the ultimate impact of persuasion in a subliminal way (Charteris-Black, 2018; Koller, 2009; Urios-Aparisi, 2009). According to Perez Sobrino, as a discourse genre, advertisements are in a “symbiotic relationship” with metaphors because “the product or service being advertised and the corresponding positive attributed values” clearly reveal the source domain and target domain mapping in the metaphor (2017, p. 50). Also, Kress notes that “metaphors provide (usually unnoticed) guides and framings for thinking” (2010, p. 30), where “framing” generates meaning (p. 10). As a result, the ad succeeds in persuading the consumers to get the product/service being advertised.

According to Cook (2001), the main feature of the advertising genre is to change the behavior of the target audience. This change is not just about purchasing a product; it could be giving up a habit, raising awareness, or helping others. Similarly, Semino (2008) states that today’s advertising uses techniques

for purposes such as changing consumers' behaviors and routines, presenting different identities, and creating the effects of pleasure, humor, and enjoyment. Hence, the addressee plays a significant role in the construction of the advertising discourse. An advertisement might address a local, national, or international target audience. This determines the choice of the source domain for the metaphor which appeals to the cognitive habitat of the potential audience (Forceville, 1996, p. 204). This, in turn, directs the underlying message carried by the visible message through the visual and verbal modes.

In accordance with the relevance theory, Forceville (2020) emphasizes the importance of context for the correct inference of the message conveyed by the advertisement. He holds that the message of the advertisement should be presented clearly while creativity (metaphorical uses) is prioritized. As a result, correct implicatures are made, and the message of the advertisement reaches the target audience correctly and fulfills the purpose of informing. For instance, decoding the message presented in advertising banners requires activating and correlating the right scenario with respect to the context. Slogans and images form a whole together with the brand and logo. When visual and verbal elements and scenarios are solved together, a complete proposition can be reached and pragmatic effects can be achieved (Forceville, 2020, Unit 7).

### 3 Theoretical Framework of Multimodal Metaphors and Metonymies

Metaphors in advertisements are often based on more than one form of communication: (1) visuals, (2) written language, (3) spoken language, (4) non-linguistic sound, and (5) music (Forceville, 1996). Multimodal metaphors are formed with different combinations of these layers in the representation of target and source areas. Verbo-pictorial metaphor in advertising emerges when one of the two terms of the metaphor is predominantly pictorial and the other verbal (Forceville, 2002, p. 10). Ads with metaphorical images are often preferred in addition to figurative language use because they are more striking and are not easily forgotten. Following Forceville's (2006) argument, this study attempts to show that conceptual metaphors/metonymies can emerge as nonverbal and multimodal as well as verbal.

Forceville (1996, 2002, 2016) states that the structure of visual metaphor has similar features to verbal metaphor and that visual metaphors appear in four different patterns: simile (i.e., non-conventional resemblance metaphor), hybrid, contextual, and integrated metaphor.

- (i) Pictorial simile (also called juxtaposition) emerges when both the source and target domains are visually presented separately and are clearly brought together in terms of common visual characteristics such as color, size, function.

- (ii) Hybrid metaphors (also called blend or fusion) include pictures in which the target and source areas are combined in a single ‘gestalt’, that is, the two elements are fused together and reduced to a single image. In hybrid metaphor, one term (target) is simultaneously another (source) (Forceville, 2002).
- (iii) Contextual metaphor (also called replacement) emerges only when the target domain is represented pictorially, and the source domain is not visually present. In this metaphor, a visual link (such as a slogan, the brand of the product) is needed to understand the missing area.
- (iv) Integrated metaphor is the situation in which the target domain is exhibited in a stance or position that visually conveys the source domain without directly representing it or implicating it based on the context (Forceville, 2002, 2008a). It can also be defined as changing the appearance of the advertised product (target area) and interpreting it in another way to evoke the source area. For this reason, it is also called the ‘product’ metaphor (Forceville, 2016).

Forceville (2016) defines hybrid and integrated metaphors as a single gestalt but distinguishes between them in that hybrid metaphors represent an ‘impossible’ gestalt that does not exist in real life, while integrated metaphors can exist physically. In the integrated metaphor, the design of the product is what constitutes the metaphor, so it makes a different connotation for the audience without violating the identity of the target area.

Based on Forceville’s theoretical approach, Perez-Sobrino (2017) proposes a systematic approach to multimodal metaphor and metonymy in advertising. In this sense, the interaction between metaphor and metonymy is examined under five different classes on a figurative continuum with an increasing degree of conceptual complexity: (multiple-source)-in-target metonymy, metonymic chains, metaphonymy, metaphoric amalgams, and metaphoric chains. (Multiple-source)-in-target metonymy is when the source domain is a sub-domain of the target domain, and they include metonymic domain expansion brought about by the expansion in the amount of conceptual material identified with a domain. This concept, when applied to multimodal environments, “assumes a mode shift in any of the internal mappings established between various heterogeneous creatives (logo, slogan, product image, jingle, etc.) and the product being promoted and its related features” (Perez-Sobrino, 2017, p. 59). A metonymic chain consists of a chain combination of two or more metonymies. Thus, the first metonymic operation forms the starting point of the other metonymic mapping. In multimodal metonymic amalgams, an additional mode shift takes place in the internal mapping (Perez-Sobrino, 2017, p. 60).

Metaphonymy requires the inclusion of a metonymy in the source or target of a metaphor. Such an expansion can occur in two patterns: metonymic

expansion of the metaphorical source domain and metonymic expansion of the metaphorical target domain (Perez-Sobrino, 2017, pp. 62-63). Metaphorical amalgam is defined as the combination of two or more metaphors at the same time. In this amalgam, one metaphor is embedded in the source area of the other metaphor. For this reason, two types of mixtures can arise: single-source metaphor mixes (if one metaphor is embedded in the other) and double-source metaphor mixes (if two different source areas match the same target area) (Perez-Sobrino, 2017, pp. 64-65). A metaphorical chain is a combination of two (or more) metaphors in such a way that the target domain of the first forms the source domain of the next.

## **4 Methodology**

### *4.1 The Advertising Posters*

The printed advertising posters which contained visual and written text, designed for Turkish Airlines' international passengers were used for the study. Accordingly, the Google Images were scanned, and a database was constructed including the TA posters addressing international passengers. No time limitation was set in collecting the posters and twenty posters were gathered. Within this database, three posters were determined as the data for a detailed analysis. The following criteria were considered in the selection of these posters: (i) having both verbal and visual modes, (ii) diverging with regard to the message they convey, and (iii) having figurative load (i.e., the metaphorical and metonymical content).

### *4.1 Data Analysis*

This descriptive study aims for a micro-analysis of verbal and visual content in the posters. In addition to Forceville's (1996, 2009) multimodal metaphor analysis framework as described in Section 3, Pérez Sobrino's (2017) analysis method, which includes metonymy in addition to the metaphor for the advertisement genre, was adopted for the data analysis. Accordingly, metaphor/metonymy-based images were analyzed in four steps:

*Table 1. The analysis steps for the metaphor/metonymy-based visuals (Pérez Sobrino, 2017, pp. 88-90)*

Steps	Method	Questions
(i)	Identification of possible target domains	What (sort of product or service) is being advertised?
(ii)	Identification of possible source domains	What is being said about the product?
(iii)	Identification of the types (metaphor and metonymy) and subtypes of figurative operations	How does the product connect with what is being said about it? What mappings are projected from source to target?
(iv)	Identification of the patterns of interaction	How are the patterns of interaction (if any) among the identified metaphors and metonymies established?

In the first step, keeping the advertising genre in mind, the target domain was considered to be the promoted product or service in the posters. Therefore, this step covered validating whether it is the TA company, or its service being conceptualized as the target domain. If any, the additional target domains were also identified. In the second step, the verbal and visual text was examined and all the elements that convey a message about the target domain were determined. In the third step, the figurative operations were described as metaphors (A IS B) and metonymies (A FOR B), and the conceptual mappings were presented in tables. In the last step, the interaction between metaphor and metonymy was examined within the figurative continuum as explained in Section 3.

Additionally, for the identification of verbal metaphors, MIPVU (i.e., Metaphor Identification Procedure Vrije Universiteit) (Steen et.al, 2010) was used to ensure a consistent analysis of the written texts. MIPVU distinguishes the basic and contextual meaning, namely, how a word/phrase is defined in the first entry of the dictionary and how it is used in a specific context. If these two types of meanings do not match, the word/phrase is considered to yield a metaphor. Accordingly, contemporary dictionaries of English were used to identify the dictionary meaning of the words/phrases in the ads, and their contextual meaning was determined in accordance with the image and the context. When the dictionary meaning did not correspond with the contextual meaning, it was marked as metaphorical.

Based on the conceptual findings, the intended messages of each poster were discussed which led to the illocutionary force of the ads. Because metaphors and metonymies establish the intended message, they carry the pragmatic role of taking the attention of target audiences and promoting the product or service (Charteris-Black, 2018).



## 5 Findings and Discussion

The first poster is titled “Turkish Airlines is serving you more than 150 destinations” followed by the subtitle “Enjoy the privileges of exploring the World with Turkish Airlines and connect to over 1050 destinations, taking advantage of the Star Alliance network.” As seen in Image 1, this written text is accompanied by a hand holding a tray of miniature architectural works.

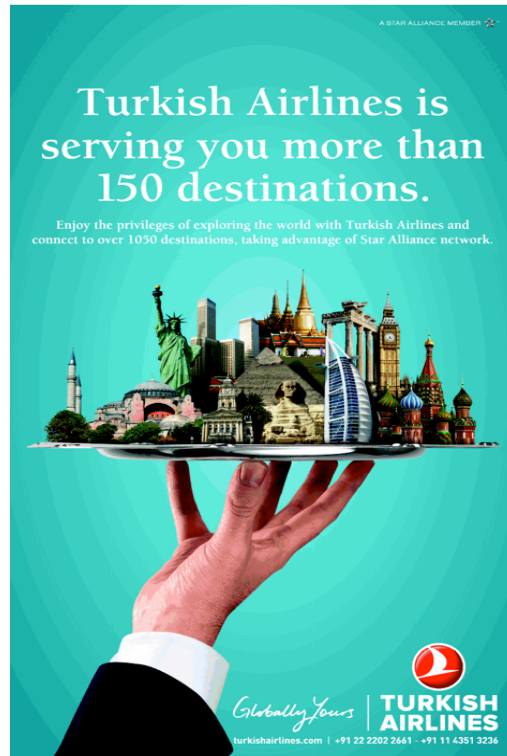


Image 1. Poster 1: “Turkish Airlines is serving you more than 150 destinations.”

First of all, when we look at the visual content of the poster, we see a number of iconic architectural works from different countries on a large metal tray (e.g., Statue of Liberty, New York; St. Basil’s Cathedral, Moscow; Great Sphinx of Giza, Cairo, etc.). Within the context of the advertisement, these landmarks represent the airline’s flight destinations in a metonymic way, which in turn replace the cities and countries they are built in. Thus, it yields the metonymy

TYPICAL LANDMARKS OF A CITY FOR THE CITY. Table 2 presents these metonymies with their explanations.

*Table 2. The metonymies for the Poster 1*

Conceptual Metonymy	The metonymic expansions	Explanation
PART FOR WHOLE	LANDMARKS OF A CITY FOR A CITY	Images of typical architectural works and landmarks found in different countries
PART FOR WHOLE	BODY PART FOR PERSON > HAND FOR PILOT	The ‘hand’ visual used in place for the pilot or waiter
PART FOR WHOLE	PEOPLE FOR INSTITUTION > PILOT FOR AIRLINE COMPANY (TA)	The serving ‘hand’ (pilot) visual to represent the airline company

Secondly, a male hand wearing a suit (i.e., a white shirt and a black jacket) carries the tray which denotes a plane with its metallic color and big size. Within the Part-Whole image schema, it is possible to interpret the hand in this poster in two different ways. When we look at it independently of the advertisement, the picture on the poster might create a luxury restaurant scenario in our minds. The person carrying the tray in the restaurant scenario is coded as the waiter at a restaurant serving food. On the other hand, when we think about it within the context of an airline company advertisement, the hand image changes from the waiter’s hand to the pilot’s hand creating a conceptual blend. In other words, the two roles (i.e., waiter and pilot) are compressed in the image through the use of the sleeve. The bright turquoise color that covers the background of the poster prompts the image of the sky that the plane is traveling.

The typical architectural works served on the tray might evoke how delicious the food is, as they are the greatest and iconic works of the countries/cities where they are located. Additionally, in the written text, ‘Turkish Airlines’, is in the semantic role of agent, performing the service, therefore a pilot working in the company stands for the company in a metonymic way. Thus, the metonymic chain (serving) Hand > (servant) Pilot > Airline Company is formed as presented in Figure 1.

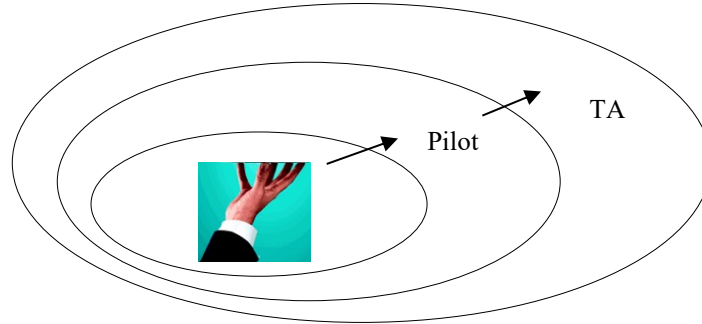


Figure 1. Metonymic chain expansion

When we look at the written text, we notice that there can be two different interpretations of the slogan due to the use of the verb ‘serve’ in accordance with the visual content. The verb ‘serve’ is defined as (1) “giving somebody food or drink for example at a restaurant or during a meal”, and (2) “performing duties or services for a person or an organization, a country, etc.; to spend a period of time in a particular job” in the Oxford Advanced Learner’s Dictionary. These two senses of ‘serve’ create a double interpretation of the written text in relation to the image. Without the image, one can refer to the first sense with an interpretation of performing the duty of air flight in different countries, that is, flying to numerous destinations. However, compatible with the image, it gains the extra meaning of delivering food (destinations) for customers. The mental mapping between the waiter serving food in the poster and ‘Turkish Airlines’ in the written text creates the verbal-visual metaphor of FLIGHT SERVICE IS FOOD SERVICE. Although the food service (source) domain is more dominant among the two conceptual domains in the image, it has a hybrid feature as the target domain (air travel) is activated in a metonymic way (Forceville, 2008a) as explained above. Therefore, an impossible gestalt emerges with the combination of the source and target. Sub-metaphoric mappings of this metaphor are presented in Table 3.

Table 3. The metaphorical mappings of FLIGHT SERVICE IS FOOD SERVICE in Poster 1

Source Domain (Restaurant)	Mapping	Target Domain (Air Travel)
Waiter	→	Pilot > TA
Serving tray	→	Plane
Tray hovering on the hand	→	Plane flying in the air
Food	→	Destinations > Countries
Serving food	→	Flying a plane
Customer	→	Passenger
Eating	→	Travelling

Additionally, a ‘metonymic expansion of the metaphorical target area’ pattern emerges as an example of metaphonymy (Pérez Sobrino, 2017, p. 63), as the countries that are mapped with the food on the plate are represented by their landmarks within the target domain (Figure 2). Thus, in relation to the metaphor FLIGHT SERVICE IS FOOD SERVICE, the metaphonymy DESTINATIONS ARE FOOD is reached.

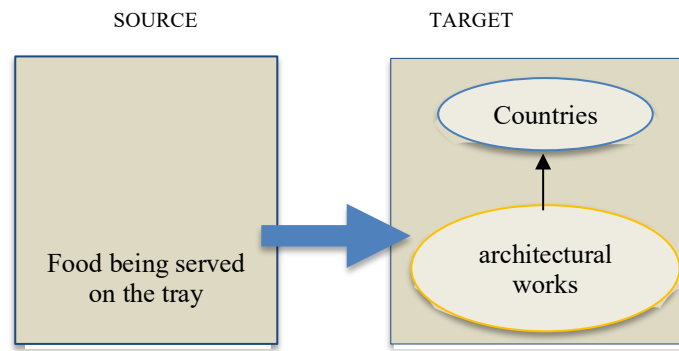


Figure 2. The metonymic expansion of metaphorical target domain

In accordance with the conceptual expansions, this advertisement carries a pragmatic message regarding the size of TA’s flight network and the variety of destinations. The assertive speech act in the written text informs the passengers about the wide destinations, hence it stresses its claim to be ‘the airline that flies to the most varied countries in the world’. The metonymic and metaphoric projections (i.e., TYPICAL LANDMARKS OF A CITY FOR THE CITY, DESTINATIONS ARE FOOD, FLIGHT SERVICE IS FOOD SERVICE) create the illocutionary effect that depicts traveling in an airplane as the presentation of different destinations to the passengers. As a result, a high-level comfort is suggested with the underlying assertion that “The world is in our hand” and “You don’t go to the destination, rather we bring it to you.”

The second poster was prepared as a part of TA’s ‘Five Senses’ themed commercial released in 2018. As seen in Image 2, the main text is placed in the middle of the poster as a statement by Doctor Mehmet Öz: “See. Hear. Taste. Smell. Touch. Explore your senses. Widen your World.” It is accompanied by the subtexts placed at the top of the poster:

SEE – Hundreds of different worlds with a wide range of movies, documentaries and more

HEAR – Nothing but what you want with the noise cancelling Denon headphones

TASTE – The best food on air served by our flying chefs  
 SMELL – Tradition with freshly brewed Turkish coffee  
 TOUCH – Comfort with specially built-in massaging seats



Image 2. Poster 2: “See. Hear. Taste. Smell. Touch. Explore your senses. Widen your World.” Dr. Öz

When the text written in capital letters in the middle of the poster is examined without its visual context, it can be interpreted as if Dr. Öz is advising the audience on their mental and physical well-being. However, the linguistic message gains a special meaning in the physical context of an airplane. When we take a closer look at the image, the light coming from outside is related to the sense of vision, while headphones are related to the sense of hearing; water is related to the sense of tasting, and the comfortable seat hints at the sense of touch. These visuals are also supported by the subtext located at the top of the poster so that the audience is informed what they can see, hear, smell, touch, and taste in the plane.

The five basic sensory actions (seeing, smelling, etc.) in the poster replace the sense organs (eye, nose, etc.) that are responsible for these actions and the

sense organs stand for the human body in a metonymic way. The fact that the verbal quotation is a recommendation by a doctor and the presence of Dr. Öz himself on the plane in the picture represents the human (body) and therefore the sensory experience. Thus, the metonymic chain THE FUNCTION OF THE SENSE ORGAN FOR THE SENSE ORGAN FOR THE HUMAN (BODY) emerges as demonstrated in Table 4.

Table 4. The metonymies for the Poster 2

Conceptual Metonymy	The metonymic expansion	Explanation
ACTION FOR AGENT	FUNCTION OF THE SENSE ORGAN FOR THE SENSE ORGAN	The senses of sight, hearing, touch, smell and taste and the image of Doctor Öz for the organs that fulfill these senses
PART FOR WHOLE	SENSE ORGANS FOR THE HUMAN BODY	

The connection established between the ‘sensation’ conceptual domain (source) and the ‘air travel’ domain (target) reveals the metaphor AIR TRAVEL IS SENSORY DISCOVERY (Table 5). Since the target domain of the metaphor is placed in a visual context and the source domain is not explicitly included in the image, it is revealed by the audience through the written text, resulting in a contextual metaphor (Forceville, 2008a). In other words, the symbolic meaning in the image is activated by the verbal context and the connection between the (sub)text and the image act together in our interpretation of conceptual mechanisms.

Table 5. The metaphorical mapping of AIR TRAVEL IS SENSORY DISCOVERY in Poster 2

Source Domain (Physical Sensation)	Mapping	Target Domain (Air Travel)
Five senses > The human body	→	The world (worldview)
Exploring senses (sensing)	→	Exploring oneself (one’s inner world)
Exploring oneself (one’s inner world)	→	Discovering the outside world
Sensory experiences (seeing, hearing, tasting, smelling, touching)	→	A (qualified) flight experience
Gaining sensory/mental experience	→	Widening world(view)

Table 5 reveals that there is a chain of mappings from sensing (i.e., discovery of one’s own senses) to exploring one’s inner world, and then from it to discovering the outside world through flying. Based on the MIND IS BODY metaphor

(Sweetser, 1990), a correlation between the internal emotional and cognitive states and the external experience is formed. The ‘mind-as-body’ maps with the ‘world’ as a source domain, hence the ‘world’ is semantically expanded to mean one’s (inner) world referring to the entire mental and psychological life and or bodily activities of an individual. The outside world (i.e., earth), on the other hand, refers to the physical environment outside the body and the life an individual leads. This mapping creates the metaphonymy MIND IS THE WORLD (Figure 3).

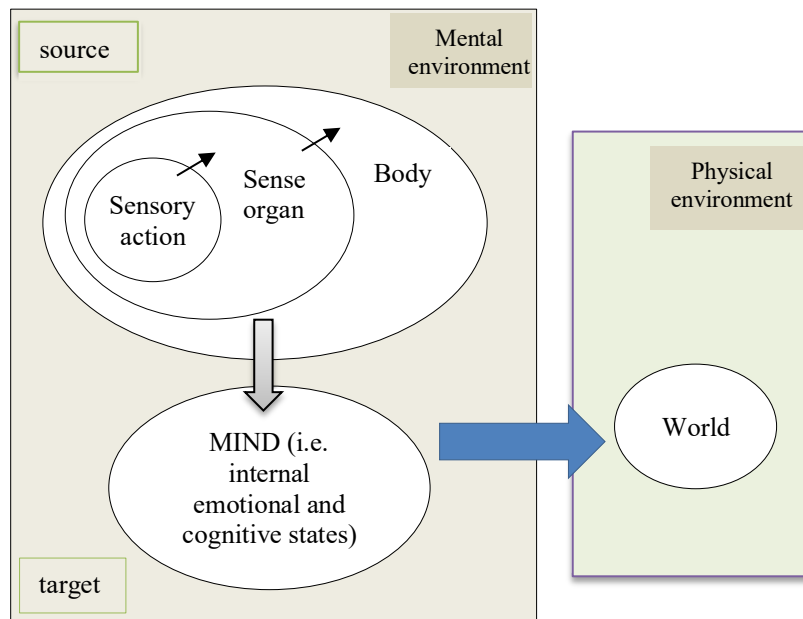


Figure 3. The construction of the MIND IS WORLD metaphonymy

In this campaign, Dr. Öz highlights that for people to use their five senses more effectively, they need to visit different places in the world so that they can see different colors, smell different smells, taste different tastes, hear different sounds, and feel different things. Thus, TA promises a journey to the outside world, starting from bodily experience. In line with the embodied cognition principle, a link is established between the physio-somatic experience that a person acquires through his senses and the cognitive experience that they will gain by traveling to different parts of the world. The metaphorical chain is the name given to the situation where two or more metaphors combine to form the target area of the first metaphor and the source area of the next metaphor (Perez Sobrino, 2017, p. 66). This cognitive link and the underlying metaphorical chain are summarized in Figure 4. When the intermediate levels are skipped in this

chain, we come up with the FLYING IS SENSING metaphor. Considering this flight experience as a comfortable and pleasurable sensation that satisfies the passengers' physical needs (as we see the contentment of Dr. Öz in Image 2) yields the FLIGHT JOURNEY IS PLEASURABLE PHYSICAL SENSATION metaphor as well.

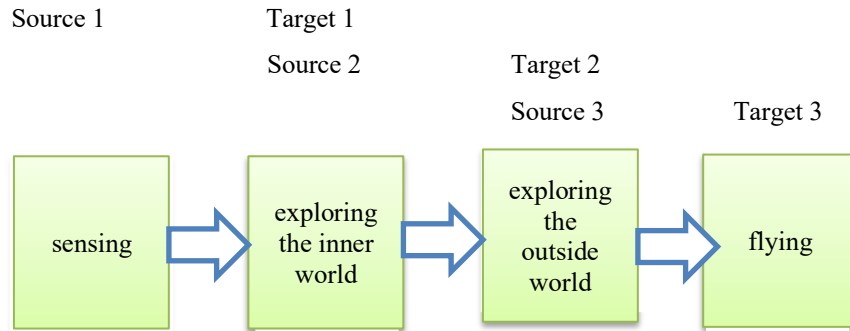


Figure 4. The metaphorical chain of the FLYING IS SENSING metaphor

TA's motto "Explore your senses, widen your world" contains the directive speech act, as it directs the passengers to fly with them. On the other hand, the conceptual mechanisms (i.e., FUNCTION OF THE SENSE ORGAN FOR THE SENSE ORGAN FOR THE HUMAN (BODY), FLYING IS SENSING, MIND IS THE WORLD,) identified in the poster activate the illocutionary act of promising to make the world wider for its passengers during and after this comfortable journey. Just as the sense organs create a bond between the inner world and the outer world, TA promises to create a bond between the passengers and the different places of the world. Thus, it is claimed that the farther they fly, the more space they have, and that TA is the main provider of this opportunity.

Additionally, seeing the world-renowned Dr. Öz inside the plane creates a conceptual blend that merges his doctor identity with the passenger identity. Considering the smile of a doctor traveling in business class as an indicator of satisfaction, the sense of trust of the passengers who will prefer TA is strengthened. In addition to trust, the metaphors FLYING IS SENSING, AIR TRAVEL IS SENSORY DISCOVERY and FLIGHT JOURNEY IS PLEASURABLE PHYSICAL SENSATION invoke a "high-quality travel experience" as a sub-message by arousing a sense of curiosity, discovery, and satisfaction in the audience. As a result, the advertisement carries the pragmatic message of 'You will have a safe, high quality and comfortable flight experience with TA'.

The last poster was prepared as a part of the sponsorship of Paweensuda Drouin who was elected the 2019 Miss Thailand and was entitled to participate



in the Miss Universe pageant. As seen in Image 3, the poster is presented with the slogan ‘Fly with Style’ in large print. It is accompanied by the subtext “Luxury travel with Versace amenity kit, flying chef, and world’s best business class lounge” placed at the bottom of the poster. The word ‘style’ in the written text has a polysemous structure. The Oxford Advanced Learner’s English Dictionary defines its basic meaning as “the particular way in which something is done.” Additionally, it is defined as “a particular design of something, especially clothes”, “the quality of being fashionable in the clothes that you wear” and “the quality of being attractive and made or done to a high standard.” Therefore, style in the written text refers to either how something is done, a manner or way, or being fashionable elegant, and sophisticated.



Image 3. Poster 3. “Fly with Style”

When we look at the picture, Miss Thailand who is posing as a model walking on an outdoor podium, and a TA plane flying in the sky are positioned together. The red clothes of the model in the image match the color of the logos on the tail of the TA plane and at the bottom of the poster. In the image, ‘the plane’

metonymically represents the TA company and forms the metonymy AIRCRAFT FOR THE AIRLINE COMPANY (TA), which is an expansion of the upper metonymy A MEMBER OF THE CATEGORY FOR THE CATEGORY as indicated in Table 6. In accordance with the written text below that informs the audience about the amenities onboard, a further metonymic connection between the TA company and its service is created that results in the metonymic chain of AIRCRAFT FOR THE AIRLINE COMPANY (TA) FOR THE FLIGHT SERVICE.

Additionally, Miss Thailand represents beauty and elegance with her dressing style and the luxurious branded bag she carries in her hand, forming the metonymy STYLE OF CLOTHING FOR BEAUTY/MODERNITY. Instead of traditional Thai clothes, a more Western style and modern clothing selection stands out. Modernity and urbanity are symbolized by the background scenery that includes skyscrapers at sunset, representative of Atlanta, USA where the 2019 pageant took place. In this way, TA emphasizes that it appeals to the whole world and emphasizes the motto of “globalization”. Thus, it presents the message that it is a modern and global airline.

*Table 6. The metaphorical mappings of Poster 3*

Conceptual Metonymy	The metonymic expansion	Explanation
PART FOR WHOLE	PLANE FOR AIRLINE COMPANY (TA)	The image of a plane that represents the airline company
AGENT FOR ACTION	AIRLINE COMPANY (TA) FOR FLIGHT SERVICE	The written text at the bottom of the poster
ACTION FOR RESULT	MISS THAILAND FOR WEARING STYLE FOR LUXURY / BEAUTY / MODERNITY/FASHION	The image of Miss Thailand that represents style and beauty

A conceptual link is established between the source domain of Miss Thailand, who represents style, elegance, and being fashionable, and the target domain of the TA plane through juxtaposition or simile (Forceville, 2008a). As a result, the TURKISH AIRLINES (PLANE) IS A TOP MODEL / STYLE ICON metaphor emerges as outlined in Table 7.

Table 7. The metaphorical mappings of the *TURKISH AIRLINES (PLANE) IS A TOP MODEL* metaphor in Poster 3

Source Domain (Miss Thailand)	Mapping	Target Domain (Airlines Company)
Top Model > Style	→	Plane
Having a style; physical qualities	→	Having service quality
Podium	→	Sky
Walking on the podium	→	Flying

Since one of the encyclopedic features of the top model is her physical qualities including her beauty, attractiveness, and wearing style, the prototypical encyclopedic referent of FASHION is activated metonymically through the model. Being fashionable is presented as a desired possession to obtain that increases social prestige, yielding the SOCIAL QUALITY (PRESTIGE) IS PHYSICAL QUALITY metaphor. Based on the *TURKISH AIRLINES (PLANE) IS A TOP MODEL* metaphor and its sub-metaphors (Table 7), a further conceptual link is established between the subdomains of flight service quality (as highlighted with the ‘luxury travel’ phrase in the written text) and physical qualities of the model that creates the metaphonymy *FLIGHT JOURNEY IS OBTAINING SOCIAL PRESTIGE* (Figure 5). In Figure 5, we can see both metonymic and metaphoric expansions of the metaphorical source domain and a metonymic expansion of the target domain (Perez-Sobrino, 2017).

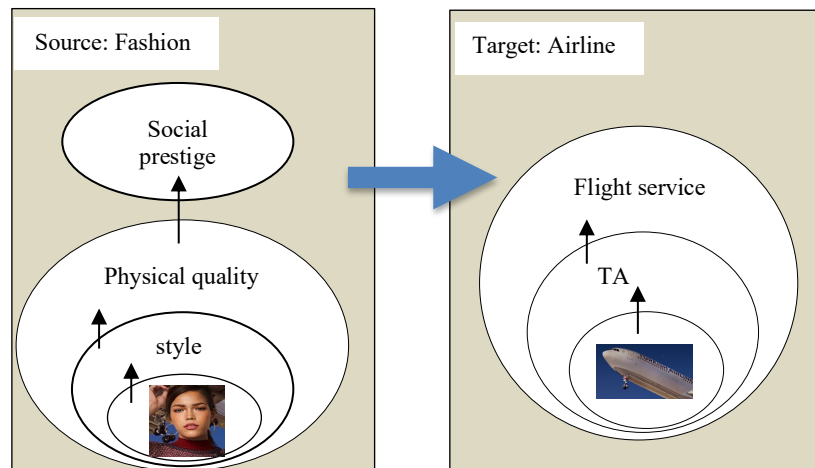


Figure 5. The construction of the *FLIGHT JOURNEY IS OBTAINING SOCIAL PRESTIGE* metaphonymy

The persuasive power of the ad is first created by the TOP MODEL metaphor and secondly supported by the SOCIAL PRESTIGE metaphonymy. These cognitive mechanisms imply the competitive atmosphere among airline companies where TA positions itself the best among others. Therefore, they carry the pragmatic message of “TA is the symbol of luxury and prestige.” The feminine touch adds an emphasis to the poster that a journey with TA is more than just an ordinary flight, by foregrounding the importance of luxury, especially for first-class passengers. Therefore, passengers who are interested in high standards and satisfaction in life, initiate a conceptual link between themselves and the model. As a result, the poster has the illocutionary act of assuring passengers to have a comfortable flight not only on board but also in its airport lounges and with an assertion that they are the best in the world.

## **6 Conclusion**

This study examined the multimodal emergence of both visual and verbal metaphors and metonymies in advertising discourse. The study reveals that advertisement posters have complex cognitive content that encompasses conceptual metaphors and metonymies. Visual and verbal elements create conceptual blends by communicating with each other in an interactive way. Based on the findings, we propose the following answers to the research questions:

- (i) Advertising posters are dynamic texts in which visual and written modes are used both as source domain and target domain.
- (ii) The visual texts mostly yield metonymic conceptualizations. The verbal text is usually combined with the visual text to generate the metaphors.
- (iii) Metaphor and metonymy often interact in advertising discourse, resulting in the emergence of complex meanings (i.e., metaphonymies).
- (iv) Examining metaphor and metonymy within the persuasive functions of advertisements is important to understand how these cognitive processes create meaning.

It was shown in previous studies that Turkish Airlines prefers to use cultural-historical elements such as the tulip motif (Yılmaz & Mazlum, 2019), authentic places such as palaces or mosques in Istanbul (Nizam, 2020) to create a brand image in their intercultural ads and commercials. Also, using celebrities or sponsorships, TA claims to be a global brand (Küçükerođan, Zeybek & Ekin, 2011). Although the posters under study were prepared for the international audience and harmonized modernity with globalization, similar to the previous literature, the three posters were observed to have some cultural and national elements. For instance, in the first poster, the Hagia Sophia icon with its minarets represents Istanbul and the Islamic culture. In the second poster, a culturally

prominent element, Turkish coffee, appeals to the sense of smell. In the third poster, in addition to being the color of the logo, the red color of the model's clothes adds a national element to the poster as the color of the Turkish flag. These elements, in turn, function in the contextual interpretation of the conceptual mechanisms and their pragmatic effect.

As Negro Alousque observed, advertising metaphors are multifunctional: they not only attract the attention of a target audience but also transmit a message and ultimately persuade them to positively evaluate the product (2014a, p. 175). Within the context of the present study, what TA aims with these posters is to construct a valuable image of the company in the passengers' minds, hence to make itself known around the world in the competitive global market of airlines. Each poster promotes the company through multimodal metaphors and metonymies in a more natural way as a different aspect of the company is positively structured. Similarly, the slogans and images on the posters show that Turkish Airlines highlights its wide flight network, high quality, and comfortable service on board as well as being a global brand through the conceptual metaphors: FLIGHT SERVICE IS FOOD SERVICE, FLYING IS SENSING, AIR TRAVEL IS SENSORY DISCOVERY, TA (PLANE) IS A STYLE ICON/TOP MODEL, SOCIAL QUALITY (PRESTIGE) IS PHYSICAL QUALITY; the conceptual metonymies: HAND FOR PILOT/AIRLINES COMPANY and LANDMARKS OF A CITY FOR A CITY, WEARING STYLE FOR LUXURY/MODERNITY, and more complex metaphor-metonymy integrations: DESTINATIONS ARE FOOD, MIND IS WORLD and FLIGHT JOURNEY IS OBTAINING SOCIAL PRESTIGE identified in the study. These conceptual mechanisms exemplify both Forceville's (1996, 2016) types of visual metaphors (i.e., hybrid, contextual, simile) and Perez-Sobrino's (2017) figurative continuum (e.g., metonymic/metaphoric chain, metaphonymy) in Turkish.

Similar to the study of Tzanne (2013) who examined multimodal metaphors of Aegean Airlines in Greek TV commercials, this study reveals that creative and novel metaphors are common in the advertising genre. Although some conventionalized metaphors and metonymies are observed at the generic level (e.g., COMPANY IS PERSON, PART FOR WHOLE), more creative expansions of these metaphors are found at the specific level (e.g., TA IS A WAITER, SENSE ORGAN FOR THE HUMAN BODY, etc.). In this sense, the current study proves the imaginative power of advertisements in terms of the implementation of conceptual metaphors and metonymies.

The standard metaphor theory is usually supplemented by the blending theory, especially in genres that need creative thinking. Different from conceptual metaphors, blending occurs at the level of mental spaces, which are online information packages operating in the working memory (Kövecses, 2020). As the advertising genre requires the creative use of language and images, visual and verbal blends appear in the posters. For instance, in the first poster, the presentation of iconic architectural works on a food serving tray compresses the

elements of two conceptual domains and, hence, constructs a new meaning. Similarly, the hand with the suit compresses the roles of waiter and pilot and this composition is represented with a metonymic chain. Also, in the second poster, the two identities of Dr. Öz (i.e., doctor and passenger) are blended in a single image to achieve the communicative goal of establishing trust. In this sense, the blending theory can be implemented as a theoretical framework in future studies to analyze multimodal metaphors.

An airplane is a vehicle that carries passengers from one place to another. The airplane serves not only as a mode of transportation for airline companies but also as a place where passengers can experience comfort. Thus, it is often seen as a symbol of prestige, especially in long-distance and first-class flights. In conclusion, we can say that the pragmatic effect of the verbal-visual metaphors and metonymies in the posters is used as a marketing strategy in two different ways:

- (i) Highlighting the quality and features of the airline company's service (Poster 1, Poster 3), and
- (ii) Emphasizing the necessity of obtaining a desired qualification through the airline company itself (Poster 2, Poster 3).

To sum up, in the advertisements, metaphor and metonymy interact in different modalities to enable the target audience to make different cognitive connections as well as to increase creativity. The metonymic and metaphoric projections in advertising create conceptual shortcuts that arouse the desired emotions and evaluations in the audiences' minds. The study is limited to the three posters of TA selected for the analysis. More online or printed advertisements can be added in the future to include other types of mental operations on the literal-figurative continuum and to illustrate the interaction between the cognitive and pragmatic levels that enhance marketing in the Turkish context.

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**Submission statement and verification:** This study has not been previously published elsewhere. It is not under review in another journal. Publication of the study has been approved, either implicitly or explicitly, by all authors and the responsible authorities at the university/research center where the study was conducted. If the study is accepted for publication, it will not be published in the same form in another printed or electronic medium in Turkish or any other language without the written permission of the Journal of Linguistic Research.

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