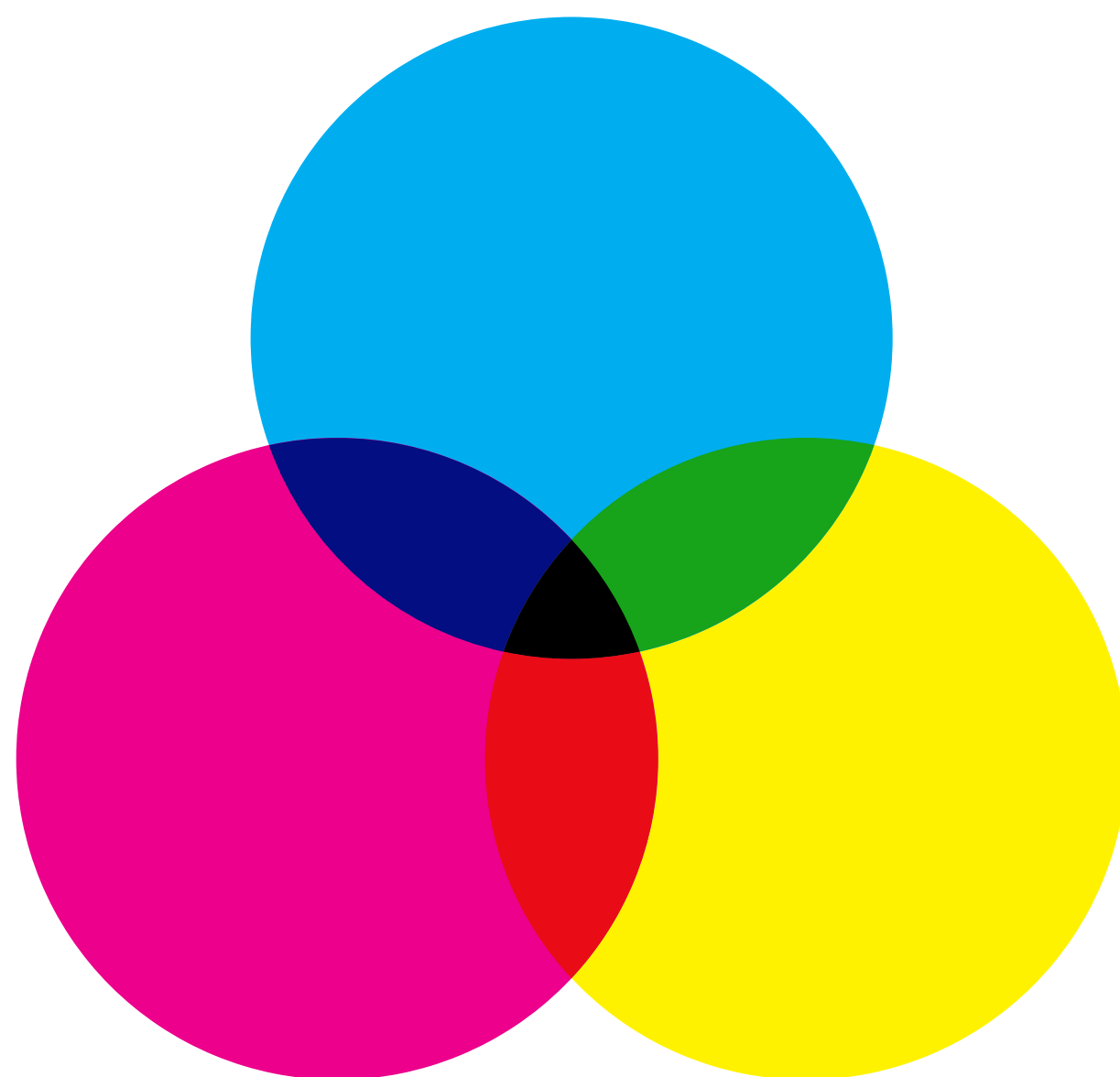


DOCTORAL DISSERTATION



DEVELOPING, APPLYING, AND TESTING FILMIP

THE FILMIC METAPHOR IDENTIFICATION PROCEDURE

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DEVELOPING, APPLYING, AND TESTING FILMIP: THE FILMIC METAPHOR IDENTIFICATION PROCEDURE

Memoria presentada por Lorena Bort Mir para optar al grado de doctora
por la Universitat Jaume I

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I can no other answer make but thanks,

And thanks; and ever thanks.

William Shakespeare, *Twelfth Night*, (1.3.).

Good projects are never done in isolation. The cooperation and help of others are essential for ideas to grow and catch on.

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¹ Part of the speech from one of the TV commercials of the present corpus: *Davidoff Adventure* (Zino Davidoff, 2007)

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LIST OF ACRONYMS

| | |
|---------------|--------------------------------------------------------------|
| <i>CMT</i> | <i>Conceptual Metaphor Theory</i> |
| <i>FILMIP</i> | <i>Filmic Metaphor Identification Procedure</i> |
| <i>MIP</i> | <i>Metaphor Identification Procedure</i> |
| <i>MIPVU</i> | <i>Metaphor Identification Procedure +Vrije Universiteit</i> |
| <i>PECMA</i> | <i>Perception, Emotion, Cognition, Motor, Action</i> |
| <i>S</i> | <i>Screenshot</i> |
| <i>UJI</i> | <i>Universitat Jaume I</i> |
| <i>VISMIP</i> | <i>Visual Metaphor Identification Procedure</i> |
| <i>YSL</i> | <i>Yves Saint Laurent</i> |



INTRODUCTION

*Sometimes it's not enough to know what things mean, sometimes you have to know
what things don't mean.*

Bob Dylan

Every journey has a starting point, a moment when everything starts, a *big bang*. My big bang goes back to my university years, specifically to one of our sessions from the *Shakespeare in Context* subject, when our professor projected the movie *Shakespeare in Love* to the class while he explained the meaning of every single movement of the dances between Viola de Lesseps (Gwyneth Paltrow) and young William Shakespeare (Joseph Fiennes). He made me realize, in that very moment, that what I was watching on the screen was not a mere juxtaposition of events and beautiful ‘things’, but a whole bulk of meanings created especially for the audience. That ‘revelation of truth’ really fascinated me.

A few years later, that same professor opened my eyes, more profoundly, about filmic meaning-making during a doctoral course called *Shakespeare in Films*. Every single ray of light, sound, gesture, object, or character that I saw on the screen was there because of a reason. Nothing, he said, is in a movie by chance. I have not been able to watch films or TV naïvely since then.

My interest about metaphor started just a few years ago, with my implication within the Research Group on Contrastive and Applied Semantics (GReSCA) at Universitat Jaume I, led by Dr. Ignasi Navarro i Ferrando, where I initiated my PhD. It is in this context where I had the opportunity to learn about the last trends on metaphor research and to be immersed in this immense world of metaphors.

After extensive periods of learning and the attendance to a summer school on metaphor identification procedures in language and pictures at the University of Amsterdam, I could finally find out the idea that I wanted to develop for my PhD.

The present thesis aims at developing a method for the identification of metaphorically-used elements in films (Filmic Metaphor Identification Procedure, hereafter FILMIP). My claim is that having an empirical procedure for the identification of these filmic metaphorically-used components may allow analysts from diverse fields of study to proceed with their analyses with alignment. To my view, metaphor scholars might benefit and improve their research if they have reliable and valid methods within their reach to carry on their studies.

I have constructed my thesis along three stages:

1. The development of the procedure *per se*, inquiring on the relevant theoretical issues to be resolved.
2. The application of FILMIP to real data: five TV commercials from different perfume brands.
3. The test: every method, to be considered a valid procedure, must be tested for agreement to know whether it works and under which criteria. That is the aim of this third and last stage of the thesis.

On the one hand, FILMIP relies on previous procedures for the identification of metaphors in language such as MIP (Metaphor Identification Procedure, Pragglejaz Group, 2007), and MIPVU (Metaphor Identification Procedure + Vrije Universiteit, Steen et al., 2010), and for the identification of metaphors in still pictures (VISMIP, Visual Metaphor Identification Procedure, Šorm & Steen, 2018). On the other hand, the theoretical background

on which the procedure has been developed comprehends three research areas: (i) Conceptual Metaphor Theory (CMT, Lakoff & Johnson, 1980), (ii) cinematic metaphoricity (Coëgnarts & Kravanja, 2012a, 2012b; Kappelhoff & Müller, 2011; Müller & Kappelhoff, 2018; Ortiz, 2014), and (iii) multimodality in films (Bagchi, 2011; Bateman & Wildfeuer, 2014; Forceville, 2009, 2017; Kress, Jewitt, Ogborn & Tsatsarelis, 2000; Norris, 2013).

Very little has been said or studied in the past about the role of filmic metaphors, as Forceville points out (2009). Giannetti (1972) and Whittock (1990), for instance, investigate about metaphor in general terms, labeling it as a *trope* in a broad sense without paying much attention to the possible types of metaphor or even their construal in films (Forceville, 2009). It was not until the cognitivist trend to film theory that Carroll (1994, 1996) proposed the real possibilities of metaphor in films. In the present study, a long chapter (Chapter 2) is devoted to the cognitive theory of filmic meaning-making and filmic metaphoricity.

More recently, we find the work of Forceville (1999, 2007, 2012) about the construal of metaphors in billboards, cartoons, TV commercials, and feature films, posing valuable insight into the role of metaphor in advertising and cinematographic genres. According to his view, the complexity of a metaphor in film is so that its presence may be real just for part of the audience because of several reasons (cultural background or level of expertise, for instance), while other spectators might not be aware of its existence and may infer the meaning of that filmic segment without the metaphoric conceptualization:

The point is that there is a continuum of cases ranging from situations where metaphorical construal is virtually inescapable to situations where this is a possibility which only part of the audience will pick up. In fact, the situation is even more complicated: sometimes audiences, or individual viewers, may – due to a different cultural context, time of access, or

even a completely idiosyncratic way of watching a film – construe metaphors which the director of the film might say s/he did not intend. (Forceville, 2015: 10-11)

The intricacy of filmic texts may be the reason why there is still not a reliable procedure for the identification of metaphors in films. The difficulty resides on the construal of filmic metaphors, since in motion pictures the underlying TARGET-IS-SOURCE or A IS B formula is not so clearly created nor perceived (Forceville, 2009; Müller & Kappelhoff, 2018). According to Forceville (2009), target and source domains are simultaneously represented in a moving image, and this means that analysts will not be able to capture a metaphor in a single frame. It is thus not possible to take a screenshot in which both domains are present. Consequently, we may find out that most of filmic metaphors are expressed through similarity between the two compared concepts of the metaphor depicted over different modes throughout different shots in an interconnection of scenes.

Still, as suggested by the authors of MIP (Pragglejaz Group, 2007), MIPVU (Steen et al., 2010), and VISMIP (Šorm & Steen, 2018), scholars from diverse research fields should achieve convergence in their results when performing metaphor analyses.

There is, in fact, a method for analyzing cinematic metaphors, the CinMet Procedure (Müller & Kappelhoff, 2018). It must be pointed out, however, that this procedure is specifically addressed at analyzing metaphors in film, taking for granted that analysts are firstly able to identify those metaphors, as noted in one of the steps: “select scenes/sequences with candidates for metaphorical themes” (p.230). The question remains clear: how is a scene considered as candidate for a metaphorical theme? CinMet does not include any guidelines as to let analysts know how to identify those filmic segments that are candidates for metaphoricity, precisely because it is a method for the analysis of metaphors, and not for their identification.

My claim is that there must be first a reliable procedure for identifying a filmic metaphor to later proceed with the varied analyses carried out in diverse areas of research such as branding, discourse analysis, or communication, to name a few. That is the *raison d'être* of these procedures (MIP, MIPVU, and VISMIP), created for the identification of metaphors in language and visuals in a valid and reliable way. Nowadays, scholars are becoming further interested in metaphors within different filmic genres, with an increase of metaphor studies related to film theory. These studies are, however, more related to filmic metaphor analysis than to the precise identification of these tropes in moving images (Rossolatos, 2012, 2013, 2014b, 2015).

The aim of this thesis is, then, to fill this gap by establishing a seven-step procedure that may allow scholars to identify metaphorically-used filmic components within the filmic medium.

The analysis of the genre of TV advertisements has one remarkable critique (Rossolatos, 2014a: 355), suggesting that “ad films are analyzed on a segment-by-segment level rather than as a whole independent unit of meaning by adopting a multimodal analytical perspective that takes into account the interactions among modes”. Even though this remark is proposed under the study of the genre of TV commercials, I argue that the critique can be generalized to the rest of filmic genres. The current study, with the development of FILMIP, offers, then, a solution to this problematic, presenting a procedure that allows for a multimodal structured-semiotic analysis of filmic texts, revealing all the existing levels of signification and aesthetic configuration of the film under analysis, first dissecting the clip and then articulating and reconstructing the meaning embedded in it with the goal of revealing metaphorical filmic components. Thus, FILMIP not only entails a mere description of the narrative but also the reconstruction of the whole filmic text.

The present dissertation aims at responding the following research questions:

RQ1: Is it possible to identify metaphors in films? This first research question poses several sub questions:

RQ1₁: How can we define filmic meaning, in order to be able to identify a filmic metaphor?

RQ1₂: Where in the film can we find that filmic meaning, in other words, what is the filmic unit of analysis for FILMIP?

RQ1₃: How can we find a filmic unit of analysis in films?

RQ2: How can the method be applied to real filmic texts, particularly to the selected corpus of TV commercials?

RQ3: Is FILMIP a reliable and valid procedure for the identification of metaphorical components in films?

This study tackles these research questions through the following chapters:

Chapter 1 entails the discussion of the main tenets of metaphor theory, trends and critiques, with a brief description of the existing methods for metaphor identification in language and in pictures.

Chapter 2 introduces the cognitivist approach to the study of film theory through an extensive view on filmic meaning-making, traversing the fields of embodied simulation in order to obtain insight into how we make sense of cinema. Filmic metaphoricity and multimodality are both dealt with in the chapter along with a description and my claim on what can be considered a *mode*.

The chapter also poses the main reasons why FILMIP has been developed, applied and tested on the basis of the genre of advertising, ending with a literature review of rhetorical analyses in the context of advertising, specifically focusing on the metaphorical representation of smell in perfume filmic ads.

Chapter 3 presents the whole procedure of metaphor identification in filmic texts through the unfolding of its seven steps. The procedure entails the adaptation and refinement of the steps from VISMIP (Šorm & Steen, 2018), which in turn were adapted from MIPVU (Steen et al., 2010) and MIP (Pragglejaz Group, 2007).

Chapter 4 is devoted to presenting FILMIP at work. The procedure is applied to 5 TV commercials, including an explanation of the materials, analytical instruments and procedure for that application.

Chapter 5, with the testing of FILMIP, is the experimental chapter of the thesis, as it reports and discusses the results of the reliability tests performed to check the validity and reliability of the procedure.

Chapter 6, the last section of the study, presents the conclusions of the whole dissertation (from Chapter 1 to Chapter 5). It offers a summary of the theoretical and methodological findings, along with the exposition of a number of limitations of the project. It also interprets and evaluates those findings, adding the implications for future research as well.

Figure 1 below provides a visualization of the project:

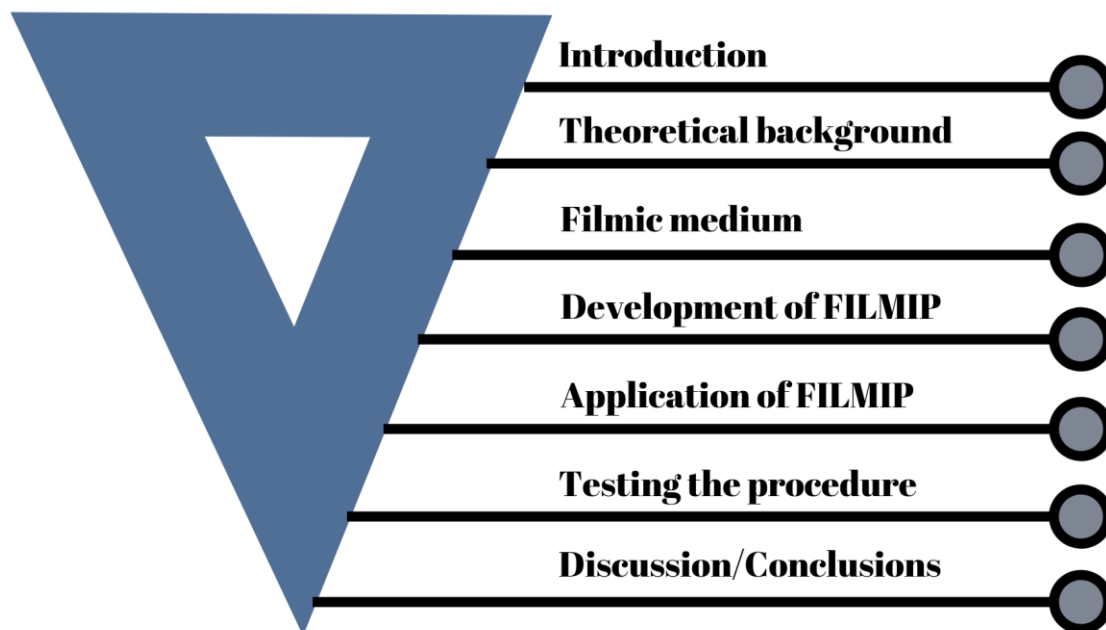


Figure 1: General scheme of the thesis

Many are the issues, however, that FILMIP does not allow for the analyst to tackle:

1. It does not identify conceptual metaphors in films. FILMIP aims just at identifying those components in a film that are used metaphorically, that is, that have the *potential* (Steen et al., 2010) to be understood as metaphors in the mind of the viewer. As discussed in Chapter 2, the filmic medium supposes high levels of complexity, and so metaphors within this medium are significantly difficult to interpret. Nonetheless, each of the analysis of this thesis contains a discussion section where the author comments on the possible construction of the comparison identified in the filmic texts, leading to a description, derived from contextual cues and individual knowledge, of their underlying conceptual structures.
2. FILMIP does not analyze the means by which filmic metaphors are processed in the mind of the viewer. I understand that the processing of metaphors is an issue that

must be investigated by other experimental fields such as psycholinguistics or cognitive neuroscience.

3. It does not identify any other type of tropes that might be present in films, such as metonymy, hyperbole or irony, among many others.

All in all, I hope that the development of FILMIP as a reliable procedure for the identification of metaphorically-used filmic components entails a valuable contribution not only to metaphor scholars but also to researchers focusing on other fields of study such as multimodality, discourse analysis, communication, branding, or even film theory.



1. THEORETICAL BACKGROUND

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1.1 GENERAL FRAMEWORK

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Metaphor shakes things up, giving us everything from Shakespeare to scientific discovery in the process. The mind is a plastic snow dome, the most beautiful, most interesting, and most itself, when, as Elvis put it, it's all shook up. And metaphor keeps the mind shaking, rattling and rolling, long after Elvis has left the building.

James Geary (2011: 25)

1.1 GENERAL FRAMEWORK

1.1.1 Conceptual Metaphor Theory

The study of metaphor is crucial for literary experts and researchers, but it is not until late 70s and the 80s when it is tackled under a brand-new perspective: cognitive linguistics,

mainly with Ortony's work *Metaphor and Thought* (1979). One year later, in 1980, George Lakoff and Mark Johnson published their *Metaphors We Live By* (Lakoff & Johnson, 1980), where their most important premise is that metaphors are not only linguistic devices used in literature but common ways of understanding reality expressed in our everyday language. These researchers collected linguistic data from diverse sources, and arrived at the conclusion that ordinary language that people write and speak is full of linguistic metaphorical expressions. They theorized that abstract ideas, or concepts, such as arguments, love, or time, are usually explained or talked about through more concrete, physical or familiar concepts. That is why people use concepts from the domain of money, for instance, to talk about time, as in *you are wasting my time*; or they use concepts from the domain of journeys to talk about the domain of love, as in *look how far we've come in our marriage*.

Because so many of the objects that are important to us are either abstract or not so clearly delineated in our experience (the emotions, ideas, time, etc.), we need to get a grasp on them by means of other concepts that we understand in clearer terms (spatial orientations, objects, etc.). (Lakoff and Johnson, 1980:115)

On the basis of these assumptions, they proposed what is known as the Conceptual Metaphor Theory (CMT, Lakoff & Johnson, 1980; Lakoff 1993), and they called these metaphors occurring in our everyday language *conceptual metaphors*.

One of the examples that Lakoff and Johnson use to exemplify their theory is the conceptual metaphor ARGUMENT IS WAR, which is commonly used by people through a wide arrange of linguistic expressions:

Your claims are *indefensible*.

He *attacked every weak point* in my argument.

His criticisms were *right on target*.

I *demolished* his arguments.

I've never *won* an argument with him.

You disagree? Okay, *shoot!*

If you use that *strategy*, he'll *wipe you out*.

He *shot down* all of my arguments.

(Lakoff and Johnson, 1980: 4)

These expressions show, the authors argue, that the conceptual metaphor ARGUMENT IS WAR “structures the actions we perform in arguing” (ibid). This idea, however, does not mean that arguments and war are the same thing, but that argument is, to some extent, structured and understood in terms of war, which consequently results in the metaphorical linguistic expressions mentioned above, as if we think and understand argument in terms of war, then it seems obvious that we also talk about argument in terms of war.

A conceptual metaphor has been defined as a cognitive mechanism that allows us to understand one thing in terms of another (Lakoff & Johnson, 1980), that is, “a systematic set of correspondences between two domains of experience” (Kövecses, 2016: 14); these correspondences, also referred to as mappings, imply that certain features from one cognitive domain are taken and projected onto another domain; we map certain elements of a concept, the most concrete or perceptually basic one, the *source domain*, also called *Topic* (see Low, 1999; and Richards, 1936), onto the other concept, usually the most abstract or complex one, called the *target domain*, also labeled as *Vehicle* (Low, 1999; Richards, 1936). This process

implies that a specific domain is conceptualized through another domain, but it also assumes that not all the features from one domain are mapped onto another domain. According to Lakoff (1990) only those attributes that are not in conflict with the image-schematic structure of the target domain will be mapped in the metaphorical conceptualization.

Metaphors are considered, then, as “linguistic expression(s) of a cross-domain mapping in thought – usually from a more concrete source domain (e.g. food) to a more abstract target domain (e.g. ideas)” (Krennmayr, 2011: 12), oftentimes following the formula A IS B or A IS LIKE B (for other types of formulas, such as *xyz*, see Gibbs, 1999).

According to CMT, this assumption entails not only what metaphors are but also that we must distinguish from what is understood as metaphorical linguistic expressions, such as “you must eagerly defend your point of view to win that discussion” (metaphor in language, that is, the linguistic expressions that are expressed in language), from the cognitive conceptual association, in this case ARGUMENT IS WAR (metaphor in thought, the conceptual structure in the mind of the language user).

Several types of conceptual metaphors can be distinguished, according to Lakoff and Johnson (1980). The first type is what they call *structural metaphors*, entailing these mappings of attributes from one concept to another concept as in the case of the conceptual metaphors ARGUMENT IS WAR, TIME IS MONEY, or LOVE IS A JOURNEY. In this type of metaphors, one complex concept is metaphorically structured in terms of another concept.

The second type of metaphors that they propose is called *orientational metaphors*. These metaphors, contrary to the structural ones, are not based on the assumption that one concept is structured in terms of another, but in that certain concepts are given a spatial orientation thanks to our bodily experiences in the world. These spatial orientations are up-down, front-back, center-periphery, on-off, and near-far. Examples of these metaphors are

HAPPY IS UP and SAD IS DOWN, and the physical explanation, according to the authors, is that “drooping posture typically goes along with sadness and depression, erect posture with a positive emotional state” (Lakoff and Johnson, 1980: 15). This conceptual metaphor derives into linguistic expressions such as *I’m feeling up*, *You’re high in spirits*, *I’m feeling down*, *My spirits sank*. Other similar examples can be found in the metaphors CONSCIOUS IS UP / UNCONSCIOUS IS DOWN, HEALTH AND LIFE ARE UP / SICKNESS AND DEATH ARE DOWN, or MORE IS UP / LESS IS DOWN. What seems to be common to all these metaphors is that they are based on our physical and cultural experience rather than being randomly selected.

The third type of metaphors according to Lakoff and Johnson (1980) is called *ontological metaphors*, meaning that certain experiences are understood in terms of objects and substances. It is our experiences with physical objects what builds the basis for these ontological metaphors, which in turn are the ideal way to “deal rationally with our experiences” (Lakoff and Johnson, 1980: 26). Examples of ontological metaphors are THE MIND IS A MACHINE or INFLATION IS AN ENTITY. It is in this type of metaphors where personification is included, allowing us to comprehend an ample variety of experiences that are not human-based in terms of human experiences, such as motivations or activities, as in the linguistic expressions “Life has cheated me” or “Cancer finally caught up with him” (Lakoff and Johnson, 1980: 33).

Lakoff and Johnson (1980) suggest that our conceptual system is pervaded of conceptual metaphors, stating that we not only speak with metaphors (with linguistic metaphorical expressions that are conventionally fixed in the lexicon of a language), but we also think through them, thus making metaphors one of the key elements that compose human thought.

This claim is precisely the main focus of study of some psycholinguists (Casasanto, Garlock, & Lozano, 2005; Gentner, Bowdle, Wolff, & Boronat, 2001; Gibbs & Colston, 2012; McGlone, 2001). Gentner et al. (2001) propose that metaphor is a common ‘event’ in language and thought. However, contrary to Lakoff and Johnson (1980), they do not base their assumption just on linguistic proofs; they investigate how metaphors are processed through a psychological study, deepening into the construal of the mappings between the two domains of a given metaphor, claiming that “people naturally interpret analogy and metaphor by mapping connected systems of belief, rather than independent features” (Gentner et al., 2001: 208).

Other studies reveal that people think metaphorically even though they do not express those thoughts via metaphorical linguistic expressions. This is the case of Ijzerman and Semin (2009), who made an experiment to test the emotional attachment to beloved people. They observed that the degree of physical warmth turned out to be also a feeling of warmth towards friends. This test would give psychological support to the conceptual metaphor AFFECTION IS WARMTH. Similarly, Casasanto (2008) proved that “when people see words presented closer together in space, they ‘judge’ them to be ‘closer’ in meaning” (Casasanto & Gijssels, 2015: 327). This second test supports the conceptual metaphor SIMILARITY IS PROXIMITY. A third study (Casasanto & Dijkstra, 2010) sustains the existence of the conceptual metaphor HAPPY IS UP, as people use to retrieve positive memories from past experiences when they move objects upward, and also the contrary, they retrieve negative memories when they move objects downward.

The psychological turn in the study of metaphor also gave rise to studies about the cultural effects in the metaphorical conceptualization of reality. In this line, Boroditsky (1998, 2000, 2001) investigates through a variety of experiments how people from different

cultures (English and Mandarin Chinese, in this case) think differently about a particular concept (say, time), leading to the consequent use of distinct linguistic metaphorical expressions. Her claims suggest that people from different cultures not only speak differently about an abstract concept but also think differently about it, thus our understanding being influenced by metaphorical language use.

The postulation that different cultures may think distinctly about abstract concepts resulting in different conceptual metaphors and different linguistic expressions for these metaphors has also been studied under the lens of cognitive linguistics. Kövecses (2010, 2014) and Kövecses et al. (2015) investigate the cross-cultural variation of conceptual metaphors of emotions through a series of corpus-based and psycholinguistic studies. He examines the metaphorical conceptualization of the emotion of anger (2015) in four cultures (American English, Spanish, Turkish, and Hungarian), showing that the mostly used three metaphors to conceptualize anger are ANGER IS CONTAINER, ANGER IS OPPONENT, and ANGER IS POSSESSED OBJECT. The reason for this similarity across these cultures may lie in their shared cultural model of anger, that is, “anger as an emotional state exists in fairly intense forms, and because of its high intensity, it needs to be controlled in some way” (Kövecses et al., 2015: 357). The results of another of his studies (Kövecses, 2010) make this author claim for the near-universality of some anger metaphors. However, he also recognizes that even though the concept of anger may be structured in similar ways across cultures thanks to the universality of its physiology (anger is a strong emotion, a force that makes the person act aggressively, thus influencing physically the body of the person who is feeling that anger), it also accounts for variation precisely because of that bodily experience. Different cultures may choose different components from the embodiment of anger to speak (and think) about

anger. He concludes that “despite physiology that may be universal, different cultures can have widely different understandings of their anger-like experiences” (Kövecses, 2010: 172).

Other purely linguistic studies also support cross-cultural difference in terms of the use of metaphorical linguistic expressions. In a comparative study between English and Polish (Deignan, 2005; Deignan, Gabrys & Solska, 1997) it is proposed that some conceptual mappings have sometimes similar linguistic realizations between these two different languages while other times they are different. Similar analyses were carried out by Boers and Demecheleer (1997), Charteris-Black and Ennis (2001), Charteris-Black and Musolff (2003), and Semino (2002), comparing metaphor use across different cultures, thus demonstrating that culture influences the way people think and speak through metaphors.

1.1.2 Critiques on CMT

Coming back to Lakoff and Johnson’s CMT (1980), it must be pointed out that it also generated (and it is still doing so) a lot of controversy and criticism. Grady’s proposal (1997) is one of these critical views, detecting several issues that should be resolved about the CMT: (i) systematicity (or schematicity, as labeled by Clausner and Croft, 1997) , regarding which features are mapped from one domain onto the other and which are not, (ii) directionality, regarding the asymmetrical way in which the mappings occur (for instance, features from the domain of temperature are mapped onto the domain of personal affect, but not the other way around), (iii) the way metaphors are so common (why and to what purpose), (iv) the bodily experiential motivation of metaphors (is this bodily experience motivating metaphors really universal for all metaphors?), (v) the relation and interaction between different metaphors, and finally maybe the most relevant to this work, (vi) the non-linguistic evidence for metaphor, as “if metaphor is a conceptual phenomenon rather than a specifically linguistic

one, it stands to reason that it should be reflected in cognitive behaviors other than language” (Grady, 1997: 15). The fact that metaphors are part of our conceptual system (our way of thinking) and that, as such, they can be expressed through other modes of expression rather than language is an idea supported by Kövecses as well (2016), suggesting that these ‘other’ metaphors may be different to an extent from metaphors found in language.

This last issue is precisely the main focus of study of scholars such as McNeil (1992) or Cienki and Müller (2008), investigating the human gestures that may be metaphorically motivated, or Fauconnier and Turner (1994) and Forceville (2002, 2008), who give an account of how metaphors can also be represented pictorially.

Criticisms on CMT are, precisely, the basis of the present project, as the development of FILMIP would make no sense without the claim that metaphors can also occur through other means of expression rather than language, and as the method is based on previous methodologies that were inspired also by these and other critiques.

It is the case of the ideas proposed by the Pragglejaz Group (2007), who maintain that CMT can be criticized on the basis of:

1. Methodology, as Lakoff and Johnson’s linguistic metaphors included in their volume (1980) were constructed mainly based on intuition, as they were examined through their own mental lexicon and dictionaries. Consequently, their examples do not come from real speakers in natural discourse. This critique suggests that, on the one hand, there is a need for a reliable methodology to identify metaphors in language (MIP, see Section 1.2), and on the other hand, the methodology must be applied to real corpora.
2. Direction of the analysis: contrary to the top-down analysis that Lakoff and Johnson did in their *Metaphors We Live By* (1980), other scholars argue that the

study of metaphors must be carried out under bottom-up analysis (Pragglejaz Group, 2007). The top-down analysis implies that the structure of conceptual metaphors is envisaged on the basis of analyzing few decontextualized examples (Kövecses, 2008: 172), as with the use of dictionaries. The bottom-up analysis, on the contrary, studies the structure of metaphors with complete corpora and under structured methodologies (Deignan, 2005; Low, 1999; Pragglejaz Group, 2007; Steen, 1999a, Steen et al., 2010). The use of dictionaries has certain limitations, and they can only give an account of metaphorical use of lexical items if they are created under real corpus work, listing senses and frequencies from real use (Deignan, 2005; Dorst & Reijnierse, 2015).

In this section it is suggested how metaphor, as a recurrent trope transpiring in natural discourse, has developed as an area of research in its own right, being investigated by many scholars under different perspectives and research disciplines (Gentner & Gentner 1983; Gentner & Jeziorski, 1993; Sternberg, 1990; Brown, 2003; Lakoff & Johnson, 1999; Leatherdale, 1974; Ortony, 1975).

Section 1.2 below discusses how analysts can identify linguistic expressions used metaphorically in real discourse so as to perform their correspondent studies by means of a reliable procedure.

1.2 THE IDENTIFICATION OF METAPHOR IN LANGUAGE (MIPVU)

Metaphor analysis within real discourses raises an essential question: how can analysts decide, in a reliable way, that a given linguistic expression is used metaphorically?

How can they know that an expression is, in fact, metaphorical, in an precise and empirical way?

There is ample disparity when it comes to refer to the method or procedure by which a linguistic expression is categorized as metaphorically used in a given text. This variability about the identification of metaphors in real discourse makes the task of evaluating claims or comparing statistics very difficult, and this is precisely why, in 2007, several researchers from varied disciplines gathered together to draw up a reliable procedure for the identification of metaphorically-used words (both in written and in spoken language). The procedure was called Metaphor Identification Procedure (MIP, Pragglejaz Group, 2007), and it was inspired, mainly, by the cognitive turn on metaphor research promoted by Lakoff and Johnson in 1980, and also by the weak points that the group saw about CMT. Ten scholars were involved in the project, and the name of the group was composed by the initials of their first names: Peter Crisp, Ray Gibbs, Alan Cienki, Gerard Steen, Graham Low, Lynne Cameron, Elena Semino, Joseph Grady, Alice Deignan, and Zoltán Kövecses.

The aim of the procedure is to “establish, for each lexical unit in a stretch of discourse, whether its use in the particular context can be described as metaphorical” (Pragglejaz Group, 2007: 2). MIP is intended to lead analysts to the decision whether a lexical unit is used metaphorically in a given context, and not to make any claims about the possible conceptual metaphors underlying those lexical units. The four-step procedure remains as follows (extracted from Pragglejaz Group, 2007: 3):

1. Read the entire text-discourse to establish a general understanding of the meaning.
2. Determine the lexical units in the text-discourse.

3. (a) For each lexical unit in the text, establish its meaning in context, that is, how it applies to an entity, relation or attribute in the situation evoked by the text (contextual meaning). Take into account what comes before and after the lexical unit.

(b) For each lexical unit, determine if it has a more basic contemporary meaning in other contexts than the one in the given context. For our purposes, basic meaning tends to be

- More concrete; what they evoke is easier to imagine, see, hear, feel, smell, and taste.
- Related to bodily action.
- More precise (as opposed to vague).
- Historically older.

Basic meanings are not necessarily the most frequent meanings of the lexical unit.

(c) If the lexical unit has a more basic current-contemporary meaning in other contexts than the given context, decide whether the contextual meaning contrasts with the basic meaning but can be understood in comparison with it.

4. If yes, mark the lexical unit as metaphorical.

The MIP takes the researcher into the identification of the basic and also the contextual meaning of a lexical unit, both established under the definitions found in, at least, two dictionaries. The basic and contextual meanings must then be contrasted and compared, thus leading the analyst to the final decision whether that lexical unit is metaphorically used. It must be considered that

the conclusion that a specific lexical unit has been used metaphorically does not entail that the writer intended it to be metaphorical or that the reader recognized it as metaphorical or understood it metaphorically (i.e. via cross-domain comparison). The conclusion that a word is metaphorically used simply means that the particular linguistic use can be analysed as metaphorical in relation to other uses, and that it therefore has the linguistic potential to be recognized and processed as metaphorical. (Dorst, 2011: 61)

Even though the method has been accurately described and used, it also presents several problems (Pragglejaz, 2007). Some examples of these are whether spoken discourse with false starts should be considered lexical units to be analyzed, or whether contextual meanings vary across specific discourse genres (literature, religion, etc.). The 10 scholars involved in the MIP resolved that their aim was to discuss these problems and not to resolve them.

Relating certain linguistic forms to their underlying conceptual structures and determining which set of correspondences are involved in the cross-domain mapping is one of the main issues tackled by Steen (1999a, 2001, 2002, 2009a, 2009b) resulting in a new, refined version of MIP, called MIPVU (MIP plus the initials of the Vrije Universiteit, Steen et al., 2010). The great difference among the two procedures is that whereas the MIP aims at identifying metaphorically-used words in spoken and written discourse, MIPVU focuses on the identification of ‘metaphor-related words’, including here “all lexical units in the discourse that can be related to cross-domain mappings in conceptual structure” (Dorst, 2011: 102). What MIPVU proposes is that, if metaphor is a matter of thought, then the cross-domain mapping between domains can be understood as all phenomena that imply a connection of similarity between two distinct domains. These phenomena include, consequently, similes or

metaphorical comparisons as forms of metaphor in language, as in “You are like a hurricane” or “Shall I compare thee to a summer’s day” (Steen, 2016: 75). Assuming similes or comparisons as metaphorical phenomena in language is an idea that has its own justification, as

metaphor in thought is defined as a mapping across two conceptual domains that are distinct from each other but can be connected by a set of correspondences that show that they are metaphorically alike. (Steen, 2016: 76)

MIPVU’s objective is to offer analysts the possibility of identifying metaphorical expressions on the basis of an inductive approach, that is, examining and testing language to check if there are lexical items that can be considered as indirect and incongruous in the context they are used “while the conceptual domain they relate to is somehow similar or comparable to the domain of that context” (Steen, 2016: 78), an approach also supported by other metaphor scholars (Pragglejaz Group, 2007; Low, 1999).

The procedure takes the analyst into a set of guidelines (in italics, instructions reproduced literally from Steen et al. 2010: 25-26):

1. *Find metaphor-related words (MRWs) by examining the text on a word-by-word basis.*

MIPVU takes the word as the unit of analysis, and the word is called ‘lexical unit’ (following Pragglejaz Group, 2007).

2. *When a word is used indirectly and that use may potentially be explained by some form of cross-domain mapping from a more basic meaning of that word, mark the word as metaphorically used (MRW).*

This second instruction comprises 4 steps from the MIP, which are:

1. *Identify the contextual meaning of the lexical unit.*
2. *Check if there is a more basic meaning of the lexical unit. If there is, establish its identity.*
3. *Determine whether the more basic meaning of the lexical unit is sufficiently distinct from the contextual meaning.*
4. *Examine whether the contextual meaning of the lexical unit can be related to the more basic meaning by some form of similarity.*

Steps 1 and 2 are usually performed with the use of dictionaries. In step 3, the analysis takes the researcher to decide whether there is a contrast between the basic meaning of the lexical unit and its contextual meaning. Both meanings must be sufficiently distinct to imply metaphoricity, and this distinction can be noted following two more guidelines, both accomplished by the use of dictionaries (Steen et al., 2010: 37):

1. *When a lexical unit has more than one separate, numbered sense description within its grammatical category, these senses are regarded as sufficiently distinct.*
2. *When a lexical unit has only one numbered sense description within its grammatical category, this counts as the basic sense and any difference with the contextual sense of the item under investigation will count as sufficient distinctness.*

In step 4, the analyst studies the two meanings (basic and contextual) to see if they have a metaphorical relation that is displayed by some form of similarity. Again, several guidelines must be considered (Steen et al., 2010: 37-8):

1. *When a lexical unit has a general and vague contextual sense which looks like a bleached, abstracted relation of a rather specific and concrete sense, you should mark the word as metaphorically used when the two senses are distinct enough and can be related via similarity. This is typically the case for senses that may be distinguished as concrete versus abstract.*
 2. *When a lexical unit has an abstract contextual sense and a sufficiently distinct, concrete more basic sense, but there does not seem to be a relation of similarity between the two even though there does seem to be some sort of relation, check the Oxford English Dictionary to deepen your understanding of the word. In such a case, the two senses may be historically related via a common source which may have disappeared from the language.*
 3. *When two senses appear to be metonymically related, this does not mean that you should not also consider the possibility that they are metaphorically related at the same time. Sense relations may have more than one motivation.*
3. *When a word is used directly and its use may potentially be explained by some form of cross-domain mapping to a more basic referent or topic in the text, mark the word as direct metaphor (MRW, direct).*

Four instructions for this third step are described below (Steen et al., 2010: 38-9):

1. *Find local referent and topic shifts.*
2. *Test whether the incongruous lexical units are to be integrated within the overall referential and/or topical framework by means of some form of comparison*
3. *Test whether the comparison is nonliteral or cross-domain.*

4. *Test whether the comparison can be seen as some form of indirect discourse about the local or main referent or topic of the text.*

If these steps 2, 3 and 4 are positive, then the lexical unit (the word) can be marked for direct metaphor (‘MRW direct’).

4. *When words are used for the purpose of lexico-grammatical substitution, such as third person personal pronouns, or when ellipsis occurs where words may be seen as missing, as in some forms of coordination, and when a direct or indirect meaning is conveyed by those substitutions or ellipses that may potentially be explained by some form of cross-domain mapping from a more basic meaning, referent, or topic, insert a code for implicit metaphor (MRW, implicit).*

Metaphor can show up in language in the form of substitution and ellipsis (Halliday & Hasan, 1976). According to MIPVU, the pronouns and other words that are used in cases of substitution and the case of ellipsis can be labeled as *implicit metaphor*. According to the procedure,

- *The first step in finding implicit metaphor will therefore be to decide whether a particular linguistic form from a list of potentially cohesive devices has in fact been used for cohesion as opposed to another function.*
- *The second step is to decide whether the cohesion device is related to another word that was related to metaphor.*

An example of substitution marked as implicit metaphor can be found below in order to clarify this part of the procedure (Steen et al., 2010: 39): “Naturally, to embark on such a step is not necessarily to succeed immediately in realising *it*”. The ‘it’ in this sentence is

referring to the lexical unit 'step', substituting, then, the notion of 'step'. As 'step' has been marked as metaphorical, then this 'it' must be marked for implicit metaphor.

5. When a word functions as a signal that a cross-domain mapping may be at play, mark it as a metaphor flag (called MFlag).

The procedure understands lexical signals of metaphor as all those lexical units that inform the analyst that a contrast or comparison is going to appear. Some of these words include potential markers of similes or analogies such as *like, as, more, less, as if*; or other words with more 'substance' such as *comparative, compare, same, similar*.

6. When a word is a new-formation coined by the author, examine the distinct words that are its independent parts according to steps 2 through 5.

To summarize the procedure in the simplest way possible, we could state that the method remains the same as MIP in the basic structural steps:

1. Read the text to get a general understanding
2. Determine the lexical units (words, in general)
3. Determine the contextual meaning of the unit and also its basic meaning through the use of dictionaries (the basic meaning is usually the most concrete and precise sense in the dictionary)
4. If there is a contrast between both meanings, and that contrast can be understood as a comparison, mark the unit as metaphorical.

Several key implementations must be considered in MIPVU:

(i) boundaries between word classes are not crossed (e.g. we cannot compare the contextual meaning of a noun to its basic meaning as a verb).

(ii) MIPVU includes the distinction (and identification) of direct metaphor, implicit metaphor, doubtful cases of metaphor, metaphor signals, and personification.

The validity of the procedure has been tested through several reliability tests, and it seems to count as a systematic way for the identification of metaphor in language. However, and as the authors also point out (Steen et al., 2010), it lacks instructions, for instance, for the integration of the meaning from other types of input in certain genres. Conversation is an example of these genres. Gestures, gazes, or even the tone of voice of speakers may be building on the meaning of the language they accompany, thus supporting the metaphorical senses they express with words. In this case, paralinguistic and extralinguistic elements are left outside the procedure.

As meaning can be expressed in an ample variety of mediums (not only in texts but also in pictures, not only in conversations but also in films), a procedure for the identification of metaphorically used words should incorporate a step that leads to the integration of these paralinguistic and extralinguistic features into the detection of meaning (and identification of metaphor).

This section has dealt with an account of MIPVU, a procedure for the identification of metaphorically-related words in language. The next section explains how metaphors can also occur in pictures, thus leading to a procedure for visual metaphor identification (VISMIP, Šorm & Steen, 2018).

1.3 THE IDENTIFICATION OF METAPHORS IN STILL IMAGES (VISMIP)

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

It is in this line that a method for the identification of a non-verbal manifestation of metaphor, that is, metaphors in still pictures, has been developed under the name of VISMIP (Visual Metaphor Identification Procedure, Šorm & Steen, 2018). Even though we find other means of visual metaphor analysis and identification in the scientific literature (Andriessen, Kliphuis, McKenzie & Van Winkelen 2009; Forceville, 2002, 2008; Kaplan, 2005), there is lack of consistency about the methodology used among different scholars.

According to Forceville (2002, 2008), three questions must be answered for the identification of metaphors in pictures (but also for linguistic metaphor) within the context of advertising: (i) which are the two domains of the metaphor? (ii) what is the source domain and the target domain?, and (iii) which attributes from the source domain are mapped onto the target domain?

Similar to this proposal is the process for identifying and analyzing visual metaphors also in advertising suggested by Kaplan (2005: 172-3). Three steps are described in this study, which can be juxtaposed to Forceville's three questions: (i) note the presence of a metaphor, (ii) designate the two terms of the metaphor, and (iii) identify the properties that are transferred to the product. However, even though these procedures add valuable insight into the function and form of visual metaphors, a new method that isolates the identification of metaphor in pictures and leaves aside its analysis would be suitable for the understanding

of the phenomenon (Steen, 2007; Steen, 2009b; Steen et al., 2010). Also, a method based on the rigorous procedural steps described in MIP and MIPVU for the identification of metaphors in written and spoken language would be appropriate to disentangle the structure and operation of visual metaphors (Šorm & Steen, 2018). However, as we cannot look up for images in the dictionaries, this method to be used in still pictures may need key modifications. Moreover, the method should arrive at higher levels of complexity, since

nonverbal metaphors never express exactly the same meanings as their linguistic counterparts, even if the underlying thought patterns are similar. Moreover, when several semiotic modes are brought together in a metaphor, the possible meanings are ‘multiplied’ rather than simply added together. (El Refaie, 2016: 149, following Lemke, 1998: 92).

Five categories of pictorial metaphor can be distinguished, according to the ample work of Forceville with regards to visual metaphor (1996, 2002, 2007, 2008, 2012):

- 1) *Hybrid metaphor* (referred to as *fusion* by Carroll, 1994, and *synthesis* by Gkiouzepas and Hogg, 2011). A type of metaphor where target and source are pictured (totally or partially) together as one single object.
- 2) *Pictorial simile* (referred to as *juxtaposition* by Gkiouzepas and Hogg, 2011), a metaphor that entails the complete depiction of target and source domains as two separate entities so that the viewer detects their similarity.
- 3) *Contextual metaphor*, where only one of the domains (either source or target) appears in the picture, within a context where the ‘forgotten’ domain would normally appear.

- 4) *Integrated metaphor*, where a unified gestalt composed of the target and the source domains as a single unified object is fully represented in a way that it resembles another entity.
- 5) *Verbo-pictorial metaphor*: in this type of metaphor, one of the domains (source or target) is implied only verbally, whereas the other domain is pictured visually. It is in this type of metaphor where the concept of multimodality as regards to metaphor appears: a metaphor where the target domain is depicted in one communicative mode, and the source domain is depicted in another mode of communication (see Chapter 2).

As visual metaphors are becoming the central focus of research in many distinct areas of study, scholars are in the need of a procedure that identifies these tropes within visual discourses in a structured fashion.

The Visual Metaphor Identification Procedure (VISMIP) focuses on identifying visual units with a metaphorical use in still pictures in persuasive genres such as political cartoons or advertisements. The method, as in MIP and MIPVU, is then not concerned with the analysis of the possible conceptual structure of the identified metaphors. It is neither concerned with describing the mental operations that people undertake during the visualization of images. The structure of visual metaphors and the cognitive processes in the minds of the viewers are two totally different areas of research that should be separated from studies of visual metaphor (Šorm & Steen, 2018).

The complete description of VISMIP is to be found in Chapter 3, where the procedure is adapted to the Filmic Metaphor Identification Procedure developed in this thesis. VISMIP's steps are summarized below:

1. The first step in MIP and MIPVU entails establishing a general understanding of the text. VISMIP should then include a first step where a general understanding of the picture is reached.
2. In MIP and MIPVU, the analyst determines the lexical units of analysis in step 2, taking the word as the lexical unit of analysis (Pragglejaz Group, 2007; Steen et al., 2010). As the unit of analysis must be carefully chosen for proper content analyses (Neuendorf, 2002; Krippendorff, 2004), the identification of these units gets more complicated in visuals. The analyst must know where in the image the units of analysis are to be found in order to identify visual metaphors. A second step in VISMIP corresponds precisely to this identification of visual units.
3. A third step in MIPVU entails finding local referents and topic shifts (Steen et al., 2010: 38). With linguistic metaphors, a basic and a contextual meaning of a given word is to be found with the help of dictionaries, and then the analyst decides whether this contrast between both meanings reveals some incongruity about the topic of the text. This must also be present in VISMIP, assuming then that visual metaphor also works on the basis of incongruity (Schilperoord, 2018).
4. Once incongruity is detected, MIPVU leads the analyst towards deciding “whether the incongruous lexical units are to be integrated within the overall referential and/or topical framework by means of some form of comparison” (Steen et al., 2010: 38). After detecting visual incongruity in VISMIP, a fourth step should include that test for comparison.

5. The fifth step in MIPVU tests whether that comparison between incongruous units is cross-domain. This test should be made checking the senses of the compared words in dictionaries. As visual units cannot be found in dictionaries, another rigorous tool must respond equally to this instruction (Wordnet online). For a detailed description of the tool, see Chapter 3.
6. Step 6 in MIPVU is described as follows: “Test whether the comparison can be seen as some form of indirect discourse about the local or main referent or topic of the text” (Steen et al., 2010: 39). Here the analyst must relate the two compared domains of the text (that is, which attributes of each of the domains are mapped onto the other and how this mapping makes sense). Then it should be stated whether that relation between domains is indirectly saying something about the topic of the text. An equivalent step is included in VISMIP, where the analyst must find this relation between the compared visual units in a simple way (Steen, 2007; Steen et al., 2010), thus implying something else being indirectly said about the topic of the image.
7. A final step in all procedures leads the analyst to a concluding decision. If steps 4, 5 and 6 are positive, then the text can be marked for metaphoricity.

1.4 CONCLUSION

The present chapter introduced the main tenets on metaphor research. On the one hand, Conceptual Metaphor Theory (Lakoff & Johnson, 1980) offered a cognitive linguistic turn within the study of metaphor in academia. What the authors proposed is that metaphor is not only a matter of language, but also a matter of thought. Many of the ideas and procedures presented in this theory, however, were the origin of important criticism that is

still alive in the present times. Some of these critiques imply that the methodology is not appropriate for metaphor research, as the metaphorical linguistic expressions provided in the volume (Lakoff & Johnson, 1980) are based on intuitive assumptions instead of on corpus research (Deignan, 2005). This and other ideas are the focus of inspiration for the development of MIP, the Metaphor Identification Procedure (Pragglejaz Group, 2007), a method for the identification of metaphorically-used lexical units in language. The procedure was refined a few years later by Steen et al. (MIPVU, 2010), including an improvement of the procedural instructions and considering simile and comparison as also forms of metaphor, among other upgrades.

As metaphor is a matter of thought, it is undeniable that metaphors can be expressed through non-verbal means of communication. Visual metaphor research is becoming the focus of interest among many scholars (Forceville, 1996, 2002, 2006, 2008, 2012; Foss, 2005), delving into the need for a method that allows for the identification of metaphorically-used visual units in still pictures in a reliable manner (VISMIP) (Šorm & Steen, 2018).

A detailed description of VISMIP as well as the issues that were dealt with when the method was proposed is exposed in Chapter 3. As for these issues, maybe the most important one is that of defining visual meaning, since it marks the evolvement of the rest of the procedure. What visual meaning is and where it can be found are two crucial concerns to be tackled for the development of the process of identifying metaphorically-used visual units.

In this respect, analysts with an interest in the filmic medium should also reach a general understanding of what they watch on the screen if they want to identify different components that are metaphorically used. Next chapter addresses, then, two crucial questions for FILMIP:

- 1) What is filmic meaning?

2) Where can filmic meaning be found?

An overview of the main trends of film theory is offered in Chapter 2, focusing on cognitivism to offer a plausible answer about how meaning-making in films is construed by the filmmaker, oftentimes with the use of metaphors, and how it is understood by the audience, recalling our memory and mirror neurons during the process of viewing.



2. FILM, METAPHOR, AND MULTIMODALITY

2. FILM, METAPHOR, AND MULTIMODALITY

2.1 INTRODUCTION

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2.3 EMBODIED SIMULATION AND FILMIC COMPREHENSION

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2.8 CONCLUSION

*What hammers are to hands, movies are to minds: a tool exquisitely shaped to the powers
and purpose of human activity.*

(Bordwell, 2012: 78)

*The physical product no longer makes the difference. The difference lies in the story,
because the story is what drives the bond between the company and the consumer.*

(Fog, Budtz & Yakaboyl, 2005: 19)

2.1 INTRODUCTION

The present chapter is devoted to responding to some key questions such as how meaning is constructed in films and where analysts can find it.

Starting with an overview of what cognitivism has to offer to film theory in Section 2.2, this chapter offers an overall understanding of the relation between perception, brain, processing, and film. It also poses the main tenets about how metaphor is connected to the filmic medium, presenting a meeting point between metaphor studies, filmic meaning-making, and one of the main characteristics of filmic texts: multimodality.

The chapter then continues with a general synopsis of some of the basic filmic technical tools to explain the building blocks of cinema that compose the meaning of any cinematic narrative. These technical tools are useful for the subsequent filmic analyses presented in Chapter 4.

The final sections of the chapter deepen into the mechanisms of the genre of advertising, offering an explanation of the reasons why FILMIP has been applied particularly to perfume brands and their filmic ads.

2.2 TOWARDS A COGNITIVE APPROACH TO THE STUDY OF FILM

It is in the 80s that cognitivism makes its appearance in the field of film studies, bringing about a great shift in the way scholars approached the study of film. A considerable bulk of books and papers arise from this new branch of filmic research. Some of the most important and decisive contributions to this brand-new cognitivist approach to the study of the moving image is David Bordwell's *Narration in the Fiction Film* (1985) and *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960* (Bordwell, Staiger & Thompson, 1985), where cognitive psychology explains, or at least tries its best, the different mental activities or cognitive processes that take place from the spectators' point of view as well as their filmic processing and understanding of cinematic materials. These new assumptions brought about a new means of investigating the filmic medium.

Another of the greatest scholars among this cognitive approach to the study of film is Noël Carroll (1987, 1996a), who devotes much of his research to criticizing the conventional methodologies that dominated film studies in the 70s and 80s - Lacan's psychoanalysis (Ragland-Sullivan, 1986), Althusser's Marxism (1976), and Barthes' semiotics (1988).

The validity of film theory was thus threatened mainly by these two scholars, both trying to make sense of, according to their thoughts, an impenetrable academic system that was deserving a change or a 'turn' into the cognitive approach.

The publication of *Post-Theory: Reconstructing Film Studies* (Bordwell & Carroll, 2012), together with other filmic research (Eisenstein, 1970, 2014; Münsterberg & Griffith, 2004) marks the starting point of a brand-new film theory relying on cognitivism, posing a significant contribution to the study of the psychological effects and processes of film understanding.

There are, currently, persistent proposals regarding cognitive film theory. We find an introduction to this cognitive approach in Joseph Anderson's (1998) *The reality of Illusion: An Ecological Approach to Cognitive Film Theory*, but we also encounter other issues being studied under the lens of cognitivism, such as the examination of narrative comprehension of films (Branigan, 1992), character engagement (Smith, 1995) or film and spectator psychology (Currie, 1995), among many others.

Cognitivism has become a perfect companion to film theory, becoming more and more present among film studies. In this line, Buckland (2000) published his *The Cognitive Semiotics of Film*, where he proposes, for example, arguments for a different view of film theory not relying just on linguistics, semiotics, or even psychoanalysis.

In order to frame this evolution of film theory, the following synopsis may help in the visualization of all the theories and trends in film studies (reproduced from Buckland with few modifications, 2000: 3):

1. CLASSICAL FILM THEORY

(a) Montagists (Rudolf Arnheim, Sergei Eisenstein, etc.)

(b) Realists (André Bazin, Siegfried Kracauer, etc.)

2. MODERN FILM THEORY

(a) Film semiotics (Christian Metz)

(b) Post-structural film theory: Marxist and psychoanalytic film theory of Stephen Heath, Metz, Jean-Louis Comolli, Jean-Louis Baudry, etc. (the transition from 2a to 2b was affected by theories of enunciation based on the linguistics of Benveniste)

3. COGNITIVE FILM THEORY

David Bordwell, Noël Carroll, Edward Branigan, Joseph Anderson, Torben Grodal, Ed Tan, Murray Smith.

4. COGNITIVE FILM SEMIOTICS (development from 2a)
 - (a) New theories of enunciation (Francesco Casetti, Metz)
 - (b) Semio-pragmatics of film (Roger Odin)
 - (c) Transformational generative grammar and cognitive semantics of film (Michel Colin, Dominique Chateau)

We must not forget, though, that cognitivism has received much critique regarding film theory, since it leaves out many aspects that might be key when trying to understand filmic meaning (such as the cultural background or social context). Some may think, for instance, that cognitivists are too objective for filmic studies; as a response to this critique we can say that maybe the tools that science offers, such as methods or logical reasoning, are useful for some problems that have to do with film (Coëgnarts & Kravanja, 2012a). Thanks to cognitivism, we are able to explore cinematographic reception in terms of the perceptual processes of the audience, thus answering a wide range of research questions such as: Are there any visual conventions in film? How do we understand shots and scenes, or in other words, how are shots and scenes made understandable? What is there in our minds that allows us to follow a story? Why and how is cinema perceived and understood in a way or another by the audience? (ibid)

According to the Merriam-Webster dictionary (2011), cognitive science is “an interdisciplinary science that draws on many fields (such as psychology, artificial intelligence, linguistics, and philosophy) in developing theories about human perception, thinking, and learning” (Cognitive science, 2011). This definition implies that cognitive

science is interdisciplinary, and this interdisciplinarity is captured as regards to film in the various approaches and methodologies that different researchers develop in their studies. In this respect, Grodal (1999) explores the means by which the physical processes of the embodied brain are related to cognition; Carroll (1987) explains how horror is processed under a cognitive and rationalistic view, and Bordwell (1989a) considers film comprehension as the construction of meaning resulting from a cognitive process that the spectator actively performs in the process of viewing.

To conclude with this section, the words of Gallese & Guerra (2012: 183) are a good example to explain the reason why film should be studied under the scope of cognitive neuroscience:

First, because like all forms of art it exemplifies a mediated form of intersubjectivity where film is the mediator between the film's creator and film's viewers. Second, because watching a movie exemplifies a type of perception whose relationship with "natural" perception is still hotly debated. Third, because like other kinds of artistic expression, film enables us to study one of the many possible fictional worlds we inhabit, thus tapping into the crucial problem of the relationship between the "real" and the "virtual", between the prosaic world we inhabit in our daily occupations and the imaginary worlds of artistic fiction.

Their assumption is clear: what is projected on the screen is perceived by the mind of the viewer, a person, a human being, and that input affects the brain in one way or another. Cognitivism may be the key to a new and envisaged study of film, thus posing new assumptions and answers about the filmic medium and its creator, and about its reception and comprehension by the audience.

2.3 EMBODIED SIMULATION AND FILMIC COMPREHENSION

Movies are unreal pieces of information that we, as viewers, receive, perceive and enjoy. One can only ask, then, how it is possible that such an unreal thing may have a powerful effect on the audience (Gallese & Guerra, 2012). The answer may reside on cognitive neuroscience and embodiment, and their application to film studies.

Experiencing film has been described as an interaction of the PECMA (Perception, Emotion, Cognition, Motor, Action) dimensions proposed by Grodal (2009: 146-147). This model

highlights how our basic human experience, and the canonical film narrative, are aimed at molding and controlling (narrative) actions, and how the basic architecture of our brains and bodies reflects this purpose. From a functional point of view, the senses are designed to pick up information which may in turn prompt actions that implement the preferences of agents, as expressed in their emotions [...] Emotional states are supported by the autonomic nervous system, which controls the activation of the whole body through two subsystems, the sympathetic, which supports action, and the parasympathetic, which supports relaxation and food intake [...] The emotional and perceptual processes are therefore intertwined in film viewing.

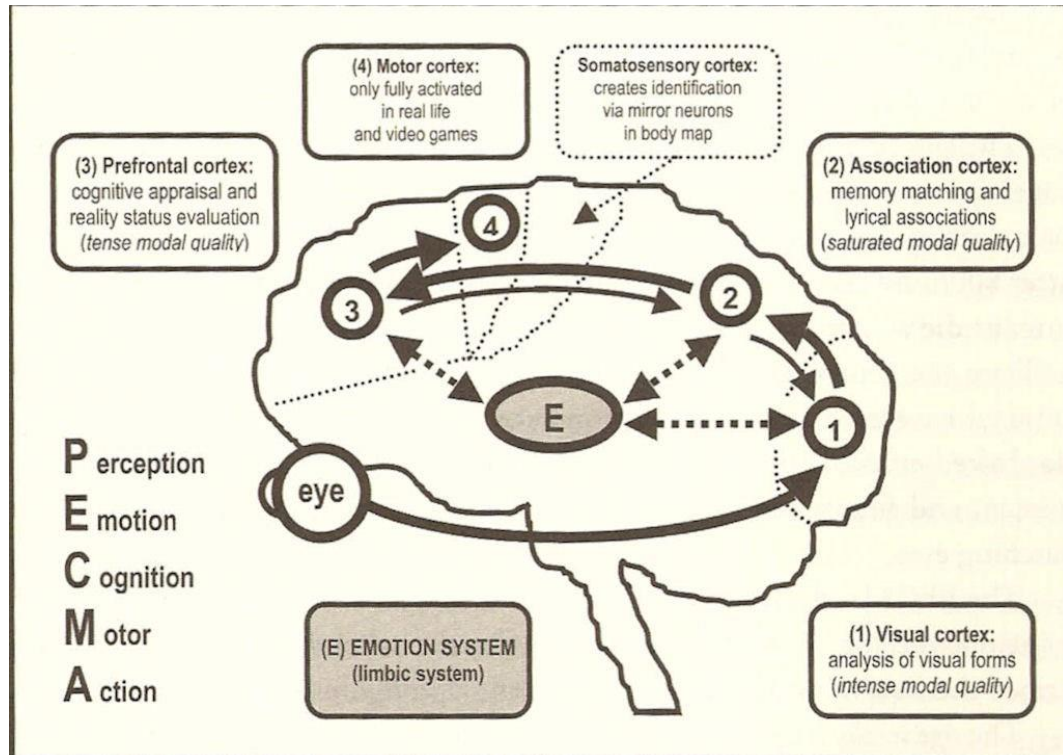


Figure 2: Grodal, T (2009: 147). The PECMA flow. From *Embodied Visions*.

The PECMA flow can be described as follows: our eyes receive light from the screen. This light carries data within it. Our neural system immediately transforms these data into information that might be of interest to us. This information, such as colors, orientations, contours, etc. make possible the subsequent identification of objects (houses, cars, trees, animals, and the like). Once an object is identified, our brain activates the process of matching it with our memories. Grodal (2009) exemplifies this quick mental process with the example of a tiger. Imagine that you see something moving on the screen with black and yellow stripes. Your brain associates these data with your memory of ‘tiger’ (in the case that you already know what a tiger is), and this association makes you feel some sort of fright or alert. This feeling arouses because memories are always stored in our brains together with an emotion in order to make us able to react appropriately whenever we face something similar

in the future (see Damasio, 1994). Thus, “when we make a match while viewing a film, whether the match is tiger or handsome man, our emotions are automatically activated via links between memory files and the limbic system” (Grodal, 2009: 149).

Once this process has finished, the next step in the PECMA flow is linking these recognized objects and spaces to a ‘living agent’ in a certain setting (the verbal narrative scene). This linking process takes place, as indicated by Grodal, in the temporal and frontal lobes, the temporal-parietal junction, and limbic structures (hippocampus and amygdala). These parts of the brain have several functions that make possible the comprehension of a given filmic narrative: understanding of other’s minds, intentions and feelings, ordering of events in time, or simulating possible consequences of actions (even emotional ones).

All these perceptions, which are correlated with emotions, prompt possible actions in the near future. This is how we know, for instance, that if there is a hive buzzing next to us we must go away from it, or if there is fire at home we need to escape. However, these actions are only mental, not real, as film viewing is considered a mental simulation, therefore this filmic processing does not lead to authentic motor actions, they are just mental actions (Grodal, 2009: 150).

Finally, this tension finds relaxation when the goals are reached (that is, and following our examples above, when the character in the movie is eventually able to escape from the fire, or to escape from the bees, or tiger, etc.). Consequently, the way we experience stories in filmic texts

is based on embodied mental mechanisms [...] We experience stories as representations of exterior worlds and they may be described as such, but at the same time they represent

internal physical and mental processes that have to follow the innate specifications of the body and brain. (Grodal, 2009: 159)

The model helps understand how “the emotional activation of body and brain informs the viewer’s engagement in the film, as he or she identifies with and seeks to solve the protagonist’s problems” (Grodal, 2009: 161), giving rise, consequently, to the simulation of the relevant motor actions.

The whole mental mechanism activated when watching a film is, then, a conjunction of perception, emotion, cognition, and action.

The basic story experience consists of a continuous interaction between perceptions (I see a monster approaching), emotions (I feel fear, because I know or sense that monsters are dangerous), cognitions (I think that I’d better shoot the monster), and actions (the actual motor act of shooting that changes the motivational emotions *_fear_* into relaxation). (Grodal, 2009: 161-162)

The PECMA flow helps us understand the process of experiencing film in the viewer. It demonstrates how our whole body and mind become engaged in this process, thus involving our cognition, emotion, perception, and even action, into one single event: watching a film. This model explains why people become engaged with the characters and actions of a particular film, why they are able to laugh, cry, feel fear, or turn nervous. It illustrates how our memory and life experiences allow for that engagement, thus clarifying, under the scope of cognitivism, the functioning of our mind and body during the action of viewing filmic material.

This model, however, does not consider the possible different effects that the distinct filmic genres may induce in the audience. We may not see, for instance, a documentary about science at a Planetarium with the same prospects as when we watch a horror movie or a TV commercial at home. In my view, the context, the physical/real environment at the moment of viewing, even the technological medium by which the filmic material is projected (e.g. feature films on the big screen at a cinema, a video on a mobile phone, etc.) may affect the process of perception and understanding. The filmic genre that we are watching plays an important role in its comprehension, since the filmic narrative is framed within a particular structure and through a particular style.

All in all, most cognitivists agree that spectators make sense of films in the same way as they make sense of the real world (Grodal, 2009). This perspective can be seen in many of the greatest contributions to the cognitive study of films, including Bordwell's theory of filmic narration (1989b), where he describes the mental activities of the spectator, or Carroll's work (1996b) based on the psychology of film spectatorship studying the viewer's motivation and feelings.

This study of film and the way it is investigated as evoking emotions has originated a vast amount of research within the cognitivist approach, as it is the case of Smith (1995) and his character engagement. Smith states that we become emotionally involved in a film thanks to an engagement with the characters, which allows us to feel sympathy for them by means of a process that has 3 components: (i) recognition of the character, where the spectator constructs that character (perception of character and its recognition under a physical, known form), (ii) visual and epistemic alignment with the characters (similarities and differences about the character and the viewer), and (iii) allegiance, which is the moral evaluation of the characters by the spectator. These three components entail that first, the

characters are recognized perceptually; second, they are compared with the viewer in terms of physical and psychological similarities and differences, and finally, the characters are evaluated by the viewer under a moral point of view. Only then engagement occurs.

In this same line, Eder (2010:19) states that “characters exist in our minds in the form of mental models”, and these mental models combine different forms of information processing (visual, linguistic, acoustic, etc.). The combination of these forms composes an animated gestalt that, inside a certain context, allows the viewer to become identified with it and react to it. Eder (2010) identifies five levels of reactions that a viewer may experience regarding characters, and which build on each other: (i) visual perception (images and sounds that are firstly perceived by the viewer), (ii) formation of mental character models, (iii) inference of the characters’ indirect meaning or symbolism in society, (iv) hypothesis about real causes and consequences of characters, and (v) the aesthetic intentions of the filmmaker associated with the characters. These five reactions imply different emotional and cognitive processes that are evoked through their interaction with each other, an interaction that is crucial for the analysis of character reception or engagement.

Noël Carroll, in his theory of emotions (1997, also cited in Grodal, 2009), states that, when watching films, the audience’s emotions are activated as if they were observers, not participants. This idea is contrary to what Grodal proposes in his *Embodied Visions* (2009), arguing that “these observer theories are unable to provide an account of our experience of fictitious events and their emotional impact” (2009: 182). Under his point of view, the viewer’s perception of a filmic text involves action-motivating emotions, as they are

seen from the perspective of the characters in the film. The question of action is central to our understanding of emotional responses both to film and to real-life phenomena, because emotions represent action tendencies and dispositions. (Grodal, 2009: 182)

Mirror neurons and the way they work are the basis of Grodal's proposal. These neurons are not only activated when we experience one thing with our own bodies but also when we see that experience happening to others. Thus, when we see someone drinking a cold beer, jumping on a bed, or riding a bike, we can feel that experience as ours thanks to our mirror neurons. This notion is the main basis of the Embodied Simulation (ES) theory, first postulated by Gallese in 2005. What the theory principally assumes is that whenever we see an action executed by others, we simulate that action by activating our own motor system. As Müller and Kappelhoff (2018: 91) well explain, "the film comes to life in the bodies of the viewers".

Nonetheless, it must be noticed that these simulations do not always occur. Sometimes, full simulations are difficult to achieve due to a conflict of interests between what we see and our personal characteristics.

General interests such as class, gender, or ethnic affiliations may impede or block our identification with characters who have different interests from our own, or ones that are antagonistic to ours. [...] The degree of one's immersion both in fiction and in real-life events fluctuates with the ebb and flow of one's own concerns. (Grodal, 2009: 195)

Even though filmic narrative and emotion are generating great interest among scholars of different areas of study, the issue is still at a preliminary stage, and there is still

further research to be done, which will surely give vast insight into how emotions are elicited by means of the film form and its narrative. Bordwell (2012), for instance, states that emotion affects perception and memory. Regarding perception, the way something in a film provokes an emotional response in the viewers may lead them to focus on certain aspects or moments in the film. As for memory, traumatic events get stuck into our minds in real life as they also do in films. Filmmakers make use of this skill regarding memory, thus making the most eloquent and touching scenes vital for the narrative.

This idea about memory and emotion is also supported by scholars from diverse areas of research. Damasio (1994), for example, explained how memories get stored in the brain thanks to emotional centers. Our brains store memories together with an emotion, and this is due to the primary purpose of memory, that is, to offer guidance as to what to feel and then which action to take when our memory faces something similar (a similar situation or object). Our previous example of the tiger works well to illustrate the mechanisms of emotion and memory. As we associate tigers with danger, our bodies start to show the feeling of fear. Whenever we see a tiger again, our memory will come back to that feeling and use it in order to ‘tell’ us that we need to run away from it.

Filmic narrative is another area that influences the way an audience comprehends a filmic text. According to Bordwell (2012), narrative is our means of organizing our experience in order to be later shared. Organizing the different filmic technical choices in a specific way lets the viewer build that story in a particular way.

Music is one of these technical choices. It is another creative effect that may have a deep impact on the audience. Music is seen sometimes as being the ‘commentator’ of the narrative events through the lyrics and melodies. These might reflect the characters’ thoughts and feelings, or they can even emphasize an event (Chattah, 2006). Chattah’s proposal shows

some examples on the way the connotations of music are mapped onto the film’s narrative, not just with the lyrics of a song, but also with the melodies, and the time, place, topic and circumstances under which a certain song was created. These mappings may, consequently, trigger a metaphorical understanding of the filmic segment. He explains this idea through the analyses of several films. In *Fahrenheit 9/11* (Chattah, 2006: 67), for instance, we face some parallelism between the main characters of the film and the TV series *Bonanza*. The visual devices at the start of the film are similar to the opening sequence of the TV series. The mappings here may be well illustrated in Figure 3 below:

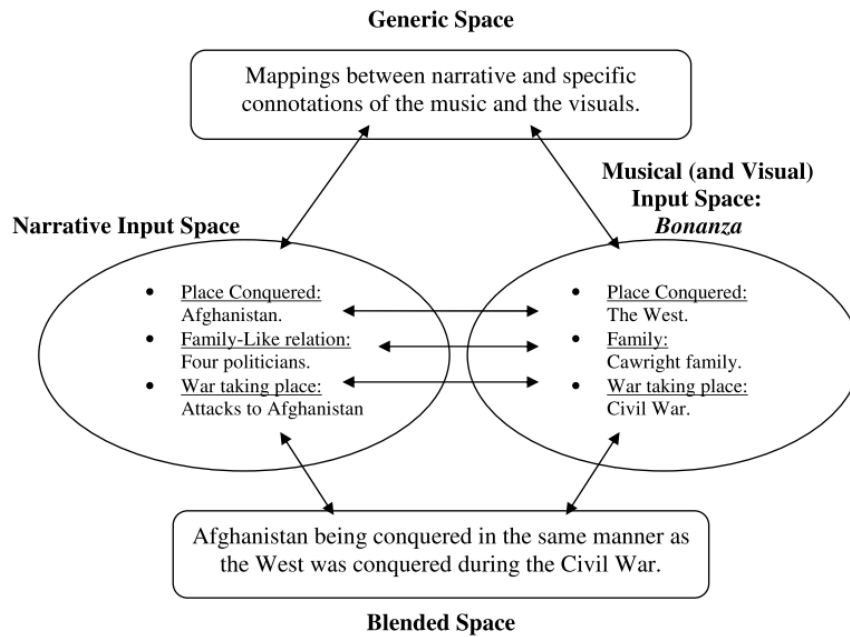


Figure 3: Conceptual integration network for *Fahrenheit 9/11*. Blend of the narrative and *Bonanza*-like music and visual space. (Chattah 2006: 67).

In this same line, we find Agawu’s proposal (2014) regarding the way emotions are evoked by music, finding an explanation by the two dimensions of musical topics (types) that

Agawu proposes in his *Playing with signs: a semiotic interpretation of classic music* (2014). These two dimensions are the *signifier* (surface phenomena such as rhythm, timbre, melody, etc.) and the *signified* (triggering the relationships between the music and the socio-cultural associations that are arbitrarily attached to each topic). For example, the music of a sitar, which is an instrument that is mostly used in Indian music, may produce the socio-cultural association of exoticism, Indian culture, or even a meditative state (Chattah, 2006).

The way in which all the filmic components affect the understanding of a film by the audience must be considered if the aim is to break down all the layers of filmic meaning and then put them back together in order to interpret and understand the filmic text as a whole.

The view regarding music and emotion attached to film which this work is presenting in this chapter is also supported by some neuroscientific studies. Trainor and Schmidt (2003), for instance, propose that music elicits powerful emotions since certain physiological responses are activated during music listening. Some of these physiological responses are changes in heart rate, blood flow, breathing, or skin conductance.

Whether triggering metaphorical meanings or not, what seems to be obvious is that “the songs are integral to the development of the narrative and the viewer’s reception of the film” (Wyatt, 1994: 39).

Not only music, however, adds meaning to filmic texts. Other types of sound, such as animal sounds, nature sounds, and even silence, interacting with visuals and other resources, contribute to the meaning-making of films (Pun, 2008).

Coming back to Bordwell once more, we discover in his *Poetics of cinema* (2012) a way to explore how filmmakers use the different filmic tools and choices to reach particular effects on the audience. Bordwell explains that “the poetics of any artistic medium studies the finished work as the result of a process of construction” (2012: 12). This process of

construction is made clear throughout his entire study, and he proposes a version of poetics that rests upon film analysis. His way of looking at poetics regarding film is based on two approaches: (i) the *mentalistic* approach, assuming the spectator's embodied mind as engaging with the film, and (ii) the *naturalistic* approach, which will give us proper knowledge of the mental activities of the audience. Thus, the framework he adopts for developing his film theory is the cognitive approach to mental life. This cognitive approach, which addresses the Embodied Simulation theory, may explain, for instance, the way we are able to understand what a character is feeling inside a crowded and stinking underground train due to our mirror neurons, linked to our intentional action.

Poetics, in the sense Bordwell applies it to the study of film, contributes to understanding filmic comprehension. All the technical choices made by the filmmaker (the types of shots, for instance, or the movements of the camera), and the way they have been organized help enhance meaning-making of the filmic text.

The cognitivist trend in film studies suggests that the process of film understanding is likely to draw upon ordinary reasoning procedures (Bordwell, 2012: 136), this implying that whenever we perceive a set of circumstances (in a film or in the real world), we categorize them and then draw a probabilistic conclusion, based on our structured-schematic knowledge about what usually happens in those same circumstances. This idea implies, then, that we are constantly going back to our schemas during our understanding of a film. We constantly infer and hypothesize about the present circumstances and what will happen next. This does not entail, however, that only real-world experience and knowledge is relevant to filmic comprehension, an assumption posited by cognitivism. The technical choices of the filmmakers also contribute to this understanding (that is, its aesthetic representation that fits into a particular genre). These choices are, most of the times, also part

of filmmaking traditions, which in turn recall particular norms and schemas on the viewer. Both aspects converge into the audience's mental activity that helps derive the meaning of the filmic text. Bordwell's conclusion about this idea is very clarifying (2012: 149):

The cognitive perspective might tie together assumptions about comprehension with concrete observations about a film's structure and style [...]. Instead of a "pure" text, understandable "in itself", we have a text that gains its effects only in relation to a body of norms, a set of schemas, and the process that the spectator initiates. Instead of a communication model, which treats meaning as dropped in upstream to be finished out by the spectator, we have a constructive model that treats meaning as an expanding elaboration of cues located in the text. This shift implies as well that, armed with certain schemas and knowledge of certain norms, the spectator could "go beyond the information given" in ways unforeseen by the filmmakers. What makes a film understandable is not necessarily exhausted by what the filmmakers deliberately put in to be understood. But, then, this is true to all human activities; every action has unintended consequences, and so it's hardly surprising that viewers appropriate movies in idiosyncratic ways. But the process for that appropriation is also a matter of inferential elaborations, based on fresh schemas the spectator brings to bear on the film's discriminable features.

The concluding remark for this section englobes the following question: does the cognitive approach to film theory fit into FILMIP and the present thesis?

In the purpose of developing a method for the identification of filmic metaphorically-used components, one of the processes that analysts must go through is getting a general understanding of the film. That general understanding is achieved, similarly to the levels of reactions when experiencing characters described above (Eder, 2010), through the

description of the literal meaning (perceptual elements), the abstract meaning (symbolism in society), and also the message of the clip (the intentions of the filmmaker, see Chapter 3). Only then, a global understanding is possible. According to cognitivism, all the answers lay in the way films are processed in general. However, I claim that it is not enough to base FILMIP in that assumption, since the filmic text always belongs to a particular genre with a structure and style (Bordwell, 2012). In my view, filmic comprehension is not just an individual cognitive process in the mind of the viewer but is also affected by the technical choices that another person, the filmmaker, designed into that clip according to the style of its genre and for a particular purpose.

Cognitive film theory, however, offers an excellent insight into the way films are processed and understood by spectators: on the one hand, it details the inner mechanism by which what appears on the screen is perceived and understood by the audience (the PECMA flow, Grodal 2009), but on the other hand, it leaves apart the implications of genre in this reception and comprehension of the film. Although it explains why the audience is able to engage with characters (Smith, 1995), it forgets, however, about the context or the setting where those characters are placed. It describes how music plays a role in the meaning-making of film (Chattah, 2006), but it does not say anything about colors or other types of sounds, for instance. Thus, in the case of

film analysis informed by cognitive theory [...], instead of analyzing film images, we merely analyze isolated audio visual representations (such as characters, plots, objects, or places). Disregarding the aesthetic-media framing of the cinematic movement-image leads to an interpretation of single audio visual representations in terms of the most general cognitive principles, just as if the issues represented were carried out within an all-encompassing

everyday world. What is missing in such an analysis is precisely the object that is to be analyzed: the cinematic movement-image itself. (Müller & Kappelhoff, 2018: 35)

For this reason, FILMIP, considering the premises of cognitivism into film theory and embedding them into the procedural steps, also deals with the framing of the video in question, paying attention to the specific genre it belongs to and allowing for a global analysis, thus aligning with Müller and Kappelhoff's considerations.

Next section of the chapter sets up metaphor research within the context of cognitive film theory, introducing the notion of *filmic metaphoricality*.

2.4 FILMIC METAPHORICALITY

Films have been defined as “multimodal document(s) whose semiotic resources interact and operate according to various principles and in order to create the film's overall meaning potential” (Wildfeuer, 2014: 2). This meaning potential is expressed in film in various ways. Concrete meanings (e.g. a red carpet), are easily perceived and recognized by means of explicit, definite filmic elements (e.g. a real, physical carpet that is red). This ease in the recognition of concrete meanings in films could be understood under the colloquial statement “what you see is what you get”. However, if we are to investigate how filmic meaning is created in the mind of the audience, then another inseparable question arises: How is abstract meaning constructed in films?

Coëgnarts and Kravanja (2012a) offer an answer to this question focusing on two areas of research: cognitive linguistics and Conceptual Metaphor Theory (Lakoff & Johnson, 1980, see Chapter 1). The fundamental premise of CMT is that our understanding of the world is verbally expressed through linguistic metaphorical expressions very often, such as

in “Your claims are indefensible” or “He attacked every weak point in my argument” (Lakoff and Johnson, 1980: 4-5). Here, these clauses are ‘labeled’ under the conceptual metaphor ARGUMENT IS WAR. This assumption is very well explained by Richards (1965: 94), claiming that “thought is metaphoric, and proceeds by comparison, and the metaphors of language derive therefrom”.

Coming back to film, in *Towards an Embodied Poetics of Cinema*, Coëgnarts and Kravanja (2012b) deal with the hypothesis that “filmmakers use embodied principles in the form of image schemas and conceptual metaphors to express abstract meaning to the spectator” (2012b: 3). An image schema was defined by Johnson as

a recurring dynamic pattern of our perceptual interactions and motor programs that gives coherence and structure to our experience [...] Experience is to be understood in a very rich, broad sense as including basic perceptual, motor-program, emotional, historical, social and linguistic dimensions. (Johnson, 1987: xic, xvi)

These authors claim that image schemas fill much of film scenes, illustrating this idea through the analysis of certain scenes from different films, showing us a possible way for some abstract concepts to be expressed by means of metaphors. According to the authors, “the same image schema can operate in film as well as in language. Both media are manifestations of one and the same conceptual metaphor” (Coëgnarts & Kravanja, 2012c: 89). Based on analyses of different film scenes, they conclude that certain ideas are communicated metaphorically using several image schemas such as verticality, balance, center-periphery, source-path-goal, or container (Coëgnarts & Kravanja, 2012c).

Their research shows that, for instance, the concept of time is expressed through different camera movements, and the concept of observation is captured through motion in space; the conceptual metaphor FALLING IN LOVE IS SPATIALLY ALTERING FROM PERIPHERY TO CENTRE is also found in their analysis through the scrutiny of several movies. They claim that, possibly, our schemas coming from our bodily experience (that is, our physical and social interaction with the world) are manifest in films through metaphors in order to express abstract meaning such as love, time, and mental processes, thus creating filmic metaphors. A filmic metaphor is defined, then, as a metaphor that is based on the cinematographic modification of reality by the narrative (Coëgnarts & Kravanja, 2012b), and this modification of reality may be depicted in several ways, most of the times using different filmic elements such as colors, sounds, perspective, etc. for the construction of these metaphors. Relating these image schemas to the viewer, that is, the way the viewer understands them as such, is an issue that is possible thanks to the body and the mirror neurons (Gallese et al., 1996; Rizzolatti et al., 1996), as “the body functions as a conduit for abstract conceptual thought” (Coëgnarts & Kravanja, 2012c: 94). A clear explanation of the phenomenon is found in their claim that

The image schema that is expressed in the form (a camera movement, a concrete expression of the work) and that metaphorically refers to the concrete repertoire of the viewer’s experiences (physical actions such as swimming or walking), is then again applied metaphorically in order to convey an abstract phenomenon. (Coëgnarts & Kravanja, 2012c: 96)

Within the same line, Ortiz (2014) also gives an account of the functioning of metaphors in films. She bases her filmic analysis on the Primary Metaphor Theory (Grady, 1997), which in turn was based on Lakoff and Johnson's Conceptual Metaphor Theory (1980). Primary Metaphor Theory states that certain metaphors have their origin in the simultaneity of experiences and physical sensations. These metaphors are called correlation metaphors. Thus, primary metaphors refer to aspects of human experience that are universal and are related to our bodily sensations and perceptions (Grady, 1999). All source domains of these primary metaphors are grounded on image-schemas, and the target domains refer to elements of basic cognitive abstraction. To clarify this idea, we have the example of the metaphor QUANTITY IS VERTICAL ELEVATION. Here, the source domain (vertical elevation) is based on our image-schema that is derived from our visual perception, whereas the target domain (quantity) refers to an abstract concept. The focus of Ortiz's analysis lies on determining whether these primary metaphors are the origin, to some extent, of the filmic *mise-en-scène*, that is, "what the spectators can see but also the way in which they are induced to see it" (Ortiz, 2014: 7). Her main idea is that

when the filmmaker orders the elements in a frame in such a way as to lead the viewer to see them in a certain manner, primary metaphors will often be used simply because they are inherent in human thought and essential in the expression of abstract concepts devoid of image-content. (Ortiz, 2014: 7)

According to Poppi and Uriós-Aparisi "metaphor is a tool for coherence and creativity in the film narrative" (2018: 17). In their research, these authors investigated how filmic metaphors can, sometimes, "frame the human body within current ideological debates"

(ibid), claiming that cultural stereotypes can be expressed in films through the way the physical body of a character is represented by the *mis-en-scène*, thus creating metaphorical conceptualizations.

Other research (Kappelhoff & Müller, 2011) states that metaphorical meaning emerges thanks to the experience felt by the viewer. This is an idea also supported by Gibbs (2005), claiming that our felt experience is based on the unconscious knowledge that we have regarding our bodily movement, since even “in cases when we do not move our bodies, we feel our emotions as if something within us has moved” (Gibbs, 2005: 246). More recently Müller and Kappelhoff (2018) suggest that films produce individual, subjective experiences of the world on the viewer, and that cinematic metaphor derives from this individual aesthetic experience. Thus, metaphor in the filmic medium is a matter of individual perception of the *mise-en-scène*, and not of the construal by the filmmaker. It is the *multidimensional experience* of film composition perceived as a temporal gestalt what triggers the source domain of a filmic metaphor (Müller & Kappelhoff, 2018: 55).

The way emotions are expressed through metaphors in the filmic medium is the focus of investigation of Fahlenbrach (2010, 2014), claiming that filmmakers create metaphors of emotion to express affectively scenarios so as to make the viewers engage with characters. Examples of these audiovisual metaphors are the rain falling down on a sad character, or the feeling of anger represented as an explosion. She proposed “that audiovisual media may use such metaphors in order to intensify emotions on the screen and to offer evaluative cues for the viewers by interpreting the invisible aspects of the emotional states in pictures, sound and movements” (Fahlenbrach, 2017: 99).

The assumptions about the functioning of metaphors in the cinematic medium described above are in line with the cognitive theory of film. Abstract meaning is usually

transmitted or expressed through metaphors, and most of these metaphors imply the interplay between our bodily experiences and the abstract concept of the metaphor (the target domain). This is in consonance with the embodied simulation theory (see Section 2.3), which claims that our cognition, emotion, perception, and action (the latter via mirror neurons) play a key role in our understanding of films.

It seems clear that, as abstract meanings are expressed by means of metaphors in our everyday language and in other means of expression such as pictures, art or music, and as film is not an exception, metaphors are a common device used by filmmakers to express signification through different filmic technical choices. These filmic technical choices, in turn, add a particular characteristic to those filmic metaphors: their construal differs from that of linguistic metaphors in that the source and the target domain can be depicted through different modes of expression. In written language, a metaphor is expressed through the written discourse. In spoken language, metaphors are expressed mainly through our spoken words (spoken discourse). In films, however, there is a wide range of elements through which the domains of the metaphor can be represented: a combination of music and gesture, for instance, or spoken language and colors, or icons and camera movements, to name just a few. This claim is also supported by Müller and Kappelhoff (2018: 47), stating that

metaphorical conceptualizations in audiovisual images cannot be grasped as static entities that can be described according to the formula 'A is B'. Rather, they should be understood as networks of interlocking figurative interactions that can extend over the entirety of a film, video, etc. as a dynamic process. They are thus a matter of a compositional whole, the cinematic discourse.

This is precisely what next section deals with: how cinematic discourses compose the multimodal side of metaphors in films through its compositional devices.

2.5 FILMIC MULTIMODALITY

Research on multimodal metaphors is almost new (Forceville & Uriós-Aparisi, 2009; Jewitt, 2013; Kappelhoff & Müller, 2011; Müller et al. 2009; Müller & Kappelhoff, 2018; Rossolatos 2012, 2014b), and it is gaining recognition quite progressively. However, there is no agreement in the literature about the basic (and also puzzling) tenet for the construction of an appropriate theory on multimodal metaphor: the notion of *mode* and, consequently, multimodality itself. One of the main after-effects of this disagreement is that the phenomenon of multimodality cannot be appropriately characterized (Bateman & Wildfeuer, 2014). It must be noticed that there is contradiction not only about what a mode is but also in the way of labeling the term: mode, semiotic mode, modality, articulatory modality, sensory modality, module, or even channel. The definition of what a mode is and entails is a rather controversial and difficult task (Klug & Stöckl, 2014; Jewitt, 2013; Norris, 2013), and its elucidation is crucial for the understanding of multimodal data. This section presents the notion of mode according to its three main approaches: (i) modes as perception channels, (ii) modes as semiotic gestalts, and (iii) modes as communicative means.

1) Idea of mode as a perception channel.

Mack's research on visual perception (1978: 172) offers a working definition of the term *perceptual mode*, as "a kind of perception made possible or elicited by a set of more or less specifiable stimulus conditions". These specific stimulus conditions are everything that we perceive from the external world we encounter, that is, all sensory information that we perceive through our perception channels, such as colors, physical objects, sounds (either

words or other sounds) and the like. Similar to this idea is what Bagchi proposes (2011: 11), stating that modes are “mod(ul)es that inform the subject of objects in the external world - whether these are real or (totally or partially) illusory”.

2) Semiotic modes.

According to Bateman and Wildfeuer (2014) the problem resides, precisely, in conflating sensory and semiotic modalities. Because of this conflation, “there has been a broad orientation to individual sensory channels rather than to the actual meaning-making potentials that complex materialities offer” (Bateman & Wildfeuer, 2014: 204). Bateman (2012) focuses on the problems that multimodal research faces when assuming that “semiotic modalities naturally align with sensory modalities and so visual, auditory, tactile, etc., information is clearly distinct” (2012: 37). The author introduces the concept of *semiotic mode*. According to Bateman, the analysis of semiotic modes must consider the materiality of what is to be analyzed (a video, for instance), and also the specific genre of that material (filmic adverts, in our case). Bateman (2012) exemplifies the importance of materiality with graphs in comics. If we analyze the graphs of a comic, we will construct meaning in a certain way, we will perceive reality in a particular manner. The same graphs, however, appearing in a movie, or in a website, will give the viewer another perspective and another meaning, another perception of the reality of that material being perceived. The same can be transposed to discourse: colors, music, etc., will not have the same characteristics and ways of being depicted, and consequently, will not offer the same meaning to the receiver, whether they are placed in novels, websites, or in movies. This assumption implies that the specific material that we are working with plays a key role in the meaning-making of that material.

This notion of mode as semiotic materiality that is described here is also supported by Kress et al. (2000: 43):

The question of whether X is a mode or not is a question specific to a particular community. As laypersons we may regard visual image to be a mode, while a professional photographer will say that photography has rules and practices, elements and materiality quite different from that of painting and that the two are distinct modes.

These two similar perspectives (Bateman, 2012; Kress et al., 2000) have a common implication: genre is something to be considered for a plausible definition of multimodality.

3) Communicative modes.

The discussion of modality and multimodality leads this work to another point of view. According to Cienki and Müller (2008) and Müller, Cienki, Forceville and Uriós-Aparisi (2009), multimodal metaphors are constructed in various *articulatory modalities*. For them, these articulatory modalities, in their case within the genre of film, are the cinematic tools of expressing the story such as visuals, sounds, editing, and so forth. A multimodal metaphor in a film, then, is a complex composition of mappings between both domains of the metaphor (target and source), all depicted by these filmic tools. The cinematographic technical choices are expressed through different means of communicating things in the filmic narrative, and here is where we consider modes as these communicative acts, ergo communicative or *communication modes*. Forceville (2009) supports this idea, claiming that metaphors can be expressed through different modes of communication, such as music, gestures, or pictures, among many others. As reported by his proposal, a multimodal metaphor is a metaphor in which the two concepts of a metaphor (target and source) are represented in different modes, being these classified as (i) spoken language, (ii) written

language, (iii) visuals, (iv) music, (v) sound, (vi) gestures, (vii) smell, (viii) taste, and (ix) touch (Forceville, 2009)¹.

A similar interpretation about the notion of modes as communicative channels can be drawn from Pun's research (2008), who stated that "as communicative construct, films deploy various dynamic and /or static semiotic resources for meaning-making: for instance, verbal language, kinetic actions, music, sound effects, visual images, and so on" (Pun, 2008: 105).

My claim is that, even though these three approaches to the notion of mode are apparently different, they can be interwoven to offer clarification to an understanding of multimodal metaphors. However, some distinctions among the employed terminology must be made.

I suggest, in line with Norris (2013), that our senses, our perception channels, build the basis for a mode of communication to develop. We perceive the world (whether real or unreal), through our sensory channels (sight, hearing, taste, touch, and smell). Then, we communicate and express meaning through several communicative modes (written language, spoken language, sounds, music, etc.), which are, in turn, built on our sensory channels, and these communicative modes are expressed by means of distinct semiotic modalities (the materiality, the medium that we create to express meaning: art, film, literature, etc.). This view can be better understood with Figure 4 below:

¹ Following Forceville (2009) the list of the communicative modes in the filmic medium is elaborated and described for the present thesis in Chapter 3. However, this list has been designed specifically for the analysis of TV commercials. Consequently, it may be adapted if FILMIP is to be applied to other filmic genres in order to deal with the stylistic requirements of other genres.

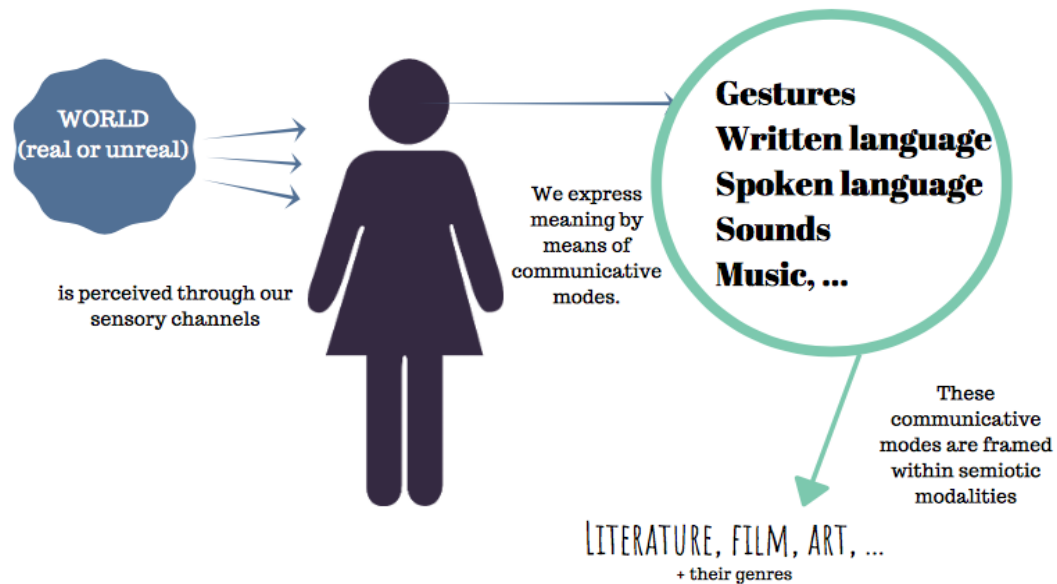


Figure 4: Diagram of multimodal view of communication

This multimodal view of communication is based, in turn, on El Refaie's ideas (2016):

Human beings use all kinds of bodily actions, such as speaking, gesturing, mime, and dancing, and both natural and human-made materials, including images, music, and clothes, in order to communicate with one another. When any such resource is developed and organised by a particular culture into a coherent meaning-making system, it may be called a 'mode'. (El Refaie, 2016: 148)

Particularly within the semiotic modality of film (an unreal perceived world), the modes of communication are understood as all the technical choices that the filmmaker sets up on the screen, all dynamically interacting to construe meaning. This idea is supported by Wildfeuer (2014), stating that meaning in films is created cross-modally by means of the

inter-semiosis of all the communicative modes expressed on the screen in the design of the filmic narrative.

An analogy that may help understand how filmic narrative is elaborated is Bordwell's idea that narrative is like a building (2012: 95)². Buildings are structures consisting of different floors and rooms. Each of these compartments has been built according to its different uses: some are used to live in them, others are used to store things, and others may be business headquarters, but all of them are put together into a same construction to form a particular building. The same happens with narrative. It is made up of different means of expressing the story, and all those different elements interacting among each other compose the final result: the film. We could explain the filmic modes as these different rooms of the same building. Each of them has a function and a design, but all of them together make the film a meaningful whole, a comprehensible material to be perceived and understood. The film's structure, then, is what creates specific interpretations on the viewer. The way all the filmic elements are articulated together leads the audience to certain interpretations and understanding instead of others (Bateman, 2009).

How these elements function in a film may be better understood through Bordwell's thoughts (2012: 10) about the power of film narration:

The demiurgic power of narration is especially hard to grant with respect to cinema. Literary texts create worlds from mere words, but film presents us with a rich array of images and sounds that immediately conjures up a dense realm. [...] Not just camera position but also the arrangement of figures in space, not just cutting but also the movements executed by the

² The NARRATIVE IS A BUILDING metaphor was posed by Bordwell (2012: 95). However, the extension of the metaphor in this paragraph belongs to the author of this thesis.

actors, and not just zoom shots but also lines of dialogue _everything, including the solid environment and behaviors we detect, is produced by the film's narration. [...] to present an event is inevitably to choose among ways of presenting it, and those ways constitute narration. (Bordwell, 2012: 10)

As has been pointed out in Section 2.4 above, metaphors are a common device in the creation of meaning in films. The question that arises now is the following: which is the role that multimodality plays in the creation of cinematic metaphors?

Forceville (2008, 2012, 2017) defines the term *multimodal metaphor* as a metaphor in which the source domain is rendered through certain communicative mode(s) and the target domain is expressed through other distinct modes. According to this view, multimodal metaphors entail the construal of its two distinct domains (target and source) through the interaction of communicative modes within the filmic narrative expressed by means of the technical choices that the filmmaker creates. As an example, we can encounter metaphors where the presence of the source domain is expressed through the music mode whereas the target domain is expressed through the visuals mode or through the written discourse. Multimodal metaphors are, then, created cross-modally³. The assumption of cross-modal mappings is supported also by Fahlenbrach (2005, 2017). She takes this multimodal aspect of metaphors in the filmic medium and labels the phenomenon as *audiovisual metaphors*. According to her,

³ Cross-modal perception is defined as a “processing mode that allows the parallel evaluation of different sensory data” (Fahlenbrach, 2005: 68).

audiovisual metaphors thereby generate cross-modal mappings of different conceptual domains. They address multi-sensorial qualities of the related image schemata, which are manifested in the visual composition, sound design, music, and movements (produced by the camera and the montage as well as performed by represented movements of the objects in the pictures). The audiovisual compositions use such multi-sensorial gestalts as source domains of specific concepts in order to give their public an audiovisual impression of abstract or otherwise difficult to grasp target domains in the narrative. Thereby they integrate different conceptual source and target domains into cross-modal gestalts. (Fahlenbrach, 2017: 96)

What these ideas seem to clearly reveal is that filmic texts entail the amalgamation of complex metaphorical networks (or mappings), thus integrating meanings of different kinds, such as perceptive, cognitive, or affective (ibid).

All in all, with this review of the theoretical framework regarding filmic meaning-making, metaphors and multimodality, we conclude that cinema is a legitimately complex form of art, with lots of meaning blocks that, through interaction, offer different experiences to the viewer, and these experiences (the filmic narrative) are expressed through the various techniques that the filmmaker uses within that narrative. As Brown (2016: ix) puts it, cinematography

is the process of taking ideas, words, actions, emotional subtext, tone and all other forms of nonverbal communication and rendering them in visual terms [...]. Cinematic technique is the entire range of methods and techniques that we use to add layers of meaning and subtext to the “content” of the film_ the dialog and action.

Next section deals with a description of these filmic technical choices that add meaning to the filmic narrative.

2.6 THE BUILDING BLOCKS OF FILMIC MEANING

It is not the aim of the present study to offer a detailed description of all the cinematographic tools and techniques that the filmmaker has at his/her disposal in order to tell a story. However, if the objective is to understand the way metaphors are used in films and the way they occur through the different filmic modes, then it is a must to comprehend, at least at a surface level, the elements that make the storytelling possible, or at least the ones that, under a non-expert cinematographic point of view, add meaning to what is being perceived on the screen. The description of all these meaningful building blocks is based on Brown's *Cinematography: Theory and Practice* (2016), and they have been selected on the basis of the procedural steps of FILMIP and the stylistic features of the advertising genre. Further applications of the procedure to other genres may possibly lead to the extension of these techniques.

2.6.1 Types of shots

The first thing to deal with is the building blocks of filmic scenes, that is, shots (described in Brown, 2016: 9-28). The main types of shots are (i) wide or extreme long shot, (ii) full or long shot, (iii) medium shot, (iv) head and shoulders, (v) big head, (vi) cowboy, (vii) tight two, (viii) dirty single, and (ix) clean single. Most of these shots refer to the form of the human body, except for the first two.

The *wide shot* (or *extreme long shot*) encircles the whole scene, and the frame depends on each script: it can be a panoramic view of a landscape, and it can also be the whole view

of a room. Within this type of shot we may find the *establishing shot*, which is the opening shot of a scene (or even of a movie), and it gives the viewer a lot of information to be processed, meaning that the understanding of the whole story by the audience starts there.

A *full shot* (or *long shot*) includes the whole subject being depicted (e.g. people, objects, etc.). It contains all the details of the object being filmed.

The *cowboy shot* is framed from mid-thigh up, and it is called with that name because it was the one mostly used in Westerns. It can also be referred to as *medium long shot*.

Medium shots focus on people, and they are always shown from the waist up, so that the audience starts becoming involved with the characters (they see where characters are, what they are doing, or how they are dressed) but with no specific details.

Generally speaking, a *close-up* (also called *head-and-shoulders shot*) is the shot that goes from the shoulders up, but there are several types of close-ups: the *medium close-up*, *MCU*, (also called *3-Ts shot*) is the one that goes from the top of the head to the breasts. The *choker shot*, also called the *2-Ts* (teeth and throat) goes from the throat up. Then we have the *big head close-up* or *tight close-up shot*: from under the chin to the middle of the top of the head (that is, it cuts off a little bit of the head). Finally, we have the *extreme close-up*, which consists usually in filming just mouth and eyes.

If the close-up includes just one person it is called *a single*. If there are two characters in the shot, but the close-up does not include any part of the other actor, that close-up is called *a clean single*. If the shot includes some part of the other actor, it is called *a dirty single*.

Figure 5 below illustrates the main shots in films:

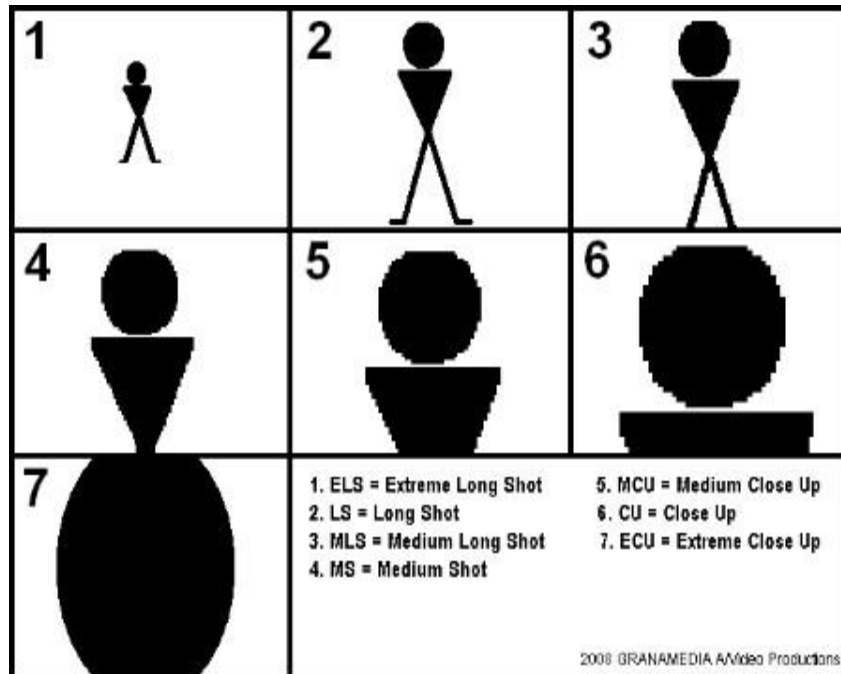


Figure 5: Camera Shots (Hone, 2009).

There are, of course, other types of shots that express the different points of view that the filmmaker wants to show during the action. For example, the *OTS* (*over-the-shoulder shot*) includes the two actors in the shot, and it ties them together, as in Figure 6. This shot is widely used for conversations between two characters.



Figure 6: An over-the-shoulder shot (Brown, 2016: 14)

A *reaction shot* is the type of shot the viewer encounters when something has happened somewhere in the scene and the camera goes right away to the face of other characters to let spectators see their reaction to what happened.

Another constantly used building block is the *insert*. An insert is like a close-up shot of a certain object in a scene. It is an isolated piece of information that is part of a scene, and it may have different intentions. Sometimes it just gives information to the spectator (called *practical or information inserts*), as when we have a close-up of the title of a book on a shelf (otherwise, we would not be able to read it), or a close-up of a clock on the wall so that we can see what time it is.

Other times, inserts make the viewers understand specific aspects of what is going on (character's feelings or experiences, for instance). Imagine a shot of an old woman with arthritis trying to walk, and the film showing the swelling of her knees thanks to an insert. That would make the viewer feel the kind of pain she might be feeling, as well as figure out how difficult her walking is. Here, the insert would help spectators feel empathy with the character (*emphasis insert*), adding the meaning of the concept of pain into the narrative.

Finally, there are also the so-called *atmosphere inserts*, which are little things shown in close-ups contributing just to the tone or the mood of a scene (a black cat looking at the camera, for instance). These atmosphere shots have almost no connection to the scene; they just add a little to the mood, or add generalized symbolism (as in the example of the black cat, which is culturally interpreted as bad luck).

When there are different people doing things and talking in the same scene but there is no space for all of them to appear in the same frame, a *connecting shot* is used. Thus, this connecting shot is “a way to tie everything together in a way that clarifies and emphasizes the physical [...] story relationships” (Brown, 2016: 15).

Another type of shot which is worth mentioning in the *answering shot*, which is considerably used with dialogues. In a conversation, the audience may encounter an over-the-shoulder shot with a close-up of the actor who is talking at the moment, and then the other actor's response. Here, the over-the-shoulder and close-up of this second character is called an answering shot.

2.6.2 The lens and the frame

According to Brown (2016: 46-60), the lens is one of the most important tools filmmakers have to add meaning and emotional context to the shot.

[...] setting the frame is a series of choices which decide what the viewer will see and not see. The first of these decisions is where to place the camera in relation to the scene. After that, there are choices concerning the field of vision and movement, all of which work together to influence how the audience will perceive the shot: both in outright content and in emotional undercurrent and subtext to the action and the dialog. (Brown, 2016: 46)

The *static frame* presents the action as a stage show; the audience is observing, and there is lack of camera movement. This kind of frame is used, sometimes, to symbolize a static world, society, or situation. Something motionless that is not able to change or react against anything, not only physically but also socially or psychologically. It may also, in certain contexts, imply a sense of order and calm.

The film *Citizen Kane*, for example, uses the *deep focus tool* as a way to portray the main character's powerful personality by placing him in the foreground, while the others are

seen as little creatures living their own lives apart from him. Thus, the deep focus gives prominence to certain characters and leaves others behind in a certain scene or shot.

As noticed in Brown (2016: 50), “there are many tricks that can be used to alter the audience’s perception of space”. However, and for the purposes of the present research, I will not describe all these techniques in my study (see Brown 2016 for a detailed description).

Brown also suggests that another important storytelling tool that filmmakers have is the *focus*. The *selective focus* and the *out-of-focus* (Figure 7 below), are both used to make objects appear and then slightly go soft (Brown, 2016). These two types of focus can be sometimes used as visual metaphors of someone being under the effects of drugs or madness.

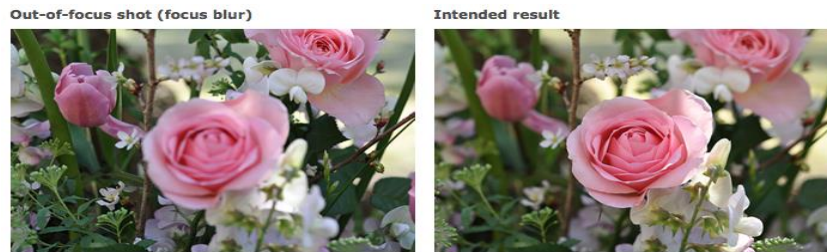


Figure 7: Examples of out-of-focus and selective focus shots (Nikon, n.d.1).

Regarding image control, *filtration* is one of the techniques that can be used to show certain indirect meaning to the shot, this being a touch of beauty, romanticism or dreamy feeling. Filtration is thus used to make images softer and less sharp, offering a sense of “less in touch with reality” (Brown, 2016: 54).

Other times, filmmakers incorporate a beam of light that hits the lens creating a *flare*.

The way in which deliberate glare in the lens affects image quality is often used to put the audience in the position of someone caught in the headlights or to give the psychological feeling of someone whose vision is partially obscured_ impressionistic, even surreal (ibid).

Commercials tend to often use the *slow speed blur* (see Figure 8 below), an effect that emphasizes the sense of speed and energy in a very dramatic way by running the camera slower than usual.



Figure 8: Nikon. Slow speed blur shot (Nikon, n.d.2).

The height of the lens plays a major role in the meaning-making of shots. The most common shots are done at the eye level of the actors, but filmmakers regularly avoid using these eye-level shots all the time because they consider them boring. In order to add psychological touches in their films, they vary the height of the lens oftentimes. The *high angle* is one of these variations. High angles imply that the audience is being revealed the overall layout of a scene/shot. This is useful for the establishing shots (described in Section 2.6.1), where filmmakers tell the viewers all about the setting of the film. Other times, high angles are used to diminish the importance of a subject, since the audience sees it as something very small in the middle of a wide, open layout. This helps also to incorporate a sense of objectiveness about the story as if the viewer was facing the scene more in third person. Thus, very high angles are called *God's eye view*, implying a total lack of point-of-view, a distant involvement, or even a philosophical and contemplative view.

As opposed to high angles, *low angles* make characters very powerful and dominant, as this position of the camera make them look taller and bigger since the audience watches them from a lower point of view. However, they can also be used to show the views of animals (dogs, pigs, etc., combined with erratic camera movements).

2.6.3 Camera movements

The way meaning is expressed in films through the movements of the camera is well explained in Brown (2016: 62-78). The spot where the camera is placed is vital for the storytelling, as “it determines what the audience sees [and doesn’t see] and from what perspective they see it” (Brown, 2016: 62). Brown (ibid.) also points out that

moving the camera is much more than just going from one frame to another. The movement itself, the style, the trajectory, the pacing, and the timing in relation to the action all contribute to the mood and feel of the shot: they add a subtext and an emotional content independent of the subject.

A horizontal movement to the left and/or to the right is called *pan*. Here, the camera position must not change. In this line, we have the *tilt up* or *down*. These are vertical moves (up and down) without changing the position of the camera. Tilts are much less used than pans.

Sometimes we see the camera moving in and moving out of the scene. This movement is called *move in / move out*. Both moves are often used as characters move (in or out of a scene, for instance), but other times they are used to select the view that the audience must

focus on, implying that a particular information is key to the meaning of the scene, consequently guiding the viewer's' attention.

Something similar is achieved thanks to the *zoom*, this one created without moving the camera.

Shots can be static with a few camera movements within them or they can be created as a whole camera movement. This is the case of *tracking shots*, where the camera moves along with the actor (or subject). *Countermove*, *reveal*, *circles*, or the *rolling shot* are other types of moving shots usually used in films. Finally, powerful emotional contents are shown most of the times in the last scenes of a film through a *crane move* (see Figure 9).



Figure 9: Camera mounted on a platform: crane (Lean, D.)

A crane move in the last scene of a movie can show, for instance, a close-up of the main character dying in his isolated room, to later go into a wider and wider shot of a castle on top of a mountain, thus emphasizing the feeling of loneliness and death. On the contrary, a crane move as the starting point of a film could go from the wider view of the entire setting

to a closer look onto a particular spot of the scene (where the action is then going to take place).

With regards to camera mounting, it is interesting to point out the *handheld* technique, very used in commercials. Here, the camera is held on the hand of the operator. This technique has various implications, such as inducing a sense of immediacy, honesty and simplicity. For a detailed description of camera mounting techniques see Brown (2016).

2.6.4 Color

Why is color a key device in the meaning-making of a scene? How is color perceived by the audience and why do viewers understand its particular use? These questions may have an answer in Brown's research (2016: 128-129; 168-176).

The perception of color is a complex phenomenon which involves the physics of light, the nature of physical matter, the physiology of the eye and its interaction with the brain and even social and cultural factors. We can break it down to five aspects:

- Abstract relationships: purely abstract manipulation of color for its own sake
- Representation: e.g., a sky is blue, an apple is red
- Material concerns (texture): chalky, shiny, reflective, dull, etc.
- Connotation and symbolism: associative meanings, memory, cultural significance, mythical reference. The red, white, and blue of the flag.
- Emotional expression: the fiery red of passion, the cold blue of night, etc.

(Brown, 2016: 129)

A great bulk of research has been done with regards to the way colors enhance certain emotions. Elliot and Niesta (2008) examined how red color led men to feel more (sexually)

attracted towards women wearing red. Other studies deal with how subjective experiences such as emotions are associated with certain colors, as in Hupka, Zaleski, Otto, Reidl and Tarabrina (1997), investigating how red color is associated with the emotion of anger. This association is due to the fact that our blood flow increases during our experiencing of anger (Drummond & Quah, 2001).

Beliefs about color do not only depend on embodied experiences but also on cultural and historical customs (read Allan 2009 for a detailed description of these customs):

- Black color, for instance, is linked to death matters in western communities. It is also associated with dirt, bad intentions or even a sad mood. Other times, however, black is linked to elegance, as with regard to clothes.
- White, on the contrary, is usually associated with purity, lack of evil, light, or even freedom. It may be a symbol of innocence, and sometimes it also symbolizes peace, surrender, and cleanliness.
- Grey has two different senses. It may induce a feeling of power and security, but it also represents dull or gloomy things or people.
- Brown color has normally bad connotations, since it is used to give a sense of dirt, pollution or lack of life.
- According to Allan (2009) yellow color is used to portray sickness, cowardice or old things in decay, whereas green is connected to jealousy and immaturity (even though it is also connected to life and nature).
- Traditionally, blue has usually been connected to aristocracy, cleanliness, and virtuousness; however, due to certain cultural beliefs, it is also a symbol of fear, nervousness, indecency, and of course, sadness. This idea of connecting blue to fear is also supported by Dael, Perseguers, Marchand, Antonietti & Mohr (2016). In their

experiment, they found out that “colors chosen for non-verbal bodily expressions were brighter and more saturated when these depicted positive as compared to negative expressions” (Dael et al., 2016: 1626). Their participants chose bluish colors more often for panic-fear expressions.

2.6.5 Lighting

Lighting (Brown, 2016: 142-156) is a key element in cinematographic storytelling. Historically speaking, light was merely functional at the start of the moving picture industry. Later, theatre specialists like Adophe Appia spread the notion that light, as well as shadow, was a means of expressing ideas, thoughts and feelings. Here we find the start of the manipulation of light to convey meaning in storytelling.

A clear example of the way lighting adds meaning to any filmic piece is Barry Levinson’s *The Natural* (1984). According to Brown (2016), the whole movie is considered to be a whole visual metaphor of good versus evil as the director skillfully uses light and shadow metaphorically as a commentator of the story. As Brown describes (2016: 161), the start of the film “is shot in bright afternoon sunlight: the vibrant energy of nature with just a hint of a soft filter. It is backlit with the sun and everything is warm and golden”. As the story goes on, shadows and darkness fill the scenes as bad things occur, and at the end, when Roy (Robert Redford, the main character) arrives at the stadium, he is in darkness, but as he walks up the ramp, then he appears into sunlight again: he is back home, he is saved and comes back to the good. The whole movie is filled with shots where the use of light and dark implies comments on the narrative, which in this case can be understood as the symbolic fight of good and evil, thus adding layers of meaning onto the whole story.

2.7 A FOCUS ON TV COMMERCIALS

Possibly one of the main qualities of advertising is “physical perfection and attempt to sell both a product and a lifestyle” (Wyatt, 1994: 26). This is probably the reason why the genre of advertising is being highly investigated by scholars pertaining to a diverse range of areas of research: discourse analysis, branding, marketing, and of course, metaphor studies as well.

Filmic ads are a rich source of data for multimodal analysis, and that is why the focus of the present dissertation lies on them. Through the analysis of these clips we can discover how brands communicate meaning through this specific genre. My claim is that a TV commercial can be considered as a network of interconnected layers of meaning represented cross-modally through different modes of communication that cooperate and interact to achieve a very specific objective: selling a product. This communicative gestalt of creative filmic choices has a very concrete objective: persuading the consumers to buy the product or service being advertised, usually by depicting the brand’s values, a lifestyle, a way to see and experience the world.

The focus of this thesis lies precisely on this assumption. By identifying and analyzing each of the filmic components of an ad, analysts will be able to see how brands communicate their values, and how those values, which are usually abstract concepts, are represented on the screen through the articulation and interaction of modes to construe multimodal metaphors.

In the previous sections I have tackled the main trends of filmic meaning-making and under which technical choices this is done. Now, section 2.7.1 traverses the ‘secrets’ of storytelling applied to the genre of advertising, focusing on the use of metaphor and how it is investigated by several scholars.

2.7.1 Storytelling and memory

The main objective of any brand marketer is to improve the brand's visibility across consumers. *Storytelling* plays a key role in doing so, making possible to achieve "higher levels of recall and emotional involvement among receivers" (Ruiz & Oliva, 2015: 90). We can consider storytelling as a tool that brands use in order to convey emotions, thus building the brand's image and creating emotional ties with the consumer (Ruiz & Oliva, 2015). What stories do to the improvement of a brand's visibility can be seen in Vincent (2002), Godin (2009) or Ramzy and Korten (2006). These scholars give an account of the increasing role of storytelling as a means of impacting consumers emotionally. Nowadays, the success of any brand does not lie on the technical issues of their products anymore, but on the values they show in their emotional advertising campaigns. This, in turn, raises the questions of why and how stories are having this effect of producing emotional bonds between brands and customers.

The answer may lie in the study of how our memory works. Human memory is based on stories; that means that we think narratively (Escalas, 2004; Woodside, 2010; Woodside, Sood & Miller, 2008), and so the use of narrative may be the right way to adapt any advertising communication "to the way consumers actually process information" (Ruiz & Oliva, 2015: 93). What we do and all that happens to us is interpreted, memorized and 'story-told' by our minds in a kind of autobiographical narrative (Schank & Abelson, 2013). According to Spence (1982) and Sarbin (1986), this construction of our personal narrative is a way of transmitting a logical and meaningful depiction of the self.

How is this issue regarding memory and narrative, then, applied to branding and marketing?

Consumers' relationships with brands are part of their lives and make up specific episodes. These episodes are narratively interpreted by consumers who give them meaning, while making sense of the brand and of oneself. The consumer creates stories in which (s)he and the brand become the main characters and their relationships are the core of the narrative plots. (Ruiz & Oliva, 2015: 124)

If this is true, then it makes sense that experts design a model for these narratives to reach the brand's goal (this is, impacting the consumers' emotions), being able to produce well-told stories that can be applied to advertising. This is the aim of the four elements that Fog et al. (2005: 28-45) identify for any story to be good: (i) the message, (ii) the conflict, (iii) the characters, and (iv) the plot. First, any brand's narrative must have a clear message that presents the main values of the brand. A conflict must be also shown in the narrative, a kind of struggle that must be resolved to achieve harmony. Characters, as in feature films, are the ones who allow the audience to feel emotionally tied to the brand's values (to the story that is being told). Finally, the plot is what ties all these four elements together, thus presenting a story that depicts the values of the brand in a way that impacts the spectator emotionally. In this same line, Vincent states that "every narrative should have compelling characters who must overcome great obstacles in order to achieve something difficult but possible" (Vincent, 2002: 127).

2.7.1.1 Formal features of TV Commercials

The filmic medium reaches a composite of a wide range of filmic genres. TV advertising is considered a genre in itself, and the aim of this section lies precisely on

analyzing the structure and form of this particular genre, thus distinguishing it from the broader genre of films.

Cury, in his recent book *TV Commercials: How to make them or how big is the boat* (2013) goes back to Ogilvy (1963) in order to categorize filmic ads into eight types (reproduced verbatim from Cury, 2013: 42):

1. Characters: Zeke & Eb, two old codgers you'll never forget, along with the product with which they are associated. (This can even be an animal . . . or animated.)
2. Comedy: The danger here is that the audience will remember the joke, not the product. On the other hand, the audience may look forward to seeing the joke again as they do with pie in the face. It also builds anticipation for the next joke by the same advertiser.
3. Demonstrations: An infomercial is a long demonstration. Commercials for Dentsu Knives and Crazy Glue are shorter ones.
4. Problem solving: How do you serve the unexpected guests who arrive 10 minutes after you get home? Easy. Just use the client's product.
5. Reasons: Here are three good reasons why you should use [the client's product]. This approach is self-explanatory.
6. Slice of life: These may feel trite, but they do work. Often two actors argue over the merits of a product, and finally one is convinced. Sometimes there's simply a question, such as "Oh Madge, how do you get your dishes so clean?" or a statement, such as "Bob, I can't tell you how much trouble I used to have getting a great shine on my car, but that's all changed now." In some ways this may be considered a variation on problem solving.

7. Talking heads: A pitchman (someone dressed as a doctor, a mechanic, or a group of women around a table) tells the audience how wonderful the product is.
8. Testimonials: Hidden camera technique, as well as stars and personalities. The danger of using stars is that the audience remembers the star but not the product!

Even though these eight categories differ from each other in that the narrative must address their specificities, they also have components in common. One of these components is the audio track, which can also be classified under the following types (extracted from Cury, 2013: 50):

1. Voice-over—an announcer or sound bytes
2. Music—either original music or acquired from a music library
3. Sound effects—usually from a sound effects library but sometimes created for the spot
4. Sync-sound—dialogue and/or natural sound

This identification of the various types of audio to be incorporated into TV commercials is taken into consideration in this work for the description of filmic communicative modes (see Chapter 3).

All these elements, interwoven within the narrative of an advertisement that follows a certain structure, reinforce the positive brand associations that are elicited when consumers connect their own stories with the ones narrated in the advertising clips. In order to explore how this mechanism is achieved, next section sets forth some of the main research that is being tackled about the analysis of metaphors (among other tropes) in the genre of advertising.

2.7.2 Rhetorical analysis in advertising

Rhetorical research in advertising has been taken into consideration from a variety of disciplines. Rossolatos (2014a) offers a brief outline of these distinct perspectives: we have a rhetorical semiotic perspective in Foss (2005), a visual design perspective in Kostelnick, Roberts and Dragga (1997), and a consumer research point of view in Phillips and McQuarrie (2002, 2004) and in McQuarrie (2008).

Among all these, a new perspective to the study of rhetoric in advertising is proposed by Rossolatos (2014a), who founds his research on structuralist semiotics and on the generativist approach to meaning (Greimas, 1966, 1970).

Brand meaning arises only through relations among elements from the planes of expression and content, while it takes place through various transformations in different levels or strata [niveaus] of the so-called generative trajectory of signification. (Rossolatos, 2014a: 338)

His research not only poses the base for a new point of view on the study of rhetoric in advertising but also offers a comprehensible analysis of a corpus of 62 ad films with the content analytic software Atlas.ti (for a step-by-step description of his methodology, see Rossolatos, 2014b). His study shows that metaphor is the most frequently used trope in the TV commercials of his corpus (Figure 10 below). That frequency may constitute why metaphors (and also metonymies) are the most frequently analyzed tropes among scholars within the genre of advertising (Forceville, 2007; Forceville & Uriós-Aparisi, 2009).

| Rhetorical figure | Atlas.ti code | Total | Rhetorical figure | Atlas.ti code | Total |
|-------------------|---------------|-------|---------------------|---------------|-------|
| Metaphor | [SUB_META] | 12.7% | Apocope | [SUPP_APO] | 1.5% |
| Personification | [ADJ_PERS] | 11.8% | Paronomasia | [ADJ_PARON] | 1.2% |
| Accolorance | [ADJ_ACC] | 10.8% | Epiphora | [ADJ_EPIP] | 0.9% |
| Anaphora | [ADJ_ANAP] | 6.2% | Parenthesis | [ADJ_PAREN] | 0.9% |
| Inversion | [PER_INVE] | 6.2% | Rhetorical question | [SUPP_RHEQ] | 0.9% |
| Hyperbole | [ADJ_HYPER] | 5.3% | Assonance | [ADJ_ASS] | 0.6% |
| Antanaclassesis | [ADJ_ANTA] | 4.6% | Alliteration | [ADJ_ALL] | 0.3% |
| Pareikonopoeia | [ADJ_PAREI] | 4.3% | Neologism | [ADJ_NEO] | 0.3% |
| Irony | [SUB_IRO] | 4.3% | Polysyndeton | [ADJ_POL] | 0.3% |
| Reshaption | [ADJ_RSHAP] | 4.0% | Tmesis | [PER_TME] | 0.3% |
| Antithesis | [ADJ_ANTITH] | 3.7% | Asyndeton | [SUPP_ASY] | 0.3% |
| Metonymy | [SUB_METO] | 3.7% | Ellipsis | [SUPP_ELL] | 0.3% |
| Expletion | [ADJ_EXPL] | 2.2% | Litotes | [SUPP_LIT] | 0.3% |
| Onomatopoeia | [SUB_ONOM] | 2.2% | Anacolouthon | [PER_ANAC] | 0.0% |
| Oxymoron | [SUB_OXY] | 2.2% | Anagram | [PER_ANAG] | 0.0% |
| Epenthesis | [ADJ_EPE] | 1.9% | Antimetabole | [PER_ANTIM] | 0.0% |
| Rhyme | [ADJ_RHY] | 1.9% | Paradox | [SUB_PARA] | 0.0% |
| Pun | [SUB_PUN] | 1.9% | Aphaeresis | [SUPP_APH] | 0.0% |
| Synecdoche | [SUB_SYN] | 1.9% | Suspension/Silence | [SUPP_SUSSIL] | 0.0% |
| | | | Zeugma | [SUPP_ZEU] | 0.0% |
| | | | Total | | 100% |

Figure 10: Hierarchical ranking of the incidence of rhetorical figures across the entire corpus (Rossolatos, 2014a: 349).

By using specific techniques (correspondence analysis, multidimensional scaling, and factor analysis), he explores “different salient facets of brands’ rhetorical structures” (Rossolatos, 2014a: 355).

His main critique about the usual analysis of ad films is that they are analyzed on a segment-by-segment level rather than as a whole independent unit of meaning. This analysis, according to his view, can be achieved by adopting a multimodal analytical perspective that

considers the interactions among modes. Rossolatos' (2014a) point of view is supported also by Thibault (2000: 321, also cited in O'Halloran, 2004: 87), in that the analysis of multimodal texts cannot be based upon the mere distinction of different semiotic channels but on the blended final product construed by means of those semiotic channels. This type of analysis is precisely what the Filmic Metaphor Identification Procedure developed in this thesis allows to do (see Chapter 3), consequently facilitating a cross-modal identification of meaning due to "links and connections between entities in the [multimodal] text" (Wildfeuer, 2012: 182).

Advertisements and metaphors have been the main focus of research for many scholars. Pérez-Sobrino (2016), for instance, explores how conceptual metaphors, interacting with metonymies, help raise awareness on environmental issues in billboards. Similarly, Forceville (2007) analyses the construal of multimodal metaphors in a series of TV commercials. The growing interest in visual metaphor has led some researchers to construct the first published corpus of visual metaphors (VisMet 1.0). This online corpus is an attempt to gather a high number of annotated images displaying visual metaphors, thus offering researchers from an extended variety of areas of interest a big amount of data for their respective studies. The corpus contains not only advertising campaigns, but also political cartoons and artistic illustrations and photographs, among others. The whole procedure for this data collection and annotating scheme can be seen in Bolognesi, Van den Heerik & Van den Berg (2018).

After this brief introduction to the trends in rhetorical analysis within the genre of advertising, section 2.7.2.1 below tries to explain why metaphors are used within this context,

describing the specificities of the genre of advertising converging with metaphor and persuasion.

2.7.2.1 Metaphor, multimodal argumentation, and persuasion in advertising

The communicative function of metaphor within the genre of advertising is deeply related to persuasion and emotion, as the aim of all marketing campaigns is to persuade an audience by addressing their emotional cognitive processes, among other psychological processes, in order to sell a product. As O'Shaugnessy and O'Shaugnessy (2003) put it, “effective advertising is, almost always, persuasive advertising” (O'Shaugnessy & O'Shaugnessy, 2003: ix). The authors define persuasion as “the process of trying to alter, modify or change the saliency of the values, wants, beliefs and actions of others” (O'Shaugnessy & O'Shaugnessy, 2003: 5). One way of altering the values of others is by means of addressing emotions, in real life in general, and in the context of advertising in particular, since advertising campaigns whose aim is to evoke emotions on the audiences or viewers tend to induce a higher change in beliefs and desires than those campaigns that present products by addressing logics (O'Shaugnessy and O'Shaugnessy, 2003). According to the authors, advertisers use metaphors almost all the time because they allow designers to change the perspective of the audience about the brand/product, as “metaphors can be fundamental to persuasion” (O'Shaugnessy and O'Shaugnessy, 2003: 30). Thus, metaphors are an essential instrument for changing perspective, for persuading the viewer to take a different point of view about the brand and/or the product advertised.

Achieving persuasion is not an easy task, however, even though it is essential for advertisers. There are several ‘techniques’ that can be used to give an ad a persuasive turn (O’Shaughnessy and O’Shaughnessy, 2003: 30-37):

- 1- Statistics: statistical evidence is key to impact the audience
- 2- Narratives and anecdotes: short stories and stories that narrate longer events with a plot, a climax and a resolution are a powerful device (see Section 2.7.1 on storytelling and memory).
- 3- Description: descriptions of products with a special care on the words used are highly appealing and, consequently, persuasive. The key for persuasive descriptions is the right choice of words.
- 4- Visual evidence: a picture is worth a thousand words.
- 5- Comparison, contrast, and analogy: metaphors are a highly used rhetorical device in advertising, as they can address emotions on the audience in a quick fashion.
- 6- Classification: embedding the product into the appropriate category makes the audience associate it with proper connotations (e.g. classifying a salad as ‘healthy food’).
- 7- Definition: advertisers must create analytic definitions that evoke acceptance of their implications (e.g. man as a rational animal).

These techniques make the genre of advertising special and specific, and they can be expressed in line with other powerful elements, such as symbols. Brands tend to become symbols of social values such as prestige or status, and they portray these values in their advertising campaigns through six symbolic meanings (O’Shaughnessy and O’Shaughnessy,

2003: 39), since “what resonates is what a product symbolizes” (O’Shaughnessy and O’Shaughnessy, 2003: 40):

- Meaning as symbolized by the ‘personality’ given to the brand (e.g. sophisticated woman).
- Meaning as symbolized by the emotions emanating from using the brand (e.g. self-confidence).
- Meaning as symbolizing the power to complete a social relationship (e.g. with some member of the opposite sex).
- Meaning as symbolizing that certain moves are possible (e.g. social advancement).
- Meaning as symbolizing that the brand makes things intensified (e.g. more exciting).

The meanings described above, mixed with the seven techniques for making an ad more persuasive are the basis, in this work, to construct the mechanisms of the specific genre of TV commercials. These specificities are taken into account in the procedural steps of FILMIP (see Chapter 3). Nonetheless, the author is aware of the infinite creativity that comes to the mind of advertisers, thus multiplying the possibilities of the composition of the visual quality in commercials (creating mini films, ads with no filmic narrative at all, etc.).

This creativity is, precisely, what also results in non-strict possibilities of interpretation. Interpretation of ads is intimately tied to individual differences such as culture, knowledge of the world, social context or education. As advertisers are aware of this multiple meaning-making by the audience,

much advertising is atmospheric or impressionistic so as to avoid such problems. Advertising is sometimes deliberately designed for multiple (favourable) interpretations, so consumers

can read into it the most desirable interpretation. This is facilitated when the interpretation depends not on words but pictures, music and other forms of non-verbal communication. (O'Shaugnessy and O'Shaugnessy, 2003: 135)

One example of atmospheric advertisements would be one of the commercials analyzed in this work, *Kenzo Homme* (Kenzo Parfums, 2016), where they show an ocean in motion throughout the whole the ad.

Persuasion can turn to self-persuasion in certain filmic ads as a device to make the video more appealing to the audience. Thus, some commercials express the feeling of using a product, the experience that the viewer would feel if he/she had the product. This is called *transformational advertising* (O'Shaugnessy and O'Shaugnessy, 2003: 134), and it consists on “telling consumers what it would be like (really like) to have the emotional experience of possessing/using the product” (ibid). This is precisely what is observed in the TV commercials selected for the corpus of this thesis, as in *Black Opium* (Yves Saint Laurent, 2015) or *Davidoff Adventure* (Zino Davidoff, 2007).

Persuasion and argumentation are, most of the times, difficult to separate from visual materials, as “persuasive and argumentative elements are often closely combined” (Roque, 2017: 43). The author claims that these elements work together in an intertwined fashion (Nettel & Roque, 2012), and that tropes such as metaphors can be concurrently seen as both persuasive and argumentative within the specificities of the genre of advertising.

Any means of advertising entails communicating ideas about products, brands, distinct values, etc. According to Tseronis and Forceville (2017: 4), and based on Kress

(2010) and Klug and Stöckl (2016), “communication is multimodal, in the sense that, more often than not, messages are communicated by a combination of semiotic modes” (Tseronis and Forceville, 2017: 4). This assumption means that advertisers communicate ideas to persuade an audience in a cross-modal fashion, delving in what is called *multimodal argumentation* (Tseronis and Forceville, 2017: 5). As each of the communicative modes has its own meaning potential, their choice and construction by the filmmaker “play a role in the interpretation and reconstruction of an argument” (Tseronis and Forceville, 9). Thus, the communicative modes used in filmic ads “interact argumentatively” (Roque, 2017: 42), that is, arguments are created cross-modally.

Whether visuals can be considered arguments was highly criticized (Fleming, 1996; Patterson, 2010), claiming that visuals could not contain propositions. This critique is based on the idea that arguments are only verbal, and so propositions can only be expressed through language (following CMT, Lakoff & Johnson, 1980). Contrary to them is the work of Gronbeck (1995), claiming that visuals and other non-verbal means of communication can express propositions which, in turn, can be used as arguments.

Multimodal argumentation in commercials has been studied by several scholars (Barbatsis, 1996; Kjeldsen, 2012; Ripley, 2008; Van den Hoven, 2012) and it is gaining recognition, posing valuable insight into the field.

Next section focuses on the role of metaphors in some advertising campaigns of perfume brands, stating some of the reasons why the corpus of this thesis is developed and applied under the analysis of perfume ads.

2.7.3 Selling perfumes: metaphoric representation of smell

Smell experiences are very difficult to communicate through words (Engen, 1982). The only thing that we can do to describe a certain smell is to explain that it is *like* another thing or something else (Fifth Sense, 2012). This statement is clearly making metaphors the central focus when it comes to explaining or describing smells.

Colors are usually associated with smells. The role of emotion and memory with regards to smell and color has been studied by many scholars (Jellinek, 1994; Valdez and Mehrabian, 1994; Warrenburg 2002). Schifferstein and Tanudjaja's research (2004) investigates the way people experience smells through colors and to what extent these relationships are consistent. Their study focuses on testing how these systematic relationships between odors and colors may have biological and learned roots, i.e. our emotions (Schifferstein and Tanudjaja, 2004: 1250). One of the main consequences of an appropriate smell-color combination based on emotional and memory roots is an increase in odor liking. "When a colour fits a fragrance, their combination communicates a coherent message and is likely to be regarded as a unitary whole" (Schifferstein & Tanudjaja, 2004: 1264). Thus, the way brands design the whole advertising package of a given perfume integrating a well-established odor-color combination may be fundamental for the success of that perfume (cf. Chapter 4).

The products (perfumes) of the present corpus of filmic ads are a clear representation of this assumption. Analysis 1 (Chapter 4, Section 4.3.1) presents a perfume made of roses, and the predominant color of the commercial and also of the perfume itself, is pale pink. The filmic ad of perfume *Kenzo Homme* (Kenzo Parfums, 2016, analysis 3, Chapter 4, Section 4.3.3) shows images of the ocean with color blue as the main color-scheme of the whole

commercial. At the end of the ad we can observe that the color of the perfume, that is, the liquid within the bottle, is also blue. One last example is analysis 5 (Chapter 4, Section 4.3.5), where perfume *Davidoff Adventure* is presented in a commercial that deals with a man going on an adventure in the mountains, with natural colors being the ones mostly used (brown and green). The color of the perfume, in this case, is brown, fitting wisely with the brand.

Another trend with regard to the study of smell is the investigation of the properties that characterize its physical sense (Ibarretxe-Antuñano, 1999). In metaphors of smell, the source domain corresponds to the representation of these properties, and the target domain is then motivated by these extensions of meaning. “These properties are to be considered as constraints for the metaphorical mappings that can take place in this conceptual domain” (Ibarretxe-Antuñano, 1999: 35). Smell perception is then characterized by the following typology of properties (Ibarretxe-Antuñano, 1999: 35-37):

1. *Internal* <internal>: as Sekuler and Blake pointed out (1994), the sense of smell is internal since it is air that is inhaled to our nostrils, thus going from the outside to the inside of our bodies.
2. *Voluntary*: the perception of smell can be characterized as voluntary or involuntary according to the type of action (active or passive) that is carried out by the subject (the person or animal perceiving the smell). When a person smells something consciously (e.g. when someone wants to buy a perfume in a shop and opens a bottle to sniff its fragrance) the process is voluntary (<voluntary_{yes}>). On the contrary, when the action is unconscious, which happens almost all the time because we smell hundreds of smells each and every time that we breathe (Badia, 1991), then the process is involuntary (<voluntary_{no}>).

3. *Detection*: we are constantly and unconsciously smelling until we detect a particular smell (usually because it is pleasant, or new, or unpleasant).
4. *Identification*: smells are quite abstract perceivable things that are difficult to identify. Taking Ibarretxe-Antuñano's example (1999: 36), if we see a dog, then it is immediately identified as a dog, but this does not happen with smell, making it also difficult to name. According to Buck (1949), smells can only be distinguished by being pleasant or unpleasant, good or bad. Other times, smells are described with adjectives imported from other senses, usually taste, as in 'this perfume is very sweet', or they even refer to the object that emanates the smell, as in 'this is the smell of a strawberry'. The perception of smell goes, according to these assumptions, through a process of identification.
5. *Subjective*: smells are not the same for everyone. A smell can be pleasant for one person and unpleasant for another at the same time. Smells can also be cultural (Classen, Howes & Synnott, 2002), context-dependent, and they can also be identified by the degree familiarity (Cain, 1982). That is the reason why the perception of smell is said to be subjective.
6. *Emotional*: the last property entails a connection between memory and smell. This connection has been studied by Herz and Cupchick (1995), who investigated that, probably due to the connection between the limbic and the olfactory systems, the most emotional memories are those evoked by the sense of smell, this implying that smells are also characterized by being emotional.

In order to explain the mechanisms of the metaphorical mappings in metaphors of smell, Ibarretxe-Antuñano (1999) proposes a 'property selection process' (p. 41), consisting

in a selection of some of these properties characterizing the sense of smell, thus formalizing the ‘used’ part of the metaphor (Lakoff & Johnson, 1980). This characterization could also be extended to other senses such as vision, she concludes.

The sense of smell has recently been scrutinized by linguists such as Kövecses (2018), investigating how it is linguistically coded in English, and arguing that smell can function either as source or target domain, and concluding that “smell is used to conceptualize several abstract concepts (in English), such as suspicion, badness, and guessing” (Kövecses, 2018: 24).

What seems clear, then, is that the sense of smell is usually characterized and expressed through metaphorical conceptualizations. From the point of view of the genre of advertising, explaining how a perfume smells in a filmic ad posits obvious difficulties: smell is subjective (what smells good for one can smell bad for another) and emotional (people tend to attach smells with memories from the past). This means that whenever representing a fragrance with the use of adjectives, marketers may be pointing at the audience with inappropriate words (e.g. what if they describe a perfume as the smell of pears and some spectators hate pears?). Why FILMIP has been first applied just to TV commercials advertising perfumes lies precisely on these difficulties of characterization about the sense of smell, claiming that the use of metaphors may be the most adequate means by which brands can present their perfumes, attaching the brand’s values to them in their ads.

2.8 CONCLUSION

There are multiple ways of approaching film theory: psychoanalysis, Marxism or even grammar. However, deciding on which way to take is key to proceed with one's particular filmic analysis.

The perspective of a cognitivist theory of film has been accurately analyzed through the whole chapter to give an insight of the way viewers construct filmic meaning during cinematographic processing, and the present thesis is partially based on this cognitivist approach, but it also considers the structure and style of the medium itself: the genre.

Advertising campaigns are the focus of a large amount of rhetorical research, precisely because of the particular characteristics of the genre: its persuasive goal, its participants and the medium, and even its overall content (what is considered a *genre event*, Steen, 2011).

Cognitive theory and neuroscience offer a wide range of reasonable explanations about the way the audience makes sense of the filmic medium. The way we perceive and process information in the real world through our body and brain may be the way we perceive and process things on the screen, and that is the main reason why we are able to engage with the characters and the story.

Meaning is constructed in films not only through the mere use of diverse filmic technical tools, but also through the construction of (multimodal) metaphors by means of these tools through the interaction of the different communicative modes that the filmmaker has at his/her disposal. These communicative modes are taken into consideration, with many other relevant issues, throughout the next chapter, where FILMIP is theoretically developed under its seven procedural steps.

My concluding remark to this chapter is that mental metaphoric concepts are represented non-verbally through metaphors in films, and audio-visual media such as advertisement spots make ample use of metaphorical conceptualizations to sell products, allowing brands “to communicate complex meanings in an embodied gestalt that their public understands in a reflexive manner” (Fahlenbrach, 2017: 95).



3. DEVELOPING FILMIP

3. DEVELOPING FILMIP

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3.2 FILMIP: STATE OF THE ART

3.3 FILMIP: DEVELOPING THE PROCEDURE

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NARRATIVE

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3.4 SUMMARY AND CONCLUSION

Science is fun. Science is curiosity. We all have natural curiosity. Science is a process of investigating. It's posing questions and coming up with a method. It's delving in.

Sally Ride

[...] methodology is not a value in itself. The purpose of methodology is to enable researchers to plan and examine critically the logic, composition, and protocols of research methods; to evaluate the performance of individual techniques; and to estimate the likelihood of particular research designs to contribute to knowledge.

Krippendorff, K. (1989: xxi)

3.1 INTRODUCTION

The present chapter is devoted to the development of the Filmic Metaphor Identification Procedure (FILMIP). The method is developed and described exhaustively so that other researchers interested in the identification of metaphors in films can efficiently make use of it.

FILMIP is a filmic metaphor identification procedure that can be understood as being the dynamic version of VISMIP (Šorm & Steen, 2018) including several key modifications that are necessary to adapt the procedure to perform analyses within the filmic medium. The

Visual Metaphor Identification Procedure is, in turn, an adaptation from MIPVU (Steen et al., 2010). An exploration of MIPVU and the relation between MIP/MIPVU and VISMIP can be read in Chapter 1.

This chapter, then, illustrates how FILMIP is constructed upon VISMIP. It also states their differences and similarities, and justifies its consequent modifications that allow it to be applied for the purpose of analyzing films.

3.2 FILMIP: STATE OF THE ART

Cinema has been described in Chapter 2 as a very complex means of expressing a story, a filmic narrative. This complexity is the main reason why a procedure for the identification of metaphorically-used filmic elements is assumed as being a very sophisticated mechanism. The purpose of the present study is precisely to offer a solution to this problem by constructing a method that can be applied to the analysis of cinematic texts in the most simple but meaningful way possible, providing a guide for analysts to the identification of filmic metaphors.

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 through the use of a camera, a technological device, thus being able to capture an event *through* time, with no cuts on the moment of filming. This supposes that, for instance, the graphic means (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 (2016: 14)

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.

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 materials are analyzed should vary, consequently, from those of still pictures.

A summary of the main differences of static vs. moving narratives is detailed in Table 1 below (reproduced verbatim from Cohn, 2016: 18).

Table 1: Differences between static and moving narratives (Cohn, 2016)

| Static, drawn narratives | Moving, filmic narratives |
|------------------------------------------------------------|------------------------------------------------------|
| Production is a biologically based human ability (drawing) | Production is technologically mediated (non-natural) |
| Uses patterned graphic schema for both | Uses general perception (not a patterned) |

| | |
|------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------|
| iconic and symbolic elements (i.e., stored lines and shapes in a visual vocabulary) | visual vocabulary, with the exception of animation) |
| Static content in images | Moving content in film |
| Static depictions in images | Moving camera in film (panning, zooming) |
| Ambiguous temporality between units unless otherwise depicted | Pervasive sense of temporality between units because of ongoing temporality of motion |
| Spatial juxtaposition of units (in page layout) requiring non-content based navigational rules | Temporal juxtaposition of units unfurling on a screen. When spatially juxtaposed frames appear on a screen, they involve no independent navigational rules. |

This continuous motion that characterizes the medium of films is one of the main aspects to be considered by FILMIP. Within this continuity in time, the film director decides about where to cut in order to divide the event into little pieces (scenes and shots), thus constructing the filmic narrative under the point of view that he/she wants to address. Certain filmic components and mechanisms (described in Chapter 2) are then used, such as colors, lighting or framing, among many others, to present the events as the filmmaker wants, thus making the filmic text perceivable in a particular way to the audience.

Films, then, present the filmic narrative through several cinematic devices and technical choices, and it is within this filmic narrative that metaphors are construed,

consciously or unconsciously, by the film director. Under this premise, FILMIP explores the cinematic text under two types of analyses, and so divides the metaphor identification process in two phases:

- Phase 1: a general content analysis where the construal of the filmic narrative is disentangled through two different evaluations (Bateman, 2008): (i) a *micro-analysis* of the clip, with a fine-grained analysis of what appears on the screen, and (ii) a *macro-analysis* of the film, which leads the analyst towards its interpretation and significance.

This first phase entails the description of the referential meaning of the film by identifying the filmic units (sequences, scenes, and shots), analyzing the communicative modes (see the whole list in section 3.3.1.1), describing a plausible abstract meaning, reconstructing the message, and identifying the topic. All these actions are clustered under Step 1 of the procedure.

The nature of phase 1 makes FILMIP useful not only for the purpose of the procedure itself, which is identifying filmic components that are metaphorically used, but is also adequate to other types of analyses within different fields of study (communication, film studies, discourse analysis, multimodal communication and argumentation, etc.)

- Phase 2: the specific process of metaphor identification, with the objective of detecting the filmic components that are metaphorically used. In this second phase, the procedure leads the analyst to the identification of incongruous elements and their comparison, testing if the elements being compared belong to different cognitive domains (which is the basis of a metaphor), and

identifying if that comparison is directly or indirectly saying something about the topic of the film. These actions are assumed under steps 2, 3, 4, 5, 6, and 7.

Figure 11 below shows a visualization of the structure of the whole procedure, including the two phases of FILMIP with the corresponding steps and substeps.

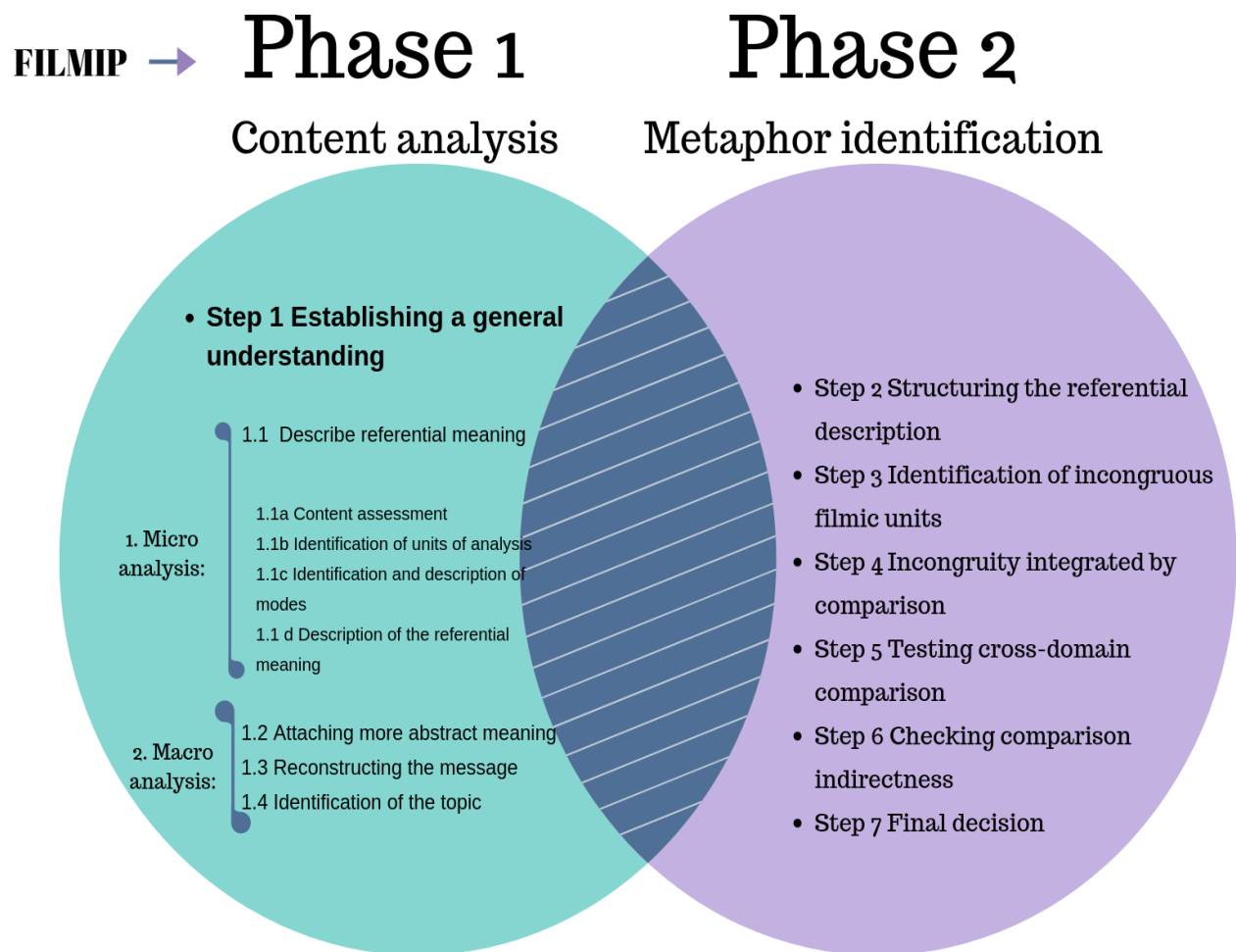


Figure 11: Analytical phases of FILMIP

The two phases described above allow analysts to scrutinize the filmic materials they are investigating, taking into consideration the unique and complex facet of the filmic medium, thus leading to the identification of metaphorically-used filmic components, which form the objective of FILMIP.

The detailed description of the procedure per se is presented in the following sections of the chapter.

3.3 FILMIP: DEVELOPING THE PROCEDURE

3.3.1 Phase 1: content analysis *of* the filmic narrative

The first phase of FILMIP entails the content analysis of the video, considering all the characteristics that particularize films. This phase is composed by two types of analysis:

1. Micro-analysis of the filmic text, consisting of a detailed description and evaluation of all the filmic components and their applicable meanings (Bateman, 2008). Within this micro-analysis, the analyst must examine the clip as with a loupe, detecting each of the elements that compose the film in order to express meaning. This must be done considering the following step:
 - Step 1 Establishing a general understanding of the film by describing the referential meaning (substep 1.1), thus dividing this first substep into (i) content assessment, (ii) identification of units of analysis, (iii) identification and description of modes, and (iv) description of the referential meaning.
2. Macro-analysis of the filmic text, where the analyst proceeds with the interpretation and constructs the meaning of the video. Under this macro-analysis, FILMIP entails the following actions:

- Substep 1.2 Attaching more abstract meaning
- Substep 1.3 Reconstructing the message
- Substep 1.4 Identifying the topic

The following sections offer a more detailed explanation of each one of these steps, also giving an overview of how they derive from VISMIP.

3.3.1.1 From VISMIP to FILMIP

VISMIP starts the analysis of pictures by establishing a general understanding in order to be able to later identify plausible visual metaphors (Šorm & Steen, 2018).

This first step for achieving a general understanding is divided in VISMIP into a series of substeps. In substep 1a, the analyst should describe the referential meaning (that is, the denotative meaning of the picture) by answering the questions ‘what is depicted?’ ‘what are they doing?’ and ‘where are they doing it?’. Once this is done, in substep 1b the analyst should describe a more abstract meaning of the image (that is, its connotative meaning). In substeps 1c and 1d, the analyst reconstructs the standpoint of the image (its communicative intention) and derives the topic.

This first step implies that analysts cannot envisage the message of a picture unless a general understanding of it is reached. If the analyst has to identify incongruent visual elements in a picture in a subsequent step, which in turn may lead to the identification of a metaphor in the other steps of the procedure, the first thing to be done is understanding what he/she is seeing, that is, understanding the image.

Regarding FILMIP, it makes sense that if analysts want to investigate a given video, they must reach a general understanding of the clip in order to proceed with their analyses.

Step 1, however, sets out a series of issues for VISMIP, which are, in turn, also present in FILMIP: (i) if we are to describe the meaning of a picture, the question is: how is the meaning of an image defined (and in films)? (ii) which are the procedural steps that should be performed to reach that general understanding of the meaning of an image (and of a film)? (iii) if we have to decompose an image to describe each of its elements in order to achieve an understanding of it, which are these elements, that is, the units of analysis? and (iv) once we have defined the unit of analysis, how can we manage it for the application of the method (segmentation process in films)? (Šorm & Steen, 2018).

The first issue (how to define the meaning of a picture) is elucidated in VISMIP by looking at three different approaches to visual analysis, which are on the one hand visual semiotics and iconography (Van Leeuwen, 2001), and on the other hand visual argumentation (Alcolea-Banegas, 2009; Kjeldsen, 2012; Ripley, 2008).

Visual semiotics conforms different layers of meaning (Van Leeuwen, 2001) which must be identified and explained to grasp the meaning of an image. The first layer is labeled *denotation* (denotative meaning), referring to the perception of the visual elements of the picture under analysis. Within the denotation layer we respond to what is depicted (colors, objects, people, etc.), what these elements are doing and where they are doing the action.

A second layer of meaning is labeled *connotation*, and it refers to the wider notions or abstractions that are attached to the visual elements identified in the denotation layer. These include cultural values or ideas commonly associated with these visual elements already identified (people, places, objects, colors, etc.).

The third layer of meaning, according to Van Leeuwen (2001), corresponds to *iconological symbolism*, and it deals with the social and/or historical context of an image. This layer implies an interpretation of the whole picture as a gestalt, rather than a mere

description of it. “Iconological analysis (...) draws together the iconographical symbols and stylistic features of an image or a representational tradition into a coherent interpretation which provides the ‘why’ behind the representations analysed” (Van Leeuwen, 2001: 116; also cited in Šorm & Steen, 2018: 64).

Visual argumentation, on the other hand, states that many images have the intention of persuading the viewer (Šorm & Steen, 2018). Within the genre of TV advertising, which is the selected genre for the present thesis, an ad is understood as something that defends the idea that a product or service should be bought. This idea is, in general terms, always implicit in the ad.

Under this theoretical framework, VISMIP draws upon these approaches to develop the first step of reaching a general understanding of the picture, thus dividing it into:

1a. Describing the denotative meaning layer of meaning implied in Van Leeuwen (2001).

1b. Attaching more general or abstract meaning (this referring to the connotative layer of meaning, Van Leeuwen, 2001)

1c. and 1d. Reconstructing the standpoint and deriving the topic (third layer of meaning implying the interpretation of a picture) by answering the question: what is the point of the picture? Once the intention of the creator has been addressed, a last step entails the identification of the topic of the picture.

VISMIP, then, resolves the first 2 issues about the definition of meaning in a given image and the procedure that the analyst should follow to reach a general understanding of that image according to the denotative, connotative and argumentative meanings of the picture under analysis.

As the authors point out (Šorm & Steen, 2018: 65), the terms denotation, connotation, representation and symbolism “carry specific associations in linguistics that may be slightly different than in visual semiotics”. In order to simplify this issue regarding the terminology, they decide to use the term *referential meaning* for denotation and representation, and the term *abstract meaning* for connotation and symbolism, thus slightly contradicting the terms used in MIPVU, but accommodating to the ‘rules’ of visual semiotics.

All in all, for a method that identifies metaphorically-used elements in films, these steps result scarce, and more investigation is needed in order to specify the meaning of a film and how to lead the analyst to reach this general understanding.

Films are complex pieces of information. According to Pun (2008: 105) “films deploy various dynamic and/or static semiotic resources for meaning-making: for instance, verbal language, kinetic actions, music, sound effects, visual images, and so on”. All these resources compose what is labeled as communicative modes, thus assuming that the moving image constructs its meaning through a dynamic interaction of these modes or cross-modally (as suggested by Wildfeuer, 2014). Films are, consequently, multimodal texts, that is, information is presented through more than one mode of communication. In a similar way, Bowcher (2007: 5) proposes that “a description cannot be considered complete if it overlooks or discards semiotic modalities such as music, movement, rhythm, and gaze [...] which are very significant in the way the text influences the viewer’s reaction to the activities depicted”. It is also in Kress (2003), and Kress and van Leeuwen (1996) where we find the idea that language is usually accompanied by images, gestures and sounds to convey meaning in a multimodal text.

Thus, if we are to describe the referential meaning of a film to reach understanding, an identification and description of all the communicative modes should first be made.

Regarding the three layers of meaning that are analyzed and described in VISMIP under steps 1a, 1b, 1c and 1d (denotation, connotation, and argumentation), as films are considered audio-visual stimuli containing part of the features of pictures, FILMIP assumes those steps as valid for the procedure, however with some modifications to adapt the procedure to the filmic medium.

According to Brandy and Cohen (2004) it is essential to divide the process of interpretation of the film into several related layers of description. We associate these layers in cinema to the 3 levels of signification of VISMIP: (i) the realism of the image (perception, that is, referential meaning), (ii) the shaping role of narrative (filmic-textual organization, technical details and formal devices, that is, still referential meaning), and (iii) the higher connotations of a film (ideology and social value, which could be understood as the layers of connotative meaning and visual argumentation).

The distinction between these three levels of analysis in VISMIP (denotation, connotation and standpoint or intention) is also relevant for films as Rossolatos (2014b: 54) points out

This particular distinction [between the three layers of meaning] is particularly salient in the context of the moving image, where a rhetorical figure may be operative not only in the same segment (by analogy to the “same page” setting of a print ad), but, and more likely than not, across and through the interaction of pro-filmic units from various segments.

In the context of films, and more specifically, within the genre of advertising, the information is presented by the interaction of verbal and visual modalities (Rossolatos, 2014b). The verbo-visual pro-filmic units that Rossolatos (2014b) mentions are, then, those “surface discursive elements of ad texts [that] are salient in the composition of a manifest

plot. Furthermore, they are instrumental in the determination of markers of an ad text's local textual structure" (Rossolatos, 2014b: 53). According to the author, these verbo-visual pro-filmic units are the following (extracted from Rossolatos, 2014b: 53):

- Actors/characters involved (following Chatman [1980] a character is deemed salient for the discourse insofar as s/he affects the main actions involved in the deployment of the narrative).
- Setting: The spatiotemporal configuration (e.g. landscapes, historical period) in which the deployment of a manifest plot is embedded. Settings are as important as actors for the demarcation of ad filmic segments insofar as change of setting occasionally signals a change in the meaning orientation of a manifest plot.
- Slogans [...].
- Typographical features, as they allow us to recognize the incidence of a rhetorical figure.
- Colors (either of actors' clothes or settings), as they affect the semantic content of a verbo-visual scene, while even pointing to the incidence of a single rhetorical figure.
- Kinematic elements: gestures, facial expressions and proxemics.
- Intra-diegetic dialogues, monologues, voice-overs and external narration.
- Tone-of-voice, with regard to either particular utterances or the overall "feel" of an ad filmic text. Especially where extra-diegetic narration is involved (i.e. in the incidence of a voice-over that guides semantically the transition among visual sequences/shots—as against intra-diegetic narration, i.e. actors' dialogues), properties such as timbre and pitch are crucial both for emotionally conditioning an audience's receptiveness to messages.

FILMIP assumes that these pro-filmic units must be found and described by the analyst in order to get a general understanding of the video (Step 1), and they are encoded within each of the communicative modes that are present in moving images. According to Forceville (2006, 2007, 2008, 2015), these modes of communication are the following: (i) spoken language, (ii) written language, (iii) visuals, (iv) music, (v) sound, (vi) gestures, (vii) smell, (viii) taste, and (ix) touch. Smell, taste and touch have been avoided for the obvious reasons that we do not literally ‘use’ those modalities as spectators when watching the screen (Forceville, 2006).

The notion of mode and the particular assumption that this study takes as valid has already been detailed in Chapter 2. Our list of communicative modes is based upon the consideration that a mode is a communicative means of expressing meaning that is perceived through our sensory channels. The list has also been designed according to the particular medium of films, and even more specifically, to the specific genre of TV advertising. As explained in Chapter 2, the materiality (or semiotic modality) of the texts under analysis plays an important role in the consideration of modes. In order to envisage the generalizability of FILMIP, future research on the application of the method and its steps to other types of filmic genres is needed, as explained in the conclusions section of the thesis (Chapter 6).

Considering all of the above, the list of communicative modes in FILMIP entails five divisions:

1. Written discourse (visual input): slogans and all types of written text appearing in the videos. The analyst must focus on (i) the typographical features and (ii) the colors.

2. Spoken discourse (auditory input): (i) identification and description of the type of spoken discourse that is heard in the clip (dialogues, monologues, voices-off, voices-over), (ii) tone-of-voice, and (iii) actors/characters.
3. Music (auditory input): identification of the type of music with regard to (i) genre (pop, rock, instrumental, etc.), and (ii) filmic music type (*diegetic*, meaning that the music is heard from inside the story, as when there is a radio on in the scene and the sound of it can be heard. It is the music that is heard by the actors and by the audience; or *non-diegetic*, when the music is heard from outside the scene. It is heard only by the audience; *composed*, if the song has been created specifically for that film, or *appropriated*, if the music already existed and it has been chosen for the film).
4. Non-verbal sounds (auditory input): identification and description of all the rest of the sounds, divided into (i) artificial sounds (man-made sounds such as objects (e.g. the sound of a clock), and (ii) natural sounds, which are divided into nature sounds (e.g. thunders), human sounds (e.g. a sneeze), animal sounds (e.g. roars), and silence. Silence is considered a (lack of explicit) sound, and it is understood as a meaningful resource for the meaning-making of a certain filmic segment (Pun, 2008). Having silence in a scene does not mean that there is a total lack of sound in it. Instead of assuming that silence is emptiness (Chion, 1994), we must note that silence is a meaningful semiotic resource that points to what is missing and underscores what is present (Judkins, 1997, cited in Pun, 2008).
5. Visuals (visual input): all the rest of possible visual components that can be present in films can be found within this mode, such as (i) colors, (ii) salient

objects (referring to all kind of things that are highlighted by different filmic techniques such as close-ups or zooms), (iii) kinematic elements (camera movements, perspective, lighting, etc.), (iv) gestures and facial expressions, and (v) images/icons (the logo of the brand or the image of the product, for instance).

A diagram containing this list of modes has been included in Figure 12 in order to clarify the complexity of all the elements of the list.

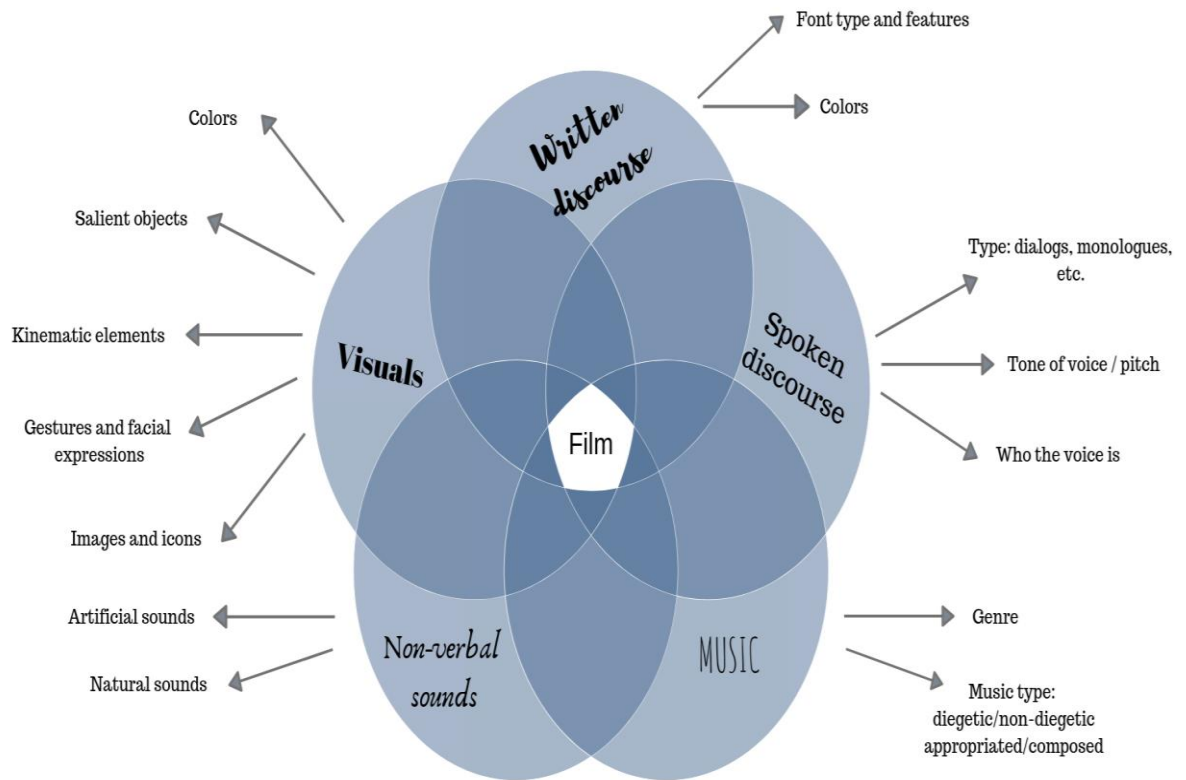


Figure 12: Visualization of the modes identified through FILMIP

The identification and description of the different communicative modes is crucial for the understanding of the film as a gestalt. Films are considered cross-modal aesthetic

experiences, and FILMIP allows analysts to “analyze and evaluate the complex multi-sensory data and then interlink them, (offering analysts the) ability to evaluate and interlink the a-modal characteristics of the various environmental data simultaneously and in parallel” (Fahlenbrach, 2005: 68). FILMIP provides analysts, then, with the “ability of cross-modal evaluation and connection of stimuli” (ibid, deriving from Marks, Hammeal & Bornstein, 1987). Analyzing the filmic communicative modes, then, is key for FILMIP, since

cross-modal perception shapes perception as a whole fundamentally: not only does it direct attention, it also connects the sensory interpretation of environmental data with their cognitive interpretation. As a result, abstract and symbolic knowledge, for example of the kind represented in language, is also linked to sensory perception. (Fahlenbrach, 2005: 69).

Thus, the analysis of communicative modes in films is not only necessary for the construction of metaphors but is also a core issue for the identification of the message (see substep 1.3), as

the message of audiovisual media would therefore have to be judged according to which sensory and semantic network of connections is constructed through sounds, images, speech, etc., and in which manner the senses are directed. [...] By bringing out the sensory and semantic networks that are created in films, television shows, video clips, advertisements, etc., through specific and continuous syntheses of images and sounds, it may be possible to reconstruct metaphoric structures or audiovisual metaphors which are holistically, simultaneously, and associatively perceived by the viewer. (ibid)

Once analysts identify and describe each of the communicative modes of a filmic text, they then own the required knowledge to contrast relationships between them, leading to the subsequent reconstruction of their metaphoric relationships.

With issues 1 and 2 resolved (how meaning is defined in films and how the method guides the analyst to a general understanding of the film), the focus may lay now on how to define our filmic unit of analysis and how to apply the process of segmenting a filmic text into the procedure.

VISMIP defines the unit of analysis of a picture as “a component of a structured description of the referential meaning of an image. A component may receive the label Agent, Action, Object, Recipient, or Setting” (Šorm & Steen, 2018: 67). These labels are taken from Tam and Leung’s (2001) Structured Annotation. The list of components seems to suit perfectly to images, which can be analyzed in one single frame (a paper, a leaflet, a screenshot, a picture, etc.). However, for films, the issue turns out to be more difficult than a simple identification of components (which, besides, is done under the previous step with the identification and description of the communicative modes).

As pointed out by Rossolatos (2014b), and also following Metz’s terms (1974), “the key principle for segmenting ad films into salient segments consists in the possibility of making sense of a segment as a standalone semantic unit” (Rossolatos, 2014b: 53). What seems clear, at a first glance, is that the shot, which is the smallest filmic segment that exists in any film, should be considered the most appropriate piece to constitute our unit of analysis. However, as pointed out by Metz (1974: 192), “it is impossible to determine to what extent and in what exact sense the ‘shot’ in the cinema is a minimal (or even simply distinctive) unit if one does not take into account the plurality of cinematic codes, and thus of the cinematic

‘grammar’ as a whole”. Other research supports the idea that there is no basic structural filmic unit such as words in language (Miller & Stam, 2004).

According to these assumptions, if analysts are to identify different expressive components in a filmic piece, it seems obvious that they need to divide it into smaller parts that can be analyzed and deconstructed to later be reconstructed again for the interpretation of that clip. Thus, FILMIP takes the unit of analysis as the interaction of the 3 structural units from which filmic meaning is built: sequence>scene>shot, being the shot the smallest of the three.

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). It is described in Bateman (2007: 20) as “a single ‘episode’ with some ‘unity of action’”. Thus, we understand the sequence as the higher-level composition where filmic meaning is developed through the other two structural units (scenes and shots).

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). Consequently, whenever we identify a given event that occurs in the same place and during a determined moment in time, that filmic segment is to be marked as a scene.

Once sequences and scenes are identified and segmented in the materials under analysis, analysts must deal with the identification of shots. This detection of shots is a key issue in FILMIP since a shot is always motivated, it conveys meaning “because of the iconic relation it bears to the world it photographs” (Brandy & Cohen, 2004: 4), and it is the smallest part by which a film is divided. It is defined as a view of something that you have because of the position of the camera in films, television, or photographs (Macmillan Dictionary online,

2009). Technically speaking, 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.

Thus, FILMIP's dynamic unit of analysis (Figure 13 below) is seen as a hierarchy of three structural filmic units used to describe the configuration (and meaning) of films in varying degrees of granularity.

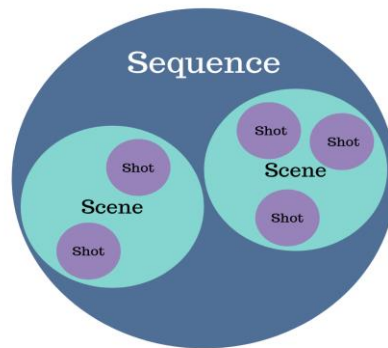


Figure 13: Visualization of the dynamic unit of analysis in FILMIP.

These things being said, it seems that all the issues that were to be resolved in order to design the steps leading to understanding films on a general basis (Step 1) have consistently been tackled, as can be observed in Table 2, below:

Table 2: Summary of problem-solutions for step 1 (FILMIP)

| ISSUE | SOLUTION |
|------------------------------|-------------------------------------------------------------------------------------------------------------------|
| Definition of filmic meaning | Interaction between all filmic components, uncovering denotative, connotative and argumentative pro-filmic units. |

| | |
|--------------------------------------|-----------------------------------------------------------------------------------------------------------------------------|
| How to reach general understanding | Description of modes, referential meaning, abstract meaning, reconstruction of the message and identification of the topic. |
| Filmic unit of analysis | Dynamic unit: sequence>scene>shot |
| How to identify the unit of analysis | Instructions for segmentation |

Bringing to light all the problems and solutions of this first phase of FILMIP allows for the ample description of step 1 in the following section.

3.3.1.2 Step 1 Establishing a general understanding

Reaching a general understanding of a given analyzable material (whether filmic, visual or textual) entails, as it is already explained in the previous section, comprehending its referential meaning, its more abstract or general meaning, and also understanding the intentions of that text.

Several actions must be performed beforehand for a proper description of the referential meaning in films:

- *Content assessment*

“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” (Philips & McQuarrie 2002: 3). FILMIP resolves that each filmic text (TV commercials in our particular case) must be seen five consecutive times, at least, for the analyst to get a general idea of what he/she is perceiving on the screen. This first substep is

a kind of “preparatory viewing” (Rossolatos, 2014b: 56) for the subsequent analysis of the film.

This idea of watching the film 5 times is also supported by experimental evidence (Bort-Mir, Ghaffaryan & Bolognesi, in prep), where some of the participants of a study for the construction of a model of filmic metaphor processing mentioned, in their verbalizations of thoughts, that the more times they saw the commercial the more things they ‘saw’ and the more they could understand it. It has been decided, then, that 5 times is a good period of immersion for the particular purposes of FILMIP.

- *Identification of units of analysis*

The segmentation process starts here, dividing the clip into the different corresponding shots, scenes and sequences. This segmentation can be made by means of different video editors or other software (e.g. the use of content-analytic software like Atlas.ti) or even without any of these. The tool itself is not important for the segmentation; what matters is the detection of the distinct filmic divisions appearing in the video.

- *Identification and description of modes*

As mentioned in section 3.3.1.1, the list of communicative modes to be identified and described with FILMIP for the genre of advertising is the following:

1. Written discourse: (i) the typographical features and (ii) colors.
2. Spoken discourse: (i) dialogues, monologues, voices-off, voices-over, (ii) tone-of-voice, and (iii) actors/characters.
3. Music: (i) genre, (ii) and filmic music type (diegetic or non-diegetic; composed or appropriated).

4. Non-verbal sounds: (i) artificial sounds (man-made sounds), and (ii) natural sounds, divided into nature sounds, human sounds, animal sounds, and (iii) silence.

5. Visuals: (i) colors, (ii) salient objects, (iii) kinematic elements (camera movements, perspective, lighting), (iv) gestures and facial expressions, and (v) images /icons.

The application of a procedure deserves equality in the performance of the steps. Thus, in order to avoid serious differences among analysts in substep 1.3 when describing the communicative modes, FILMIP adopts the annotation tool developed by Tam and Leung (2001) for the semantic annotation of visual materials (called Structured Annotation). This annotation procedure adds clarity and simplicity to the description of modes, as can be observed in the following example (extracted from Analysis 1, Chapter 4):

| |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Shot 1 |
| <ul style="list-style-type: none"> - [Written discourse(Adolfo Dominguez/capital letters/white)] - [Music(Karen Elson's <i>The Ghost Who Walks</i>, no lyrics yet/pop/non diegetic/appropriated)] - [Visuals(Colors (soft pink, white, grey) Kinematic elements (aerial view of the setting/still camera))] |

This annotation tool is further explained in the sections below and in section 3.3.2.1 (Step 5, structuring the referential description).

3.3.1.2.1 Substep 1.1 Description of the referential meaning

Annotation of images means that the subjects of the images need to be described, and that these descriptions need to be structured in some manner to enable efficient search behavior. As VISMIP needed an adequate way of describing and unitizing images, potential tools for structuring image descriptions were of interest. (Šorm & Steen, 2018: 65)

VISMIP uses the tool presented by Tam and Leung (2001) for semantic annotation of visual materials. As this tool has proven to be efficient for this step, FILMIP also adopts it for the description (and later structuring in Step 2) of the referential meaning of the film. Example of a referential description using the Structured Annotation (Tam and Leung, 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)]

Šorm and Steen (2018) specify two main reasons why they use this annotation tool, which are also considered valuable for FILMIP:

There are two important advantages to the tool: it uses a limited number of components and the components that are used are common to many languages. If a limited number of components are being used, then inter-analyst agreement on the components will probably be increased. And if the components are common to many languages, then the analyst will not need specific (linguistic) expertise to structure their image descriptions. (Šorm and Steen 2018: 66)

When Substep 1.1 is finished, that is, the analyst has successfully described the referential meaning by assessing the content, segmenting the video, and analyzing the modes, he/she can proceed with the next substep, where a more abstract meaning must be attached to the filmic text.

3.3.1.2.2 Substep 1.2: Attaching more general and/or 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 step 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. Colors are a good example of this, as they have attached oftentimes some type of cultural or even historical implications that may add a particular meaning to the film (read Chapter 2 for a brief description of some cultural beliefs attached to colors). Music is another of these clues indicating a more abstract meaning in the video under analysis (e.g. the sound of a Spanish guitar may have certain connotations that add meaning to a clip, and those connotations would be different if the sound comes from African drums).

3.3.1.2.3 Substep 1.3: Reconstructing the message

Arriving at this substep means that the referential meaning and any possible symbols and/or connotations attached to it have already been described.

Finally, the third layer of meaning should be identified: the communicative purpose of the film. With this step the analyst must respond to the question: what is the intention of the video? Or what is the same, what is the message?

According to Tseronis and Forceville (2017: 8) “researchers of visual and multimodal argumentation generally agree that a step of interpreting the image [...] is necessary before the argument can be extracted from a multimodal text”. This claim is in line with FILMIP, since the interpretation of the filmic text is carried out through Step 1 (substeps 1.1 and 1.2). It is only when an interpretation is reached, derived from the description of the referential meaning and the abstract meaning, that analysts can identify the message (the argument) of the clip.

Taking our first analysis of the corpus as an example (filmic ad of the perfume *Agua Fresca de Rosas* (Adolfo Domínguez, 2015, see Chapter 4), the analyst identifies the message as “*Agua Fresca de Rosas* perfume is a tool for finding men (or love)”, and reaches that conclusion by means of the analytical process of this Step 1 (finding denotative and abstract meaning).

There is one aim left out for this first step of the procedure: that of identifying the topic.

3.3.1.2.4 Substep 1.4: Identifying the topic

FILMIP decides that the topic of a TV commercial is always the product/service being advertised, which is the *raison d'être* of any advertising campaign. 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. Thus, for the specific genre of TV advertising, the topic will be identified with the exhibition of a particular product belonging to a certain brand with the purpose of selling that product. Following with the example of the commercial *Agua Fresca de Rosas* (Adolfo Domínguez, 2015), this means that, instead of the topic being just ‘perfume’ in general terms, now we understand the more specific topic as “selling perfume *Agua Fresca de Rosas*”.

The distinction between deriving the message (substep 1.3) and identifying the topic (substep 1.4) is not only based on VISMIP, but it also finds a reason on Speech Act Theory (Austin, 1962) and Relevance Theory (Sperber & Wilson, 1986, 1995) related to advertising and the role of persuasive intention (Taillard, 2000).

First, Speech Act Theory and perlocutionary acts (Austin, 1962) are transposed by Taillard (2000) to the genre of advertising with the following example:

Locutionary act: A young woman holds up a bottle of Coca Cola and shouts “Coke is the real thing” in front of a television camera

Illocutionary act: In shouting “Coke is the real thing,” the young woman asserted that a product called “Coke” is the real thing.

Perlocutionary act: By shouting “Coke is the real thing,” the young woman persuaded millions of television viewers around the world that drinking Coke is a worthwhile experience.

According to this tri-partite classification of speech acts, we assume that there is a distinction between showing a product (illocutionary act) and expressing a message (perlocutionary act). These two acts justify, to a certain degree, the distinction between deriving the message (substep 1.3) and identifying the topic (substep 1.4) in FILMIP.

It is also noticeable that the perlocutionary speech act may be related to persuasion since the goal of persuasion is to impact the audience creating an effect. As every ad tries to produce some effect, perlocutionary speech acts are relevant to the study of metaphors in advertising. According to O'Shaugnessy and O'Shaugnessy (2003: 144),

the persuasive perlocutionary act uses *indirect* means. [...] (It) involves the notion of what someone does *by* saying something, not like the illocutionary speech act *in* saying something.

The indirect approach to persuasion in advertising involves rhetoric with vivid imagery, using a good metaphor that sticks in the mind to challenge an existing perspective.

Relevance Theory (Sperber & Wilson, 1986, 1995) also gives support to this distinction. All communicative act entails two different intentions that fit correctly into the genre of advertising. A distinction must be made between the communicator's informative intention and the communicator's persuasive intention. The former entails transmitting a message to the audience with an intention, to make manifest to the audience that "with this product you are going to be more..." or "with this product you will achieve more..." or "with this product you will feel more..." (substep 1.4). The latter (persuasive intention) "goes beyond the informative intention to alter the hearer's cognitive environment" (Taillard, 2000: 169). It entails the expression of the meaning of the message, which in the specific case of advertising products or services, the author of this work assumes it as showing the product to the audience with positive values, that is, selling the product (topic, substep 1.3). Taillard (2000: 170), exemplifies the distinction as follows:

Context: A television commercial in which a battery-operated toy rabbit is shown moving in circles and beating a drum, while other toys have ceased operating.

Agent's persuasive intention: for the audience to buy The Energizer battery.

Agent's informative intention: to make it manifest to the audience that nothing outlasts the Energizer.

In our Agua Fresca de Rosas analysis, the process would go as follows:

Context: a television commercial in which a woman is placed in a boat on a calm sea fishing roses with a net, while a song is talking about how she is looking for a new lover.

Agent's persuasive intention: for the audience to buy perfume Agua Fresca de Rosas.

Agent's informative intention: to make it manifest to the audience that women will find love if they wear the perfume.

This process implies, curiously, that the recognition of the agent's informative intention is not necessary for the recognition of the agent's persuasive intention (Taillard, 2000), that is to say, in the context of advertising, recognizing the informative intention is subordinate to the persuasive intention. The audience will always recognize the product and the objective of the filmic ad (to sell the product = persuasive intention). However, the viewer will not always infer the message underlying the ad (informative intention).

Thus, FILMIP makes use of this distinction in the precise application of the procedure to advertising materials, leading to the two last substeps in Step 1: 1.3, deriving the message, and 1.4, identifying the topic.

3.3.1.2.5 Summary

The first step of FILMIP consists in establishing a general understanding of the filmic piece. The step is further divided into different substeps that lead the researcher into describing the referential meaning (1.1), attaching more general or abstract meaning (1.2), reconstructing the message (1.3), and identifying the topic (1.4).

The description of the referential meaning (substep 1.1) is maybe the most complex of the whole procedure, as our focus lies on the filmic medium, and films are considered as highly complex pieces of information. Thus, substep 1.1 is in turn divided into four actions: (i) content assessment, where the clip must be projected 5 times at least, (ii) identification of units of analysis, where the clips are segmented into shots, scenes and sequences, (iii) identification and description of communicative modes, and (iv) description of the referential meaning.

This first step entails, then, the analysis of the three layers of meaning mentioned in the previous sections: referential meaning, abstract meaning, and message.

Figure 14 below clarifies the status of the procedure so far.

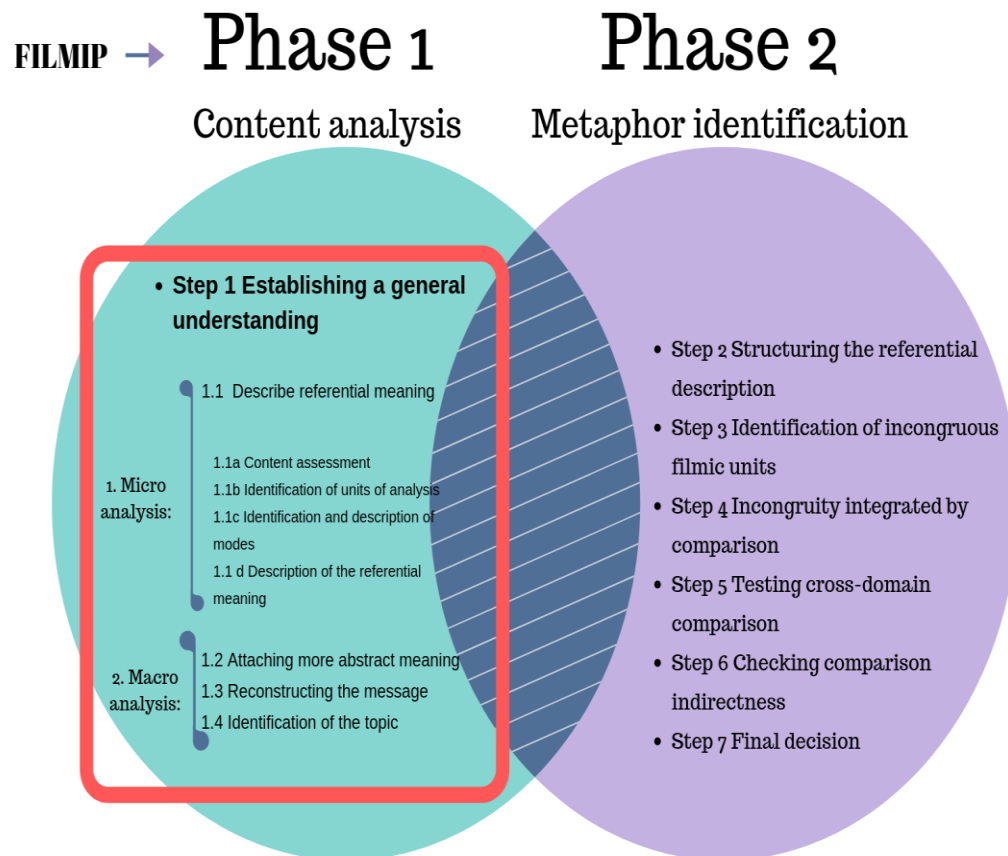


Figure 14: Visualization of FILMIP steps, focusing on Phase 1.

3.3.2 Phase 2: metaphor identification *in* the filmic narrative

After Step 1 (establishing a general understanding), FILMIP enters a second phase: that of the specific metaphor identification in the filmic narrative, which has already been deconstructed and then reconstructed in order to obtain its referential meaning, its abstract meaning, and its message.

Now that the analyst knows what the film is about as a whole, thanks to the identification and detailed description of each of its filmic components and meanings in Step 1, FILMIP leads to Phase 2, with the aim of identifying those filmic elements that may be metaphorically used.

In this second phase, the analyst must first structure the referential description under substep 1.1 in order to simplify the filmic components to its maximum to obtain a straightforward statement of what happens in the film. Then, FILMIP guides the analyst towards the identification of filmic incongruous components to test whether they are compared and whether that comparison is cross-domain. Finally, if the resulting comparison says something else about the video in an indirect fashion, the filmic unit can be marked for metaphoricity in that it contains filmic components that can be related to metaphor (see Figure 15 for the visualization of the process).

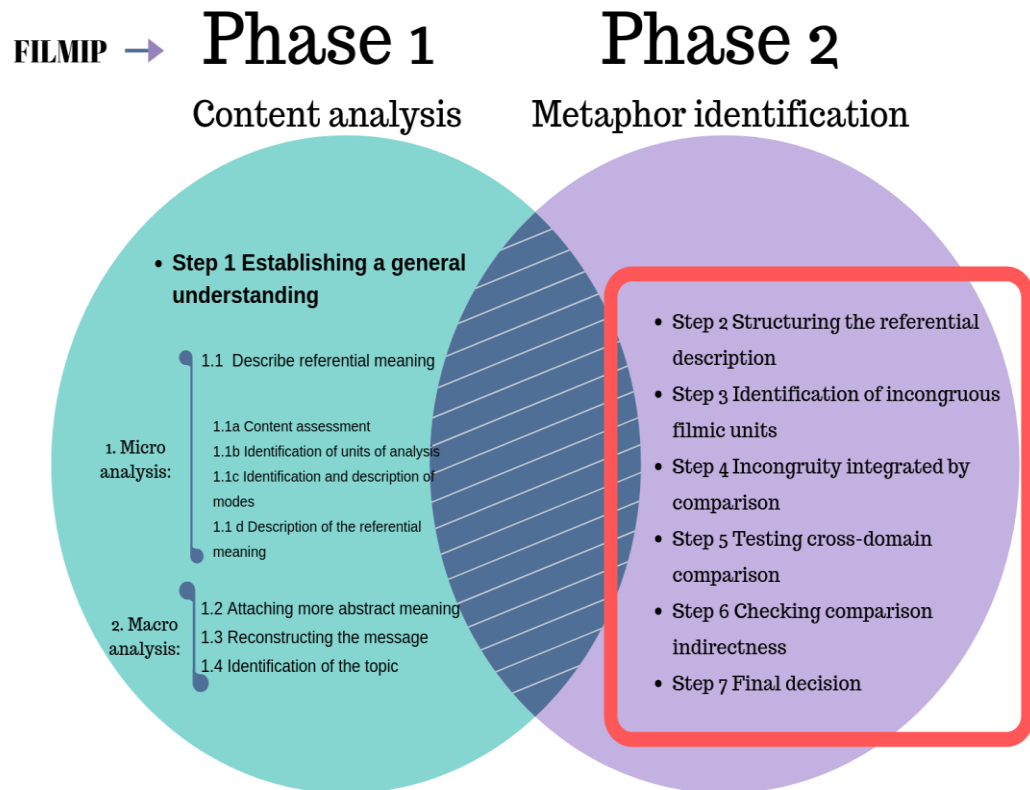


Figure 15: Visualization of FILMIP steps, focusing on Phase 2.

3.3.2.1 Step 2 Structuring the referential description

The second step of the procedure entails the structuring of the referential description under substep 1.1 (description of the referential meaning).

3.3.2.1.1 From VISMIP to FILMIP

VISMIP follows the annotation process adopted by Tam and Leung (2001) 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” (Tam & Leung, 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). These components are described below (reproduced verbatim from Tam & Leung, 2001: 933):

(1) An **Agent** is a noun, for example, *woman* or *mountain biker*, in the semantic role of a person or thing that is the doer of an event, for example, *woman bicycling*. A Structured Annotation may have zero or more Agents. An Agent may be modified by adjectival phrases. An Agent may be used to describe an image as an entity (a person, animal, or thing), as an event such as a *wedding* or *fireworks* or even as an emotion such as *joy* or *despair*.

(2) **Action** is a verb—what the Agent is doing, for example, *drinking* or *mountain biking*. An Action may be modified by adverbial phrases. A Structured Annotation may have zero or one Action; if there are multiple Agents, all of them are performing the Action, for example, *woman and child mountain biking*. If an Agent performs multiple Actions, they must be described in different Structured Annotation phrases, for example, *boy riding bicycle* and *boy playing guitar*.

(3) An Action may have zero or more direct **Objects**, for example, *mountain biker eating apple* (one Object in this case). If so, it may also have zero or more **Recipients** (indirect objects), for example, *girl giving boy pear* or *woman teaching girl Latin*. It is possible for an Action to have a Recipient but no Object, as in *woman teaching girl* or *boy showing off to girl*. Objects and Recipients may be modified by adjectival phrases.

(4) **Setting** encompasses context-specific time and place. We assume that absolute calendar and clock time and geographic place data will be stored as metadata. A Setting stores

data that may be useful for indicating the significance of an image or for distinguishing it from similar images *in the context of the image collection*. For example, a Setting might be “under a tree” or “during a royal visit.” A description may contain several Settings, e.g., “on a table,” “under a tree,” “during a royal visit”.

An example of how this annotation tool works is presented in the examples below (reproduced verbatim from Tam & Leung 2001: 934):

Tall, blond man and spotted dog walk quickly in park. [Agent(man/tall, blond)
Agent(dog/spotted) Action(walk/quickly) Setting (in park)] *Smiling girl gives green apple to
frowning boy under tree.* [Agent(girl/smiling) Action(give) Object(apple/green)
Recipient(boy/frowning) Setting(under tree)].

According to the authors, the tool can assimilate all the perceptual and interpretive attribute classes (reproduced verbatim from Tam & Leung, 2001: 935):

(1) Literal objects and people can be specified as Agents, Objects, or Recipients, providing the ability to query based on the relationships among entities.

(2) Color, visual elements, description can be specified as modifiers.

(3) Location and content/story can be specified as Object-phrases or as Settings. Location may also be stored in an absolute place descriptor.

(4) People qualities may be specified as context-specific modifiers or Agent, Object, or Recipient roles.

(5) Art historical information, where relevant, could be specified as modifiers or, where appropriate, as creator metadata.

(6) Abstract concepts can be specified as Object-phrases.

This tool works well for still images analyzed with VISMIP (Šorm & Steen, 2018). The question that arises, then, is the following: is it also appropriate for cinematic texts? As Aafaq, Gilani, Liu, & Mian (2018: 1) point out,

describing a short video in words is a trivial task for most people. On the other hand, automatic generation of natural language descriptions of videos is a challenging task for machines. Automatic video description involves the understanding of many background concepts and the detection of their occurrences in a video such as *objects, actions, scenes, person-object relations*, and the *temporal order of events*.

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).

One of the most popular approaches to the description of videos is the SVO-Triplet approach (Barbu et al., 2012; Krishna, Hata, Ren, Fei-Fei & Niebles, 2017), which entails the identification of Subject, Verb, and Object. Aafaq et al. (2018) offer a more grained view to this approach, developing their SVO-Tuple. In their model, first the analyst must identify the Subject, Verb, and Object (SVO), which they call *content identification*, and then he/she must generate a complete sentence where the identified objects appear adequately. This

second phase is called *sentence generation*, and it is exemplified below (reproduced verbatim from Aafaq et al., 2018: 4):

| <u>Subject + Verb</u> | <u>Subject + Verb + Object</u> |
|-----------------------|--------------------------------|
| Woman is walking | Man is smoking a cigarette |
| A man is standing | A man is drinking coffee |

| <u>Subject + Verb + Object + Place</u> | <u>Subject + Verb</u> | <u>+ Complement</u> |
|----------------------------------------|-----------------------|---------------------|
| A woman is cooking in the kitchen | Man looks | tired |
| A boy is playing on the beach | Woman is | old |

The Structured Annotation (Tam and Leung, 2001) and the SVO-Tuple (Aafaq et al., 2018) seem to be similar tools. They entail the identification of the main elements of a picture or a video. The difference lies in that the SVO-Tuple supposes the generation of a sentence describing what is perceived in the video, which in FILMIP is already done under substep 1.1 (description of the referential meaning). Thus, FILMIP resumes to take the Structured Annotation (Tam & Leung, 2001) as a valid tool for the description of videos because it adapts better to the procedure.

In order to visualize this process, Figure 16 below summarizes this second step of the procedure.

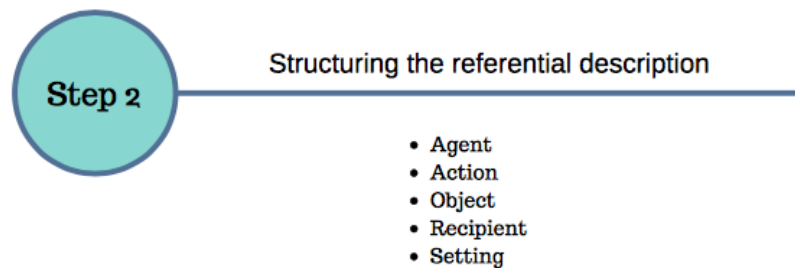


Figure 16: Summary of Step 2 (structured annotation, FILMIP)

Several instructions must be mentioned, though, for the analysis of films. The structured description must be done in two different ways, depending on the units of analysis (or filmic segments) that have been identified, that is, the sequence(s), scene(s), and/or shot(s):

- procedure 1: if the video is filmed in just one scene and sequence, then the referential description remains as one, and it is general for the whole video (1 referential description = 1 structured annotation of that description). This has an exception: if within a given scene, the analyst identifies that different actions are meaningful to the referential and/or abstract description of the video, then there can be more than one structured annotation according to the number of shots.
- procedure 2: if the video is segmented to more than one scene, then there will be one Structured Annotation per scene (more than 1 referential description = more than 1 structured annotation).

It should be pointed out, however, that these two instructions may differ according to the filmic genre to which FILMIP is applied. As has already been mentioned in the preceding

sections, future applications of the procedure to different cinematic genres may lead to the adaptation of the steps and their instructions.

3.3.2.2 Step 3 Finding incongruous filmic components

The term *incongruity* is defined by the Macmillan Dictionary (online version, 2009) as “the quality of being very different to other things which happen or exist in the same situation and therefore appearing to be strange” (Incongruity, 2009, sense 1).

According to Šorm and Steen (2013: 9), this incongruity regarding metaphor is defined as

a moment of puzzlement, caused by the experience of metaphor as a semantic problem (...)

The semantic problem is referred to by some metaphor analysts as ‘incongruity’ and is regarded as typical for metaphor (...). [It can be understood] as a discrepancy between the more contextual meaning and a more basic sense of a metaphorically used discourse unit, in such a way that the two senses can be compared.

This quality of something being strange in a given picture poses two questions that must be resolved regarding visual incongruity in images: (i) how can we define visual incongruity? and (ii) how can we find it?

A response to this problematic is given in the following section.

3.3.2.2.1 From VISMIP to FILMIP

VISMIP takes all the units of analysis identified under Step 2 (structuring the referential description), and tests each of them for visual incongruity, that is, a semantic

problem, something that appears to be strange in a precise context and must be resolved in order to construct meaning.

According to the procedure there are two types of visual incongruity: (i) topic-incongruity, where there are some units in an image that are not congruous with the topic of that picture, and (ii) property-incongruity, where the represented properties of an element are incongruous with the usual properties belonging to that element (Wu & Barsalou, 2009). In the first type, the topic of the picture would be the dominant conceptual domain (following here MIPVU's terminology and Schilperoord, 2018), and the topic-incongruous element would be the alien conceptual domain. The second type of incongruity (property-incongruity) can "occur independently from the topic of the image, within the elements of the referential meaning" (Šorm and Steen, 2018: 69).

Thus, VISMIP resolves issue number 1 (definition of visual incongruity) by determining that visual incongruity is explained as a disparity or inconsistency between (i) a unit of analysis and the picture's topic or (ii) a unit of analysis and its represented properties in the picture compared to its usual properties.

Filmic incongruity, on its part, can also be defined as a "moment of puzzlement" (Šorm and Steen, 2013: 9), something that is perceived on the screen as being strange in the represented filmic context. However, and contrary to images, films entail much more than the identification of simple strange objects in a static frame. This means that not only the properties of an Agent, an Object or an Action (Tam & Leung, 2001) can be incongruous. Colors can also be incongruous with the topic, or the music and the lyrics, or the spoken discourse, or even a non-verbal sound. There can even be incongruity in the way the film has been cut into shots and scenes, or in the camera movements, and also even in the perspective of presenting an event.

Thus, we claim that the process of the identification of metaphors in films indicates that analysts can find cinematographic incongruity at different levels:

1. At the perceptual level (visual and auditory input): incongruous elements identified under substep 1.1 (identification and description of communicative modes, on the one hand, and description of the referential meaning, on the other hand). These elements may be considered, in turn, as topic-incongruous or property-incongruous. As an example, the commercial *Agua Fresca de Rosas* (the first analysis in Chapter 4, Adolfo Domínguez, 2015), shows a beautiful woman fishing roses in the sea with a net. Here, the roses in the sea are visual input (something that we perceive through our eyes) that has been marked as incongruous because, in the usual state-of-affairs, roses are not found in the sea but fish are. Here, the properties of roses are strange, since they are usually on gardens. We state, in this example, that the roses are property-incongruous and location-incongruous (these terms are explained in the paragraphs below).
2. At the discourse level (genre): in the course of the analyses of TV commercials carried out for the present study, it has been found that there are times when an ad is filmed in a way that contradicts the typical features of the genre of advertisement. Magnum Gold TV commercial (Magnum, 2010), for instance, is filmed as a movie trailer, thus breaking with the audience's expectations and obliging them to find a sense about that incongruity through the whole commercial.

Filmic incongruity has been, thus, defined on the basis of these two levels of cinematic meaning representation.

As for the types of incongruity that can be found at the perceptual level, it must be noted that the criteria for identifying an object as property-incongruous delves into Wu and Barsalou's (2009) taxonomy of properties (see Appendix I), focusing on two of them: entity properties and situation properties. A clear explanation of this distinction is made by Šorm and Steen (2018: 70)

[...]a particular unit of the image's representational meaning may be found to be incongruous because it shows a property that is an unusual entity property, for instance when an image depicts a banana and this banana is coloured pink. When the very same banana is used by an ape for transportation, eaten by a dog, or found hanging in an apple tree, it is said to be incongruous because it shows situation properties that are atypical.

With the definition of filmic incongruity, we have resolved issue number 1. Issue number 2 regarding where in the film that incongruity is to be found is divided in the following actions:

a) Finding perceptual incongruity

Decide for each filmic component under step 2 (Agent, Action, Object, Recipient and Setting: Tam & 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 substep 1.1 related to the topic (modal incongruity).

b) Finding genre incongruity

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).

3.3.2.2.2 Summary

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).

In this section, we have entered into step 3 of the procedure, entailing the identification of incongruous filmic components by the analyst. This incongruity supposes a distinction between two types of filmic incongruity: perceptual incongruity, and genre incongruity. Next section presents the next step of the procedure, step 4, where those identified incongruous elements are to be compared with their congruous correspondents.

3.3.2.3 Step 4 Incongruity by comparison

In step 4, the analyst tests whether the incongruous components identified in the previous step (Step 3) are to be integrated within the message of the film under substep 1.2 (in the case of TV commercials) or within the overall topical framework (in other filmic genres) by means of some form of comparison.

3.3.2.3.1 From VISMIP to FILMIP

Two issues derive from the identification of incongruous units in VISMIP:

1- How can the analyst decide on the units that could be the candidates for some form of comparison?

2- How can the analyst decide whether some form of comparison is needed? (Šorm & Steen, 2018: 72)

The basis of a metaphor is contrasting two concepts with each other. In MIPVU, this contrast is tested through dictionaries, comparing the basic sense of a lexical unit and its contextual sense (both being considered different if they were listed as two separate senses in the dictionary). MIPVU distinguishes between indirect metaphor and direct metaphor. Indirect metaphor would entail this contrast between meanings. Direct metaphors are those metaphors in which both domains are explicitly present, as in “Your eyes are diamonds”. Direct metaphor, then, does not require a contrasting step between the senses of a lexical unit. It requires a way in which two concepts (the two domains of the metaphor) can be tested for contrast, that is, for cross-domain-ness (Šorm & Steen, 2018: 59). The authors assume, consequently, that visual metaphor also depends on contrasting two domains.

As for direct metaphor, VISMIP leads the analyst to identify which elements in the image are used for comparison (Šorm & Steen, 2018), and relate then the source domain to the target domain, in the cases of indirect metaphor. The authors point out, however, that for identification of metaphor, it is enough with a mapping between two domains in a sketchy way.

In the case of topic-incongruous units, the decision about how and when to consider an element as incongruous must be guided by two criteria: the replacing unit (the unit that is not present but, according to the conclusion in the previous steps, is implied to be there) has

to be coherent with (i) the topic of the picture and with (ii) the referential meaning of that image. In case of property-incongruous units, the analyst should identify which replacing concepts typically own the depicted properties, always following the criteria that those replacing concepts must be coherent with the referential description of the image.

The procedure is different in FILMIP, since two types of incongruity have been identified (perceptual incongruity and genre incongruity). The analyst must decide whether the replacing concepts for incongruity 1 (perceptual incongruity) are coherent with the referential description under substep 1.1 (description of the referential meaning). Following the example of the analysis of *Agua Fresca de Rosas* TV commercial (Adolfo Domínguez, 2015, Chapter 4), the roses on the water are replaced by 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 naturally is in the water and not roses). That is the criterion that must be followed to resolve issue number 1 (the decision about which filmic components should be candidates for comparison, see Figure 17).

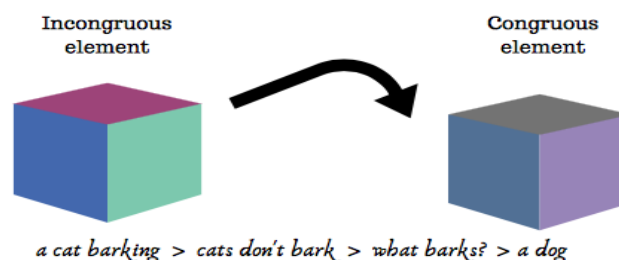


Figure 17: Visualization of the criteria for replacing units within perceptual incongruity (FILMIP).

The second type of incongruity (genre incongruity) consists of a mere identification of the atypical communicative structure of the filmic ad (or other cinematographic genres). Thus, no replacing filmic components must be compared with the message, the referential description or the topic of the filmic text. More refinement of this second type of incongruity is needed in the near future, as it seems to be the most unnecessary step for the metaphor identification process.

For issue number 2 (how analysts can decide whether a comparison is needed), VISMIP understands that every time that the analyst finds two elements that are appropriate candidates for comparison, then the need for that comparison remains clear (Šorm & Steen, 2018). Thus, in images, whenever we find an element that replaces the incongruous unit in accordance with the above criteria (being coherent with the topic and with referential description), then there is enough reason for comparison.

FILMIP takes this assumption as valid, concluding that if the analyst identifies one filmic component that replaces well the incongruous element under Step 3 (incongruity identification), and follows the above criteria (being coherent with the message or the referential description), then there is a need for comparison between those two components. Thus, in step 4 the analyst must tackle the replacement of the elements from just one type of incongruity: replacing components for perceptual incongruity.

3.3.2.4 Step 5 Testing cross-domain comparison

One of the main aims of FILMIP is to offer analytical guidelines so that similar conclusions can be drawn from the results of the analyses performed by different analysts.

Once it has been confirmed in the previous step (4) 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 & Steen, 2018).

The most frequently encoded relation among synsets is the super-subordinate relation (also called hyperonymy, hyponymy or ISA relation). It links more general synsets like {furniture, piece_of_furniture} to increasingly specific ones like {bed} and {bunkbed}. Thus, WordNet states that the category furniture includes bed, which in turn includes bunkbed; conversely, concepts like bed and bunkbed make up the category furniture. All noun hierarchies ultimately go up the root node {entity}. Hyponymy relation is transitive: if an armchair is a kind of chair, and if a chair is a kind of furniture, then an armchair is a kind of furniture. (Wordnet, retrieved from <https://wordnet.princeton.edu>)

Wordnet can be used in an online format, so there is no need to download any kind of software. Once the concept is typed into the Search box, a display of all the semantic relations appears below. Analysts must then click on the sense (S) that corresponds to the one that belongs to the concept they are looking for (rose, following again our example of *Agua Fresca de Rosas*), and then click on the option ‘inherited hypernym’. A hierarchy of concepts is displayed, as can be observed in Figure 18. A certain number of layers of meaning should be looked at. VISMIP instructs the analyst to consider the first three; however, the procedure also suggests that, depending on the level of expertise in the use of the procedure, the number of these layers, which is established as three, can be adjusted (Šorm & Steen, 2018).

FILMIP assumes also these instructions. Regarding the number of layers of meaning, it also states that the analyst should look at the first three, but in some occasions two are enough, for different reasons. An example that illustrates these occasions very well is the case of the TV commercial *Magnum Double - Release the Beast* (Magnum, 2016). After the application of the procedure, a comparison between woman and animal (or beast) was identified. In this case, and looking into the first three layers, we see that the third layer of the concept of woman and the first layer of the concept of animal coincide (organism). In this case, the analyst decides on the basis of the differences among the rest of the layers (female person, person, living thing, whole). Thus, if the analyst thinks that there are enough differences between the two concepts being compared, as in the case of woman and animal, then looking just at the first two layers of meaning can be accepted as appropriate.

To illustrate the mechanisms of Wordnet and the layers of meaning, the case of *Agua Fresca de Rosas* TV commercial (Adolfo Domínguez, 2015) is very illustrative once again, where the comparison is cross-domain according to the results found in Wordnet (See Chapter 4):

. *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).

WordNet Search - 3.1
 - [WordNet home page](#) - [Glossary](#) - [Help](#)

Word to search for:

Display Options:

Key: "S:" = Show Synset (semantic) relations, "W:" = Show Word (lexical) relations
 Display options for sense: (gloss) "an example sentence"

Noun

- **S: (n)** [rose](#), [rosebush](#) (any of many shrubs of the genus Rosa that bear roses)
 - [direct hyponym](#) / [full hyponym](#)
 - [part meronym](#)
 - [member holonym](#)
 - [direct hypernym](#) / [inherited hypernym](#) / [sister term](#)
 - **S: (n)** [shrub](#), [bush](#) (a low woody perennial plant usually having several major stems)
 - **S: (n)** [woody plant](#), [ligneous plant](#) (a plant having hard lignified tissues or woody parts especially stems)
 - **S: (n)** [vascular plant](#), [tracheophyte](#) (green plant having a vascular system: ferns, gymnosperms, angiosperms)
 - **S: (n)** [plant](#), [flora](#), [plant life](#) ((botany) a living organism lacking the power of locomotion)
 - **S: (n)** [organism](#), [being](#) (a living thing that has (or can develop) the ability to act or function independently)
 - **S: (n)** [living thing](#), [animate thing](#) (a living (or once living) entity)
 - **S: (n)** [whole](#), [unit](#) (an assemblage of parts that is regarded as a single entity) *"how big is that part compared to the whole?"; "the team is a unit"*
 - **S: (n)** [object](#), [physical object](#) (a tangible and visible entity; an entity that can cast a shadow) *"it was full of rackets, balls and other objects"*
 - **S: (n)** [physical entity](#) (an entity that has physical existence)

Figure 18: Semantic relations under Sense 1, concept 'rose', using Wordnet online

All this being stated, Step 5 of the procedure reads as follows: test whether the comparison(s) is/are cross-domain. If the first three layers of both concepts in Wordnet conceptual hierarchies are different, then the comparison is 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.

3.3.2.5 Step 6: Checking comparison indirectness

Step 6 entails another test. Here, VISMIP leads the analyst to test whether the comparison under Step 5 can be seen as some form of indirect discourse about the topic of the image, thus posing the issue of how analysts can decide on this indirectness.

Following MIPVU's instructions, in VISMIP the analyst must test if the identified comparison has something to say about the topic of the picture, and 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).

Filmic texts also allow for this simple sketch about the mappings between the two concepts of the comparison, assuming that the mapping is indirectly saying something about the topic of the film and also about the message.

As an example, and in the case of *Agua Fresca de Rosas* TV commercial, this mapping would be like this:

. The comparison between *roses* and *fish* can be seen as indirect discourse about the message of the ad: roses symbolizing love that can be fished (love that can be found by means of the perfume). We consider it indirect because we do not see fish at any moment in the filmic ad nor lovers or men.

. The comparison between *fish* and *men* can also be seen as indirect discourse about the message: fish standing for men, and men being the lovers that the woman is fishing. We consider it indirect because we do not see any men at any moment through the commercial.

Thus, FILMIP assumes the following instruction to test indirectness:

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.

3.3.2.6 Step 7 Final decision

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 a possible mapping), then the analyst must stop the procedure and mark the film for non-metaphoricity.

3.4 SUMMARY AND CONCLUSION

The aim of this chapter was to develop a procedural method for the identification of filmic components that are metaphorically-used.

Several are the procedures established for the identification of metaphors in distinct materials (see Figure 19). Even though the present method has been adapted from VISMIP, FILMIP has its own particularities due to the complexity of the materials to be analyzed: films. It is the medium per se what makes FILMIP such a complex method. The articulation of all the steps and substeps has the objective of breaking a given clip into pieces, examining all its components to later recompose it again, with the aim of analyzing how and why it is created as it is.

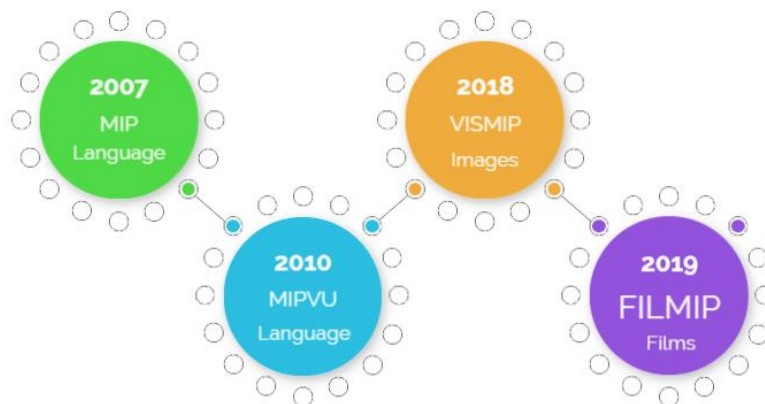


Figure 19: Chronology of the procedures for metaphor identification

The seven-step procedure leads the analyst to decide whether there are filmic components in a film that are metaphorically used.

The first step to reach this goal entails establishing a general understanding of the film, which is done by (i) viewing the video 5 times at least (content assessment), (ii) segmenting the clip into sequences, scenes, and shots to make the video analyzable with these smaller parts, (iii) identifying and describing the communicative modes, and (iv) describing the referential meaning.

Once Step 1 is finished, analysts must then structure the referential description according to Tam and Leung's (2001) annotation tool for visual materials in order to simplify that referential description for the following steps.

The procedure continues in Step 3 with the identification of incongruous filmic components that must be later replaced by congruous elements in Step 4.

Step 5 tests if those incongruous and congruous elements can be seen as some form of comparison within the overall topical framework of the video.

Step 6 tests if that comparison is cross-domain, using an online tool called Wordnet.

Finally, Step 7 leads the analyst to the final decision: the film is marked for metaphoricity if steps 4, 5 and 6 are positive; otherwise it is understood that there are no metaphorically-used filmic elements in the video.

Once FILMIP is developed, next chapter is devoted to its application to a selected corpus of five TV commercials.



4. APPLYING FILMIP

4. APPLYING FILMIP

4.1 INTRODUCTION

4.2 METHOD

4.2.1 Materials and database

4.2.2 Analytical instruments

4.2.3 Procedure

4.3 ANALYSIS AND RESULTS

4.3.1 *Agua Fresca de Rosas*

4.3.2 *Mon Paris*

4.3.3 *Kenzo Homme*

4.3.4 *Black Opium*

4.3.5 *Davidoff Adventure*

4.4 CONCLUSION

Every discourse, even a poetic or oracular sentence, carries with it a system of rules for producing analogous things and thus an outline of methodology.

Jacques Derrida

4.1 INTRODUCTION

Once the procedure for the identification of metaphors in films is developed, the following stage of this thesis entails its application to real data. Thus, the present chapter presents FILMIP at work, first looking at the materials that have been selected for the corpus and the analytical instruments used for the analyses.

Secondly, the chapter explores the step-by-step methodology for the analysis of the selected TV commercials applying FILMIP with the content analytic software Atlas.ti 8.2.4.

Finally, five complete analyses following the whole method (FILMIP) are presented with a discussion of the results.

4.2 METHOD

The method that has been used for the identification of filmic metaphors in TV commercials is FILMIP (described in the previous chapter). The seven-step procedure allows for a detailed structural description of each of the advertising films of the corpus, thus guiding the researcher in the identification of metaphorically-used filmic components within the genre of advertisement.

4.2.1 Materials and database

The corpus for the application of FILMIP consists of 5 TV commercials selected from different brands, focusing on the industry of perfumes.

Table 3 below offers a brief description of the materials:

Table 3: Corpus of TV commercials analyzed with FILMIP

| BRAND | PRODUCT | AD'S TITLE | DURATION | YEAR | Shots | Metaphor? |
|-----------------------|----------------------------|----------------------------|-----------|------|-------|-----------|
| ADOLFO DOMÍNGUEZ | AGUA FRESCA DE ROSAS | AGUA FRESCA DE ROSAS | 0:20 secs | 2015 | 13 | yes |
| DAVIDOFF | DAVIDOFF ADVENTURE | DAVIDOFF ADVENTURE | 0:45 secs | 2007 | 30 | no |
| KENZO | KENZO HOMME | EXPERIENCE FREEDOM | 0:46 secs | 2016 | 15 | yes |
| YVES SAINT LAURENT | MON PARIS | LOVE VERTIGO | 1:07 secs | 2016 | 1 | yes |
| YVES SAINT LAURENT | BLACK OPIUM | BLACK OPIUM | 1:10 secs | 2015 | 74 | yes |

Eleven commercials were analyzed before the design of this corpus, and five of them were selected to be exposed and analyzed in this work because they present interesting features that allow for the refinement of FILMIP. Some of these features are the following:

1. Cultural metaphor with no target domain being explicitly present in the video (in *Agua Fresca de Rosas* commercial, Adolfo Domínguez, 2015). This ad has been marked for metaphoricity with FILMIP, and the analysis presents a multimodal metaphor, where the auditory input of the lyrics of the song triggers the metaphorical meaning of the ad. This analysis is present in the thesis because of several reasons: (i) the metaphorical meaning may be elicited by a cultural metaphor, (ii) the musical

mode is the key for metaphor understanding, and (iii), the target domain is not present at all throughout the whole commercial.

2. Multiple metaphors (in the *Mon Paris* commercial, Yves Saint Laurent, 2016). This filmic ad has been marked for metaphoricity with FILMIP as well. Two metaphors (one monomodal and another one multimodal) can be perceived in this example. The multimodal metaphor is, again, triggered by the lyrics of the song. The monomodal metaphor is delineated through the ‘visuals’ mode. The fact that two filmic metaphors, which are different from each other (multimodal vs. monomodal) coexist in the same clip is the reason why this ad is included.
3. Hidden metaphor until the end of the commercial, with the target domain depicted linguistically (in *Experience Freedom* commercial, Kenzo Parfums, 2016): this third commercial has been marked for metaphoricity with FILMIP, and the analysis is present in the study because the metaphor does not appear until the very end of the commercial through the spoken discourse and the written discourse mode. The metaphor is multimodal, since it is triggered thanks to the auditory and visual input.
4. Metaphor is present in the name of the product (in *Black Opium* commercial, Yves Saint Laurent, 2015): this filmic ad is the clear case where the name of the product is what causes the construal of the filmic metaphor and also the whole filmic narrative.
5. 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.

4.2.2 Analytical instruments

The process of identifying metaphorical filmic ads was carried out with the application of FILMIP. The content analytic software Atlas.ti 8.2.4. was used to facilitate the analytical process. The use of this qualitative data analysis software allowed the analyst to properly segment the TV commercials in the corresponding filmic units (sequences, scenes, and shots), to identify, classify and analyze all the communicative modes, and to draw interesting networks on different variables that will be shown below, in next sections.

This software allows for the application of the seven steps proposed in FILMIP, thus considering the visual, verbal, and auditory modalities of TV commercials, among the rest of the structural filmic elements, for the identification of metaphorically-used filmic components.

4.2.3 Procedure

This section provides a step-by-step methodology for the analysis of TV commercials with Atlas.ti 8.2.4.

First, several TV commercials were selected from a wide range of brands. As explained in Chapter 2, only perfume commercials were considered for the study.

Once the commercials were selected, they were uploaded onto Atlas.ti to create a new Project (the present corpus of TV advertising films).

Then, all dialogues, voices over or off, and lyrics, were transcribed into different Word documents and uploaded also to Atlas.ti.

A following phase consisted in segmenting all the TV commercials. As is explained in Chapter 3 (in substep 1.1), the minimal filmic unit to be segmented is the shot, so each film cut (each filmic segment) was assigned to its corresponding quotation (Figure 20).

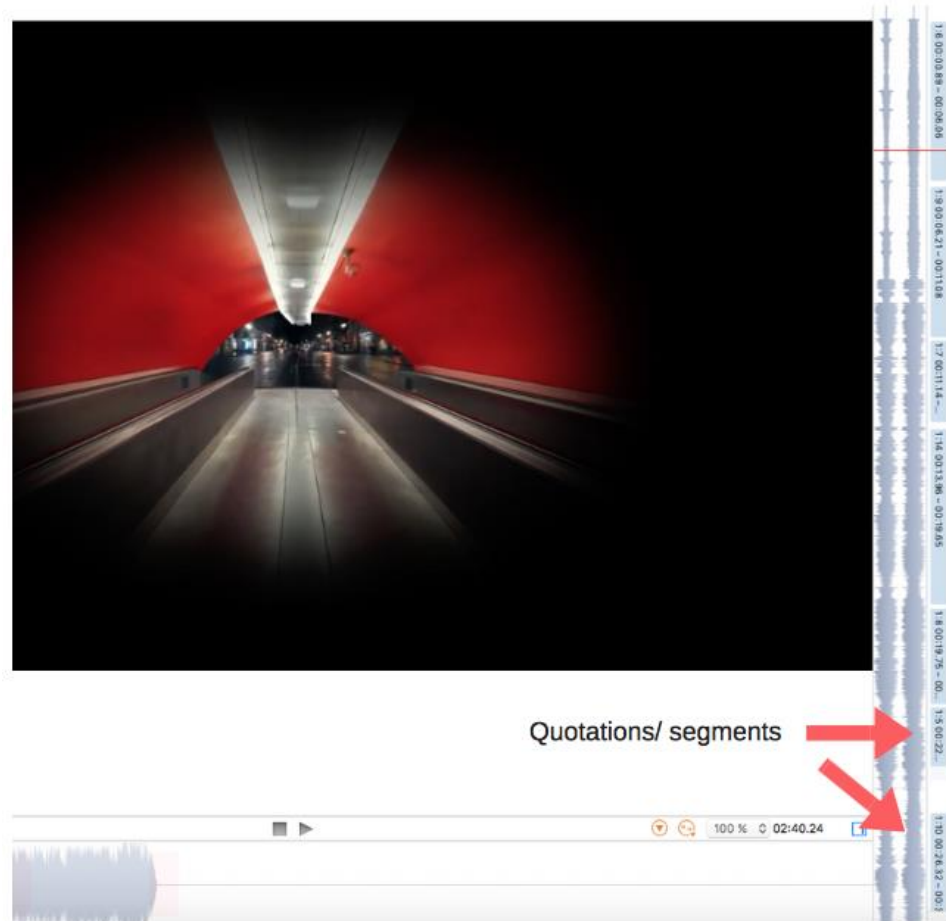


Figure 20: Example of segmented TV commercial (*Mon Paris*, Yves Saint Laurent, 2016)

The next step was to build a coding scheme for the analysis in order to assign codes to the segmented quotations. The names of the codes must be relevant, they must be condensed descriptions for the concepts they represent. For the design of the codes, the present study considered the division of the units of analysis (types of shots), the distinction across different communicative modes, and the taxonomy of properties (see Appendix I for a description of these taxonomies). This assignment of codes is not an irrelevant task at all, since they must contain their meanings and features in order to be understood by analysts for their proper use (Miles & Huberman 1994: 63):

An operative coding scheme is not a catalogue of disjointed descriptors or a set of logically related units and subunits, but rather a conceptual web, including larger meanings and their constitutive characteristics. Some software is especially helpful in displaying the structure of coding schemes, either in hierarchical form (NUDIST) or in a network (Atlas.ti).

Once the information that was to be looked for in each of the ads was clear, the coding book was designed in a spreadsheet (Excel) with the different corresponding codes (see Appendix II). The codes were introduced to Atlas.ti. This software allows the analyst to assign different codes to the same quotation, so this functionality works perfectly for the application of FILMIP, as when the different communicative modes and sub modes belonging to a single shot must be identified. Groups of codes can also be created, and each of them can be marked with a certain color so as to make the coding process faster (quick recognition of groups of codes, see Figure 21 below).

| Grupo de códigos | Nombre | Grupos |
|------------------|--------------------------|---------|
| 0 | [MEAN_LIT] | 0 |
| 0 | [MEAN_SYM] | 0 |
| 45 | [MOD_MUS_GEN_CLASS] | 1 Modes |
| 0 | [MOD_MUS_GEN_DANCE] | 1 Modes |
| 22 | [MOD_MUS_GEN_FOLK/COUNT] | 1 Modes |
| 10 | [MOD_MUS_GEN_INDIE/ROCK] | 1 Modes |
| 5 | [MOD_MUS_GEN_INSTRUM] | 1 Modes |
| | [MOD_MUS_GEN_METAL] | 1 Modes |
| | [MOD_MUS_GEN_POP] | 1 Modes |
| | [MOD_MUS_TYP_APPR] | 1 Modes |
| | [MOD_MUS_TYP_COMP] | 1 Modes |
| | [MOD_MUS_TYP_DIEG] | 1 Modes |
| | [MOD_MUS_TYP_NDIEG] | 1 Modes |
| | [MOD_NVSO_ARTF] | 1 Modes |
| | [MOD_NVSO_NAT_AN] | 1 Modes |
| | [MOD_NVSO_NAT_HU] | 1 Modes |
| | [MOD_NVSO_NAT_NAT] | 1 Modes |
| | [MOD_ORAL_DIAG] | 1 Modes |
| | [MOD_ORAL_VOFF] | 1 Modes |
| | [MOD_ORAL_VOYV] | 1 Modes |
| | [MOD_VIS_COL_BLK] | 1 Modes |
| | [MOD_VIS_COL_BLU] | 1 Modes |
| | [MOD_VIS_COL_BR] | 1 Modes |
| | [MOD_VIS_COL_GR] | 1 Modes |
| | [MOD_VIS_COL_GRY] | 1 Modes |
| | [MOD_VIS_COL_OR] | 1 Modes |
| | [MOD_VIS_COL_PNK] | 1 Modes |
| | [MOD_VIS_COL_PUR] | 1 Modes |
| | [MOD_VIS_COL_RD] | 1 Modes |
| | [MOD_VIS_COL_WH] | 1 Modes |
| | [MOD_VIS_COL_YEL] | 1 Modes |
| | [MOD_VIS_GESFA] | 1 Modes |
| | [MOD_VIS_IMIC] | 1 Modes |
| | [MOD_VIS_KINE_CIRC] | 1 Modes |
| | [MOD_VIS_KINE_CRANE] | 1 Modes |
| | [MOD_VIS_KINE_DEEFP] | 1 Modes |

Figure 21: Code-list of modes with Atlas.ti

Acronyms were used for the names of the codes so that they could be identified easier. According to Rossolatos (2014: 64), “it is preferable (especially if you intend to conduct further analyses with SPSS) to assign acronyms to each code, rather than the full code name”.

Once the codebook was finished (see Appendix II) and all the codes were introduced into the program, the coding process was done attaching the corresponding codes to each of the quotations (see Figure 22).

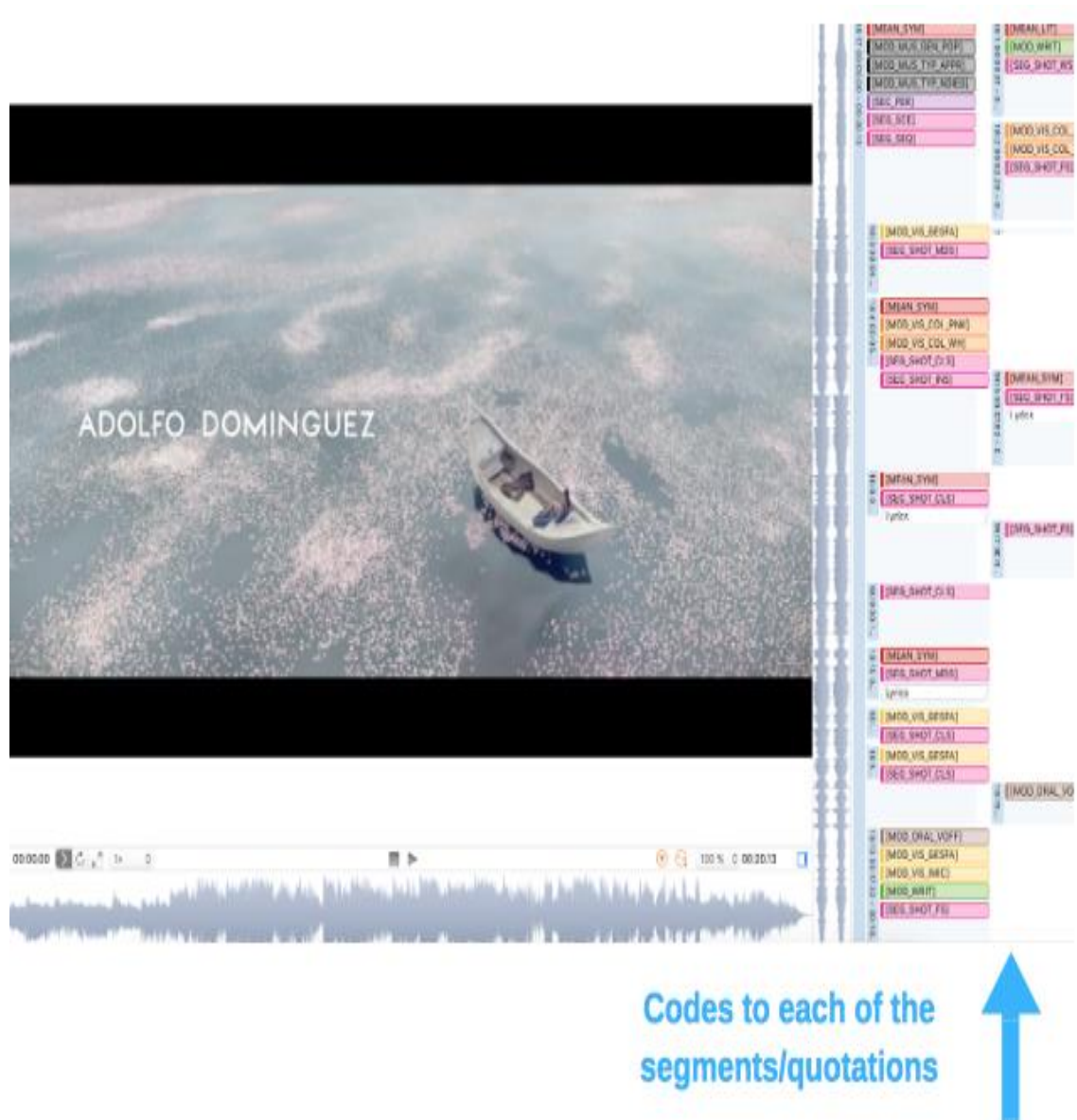


Figure 22: Example of a segmented and coded TV Commercial

Atlas.ti 8.2.4 allows for the creation of network views of shots. Some of these are shown in each of the following analyses.

A total of 133 filmic segments were coded with one or more codes. Predominantly, these consist of the different communicative modes and sub modes present in films, the types

of shots and other filmic segments, or the types of incongruity, among other components (all included in the seven-step procedure, see Chapter 3).

Finally, several instructions were established as to guide analysts when proceeding with the written versions of their analyses with FILMIP:

- whenever the description of an element is the same in more than one shot, the term ‘continuum’ must be used. Example: [Music(continuum)]
- the description of the communicative modes must be carried out following the form of Tam and Leung’s Structured Annotation (2001). Example: [Colors(pink/pale, white)].

4.3 ANALYSIS AND RESULTS

4.3.1 *Agua Fresca de Rosas*, Adolfo Domínguez

A) ANALYSIS AND RESULTS

The first analysis belongs to the TV commercial *Agua Fresca de Rosas* (Adolfo Domínguez, 2015), retrieved from <https://www.youtube.com/watch?v=K2rjjhllol8>

Step 1 Establishing a general understanding of the filmic text

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, as can be observed in Figure 23 below.

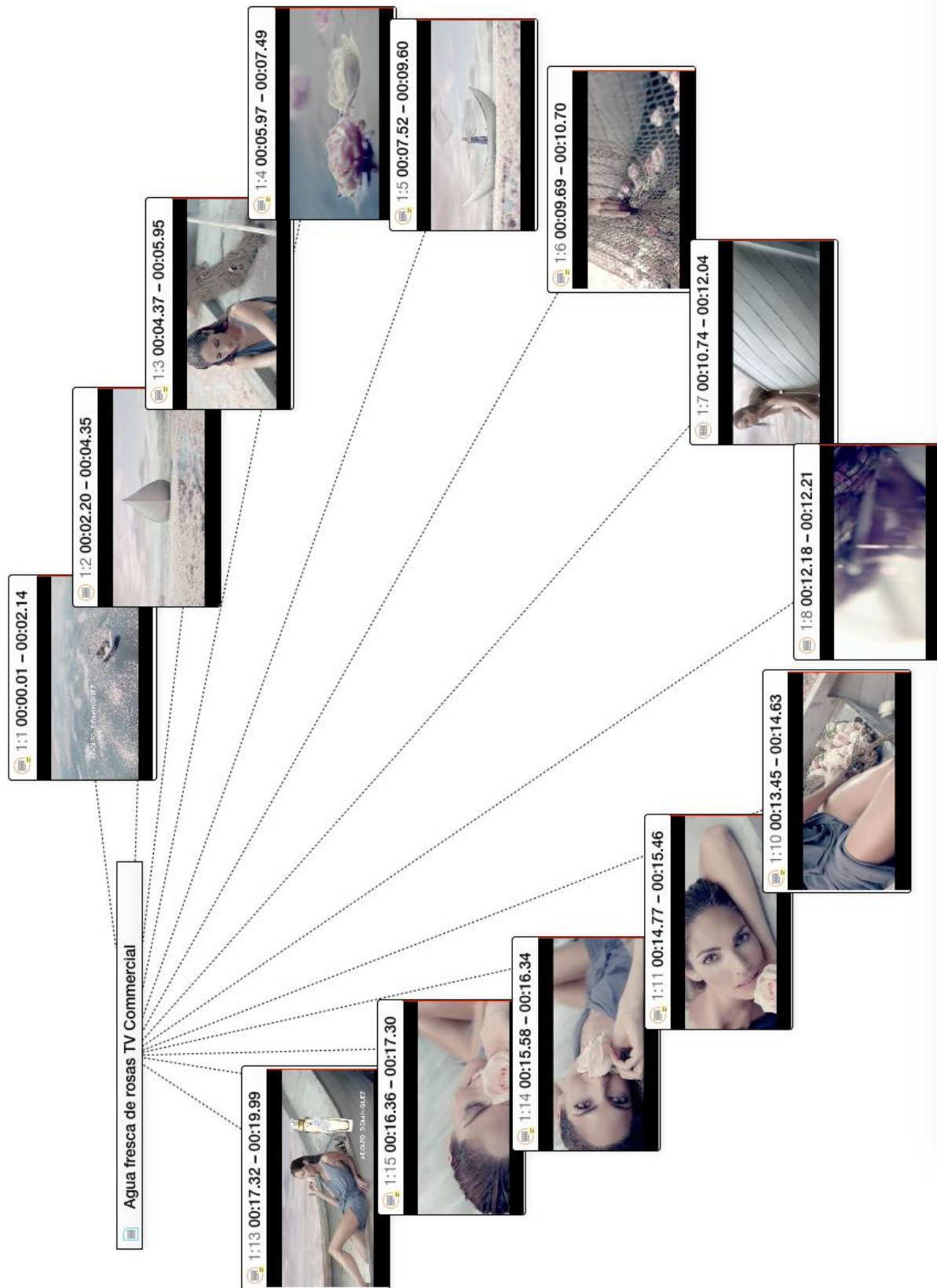


Figure 23: Shots network of *Agua Fresca de Rosas* TV commercial with Atlas.ti (Adolfo Domínguez, 2015).

- *Identification and description of communicative modes*: the modes identified in this first commercial are written discourse, spoken discourse, music, and visuals. A deep description of each of them in each shot is presented below:



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)))]



S2. 00:02:16-00:04:35 full shot

¹ The acronym S refers to the screenshots taken by the author. See List of Screenshots in the Table of Contents.

² Karen Elson. (2010). *The Ghost Who Walks*. On *The Ghost Who Walks* [CD]. US: Third Man Records.

Modes:

- [Music(continuum)]
- [Visuals(Colors (continuum), Kinematic elements (full shot, camera approaching viewer))]



S3. 00:04:36-00:05:95 medium shot

Modes:

- [Music(Karen Elson's *The Ghost Who Walks*, lyrics "The ghost who)]
- [Visuals(Colors (continuum), Kinematic elements (medium shot, still camera) Gestures and facial expressions (woman looking down))]



S4. 00:05:96-00:00:07:49 close-up shot

Modes:

- [Music(Karen Elson's *The Ghost Who Walks*, lyrics "who walks she's")]

- [Visuals(Colors (continuum), Salient objects (roses), Kinematic elements (explanatory insert, still camera))]



S5. 00:07:50-00:09:61 full shot

Modes:

- [Music(Karen Elson's *The Ghost Who Walks*, lyrics "she's on the prow!")]
- [Visuals(Colors (continuum), Salient objects (net), Kinematic elements (full shot/still camera/horizontal view), Gestures and facial expressions (woman throwing net to water))]



S6. 00:09:62-00:10:70 close-up shot

Modes:

- [Music(Karen Elson's *The Ghost Who Walks*, lyrics "for the man")]

- [Visuals(Colors (continuum), Salient objects (net with roses), Kinematic elements (explanatory insert/still camera))]



S7. 00:10:71-00:12:04 American shot

Modes:

- [Music(Karen Elson's *The Ghost Who Walks*, lyrics "man she loved")]
- [Visuals(Colors (continuum), Kinematic elements (American shot/camera moving away))]



S8. 00:12:05-00:13:34 close-up shot

Modes:

- [Music(Karen Elson's *The Ghost Who Walks*, lyrics "loved he")]

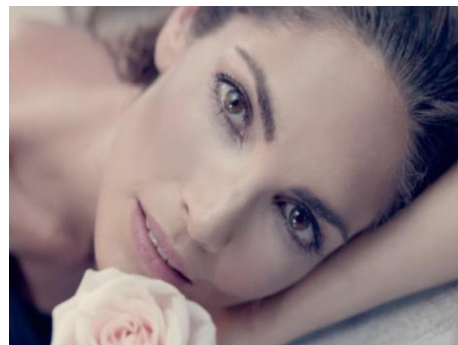
- [Visuals(Colors (continuum), Salient objects (roses inside net, falling water) Kinematic elements (explanatory insert/tilt up: vertical camera movement))]



S9. 00:13:35-00:00:14:63 medium shot

Modes:

- [Music(Karen Elson's *The Ghost Who Walks*, lyrics "cut her down")]
- [Visuals(Colors (continuum), Salient objects (roses/some falling down), Kinematic elements (medium shot))]



S10. 00:14:65-00:00:15:56 close-up shot

Modes:

- [Music(Karen Elson's *The Ghost Who Walks*, lyrics "it was")]

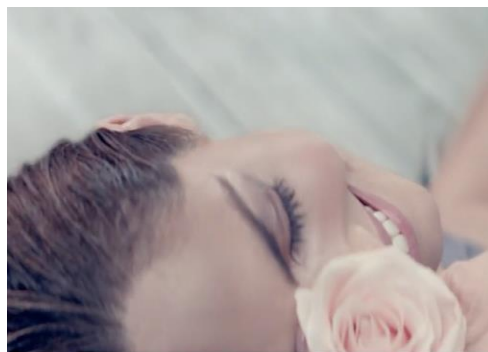
- [Visuals(Colors (continuum), Salient objects (rose), Kinematic elements (close-up shot of woman, following fast shots), Gestures and facial expressions (woman looks directly to camera/ holding rose next to face))]



S11. 00:15:57-00:16:34 close-up shot

Modes:

- [Music (Karen Elson's *The Ghost Who Walks*, lyrics "was an ordi...")]
- [Visuals(Colors (continuum) Salient objects (rose) Kinematic elements (close-up shot of woman), Gestures and facial expressions (looks directly to camera/smiling, holds rose next to face))]
- [Spoken discourse ("Agua fre..." (voice-over of woman/soft))]



S12. 00:16:35-00:17:30 close-up shot

Modes:

- [Music(Karen Elson's *The Ghost Who Walks*, lyrics "ordinary")]
- [Visuals(Colors (continuum), Salient objects (continuum), Kinematic elements (continuum), Gestures and facial expressions (smile/holding rose next to face))]
- [Spoken discourse("fresca de rosas" (voice-over/ woman/soft))]



S13. 00:17:31-00:19:99 Full shot

Modes:

- [Written discourse(Adolfo Domínguez/capital letters/white)]
- [Music(Karen Elson's *The Ghost Who Walks*)]
- [Visuals(Colors (continuum + white-gold), Salient objects (continuum), Kinematic elements (full shot), Images and icons (bottle of perfume))]
- [Spoken discourse("Adolfo Domínguez" (voice-over/woman/soft))]

- *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.

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 (Adolfo Domínguez, 2015), there is this beautiful woman, by herself, fishing roses.

First and foremost, 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 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 prow!” in the very moment when 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.

Figure 24 below shows the network of some of the shots of the commercial where the lyrics match with certain actions leading to the consideration of the abstract meaning described above about the cultural metaphor FINDING A LOVER IS FISHING:

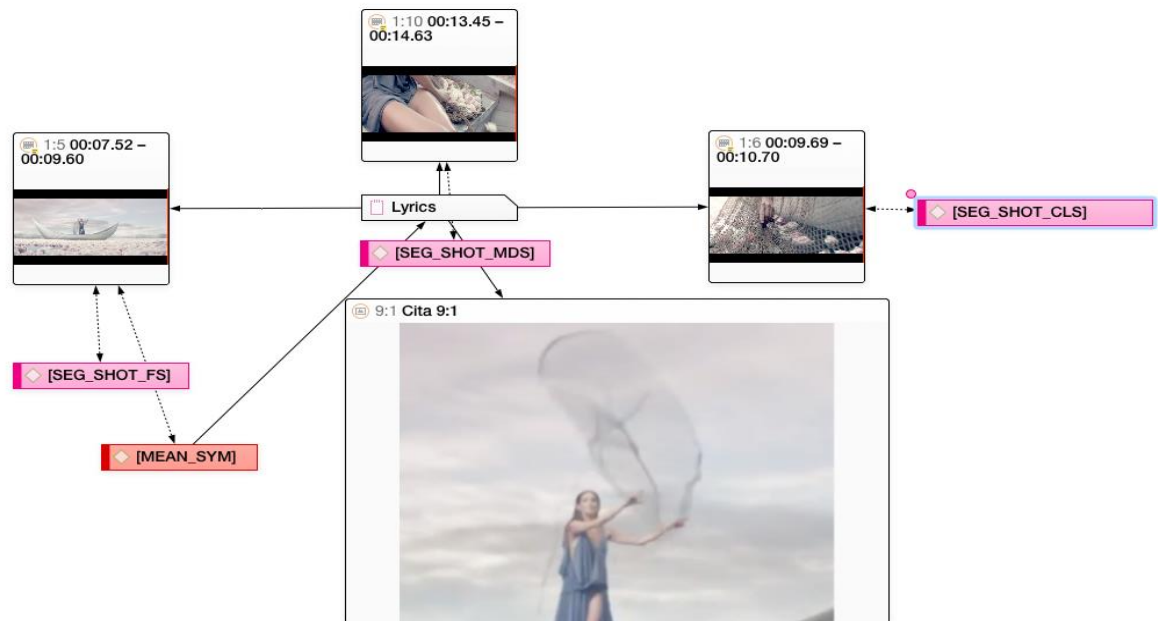


Figure 24: Network of symbolism of lyrics matching with specific actions/shots in the *Agua Fresca de Rosas* TV commercial (Adolfo Domínguez, 2015)

The figure shows the 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 down from the net, the song says “cut her down”. Thanks to the auditory input (the song, in this case), the audience is able to disentangle the visual ambiguity. All this matching of events with lyrics may imply a connection between the roses and love, or men.

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 ad. 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.*

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

a) Finding perceptual incongruity

Decide for each filmic component under step 2 (Agent, Action, Object, Recipient and Setting, Tam & 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 on the water and also the action of fishing for them. According to Wu and Barsalou's taxonomy of properties (2009, see Appendix I), 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*, as they are two different concepts (love and selling a perfume made of roses).

b) Finding genre incongruity

Decide whether the message under step 1.3 (reconstructing the message) is communicated in an atypical way of the filmic genre under analysis (genre-incongruous).

The commercial is filmed as a typical filmic ad within the genre of advertising, showing positive values of the brand/product with different filmic components, such as colors, the actress (in this case a Spanish top model), etc. There are no filmic components of other genres such as animation films, feature films, film trailers, etc. Thus, we conclude that there is no genre incongruity in this ad.

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

- Replacing elements for perceptual incongruity

For each incongruous filmic component under step 3, determine which replacing element would be congruous with the referential description under substep 1.1.

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

Step 5 entails to check for cross-domain-ness with <http://wordnet.princeton.edu>.

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) have been 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.

In step 6 it must be tested if the identified comparisons can be seen as some form of indirect discourse about the topic of the commercial under substep 1.4 (*selling perfume Agua*

Fresca de Rosas, in this case). Table 4 below shows a sketch of the mappings between the domains explained under the previous steps:

Table 4: Visualization of the mappings between domains in *Agua Fresca de Rosas* TV commercial (Adolfo Domínguez, 2015)

| 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, gardens (setting) | Everywhere (the world) (setting) |
| Boat and net (tools) | Collecting tools (tools) | Perfume (tool to attract lover) (tool) |
| Fishing (action) | Collecting (action) | Wearing the perfume = hunting, fishing (action) |

These mappings are all forms of indirect discourse about the message in this TV commercial, since we do not see men at any moment in the video nor fish. The indirectness of the metaphorical meaning in this ad is clear, as not everything in a metaphor needs to be present explicitly. The idea is supported also from linguistic research (Steen, 1999b: 84), claiming that “the figuratively used words in a metaphor are about something, but that something does not have to be expressed in the same clause; indeed, it may not even be

expressed at all". The elements signaled in this filmic ad as metaphorically used, then, are expressed implicitly via the context (implicit contextual metaphor, Steen, 1999b)

In 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. (Steen, 1999b: 91)

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.

B) DISCUSSION

After the application of FILMIP, it is observed that the brand Adolfo Domínguez employs, for this particular ad, 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).

Filmic metaphors entail a complex structure of technical choices that are, usually, displayed through the interaction of distinct communicative modes. 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 substep 1.2). In the FINDING LOVER IS FISHING ROSES metaphor, the source domain of fishing roses is represented cross-modally via the visuals 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, as both target and source domains are rendered through different modes of communication.

These results confirm, then, that it is 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. In this case, 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 is present in the ad 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). The visual mode, with the interaction of all its substeps (colors, gestures, images, etc.) makes the audience think of water, freshness and roses, which is captured with the perceptual components present in the commercial (water, roses, soft colors, roses being recently fished = freshness). Thus, the name of the product is also representing the source domain of the metaphor. This leads back to the message identified under substep 1.3, “perfume *Agua Fresca de Rosas* is a tool for finding a lover”. The target domain, on the contrary, is not present at all in the clip. It is only indirectly understood thanks to the song and to the cultural connotations of the conceptual metaphor FINDING LOVER IS FISHING.

FILMIP, however, does not aim at identifying the conceptual representation under the metaphorically-used elements of the film. The application of the procedure leads analysts to mark filmic texts as metaphorical or not, and not to identify their conceptual metaphors. Nonetheless, if researchers think it is appropriate for their purposes of study, they can infer some plausible conceptual metaphors that can be extracted from the information given by FILMIP in the results section of their work.

4.3.2 *Mon Paris*, by Yves Saint Laurent

The second analysis belongs to the commercial *Mon Paris* (Yves Saint Laurent, 2016), retrieved from <https://www.youtube.com/watch?v=iJOqV25M0G>

A) ANALYSIS AND RESULTS

Step 1 Establishing a general understanding of the filmic text.

1.1 Description of referential meaning

- *Content assessment*: the commercial has been projected 5 times.

- *Identification of units of analysis*: the filmic segments identified are one shot within one scene in one single sequence. Cinematographically speaking, this is called a *sequence shot*.

- *Identification and description of modes*

- [Spoken discourse(“Mon Paris, the new feminine fragrance, Yves Saint Laurent” (voice-over/woman/soft))] : this is identified towards the end of the commercial (from minute 00:56:00 until the end).
- [Music(Lee-la Baum’s *Love is Blindness* (rock/non diegetic/composed³), lyrics “Love is blindness, I don’t wanna see, won’t you wrap the night around me?, Oh my heart, blindness. No call, no warning, baby a dangerous idea, almost makes sense. Love is blindness, I don’t wanna see won’t you wrap the night around me?, Oh my heart, love is blindness”)]
- [Visuals(Colors (reds, pinks, blacks), Kinematic elements (Camera movement: spinning/fast; Perspective: centered point-of-view/frontal angle),

³ Lee-la Baum, vocalist of The Damn Truth, was selected by the brand Yves Saint Laurent to record the U2’s version of “Love is Blindness” for the soundtrack of their commercial. Thus, the song already existed, but this version (The Damn Truth, 2016) was specifically recorded for the ad. Retrieved from <http://www.thedamntruth.com>

Images and icons (bottle of perfume at the top part of the screen at the end of commercial))]

- Description of the referential meaning

As there is no specific character performing an action in this filmic ad, the focus of the referential description lies on the camera movements and on the *mise-en-scène*, since different settings of the same city (Paris) are projected in a particular way thanks to the camera movements and to the digital means by which those settings are depicted. The referential description would remain as follows:

One scene with a central focus, very fast central movement through different settings attached to each other artificially. Two moments when the speed decreases: the Eiffel Tower and the product.

1.2 Attaching more general and abstract meaning

The lyrics of the song and its title deliberately express the conceptual construction LOVE IS VERTIGO or LOVE IS BLINDNESS. These concepts, depicted directly in the clip through the song, are also represented in some way by other modes of communication, such as the movements of the camera, the speed of the film, or even the colors (red and black). This implies that something more abstract is being characterized in the commercial than just a simple expression of the features of perfume *Mon Paris*.

The LOVE IS BLINDNESS metaphor of the song seems to be shown all throughout the commercial, also coexisting with the LOVE IS VERTIGO metaphor. The concept of love (target domain) is presented as compared to the concept of blindness (source domain) through different modes of communication. Figure 25 below presents the specific moments when the

lyrics match some possible symbolic representation of these two concepts (love and blindness/vertigo).

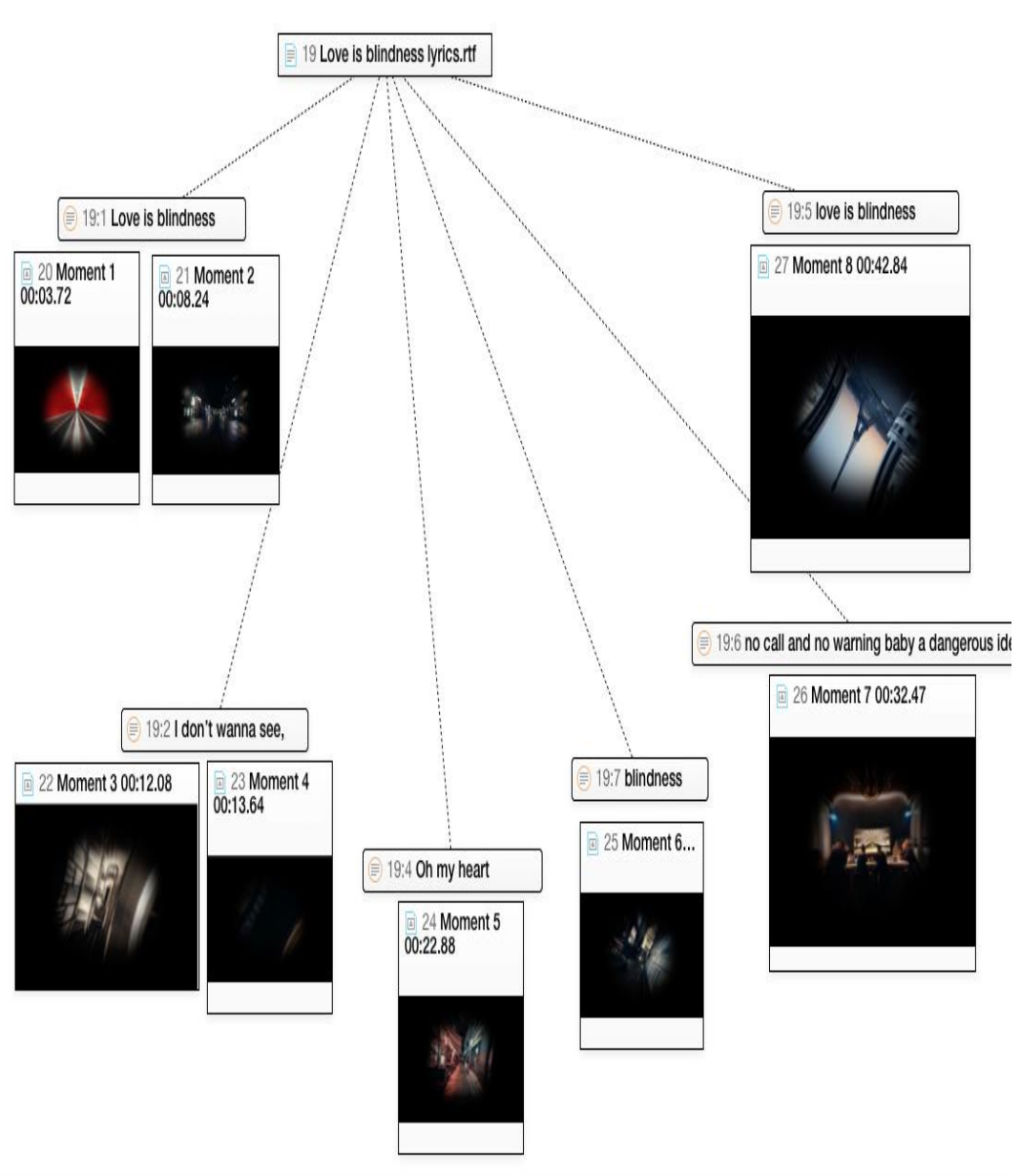


Figure 25: Lyrics network + events in *Mon Paris* commercial (Yves Saint Laurent, 2016)

Some of these moments are described in detail in the following pages:



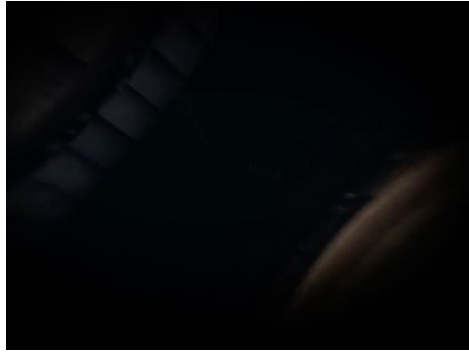
S14. 00:00:89 - 00:06:06

Predominance of red and black colors. It is known that love has the symbolic attribute of love and passion. Black color symbolizes darkness, the unknown, literally blindness. There is here a visual representation of these two concepts (love and blindness with red and black).



S15. 00:11:14 - 00:13:40

Circular stairs with a fast, spinning camera movement, probably symbolizing speed, mystery and dizziness, a never-ending circle that has no beginning and no end. That could be understood as the feeling of falling passionately in love. Vertigo sensation is also depicted all over the ad.



S16. 00:13:44 - 00:14:13

Darkening of the image, in the precise moment when the song says “I don’t wanna see”. This effect reinforces the notion of blindness.



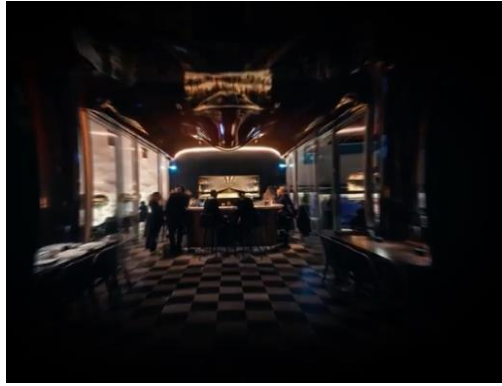
S17. 00:20:20 - 00:22:93

Predominance of red color with the “oh my heart” part of the lyrics. The heart is literally red; heart and red are both understood as symbols of love.



S18. 00:22:94 - 00:24:90

Subtle turning into black color as the song says “blindness” again.



S19. 00:30:62

This is the first and only time that there are people on the screen, just after the “no call, no warning” part of the lyrics, meaning that no one told her about the dangers of love (it is assumed that the protagonist is “her”, since it is a perfume for women).

From minute 00:34:68 almost until the end (with the exception of the Eiffel Tower part) the spinning movement and the camera go faster as the song increases its rhythm while it is heard through the lyrics “baby a dangerous idea, almost makes sense. Love is blindness, I don’t wanna see, won’t you wrap the night around me? Oh my heart, love is blindness”.



S20. 00:41:80 - 00:43:98

The Eiffel Tower is shown upside-down, with the motion of the camera slowing down. Thus, the ad is showing the symbol of love par excellence, with the “love is blindness” part of the lyrics again. The creator of the commercial is here reinforcing the representation of the concept of love with the Eiffel Tower and the concept of blindness and feeling dizzy (the camera movement and the position of the Tower upside down).



S21. 00:57:72 - 01:04:21

Finally, within the last part of the commercial, the bottle of perfume is presented, both through the spoken discourse mode and the visuals mode. What is remarkable about this part of the commercial is that the bottle of perfume (the product) is on the top part of the screen, which in visuals represents the Ideal, the most salient part, the idealized essence of the information (here, the product), while the logo (representing the brand) remains at the bottom, meaning the more specific and practical piece of information (Kress & Van Leeuwen, 1996). We can also see that the colors of the bottle of perfume (pink and black) have been portrayed throughout all the commercial as representing love and blindness (here pink as deriving from red in the representation of love).

Another interesting point of the commercial, apart from the symbolism of the lyrics, is the way the action takes place. The camera movement follows different settings in different

moments in time (night at the start towards daylight at the end), this implying a kind of a journey, a physical journey (from one moment and place to another moment and place).

1.3 Reconstructing the message

The lyrics of the song are represented visually throughout the whole commercial, that is, to fall in love is feeling this ‘blindness’, all those feelings of dizziness, speed, being ‘upside-down’, which are understood as the consequences of suffering from vertigo as well. The audience is experiencing the journey of falling crazily in love. The feeling of a head-spinning love affair is visually exposed. Thus, the message may be that *perfume Mon Paris is the tool for falling passionately/intensely/crazily in love.*

1.4 Identifying the topic

The topic of this commercial is *selling perfume Mon Paris.*

Step 2 Structuring the referential description under substep 1.1

The referential description under substep 1.1 is *One scene with a central focus, very fast central movement through different settings attached to each other in artificial ways. Two moments when the speed decreases: the Eiffel Tower and the product, with its corresponding structure [Action (fast spinning movement/central point of view) Object (perfume) Setting (different settings attached to one another in artificial ways/ Paris)]*

Step 3 Finding incongruous filmic components

a) Finding perceptual incongruity

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 substep 1.1 related to the topic (modal incongruity).

The action (camera movements) of the whole commercial is incongruous with the topic of selling perfume *Mon Paris*. It is a strange way of showing things about the product advertised.

At the end of the filmic ad, the product is located floating up in the sky, which is understood as an incongruous property (location incongruity), as perfumes do not naturally appear in that location.

The way the setting is depicted is also incongruous, because cities are not built in that way, with almost all the places attached to each other in artificial ways (entity-property incongruity).

The music is also incongruous with the topic of perfume *Mon Paris* (the abstract concept of love and the concrete state of blindness have nothing to do with this perfume nor even with its name).

b) Finding genre incongruity

Decide whether the message under step 1.3 (reconstructing the message) is communicated in an atypical way of the filmic genre under analysis (genre-incongruous).

The commercial is filmed as a typical filmic advert within the genre of advertising. There are no filmic components of other genres such as animation films, feature films, film trailers, etc. The conclusion is that there is no genre incongruity.

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

- Replacing components for perceptual incongruity

The action should be replaced by a typical slower motion action (somebody walking in the streets, for instance).

The location of the bottle of perfume should be changed into being on a table, or inside a woman's bag or hand. The replacing element that would be congruous with this location could be a plane or a bird (things that fly in the sky). However, as it seems that there is a kind of physical journey in the commercial, represented by the change of light (night at the beginning and day at the end), the change of settings, and the camera effect of motion, it seems more adequate to consider that the replacing element in this case would be a vehicle.

Finally, the setting could be replaced by images of the different real places of Paris.

Thanks to the reconstruction of the message and the symbolic meaning of the ad we conclude that several things are being compared: love and blindness, love and journey, perfume and vehicle.

Step 5 Testing cross-domain comparison

According to Wordnet, the results are the following;

. love belonging to the domain of ‘emotion>feeling>state’ (Wordnet, under seat sense #1), and blindness belonging to the domain of ‘visual impairment>disability>unfitness’ (Wordnet, under seat sense #1).

. perfume belonging to the domain of ‘smell>sensation>perception’ (Wordnet, under seat sense #1), vehicle belonging to the domain of ‘conveyance>instrumentality>artifact’ (Wordnet, under seat sense #1), and bird belonging to the domain of ‘vertebrate>chordate>animal’ (Wordnet, under seat sense #1).

. love belonging to the domain of ‘emotion>feeling>state’ (Wordnet, under seat sense #1), and journey belonging to the domain of ‘travel>motion>change’ (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 (love-blindness-journey) have been 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 comparison indirectness

In this commercial we see the concept of love being compared to the concept of blindness and also to the concept of journeys through different modes of communication. Love is usually a positive feeling, here being compared to blindness (darkness, dizziness, not being able to see). These features are commonly attached to the feeling of falling passionately in love.

Love is usually understood in terms of journeys (Lakoff & Johnson, 1980), since

relationships are compared to the concept of going from one place to another, having burdens and obstacles to sort out, etc. The mapping of these three concepts can be seen in Table 5, below:

Table 5: Visualization of the mappings between domains in *Mon Paris* TV commercial (Yves Saint Laurent, 2016)

| LOVE | BLINDNESS | JOURNEY |
|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------|
| Positive Feeling | Bad feeling of not being able to see | Motion (Action) (consequence of love, in this ad) |
| Sensation during the first days of passionate love: mental dizziness of being in love | Consequence first days of sudden blindness: physical/visual dizziness of being in blindness | Speed: consequence of traveling in the fast and spinning way depicted in the ad: transportation with dizziness (from one place to another) |

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 has been marked for metaphoricity as steps 4, 5 and 6 are positive.

B) DISCUSSION

This commercial is included in the dissertation because of several aspects. First, the metaphor is directly represented by the lyrics of the song, LOVE IS BLINDNESS. These two concepts are depicted in the clip through several filmic technical choices such as the camera movement and speed in particular moments of the commercial, the circular stairs, and the colors (red and black).

Another interesting aspect that stands out from this ad is the editing technique. The whole commercial is filmed in one scene with no film cuts (shots). The technical components displayed here do perfectly well in attaching all the different places of the city of Paris through the different moments of the action (night and day) in just one shot with the speed of the camera and the circular movement.

After the application of FILMIP, we can state that the commercial is metaphorical, and some of the possible conceptual metaphors underlying the ad could be LOVE IS BLINDNESS and LOVE IS A JOURNEY. As for the first metaphor, both source and target domains (the concept of love and the concept of blindness) are represented via the lyrics of the song (music mode), the colors (visuals mode_ colors), the symbolism of the circular stairs (visuals mode), the camera movements (visuals mode_ kinematic elements), and the symbolism of the Eiffel Tower (also visuals). This leads to the conclusion that this first metaphor, LOVE IS BLINDNESS, is monomodal, since both target and source domains are represented by means of the same modes of communication through the filmic narrative. In the second LOVE IS A JOURNEY, the target domain (love) is represented as in the first metaphor via the lyrics of the song (music mode), the colors (visuals mode_ colors), the camera movements (visuals mode_ kinematic elements), and the symbolism of the Eiffel Tower (also visuals). However, the source domain

(journey) is represented just by the visuals mode (day/night and going from one place to another). This second metaphor can then be considered multimodal.

The presence of the lyrics is crucial, once more, for the resolution of the metaphor.

Regarding the name of the product, *Mon Paris*, it seems to be present by means of the Eiffel Tower representing the concept of love. However, the title of the commercial, *Love Vertigo*, recalls an ICM that is perfectly captured in the ad through all the filmic choices that express the metaphor. In this case, then, the title of the commercial, and not the name of the product, is what triggers the metaphor and the whole filmic narrative.

4.3.3 *Kenzo Homme*, by Kenzo

The third analysis belongs to the TV commercial *Kenzo Homme* (Kenzo Parfums, 2016) retrieved from <https://www.youtube.com/watch?v=33Ipj8v70n4>

A) ANALYSIS AND RESULTS

Step 1 Establishing a general understanding of the filmic text

1..1 Description of referential meaning

- *Content assessment*: the commercial has been projected 5 times.
- *Identification of units of analysis*: the commercial is filmed in one sequence and one scene. The scene has been segmented into 15 different shots, as Figure 26 below shows:

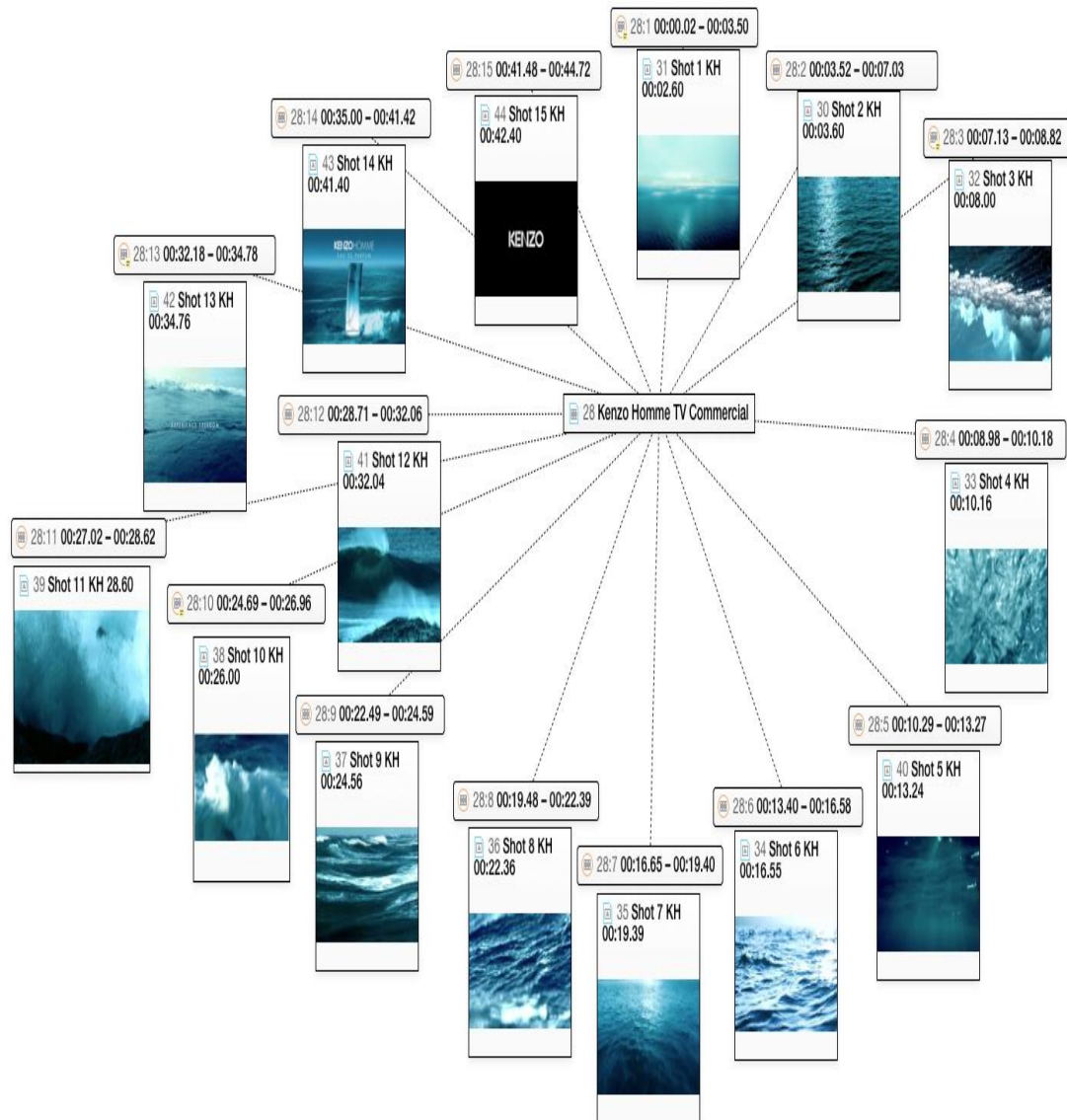


Figure 26: Shots network of *Kenzo Homme* TV commercial (Kenzo Parfums, 2016)

- *Identification and description of modes:*
 - [Written discourse(Experience Freedom (capital letters/white), Kenzo Homme (capital letters/bold (Kenzo)/white), Eau de Parfum (capital

- letters/white), Kenzo (logo-type))]
- [Spoken discourse(voice-over/man/calm voice: “The spirit of the ocean, dive into the infinite blue, return to the source, escape, feel the ocean, strength. Experience freedom. Kenzo Homme)].
 - [Music(instrumental/non diegetic/appropriated)]
 - [Non-verbal sounds(nature sounds (ocean))]
 - [Visuals(colors (blue, white), kinematic elements (camera movements: static camera/fast straight movement; perspective: aerial view/centered point of view/frontal angle), images and icons (bottle of perfume/centered at the end, logo (last shot/black background/white letters))].

A detailed description of the modes occurring in each of the shots is offered below:



S22. 00:00.02 – 00:03.50 Establishing shot

- [Non-verbal sound(nature sounds (ocean))]
- [Music(instrumental/non diegetic/appropriated)]
- [Visuals(colors (blue, white), kinematic elements (camera movements: static camera; perspective: aerial view/high angle))]



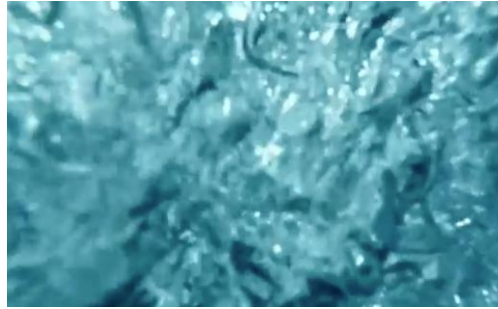
S23. 00:03.52 – 00:07.03 Full shot

- [Non-verbal sound(continuum)]
- [Music(continuum)]
- [Visuals(colors (continuum), kinematic elements (camera movements: continuum))]
- [Spoken discourse(voice-over (man/calm/soft, “the spirit of the ocean”))]



S24. 00:07.13 – 00:08.82 Close-up shot

- [Non-verbal sound(continuum)]
- [Music(continuum)]
- [Visuals(colors (continuum), kinematic elements (camera movements: static frame; perspective: low angle))]
- [Spoken discourse(voice-over (man/calm/soft, “dive into the”))]



S25. 00:08.98 – 00:10.18 Close-up shot

- [Non-verbal sound(continuum)]
- [Music(continuum)]
- [Visuals(colors (continuum), kinematic elements (camera movements: static frame; perspective: centered))]
- [Spoken discourse(voice-over (man/calm/soft, “infinite blue”))]



S26. 00:10.29 – 00:13.27 Medium shot

- [Non-verbal sound(continuum)]
- [Music(continuum)]
- [Visuals(colors (continuum), kinematic elements (camera movements: static frame; perspective: centered))]



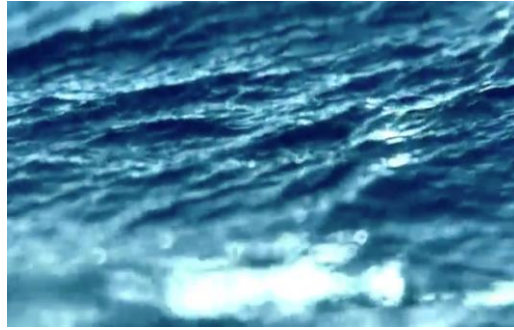
S27. 00:13.40 – 00:16.58 Medium shot

- [Non-verbal sound(continuum)]
- [Music(continuum)]
- [Visuals(colors (continuum), kinematic elements (camera movements: static frame; perspective: soft high angle)]
- [Spoken discourse(voice-over/man/calm/soft, “return to the source”)]



S28. 00:16.65 – 00:19.40 Full shot

- [Non-verbal sound(continuum)]
- [Music(continuum)]
- [Visuals(colors (continuum), kinematic elements (camera movements: crane/fast/straight movement; perspective: soft high angle))]
- [Spoken discourse(voice-over/man/calm and soft, “escape”)]



S29. 00:19.48 – 00:22.39 Close-up shot

- [Non-verbal sound(continuum)]
- [Music(continuum)]
- [Visuals(colors (continuum), kinematic elements (camera movements: static frame; perspective: centered view, horizontal))]
- [Spoken discourse(voice-over (man/calm/soft, “feel the ocean”))]



S30. 00:22.49 – 00:24.59 Full shot

- [Non-verbal sound(continuum)]
- [Music(continuum)]
- [Visuals(colors (continuum), kinematic elements (camera movements: pan/horizontal; perspective: centered view))]



S31. 00:24.69 – 00:26.96 Medium shot

- [Non-verbal sound(continuum)]
- [Music(continuum)]
- [Visuals(colors (continuum), kinematic elements (camera movements: static frame; perspective: centered view))]
- [Spoken discourse(voice-over (man/calm/soft, “strength”))]



S32. 00:27.02 – 00:28.62 Medium shot

- [Non-verbal sound(continuum)]
- [Music(continuum)]
- [Visuals(colors (continuum), kinematic elements (camera movements: continuum; perspective: continuum))]



S33. 00:28.71 – 00:32.06 Full shot

- [Non-verbal sound(continuum)]
- [Music(continuum)]
- [Visuals (colors (continuum), kinematic elements (camera movements: continuum; perspective: continuum))]



S34. 00:32.18 – 00:34.78 From close-up to full shot

- [Non-verbal sound(continuum)]
- [Music(continuum)]
- [Visuals(colors (continuum), kinematic elements (camera movements: pan/horizontal; perspective: from low angle to centered horizontal view))]
- [Spoken discourse(voice-over (man/calm/soft, “experience freedom”))]
- [Written discourse(“experience freedom”(capital letters/white))]



S35. 00:35.00 – 00:41.42 Full shot

- [Non-verbal sound(continuum)]
- [Music(continuum)]
- [Visuals(colors (continuum), kinematic elements (camera movements: static frame; perspective: centered point of view))]
- [Spoken discourse(voice-over (man/calm/soft, “Kenzo Homme”))]
- [Written discourse(“Kenzo Homme, Eau de parfum(capital letters/white))]
- [Images and icons(bottle of perfume (centered/big))]



S36. 00:41.48 – 00:44.72

- [Visuals(colors (black))]
- [Images and icons(logo (capital letters/white))]

- *Description of referential meaning*

The referential description of this commercial is very simple: *images of the ocean in motion while a man is speaking*.

1.2 Attaching more abstract meaning

Images of the ocean are shown as the spoken discourse is heard with linguistic expressions such as “escape, return to the source”, etc. At the end of the commercial, the utterance “experience freedom” can be heard and read. The ocean is typically seen as a symbol of power, strength, life, and also hope and mystery. All this is indicating that something more abstract is being shown in this ad rather than just pictures of the ocean and the perfume itself.

1.3 Reconstructing the message

What evidence can we see in this ad in order to determine the author’s intention? The whole commercial shows some features of the ocean, such as the deep blue water, or its strength with big waves crashing against some rocks. All this is shown while a man with a calm voice speaks while listening to the sound of the sea and a soft, very faint instrumental music. At the end of the commercial, the audience faces directly with the two concepts, freedom and ocean, with the written discourse reinforcing the spoken speech “experience freedom”. Thus, one may deduce that experiencing the ocean is experiencing freedom, and that feeling is attached to the perfume.

This idea is supported even by the brand itself, as they describe this perfume as “the fragrance of a free man. The fragrance of a sea journey” (Kenzo Parfums, 2016, retrieved

from <https://www.kenzoparfums.com/en/collection-mens-fragrance/kenzo-homme>)

The message of this filmic ad would be “perfume *Kenzo Homme* is a tool for experiencing freedom, for feeling/being free, powerful, unbreakable and strong (like the ocean)”.

1.4 Identifying the topic

The topic of this commercial is *selling perfume Kenzo Homme*.

Step 2 Structuring the referential description under step 1.1

The referential description “images of the ocean in motion while a man is speaking” is structured as follows:

[Agent(ocean, man) Action (motion/natural, speak/calm) Setting (ocean)]

Step 3 Finding incongruous filmic components

a) Finding perceptual incongruity

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).

The spoken-written discourse is incongruous with the topic, since experiencing freedom has nothing to do with the topic “selling perfume *Kenzo Homme*” or with the referential description of the ocean in motion.

b) Finding genre incongruity

Decide whether the message under step 1.3 (reconstructing the message) is communicated in an atypical way of the filmic genre under analysis (genre-incongruous).

The commercial is filmed as a typical filmic ad within the genre of advertising. There are no filmic components belonging to other genres, such as animation films, feature films, film trailers, etc., and the clip shows positive values that are attached to the product itself. This means that there is no genre incongruity in the ad.

Step 4 Incongruity by comparison: testing whether incongruity can be integrated within the overall topical framework by means of some form of comparison

- Replacing components for perceptual incongruity

The dominant concept of this commercial is the ocean, since it fills all the shots with scarce distractions. Thus, the part of the spoken discourse that deals with the feeling of experiencing freedom at the end of the ad should be replaced with a speech about the properties of the ocean that are related to water or liquid, which would match perfectly with the notion of the ocean. Finally, the written discourse “Experience Freedom” should be replaced by “Experience the Ocean”.

It can be stated, then, that what is incongruous in this ad is the concept of freedom (target domain), as it is compared to the concrete concept of ocean (source domain).

Step 5 Testing cross-domain comparison

According to Wordnet, the results are the following;

. freedom belonging to the domain of ‘state>attribute>abstraction’ (Wordnet, under seat sense #1), and ocean belonging to the domain of ‘body of water>thing>physical entity’ (Wordnet, under seat sense #1).

The results of Wordnet conceptual hierarchies show that, in this case, both domains are different since their three layers of meaning are distinct. The comparison, then, is cross-domain.

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

Some of the attributes of the two compared concepts that can be perceived in this commercial through the interaction of the modes are the ones described in Table 6:

Table 6: Visualization of the mapping between domains, *Kenzo Homme* commercial (Kenzo Parfums, 2016).

| OCEAN | FREEDOM | MAN |
|---------------|-------------------------|-----------------------------|
| Power | Feeling power | Powerful man |
| Strength | Feeling strength | Strong man |
| State: Liquid | State: mind and/or body | Free man (in body and soul) |

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 is marked for metaphoricity, as steps 4, 5, and 6 give a positive result: FILMIP identifies incongruous components that can be compared to each other. Then, that comparison has been tested and the procedure resolved it as a cross-domain comparison, and finally, a mapping about both concepts of the comparison was possible.

B) DISCUSSION

After the application of FILMIP, one potential conceptual metaphor in the whole commercial could be FREEDOM IS THE OCEAN, or EXPERIENCING FREEDOM IS EXPERIENCING THE OCEAN. What is interesting in this ad, which is not present in the previous analyses, is that here the target domain does not appear until the end of the commercial, and it is specifically shown linguistically through the written and spoken discourse “experience freedom”. In this metaphor, the source domain (ocean) is represented with the images of the ocean in motion (visual input), the sound of the waves (auditory input, non-verbal sound mode), and with part of the spoken speech (“the spirit of the ocean, dive into the infinite blue, feel the ocean”, spoken discourse mode). The target domain (freedom) is represented linguistically in the commercial through the spoken and written discourse (“experience freedom”). As both domains are depicted through different communicative modes, the metaphor in this filmic ad is considered multimodal.

Once again, the procedure seems to lead the analyst to the assumption that it is the dynamic interaction of the different modes and filmic technical choices what recalls the meaning-making of a cinematic metaphor. This metaphor is created cross-modally.

4.3.4 *Black Opium*, by Yves Saint Laurent.

The third analysis corresponds to the commercial titled *Black Opium*⁴, by the brand Yves Saint Laurent, advertising their perfume *Black Opium* (Yves Saint Laurent, 2015), retrieved from <https://www.youtube.com/watch?v=a4l2Fuj7L7U>

A) ANALYSIS AND RESULTS

Step 1 Establishing a general understanding of the filmic text.

1.1 Description of referential meaning

- *Content assessment*: the commercial has been projected 5 times.
- *Identification of units of analysis*: the commercial is segmented in 1 sequence, 12 scenes, and 74 shots, divided as follows: scene 1 (1 shot), scene 2 (12 shots), scene 3 (1 shot), scene 4 (8 shots), scene 5 (9 shots), scene 6 (1 shot), scene 7 (2 shots), scene 8 (3 shots), scene 9 (8 shots), scene 10 (27 shots), scene 11 (1 shot), and scene 12 (2 shots).
- *Identification and description of modes*: as this is a quite long commercial (around one-minute duration) with a lot of segments, the detailed description has been done for each of the scenes instead of under a shot-by-shot basis with the intention of simplifying the process.

⁴ This commercial has a lot of different versions, some shorter and some larger. The one that was chosen for this analysis is one of the long versions, the one containing some of the director's cuts (according to the information provided in the comments of the video on YouTube).

SCENE 1:

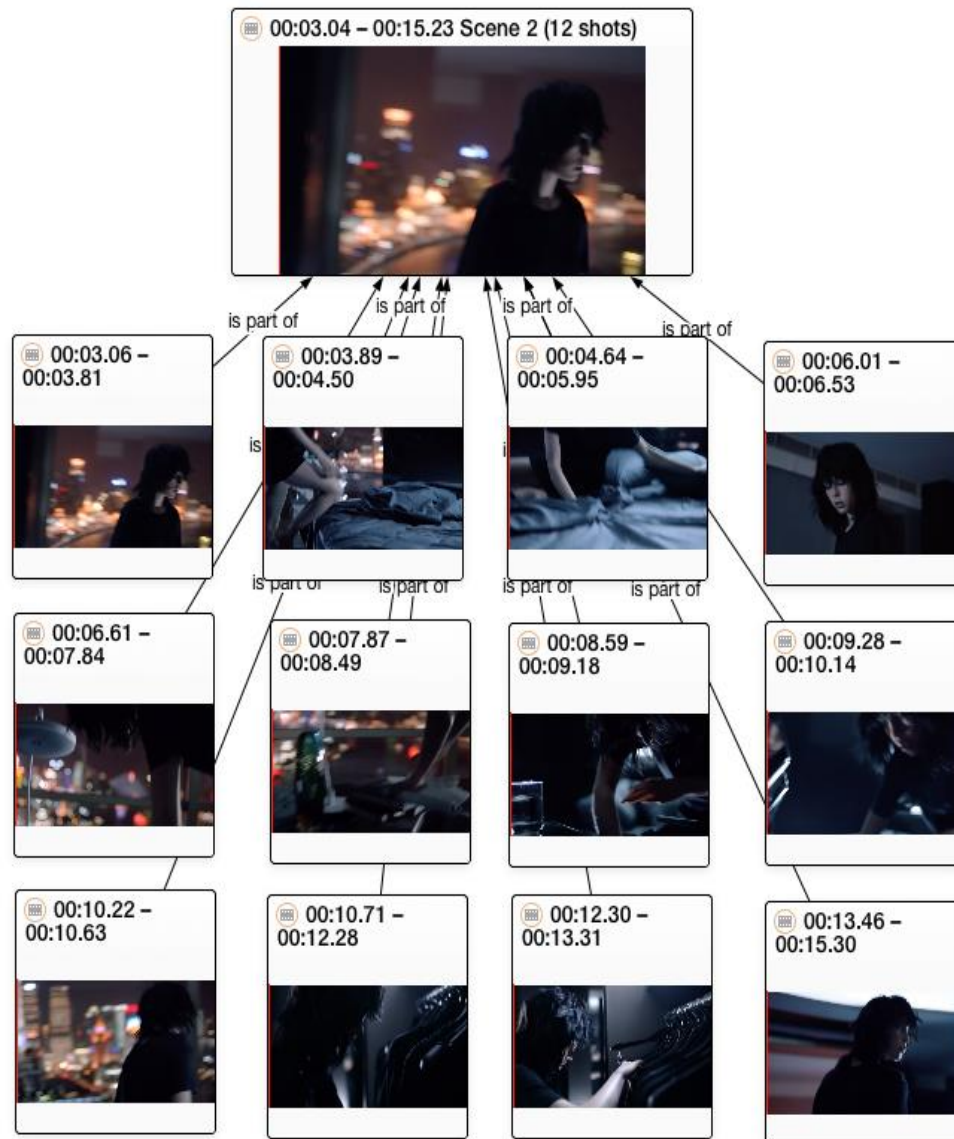


S37

- [Music(Emma Louise's *Jungle*⁵ "in a dark room"/pop/non diegetic/appropriated)]
- [Visuals(colors (black), images and icons (logo/sparkling))]

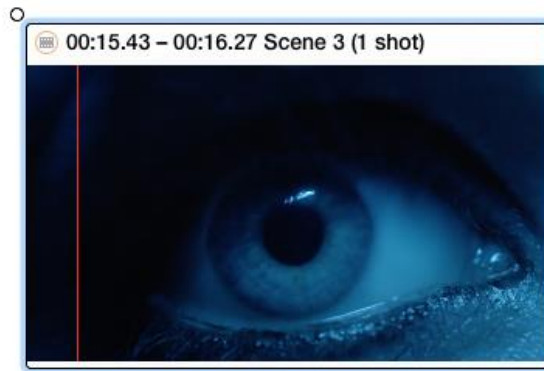
⁵ Emma Louise (2013)

SCENE 2:

Figure 27: Shots within scene 2, *Black Opium* commercial (Yves Saint Laurent, 2015)

- [Music(Emma Louise’s *Jungle* “we fight, make up for our lost, I’ve been thinking, thinking ‘bout you, ‘bout us”/pop/non diegetic/appropriated)]
- [Visuals(colors (black), kinematic elements (camera movements: handheld; perspective: tracking shot, close-ups/medium shots/centered point of view), gestures and facial expressions (desperately searching for something lost/serious face)]

SCENE 3:



S38

- [Music(Emma Louise's *Jungle* no lyrics/pop/non diegetic/appropriated)]
- [Visuals(colors (blue, black), kinematic elements (camera movements: static; perspective: extreme close-up/centered point of view), gestures and facial expressions (pupil dilating)]

SCENE 4:

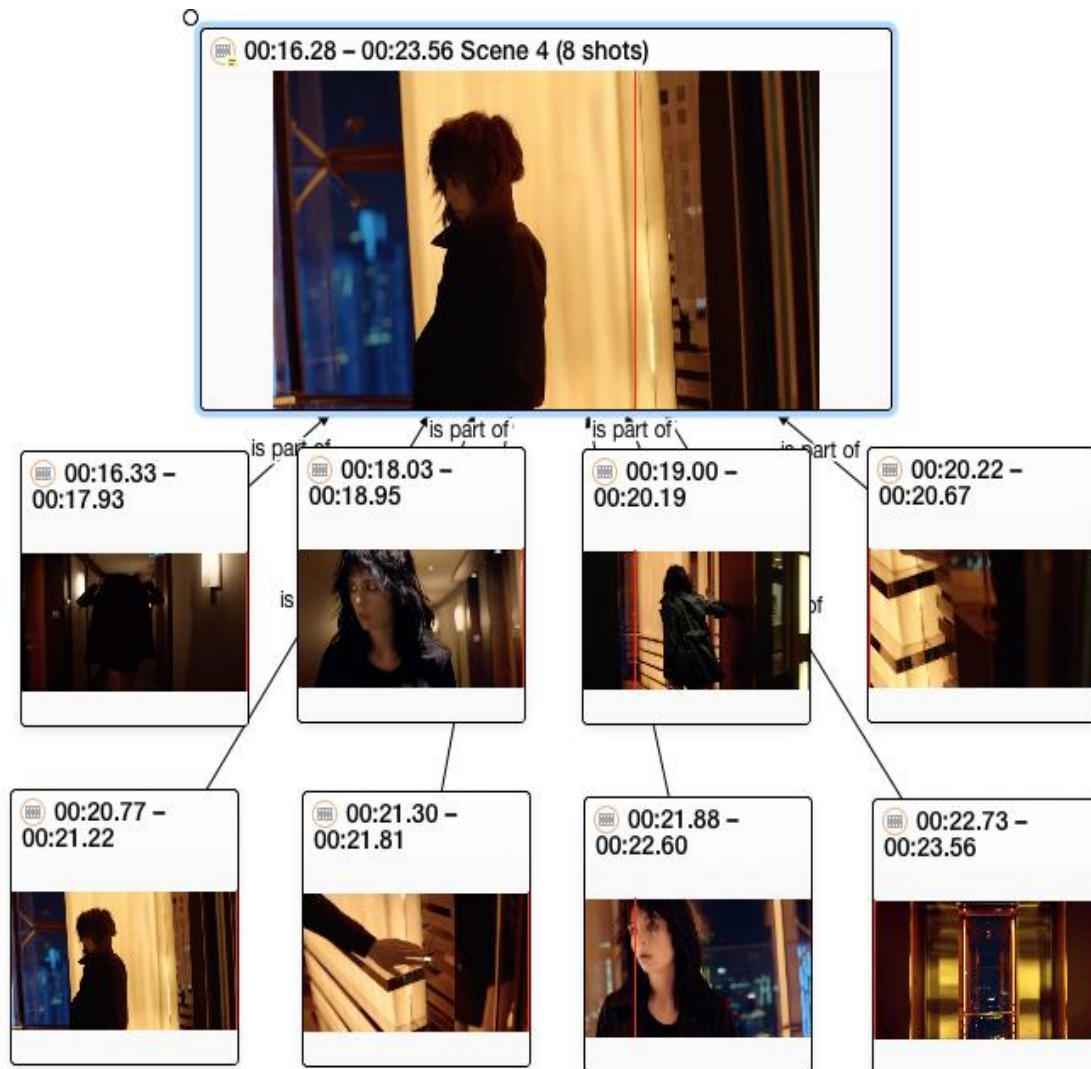


Figure 28: Shots within scene 4, *Black Opium* commercial (Yves Saint Laurent, 2015)

- [Music(Emma Louise's *Jungle* "And we're moving slow, our hearts beat so fast"/pop/non diegetic/appropriated)]
- [Visuals(colors (golden, black), kinematic elements (camera movements: handheld; perspective: tracking shot, close-ups, medium shots, American shots / centered point of view), gestures and facial expressions (serious face))]

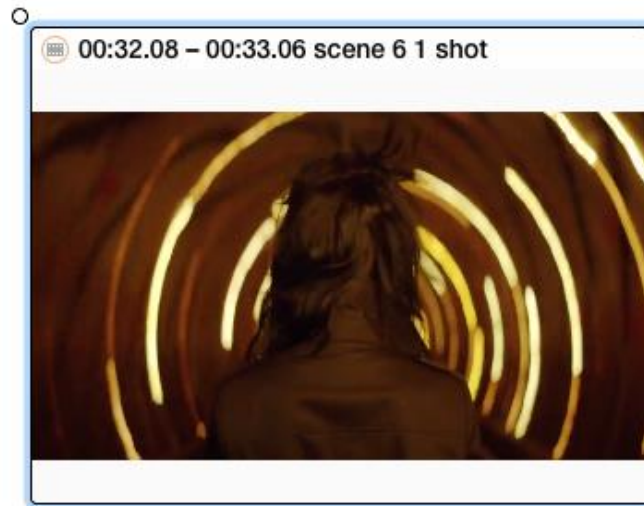
SCENE 5:

Figure 29: Shots within scene 5, *Black Opium* commercial (Yves Saint Laurent, 2015)

- [Music(Emma Louise’s *Jungle* “I’ve been dreaming, dreaming ‘bout you, ‘bout us”/pop/non diegetic/appropriated)]

- [Visuals(colors (deep blues, black), kinematic elements (camera movements: handheld; perspective: tracking shot, close-ups, medium shots/ tilt, centered point of view), gestures and facial expressions (desperately searching for something/serious face)]

SCENE 6:



S39

- [Music(Emma Louise's *Jungle* "hey"/pop/non diegetic/appropriated)]
- [Non-verbal sounds(artificial/sound of camera taking a picture)]
- [Visuals(colors (golden, black), salient objects (circular golden lights), kinematic elements (camera movements: static; perspective: centered point of view; out-of-focus))]

SCENE 7:



Figure 30: Shots within scene 7, *Black Opium* commercial (Yves Saint Laurent, 2015)

- [Music(Emma Louise’s *Jungle* “hey”/pop/non diegetic/appropriated)]
- [Visuals(colors (black), salient objects (subway/leaving/without her), kinematic elements (camera movements: handheld/tilts; perspective: centered point of view), gestures and facial expressions (moving head/fast/serious face))]

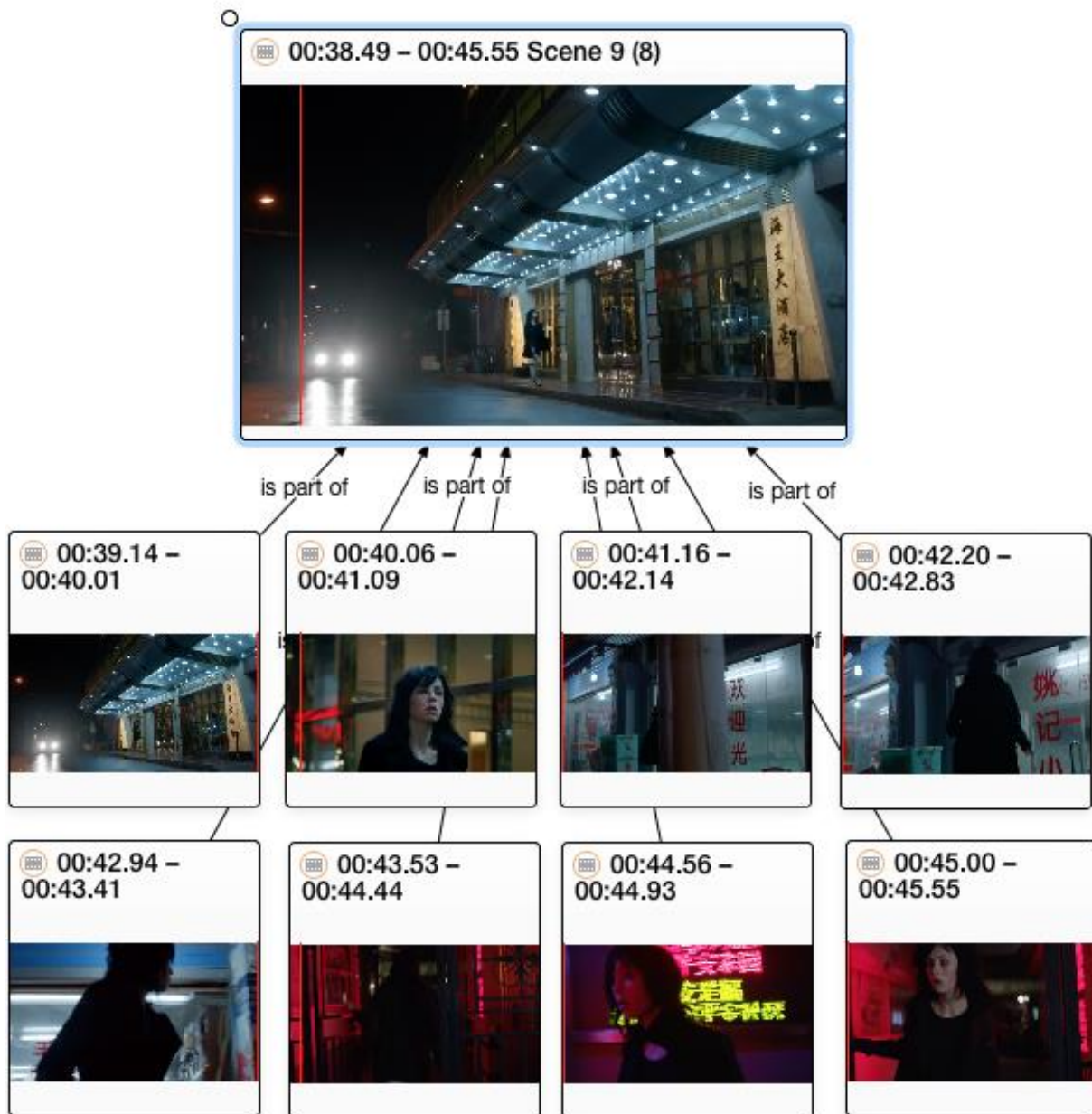
SCENE 8:



Figure 31: Shots within scene 8, *Black Opium* commercial (Yves Saint Laurent, 2015)

- [Music(Emma Louise's *Jungle* "hey"/pop/non diegetic/appropriated)]
- [Visuals(colors (black), kinematic elements (camera movements: handheld/pans; perspective: tracking shot, medium shots/centered point of view), gestures and facial expressions (hand in face as if thinking or worried))]

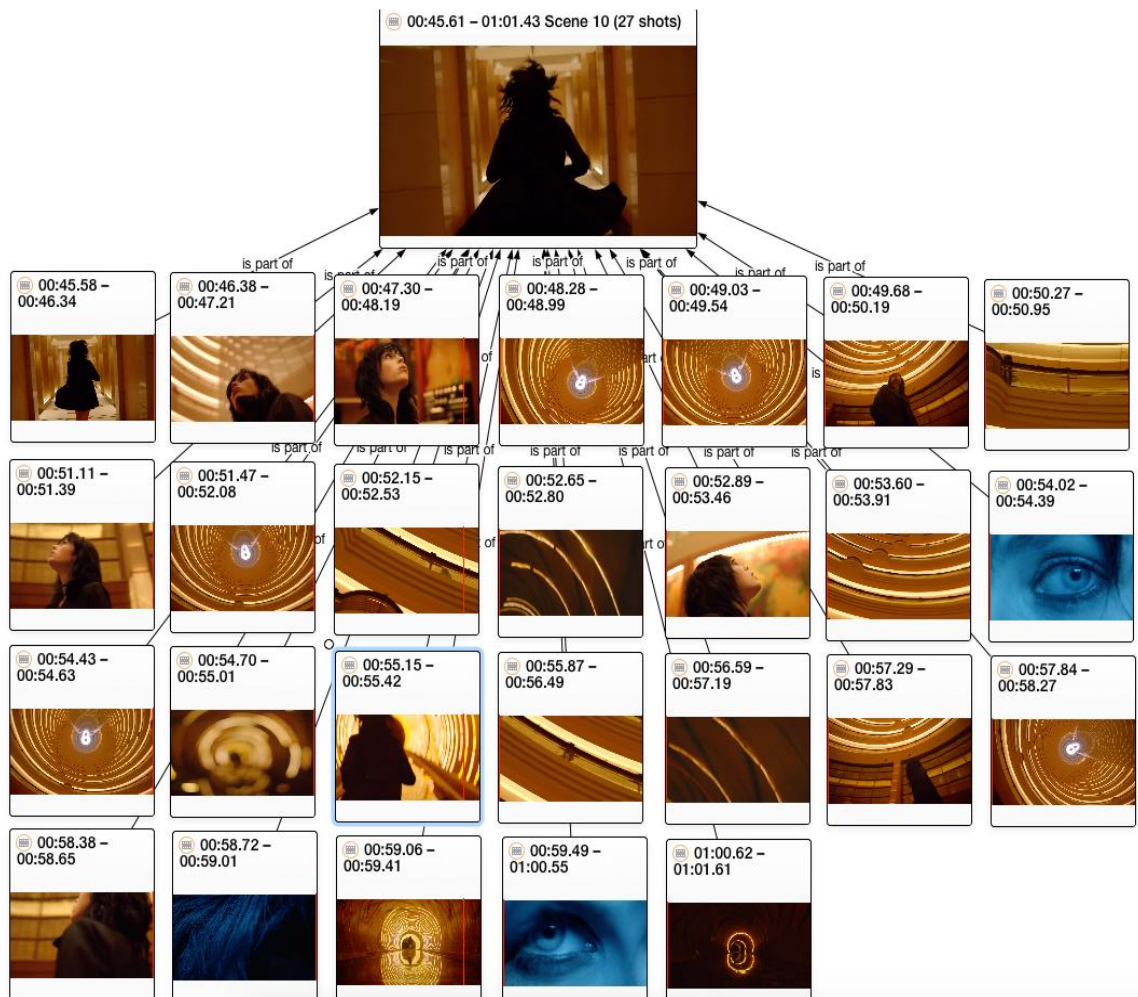
SCENE 9:

Figure 32: Shots within scene 9, *Black Opium* commercial (Yves Saint Laurent, 2015)

- [Music(Emma Louise's *Jungle* "my head is a jungle, jungle. My head is a jungle"/pop/non-diegetic/appropriated)]

- [Visuals(colors (blacks, blues, reds), kinematic elements (camera movements: handheld/pans/tilts; perspective: tracking shot, full shot, medium shots, American shots/centered point of view), gestures and facial expressions (running, searching/tired))]

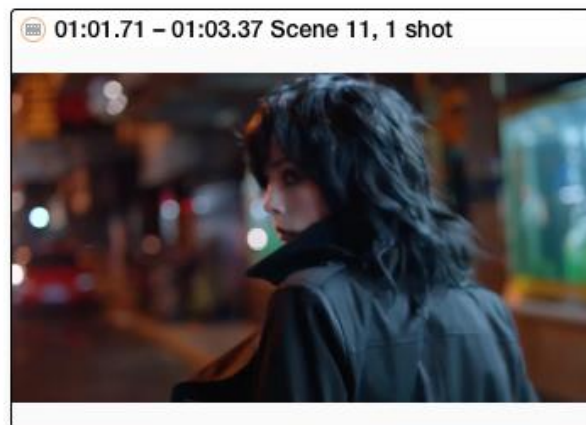
SCENE 10:

Figure 33: Shots within scene 10, *Black Opium* commercial (Yves Saint Laurent, 2015)

- [Music(Emma Louise's *Jungle* "jungle, jungle, my head is a jungle, jungle, my head"/pop/non diegetic/appropriated)]

- [Visuals(colors (golden, black, blues), salient objects (circular golden lights, circular golden stairs, figure of the infinite number), kinematic elements (camera movements: handheld/pans/tilts/circular; perspective: medium shots, American shots, rolling shots, close-ups, inserts /centered point of view/low angle), gestures and facial expressions (running, looking up, pupil dilating))]

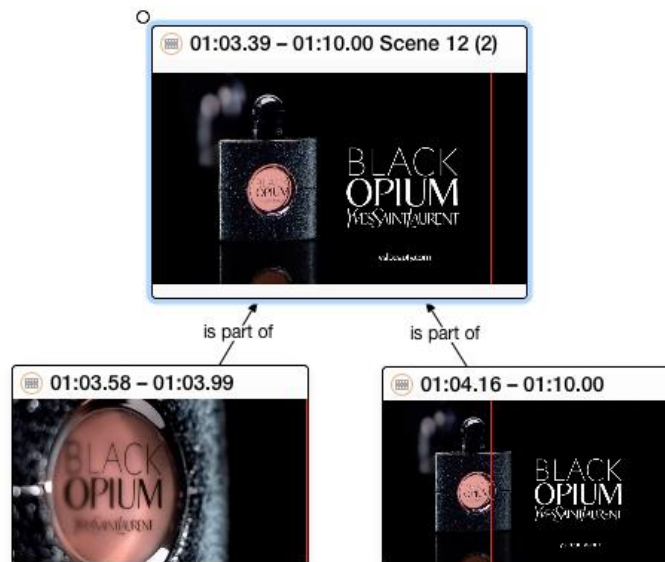
SCENE 11:



S40

- [Music(Emma Louise's *Jungle* no lyrics/pop/non diegetic/appropriated)]
- [Visuals(colors (black), kinematic elements (camera movements: handheld; perspective: medium shots/centered point of view/very subtle low angle), gestures and facial expressions (looking backwards/serious face))]

SCENE 12:

Figure 34: Shots within scene 12, *Black Opium* commercial (Yves Saint Laurent, 2015)

- [Written discourse(“Black Opium , Yves Saint Laurent, yslbeauty.com” (capitals, white, bold(Opium)))]
- [Spoken discourse (voice-over/woman/relaxed “Black Opium, le nouveau parfum féminin, Yves Saint Laurent”)]
- [Music(Emma Louise’s *Jungle* no lyrics/pop/non diegetic/appropriated)]
- [Visuals(colors (black, pink), salient objects (bottle of perfume), kinematic elements (camera movements: static; perspective: extreme close-up, full shot/centered point of view), images and icons (logo/subtle/fading away))]
- *Description of the referential meaning:* due to the extension and complexity of the ad, the referential description is done scene by scene.

SCENE 1:

Sparkling logo of the brand over a black background.

SCENE 2:

Woman in black searching desperately for something in a room and wardrobe.

SCENE 3:

Eye with pupil dilating

SCENE 4:

Woman in black leaving room and entering an elevator with golden lights. Woman nervously pressing the button of the elevator several times.

SCENE 5:

Woman in black walking in the streets of Hong Kong at night. Woman running, stopping in a dark alley, and looking backwards with a serious face.

SCENE 6:

Woman on her back, standing still in a tunnel with golden circular lights.

SCENE 7:

Woman missing the subway at an underground station.

SCENE 8:

Woman on the backseat of a car on a highway. Car stops and she gets out.

SCENE 9:

Woman running, entering some shops and getting out, tired.

SCENE 10:

Woman running, entering a building with golden lights. Standing in the middle of golden circular stairs, looking up. Inserts of woman running through those circular

stairs. Inserts of pupil dilating. Woman running through a tunnel with circular golden lights, the lights turning off as she enters deeper in the tunnel.

SCENE 11:

Woman walking in the streets, with serious face, looking backwards.

SCENE 12:

Bottle of perfume Black Opium over a black background.

1.2 Attaching more general or abstract meaning

Everything that is shown in the video seems to convey a meaning different from the referential one. The clip starts with a woman in a room, looking desperately for something: on the bed, in the drawers, in the pockets of some jackets hanging in the wardrobe. She does not find anything. Then she gets out of the room, and the whole video presents her looking for *that* something desperately: she goes into the streets, she enters some shops and buildings, she looks for it even in a dark alley. But she does not find it.

The ad is filled with cues that indicate that something more abstract is being expressed, such as the pupils dilating or her desperation to find something.

Another element to consider is the song. It talks about love, about a woman who is thinking and dreaming about her lover, and so it is obvious that she is looking for her man. However, as she looks through the drawers and pockets, the viewer understands that she is not looking for her lover but for something much smaller.

The circular stairs, the tunnel with the circular lights, the speed of the action and the part of the song “my head is a jungle” make the viewer perceive some abstract meaning as well.

All these cues may imply that she is looking for a kind of drug.

1.3 Reconstructing the message

The results of this preliminary analysis offer the assumption that a possible message could be “Perfume *Black Opium* is seductively addictive as a drug, you will not be able to live without it”.

1.4 Identifying the topic

The topic of this commercial is “selling perfume *Black Opium*”.

Step 2: Structuring the referential description under substep 1.1

This step is also divided in scenes.

SCENE 1:

Sparkling logo of the brand over a black background.

[Agent(logo) Action(sparkling) Setting (background/black)]

SCENE 2:

Woman in black searching desperately for something in a room and wardrobe.

[Agent(woman/in black) Action (searching/desperately) Object(something)

Setting(in a room, in wardrobe)]

SCENE 3:

Eye with pupil dilating

[Agent(eye) Action(dilate) Object(pupil)]

SCENE 4:

Woman in black leaving room and entering an elevator with golden lights. Woman nervously pressing the button of the elevator several times.

[Agent(woman/in black) Action(leave, enter) Setting(room, elevator/golden lights)]

[Agent(woman/nervous) Action(press/several times) Recipient(button)
Setting(elevator)]

SCENE 5:

Woman in black walking in the streets of Hong Kong at night. Woman running, stopping in a dark alley, and looking backwards with a serious face.

[Agent(woman/in black) Action(walk) Setting(Hong Kong, streets/at night)]

[Agent(woman/serious) Action(run, stop, look backwards) Setting(alley/dark)]

SCENE 6:

Woman on her back, standing still in a tunnel with golden circular lights.

[Agent(woman/on her back) Action(stand/still) Setting(tunnel/circular
lights/golden)]

SCENE 7:

Woman missing the subway at an underground station.

[Agent(woman) Action(miss) Object(subway) Setting(underground)]

SCENE 8:

Woman sitting on the backseat of a car on a highway. Car stops on a street. Woman gets out.

[Agent(woman) Action(sit) Setting(backseat of car in highway)]

[Agent(car) Action(stop) Setting(street)]

[Agent(woman) Action(get out)]

SCENE 9:

Woman running, entering some shops and getting out, tired.

[Agent(woman/tired) Action(run, enter, get out) Setting(shops)]

SCENE 10:

Woman running, entering a building with golden lights. Standing in the middle of golden circular stairs, looking up. Inserts of woman running through those circular stairs. Inserts of eye with pupil dilating. Woman running through a tunnel with circular golden lights, the lights turning off as she enters deeper in the tunnel.

[Agent(woman) Action(run, enter) Setting(building/lights/golden)]

[Agent(woman) Action(stand, look up) Setting(circular stairs/golden)]

[Agent(woman) Action(run) Setting(stairs/golden)]

[Agent(eye) Action(dilate) Object(pupil)]

[Agent(woman) Action(run, enter) Setting(tunnel/circular lights/golden);
Agent(lights) Action(turn off) Setting(tunnel)]

SCENE 11:

Woman walking in the streets, with serious face, looking backwards.

[Agent(woman/serious) Action(walk, look backwards) Setting(streets)]

SCENE 12:

Bottle of perfume Black Opium over a black background.

[Agent(bottle of perfume) Setting(background/black)]

Step 3 Finding incongruous filmic components

a) Finding perceptual incongruity:

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).

In this case, the weight of the filmic perceptual incongruity lies mainly on the action. A perfume does not produce the physical reaction that a drug does: the person wearing a perfume does not go desperately into the streets at night to find a bottle of that fragrance, and the pupils do not get dilated by the use of the perfume.

As it has been exposed at the beginning of this analysis, the commercial has several versions. Another of the versions, which does not show the images of the eye and the pupil dilating, shows the woman going back to the room and finding her lover, but when he embraces her the audience realizes that she is not interested in him but in the bottle of perfume, which he holds on his hand. Then she quickly takes it and perfumes her neck, and that is the moment when, at last, her face shows relaxation (Figure 35 below).

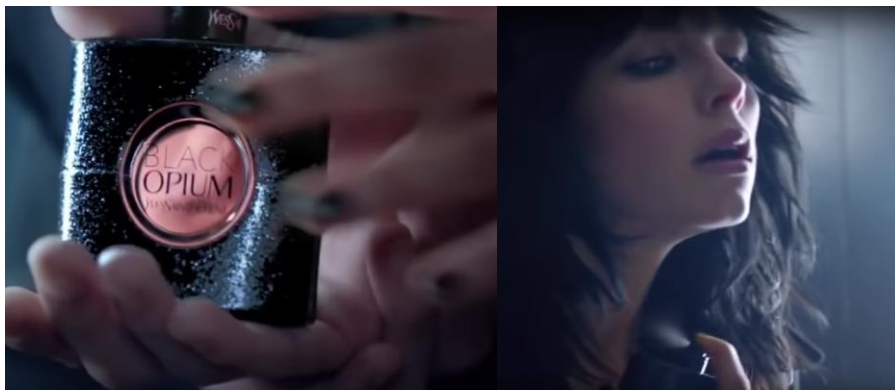


Figure 35: *Black Opium* commercial (Yves Saint Laurent, 2015), version II, when she finds the perfume.

The analysis and reconstruction of the message seem to resolve that the commercial is portraying the perfume as a drug. This implication means that, according to Wu and

Barsalou's taxonomy of properties (2009) there is action-property incongruity (in that the woman is desperate and seems to suffer the effects of drug addiction because of the perfume), and a function-property incongruity (perfumes do not play the role of drugs).

b) Finding genre incongruity

Decide whether the message under step 1.3 (reconstructing the message) is communicated in an atypical way of the filmic genre under analysis (genre-incongruous).

There are no filmic components of other filmic genres such as animation films, film trailers, etc. It seems, then, that there is no genre incongruity in this ad.

Step 4 Incongruity by comparison: testing whether incongruity can be integrated within the overall topical framework by means of some form of comparison

- Replacing components for perceptual incongruity:

The replacing element for the action, for the state-of-mind of the woman, and for her physical reactions would be the whole event of drug-addiction. Drugs own those action-properties and those function-properties described in step 3.

Step 5 Testing cross-domain comparison

According to Wordnet, the results are the following;

. perfume belonging to the domain of 'smell>sensation>perception' (Wordnet, under seat sense #1), and drug belonging to the domain of 'agent>causal agent>physical entity' (Wordnet, under seat sense #1).

The results of Wordnet conceptual hierarchies show that, in this case, both domains are different since their three layers of meaning are distinct. The comparison, then, is cross-domain.

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

Some of the attributes of the two compared concepts (perfume and drug) that can be perceived in this commercial through the interaction of the communicative modes are the following (see Table 7 below):

Table 7: Visualization of the mappings between domains, *Black Opium* commercial (Yves Saint Laurent, 2015)

| Drug (black opium) | Perfume Black Opium |
|--------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|
| Drug dealer and junkie (Agents) | Brand (YSL) and buyer of the perfume (Agents) |
| Color of the drug | Color of the bottle and commercial |
| Effects of drug-addiction (need, syndrome, search, purchase, use, and release) | Effects of perfume addiction (need, syndrome, search, purchase, use, and release) |
| Physiological effects of drug addiction: pupil dilating, nervous behavior | Need of perfume |

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

In this case, the TV commercial is marked for metaphoricity, as steps 4, 5, and 6 give a positive result: FILMIP has identified incongruous components that are compared to each other (perfume and drug). Then, that comparison is tested and the procedure resolves it as a cross-domain comparison. Finally, a simple mapping about both concepts of the comparison is possible.

B) DISCUSSION

FILMIP has been applied to this commercial offering a description and identification of metaphorically-used filmic components. A possible interpretation of the results could entail the conceptual metaphor PERFUME BLACK OPIUM IS DRUG. One remarkable concern about this analysis is that, in this case, even the name of the product is metaphorical, and it is precisely that name that triggers the metaphor and that motivates the whole filmic narrative of the ad.

The metaphor has been construed through the depiction of the source domain (frames and script of drug addiction appear along the ad), although the commercial does not show a drug at any moment. This means that the audience does not see the drug (the source domain) in an explicit way, even though it is expressed through the woman's action and physical responses (frames and script of drug addiction). The target domain (the perfume itself) does not appear within the narrative until the very end of version II of the advert. That appearance allows the audience to perform the mapping. In our particular version, it appears outside of the narrative in the last scene. This means that, in the version used for the analysis, neither the drug (source domain) nor the perfume (target domain) are present. The mappings are

inferred cross-modally thanks to the filmic narrative and the interaction of the communicative modes.

The elements that are mapped from both domains are expressed by means of different communicative modes: (i) the source domain of drug-addiction is represented by the visuals mode (images of the pupil, her facial expressions, the camera movements, etc.), and the music mode (a song that, even though it speaks about a man, it also plays an important role when certain actions are shown in the commercial as “my head is a jungle” is heard), and (ii) the target domain of the perfume is represented at the end of the commercial through the bottle of perfume (visuals) and the spoken and written discourse. Thus, the metaphor of this filmic ad is multimodal.

4.3.5 *Davidoff Adventure*, by Davidoff

The four previous analyses have given positive results, that is, the four filmic ads have been marked for metaphoricity. With the following analysis, the reader will be able to observe how FILMIP stops due to “same-domain-ness” (Šorm & Steen 2018: 79), consequently giving a negative result (non-metaphoricity). If all the filmic components of the advert belong to the same domain, as in this case, there is no comparison between concepts, and the procedure must consequently stop.

This fourth analysis belongs to the TV commercial *Davidoff Adventure* (Zino Davidoff, 2007), retrieved from <https://www.youtube.com/watch?v=DvldSrhcuo>

A) ANALYSIS AND RESULTS

Step 1 Establishing a general understanding of the filmic text

1.1 Description of referential meaning

- *Content assessment:* the commercial has been projected 5 times.
- *Identification of units of analysis:* the ad is segmented in 11 scenes, and with a total of 29 different shots. Figure 36 on the next page shows the network of shots, created with Atlas.ti.

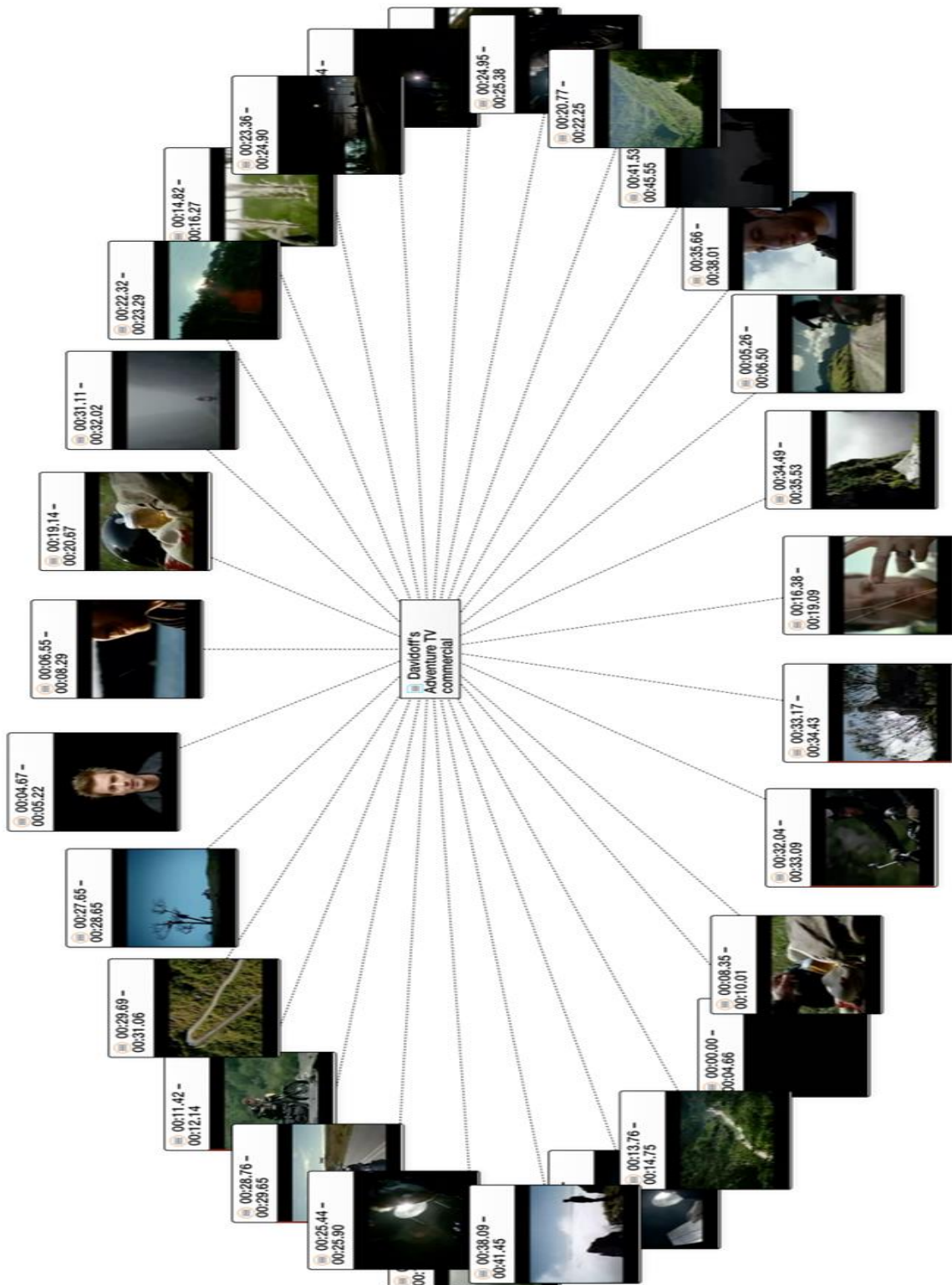


Figure 36: Shots network of *Davidoff Adventure TV* commercial.

1a.3 Identification and description of communicative modes:

- [Written discourse(Ewan McGregor (capital letters/white), Davidoff Adventure (capital letters/black))].
- [Spoken discourse(voice-over/man (actor Ewan McGregor)/calm voice “I find myself in an exhilarating journey. The scent of adventure in the air leading me further and further until the rooms of the extraordinary. Every smell, every sight, every step, push me forwards, ‘till I find myself in a place where I saw something magnificent. I saw my life in a whole new light. Davidoff Adventure, the new fragrance for men”)].
- [Music(instrumental/non diegetic/appropriated)]
- [Visuals(colors (greens/browns/blues), kinematic elements (camera movements: static camera, pans, tilts, zooms; perspective: aerial view, centered point of view, frontal angle); salient objects (bottle of perfume, stick-bug); images and icons (bottle of perfume))].

These modes are extensively described below:

Scene 1: introduction of the commercial with the presentation of the character: actor Ewan McGregor.



S41-S42. 00:00.00 – 00:04.67 Medium shot

- [Written discourse(Ewan McGregor (capital letters/white))]
- [Spoken discourse(voice-over/man (actor Ewan McGregor)/calm voice “I find myself in an exhilarating”)]
- [Music [instrumental/non diegetic/appropriated]]
- [Visuals(colors (black), kinematic elements (camera movements: static camera; perspective: centered point of view))]



S43. 00:04.67 – 00:05.22 Medium shot

- [Spoken discourse(voice-over/man (actor Ewan McGregor)/calm voice “journey”)]
- [Music(continuum)]
- [Visuals(colors (brown,green))]



S44. 00:05.26 – 00:06.50 Long shot

- [Music(continuum)]

- [Visuals(colors (brown, green, blue), kinematic elements (camera movements: camera moving along with the action; perspective: centered point of view))]



S45. 00:06.55 – 00:08.29 Close-up

- [Music(continuum)]
- [Visuals(colors (blue, black-dark brown), kinematic elements (camera movements: static; perspective: centered point of view); gestures and facial expressions (gaze lost into the horizon))]



S46. 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))]



S47. 00:10.07 – 00:11.35 From full to long shot

- [Music(continuum)]
- [Visuals(colors (blue, black), kinematic elements (camera movements: static; perspective: centered point of view))]



S48. 00:11.42 – 00:12.14 Full shot

- [Music(continuum)]
- [Visuals(colors (green, brown-black), kinematic elements (camera movements: static; perspective: centered point of view), salient objects(motorbike/classical))]



S49. 00:12.22 – 00:13.69 Long shot

- [Music(continuum)]
- [Visuals(colors (green, brown-black), kinematic elements (camera movements: static; perspective: centered point of view))]



S50. 00:13.76 – 00:14.75 Extreme long shot

- [Music(continuum)]
- [Spoken discourse(continuum “leading me further”)]
- [Visuals(colors (brown, green), kinematic elements (camera movements: zoom in/slight; perspective: aerial point of view/high angle))]



S51. 00:14.82 – 00:16.27 Full shot

- [Music(continuum)]
- [Spoken discourse(continuum “and further until the rooms of the”)]
- [Visuals(colors(continuum), kinematic elements (camera movements: pan/from right to left; perspective: centered point of view))]



S52. 00:16.38 – 00:19.09 Close-up shot

- [Music(continuum)]
- [Spoken discourse(continuum “extraordinary”)]
- [Visuals(colors (browns), kinematic elements (camera movements: static/out-of-focus technique; perspective: centered point of view), salient objects (stick-bug))]



S53. 00:19.14 – 00:20.67 Medium shot

- [Music(continuum)]
- [Spoken discourse(continuum “every smell”)]
- [Visuals(colors (browns, greens), kinematic elements (camera movements: tilt up; perspective: centered point of view), salient objects (bottle of perfume))]



S54. 00:20.77 – 00:22.25 Extreme long shot

- [Music(continuum)]
- [Spoken discourse(continuum “every sight, every”)]
- [Visuals(colors (green), kinematic elements (camera movements: static; perspective: high angle))]



S55. 00:22.32 – 00:23.29 Long shot

- [Music(continuum)]
- [Spoken discourse(continuum “step push me”)]
- [Visuals(colors (black/low saturation, white/low saturation), kinematic elements (camera movements: pan/from right to left; perspective: centered point of view))]



S56. 00:23.36 – 00:24.90

- [Music(continuum)]
- [Spoken discourse(continuum “forwards”)]
- [Visuals(colors (black, white), kinematic elements (camera movements: static; perspective: centered point of view))]



S57-S58-S59. 00:24.95 - 00:26.52 Medium shots

- [Music(continuum)]
- [Visuals(colors (black, white), Kinematic elements (continuum) Salient objects (the light of the motorbike))]



S60. 00:26.54 – 00:27.61 Full shot

- [Music(continuum)]
- [Visuals(continuum)]



S61. 00:27.65 – 00:28.65 Long shot

- [Music(continuum)]
- [Spoken discourse(continuum “until I find myself”)]
- [Visuals(colors (blue, black), kinematic elements (continuum))]



S62. 00:28.76 – 00:29.65 Full shot

- [Music(continuum)]
- [Spoken discourse(continuum “in a place”)]
- [Visuals(colors (browns), kinematic elements (camera movements: handheld; perspective: centered point of view))]



S63. 00:29.69 – 00:31.06 Extreme long shot

- [Music(continuum)]
- [Spoken discourse(continuum “where I saw something”)]
- [Visuals(colors (browns, greens), kinematic elements (camera movements: static; Perspective: high angle/aerial view))]



S64. 00:31.11 – 00:32.02 Long shot

- [Music(continuum)]
- [Spoken discourse(continuum “magnificent”)]
- [Visuals(colors (grey, black), kinematic elements (camera movements: handheld; perspective: centered point of view))]



S65. 00:32.04 – 00:33.09 American shot

- [Music(continuum)]
- [Visuals(colors (black), kinematic elements (continuum))]



S66. 00:33.17 – 00:34.43 Full shot

- [Music(continuum)]
- [Visuals(colors (green, brown, blue), kinematic elements (continuum))]



S67. 00:34.49 – 00:35.53 Full shot

- [Music(continuum)]
- [Visuals(colors (green, brown, grey), kinematic elements (camera movements: static; perspective: high angle))]



S68. 00:35.66 – 00:38.01 Close-up shot

- [Music(continuum)]
- [Spoken discourse(continuum “I saw my life in a whole new light”)]
- [Visuals(colors (brown, blue), kinematic elements (camera movements: handheld; Perspective: centered point of view))]



S69. 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))]



S70. 00:41.53 – 00:45.55 Medium shot

- [Music(continuum)]
- [Written discourse(Davidoff Adventure (capitals/black))]
- [Spoken discourse(continuum “Davidoff Adventure, the new fragrance for men”)]
- [Visuals(colors (brown, white), kinematic elements (camera movements: pan/from left to right; perspective: centered point of view), salient objects (bottle of perfume))]

- *Description of referential meaning*

In this commercial we can 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.*

1.2 Attaching more abstract meaning

Actor Ewan McGregor is known for his inspiring films in all the world. He also became engaged in a real adventure when he and one of his friends traveled east through Europe and Asia on their motorcycles. They called their journey *Long Way Round* (retrieved from <https://www.biography.com/people/ewan-mcgregor-9392230>). This makes this actor the perfect character to star in the ad of this perfume, called *Adventure*. As O'Shaugnessy and O'Shaugnessy point out (2003: 147-148)

Advertisers hope that by identifying a brand with attractive celebrities, consumers will fantasize about being like them or feeling part of their in-group. All the consumer needs to do is buy and display the product being advertised. [...] Celebrities, as inspirational images, have potentially high credibility and attractiveness and, in adding something of their own persona to the brand, allow people to fantasize that if they use the product, some of the celebrity's persona will rub off onto them.

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 in a certain moment (shots 16, 17 and 18).

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.

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.*

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

a. Finding perceptual incongruity

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 *Adventure*, so nothing seems incongruous in the ad.

- Finding genre incongruity:

Decide whether the message under step 1.3 (reconstructing the message) is communicated in an atypical way of the filmic genre under analysis (genre-incongruous).

There is no incongruity at the level of genre because the ad shows the particularities of the genre of advertising.

Step 4 Incongruity by comparison: 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 analysis.⁶

B) DISCUSSION

In this case, 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

⁶ 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.

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

4.4 CONCLUSION

The purpose of this chapter was to apply the method with real examples to clarify the mechanisms of FILMIP. The seven steps lead analysts to decide whether certain filmic components are metaphorically used in a film. It is important to remark here that the procedure does not lead to the identification of conceptual metaphors underlying the filmic composition. 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 have been metaphorically used by the creator of the film. 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 is done in the Results section of each analysis in this thesis.

Two defiances arise from FILMIP:

One remarkable important challenge is that the application of the procedure to other filmic genres might derive into modifications, refinements, or even extensions of FILMIP. The method has been developed taking into consideration the particular features of the genre of advertising, and it has been applied to TV commercials to test its efficacy in identifying metaphorically-used filmic components. Future research is needed in this respect in order to

improve the procedure and allow its use to the rest of audio-visual genres. The generalizability of FILMIP to the rest of filmic genres would offer great insight into the understanding of the mechanisms by which filmic metaphors are construed.

Second, to avoid individual interpretations and make the method a reliable tool among the scientific community, it is a must that enough agreement about the metaphorically-used elements identified with the method is reached among independent analysts, an objective that leads the present thesis into the next chapter, where several interrater reliability tests are performed.



5. TESTING FILMIP'S RELIABILITY

5. TESTING FILMIP'S RELIABILITY

5.1 INTRODUCTION

5.2 MATERIALS

5.3 PARTICIPANTS

5.4 PROCEDURE

5.5 EXPERIMENTS

5.5.1 Study 1: Content analysis

5.5.1.1 Data analysis and results

5.5.1.2 Discussion and conclusions

5.5.2 Study 2: Qualitative analysis

5.5.2.1 Data analysis and results

5.5.2.2 Discussion and conclusions

5.6 CONCLUSION

Reliability is the precondition for trust.

Wolfgang Schauble

5.1 INTRODUCTION

One of the major challenges of a given procedure is that it can be independently used by diverse scholars and that all of them arrive at (more or less) the same conclusions. Reaching agreement by independent analysts is fundamental for any method to be considered a reliable and valid tool, and it also grants studies the capacity to be replicated. Accordingly, the focus of the present chapter is, precisely, to test whether FILMIP can be considered a reliable and valid tool for filmic metaphor research.

Reliability, as defined by Krippendorff (2011: 94), “is the extent to which different methods, research results, or people arrive at the same interpretations or facts”. That is precisely what this chapter is about: to investigate the extent to which FILMIP leads analysts to identify the same metaphorically-used filmic elements and to arrive at the same interpretations of those elements related to metaphor.

There is an ample variety of approaches by which analysts can proceed with their reliability tests to check whether their annotations (semantic features classified into types, for instance, as in Bolognesi, Pilgram & Van den Heerik, 2017) are valid. Agreement percentages (Wu & Barsalou, 2009) can work well with simple coding schemes containing very few categories. These percentage indexes can also work well for checking agreement with just two coders. According to Krippendorff (2011: 95)

(...) percent or simple agreement, i.e., the proportion of the number of units of analysis on which two coders' categorizations, scale values, or measurements match perfectly to the total number of units coded, is easy enough to understand and obtain.

However, these percentage indexes present an important handicap in that they do not consider agreement by chance (Cohen, 1960). Linguistic data regularly imply content analysis, which usually demands interpretation from the part of the analyst. The implications of interpretation in a content analysis with a complex coding scheme suppose certain crucial limitations to the study itself, since different coders may interpret data in different ways, and some of their interpretations may imply “a degree of random guessing” (Bolognesi et al., 2017: 1986).

Krippendorff's alpha (α) reliability index (1970, 2004, 2013) is presented as a strong index “that correct(s) the percentage of agreement by the probability of chance agreement” (Bolognesi et al., 2017: 1988). Another coefficient of agreement among corpus coders is called kappa (κ), with two main variants, called Cohen's Kappa (1960) and Fleiss' Kappa (1971). The former is used to check agreement among pairs of annotators, while the latter is used with larger sets of coders. Artstein and Poesio (2008) studied the differences among these two indexes (alpha and kappa) and claimed that Krippendorff's alpha coefficient may be more convenient to certain corpus annotation tasks, albeit implying a harder interpretation of the final value.

One issue that must be tackled is the question about what is considered a good or positive value as a result of reliability tests. With kappas, the range is between 0 and 1, but there is not unanimous agreement as to which positive values can be considered adequate. Interpreting the results of the kappa-like coefficient may depend on the area to which these results are applied (Artstein & Poesio, 2008). According to Neuendorf (2002: 3) “reliability coefficients of .90 or greater would be acceptable to all, .80 or greater would be acceptable in most situations, and below that, there exists great disagreement”. As there is no consensus about the interpretation of coefficients, we assume Landis and Koch's (1977, see figure 37,

reproduced verbatim from Artstein & Poesio, 2008: 576) values as valid for our study, since they allow for a range of prudent variation.

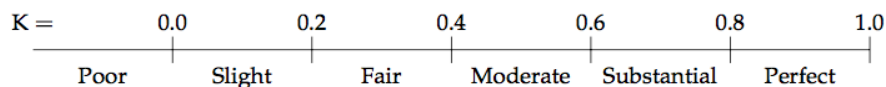


Figure 37: Kappa values and strength of agreement according to Landis and Koch (1997)

The same problem of the consideration of results happens with the alpha coefficient, with values ranging from 0 to 1, as with the kappas. A 0 result means perfect disagreement whereas obtaining a 1 means perfect agreement between raters. As Krippendorff indicates (2013: 241) “[i]t is customary to require $\alpha \geq .800$. Where tentative conclusions are still acceptable, $\alpha \geq .667$ is the lowest conceivable limit”.

This chapter describes and discusses on the description of the two different studies that were performed to test the reliability and validity of FILMIP. The results of these tests indicate that the procedure can be considered a reliable and valid tool for the identification of metaphorically-used components in films. The two studies are briefly introduced as follows:

1. Study 1, intended to test reliability of the application of the seven steps. It entails a content analysis based on the Kappa and Alpha reliability coefficients to check agreement among the coding scheme developed in order to carry out study 2 (look into metaphor analysis). Two different commercials were projected to 21 participants who had to analyze those ads with the use of FILMIP. They had to fill two questionnaires containing questions related to the procedure's seven steps. The

content analysis was carried out in order to assess and classify the content of what the participants wrote about the filmic ads. The results obtained from Study 1 respond to the question whether the annotators (3 coders) classified the content in similar ways and to what extent these independent annotators gave similar classifications about the meaning encoded in the textual data from the questionnaires.

2. Study 2: qualitative analysis based on a percentage agreement index to see the differences among analysts about the metaphorically-marked filmic components identified on the basis of FILMIP's seven steps. This study leads to check agreement about the type of metaphorically-used filmic components identified by each analyst on the basis of FILMIP's seven steps responding to the following question: does FILMIP lead to identifying the same type of metaphors by all analysts?

The initial idea to check FILMIP's reliability was to proceed with a quantitative analysis to monitor agreement about the number of elements identified as metaphorically used with the application of FILMIP (following MIPVU's reliability tests, Steen et al., 2010). The first results indicated that there were not enough elements to be marked as metaphorical for the quantitative test due to the short length of the commercials. Therefore, the author decided to do first a content analysis with reliability tests based on Kappa and Alpha's coefficients on the responses provided by the 21 participants on each part of the procedure in order to value if they gave similar or different analyses. Then, a qualitative analysis on those data was carried out to see whether the 21 participants provided similar responses, that is, if they identified the same metaphorically-used elements in the commercials.

Figure 38 below allows for the visualization of the two studies for the test of FILMIP.

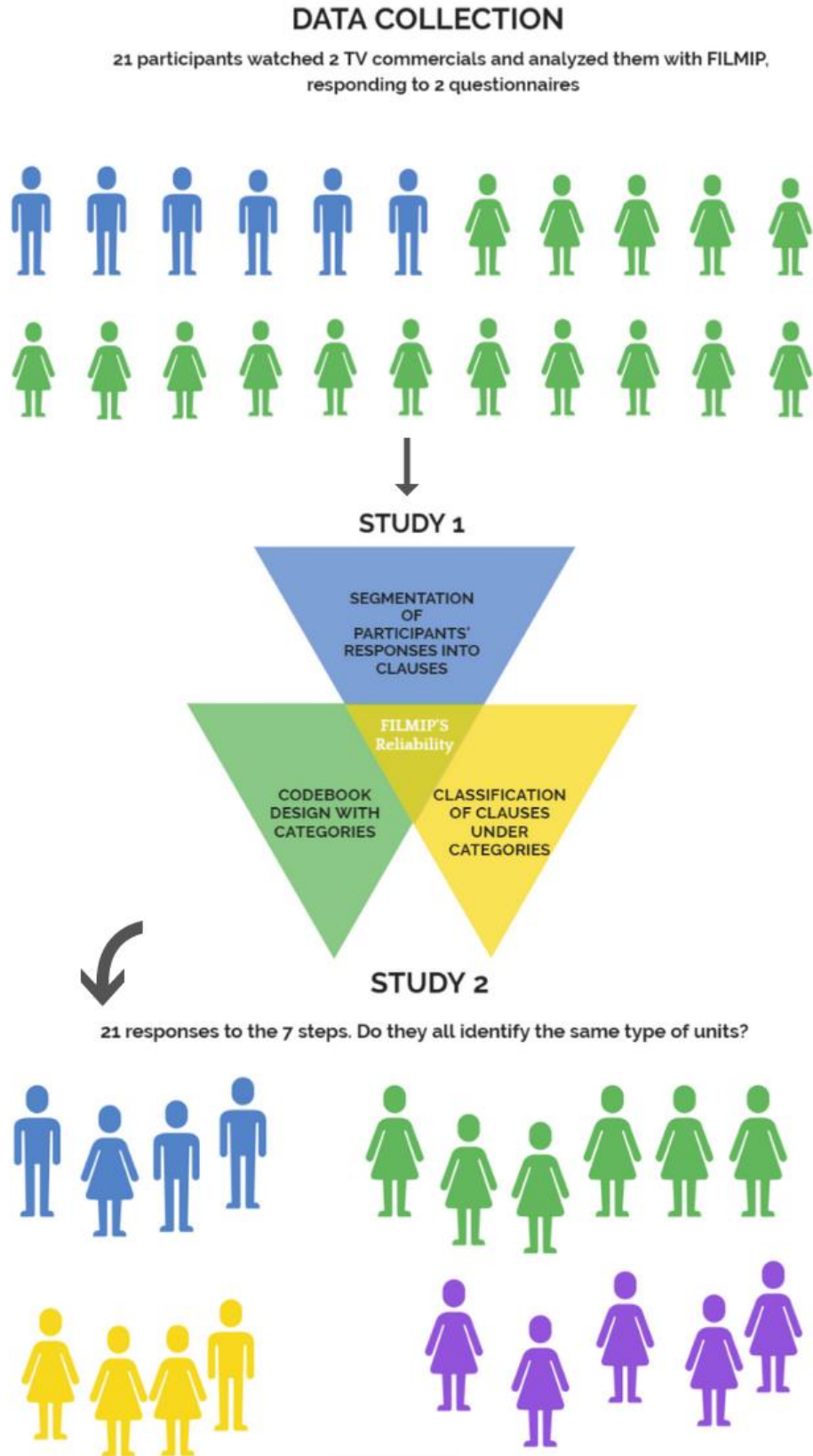


Figure 38: Visualization of studies to test FILMIP

5.2 MATERIALS

For the two studies (Study 1 and Study 2) two different TV commercials were used. The two clips belong to the genre of advertising, both are from perfume brands, and both were previously marked for metaphoricity with FILMIP by two independent coders. The clips were those of the perfumes *Agua Fresca de Rosas* and *Black Opium* (also analyzed in the corpus, see Chapter 4).

Two online questionnaires (see Appendix III) were designed for comparability results. The two questionnaires were distributed to participants after a two-hours training session on FILMIP, and they contained structured questions that corresponded to the most ‘metaphor-clarifying’ steps of the procedure. The questions were the following:

1. Which is the message of the commercial? (corresponding to step 1.3)
2. Which incongruous units do you see, in case there are any? (corresponding to step 3)
3. Which is the comparison that you see, in case there is any? (corresponding to step 4)
4. Can you describe the metaphor, if there is any? (A IS B) (corresponding to step 6)
5. Is there a metaphor? (corresponding to step 7)

The questionnaires were administered online through Google Forms on an anonymous basis.

5.3 PARTICIPANTS

Participants¹ for Study 1 (content analysis) were three coders engaged in the annotation process: (i) the project leader (trained annotator), female and aged 38, from the Doctoral Program Applied Languages, Literature and Translation at Universitat Jaume I, Castellón (Spain), (ii) one collaborator (trained annotator), male and aged 38, professor at Universitat Jaume I within the English Studies Department, and (iii) a novice coder, female and aged 30, part-time teacher at Universitat Jaume I within the English Studies Department.

Participants² for the data collection were students from the English Semantics course at Universitat Jaume I (UJI), Castellón (Spain). They were in their 3rd year of the English Studies Degree. Participants were aged between 20 and 27. All of them were from Spain. The first questionnaire was filled in by 15 female and 6 male participants. The second questionnaire was completed in another session by 15 female and 3 male participants. All of them signed a consent form for their participation in the study. That form contained the required information about the implications of the study and the instructions for them to follow, not including specific details about the task. Complete details about the purposes of the questionnaires were given at the end of the course to those students who asked for them.

¹ Participants for Study 1 are also referred to in the present work as coders and/or annotators, since they perform the two roles: they are the participants of the study and they code/annotate the data at the same time.

² Participants for the data collection are also referred to in this thesis as *students* and/or *analysts*, since they can be included into these three roles: they are the participants of the studies, they are real students at university, and they are also the analysts of the commercials.

5.4 PROCEDURE

Two different procedures were adopted depending on the study to be performed:

1) Procedure for data collection and Study 2 (qualitative analysis):

Data were collected in December 2017. Participants took a two-hours training session on FILMIP in class during their English Semantics course, then they individually analyzed the two TV commercials and filled in the forms in other two consecutive two-hour sessions.

Participants received some guidelines as to how to proceed with their analyses. The first TV commercial was projected 5 times in class, and then the students were asked to apply FILMIP individually (they could use their notebooks for their analyses). The participants were requested to fill in the first online form as they finished their analyses of the ad. Twenty-one participants completed this first task.

The second TV commercial was projected 5 times again in another two-hours session in class, and the students followed the same instructions (individual application of FILMIP and filling in the online form). Eighteen participants completed the second questionnaire.

As students did their analyses individually in class, a few doubts were solved about the procedural steps. However, they were not allowed to ask any questions or make any comments while performing their analyses about their results so as not to bias any of the responses from the other students.

The participants' responses were collected online through Google Forms. All these individual responses (the data collected) from all the students were uploaded in two different spreadsheets (one spreadsheet per ad) to Google Docs. These data were segmented into clauses, as the clause is considered as

2) Procedure for Study 1 (content analysis):

A coding book was elaborated according to the segments (the clauses produced by participants in the two written questionnaires), and a corresponding coding scheme was designed for each question. As some of the concepts within each segment were abstract, several categories were designed (see Table 9, 10, 11, 12, and 13) under the premise of inferring what the participants meant when they produced a particular thought (Barsalou, 1992). The coding scheme is classified as follows:

a) Categories for Questionnaire 1: *Agua Fresca de Rosas* TV commercial.

Segments were coded with their corresponding category. Only one category was allowed for each segment. The categories were previously created and described according to the data obtained, resulting in the following coding schemes:

1) Question 1 in the questionnaire (*which is the message of the commercial?*) received 21 answers divided into 23 segments (clauses written by the participants). These segments were classified in five different categories (See Table 8 below):

- Category 1 for all segments matching with the message “if you buy the perfume you will find love/lover”.
- Category 2 for segments matching with the message “woman is pure”.
- Category 3 for segments matching with the message “men are like flowers/roses”.
- Category 4 for segments matching with the message “you feel sensual with this perfume”.
- Category 5 for all segments matching with the idea that the message of the commercial is showing the properties of the perfume.

Table 8: Coding scheme for responses to question 1 for the *Agua Fresca de Rosas* questionnaire: Which is the message of the commercial? (corresponding to step 1.3)

| | |
|---|-------------------------------|
| 1 | Buy perfume =get a man (love) |
| 2 | Woman is pure |
| 3 | Men are flowers (roses) |
| 4 | Feel sensual |
| 5 | Perfume properties |

2) Question 2 in the questionnaire (*are there any incongruous units?*) received 21 answers divided into 26 segments, being classified as follows (see Table 9 below):

- Category 0, labeled as 'irrelevant', was created for all answers containing no detection of incongruity or any comment not related to the task.
- Category 1 for all the segments that matched with the incongruity of flowers being fished.
- Category 2 for all segments matching with the incongruity of the roses placed in the sea.
- Category 3 for segments matching with the identification of the net as the incongruous unit in the commercial.
- Category 4 for segments that matched with the incongruity of smelling the sea.
- Category 5 for all the segments that matched with the identification of the boat as the incongruous unit.

Table 9: Coding scheme for responses to question 2 for the *Agua Fresca de Rosas* test: Are there any incongruous units?

(corresponding to step 3)

| | |
|---|----------------------------------|
| 0 | Irrelevant |
| 1 | Action - Object (FISH - FLOWERS) |
| 2 | Object - Location (ROSES - SEA) |
| 3 | Object (NET) |
| 4 | Object - Action (SEA - SMELL) |
| 5 | Object (BOAT) |

3) Question 3 in the questionnaire (*which is the comparison that you see, in case there is any?*) received 21 answers divided into 21 segments that were classified in 10 different categories (see Table 10 below):

- Category 0 (irrelevant) for each segment that did not identify any comparison or said nothing relevant to this particular question.
- Category 1 for segments that matched with a comparison between flowers/roses and men/love.
- Category 2 for segments matching with a comparison between roses and beauty.
- Category 3 for segments matching with a comparison between roses and fish.
- Category 4 for segments that could be coded with the identification of a comparison between roses and sensuality.
- Category 5 for segments that matched with a comparison between the woman and a ghost.

- Category 6 for segments matching with a comparison between the perfume and roses.
- Category 7 for all segments that could be matched with a comparison between nature and the perfume.
- Category 8 for segments matching with a comparison between the action of fishing and the action of smelling.
- Category 9 for all segments that matched with a comparison between roses and purification.

Table 10: Coding scheme for responses to question 3 for the *Agua Fresca de Rosas* test: Which is the comparison that you see, in case there is any? (corresponding to step 4)

| | |
|---|-----------------------------|
| 0 | Irrelevant |
| 1 | FLOWERS(ROSES) - MEN (LOVE) |
| 2 | ROSES - BEAUTY |
| 3 | ROSES - FISH |
| 4 | ROSES - SENSUALITY |
| 5 | WOMAN - GHOST |
| 6 | PERFUME - ROSE |
| 7 | NATURE - PERFUME |
| 8 | FISHING - SMELLING |
| 9 | ROSES - PURIFICATION |

4) Question 4 (*can you describe the metaphor, if there is any?*) also received 21 answers divided into 21 segments with the following nine categories (Table 11 below):

- Category 0 for all irrelevant segments that could not identify any metaphor, such as “I said no”, or “I don’t know”.
- Category 1 for all segments that could be matched with the conceptual metaphor ROSES ARE MEN.
- Category 2 for all segments matching with the conceptual metaphor MEN ARE FISH.
- Category 3 for all segments that matched with the conceptual metaphor FLOWERS ARE EROTISM.
- Category 4 for the segments that could be matched with the conceptual metaphor PERFUME IS SENSUALITY.
- Category 5 for the segments matching with the conceptual metaphor PERFUME IS TOOL TO FIND LOVE.
- Category 6 for all segments matching with the conceptual metaphor ROSE IS PERFUME.
- Category 7 for all the segments that matched with the conceptual metaphor CATCHING ROSES IS FISHING.
- Category 8 for the segments that could be matched with the conceptual metaphor WOMAN IS ROSE.

Table 11: Coding scheme for responses to question 4 for the *Agua Fresca de Rosas* test: Can you describe the metaphor, if there is any? (A IS B) (corresponding to step 6)

| | |
|---|------------------------------|
| 0 | Irrelevant |
| 1 | ROSES ARE MEN |
| 2 | MEN ARE FISH |
| 3 | FLOWERS ARE EROTISM |
| 4 | PERFUME IS SENSUALITY |
| 5 | PERFUME IS TOOL TO FIND LOVE |
| 6 | ROSE IS PERFUME |
| 7 | CATCHING ROSES IS FISHING |
| 8 | WOMAN IS ROSE |

5) Question 5 in the questionnaire (*is there a metaphor?*) received 21 responses divided in 21 segments. This question is the one that has the simplest coding scheme with only three categories (see Table 12):

- Category 0 for all the segments matching with the response “I don’t know”.
- Category 1 for the segments with a “yes” as a response.
- Category 2 for all the segments with a “no” as a response.

Table 12: Coding scheme for responses to question 5 for the *Agua Fresca de Rosas* test: Is there a metaphor? (corresponding to step 7)

| | |
|---|--------------|
| 0 | I don't know |
| 1 | Yes |
| 2 | No |

The codebook was developed in Google Spreadsheets with the following information:

- all the segments resulting from the data collected in the online questionnaires, separated in five sheets (one per each of the five questions of each questionnaire)
- annotation of segments according to the corresponding category by 3 independent coders.

b) Categories for Questionnaire 2: *Black Opium* TV commercial.

As in Questionnaire 1, segments were coded with their corresponding category. Only one category was allowed for each segment. The categories were previously created and described according to the data obtained, resulting in the following coding schemes:

- 1) Question 1 (*which is the message of the commercial*) received 18 responses divided into 25 segments that were coded as follows (see Table 13 below):
 - Category 1 for all segments matching with the message “you feel addiction because you need the perfume”
 - Category 2 for all segments matching with the message “the perfume makes you feel good like drugs do”.

- Category 3 for all segments matching with the message “perfume is the tool the woman uses for daring being herself, as drugs allows you to feel”
- Category 4 for segments matching with the idea that the message of the commercial was just “selling the perfume”.

Table 13: Coding scheme for responses to question 1 for the *Black Opium* test: Which is the message of the commercial?

(corresponding to step 1.3)

| | |
|---|---------------------------------------------------------------------|
| 1 | You need the perfume: addiction |
| 2 | Perfume makes you feel good like drugs |
| 3 | Perfume as tool for the woman to dare being herself thanks to drugs |
| 4 | Selling perfume Black Opium |

2) Question 2 (*are there any incongruous units?*) received 18 responses divided into 18 segments. Six categories were created for this question (see Table 14 below):

- Category 0 for answers such as “nothing” or “there are no incongruous units”.
- Category 1 for all segments implying that everything in the commercial was incongruous.
- Category 2 for segments matching with the incongruity of showing the perfume as a drug.
- Category 3 for segments that matched with the idea that it was the music what could be incongruous.

- Category 4 for the segments that matched with the identification of the camera movements as the incongruous elements in the commercial.
- Category 5 for the segments with the identification of the eye (the pupil dilating) as the incongruous element.

Table 14: Coding scheme for responses to question 2 for the *Black Opium* test: Are there any incongruous units? (corresponding to step 3)

| | |
|---|----------------------------------|
| 0 | Nothing |
| 1 | Everything |
| 2 | Object-State (PERFUME-LIKE DRUG) |
| 3 | Music |
| 4 | Camera movements |
| 5 | Object -State (PUPIL-DILATED) |

3) Question 3 (*which is the comparison that you see, in case there is any?*) received 18 responses divided into 18 segments that were coded as follows (see Table 15):

- Category 1 for segments matching with a comparison between the perfume and drugs.
- Category 2 for segments matching with a comparison between the smell of the perfume and addiction.
- Category 3 for segments matching with a comparison between the big pupil and something that she wants.

Table 15: Coding scheme for responses to question 3 for the *Black Opium* test: Which is the comparison that you see, in case there is any? (corresponding to step 4)

| | |
|---|---------------------------------|
| 1 | PERFUME - DRUGS |
| 2 | SMELL OF PERFUME - ADDICTION |
| 3 | BIG PUPIL - SOMETHING SHE WANTS |

4) Question 4 (*can you describe a metaphor, if there is any?*) also received 18 responses divided into 18 segments that were classified in just two categories (see Table 16 below):

- Category 1 for segments matching with the conceptual metaphor PERFUME BLACK OPIUM IS DRUG.
- Category 2 for segments matching with the conceptual metaphor PERFUME BLACK OPIUM IS ADDICTION.

Table 16: Coding scheme for responses to question 4 for the *Black Opium* test: Can you describe the metaphor, if there is any? (A IS B) (corresponding to step 6)

| | |
|---|----------------------------------|
| 1 | PERFUME BLACK OPIUM IS DRUG |
| 2 | PERFUME BLACK OPIUM IS ADDICTION |

5) Question 5 (*is there a metaphor?*) received 18 responses divided into 18 segments. These clauses could be classified just into one category (see Table 17 below), as all of them contained a 'yes' as a response.

Table 17: Coding scheme for responses to question 5 for the *Black Opium* test: Is there a metaphor? (corresponding to step 7)

| | |
|---|-----|
| 1 | Yes |
|---|-----|

Another codebook was developed in Google Spreadsheets for the responses obtained from this Questionnaire 2, including the same kind of information as described in Questionnaire 1 above:

- all the segments resulting from the data collected in the online forms, separated in five sheets (one per question)
- annotation of segments according to the corresponding category by 3 independent annotators.

A total of 114 segments were annotated for the analysis of the first questionnaire. A total of 100 segments were annotated for the analysis of the second questionnaire.

5.5 EXPERIMENTS

5.5.1 Study 1: Content analysis

Study 1 seeks to assess the content of what the participants wrote in the questionnaires and to classify that content in order to test reliability of the application of the seven-step procedure. Study 1 also forms the basis to perform Study 2 (the qualitative analysis where the agreement on the types of metaphors identified is tested).

Participants' responses to the questions in the two questionnaires about their analyses of the commercials were not on a yes/no basis. They explained their thoughts based on FILMIP. Thus, in Study 1, the clauses (segments) resulting from the responses of the

participants were classified into their corresponding categories by building a coding scheme, and those annotations were investigated on a content analysis basis, tested by means of Krippendorff's Alpha and Fleiss's Kappa coefficients, to check whether these categories reflect the real participants' responses. By evaluating the participants' responses, Study 1 is assessing the overall reliability of FILMIP.

The data analysis was developed under three phases:

Phase 1

Two independent and trained annotators (one who constructed the categories and another coder who did not) did their annotations to all the data in the two questionnaires. As the coding scheme for the two questionnaires was quite simple containing very few categories and no nested categories, no discussion sessions for the revision and modification of the codes took place. Due to the simplicity of the scheme, two coders were considered enough for Study 1 (content analysis).

The reliability test among these two first annotators was done with the online tool <https://nlp-ml.io/jg/software/ira/#demo>, "an online calculator for inter-rater agreement with multiple raters, featuring Light's Kappa, Fleiss's Kappa, Krippendorff's Alpha, and support for missing data" (Geertzen, 2012, retrieved from <https://nlp-ml.io/jg/software/ira/#demo>).

Phase 2

A training session of 1 hour was performed with another annotator, the novice coder, as proposed in Bolognesi et al. (2017) in order to avoid previous mutual agreement and similar perspectives between the two first trained annotators (see also Krippendorf, 2013). In this phase, the coding scheme was evaluated with the annotations of this new novice coder who was not aware of the aim of the study and who had never carried out a similar task

before. The novice coder annotated the data relying only on the coding scheme (see section 5.4). The educational background of the new non-trained coder was cognitive linguistics within a postgraduate course.

Phase 3

A formal reliability test was performed among all three coders to check agreement among all the categories developed for each of the questions of the test. The same online tool mentioned above for Phase 2 was also used for this test in Study 1 (<https://nlp-ml.io/jg/software/ira/#demo>).

Given the characteristics of question 4 (*Is there a metaphor?*) resulting in a yes/no binary code, it was left out from the reliability test for this content analysis, since Study 1 focuses on the type of segment written by each of the participants (that is, the type of metaphorically-used filmic elements) and not on the number of identified filmic metaphorical components.

5.5.1.1 Data analysis and results

Phase 1

a) *Agua Fresca de Rosas* commercial:

A reliability test among the two trained annotators was performed on the coding scheme of the segments resulting from the participants' responses in the online questionnaire of the 1st commercial (*Agua Fresca de Rosas*). The following results are visually detailed in Figure 40 below:

- i) First question (which is the message of the commercial?): Fleiss $\kappa = .729$, Krippendorff $\alpha = .73$.

- ii) Second question (description of incongruity detected): Fleiss $\kappa = 1$, Krippendorff $\alpha = 1$.
- iii) Third question (what is compared?): Fleiss $\kappa = 1$, Krippendorff $\alpha = 1$.
- iv) Fifth question (what conceptual metaphor?): Fleiss $\kappa = .94$, Krippendorff $\alpha = .94$.

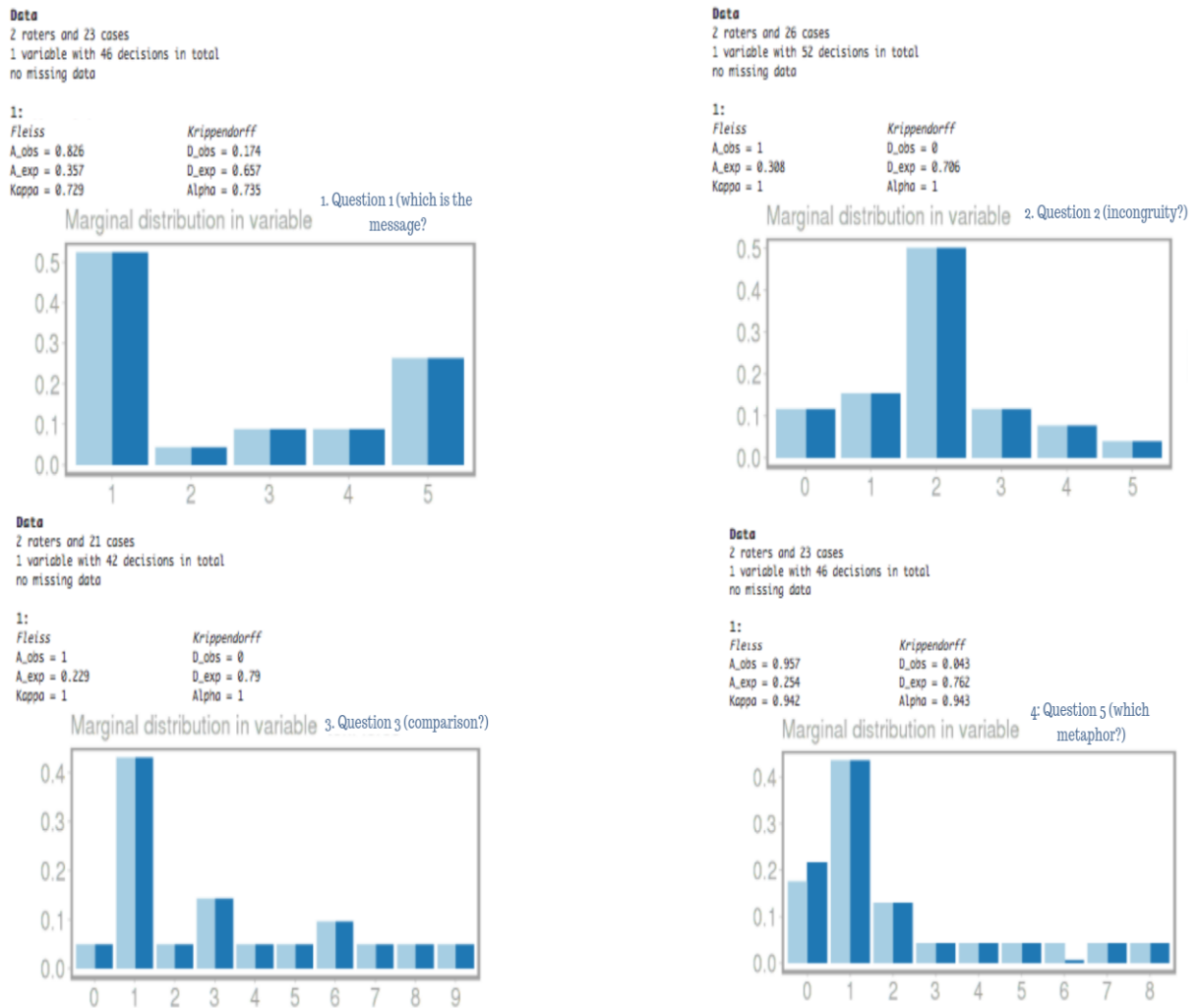


Figure 40: Visualization of the reliability tests (*Agua Fresca de Rosas* commercial) by two trained coders.

b) *Black Opium* commercial:

Reliability test among the two trained annotators on the coding scheme of the segments resulting from the participants' responses in the online questionnaire of the second commercial (*Black Opium*, Yves Saint Laurent, 2015) (see Figure 41 below):

- i) First question (which is the message of the commercial?): Fleiss $\kappa = .84$, Krippendorff $\alpha = .84$.
- ii) Second question (description of incongruity detected): Fleiss $\kappa = .71$, Krippendorff $\alpha = .72$.
- iii) Third question (what is compared?): Fleiss $\kappa = .74$, Krippendorff $\alpha = .75$.
- iv) Fifth question (what conceptual metaphor?): Fleiss $\kappa = 1$, Krippendorff $\alpha = 1$.

5. Testing FILMIP's reliability

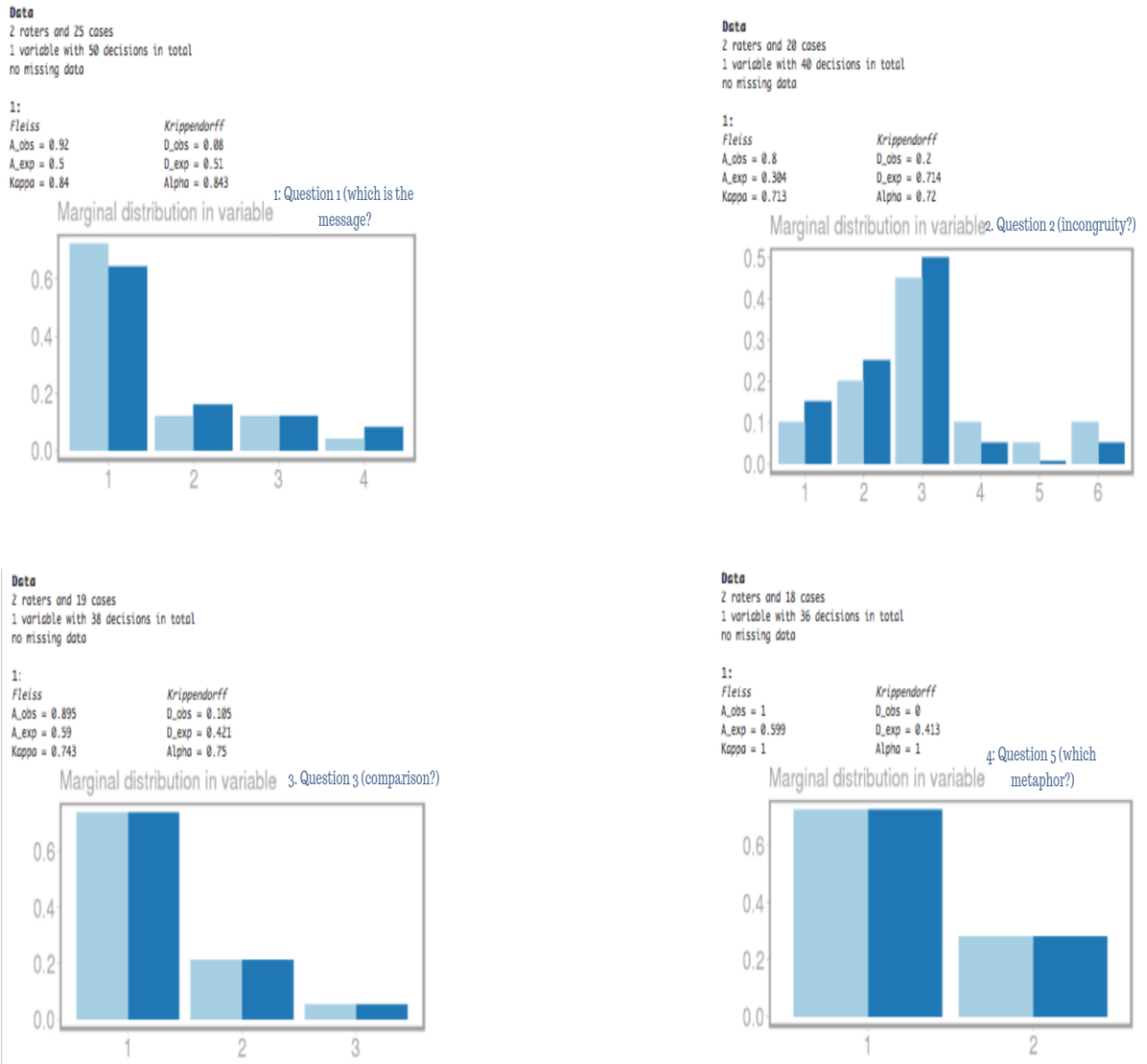


Figure 41: Visualization of the reliability tests (*Black Opium* commercial, Yves Saint Laurent, 2015) by two trained coders.

Phase 3:a) *Agua Fresca de Rosas* commercial:

Test on the coding scheme of the segments resulting from the participants' responses on the online questionnaire of the 1st commercial (*Agua Fresca de Rosas*): reliability tests among the three annotators (trained and novice) (see Figure 42 below):

i) First question (which is the message of the commercial?): Fleiss $\kappa = .779$, Krippendorff $\alpha = .78$.

ii) Second question (description of incongruity detected): Fleiss $\kappa = .88$, Krippendorff $\alpha = .88$.

iii) Third questions (what is compared?): Fleiss $\kappa = .95$, Krippendorff $\alpha = .96$.

iv) Fifth question (what conceptual metaphor?): Fleiss $\kappa = .96$, Krippendorff $\alpha = .96$.

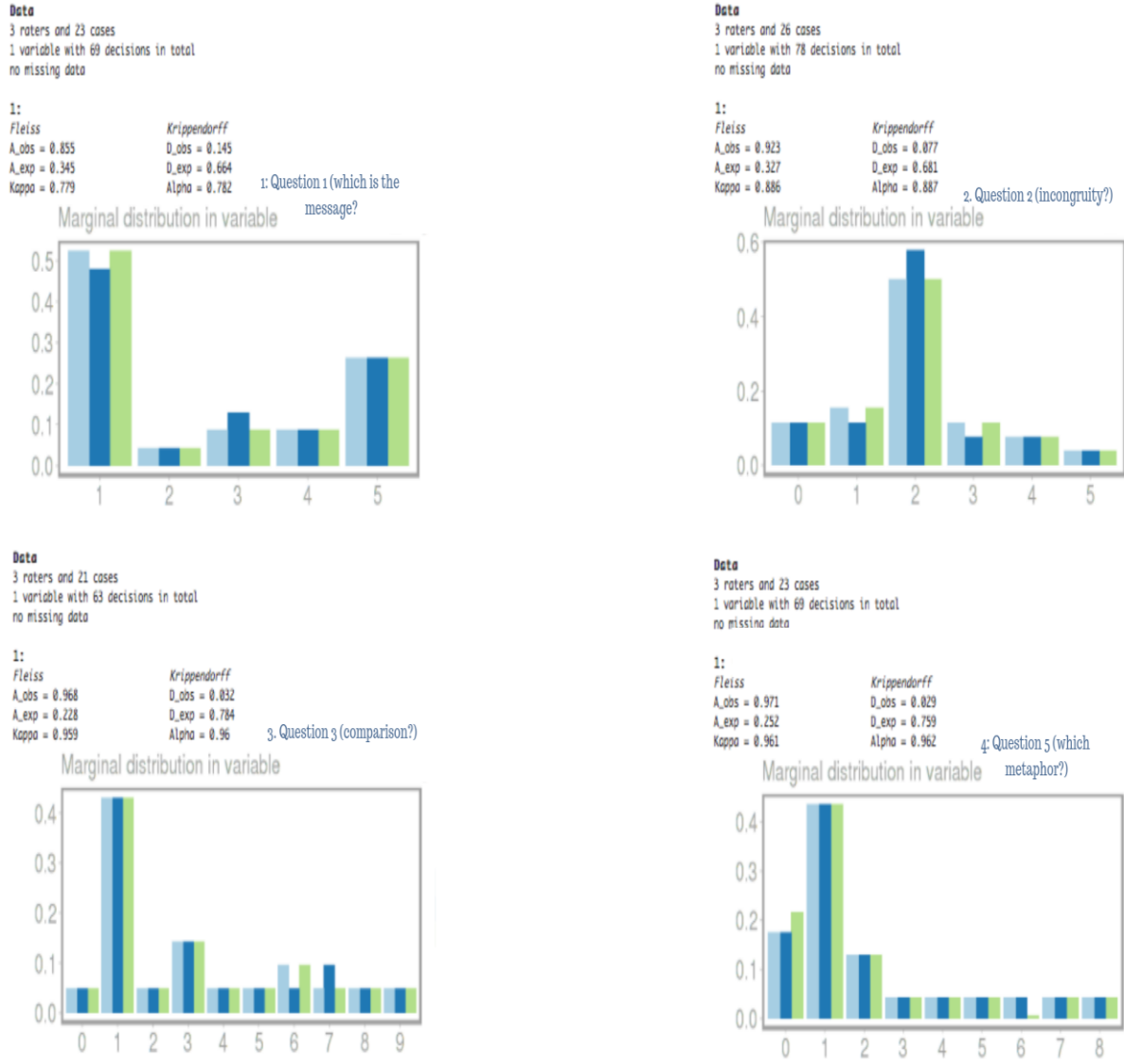


Figure 42: Visualization of reliability tests (*Agua Fresca de Rosas* commercial) by two trained coders and 1 novice coder (3 independent annotators).

b) *Black Opium* commercial:

Test on the coding scheme of the segments resulting from the participants' responses on the online questionnaire of the 2nd commercial (*Black Opium*): reliability tests among the three annotators (trained and novice) (see Figure 43 below):

- i) First question (which is the message of the commercial?): Fleiss $\kappa = .84$, Krippendorff $\alpha = .84$.
- ii) Second question (description of incongruity detected): Fleiss $\kappa = .90$, Krippendorff $\alpha = .90$.
- iii) Third questions (what is compared?): Fleiss $\kappa = .82$, Krippendorff $\alpha = .83$.
- iv) Fifth question (what conceptual metaphor?): Fleiss $\kappa = 1$, Krippendorff $\alpha = 1$.

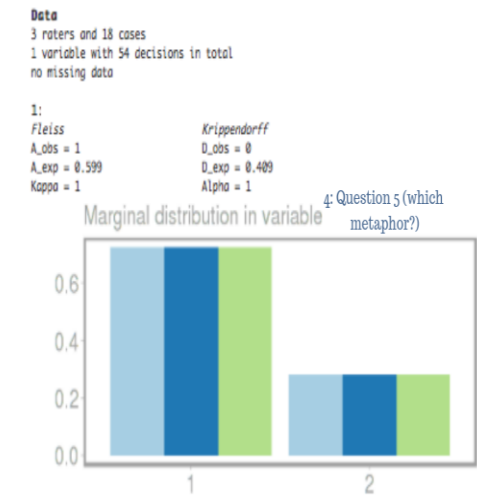
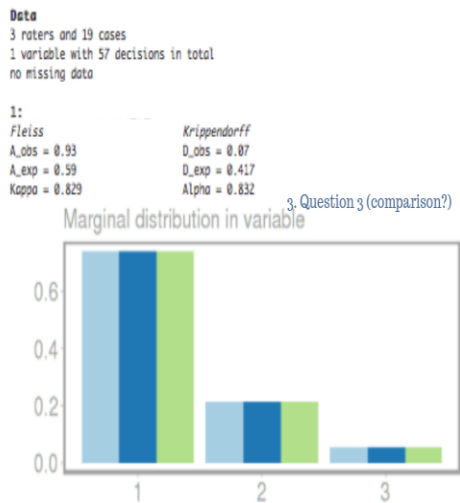
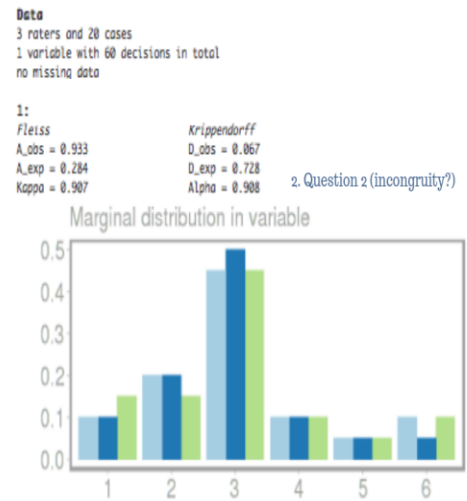
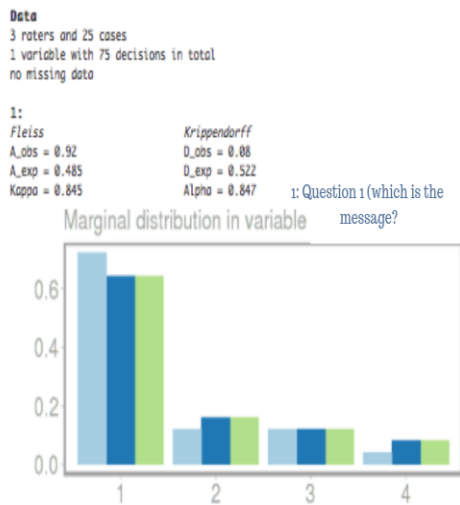


Figure 43: Visualization of reliability tests (*Black Opium* commercial, Yves Saint Laurent, 2015) by two trained coders and 1 novice coder (3 independent annotators).

5.5.1.2 Discussion and conclusions

A series of 16 reliability tests were performed to evaluate the level of agreement among independent analysts who had to decide whether the categories applied to all the segments (the participants' responses about the results of their analyses after the application of FILMIP) were correct. The reliability tests indicate whether the three coders classified the content in similar ways. Substantial results in Study 1 imply high levels of reliability. They would also imply that the reliability test on FILMIP could proceed to the next stage (Study 2: qualitative analysis), designed to test the degree of agreement among analysts about the differences and/or similarities of their individual responses in the questionnaires.

The 16 tests were split in two sets of results:

- One reliability test per each one of the four questions in the online questionnaires about the two commercials among the two trained annotators: 8 tests
- One reliability test per each of the four questions of the online form about the two commercials among the two trained annotators plus the novice coder (3 independent annotators): 8 tests

It must be noted that these results were obtained before discussion, which means that the examination of agreement about the coding scheme was done before any discussion was held by the analysts about that coding scheme. Further research is needed to discern whether discussion of the codes reduces the degree of error that is seen below. There was a training session about the coding scheme for the novice annotator. However, it was not addressed at discussing the codes but at training this new coder about the annotating task itself.

The results obtained can be considered highly substantial, as all the indexes are above the 0.7. Table 18 below offers a summary of the results, divided by the number of coders participating in the test:

Table 18: Summary of the results by the two trained annotators (Kappa and Alpha indexes)

| 2 coders | Message? | Incongruity? | Comparison? | Metaphor? |
|----------------------|----------------------------------|----------------------------------|----------------------------------|----------------------------------|
| Agua Fresca de Rosas | $\kappa = .72$ $\alpha = .73$ | $\kappa = 1$ $\alpha = 1$ | $\kappa = 1$ $\alpha = 1$ | $\kappa = .94$ $\alpha = .94$ |
| Black Opium | $\kappa = .84$ $\alpha = .84$ | $\kappa = .71$ $\alpha = .72$ | $\kappa = .74$ $\alpha = .75$ | $\kappa = 1$ $\alpha = 1$ |

Fleiss' kappas and Krippendorff's alphas are positive, with a mean value of 0.92 for the first commercial and 0.83 for the second clip. Unanimous agreement was reached in two of the four questions in the first commercial, and in one question in the second. There is unanimous agreement about the incongruous elements detected in the commercial *Agua Fresca de Rosas* (Adolfo Domínguez, 2015), and also unanimous agreement about what is being compared in the advert. The final decision whether there is a metaphor and what conceptual metaphor may be construed in the clip presents the index of 0.94, which is very high. The result of the analysis of the first question (which is the message of the commercial?) is slightly lower (but still positive), with a 0.73. This may be due to the fact that question one is the vaguest of all, where participants had an ample range of thoughts for their responses. However, this assumption does not apply for the second commercial, as the agreement about

this variable reaches a 0.84. Possibly, the qualitative differences among both filmic ads (their filmic narrative) may prompt these distinct indexes. There is lower agreement in this second commercial on questions two and three, regarding the incongruous elements and what is compared. This means that, even though the results are significant, there is a need for discussion about the coding scheme that would lead the study into a refinement of the codes and a subsequent higher agreement.

The results of phase 3, where the same reliability tests were applied to the same data but by three coders instead of two (two trained and one novice) are also positive, as can be observed in Table 19:

Table 19: Summary of results by the three annotations (two trained + 1 novice) (Kappa and Alpha indexes)

| 3 coders | Message? | Incongruity? | Comparison? | Metaphor? |
|----------------------|----------------------------------|----------------------------------|----------------------------------|----------------------------------|
| Agua Fresca de Rosas | $\kappa = .77$ $\alpha = .78$ | $\kappa = .88$ $\alpha = .88$ | $\kappa = .95$ $\alpha = .95$ | $\kappa = .96$ $\alpha = .96$ |
| Black Opium | $\kappa = .84$ $\alpha = .84$ | $\kappa = .90$ $\alpha = .90$ | $\kappa = .82$ $\alpha = .83$ | $\kappa = 1$ $\alpha = 1$ |

These indexes are also highly significant, some of them even improving those from the previous test with just two coders. Kappas and alphas suggest a very positive result, with a mean value of 0.89 for the two commercials.

Overall, data suggest that the coding scheme developed for the qualitative study seems valid and reliable. This allows the reliability test of FILMIP to continue to the next

stage: to check individual agreement among participants about the type of their responses, which will offer some insights not only to whether FILMIP leads to reliable identifications of metaphorical filmic components but also to test whether all analysts arrive at the same conclusions about these metaphorical components.

5.5.2 Study 2: Qualitative analysis

Study 2 leads to compare whether the qualitative results of one analyst varies from those of other analysts. The study, based on a simple percentage agreement index, leads to check agreement about the type of metaphorically-used filmic components identified by each analyst on the basis of FILMIP's seven steps. The results obtained will offer a response to the question whether FILMIP leads independent analysts to identify the same type of metaphors in films.

The percentage agreement index for Study 2 was calculated with the aid of Google Docs Graphs in the same spreadsheet pertaining to the annotations.

With *Agua Fresca de Rosas* commercial (Adolfo Domínguez, 2015), a total of twenty-one analyses (by twenty-one independent analysts, the participants) per each of the five questions in the questionnaires were taken into consideration for the calculation of percentages. With *Black Opium* commercial (Yves Saint Laurent, 2015), a total of eighteen analyses (by eighteen independent analysts) per each of the five questions in the questionnaires were investigated.

This simple test focuses, again, on checking the validity of FILMIP in the easiest manner possible.

5.5.3.1 Data analysis and results

a) Test on *Agua Fresca de Rosas* commercial

The first percentage indexes were calculated about the questions of the first questionnaire for the commercial *Agua Fresca de Rosas* (Adolfo Domínguez, 2015) with the following results:

- In question 1 regarding the message of the commercial (Table 20), the 52.5% of the participants agreed on the same message (you will find love if you buy the perfume). The 26.1% of the participants thought that the commercial was just explaining the properties of the perfume. A 4.3% identified the message as “woman is purity, and an 8.7% responded that the message was that men are flowers and that the commercial wanted you to feel sensual.

Table 20: Percentages on message identification in *Agua Fresca de Rosas* ad

| CODING SCHEME FOR QUESTION 1 | RESULTS |
|----------------------------------|---------|
| 1.Buy perfume = get a man (love) | 52.5% |
| 2.Woman is purity | 4.3% |
| 3.Men are flowers (roses) | 8.7% |
| 4.Feel sensual | 8.7% |
| 5.Perfume properties | 26.1% |

- In question 2 regarding the identification of incongruity (Table 21), a 50% saw that the location of the roses in the sea was strange, the 15.4% thought that the action of fishing flowers was incongruous, and the 11.5% responded that the net was the incongruous element in the commercial. Another 11.5% (3 participants) wrote irrelevant responses to the question itself. The fact that the sea was smelt was identified as incongruous by the 7.7% of the participants, and another 3.8% (1 participant) thought that what was incongruous was the boat.

Table 21: Percentages on incongruity identification in *Agua Fresca de Rosas* ad

| CODING SCHEME FOR QUESTION 2 | RESULTS |
|----------------------------------|---------|
| 0. irrelevant (nothing) | 11.5% |
| 1.Action - Object (FISH_FLOWERS) | 15.4% |
| 2.Object - Location (ROSES_SEA) | 50% |
| 3.Object (NET) | 11.5% |
| 4.Object - Action (SEA_SMELL) | 7.7% |
| 5.Object (BOAT) | 3.8% |

- In question 3 regarding the identification of a comparison (Table 22 below), the 42.9% of the participants compared flowers with men, and the 14.3% compared roses with fish. A 9.5% saw a comparison between the perfume and roses. The rest of the comparisons obtaining a 4.8% each of them (1 participant) were between roses and

beauty, roses and sensuality, woman and ghost, nature and perfume, fishing and smelling, and roses and purification.

Table 22: Percentages on comparison identification in *Agua Fresca de Rosas* ad

| CODING SCHEME FOR QUESTION 3 | RESULTS |
|-------------------------------|---------|
| 0. irrelevant | 4.8% |
| 1.FLOWERS(ROSES) - MEN (LOVE) | 42.9% |
| 2.ROSES - BEAUTY | 4.8% |
| 3.ROSES - FISH | 14.3% |
| 4.ROSES - SENSUALITY | 4.8% |
| 5.WOMAN - GHOST | 4.8% |
| 6.PERFUME - ROSE | 9.5% |
| 7.NATURE - PERFUME | 4.8% |
| 8.FISHING - SMELLING | 4.8% |
| 9.ROSES - PURIFICATION | 4.8% |

- In question 4 regarding the detection of a conceptual metaphor (see Table 23 below), the 43.5% of the participants identified the ROSES ARE MEN metaphor, and a 13% identified the metaphor FISH ARE MEN. Four participants (17.4%) responded that they

saw no metaphor. The rest of the conceptual metaphors were identified by one participant each (a 4.3% per each comparison), including FLOWERS ARE EROTISM, PERFUME IS SENSUALITY, PERFUME IS TOOL TO FIND LOVE, ROSE IS PERFUME, CATCHING ROSES IS FISHING, and WOMAN IS ROSE.

Table 23: Percentages on conceptual metaphor detection in *Agua Fresca de Rosas ad*

| CODING SCHEME FOR QUESTION 4 | RESULTS |
|--------------------------------|---------|
| 0.irrelevant | 17.4% |
| 1.ROSES ARE MEN | 43.5% |
| 2.FISH ARE MEN | 13% |
| 3.FLOWERS ARE EROTISM | 4.3% |
| 4.PERFUME IS SENSUALITY | 4.3% |
| 5.PERFUME IS TOOL TO FIND LOVE | 4.3% |
| 6.ROSE IS PERFUME | 4.3% |
| 7.CATCHING ROSES IS FISHING | 4.3% |
| 8.WOMAN IS ROSE | 4.3% |

b) Test on *Black Opium* TV commercial

The second percentage indexes were calculated about the questions for the commercial *Black Opium* (Yves Saint Laurent, 2015):

- In question 1 (Table 24) regarding the message of the commercial, the 72% thought that it was “you are addicted because you need the perfume”. A 12% identified the message as “the perfume makes you feel good like drugs”, and another 12% identified it as “the perfume is a tool for the woman daring to be herself thanks to drugs”. One of the participants (the remaining 4%) thought that the message was just selling the perfume.

Table 24: Percentages on message identification in *Black Opium* ad

| CODING SCHEME FOR QUESTION 1 | RESULTS |
|----------------------------------------------------------------------|---------|
| 1.You need the perfume: addiction | 72% |
| 2.Perfume makes you feel good like drugs | 12% |
| 3.Perfume as tool for the woman daring to be herself thanks to drugs | 12% |
| 4.Selling perfume Black Opium | 4% |

- In question 2 regarding the identification of incongruous units (see Table 25 below), the 45% of the participants identified the perfume being shown like a drug as the incongruity of the commercial. A 20% thought that everything was incongruous, whereas another 10% saw no incongruity at all. Another 10% of the participants

thought that the music was incongruous. Two of the participants (10%) identified the pupil dilating as the incongruous unit, and one remaining participant (5%) thought that the movements of the camera were the incongruous elements of the commercial.

Table 25: Percentages on incongruity identification in *Black Opium* ad

| CODING SCHEME FOR QUESTION 2 | RESULTS |
|----------------------------------------|---------|
| 1.Nothing | 10% |
| 2.Everything | 20% |
| 3.Object - State (PERFUME - LIKE DRUG) | 45% |
| 4.Music | 10% |
| 5.Camera movements | 5% |
| 6.Object - State (PUPIL-DILATED) | 10% |

- In question 3 regarding the identification of a comparison, the results obtained are as follows (see Table 26 below): the 73.7% of the participants compared the perfume with drugs, the 21.2% compared the smell of the perfume with addiction, and a 5.3% compared the eye with its big pupil with something that she wanted.

Table 26: Percentages on comparison identification in *Black Opium* ad

| CODING SCHEME FOR QUESTION 3 | RESULTS |
|-----------------------------------|---------|
| 1.PERFUME - DRUGS | 73.7% |
| 2.SMELL OF PERFUME - ADDICTION | 21.1% |
| 3.BIG PUPIL - SOMETHING SHE WANTS | 5.3% |

- Finally, in question 4 regarding the identification of a possible conceptual metaphor (Table 27), the 72.2% of the participants identified the metaphor PERFUME BLACK OPIUM IS DRUG, and the rest 27.8% identified the metaphor PERFUME BLACK OPIUM IS ADDICTION.

Table 27: Percentages on conceptual metaphor detection in *Black Opium* ad

| CODING SCHEME FOR QUESTION 4 | RESULTS |
|----------------------------------|---------|
| PERFUME BLACK OPIUM IS DRUG | 72.2% |
| PERFUME BLACK OPIUM IS ADDICTION | 27.8% |

5.5.2.2 Discussion and conclusions

The differences among the responses of the participants may be due to several factors:

1. Multimodal metaphors in the filmic medium are complex tropes, since they are construed cross-modally through a complicated composition of mappings between both domains of the metaphor (target and source), all depicted by the interaction and

precise composition of the filmic tools that the filmmaker makes use of (Müller & Kappelhoff, 2018). This entails that clustering a filmic multimodal metaphor in a simple A IS B formula is a difficult task (Forceville, 2006, 2007).

2. Individual differences play a key role in the interpretation of metaphors, and cinema is not an exception. The cultural or social background of the analysts, and even their level of expertise on metaphor research, usually influences their perception and understanding of a given metaphor.

However, even considering the different responses among the analysts of our study because of the complexity of multimodal metaphors in films and the individual differences mentioned above, the tests offer quite significant percentages in the majority of the questions. A description of the most significant results is presented below:

On the one hand, in *Agua Fresca de Rosas* commercial (Adolfo Domínguez, 2015), more than half of the participants (52.5%) interpreted the same message (buy perfume = get a man), whereas the 26.1% thought that the commercial was presenting just the features of the perfume. The fact that there were roses in the sea instead of fish was considered incongruous by half of the participants (50%), and a 15.4% thought that what was incongruous was the action of fishing flowers (instead of fishing fish). A 42.9% indicated that the comparison depicted in the video was between flowers and men, whereas a 14.3% thought that it was a comparison between roses and fish. Finally, regarding the type of conceptual metaphor identified, a 43.5% identified the ROSES ARE MEN metaphor, a 13% identified the FISH ARE MEN metaphor, and a 17.4% responded in an irrelevant manner (answers left out blank, for instance).

What these percentages show is that the results of the application of FILMIP to this commercial in Chapter 4 are very similar to what the 21 analysts got on an individual basis. The incongruous elements of the roses in the sea instead of fish, and the action of fishing roses, are present in all analyses. The analysis in Chapter 4 suggests the possible conceptual metaphor FISHING ROSES IS FINDING LOVER (FISHING IS FINDING LOVER), and the metaphors suggested by the 21 participants seem to coincide within that conceptual structure (ROSES ARE MEN, SO FISH ARE MEN, which in turn leads to our FISHING IS FINDING LOVER metaphor).

On the other hand, *Black Opium* commercial (Yves Saint Laurent, 2015) presents even a higher level of agreement among the responses obtained. A 72% of the participants identified the message “you need the perfume: addiction”, a 12% thought that the message was “perfume makes you feel good like drugs”, and another 12% thought that it was “perfume as tool for the woman to be herself like with drugs”. All these three messages can be encapsulated onto the cognitive domains of perfumes and drugs. Regarding the incongruous elements identified, a 45% thought that the way the commercial presented the perfume as a drug was an incongruity, and a 20% of the analysts thought that everything in the video was incongruous. The comparisons detected are two: *perfume-drugs* (73.7%), and *smell of perfume-addiction* (21.1%). Finally, just two conceptual metaphors were identified (PERFUME BLACK OPIUM IS A DRUG and PERFUME BLACK OPIUM IS ADDICTION), both related to the suggested metaphor of the analysis in Chapter 4: PERFUME BLACK OPIUM IS DRUG.

To conclude, it could be stated that, even though different analysts may come up with distinct conceptual metaphors in a given filmic analysis because of their different cultural background or their individual level of expertise, the two studies performed in the thesis show that FILMIP offers a high level of agreement about the results of each of the seven steps, thus leading analysts to similar outcomes after the application of FILMIP.

5.6 CONCLUSION

Two studies have been performed to test whether FILMIP can be considered a reliable tool for filmic metaphor identification.

Study 1, content analysis, allowed for the annotation of all the responses written by the participants in two questionnaires after applying FILMIP according to a coding scheme that was tested for agreement by means of an analysis of the Kappa and Alpha indexes. The high indices obtained indicate that significant results are achieved, with a mean value of 0.87 among two trained coders, and 0.89 among three annotators (trained plus novice).

Regarding the qualitative analysis (Study 2), even when lower results were expected due to the complexity of multimodal metaphors in the filmic medium and also to individual differences of the participants, the study reports very high indexes as well, with the types of responses among the 39 participants being very similar to the results achieved in this thesis presented in Chapter 4. The results of Study 2 mean, then, that the application of the Filmic Metaphor Identification Procedure leads analysts to identify similar metaphorically-used filmic elements on an individual basis.

As a concluding remark for this chapter, the reliability tests suggest that FILMIP can be considered a reliable and valid tool for filmic metaphor identification, with high levels of agreement among independent coders.



6. GENERAL CONCLUSIONS

6. GENERAL CONCLUSIONS

6.1 CONCLUDING OVERVIEW

6.2 LIMITATIONS

6.2.1 Application

6.2.2 Coding

6.2.3 Qualitative and content analyses

6.3 IMPLICATIONS AND FURTHER RESEARCH

How you start is important, but it is how you finish that counts.

B.C.Forbes

6.1 CONCLUDING OVERVIEW

Is it possible to find a metaphor in film? How and under which criteria? Where in the film must the analyst look at to find a metaphor? How can the filmic medium be managed to perform such an analysis?

This thesis aimed at resolving these questions through the development of FILMIP: The Filmic Metaphor Identification Procedure. Offering an overview of the main tenets of metaphor theory and film theory, I approached the study of filmic texts under the premises of cognitivism in order to construct a semiotic-structural method for the identification of metaphorical components used in films.

FILMIP has been displayed in this research following the development of three stages:

- 1) Theoretical development of the procedure (Chapter 3), including a detailed description of the seven steps. Many issues have been tackled along this theoretical stage leading to precise procedural decisions:
 - (i) Step 1 (establishing a general understanding) posited several questions about what should be understood as the filmic unit of analysis, about how to segment the filmic materials, or about what could be taken as *mode* for the specific purposes of FILMIP.
 - (ii) Incongruity is dealt with under Step 3, delving into decisions on what could be considered incongruous, where these incongruous elements were to be found in a film, and what types of incongruities could analysts face in the filmic medium.
 - (iii) the other remaining steps of the procedure also supposed procedural issues for consideration, such as how to test that two concepts are compared in a clip, or under which premises analysts can decide that the two terms of a comparison belong to two different domains.
- 2) Practical application of FILMIP to real data (Chapter 4), where the method was applied to five TV commercials to exemplify its mechanism. The filmic ads of the corpus belong to perfume brands, and they were chosen under this criterion because of the usual metaphoric representation of the sense of smell, thus assuming that advertising campaigns of perfumes would make more use of metaphorical constructions than advertising campaigns of other products.
- 3) Experimental testing (Chapter 5) ensembled within two different studies to check the procedure's reliability and validity through:

(i) A content analysis with reliability tests (kappa and alpha coefficients) with a categorization and coding of the semantic data collected after the individual application of the method by 21 participants.

(ii) A qualitative analysis to check percentage of agreement among analysts about the type of filmic components identified as metaphorically used.

Before developing FILMIP in Chapter 3, an overview of the corresponding theoretical background has been expanded over the first two chapters. Conceptual Metaphor Theory (Lakoff & Johnson, 1980) and its main criticisms are understood as the basis on which the whole thesis is constructed. Metaphor is not just a matter of language any more, but a matter of thought, an assumption that leads to concluding that not only the way we talk or write but also the other means by which we are able to express meaning are full of metaphorical conceptualizations, which in turn is one of the critiques posited by Grady (1997) to CMT: the non-linguistic evidence for metaphor. Art, cartoons, music, pictures, and also films, are mediums of expression that contain concrete and abstract concepts. These abstract concepts are sometimes represented in language through the construal of metaphorical conceptualizations that allows for mappings of certain features from one concrete concept, known as the source domain, to another more abstract concept, the target domain.

This construal of metaphorical conceptualizations in films to express abstract meaning is tightly linked with the cognitive theory of film. Cognitivism opened up a new area of knowledge into the study of the filmic medium, offering empirical answers to some of the main questions about the processing and understanding of films or the engagement of the audience with characters and the narratives. The PECMA flow, for instance, provides an

explanation about the way we process films thanks to our bodily mental mechanisms (Grodal, 2009), including perception, cognition, emotion, and finally action.

I claim, however, that even though cognitivism (and the PECMA flow) offers new insights into film theory, it misses other aspects that may influence the way people make sense of films. Genre may be one of these aspects, thus impacting into the expectations of the viewer at different levels: at the communicative level (the message and the participants), at the formal level (structure and style), and at the semantic level (assumptions about the content). Thus, spectators may take all these pre-assumptions about the specific genre that they are about to watch, and then construct meaning during the viewing process, influenced by their expectations. This process is called the *genre event* (Steen, 2011).

All in all, cinema is a very complex medium in which meaning is communicated through a wide variety of technical options: all that filmmakers include in a scene or shot, that is, colors, light, camera movements, perspective or sounds, among many others (see Chapter 2), to represent the filmic narrative in the precise way that they want to address.

Along these technical options, multimodality plays a key role in the filmic medium and in the present dissertation as well. Through a general overview on the notion of mode (Mack, 1978; Bagchi, 2011; Bateman, 2012; Bateman & Wildfeuer, 2014; Forceville, 2017), this thesis has presented a new option to the understanding of *mode* and multimodality, claiming that the reason for the controversy about what a mode is resides mainly in the terminology. Thus, the view stated in this work entails a triple distinction explained as follows: the world, whether real or unreal, is perceived through our sensory channels (Mack's perceptual modes, 1978), which form the base for our capacity to communicate meaning, and we communicate meaning by means of distinct communicative modes (Forceville, 2017) such as spoken and written discourse, sounds, gestures, etc., which in turn are expressed

through different semiotic modalities (Bateman's semiotic modes, 2012), as literature, film, art, and the like.

This clarification of the terminology allowed, in Chapter 2, for the development of the notion of multimodality in the context of this work and, more concretely, of multimodal metaphor in films, stating that a metaphor is multimodal (Forceville, 2017) when one of its two domains is represented through one communicative mode (spoken language, for instance), and the other domain is expressed through another mode (music), as can be seen in our analyses in Chapter 4. Metaphors in films, then, are construed cross-modally.

The thesis also makes a non-exhaustive exploration of the main technical tools that filmmakers have at their disposal to add meaning to the filmic segments (Brown, 2016), which allow for a better understanding of the composition of films, favoring the analyses of the clips, which are introduced in Chapter 4.

Once the general overview of the theoretical background is tackled, the thesis proceeds with the development of FILMIP in Chapter 3, positing new insights into the analysis of filmic materials and responding to my research questions:

1) **RQ1:** Is it possible to identify a metaphor in films?

Several methods are at our disposal in order to identify metaphors in language (MIP, Pragglejazz Group, 2007; MIPVU, Steen et al., 2010), and metaphors in pictures (VISMIP, Šorm & Steen, 2018). Due to the complexity of the filmic medium, the question was whether it was possible and plausible to develop a method that allowed for consistency in the analyses performed by different scholars when identifying filmic metaphors. The present thesis shows that the application of structured steps for the identification of filmic metaphorical components in clips is not only possible but also produces similar results among analysts.

RQ1₁: How can we define filmic meaning, in order to be able to identify a filmic metaphor?

Filmic meaning, as described in Chapter 2, entails the interaction of distinct technical resources that filmmakers use to show the filmic narrative to the audience, and genre plays an important role in this interaction, influencing the expectations, and then the interpretation, that the viewer has about the video. This implies that, even though the procedure has been built with the intention of being a general method, the particular genre to which FILMIP has been applied is crucial for the unravelling of its procedural steps (see limitations in Section 6.2).

Chapter 2 concludes that if filmic meaning is expressed by the designer of the video through the interaction of technical devices, then it is necessary that analysts deconstruct the filmic piece by analyzing all those filmic components and later reconstruct them again in order to identify the meaning, message and topic of the film.

RQ1₂: Where can filmic meaning be found, or in other words, what is the filmic unit of analysis for FILMIP?

For the identification of metaphors in language, MIP and MIPVU resolve that the unit of analysis must be the word (called *lexical unit*). VISMIP, the method for the identification of metaphorically-used units in still pictures, entailed a more complex view about this issue, concluding that the unit of analysis is any element that has a role in the structured description of the referential meaning of the image, that is, Agent, Action, Recipient, Object, and Setting (Tam and Leung, 2001). With filmic materials, again, things get much more complicated than that, implying a difficulty not only about the components of a film but also about where to find them, since movies are not meanings encoded and represented in single frames. My

claim is that the filmic unit to be considered for FILMIP is a dynamic unit of analysis composed by a sequence and its corresponding scenes and shots, that is, a dynamic unit of analysis that is seen as a hierarchy of three structural filmic units (sequence, scenes, and shots) used to describe the configuration of films in varying degrees of detail.

RQ1₃: How can we find a filmic unit of analysis in films?

As metaphor analysts are not (at least generally speaking) film scholars, they generally lack the degree of expertise to identify this interactive unit of analysis defined in the procedure. Thus, I decided that the segmentation should be done having the definition of the three structural units in mind. A sequence is that filmic part where a given event is happening along several scenes with the same style. A scene is identified whenever there is an event happening in the same place and in the same period of time. Finally, shots are the smallest filmic units, usually identified with each film cut. These definitions are the base that allows analysts to identify the units of analysis in the materials they are using.

2) **RQ2:** How can the method be applied to real filmic texts, particularly to the selected corpus of TV commercials?

Every method has the aim of being applied to whatever material or event it is addressed to. The complexity of FILMIP posed the question whether it was possible to be used on real data. Chapter 4 offers a clear response to this question with the analysis of five TV commercials where the procedural steps lead to the identification of metaphorically-used filmic units.

As already stated throughout the entire thesis, the genre under analysis plays an important role not only in the discovering of the meaning by the analyst but also in the way

the steps are designed and in how they function over different types of materials. In the genre of advertising, the seven steps, adapted and refined from VISMIP, allow for a proper analysis of filmic ads in Phase 1 (content analysis), and for the corresponding identification of metaphorically-used filmic components in Phase 2 (metaphor identification). During the content analysis in the first phase, the procedure leads the analyst to disentangle the mechanisms of the filmic narrative by analyzing all its technical choices (in our case, modes of communication). This analysis favors the description of the meaning of the filmic text (referential and abstract meaning), as well as the identification of the message and the topic of the video. Next, the steps of the second phase guide the analyst in the process of incongruity detection and checking for cross-domain comparison, both crucial steps for the identification of metaphors.

The procedure can be, then, applied to real data allowing for detailed analysis of films and for the identification of filmic elements that are used metaphorically.

3) RQ3: Is FILMIP a reliable and valid procedure for the identification of metaphorical components in films?

Chapter 5 offers the answer to this question with two empirical tests (content analysis and qualitative analysis) described at the start of this chapter.

Study 1 was carried out for determining, in a further test, whether analysts interpreted the same type of metaphorically-used components. The content analysis of their interpretations reached a mean kappa and alpha value of 0.89, which indicates high reliability rates. This led the work to Study 2 (the qualitative analysis) to check percentage of agreement among analysts about the type of filmic components identified as metaphorically-used. I expected lower results (a lower percentage of agreement) in this second test, due to the

possible differences of interpretation and difficulties that multimodal texts entail (Forceville 2006, 2007). However, more than half of the analysts interpreted the same metaphorical conceptualizations in one of the analysis, and 73,7% identified the same conceptual metaphor in the second analysis after the application of FILMIP.

What these results show is that FILMIP is a procedure that provides consistent results among independent analysts, thus making it a valid and reliable tool for the identification of metaphorically-used components in films.

6.2 LIMITATIONS

Even though FILMIP has been developed and properly applied in this study, and despite the good level of agreement of the reliability tests, several limitations must be taken into consideration as well.

6.2.1 Application

As mentioned several times throughout the thesis, the specific genre to which the method has been applied may have influenced the design of its procedural steps. The genre of advertising implies certain connotations that maybe other filmic genres such as feature films do not have. The intended persuasive message of a commercial, for instance, may not be present in a romantic comedy or in a horror film. Thus, the application of the method to other genres may lead to the adaptation of the steps in order to fit with the structure and style of those other genres.

Another issue that must be addressed is the representativeness of the corpus. The quantity of the materials used for the present corpus cannot result in any generalizations about how metaphors function in TV commercials, about the mappings between target and source

domains within the filmic narrative, or about which values are projected by brands in general terms according to the conceptual structures they present in their ads. Such hypotheses cannot be validated yet with the present corpus, as they demand larger corpora in order to pose new and generalizable insights into the construal of multimodal metaphors within the genre of filmic advertising. Yet the five analyses included in the thesis are the starting point for the refinement and development of a multimodal theory of metaphor in films, and they also form the base for the understanding of the filmic mechanisms implied in the rendering of metaphors in advertising TV campaigns.

6.2.2 Coding

The coding scheme that has been developed for the analysis of the commercials (see Appendix II) with the use of Atlas.ti has not been checked for agreement yet. Although this implies that it cannot consequently be used by other analysts for the moment, the outcomes of the analyses in Chapter 4 are a significant starting point for future consistent studies.

The coding scheme developed for the reliability test in Chapter 5 (Study 1) was actually checked for agreement with the kappa and alpha coefficients but before discussion, which means that the coders did not have a discussion session where they argued about the appropriateness of each category and its description. Future discussion sessions where the categories used for the tests are examined and debated will be held in the near future.

6.2.3 Qualitative and content analyses

I am aware of the small number of elements that appear in each of the TV commercials used for the analyses to check reliability. Longer materials with a higher amount

of elements and components to be analyzed would lead to more appropriate comparative results. According to Krippendorff (2011: 102)

it should be noted that the likelihood of reliability data to speak about the reliability of interest is affected not only by the number of units coded but also by the number of coders employed in distinguishing among them and assigning values to them, one value per unit. The more coders are employed and the more pairable values they collectively generate, the more one can trust the computed reliability.

Future experiments with more coders and materials would lead to a highly trustworthy reliability. However, the experiments performed in Chapter 5 demonstrate that the significant results obtained can be considered a plausible indicator of the reliability of FILMIP.

6.3 IMPLICATIONS AND FURTHER RESEARCH

The present study exposes several implications for various research fields, implications that are seen under a win-win point of view. Generally speaking, FILMIP contributes to:

1. Metaphor studies and discourse analysis, as scholars within these areas of investigation can benefit from the application of FILMIP in their analyses, providing them with the semiotic-structural knowledge that they need when analyzing the filmic medium. Metaphor researchers can investigate the target and source domains underlying metaphorical filmic units in context, the frequency of metaphor usage in films, and also the mechanisms of the cross-modal expression of metaphorical filmic

meaning and what this entails for particular filmic genres. Discourse analysts can apply FILMIP to investigate how the structure of metaphors vary across genres. Anthropologists or psychologists can study this variation across cultures and languages.

2. Film theory, as the application of the method provides researchers with new insights into the way metaphors are cross-modally construed in films, thus allowing for a better understanding of how these tropes work within films in general, and within specific genres in particular.
3. Branding, marketing, and advertising studies, as the hypotheses that can be drawn after the application of FILMIP in larger corpora may contribute to the design of new models for successful advertising campaigns.

A public and open-source online corpus of annotated videos is being created by the author of this thesis as a resource for researchers from different fields of studies. An ample variety of videos and filmic genres will be analyzed with FILMIP and uploaded to this online corpus for scientific purposes. This online resource has the aim of constituting a meeting point of debate among researchers in order to offer new insights about the mechanisms of multimodal and filmic metaphors. The corpus can be consulted in the website <http://filmip.uji.es> (see Figure 44 below).

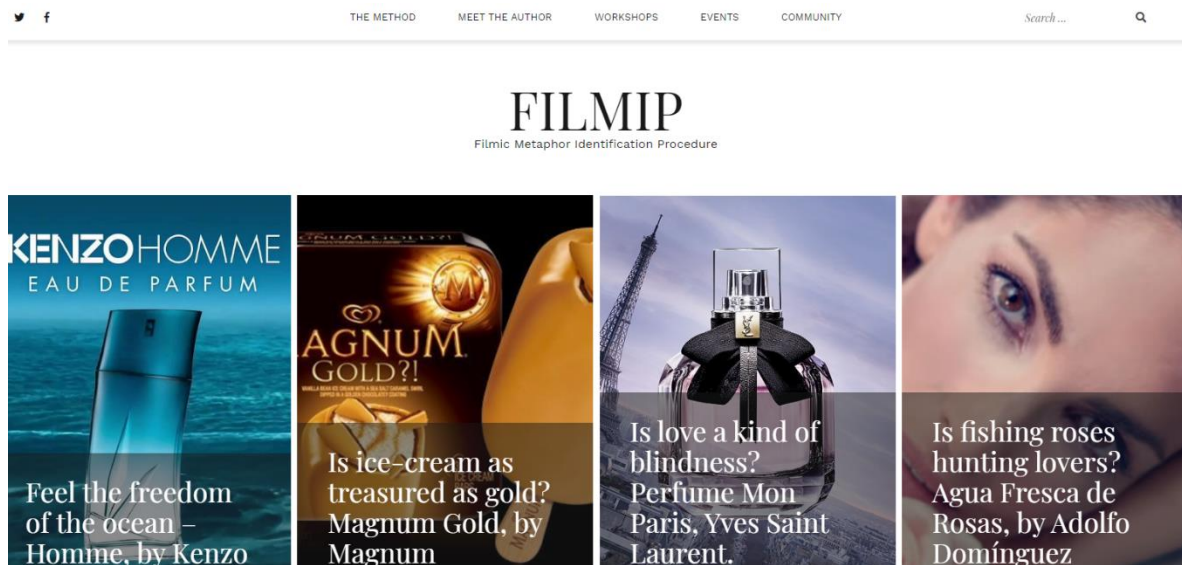


Figure 44: Screenshot of FILMIP's online and open-source corpus

All in all, further research is needed in order to solve the limitations of the present study, mainly by applying the method to larger corpora and other filmic genres to test generalizability. The existence of a replicable coding scheme for the analysis of videos would entail a very valuable tool for analysts, since they would know beforehand what to look for in their materials in a simple and easy way.

Nonetheless, the Filmic Metaphor Identification Procedure allows analysts to perform multimodal structured-semiotic analyses of films, revealing all the existing levels of signification and their aesthetic configuration. The procedure, thus, not only entails a mere description of the filmic narrative but also the reconstruction of its meaning with the precise goal of revealing metaphorical filmic components.

A final remark for this thesis lies in the possibilities of FILMIP. Once the analyst is able to identify filmic metaphors in a reliable and consistent way, which entails indeed

valuable research in itself, the possibilities for metaphor analysis in films expand to places still unforeseen.



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APPENDICES

APPENDIX I: Wu and Barsalou’s Taxonomy of properties (2009)

(Wu & Barsalou 2009: 187). In the examples, lowercase text refers to concepts, whereas uppercase text refers to a property of the concept.

| |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Entity Properties (E). Properties of a concrete entity, either animate or inanimate. Besides being a single self-contained object, an entity can be a coherent collection of objects, or an institution, if it consists of at least some concrete entities (e.g., forest, government, and society). |
| |
| Larger whole (E_w). A whole to which an entity belongs (e.g., window–HOUSE; apple–TREE). |
| |
| Spatial relation (E_s). A spatial relation between two or more properties within an entity, or between an entity and one of its properties (e.g., car–window ABOVE door; watermelon–green OUTSIDE). |
| |
| External surface property (E_{SE}). An external property of an entity that is not a component, and that is perceived on or beyond the entity’s surface, including shape, color, pattern, texture, size, touch, smell, and taste (e.g., watermelon–OVAL; apple–RED; car–STINKS). |
| |
| Internal surface property (E_{SI}). An internal property of an entity that is not a component, that is not normally perceived on the entity’s exterior surface, and that is only perceived when the entity’s interior surface is exposed, including color, pattern, texture, size, touch, smell, and taste (e.g., apple–WHITE, watermelon–JUICY). |
| |
| External component (E_{CE}). A three-dimensional component of an entity that, at least to some extent, normally resides on its surface (e.g., car–HEADLIGHT; tree–LEAVES). |
| |
| Internal component (E_{CI}). A three-dimensional component of an entity that normally resides completely inside the closed surface of the entity (e.g., apple–SEEDS; jacket–LINING). |
| |

| |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Systemic property (E_{SYS}). A global systemic property of an entity or its parts, including states, conditions, abilities, and traits (e.g., cat–ALIVE; dolphin–INTELLIGENT; car–FAST). |
| |
| Entity behavior (E_B). An intrinsic action that is characteristic of an entity’s behavior, and that is not an entity’s normal function for an external agent, which is coded as SF (e.g., dog–BARKS; children–PLAY). |
| |
| Associated abstract entity (E_{AE}). An abstract entity associated with the target entity and external to it (e.g., computer–SOCIETY; transplanted Californian–RELIGIOUS AFFILIATION). |
| |
| Quantity (E_Q). A numerosity, frequency, or intensity of an entity or its properties (e.g., jacket–an ARTICLE of clothing; cat–FOUR legs; tree–LOTS of leaves; apple–COMMON fruit; watermelon– USUALLY green; apple–VERY red). |
| |
| Situation Properties (S). A property of a situation, where a situation typically includes one or more participants, at some place and time, engaging in an event, with one or more entities (e.g., picnic, conversation, vacation, and meal). |
| |
| Participant (S_P). A person in a situation who typically uses an entity or performs an action on it and/or interacts with other participants (e.g., toy–CHILDREN; car–PASSENGER; furniture– PERSON). |
| |
| Location (S_L). A place where an entity can be found, or where people engage in an event or activity (e.g., car–IN THE GARAGE; buy–IN A STORE). |
| |
| Spatial relation (S_S). A spatial relation between two or more things in a situation (e.g., watermelon–the ants crawled ACROSS the picnic table; car–drives ON the highway; vacation–we slept BY the fire). |
| |

| |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Time (S_T). A time period associated with a situation or with one of its properties (e.g., picnic sled–DURING THE WINTER). |
| |
| Action (S_A). An action that a participant performs in a situation (e.g., shirt–WORN; apple–EATEN). |
| |
| Associated entity (S_E). An entity in a situation that contains the focal concept (e.g., watermelon–TABLE; cat–LITTER). |
| |
| Function (S_F). A typical goal or role that an entity serves for an agent (e.g., car–TRANSPORTATION; clothing–PROTECTION). |
| |
| Quantity (S_Q). A numerosity, frequency, or intensity of a situation or any of its properties except of an entity, whose quantitative aspects are coded with E_Q (e.g., vacation–lasted for EIGHT days; car–a LONG drive). |
| |
| Manner (S_M). The manner in which an action or behavior is performed (e.g., watermelon–SLOPPY eating; car–FASTER than walking). |
| |
| Event (S_{EV}). An event or activity in a situation (e.g., watermelon–PICNIC, car–TRIP). |
| |
| State of the world (S_{SW}). A state of a situation or any of its components except entities, whose states are coded with $ESYS$ (e.g., mountains–DAMP; highway–CONGESTED). |
| |
| Origin (S_{OR}). How or where an entity originated (e.g., car–FACTORY; watermelon–GROUND). |

APPENDIX II: Coding book for the analysis of the corpus

| Elements to code | CATEGORY | DESCRIPTION |
|-----------------------------|---------------------------|------------------------------------------------------|
| MODES | | |
| written discourse | [MOD_WRIT] | Written discourse |
| spoken discourse | [MOD_SPOK_DIAG] | Spoken discourse, dialog |
| | [MOD_SPOK_VOV] | Spoken discourse, voice over |
| | [MOD_SPOK_VOFF] | Spoken discourse, voice off |
| music | [MOD_MUS_GEN_POP] | Musical genre: pop |
| | [MOD_MUS_GEN_INDIE/ROCK] | Musical genre: indie or rock |
| | [MOD_MUS_GEN_DANCE] | Musical genre: dance |
| | [MOD_MUS_GEN_CLASS] | Musical genre: classical |
| | [MOD_MUS_GEN_INSTRUM] | Musical genre: instrumental |
| | [MOD_MUS_GEN_FOLK/COUNT] | Musical genre: folk or country |
| | [MOD_MUS_GEN_METAL] | Musical genre: heavy metal, goth, etc. |
| | [MOD_MUS_TYP_DIEG] | Diegetic: heard inside the story |
| | [MOD_MUS_TYP_NDIEG] | Non-diegetic: heard from outside |
| | [MOD_MUS_TYP_COMP] | Composed: specifically created for the film |
| | [MOD_MUS_TYP_APPR] | Appropriated: already existing and used for the film |
| Non-verbal sounds | [MOD_NVSO_ARTF] | Artificial non-verbal sound (objetscs) |
| | [MOD_NVSO_NAT_HU] | Natural non-verbal (human sounds) |
| | [MOD_NVSO_NAT_AN] | Natural non-verbal (animal sounds) |
| | [MOD_NVSO_NAT_NAT] | Natural non-verbal (nature sounds) |
| | [MOD_NVSO_NAT_SILC] | Natural non-verbal (silence) |
| visuals-colors | [MOD_VIS_COL_BLK] | Black |
| | [MOD_VIS_COL_WH] | White |
| | [MOD_VIS_COL_RD] | Red |
| | [MOD_VIS_COL_PNK] | Pink |
| | [MOD_VIS_COL_YEL] | Yellow |
| | [MOD_VIS_COL_GRY] | Grey |
| | [MOD_VIS_COL_BR] | Brown |
| | [MOD_VIS_COL_GR] | Green |
| | [MOD_VIS_COL_BLU] | Blue |
| | [MOD_VIS_COL_OR] | Orange |
| | [MOD_VIS_COL_PUR] | Purple |
| visuals-salient objects | [MOD_VIS_SOBJ] | Salient objetscs |
| visuals- kinematic elements | [MOD_VIS_KINE_DEEFP] | Deep focus |
| | [MOD_VIS_KINE_STATF] | Static frame |
| | [MOD_VIS_KINE_HIGHA] | High angle |
| | [MOD_VIS_KINE_SELECT&OUT] | Selective + out-of-focus |
| | [MOD_VIS_KINE_LOWA] | Low angle |
| | [MOD_VIS_KINE_PAN] | Pan, horizontal movement of the camera |
| | [MOD_VIS_KINE_TILT] | Tilt, vertical movement |
| | [MOD_VIS_KINE_ZOOM] | Zoom |
| | [MOD_VIS_KINE_CIRC] | Circles |
| | [MOD_VIS_KINE_ROLL] | Rolling shot |
| | [MOD_VIS_KINE_CRANE] | Crane move |
| | [MOD_VIS_KINE_HAND] | Handheld technique (tracking shot) |
| visuals-gestures/facial | [MOD_VIS_GESFA] | Gestures and facial expressions |
| visuals-images/icons | [MOD_VIS_IMIC] | Images and icons |
| UNITS OF ANALYSIS | | |
| shots | [SEG_SHOT_WS] | Wide shot (usually establishing shot) |

| | | |
|-------------------------------|----------------|----------------------------|
| | [SEG_SHOT_FS] | Full shot |
| | [SEG_SHOT_CWS] | Cowboy shot |
| | [SEG_SHOT_MDS] | Medium shot |
| | [SEG_SHOT_CLS] | Close-up Shot |
| | [SEG_SHOT_OTS] | Over-the-shoulder shot |
| | [SEG_SHOT_RES] | Reaction shot |
| | [SEG_SHOT_INS] | Insert |
| Scene | [SEG_SCE] | |
| Sequence | [SEG_SEQ] | |
| TAXONOMY OF PROPERTIES | | |
| entity properties (E) | [TAXP_E_LW] | Larger whole |
| | [TAXP_E_SR] | Spatial relation |
| | [TAXP_E_ES] | External surface property |
| | [TAXP_E_IS] | Internal surface property |
| | [TAXP_E_EC] | External component |
| | [TAXP_E_IC] | Internal component |
| | [TAXP_E_SYP] | Systemic property |
| | [TAXP_E_EB] | Entity behavior |
| | [TAXP_E_ASAE] | Associated abstract entity |
| | [TAXP_E_Q] | Quantity |
| situation properties (S) | [TAXP_S_P] | Participants |
| | [TAXP_S_LOC] | Location |
| | [TAXP_S_SR] | Spatial relation |
| | [TAXP_S_T] | Time |
| | [TAXP_S_ACT] | Action |
| | [TAXP_S_ASE] | Associated entity |
| | [TAXP_S_FUNC] | Function |
| | [TAXP_S_Q] | Quantity |
| | [TAXP_S_MANN] | Manner |
| | [TAXP_S_EV] | Event |
| | [TAXP_S_SW] | State of the world |
| | [TAXP_S_OR] | Origin |

APPENDIX III: Online questionnaires

Agua Fresca de Rosas analysis with FILMIP

* Required

Commercial (Agua Fresca de Rosas, by Adolfo Domínguez)



[y=sfUOOVqEMkl](https://www.youtube.com/watch?v=sfUOOVqEMkl)

<http://youtube.com/watch?>

Personal details

1. Which country are you from? *

2. Which is your mother tongue? *

3. Age: *

4. Gender *

Mark only one oval.

Male

Female

Analysis

5. Which is the message of the commercial? *

6. Which incongruous elements do you see, in case there are any? *

7. Which is the comparison that you see, in case there is any? *

8. Can you describe the metaphor, if there is any? *

9. Is there a metaphor in this commercial? *

Mark only one oval.

- Yes
- No
- I don't know

Black Opium analysis with FILMIP

* Required



[v=DJ3vSBN2ldA](https://www.youtube.com/watch?v=DJ3vSBN2ldA)

<http://youtube.com/watch?>

Personal details

1. Which country are you from? *

2. Which is your mother tongue? *

3. Age: *

4. Gender *

Mark only one oval.

Male

Female

Analysis

5. Which is the message of the commercial? *

6. Which incongruous elements do you see, in case there are any? *

7. Which is the comparison that you see, in case there is any? *

8. Can you describe the metaphor, if there is any? *

9. Is there a metaphor? *

Mark only one oval.

- Yes
- No
- I don't know

ABSTRACT / RESUMEN

Desarrollo, aplicación y prueba del FILMIP: el procedimiento de identificación de metáforas fílmicas

El análisis e identificación del lenguaje figurativo es una de las mayores áreas de investigación de la lingüística cognitiva, y la metáfora es parte de ese lenguaje. Se han diseñado varios métodos para identificar metáforas en el discurso, como el MIP, el Procedimiento de Identificación de Metáforas (Pragglejaz Group, 2007) y el MIPVU (Steen et al. 2010). Para diferenciar la identificación de metáfora en lenguaje hablado y escrito, Šorm & Steen han desarrollado un método de siete pasos para la identificación de unidades visuales metafóricamente utilizadas en imágenes fijas (VISMIP, 2018). El método permite resolver si ciertas imágenes son interpretadas a través de la construcción de comparaciones metafóricas.

Con una visión general de la teoría de la metáfora, la multimodalidad y la teoría cinematográfica, abordo el estudio de los textos fílmicos bajo las premisas del cognitivismo con el fin de construir un método estructural para la identificación de componentes metafóricos utilizados en las películas.

FILMIP se presenta en este estudio bajo el desarrollo de tres etapas:

- 1) Desarrollo teórico del procedimiento con una descripción detallada de sus pasos correspondientes. A continuación se incluye un resumen de FILMIP:

El primer paso para llegar a una comprensión general de la película se desarrolla mediante (i) la visualización del vídeo al menos 5 veces (evaluación del contenido), (ii) la segmentación del clip en secuencias, escenas y tomas para que el vídeo sea analizable con estas partes más pequeñas, (iii) la identificación y descripción de los modos, y (iv) la descripción del significado referencial.

Una vez finalizado el paso 1, el analista debe estructurar la descripción referencial de acuerdo con la herramienta de anotación de Tam and Leung (2001) para materiales visuales, a fin de simplificar la descripción referencial para los siguientes pasos.

El procedimiento continúa con el paso 3 con la identificación de los componentes fílmicos incongruentes que luego deben ser reemplazados por elementos congruentes en el paso 4.

El paso 5 prueba si esos elementos incongruentes y congruentes pueden ser vistos como una forma de comparación dentro del marco general del video.

El paso 6 comprueba si esa comparación es entre dominios distintos con Wordnet, una gran base de datos en línea de palabras en inglés (sustantivos, verbos, adjetivos y adverbios) que se agrupan de acuerdo con sus significados (Šorm & Steen, 2018).

Finalmente, el paso 7 lleva al analista a la decisión final: la película se marca para metafóricidad si los pasos 4, 5 y 6 son positivos, de lo contrario se entiende que no hay elementos fílmicos relacionados con la metáfora en el vídeo.

- 2) Aplicación práctica del FILMIP con datos reales (Capítulo 4), donde el método se aplica a cinco anuncios comerciales de televisión para ejemplificar su mecanismo. Los anuncios fílmicos del corpus pertenecen a marcas de perfumes, y fueron elegidos bajo este criterio debido a la representación metafórica habitual del sentido del olfato,

asumiendo así que las campañas publicitarias de perfumes harían más uso de construcciones metafóricas que otras. El corpus se crea y analiza con el uso del software de análisis de contenido Atlas.ti 8.2.4. El uso de este software de análisis de datos cualitativos permite segmentar correctamente el anuncio fílmico en las unidades correspondientes, identificar, clasificar y analizar todos los modos, y dibujar redes ilustrativas sobre diferentes variables, como la co-ocurrencia de modos con otros elementos o la fácil visualización de tomas.

3) Pruebas experimentales, integradas en dos estudios diferentes para comprobar la fiabilidad del procedimiento:

i) Un análisis de contenido con pruebas de fiabilidad (coeficientes kappa y alfa) para categorizar y codificar los resultados semánticos tras la aplicación individual del método por los analistas.

ii) Un análisis cualitativo para verificar el porcentaje de acuerdo entre los analistas sobre el tipo de componentes fílmicos identificados como metafóricamente utilizados.

Los resultados de estas pruebas se evalúan como muy significativos (Landis y Koch (1977; Neuendorf, 2002) con tasas de fiabilidad positivas (valores medios alfa y kappa de 0,87 y 0,89).

Esta tesis presenta a FILMIP, el Procedimiento de Identificación de Metáforas Fílmicas, como una herramienta válida y fiable para la identificación de componentes fílmicos metafóricamente utilizados dentro del género de la publicidad televisiva, ofreciendo

una valiosa contribución no sólo a los investigadores de las metáforas sino también a los investigadores que se centran en otros campos de estudio como la multimodalidad, el análisis del discurso, la comunicación, el branding o incluso la teoría del cine.

CONCLUSIONES

RESUMEN FINAL

¿Es posible encontrar una metáfora en el cine? ¿Cómo y bajo qué criterios? ¿En qué parte de la película debe mirar el analista para encontrar una metáfora? ¿Cómo se puede gestionar el medio fílmico para realizar un análisis de este tipo?

Esta tesis tenía como objetivo resolver estas cuestiones a través del desarrollo de FILMIP: The Filmic Metaphor Identification Procedure (El procedimiento de identificación de metáforas fílmicas). Ofreciendo una visión general de los principales ideas de la teoría de la metáfora y de la teoría del cine, abordé el estudio de los textos fílmicos bajo las premisas del cognitivismo con el fin de construir un método semiótico-estructural para la identificación de componentes metafóricos utilizados en las películas.

FILMIP ha sido desarrollado en esta investigación siguiendo el desarrollo de tres etapas:

- 1) Desarrollo teórico del procedimiento (capítulo 3), incluida una descripción detallada de los siete pasos.
- 2) Aplicación práctica del FILMIP a datos reales (Capítulo 4), donde el método se aplicó a cinco comerciales de televisión para ejemplificar su mecanismo. Los anuncios fílmicos del corpus pertenecen a marcas de perfumes, y fueron elegidos bajo este criterio por la representación metafórica habitual del sentido del olfato, suponiendo así que las campañas publicitarias de perfumes harían más uso de construcciones metafóricas que las campañas publicitarias de otros productos.

3) Pruebas experimentales (Capítulo 5) ensambladas en dos estudios diferentes para comprobar la fiabilidad y validez del procedimiento:

i) Un análisis de contenido con pruebas de fiabilidad (coeficientes kappa y alfa) con una categorización y codificación de los datos semánticos recogidos tras la aplicación individual del método por 21 participantes.

ii) Un análisis cualitativo para verificar el porcentaje de acuerdo entre los analistas sobre el tipo de componentes fílmicos identificados como metafóricamente utilizados.

Antes de desarrollar FILMIP en el Capítulo 3, se ofrece una visión general de los antecedentes teóricos correspondientes en los dos primeros capítulos. La Teoría de la Metáfora Conceptual (Lakoff & Johnson, 1980) y sus principales críticas son entendidas como la base sobre la cual se construye toda la tesis. La metáfora ya no es sólo una cuestión de lenguaje, sino de pensamiento, una suposición que lleva a concluir que no sólo la forma en que hablamos o escribimos, sino también los otros medios por los que podemos expresar el significado están llenos de conceptualizaciones metafóricas, lo que a su vez es una de las críticas planteadas por Grady (1997): la evidencia no lingüística de la metáfora. El arte, los dibujos animados, la música, las imágenes y también el cine son medios de expresión que contienen conceptos concretos y abstractos. Estos conceptos abstractos a veces se representan en el lenguaje a través de la interpretación de conceptualizaciones metafóricas que permiten mapear ciertas características de un concepto concreto, conocido como el dominio fuente, a otro concepto más abstracto, el dominio destino.

Esta interpretación de conceptualizaciones metafóricas en las películas para expresar el significado abstracto está estrechamente ligada a la teoría cognitiva del cine. El cognitivismo abrió una nueva área de conocimiento en el estudio del medio fílmico, ofreciendo respuestas empíricas a algunas de las principales preguntas sobre el procesamiento y la comprensión de las películas o el compromiso de la audiencia con los personajes y las narrativas. El flujo de PECMA, por ejemplo, proporciona una explicación sobre la forma en que procesamos las películas gracias a nuestros mecanismos mentales corporales (Grodal, 2009), incluyendo la percepción, la cognición, la emoción y, finalmente, la acción.

Afirmo, sin embargo, que aunque el cognitivismo (y el flujo de PECMA) ofrece nuevas perspectivas sobre la teoría cinematográfica, pasa por alto otros aspectos que pueden influir en la forma en que la gente le da sentido a las películas. El género puede ser uno de estos aspectos, impactando así en las expectativas del espectador en diferentes niveles: en el nivel comunicativo (el mensaje y los participantes), en el nivel formal (estructura y estilo), y en el semántico (suposiciones sobre el contenido). Así, los espectadores pueden tomar todas estas suposiciones previas sobre el género específico que están a punto de ver, y luego construir el significado durante el proceso de visualización, influenciados por sus expectativas. Este proceso se denomina evento de género (Steen, 2011).

En definitiva, el cine es un medio muy complejo en el que el significado se comunica a través de una gran variedad de opciones técnicas: todo lo que los cineastas incluyen en una escena o plano, es decir, colores, luz, movimientos de cámara, perspectiva o sonidos, entre muchos otros (véase el capítulo 2), para representar la narrativa fílmica de la manera precisa que quieren abordar.

A lo largo de estas opciones técnicas, la multimodalidad juega un papel clave en el medio fílmico y también en la presente tesis. A través de una visión general de la noción de modo (Mack, 1978; Bagchi, 2011; Bateman, 2012; Bateman & Wildfeuer, 2014; Forceville, 2017), esta tesis ha presentado una nueva opción para la comprensión del modo y la multimodalidad, afirmando que la razón de la controversia sobre lo que es un modo reside principalmente en la terminología. Así, la visión expresada en esta obra implica una triple distinción que se explica de la siguiente manera: el mundo, real o irreal, se percibe a través de nuestros canales sensoriales (modos perceptivos de Mack, 1978), que constituyen la base de nuestra capacidad de comunicar sentido, y comunicamos el sentido a través de distintos modos comunicativos (Forceville, 2017) como el discurso hablado y escrito, los sonidos, los gestos, etc., que a su vez se expresan a través de diferentes modalidades semióticas (modos semióticos de Bateman, 2012), como la literatura, el cine, el arte, y otros similares.

Esta aclaración de la terminología permitió, en el capítulo 2, el desarrollo de la noción de multimodalidad en el contexto de este trabajo y, más concretamente, de la metáfora multimodal en las películas, afirmando que una metáfora es multimodal (Forceville, 2017) cuando uno de sus dos dominios está representado a través de un modo comunicativo (lengua hablada, por ejemplo), y el otro se expresa a través de otro modo (música), como se puede ver en nuestros análisis del capítulo 4. Las metáforas en las películas, por lo tanto, se interpretan de forma cruzada.

La tesis también hace una exploración no exhaustiva de las principales herramientas técnicas que los cineastas tienen a su disposición para dar sentido a los segmentos fílmicos (Brown, 2016), lo que permite una mejor comprensión de la composición de las películas, favoreciendo el análisis de los clips que se presentan en el Capítulo 4.

Una vez que se aborda la visión general de los antecedentes teóricos, la tesis continúa con el desarrollo de FILMIP en el Capítulo 3, planteando nuevas perspectivas sobre el análisis de los materiales fílmicos y respondiendo a mis preguntas de investigación:

1) P1: ¿Es posible identificar una metáfora en el género fílmico?

Tenemos a nuestra disposición varios métodos para identificar metáforas en el lenguaje (MIP, Pragglejaz Group, 2007; MIPVU, Steen et al., 2010), y metáforas en imágenes (VISMIP, Šorm & Steen, 2018). Debido a la complejidad del medio fílmico, la cuestión era si era posible y plausible desarrollar un método que permitiera la consistencia en los análisis realizados por diferentes investigadores al identificar metáforas fílmicas. La presente tesis muestra que la aplicación de pasos estructurados para la identificación de componentes metafóricos fílmicos en los clips no sólo es posible, sino que también produce resultados similares entre los analistas.

P1.1: ¿Cómo definir el significado fílmico para poder identificar una metáfora fílmica?

El significado fílmico, tal como se describe en el Capítulo 2, implica la interacción de distintos recursos técnicos que los cineastas utilizan para mostrar la narrativa fílmica a la audiencia, y el género juega un papel importante en esta interacción, influenciando las expectativas, y luego la interpretación, que el espectador tiene sobre el video. Esto implica que, aunque el procedimiento se ha construido con la intención de ser un método general, el género particular al que se ha aplicado FILMIP es crucial para desentrañar sus pasos procesales (véanse las limitaciones en la Sección 6.2).

El capítulo 2 concluye que si el diseñador del video expresa el significado fílmico a través de la interacción de dispositivos técnicos, entonces es necesario que los analistas deconstruyan la pieza fílmica analizando todos esos componentes fílmicos y luego los reconstruyan de nuevo para identificar el significado, mensaje y tema de la película.

P1.2: ¿Dónde se puede encontrar el significado fílmico, o en otras palabras, cuál es la unidad de análisis fílmico para FILMIP?

Para la identificación de metáforas en el lenguaje, el MIP y el MIPVU resuelven que la unidad de análisis debe ser la palabra (llamada unidad léxica). VISMIP, el método para la identificación de unidades metafóricamente utilizadas en imágenes fijas, implicaba una visión más compleja sobre este tema, concluyendo que la unidad de análisis es cualquier elemento que tiene un papel en la descripción estructurada del significado referencial de la imagen, es decir, Agente, Acción, Destinatario, Objeto y Entorno (Tam y Leung, 2001). Con los materiales fílmicos, una vez más, las cosas se complican mucho más, lo que implica una dificultad no sólo sobre los componentes de una película, sino también sobre dónde encontrarlos, ya que las películas no son significados codificados y representados en cuadros individuales. Mi afirmación es que la unidad fílmica a considerar para el FILMIP es una unidad dinámica de análisis compuesta por una secuencia y sus correspondientes escenas y planos, es decir, una unidad dinámica de análisis que se ve como una jerarquía de tres unidades fílmicas estructurales (secuencia, escenas y planos) utilizadas para describir la configuración de las películas en diferentes grados de detalle.

P1.3: ¿Cómo podemos encontrar una unidad de análisis fílmico en las películas?

Como los analistas de metáforas no son (al menos en términos generales) estudiosos del cine, generalmente carecen del grado de experiencia necesario para identificar esta unidad interactiva de análisis definida en el procedimiento. Por lo tanto, decidí que la segmentación debía hacerse teniendo en cuenta la definición de las tres unidades estructurales. Una secuencia es aquella parte fílmica en la que un evento determinado se desarrolla a lo largo de varias escenas con el mismo estilo. Una escena se identifica siempre que hay un evento que ocurre en el mismo lugar y en el mismo período de tiempo. Por último, los planos son las unidades fílmicas más pequeñas, generalmente identificadas con cada corte de película. Estas definiciones son la base que permite a los analistas identificar las unidades de análisis en los materiales que están utilizando.

2) P2: ¿Cómo puede aplicarse el método a textos fílmicos reales, en particular al corpus seleccionado de anuncios de televisión?

Cada método tiene el objetivo de ser aplicado a cualquier material o evento al que se dirija. La complejidad de FILMIP planteaba la cuestión de si era posible utilizarlo con materiales reales. El capítulo 4 ofrece una respuesta clara a esta pregunta con el análisis de cinco anuncios de televisión en los que los pasos procedimentales conducen a la identificación de unidades fílmicas metafóricamente utilizadas.

Como ya se ha dicho a lo largo de toda la tesis, el género analizado juega un papel importante no sólo en el descubrimiento del significado por parte del analista, sino también en la forma en que se diseñan los pasos y en cómo funcionan sobre diferentes tipos de materiales. En el

género de la publicidad, los siete pasos, adaptados y refinados de VISMIP, permiten un análisis adecuado de los anuncios fílmicos en la Fase 1 (análisis de contenido), y la correspondiente identificación de los componentes fílmicos metafóricamente utilizados en la Fase 2 (identificación de metáforas). Durante el análisis del contenido de la primera fase, el procedimiento lleva al analista a desentrañar los mecanismos de la narrativa fílmica analizando todas sus opciones técnicas (en nuestro caso, los modos de comunicación). Este análisis favorece la descripción del significado del texto fílmico (significado referencial y abstracto), así como la identificación del mensaje y el tema del vídeo. A continuación, los pasos de la segunda fase guían al analista en el proceso de detección de incongruencias y comprobación de la comparación entre dominios, pasos cruciales para la identificación de metáforas.

El procedimiento puede aplicarse, por tanto, a materiales reales, lo que permite un análisis detallado de las películas y la identificación de los elementos fílmicos que se utilizan metafóricamente.

3) P3: ¿Es FILMIP un procedimiento fiable y válido para la identificación de componentes metafóricos en las películas?

El capítulo 5 ofrece la respuesta a esta pregunta con dos pruebas empíricas (análisis de contenido y análisis cualitativo) descritas al principio de este capítulo.

El estudio 1 se llevó a cabo para determinar, en una prueba posterior, si los analistas interpretaban el mismo tipo de componentes metafóricamente utilizados. El análisis del contenido de sus interpretaciones alcanzó un valor medio kappa y alfa de 0.89, lo que indica

altos índices de fiabilidad. Esto llevó al trabajo al Estudio 2 (el análisis cualitativo) para comprobar el porcentaje de acuerdo entre los analistas sobre el tipo de componentes fílmicos identificados como metafóricamente utilizados. Esperaba resultados más bajos (un menor porcentaje de acuerdo) en esta segunda prueba, debido a las posibles diferencias de interpretación y a las dificultades que conllevan los textos multimodales (Forceville 2006, 2007). Sin embargo, más de la mitad de los analistas interpretaron las mismas conceptualizaciones metafóricas en uno de los análisis, y el 73.7% identificó la misma metáfora conceptual en el segundo análisis después de la aplicación de FILMIP.

Lo que estos resultados muestran es que FILMIP es un procedimiento que proporciona resultados consistentes entre analistas independientes, lo que lo convierte en una herramienta válida y fiable para la identificación de componentes metafóricamente utilizados en el género fílmico.

LIMITACIONES

Aunque FILMIP ha sido desarrollado y aplicado correctamente en este estudio, y a pesar del buen nivel de acuerdo de las pruebas de fiabilidad, también deben tenerse en cuenta varias limitaciones.

1) Aplicación

Como se ha mencionado varias veces a lo largo de la tesis, el género específico al que se ha aplicado el método puede haber influido en el diseño de sus pasos procesales. El género de la publicidad implica ciertas connotaciones que tal vez no tengan otros géneros fílmicos como los largometrajes. El mensaje persuasivo de un anuncio, por ejemplo, puede no estar presente

en una comedia romántica o en una película de terror. Así, la aplicación del método a otros géneros puede llevar a la adaptación de los pasos para que encajen con la estructura y el estilo de esos otros géneros.

Otra cuestión que debe abordarse es la representatividad del corpus. La cantidad de materiales utilizados para el presente corpus no puede dar lugar a generalizaciones sobre el funcionamiento de las metáforas en los anuncios de televisión, sobre los mapeos entre los dominios objetivo y fuente dentro de la narrativa fílmica, o sobre los valores que proyectan las marcas en términos generales de acuerdo con las estructuras conceptuales que presentan en sus anuncios. Estas hipótesis no pueden ser validadas todavía con el corpus actual, ya que exigen corpus más grandes para plantear nuevas y generalizables visiones sobre la interpretación de las metáforas multimodales dentro del género de la publicidad fílmica. Sin embargo, los cinco análisis incluidos en la tesis son el punto de partida para el refinamiento y desarrollo de una teoría multimodal de la metáfora en el cine, y también forman la base para la comprensión de los mecanismos fílmicos implicados en la representación de metáforas en las campañas publicitarias de televisión.

2) Codificación

El esquema de codificación que se ha desarrollado para el análisis de los anuncios (véase el apéndice II) con el uso de Atlas.ti no se ha comprobado todavía. Aunque esto implica que por el momento no puede ser utilizado por otros analistas, los resultados de los análisis del capítulo 4 son un punto de partida importante para futuros estudios coherentes.

El esquema de codificación desarrollado para la prueba de fiabilidad en el Capítulo 5 (Estudio 1) fue verificado para determinar si estaba de acuerdo con los coeficientes kappa y alfa, pero antes de la discusión, lo que significa que los codificadores no tuvieron una sesión de discusión en la que discutieron sobre la conveniencia de cada categoría y su descripción. En un futuro próximo se celebrarán sesiones de debate en las que se examinarán y debatirán las categorías utilizadas para las pruebas.

3) Análisis cualitativos y de contenido

Soy consciente del pequeño número de elementos que aparecen en cada uno de los comerciales de televisión utilizados para comprobar la fiabilidad de FILMIP. Materiales más largos con una mayor cantidad de elementos y componentes a analizar conducirían a resultados comparativos más apropiados.

Los experimentos futuros con más codificadores y materiales conducirían a una fiabilidad altamente significativa. Sin embargo, los experimentos realizados en el Capítulo 5 demuestran que los resultados significativos obtenidos pueden considerarse un indicador plausible de la fiabilidad de FILMIP.

IMPLICACIONES Y NUEVAS INVESTIGACIONES

El presente estudio expone varias implicaciones para varios campos de investigación, implicaciones que son vistas desde un punto de vista de ganar-ganar. En general, FILMIP contribuye a:

1. Los estudios de metáforas y el análisis del discurso Los investigadores de estas áreas de investigación pueden beneficiarse de la aplicación de FILMIP en sus análisis, proporcionándoles el conocimiento semiótico-estructural que necesitan a la hora de analizar el medio fílmico. Los investigadores de la metáfora pueden investigar los dominios objetivo y fuente que subyacen a las unidades fílmicas metafóricas en su contexto, la frecuencia del uso de la metáfora en las películas, y también los mecanismos de la expresión multimodal del significado fílmico metafórico y lo que esto implica para los géneros fílmicos particulares. Los analistas del discurso pueden aplicar FILMIP para investigar cómo varía la estructura de las metáforas entre los géneros. Los antropólogos o psicólogos pueden estudiar esta variación entre culturas y lenguas.

2. La teoría cinematográfica, ya que la aplicación del método proporciona a los investigadores nuevas perspectivas sobre la forma en que las metáforas se interpretan de forma cruzada en las películas, permitiendo así una mejor comprensión de cómo funcionan las metáforas dentro de las películas en general, y dentro de géneros específicos en particular.

3. Estudios de branding, marketing y publicidad. Las hipótesis que se pueden dibujar tras la aplicación del FILMIP en grandes corporaciones, pueden contribuir al diseño de nuevos modelos para el éxito de las campañas publicitarias.

La autora de esta tesis está creando un corpus de vídeos comentados en línea, público y de código abierto, como recurso para investigadores de diferentes campos de estudio. Una amplia variedad de videos y géneros fílmicos serán analizados con FILMIP y subidos a este corpus online con fines científicos. Este recurso en línea tiene como objetivo constituir un

punto de encuentro y debate entre investigadores para ofrecer nuevas perspectivas sobre los mecanismos de las metáforas multimodales y fílmicas. El corpus puede consultarse en la página web <http://filmip.uji.es>

La observación final para esta tesis radica en las posibilidades de FILMIP. Una vez que el analista es capaz de identificar metáforas fílmicas de una manera fiable y consistente, lo que implica una investigación valiosa en sí misma, las posibilidades del análisis de metáforas en el cine se expanden a lugares aún por explorar.

