

**THE USE OF METAPHORS IN ADVERTISING: A CASE STUDY  
OF FOOD AND DRINKS ADVERTISING SLOGANS**

**BY**

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## DECLARATION

This research project is my original work and has not been submitted in any other university.

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This research project has been written under our supervision and submitted for examination with our approval.

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Date.....

DR. ALICE WACHIRA

## **DEDICATION**

Dedicated to my loving husband

Robert and precious daughters

Israella and Imanna.

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## DEFINITION OF TERMS

**Metaphor:** A metaphor is a process of mapping between two different conceptual domains. The different domains are known as the target domain and the source domain

**Source domain:** This is a concept that is metaphorically used to provide the means of understanding another concept. It is the conceptual domain from which we draw metaphorical expressions.

**Target domain:** It is the semantic domain that is structured and understood metaphorically in terms of another domain, that is, the conceptual domain that we try to understand.

**Mapping:** A mapping is the systematic set of correspondences that exist between constituent elements of the source and the target domain.

**Advertising:** It refers to the non-personal communication of information usually paid for and usually persuasive in nature about products, services or ideas by identified sponsors through the various media.

**Slogan:** It is a short and striking or memorable phrase used in advertising.

## ABSTRACT

The study investigated the use of metaphors in food and drinks advertising slogans. These metaphors were analyzed using the conceptual metaphor theory which was developed by researchers in the field of cognitive linguistics. The advertising slogans of food and drinks were sampled from a total of fifty slogans collected from watching mainstream television channels namely Citizen, KTN and NTV; billboards within Nairobi county, online adverts and products in Naivas shelves. Of the fifty slogans sampled, twenty-three were selected and conceptual metaphors in them analyzed. Advertisers use manipulative language and this contributed largely to the choice of this study. The aim of the study was to find out which linguistic properties are found in the advertising slogans of food and drinks. These features were analyzed at the graphological, phonological, lexical, morphological, syntactic and semantic levels. The study also aimed to identify the types of metaphors found in the slogans. The structural, ontological and creative metaphors realized through a case of metonymy were identified and analyzed. The choice of a particular source domain for a particular target domain was also established. The study found out that either the food or drink was the source domain since these were the focus of the study. However, the different target domains were established. FEELING and LIFE were the most exploited target domains since the advertiser wants to make the consumers believe that their products will make them feel better and that their lives will change for the better. Personification also made an important part of the metaphors. The study established that the products were personified so that the consumer could feel that intimate relationship with the product. This analysis was guided by the main tenet of the conceptual metaphor theory which is the mapping from source domain onto the target domain. The analogies from the source domain aids in the understanding of the target domain. Finally, the four chapters gave detailed accounts into solving the statement of the problem by analyzing the metaphorical slogans using the conceptual metaphor theory and most importantly, the effect such usage has on cognition. It was established that consumers perceive certain things about advertised products from their claim despite the fact that these things are often not true of the product themselves. As a result, they ignorantly purchase the products expecting the perceived outcome.

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# CHAPTER ONE

## 1.0 Introduction

This chapter presents the general background of the research problem. The issues discussed in the chapter include; background to the study, statement of the problem, objectives of the study, hypotheses, rationale, scope and limitation, theoretical framework, literature review, research methodology and significance of the study.

## 1.1 Background to the Study

Simpson (2004:41) defines metaphor as “a process of mapping between two different conceptual domains. The different domains are known as the target domain and the source domain. The target domain is the topic or concept that you want to describe through the metaphor while the source domain refers to the concept that you draw upon in order to create the metaphorical construction.”

According to Kaplan (1992) a metaphor is “a combination of two ideas (presented in the forms of words or nonverbal images) in relationship to one another such that one idea is used to organize or conceptualize the other.” Walter and Woodford (2005) portray metaphor as, “an expression which describes a person or an object in a literary way.”

Lakoff and Johnson (1980) state that “metaphor is pervasive in everyday life, not just in language, but in thought and action and the essence of metaphor is understanding and experiencing one kind of thing in terms of another.” The most likely reason for this extensive use is by definition, “conceptual metaphor aids the understanding of the non-physical by contrasting

and categorizing abstract concepts with physical reality. This would be hard, if not impossible, to accomplish without the use of metaphor” (Kövecses 2002: 6-7).

People use metaphors to understand a concept that is abstract by making reference to one which is concrete. This happens so regularly that in most cases, we subconsciously use it without our realization. Lakoff & Turner (1989:1) regard it as “omnipresent”, “accessible to everyone” and “irreplaceable”. Kövecses (2002) asserts that “as a matter of fact, everyone has acquired a mastery of metaphor used in our daily lives and it helps us understand the world around us.” This is evident in the world of commercialization. With the rapid growth of the media industry, advertising has become an effective way of publicizing our goods and services. According to AIDA theory of advertising, an effective advert is supposed to attract the attention of the target audience and arouse in them an interest and a desire that would trigger them into the action of purchasing the product or service. To achieve this, therefore, a slogan which is an important element of advertising is employed. These slogans contain a lot of conceptual metaphors and this study will try to figure out the reason behind such usage. The slogans are usually abbreviated and contain no complete sentence. In addition, they lack context hence can be interpreted in different ways. This study will use the Conceptual Metaphor Theory (CMT) to analyze these metaphors so as to decipher the intended meaning.

By looking at the use of metaphors in advertising, this study conforms to the rising trend of the use of metaphorical slogans in advertising as it focuses on the conceptual metaphors underlying those metaphorical expressions and the probable reason for their usage.

The fundamental tenet of Conceptual Metaphor Theory, as a theoretical framework, is that “a metaphor operates at the level of thinking by linking the source domain and the target domain.”

(Kövecses 2002:4). This research intends to find out the commonest source and target domains in the conceptual metaphors used in the food and drinks advertising slogans and what possible influence on cognition they can have.

## **1.2 Statement of the Problem**

Metaphors aid in the understanding of abstract concepts in the world around us by referring to more concrete concepts. Kovecses (2002) argues that, ‘everyone has acquired a mastery of metaphor used in daily lives. This helps in understanding our world.’ As a result, people use metaphors in all fields such as education, politics, entertainment industry and business world. With the rapid growth of the world of commercialization, advertising has become an effective way of publicizing products as business people compete for customers. According to Chennan Yu (2009), ‘the selling power of advertisement largely depends on the conceptual metaphors (pictures and words) used in them. A well-chosen metaphor greatly prompts people to desire to purchase a particular product.’ Even with this realization, little attention has been paid to the advertising slogans yet they are an important element of advertising. Metaphorical slogans are exploited by advertisers to make their products appealing by generating claims which implies something about their products without necessarily claiming it directly to be true. This study therefore, focuses on the slogans used in the advertising of food and drinks and analyzes the metaphors used in those slogans.

## **1.3 Research Questions**

The study seeks to answer the following questions:

- a) Which are the linguistic properties found in food and drinks advertising slogans?
- b) Which metaphors are found in the food and drinks advertising slogans?
- c) Why is a particular source domain chosen for a particular target domain?

#### **1.4 Objectives of the Study**

The objectives of this study are:

- a) To find out the linguistic properties of the advertising slogans.
- b) To identify the types of metaphors found in the advertising slogans.
- c) To establish why particular source domain is chosen for particular target domain.

#### **1.5 Justification of the Study**

Hamlet Christina (2015), states that “advertising serves a critical purpose in the business world by enabling sellers to effectively compete with one another for the attention of the buyers.” Even with this fact, little attention has been given to the advertising slogans even though they are part of important and powerful elements of all the advertisements. Most of the studies that have been done on metaphors are with regard to its figurative use in songs. For example, Koech (2014) did a study on the figurative language used in selected Kipsigis songs. Kariuki (1994) also did a study on the figurative use of language in selected Kikuyu songs.

Adverts employ the use of catchy slogans to arouse the interest of the buyers. Metaphorical slogans are very effective in achieving this goal. “Metaphors which are usually apt,

comprehensive, and memorable, influence consumer beliefs” (Ward and Gaidis 1990). Toncar and Munch (2001) add that metaphors are an effective tool in advertising since “they elicit more cognitive elaboration than literal messages.”

This study is therefore, important as it will contribute to the existing gap of knowledge by looking at the metaphorical slogans used in advertising. The study will be a source of reference to linguistics scholars who might be interested in understanding the metaphorical use of slogans in advertising. The study will also provide insights to business people who may be interested in increasing their sales by employing the use of metaphorical slogans to capture the attention of their buyers. On the other hand, the study also provides insights to consumers so that they are able to make informed choices on the goods and services available in the market.

### **1.6 Scope and Limitations of the Study**

The study will confine itself to the study of metaphorical slogans used in food and drinks advertising slogans only. This is because the researcher found out that most of the metaphors were concentrated in the food and drinks advertising slogans probably since food and drinks are part of the basic human needs. In this regard, people are very sensitive of what they eat and drink in this era because of the pressure to keep fit and lead a healthy lifestyle. The market is therefore, flooded with all sorts of these products hence the need for advertisers to compete for the consumers. The study aims at describing the linguistic nature of the advertising slogans. In addition, it aims at identifying and analyzing the metaphors used in these advertising slogans. The conceptual metaphor theory will be used in the study.

## **1.7 Theoretical Framework**

The study is guided by conceptual metaphor theory to do a comprehensive analysis of the metaphorical slogans used in food and drinks advertising slogans. This theory was developed by researchers within the field of cognitive linguistics. Its popularity came about as a result of the publication of *Metaphors We Live By*, by Lakoff and Johnson, in 1980. Lakoff, Johnson (1980:5) argue that “the essence of metaphor is understanding and experiencing one kind of thing in terms of another.” This is one of the initial attempts to define metaphor as cognitive aspect. Lakoff, Johnson (1980), further states that “metaphor belongs not only to the realm of language, but rather to the realm of cognition. Metaphorical expressions are seen by them as realization of more general metaphors that are rooted in our cognition that is, conceptual metaphors.” In their book, Lakoff and Johnson (1980:4) metaphor is viewed as “a conceptual process that people use to understand and categorize the world around them. It exists everywhere and plays an important role in our daily life. It exists not only in language but in thought and action as well.” Using this theory, the researcher intends to identify and analyze the metaphors used in advertising slogans of food and drinks, and the probable reason for their usage in terms of the effect that it creates on the consumers, that is, how they make the consumers perceive the product

### **1.7.1 Metaphorical Mapping**

This refers to a set of systematic correspondences between the source domain and the target domain in conceptual metaphors.

“A metaphor requires mapping from the source domain to the target domain. The term mapping is borrowed from mathematics; it means systematic metaphorical correspondences between closely related ideas” (Grady 2007: 190). This aspect of metaphorical mapping can be illustrated using the conceptual metaphor LIFE IS A JOURNEY. In this case, the mapping will involve the aspects of the source domain JOURNEY being mapped onto the target domain LIFE. (Kövecses 2002:6).

<i>Source: JOURNEY</i>		<i>Target: LIFE</i>
travelers	→	the people
companions	→	friends
guides	→	people who give us suggestions
the starting point	→	birth
distance covered	→	events experienced
the obstacles encountered	→	the difficulties met
different roads	→	different choices
the destinations and stops	→	the goals and achievements
the end of the journey	→	death'

From the example above we can see that “the constituent elements of the conceptual domain



JOURNEY is in systematic correspondence with constituent elements of the conceptual domain LIFE. The application of the journey domain to the life domain provides the concept of life with this particular structure or set of elements” (Kövecses 2002:7).

Another illustration is the conceptual metaphor ANGER IS FIRE. Similarly, we can map the aspects of FIRE onto the target domain ANGER. Kövecses (2003:21) further explains that “both fire and anger can occur in a low intensity for a certain period of time and their intensity can suddenly grow.” This gives rise to expressions such as: “outbreak of fire” or “outbreak of anger.” He further states that “the angry person is compared here to the burning entity, the source of fire is mapped on the reason, why the person is angry and the intensity of fire is mapped on the intensity of anger”(Kövecses 2003: 21). Kövecses also argues that “the process of metaphorical mapping can be only partial, i.e. only part of the source domain can be mapped onto the target domain.”

Kövecses emphasizes that “The first of the two types of mapping, where we cannot speak of a mere copying of analogical aspects of two domains is metaphorical highlighting.” (Kövecses 2002: 79). Its significance is in the target domain where certain aspects are highlighted while the rest are hidden. For instance, in the conceptual metaphor HUMAN IS A MACHINE, certain complex features of a human being and the relationship between each individual elements are brought out. On the other hand, the other aspects of a human being such as the soul and the emotions are hidden. Another instance is “a set of conceptual metaphors concerning arguments, namely: AN ARGUMENT IS A CONTAINER, AN ARGUMENT IS A JOURNEY, AN ARGUMENT IS WAR and AN ARGUMENT IS A BUILDING.” (Kövecses, 2002)

Here, Kövecses highlights the following aspects of arguments respectively: “content of an argument, its progress, who is in control of it and its structure and strength.” In his argument, he states that “by choosing to use one of the metaphors we choose to highlight a given aspect of the target domain. For instance, ARGUMENT IS A CONTAINER metaphor highlights such aspects of an argument as the progress made or who is in control of it are being discarded” (Kövecses 2002: 80).

### **1.7.2 Metaphorical Entailment**

According to Kövecses, “Metaphorical mapping can also create analogies that the source and target domains did not share before it took place. Such a process, called metaphorical entailment, consists in the mapping of additional, rich knowledge about the source domain onto the target domain” (Kövecses 2002: 79). For instance, in ARGUMENT IS JOURNEY metaphor, we get the information to be mapped from our encyclopedic entry of a journey. That is, a journey follows a certain path. This gives rise to a metaphorical expression such as:

*‘We will proceed in a step-by-step fashion.’* (Kövecses 2002: 80)

Kövecses (2002) refers to this kind of information “as constituent element, whereas the additional information, such as the fact that one can stray from the path during a journey, is addressed as non-constituent element.” He goes further to explain that “Metaphorical entailment takes place when we use non-constituent elements of the source domain to conceptualize the target domain. As evident in this example, conceptual metaphor does not emerge on the basis of analogies between source and target domain. On the contrary, it emerges from the reasoning that if an argument can be likened to journey and one of less central characteristic of a given journey

is the fact that one can stray from the course, then it is possible to stray during an argument, which is reflected in the following metaphorical expressions” (Kovecses 2002):

*‘Your comment has thrown me off track.’*

*‘At the meeting a lot of ground was covered.’*

Furthermore, there are several metaphors whereby finding information to map between target and source domain is very difficult. Consequently, cognitive linguists are asking “whether metaphorical usage is fundamentally a reflection of similarity between target and source domains” (Grady 2007: 191). This might not be the case since it goes against the principle of unidirectionality. Grady argues that “reversing the process of metaphorical mapping is impossible in the case of most metaphors.” (Grady 2007:192). He goes ahead to give an example of a scenario where finding analogies from the source domain to map onto the target domain is difficult. The illustration is a case whereby a person struggling to express their emotions is said to be ‘cold’. He says, “the source domain in this metaphor is the feeling of coldness and the target domain is a human characteristic”. According to him, this is a case of a ‘dead metaphor’ since it’s a challenge for native speakers of English to differentiate the figurative use of the word ‘cold’ in this illustration. “In this metaphor there are no straightforward analogies between a physical sensation and a human trait. What is happening here is that the conceptual domains of temperature and emotions are actually associated in human experience. One reason for that is the fact that physical proximity that is connected with emotional closeness leads to body heat being shared” (Grady 2007: 192).

### 1.7.3 Image Schemata

Image schema is an important concept that aids the understanding of conceptual metaphors. “Conceptual metaphors, as well as all figurative thought and speech are thought to be motivated by image schemas, that is relatively abstract conceptual representations that arise directly from our everyday interaction with and observation of the world around us” (Evans, Green 2006: 176). “Image schemas develop from our everyday bodily experiences such as standing up, walking, sitting etc. They are pre-conceptual, i.e. they develop in early childhood and give rise to the formation of concepts.” (Evans, Green 2006) We are not born with image schemas. We develop them later as we build our encyclopedic entry through our everyday bodily experiences such as lying down, sitting, standing and walking. Cognitive linguists like George Lakoff (1980), says “bodily experiences are responsible for most of the concepts that we develop in our minds.” Evans and Green (2006) add that “Image schemas are not detailed. They are rather abstract and, as their name suggests, schematic. They consist of patterns that emerge from repeated instances of embodied experience”(Evans, Green 2006: 178). The main image schemata listed by Johnson are shown below:

#### ***‘Spatial motion group***

*Containment*

*Path*

*Source-Path-Goal*

*Blockage*

*Center-Periphery*

*Cycle*

*Cyclic Climax*

### ***Force Group***

*Compulsion*

*Counterforce*

*Diversion*

*Removal of restraint*

*Enablement*

*Attraction*

*Link*

*Scale*

### ***Balance Group***

*Axis balance*

*Point balance*

*Twin-pan balance*

*Equilibrium*' (Johnson 1987:126)

“An example of image schema is UP-DOWN derived from our experience of standing upright, physiology of our bodies (their vertical structure) and the phenomenon of gravity that causes object to fall on the ground.”( Johnson 1987) The phenomenon of containment is also another example of image schema. As earlier stated, we have developed the image schema CONTAINER from our own bodily experience. For example, a kitten placed inside a box with a closed lid cannot leave. According to Evans and Green (2006: 156) “it is caused partly by the properties of a bounded landmark, and partly because of properties of the bodies of the living beings that are incapable of passing through minute crevices.”

The above image schemata can result in abstract meanings, for instance the English preposition ‘In’. For instance,

*'We can be in love*

*We can be in trouble*

*We can fall into depression'*

Lakoff and Johnson (1987) claim that “such expressions are examples of conceptual metaphor STATES ARE CONTAINERS. The metaphor is created by a metaphorical projection of the CONTAINER image schema onto the source domain STATE (e.g. love, trouble, mental health).” They are, as it was argued by Lakoff and Johnson (1987) “a source for source domains in conceptual metaphors and provide basis for metaphorical mappings” (Evans and Green 2006: 190).

#### **1.7.4 Metaphor and Perception**

Metaphors have an influence on how we perceive the world and also great influence on our cognition. Goatly (2007) states that metaphors “not only underlie the patterns of our thoughts but also shape our way of perceiving a given conceptual domain.”

For example, “the conceptual metaphor TIME IS MONEY/COMODITY has contributed to the fact that this abstract, uncountable expression is now perceived as a quantitative entity. Thus, we can speak of time in terms of commodity as if we owned it or could give it away.”(Goatly 2007)

This is evident in the expressions:

*'He is wasting my time.*

*I have spent five hours dancing.*

*I have saved a lot of time today.'*

According to Goatly, (2007), “This way of conceptualizing time is so inherent in the commercial industry where people are paid according to the number of hours. In the late Medieval Ages the Church has opposed such way of payment, as it was believed that time is a gift from God and it should not be bought.” (Goatly 2007: 67). He further clarifies that “the fact we conceptualize time and speak of it as of commodity is not necessarily natural for human kind. There are ways of perceiving time other than by means of money.” For instance, ‘Ankore, which is a tribe from Uganda, instead of saying that they lose time use the expression’ ‘make time’ or ‘produce time.’ (Goatly 2007: 68)

“Another conceptual metaphor that influences our perception of the world is A HUMAN BEING IS A MACHINE, which yields such metaphorical expressions as:” (Goatly 2007)

*‘She operates in fifth gear.*

*He turns me on.’*

“In this conceptual metaphor the fact that the human body is a complex entity composed of many interdependent elements is highlighted. What is more, analogies between the human brain and computers are underlined, as in:” (Goatly 2007: 105).

*‘We have been programmed to obey.’*

“What is neglected, though, is the fact that people have free will and the responsibility that it entails” (Goatly 2007: 199)

## **1.8 Literature Review**

This section presents existing literature on earlier research carried out that is relevant to the current study and other studies whose theory is based on Conceptual Metaphor Theory.

### **1.8.1 Review of theoretical literature**

Yule (1996:4) explains that “language is analyzed in context. Context, according to his view, is the situational environment within which an utterance is made.” Katz et. al (1989:169) further observe that “there is a large body of evidence as well as theoretical argument that people need to analyze the literal meaning of a figurative expression before arriving at its intended non-literal meaning.” The focus of this study is the use of metaphors in advertising slogans. Lakoff and Johnson view metaphor as “a systematic conceptualization of certain domains of experience in terms of other domains of experience” (Lakoff & Johnson 1980:139). Furthermore, they emphasize that “The essence of metaphor is the understanding of one kind of thing in terms of another” (Lakoff & Johnson 1980:5).

Koech (2014) Wangui, (2010), Migwi, (2009), Muyuku, (2009) are some of the M.A dissertations that have contributed greatly to the present study even though their studies are based on pragmatic theory. Their work will provide useful insights to the study especially in the areas concerning the analysis of metaphors as a figurative use of language.

Koech (2014), for instance, studied the figurative use of language on selected Kipsigis songs using the lexical pragmatic approach. According to his approach, metaphors are utterances which are implicatures that require contextual effects to be understood, analyzed, interpreted and processed on weak implicatures. Schroeder (2005:8) asserts that “context is like the encyclopedia about the world: it contains the values and norms of a society, the personal belief system and the cultural norms, i.e. all the knowledge that the communicators have stored in their minds at the time they enter the conversation.” She further observes that “metaphor in Relevance Theory requires the activation of encyclopedic entries and works on weak implication.” Koech’s



emphasis in his study lies in the interpretation of metaphors as used in Kipsigis songs. This is also the concern of the present study but with regard to advertising.

Muyuku (2009) studied language-mixing in advertising by commercial banks and mobile telecommunication firms in Kenya using lexical pragmatics analysis. The study will provide insights on the role of slogans in advertising.

The study by Kariuki (1994) on figurative language used on Joseph Kamaru's Song observes that "the song he investigated is characterized by metaphorical messages, most of it coded in metaphors, similes, symbolism and proverbs." This description of metaphors given in the study by Joseph Kamaru's song is an immense contribution to the present study.

Timmamy (2002) carried a study on an analysis of the Mombasa Swahili women's wedding songs. Specifically, she investigated the linguistics features with a view on phonological, lexical, syntactic, semantics and paralinguistic levels of language according to Leech. At the semantics level, she discussed, among other figures of speech, metaphors which will be of enormous help to this study even though the approach was Lexical Pragmatics.

Anderson (1998) has investigated the use of metaphor in on-line advertising. In her study, she asserts that "metaphors have been used in artistic and literary expression for centuries and continues to be a form of expression used in popular culture at the end of the twentieth century. Advertising, a form of corporate expression, is not exempt from metaphorical usage since it so intertwines artistic images and literary phrases." This study is quite insightful to the current study as it provides background knowledge on the extensive use of metaphors in advertising.

Pavla (2008) did a stylistic analysis on advertisement of food products. His emphasis is on the levels of stylistic analysis such as the graphological level, phonological level, lexical level, grammatical level, morphological level and semantic level. The present study will fill the gap by using the conceptual metaphor theory to analyze the food and drinks advertising slogans.

Barbara, (2011) did an analysis of metaphors in the speeches of Barack Obama. He sought to identify the metaphorical expressions in his speech and the conceptual metaphors underlying them. In his argument, the use of conceptual metaphors evoke feelings and emotions of trust in the target audience. The present study also seeks to find out the effectiveness or otherwise of using conceptual metaphors in slogans as a tool of advertising.

### **1.8.2 Influence of images and media in advertisements**

Influencing the choices of consumers' food in the market is equally important as influencing their choices through advertisements in the various media, since the products are right before them ready for purchase. Many of the large stores lure their customers by employing tactical means to promote their products hence increasing their sales. These stores, for example supermarkets attract many customers because "store image is simply the perception of the consumer and is usually assumed to be multidimensional, with quality and variety of merchandise, price level, service, atmosphere and convenience being typical dimensions" and therefore be "used as a positioning device by retailers." "Packaging and product placement in grocery stores go hand-in-hand when it comes to marketing strategies, because products are strategically placed on shelves and throughout the store." (Grunert, 2006).

Everything around us often influences our choices regarding food and drinks at any given time or place. Food is very crucial that it “engages and interacts with almost all of our activities: leisure, the arts, sex, and work. All of these activities are used as elements in advertisements to capture the attention of potential consumers and entice them to buy a product.” According to Rozin, (2006) “There are four different influences on humans food choice – biological (physiological and evolutionary/adaptive), psychological, social, and cultural influences. By using these four types of influences, advertising agents are able to arouse the interest of regarding their products.” She further adds that ‘The most common way to pinpoint exactly what will have the greatest influence on the target market of the product is to conduct studies for product optimization.’”

“A strong positive image can lead to a powerful and distinctive competitive advantage for a place. The emphasis in brand communication should not be on what the brand physically does but on what the brand stands for to the customer. Branding or marketing are not just loose marketing activities, but something holistic that influence the whole place and its organization” (Hankinson, 2001). “The greater market share a brand has, the more profitable it is” (e.g. de Chernatony 2000: 308).Killingbeck & Trueman (2002) state that “For places an issue of market share should be seen in relation to the target market segments and their positioning. As a place package has various markets, the market share has to be looked at individually for the respective segment.” In addition, “A place needs to be differentiated through unique brand identity if it wants to be perceived of as superior in the minds of place customers. For places, the creating of added value for place customers is a real challenge. This process requires good development system for the place product so that place-oriented added value can be made visible”. (Killingbeck & Trueman 2002; Hankinson 2001). “Brand equity is formed by the assets and the liabilities linked to a brand forming its value” (Kapferer, 2000). Brand loyalty is also crucial for

value. This is especially since finding new customers is way harder and expensive than retaining existing ones. Brand loyalty, therefore, helps in keeping off other competitors.

For place customers, perceived quality is key for purposes of decision making. For example, a perceived innovative reputation of a business place gives it credibility. Perceived quality translates to customer satisfaction, and this also is a marketing strategy since a satisfied customer can market your product to other people by word of mouth. Place brands helps in building identity so that customers perceive certain positive things such as quality about the place and in so doing, more customers are won and existing ones retained. “The creation of perception of quality for a place is impossible unless the quality claim has substance in the major attraction factors. The perceived quality may differ though from actual quality, when the customers’ motivations and perceptions are changing rapidly” (Bratislava, 2006). More emphasis also “needs to be placed on brand identity than earlier, as the identity is the starting point for attraction building by uniting the most important attraction factors in one marketing message and the identity of the place.” (Hankinson, 2001).

In most cases however, the place message received fails to correspond with the image intended. This is because this message passes through noise and is influenced by other competing product claims of other different places. This disrupts the process especially in a case where communication strategy is not firmly grounded on the place’s core values. In practice, therefore “the choice of the core values, shaped to the core identity, will be decisive for the emerging image of a place. Brand repositioning will not succeed if the selected core identity does not match the reality, although the identity can be somewhat goal directed. Even good marketing communication will fail to create an intended image if the basis at the level of the core values and substance is vague.” Research shows that “successful brands satisfy functional and

emotional needs. A place brand is successful when a place is augmented in such a way that the place buyer perceives a relevant advantage, and feels that the unique added values of the place match the needs closely.” (Kapferer 2000) A good and effective place brands is a clear statement on its own to the targeted market groups. To achieve this success, persistence is of essence.

The literature reviewed and cited in this section, that is, academic books, dissertations, scholarly articles, and others highlighted the power of advertising in changing the customer’s perception of food and drinks as well as their purchasing power. This researcher has extensively examined the way companies discover their target groups for purposes of marketing and exploiting product sales as well as building brand identity in a bid to influence consumer perception of the place and choices made as a result of that perception.

### **1.8.3 Metaphors in food and drinks advertising slogans**

Chennan Yu (2009) states that “conceptual metaphors are used extensively in food advertising slogans to arouse the interest of customers. Various aspects related to the product are conceptualized into different kinds of entities and objects. Many conventional and common metaphors are utilized in advertising slogans, but much creative work has also been done by the advertisers.” Lakoff, (2003) further states that “a large number of everyday metaphors are extended and elaborated in a new way.”

According to Lundmark, (2005) “the taste of the source concept of FOOD is used as well to pass on the message that the product will make the lives of people better.” She further analyses “slogans focused on the target concept of FEELINGS and STATES of customers.” This category

of conceptual metaphors, she says “intend to make people believe that the product is fun and eating the product is an interesting experience. It is because the thoughts of people and inner desire appear regularly in food advertising slogans. Therefore, by conceptualizing them into objects and people, they tend to encourage people to fulfill the desire to buy the product.” Personification is also a common feature of metaphors in food and drinks advertising slogans. Products are given human characteristics in a bid to make the consumer feel an intimate relationship with the product. This helps in enhancing sales.

“It is undeniable that metaphor has become an indispensable part of advertisements (Lakoff, Johnson 1980), the selling power of which largely depends on conceptual metaphors.” Chennan Yu, (2009) adds that “cosmetics are often presented as being friends of women who have the magic of bringing them beauty. Cars are often portrayed as lovers of successful men in society. These all trigger the customers’ desire to buy products.” Slogans, as important components of advertisements, employ the use of conceptual metaphors. These are usually abbreviated and contain no complete sentence. In addition, as a result of contextual absence, they are rendered ambiguous.

#### **1.8.4 Strategies applied in advertising slogans**

Piercy (2002) insists that “branding must be a key part of any marketing strategy because branding is strategy and brands add value in the eyes of consumers”. Additionally, “brands can transform markets, and change competitive structures because of their effect on consumer perceptions.” Cravens and Piercy (2009) champion “strategic brand management as a process because brands have a strategic role and can influence the corporate direction and survival of organizations citing General Motors troubled Saab brand as a case in point.” Christodoulides,

(2009) comments that “branding strategies have been transformed to facilitate the creation and sharing of user generated content” (p.142).

Brands are regarded as unconditional response to the needs and desires of the consumers. Building a brand requires patience, persistence and commitment. One of the effective tools during this journey is the use of slogans as an advertising strategy. A well designed slogan is effective since it draws the attention of the consumer onto the product. Once the consumer’s attention is captured, an interest in the product is triggered. Consequently, the consumer’s desire will be to purchase the product so as to try it. By so doing, the advertiser will have achieved its objective of selling the product through the art of persuasion. Media plays an important role in marketing. In this regard, it is important to choose the correct medium depending on the product and the target group. “Because social media is applied to marketing in various methods, no one strategy fits all. Businesses use social media in many ways including: monitor conversations about their business, feedback, and drive traffic to company web site, customer service, promotions and deals, and build community among others” (Business.com, 2010). Consumers’ needs and desires are dynamic and as such, there is need for change in tools and strategies for communicating with them. With the vibrant social media, companies easily and conveniently communicate with consumers at an individual level which helps in strengthening long term business relations. Examples of such social media tools are Facebook, blogs, or chat rooms which offer an interactive platform for companies to interact with their customers. On the other hand, customers can also access information regarding the various products in the market and make informed decisions based on the same.

## **1.9 Methodology**

This section looks at methods of collecting and analyzing data.

### **1.9.1 Research Design**

Research design puts into perspective the structure of research. It holds the elements in a research project together. A design is used to structure the research by showing how all of the major parts of the research project work together to try to address the central research question. In this research, a case study design was used since it sought to describe a unit in detail, in context and holistically. This study was aimed at collecting metaphors used in advertising slogans and qualitative approach was used to analyze the data.

### **1.9.2 Methods of Collecting Data**

The researcher sampled a total of fifty slogans. Out of the fifty, twelve were collected from watching advertisements aired on mainstream television channels namely Citizen Television, KTN and NTV between 7.00p.m and 9.00p.m. The timing was purposeful since it is prime time where most advertisements are aired. This was done consistently for a period of one month. The slogans were written down in a notebook. The researcher then visited the websites of the products so as to get their images which were then saved in a memory stick. Eight slogans were also collected from the billboards within Nairobi County. The researcher used a smartphone to capture the images of the products and saved them in an SD Card. Ten slogans were collected from online advertisements and written down in a notebook. The other twenty slogans were collected from products lined up in Naivas supermarkets shelves. The researcher used a



smartphone to capture the images of the products. Finally, all the fifty slogans were compiled in a notebook. This was found to be advantageous since the data was easily accessible for verification purposes.

### **1.9.3 Data Analysis**

The fifty slogans were subjected to scrutiny guided by the conceptual metaphor theory. Out of this, twenty- three slogans were found relevant to the study. These twenty-three slogans were further scrutinized with the aim of establishing their source domain and target domain. For this reason, the slogans were examined and their source and target domains tabulated accordingly and classified into seven categories namely: Food is Life, Food is Life with two or more sides, Food is a Feeling, Food is a Desire, Product is a person, Food are Days and Food are Ideas. The researcher then used the qualitative approach to analyze the selected slogans while applying the conceptual metaphor theory.

## CHAPTER TWO

### LINGUISTIC MEANS USED IN ADVERTISING SLOGANS

#### 2.0 Introduction

Leech (1972:25) states that “the language of advertising belongs to the so called loaded language.” Weston (2000) defines “loaded language as wording that attempts to influence an audience by using appeal to emotion or stereotypes. Such wording is also known as high-inference language or language persuasive techniques.” Leech adds that “loaded language has the aim to change the will, opinions, or attitudes of its audience.” He claims that “advertising differs from other types of loaded language such as political journalism and religious oratory in having a very precise material goal changing the mental disposition to reach the desired kind of behavior, that of buying a particular kind of product.” The main purpose of the advertising is to persuade people to purchase the products advertised.

In the midst of such huge competition, the producer targets to demonstrate how unique his or her product is. To achieve this, they employ the use of catchy slogans so that their products and services can stand out. These slogans are explicit, refined and inflammatory so as to urge consumers to take action. This section, therefore, describes the linguistic properties of slogans especially from the graphological, phonological, morphological, syntactic and semantic point of view.

## 2.1 Graphological aspect of the slogan

We will not discuss the graphic aspect of slogans in detail but we shall focus on the way letters are presented. This aspect deals only with graphic elaboration and has got nothing to do with sounds. “The selection of script, its colour, type and size, page size and layout, design, paragraphing, spacing... is an important part of making a good advertising slogan.” (Crystal 1987). The other realizations are:

- ‘Unpredictable spelling of words’ (*“Beans Meanz Heinz”*)



Figure 2.1 Beans Meanz Heinz

- ‘Unexpected print of letters’ - whether the size or their shape is similar to some object and this object replaces the letter.
- ‘Acronyms and initialisms with graphic exploitation’ – the letters of abbreviation create the first letters of words. The effect is highlighted by means of colour, size or layout:

*“XTROVERT. XPLOSIVE. LOVE THE COLOUR. COLOR XXL”*

## 2.2 Phonological aspect

Slogans employ the use of mnemonic devices such as rhyme, rhythm, alliteration and assonance because they create a mnemonic effect.

### 2.2.1 Rhyme

Rhyme is a pattern of “identity of sound between words or verse-lines extending from the end to the last fully accented vowel and not further.” (Concise Oxford English Dictionary 2004).

Rhyme is the similarity of sounds which brings about musicality and makes the advert interesting and appealing to the consumer. Consider the internal rhyme in the example below;

*Stunning breathtaking view- internal rhyme.* (Classified advert on property)

*Wholesome have some* (MacDonald's)

### 2.2.2 Rhythm

An advertising slogan should be catchy and memorable. “The use of prosodic features such as intonation, rhythm and lexical stress makes the slogan effective because of the great emotional and mnemonic effect achieved.” (Leech, 1972) The words in the slogan usually have a rhythmical arrangement. The consumer hardly notices it but they can perceive it subconsciously. The style of rhythm makes the slogan catchy, memorable and becomes neat linguistically. Rhythm can be regular or irregular. A regular rhythm is referred to as a metre. “Metre is a pattern composed of rhythm groups (feet) consisting of similar or identical patterns of stressed and unstressed syllables. Metrical scheme may easily pass unnoticed.” (Leech 1972: 186). “English poetry has various types of metrical feet. Among the most important are: **an iamb** (an unstressed syllable followed by a stressed syllable: x / ), **a trochee** (a stressed syllable followed

by an unstressed one: / x ), a **dactyl** (a stressed syllable followed by two unstressed syllables: / x x ), a **spondee** (consisting of two stressed syllables: // ), a **pyrrhic** (two unstressed syllables: x x ), and an **anapest** (two unstressed syllables followed by a stressed one: x x / )” Bratislava, 2006). Metrical regularity enhances the efficiency of advertising slogans because it makes it to stand out. Consider the following:

‘*Flutter your figure with Dietrim.* This slogan is composed of three dactyls.

/ x x / x x / x x’

### 2.2.3 Alliteration

Alliteration is a “literary technique, in which successive words (more strictly, stressed syllables) begin with the same consonant sound or letter.” It is widely used in advertising slogans. “There are 20 consonant sounds in English, but those that are made by stopping the air-stream completely (p, b, m, n, t, d, k and g) are according to (Myers 1997) most interesting and appealing to the consumer.”

*Sensational Stunning innovation.* (Samsung advert)

*Resistant Reliable Ride.* (CMC motors advert)

*Performance. Prestige. Passion for Innovation.*

### 2.2.4 Assonance

Bratislava, (2006) defines assonance as “a linguistic device, in which the same vowel in successive stressed syllables creates a vowel harmony.” This style is not as easy to identify as alliteration because correct pronunciation is key so as to identify the correct vowel sounds.

### 2.2.5 Repetition

This is where certain words or phrases are repeated in the slogan to create emphasis. In addition, it creates musicality thus making the advert attractive and ingrained in the consumer's mind. As a result, the advertiser hopes that the consumer will act on the product.

*Tissue si Tissue, Tissue ni Hannan.* (An advert on the new tissue in the market).

*Gotta have sweet gotta have juicy fruit.* (An advert on a flavor of PK gum)

*Ikifika kwa fertilizer, fertilizer ni Falcon. Falcon DAP na Falcon CAN.*

*Conversation changes with Orange. Today changes with Orange.*

### 2.2.6 Transliteration

“Using of transliteration in advertisement is not so frequent, but when occurred, it makes a positive result. It definitely attracts the attention of the reader. Transliteration is the transformation of foreign words into English. Usually the spelling of the foreign word is different but the pronunciation in these special cases is the same as English”(Bratislava 2006)

*'BE COINTREAU VERSIAL.'* ( 'COINTREAU is the name of French alcoholic drink')

### 2.2.7 Homophones

These are similar sounding words with but different spellings. In creating slogans, homophony is used to create puns as illustrated below:

*"Sainsburys have discovered that the finest whisky is kept under loch and quay."* (Myers : 43).

## 2.3 Lexical and Morphological aspect

We will give more attention to this aspect since our study is centered on the lexical items used in advertising slogans. The choice of words in the language of advertisement is very particular. The words are meant to arouse attention, interest and desire in the consumer thus, prompting him or her to act on the advert. This is achieved by:

### 2.3.1 Use of imperative verbs

Even though advertising is geared towards persuading customers to purchase their products, advertisers rarely use the word 'buy' in it. From the data sampled, the researcher found out that just one in every ten adverts use the verb 'buy' directly. They do this so as not to make the customer feel that they are spending their money. Therefore, the choice of words in advertising is particular and very deliberate. Research shows that "the most frequently used verbs and phrasal verbs are: try, ask, call, hurry, introduce, get, take, let, send for, use, make, come on, see, come, give, remember, discover, serve, choose and look for." (Leech 1982)

Examples,

***Hurry while stock last*** (An advert by a local supermarket on an offer on selected food stuffs)

***Build your business with us*** (Faulu Kenya)

***Get one today*** ( An advert on a new phone in the market)

***Enjoy free internet bundles today*** (Safaricom )

### 2.3.2 Verb phrases

The structure of verb phrase are of two types: finite and nonfinite. “A finite verb phrase is one in which the first or only word is a finite verb, that is, it has the tense contrast, person and number concord with the subject and the rest of the phrase (if any) consisting of nonfinite verbs. The infinitive, the –ing participle and the –ed participle are the non-finite forms of the verb.” (Quirk et al. 1990: 41). Leech emphasizes that “In advertising, verbal groups are mostly of maximum simplicity, consisting of only one word.” (Leech 1972: 121). From the data collected, we noted that the most finite verb phrases are in the form of simple present. This is so as advertisers try to satisfy the desire of the consumers for the present state of the product and its implication of universality and timelessness. In addition, the use of phrasal verbs is also common. Leech states that “passive voice occurs very sporadically and so does the application of auxiliary verbs. Two auxiliary verbs often used in advertising slogans are the future auxiliary will because it evokes the impression of promise and the modal auxiliary can because it tells the consumer that the product gives him or her the ability to do this or that.”(Leech, 1972:125)

*Anyone **can** be a legend.* (Legend Brandy)



Figure 2.2 *Anyone can be a legend*



*The best a man **can** get.* (Gillette)

### 2.3.3 Use of adjectives

The choice of adjectives is very particular in advertising. There is the use of glamorous adjectives only which appeal to the emotions of the consumer. In this way, it is expected that the consumer's interest is aroused and therefore, respond to the advert.

The most commonly used adjectives are: new, crisp, good, better, best, affordable, big, fresh, free, delicious, real, sure, easy, fabulous, clean, extra, safe, free, special.

Critics have however, argued that the above adjectives are mere weasel words. They say they are misleading, vague and ambiguous.

Examples,

*Get **more** data bundles for **less*** (Safaricom)

***Bold, Efficient, Reliable.*** (Isuzu DMax)

*Nice & Lovely, brings out the **best** in you.*



Figure 2.3 Brings out the best in you

***Free** Safaricom internet bundles*

*New Samsung S6. Say it in style.*

#### **2.3.4 Use of compound words**

Kvetko, ( 2001: 40) states that “compounding is a striking feature of advertising slogans. There are lots of compound words in advertisements mainly because the element of compound words could be any part of speech and has few limits in grammar and word order.” More importantly, compound words tend to emphasize the message intended for the consumer, that of appealing to the emotions of the consumer.

Examples,

*Super-fast internet connection*

*Brand-new Isuzu Dmax*

*Enjoy breathtaking view (An advert on hotels)*

*Best-selling author*

#### **2.3.5 Use of foreign words**

The use of foreign words in advertisements is for the purposes of emphasizing the authenticity and origin of the product or exclusiveness of the product in relation to particular country:

*“La crème de la crème of lip colour.”*

The French word ‘crème’ evokes the impression of quality good-class French cosmetics. Furthermore, the phrase ‘crème de la crème’ means ‘the best people or things of their kind’ (Oxford Advanced Learner’s Dictionary 2001).

### 2.3.6 Word formation processes

This is the process of creating new words. It is a strategy used in extending the lexical resources of a language. The word formation processes that are relevant to our data are discussed below:

#### 2.3.6.1 Affixation

This process is also exploited by advertisers in their slogans. “It is a most productive process of creating new words in English.” (Kvetko 2001: 35). “A suffix occurs after and a prefix occurs before the base. A suffix usually changes not only the lexical meaning of a word but also its word class” (Kvetko 2001: 36), e.g.: ‘to read (V) a reader (N); a friend (N) friendly (Adv); a clock (N) clockwise (Adv, Adj); to differ (V) different (Adj) differential (Adj).’ “A prefix usually changes or concretizes the lexical meaning of a word and only rarely word class.” (Kvetko 2001: 38), e.g. ‘nonsmokers, dislike, rebuild, postwar, autobiography, antinuclear, hypersensitive.’

‘The following examples show the creativity of advertising language: **provodkative**,

**Cookability anti**-aging, jewel-**like**, Casi**ology**.’ (Cook 1996: 140),

#### 2.3.6.2 Conversion

“This refers to the process of coining new words in a different part of speech without adding any derivative elements.” (Kvetko 2001: 44) “The two words differ in meaning and syntactic function within the sentence. The major types of conversion are: the formation of verbs from nouns: a call becomes to call; nouns from verbs: to walk becomes a walk; adjectives from nouns: an orange becomes orange and nouns from phrasal verbs: to make up becomes a make-up.’ (Kvetko 2001)

The creation of puns through conversion in advertising is often effective. One of the most effective strategy is replacing a word (of any word class) with the name of the brand. When this is done, the brand name then acquires the syntactic features of the original fictive word.

*“Get that **Pepsi** feeling.”* ‘Pepsi’ is the adjective

### **2.3.7 Collocations**

A collocation is “a combination of words in a language that happens very often and more frequently than would happen by chance.” (Oxford Advanced Learner’s Dictionary 2001). Collocations are used in advertisements, however often without any deviation or play on words and for the reader it is often imperceptible.

We offer here an example of an advertisement with the use of deviated collocation:

*“Do you believe in **love at first touch?**”*

The original collocation sounds ‘love at first sight’, but this advertisement emphasizes a “sleek stainless steel body” of a mobile phone.

### **2.4 Syntactic aspect**

Slogans use unique sentences to make them stand out and hence capture the attention of the consumers.

### 2.4.1 Use of simple sentences

The use of simple sentences gives a better effect rather than the use of compound or complex sentences which bores the consumer. In addition, it reduces the cost of advertising and also effectively stimulates the consumer.

Examples,

*We've got you covered.* (Corporate Insurance)

*You need. We've got it.* (Nakumatt)

*The better option.* (Safaricom)



Figure 2.4 *The better option*

*Making life better* (Celtel)



Figure 2.5 *Making life better*

*Changing lives* (Orange Telcom Company)

#### **2.4.2 Use of imperative sentences**

In the words of Quirk et al. (1990: 23), “imperatives are sentences, which normally have no overt grammatical subject, and whose verb has the base form.” These sentences have a meaning of claiming, calling and commanding. It therefore, persuades and urge the consumer to accept its product or service thus, achieving the goal of advertising. Leech (1972) “establishes certain groups of verbal items, which are especially frequent in imperative clauses:”

- ‘Items, which have to do with the acquisition of the product: get, buy, ask for, choose, etc.’
- ‘Items, which have to do with the consumption or use of the product: have, try, use, enjoy, etc.’
- ‘Items, which act as appeals for notice: look, see, watch, remember, make sure, etc.’

Examples,

*Buy internet bundles today.*

*Introducing the new Ariel*

*Go the extra mile.* (Bridgestone advert)

Myers brings to light the absence of ‘please’ in imperative sentences and lack of politeness. “One explanation may be that in our culture we cut out the politeness devices if we are asking somebody to do something that benefits the hearer, not the speaker, like in phrase ” (Myers 1997: 48)

### 2.4.3 Use of interrogative sentences

Quirk et al.( 1990: 231) defines interrogatives as “sentences which are formally marked in one of two ways: yes-no interrogatives (an operator is placed in front of the subject), and *wh*-interrogatives (an interrogative *wh*-element is positioned initially and there is generally subject-operator inversion).” Interrogative sentences are meant to arouse the consumers’ response.

*If you had the opportunity to chat with the bank CEO, what would you talk about?* (An advert on CEO event).

*Do you aspire to own a dream house in a dream location?*(Advert on real estate)

*Do you want to live in a world where technology saves lives?* (Advert on Kenya ICT)

The other reason for using interrogative sentences is for presupposition. ‘Presuppositions are present in any communication and many questions presuppose something’: for instance

*“Why do leading beauty experts and models use and recommend Perfectil?”*

In this case, we can deduce and belief from the content of this advertisement that beauty experts and models use and recommend Perfectil. In the language of advertising, presupposition is an efficient way of expressing content. Advertisers opt for the use of presupposition instead of assertion because denying an assertion is a lot easier than a presupposition:

The statement *“Leading beauty experts and models use and recommend Perfectil.”* one may oppose: “I do not believe. No way.” But in the above question, the receiver unknowingly believes the content is truthful and do not doubt that indeed beauty experts and models use and recommend it. Angela Goddard says “presupposition is all about reading between lines since this is, as it suggests, a hidden process, it is very interesting to advertisers, as we can be taking in all sorts of assumptions without consciously paying attention to them.” (Goddard 1998: 125)

Other strategies that advertisements employ are to pose a question in form of a ‘problem’. The answer to the question is given in the text in form of ‘a solution’. For example:

*Do you aspire to study law? Nazarene University is here for you.*

*Are you looking for a dream house? Look no more.*

The use of rhetorical questions is also common in advertising. It assumes only one possible answer. For instance:

*“What more could anyone ask from a Clarins gift?”*

The implied answer to this is “Of course, nothing.”

#### **2.4.4 Code-mixing**

Code-mixing is a common phenomenon in advertising slogans. Code mixing refers to the use of more than one language in a conversation. This term has also been referred as ‘code switching’, ‘code shifting’, ‘language alternation’, ‘language mixing’ and ‘language switching’, Benson (2001). However, this study adapts the term code-mixing to refer to the deliberate use of more than one language in the selected advertising slogans.

Myers (1993:30-2) asserts that speakers resort to code switching for a number of reasons, chief among them being, when the speaker wants to keep someone out of what they are discussing, some speakers may resort to a language that cannot be understood by a third party in the discourse. In advertising, code-mixing targets specific consumer, mostly the young people belonging to the middle class level. When they use this strategy, the young people can identify with the product hence become attracted to it.



Code mixing is defined in linguistics “as a change from one language variety to another during speech event” (Richard et. al 1958) Saville Troike (1989) distinguishes “two major types of code switching: inter-sentential code switching and intra-sentential code switching. The former type is code switching above clause level while the latter occurs within the sentence sometimes referred to as code mixing.” The form of code-switching which has been referred to as intra-sentential or code-mixing occur either in form of English or Kiswahili especially on lexical items related to technology which do not have an *equivalent* translation. In the present study, code mixing has been used in advertising slogans to appeal and lure a particular group of people, specifically the youth.

*Kila place, kila time* (KCC La yoghurt)



Figure 2.6 *Kila place, kila time*

*Good milk bila stress* (Brookside milk)

*Gotta have sweet gotta have juicy fruit.* (An advert of a flavor of PK gum)

*Don't be conned. Jua for sure.* (KPLC advert)

*Grow your wealth with chini kwa chini loan rates.* (Faulu advert)

## 2.5 Semantic aspect

The properties of the slogans at this level make the consumers to perceive certain things about the products being advertised without the advertiser claiming those things directly.

### 2.5.1 Personification

Personification is “a figure of speech which involves directly speaking of an inanimate object, or an abstract concept, as if it were a living entity, often one with specifically human attributes. These attributes may include sensations, emotions, desires, physical gestures and expressions, and powers of speech, among others”(Bratislava 2006). Crystal (1987) defines personification as the practice of showing a particular quality in the form of a person. It usually describes inanimate objects or abstract concepts as being endowed with human attributes, power or feelings. Personification is used to endow the product with human emotion thus, making it amicable to consumers. Usually, consumers hardly notice that there is used personification in the slogan.

Examples

*Twix & Tea, Happy Together*



Figure 2.7 Happy Together

*Ribena goodness you are so good*

*Chevrolet, the open road beckons*

*Chevrolet, unique as you are*

## 2.5.2 Simile

‘A simile is a direct, expressed comparison between two things essentially unlike each other, but resembling each other in at least one way.’ (Myers 1997) Usually, similes are marked by use of the words ‘like’, ‘than’, ‘as’ or ‘as if’. ‘We may also find comparative constructions used when comparing two things or two situations’: “as...as”, “so...as”.

Advertising uses simile to compare their products with something appealing that the consumers can identify with. This helps to create interest and so the consumer will be expected to act on the advert. Examples

*Pilsner, Imara kama Simba*



Figure 2.8 *Imara kama Simba*

*Chevrolet, as unique as you are*

*'Breakfast without orange juice is like a day without sunshine.'* (Myers 1997: 125)

### **2.5.3 Hyperbole**

A hyperbole is “the deliberate use of overstatement or exaggeration to achieve emphasis.” Hyperbole is extensively used in advertising. They deliberately exaggerate their products and services so as to beat their competitors. This glamorization arouses a desire in the consumer, thus responding to the product.

Examples

*Broadways, the number one bread*

*'Ariel, the number one washing powder.'*

*Axion soap, removes greases in seconds.*

*Harpic, removes stubborn stains*

*Faiba, super speed internet connection.*

### **2.5.4 Metonymy**

Metonymy is a figure of speech that uses replacement, a thing or a person is replacing another person or thing.

Advertising uses metonymy to create a feeling of compassion, understanding, caring in the mind of the consumer. It exploits the consumers' weakness at the time, thus, eliciting some sort of reaction from the consumer.

Examples

*Equity, your caring partner*

*Britam, with you all the way*

### **2.5.5 Ambiguity**

Ambiguity is an expression that can be interpreted in more than one ways. Advertising exploits ambiguous statements which elicits different reactions because of divergent interpretations. They do this because they do not want to take responsibility of any claim.

Example,

*Say it in style* (Samsung S6 phone).

The statement is vague and ambiguous. We ask ourselves, what is it that is to be said? What do you mean by style? These questions arise because of the vagueness and ambiguity of the statement.

*You need it, we've got it.* (Nakumatt ).

The question is how do they know what I need? How sure are they that they have what I want? Notice, the use of impersonal pronoun 'it' creates ambiguity.

### **2.5.6 Metaphor**

We will give more attention to this section since our present study focuses on the use of metaphors in advertising slogans.

According to Cuddon (1979:391), “a metaphor is a figure of speech in which one thing is described in terms of another.” Leech (1965) makes an observation that in a metaphor, two or more things not normally thought of as being connected with each other are brought together and fused in the imagination of the other.

Cruse (2000:205) asserts that “metaphors are essential components of human cognition which is conceptual in nature and is a means whereby the abstract and intangible areas of experience can be conceptualized in terms of the familiar and concrete.”

In this study, we shall focus on the cognitive linguistics view of metaphor since the study is structured on the conceptual metaphor theory proposed by cognitive linguists like Lakoff and Johnson. They define a metaphor as “statements and/or pictures which cause a receiver to experience one thing in terms of another.” (Lakoff&Johnson 1980).

A metaphorical slogan is an effective tool in advertising since it speaks volumes to the consumer. It has the ability to capture the attention of the consumer hence, the consumer develops an interest in the product. This interest provokes a desire in the consumer concerning the product which pushes him or her to act on it by purchasing the product so as to try it. A metaphorical slogan claims certain aspects about the product which in most cases makes the product appealing to the consumer.

*“One touch. One light, effortless touch and she realized freedom was something you feel.”*

This is an advert for Revlon face powder. The slogan implies that the product is the consumer’s freedom. That is, when you apply it on your face, you will feel free.

The use of metaphors emphasizes what the product can do for the consumer.

Example

*COKE*, *Taste the feeling* (Coca-cola)



*Figure 2.9 Taste the feeling*

*SIMBA*, *The King of the Concrete Jungle*. (Advert on simba cement)

*MAN*, *The King of the Road*. (CMC motors advert)

## **2.6 Conclusion**

In this chapter, we have described the linguistic nature of slogans under different levels namely: graphological, phonological, lexical, morphological, syntactic and semantic level. We have also shown how slogans make use of very attractive language that easily appeals to the emotions of the consumers.

## **CHAPTER THREE**

### **DATA PRESENTATION AND ANALYSIS**

#### **3.0 Introduction**

This chapter analyses the use of metaphorical slogans in the food and drinks adverts sampled by the researcher. Conceptual metaphors in advertising slogans are identified and analyzed, and possible ways of understanding the slogans are further discussed. The conceptual metaphor theory in cognitive linguistics will be used to guide us in the interpretation of these metaphorical slogans. The conceptual metaphors have been categorized into their various target and source domains and are presented and analyzed accordingly.

The objective is to illustrate the use of metaphors in food and drinks advertising slogans and attempt to establish the probable reason for their usage. The source domains for the slogans, therefore, will be food or drinks while we analyze the different target domains used in the slogans.

#### **3.1 FOOD IS LIFE**

The metaphorical slogans analyzed under this category are referred to as structural metaphors. In structural metaphors, “rich structure knowledge is provided by the source domain for the target concept. By the structure of the source, the speakers are able to understand the target. The understanding process happens when the elements of the source are conceptually mapped onto the elements of the target” (Kövecses 2002: 33).



### 3.1.1 Food is life- save food

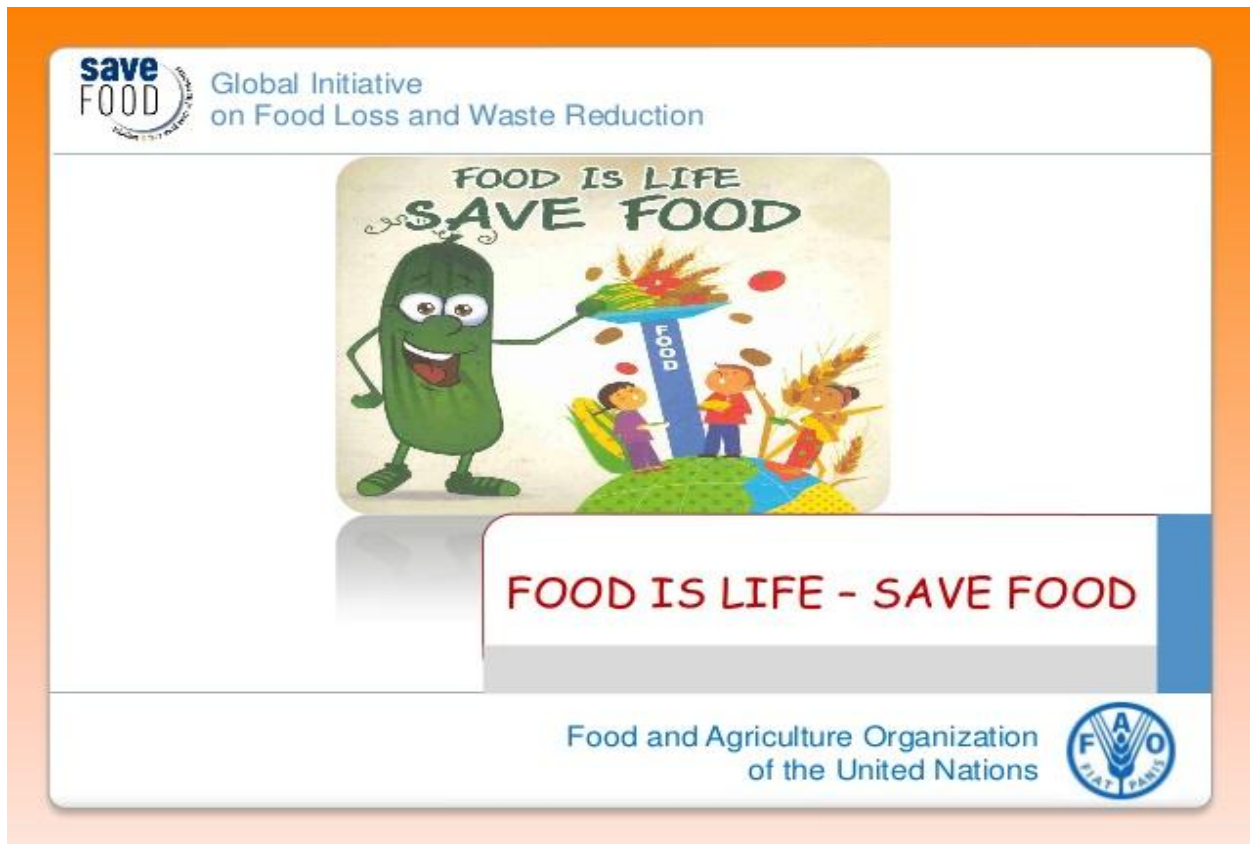


Figure 3.1 Food is life- save food

In this slogan, the abstract concept of LIFE is the target domain while FOOD is the source domain. Food and water are essential for survival. A balanced diet and water maintains our bodies in good working order. According to Spector (2018), ‘human beings can only survive for about 21 days without food and about one week without water.’ This means after the stated period elapses, a person dies. We can rightly say then that Food is Life. This is further supported by the pictorial advert above which was a global initiative by the Food and Agriculture Organization of United Nations appealing to the nations to save food. Since the appeal was

global, the picture show people standing on the globe and seem to be receiving food from a smiling person/cartoon. This can be interpreted as the person having saved food and that is why he is in a position to supply the people of the world without which all of them would have died. The green cartoon's characteristics of smiling and being generous by sharing food with the people of the world are mapped onto the target domain, Life. That is, the food being shared has resulted in people being alive. This can further be illustrated as follows:

Source: FOOD		Target: LIFE
Presence of food	→	Alive
Absence of food	→	Dead

The mapping of the source domain to the target domain connotes the meaning that by saving food, the world will be smiling as the green cartoon and will survive since there will be plenty of food to eat as suggested by the plate full of food being held by the cartoon and people drawing food from it.

The probable reason that the advertiser chose the target domain as LIFE in this advert is so as to emphasize the need to save food and show clearly the relationship between food and life. It exploited on the human desire to live long, hence the message of saving food would likely be taken seriously by the consumer since we all want to live long.

### 3.1.2 A Taste of Good Life (*Progresso soup*)

In this slogan, the source domain, FOOD, is captured by the use of the word *taste*. In this case, food is used to conceptualize the abstract nature of the target domain, LIFE.

This view of food as life is supported by metaphorical linguistic expressions such as: Kovecses (2002)

- My life is a *bowl of cherries*.
- The suspect got *fed up* with life.
- I have *had enough* of this life.

Kovecses, (2002) emphasizes on the fact that people use these metaphorical linguistic expressions to explain whether they are leading good lives or challenging ones. For instance, in the first example above, we can tell that the speaker is having a good life while the speakers in the rest of the examples seem to be having challenges.

In the same way, the above slogan suggests that the taste of food can be used to conceptualize life. We can eat food and thus experience variant tastes of it. We conceptualize tastes of food as:

- Good
- Bad
- Delicious
- Flat
- Bitter
- Salty
- Sugary
- Sour
- Spicy

By understanding food as life, this special property of the source domain is mapped onto the target. So life is conceived of as something that can be tasted and have different kinds of tastes and so, we can map it as follows:

Source: FOOD

Target: LIFE

- Delicious/sweet → good
- Flat → boring

- Sour/bitter → challenging
- Spicy → exciting/interesting

The above mapping implicates the idea that Progresso soup is delicious, healthy and nutritious thus, translating to a good life. The advertiser’s intention, therefore, is to convince the consumer that their product offers them an opportunity to enjoy life. Good food means nutritious healthy food which upon consumption results in a good life free from diseases. With the knowledge that some foods in the market are unhealthy, for instance, highly processed foods, and can cause lifestyle diseases, the advertiser seeks to assure the consumer that their product is not one of them.

### 3.1.3 The taste of the active life (Mac Coffee)



Figure 3.2 The taste of the active life

Just like the slogan before, *taste* signifies the source domain, DRINK since this is a beverage. The target domain LIFE is conceptualized here in terms of the different tastes of the drink, coffee. Mattia, (2017) says that “coffee can have the following tastes: sweet, bitter, salty or sour.” According to [cafevirtuoso.com](http://cafevirtuoso.com), “good coffee should balance acidity, sweetness and

bitterness in one sip with a smooth flavor. On the other hand, bad coffee tastes burnt, raw, overly sweet, bitter or acidic.”

The picture of the advertisement shows a cup of appealing coffee. The features of the good coffee mentioned above are therefore mapped from the source domain to the target domain implicating the idea that a cup of Mac Coffee has all these positive attributes of coffee and so one will enjoy taking it. Olsen (2017) says that “coffee is high in caffeine which acts as a central nervous system stimulant making people energetic and alert.” As you enjoy Mac Coffee then, you become energetic and alert and so you will be able to perform your daily chores – lead an active life. The ad is appealing to the consumer since we all desire an active lifestyle so as to lead a healthy and fruitful life.

#### 3.1.4 Good Food, Good Life (Nestle)



Figure 3-3. Good Food, Good Life

This slogan has an explicit source domain, FOOD and target domain, LIFE. The linguistic impression is that good food results in good life. The picture in the advertisement shows a mother-bird feeding the chicks. This picture is so descriptive in the sense that Nestlé manufactures baby food called Cerelac. It perfectly captures how a mother feeds her children. Since the product is baby food, the consumer conceptualizes what good food entails so as to

make a decision of whether to buy it or not. This conceptualization is made possible by the fact that human thought processes are largely metaphorical as there are metaphors in a person's conceptual system (Lakoff & Johnson, 1980). The characteristics of the source domain-good food are then mapped onto the characteristics of the target domain-good life as follows:

Source: GOOD FOOD		Target: GOOD LIFE
• Delicious	→	enjoyment
• Nutritious	→	wellness
• Healthy	→	health
• Balanced	→	growth

The above mapping implies that Nestle` products are delicious, nutritious, safe and of balanced diet. Therefore, when children are fed with this product, they become happy, well and experience healthy growth. Since metaphorical slogans are persuasive in nature, (Lakoff & Johnson, 1980) the advertiser exploits on the knowledge that parents want the very best for their children. It, therefore, seeks to persuade them that their product offers the baby the best nutrition for the baby's healthy development, giving him or her, a solid foundation for a good and bright future.

### **3.2 FOOD IS LIFE WITH TWO OR MORE SIDES**

Similarly, the metaphorical slogans analyzed in this category are structural. They have the drink or food as the source domain and life as the target domain. However, unlike the previous slogans, LIFE here is seen to be having at least two or more sides as illustrated by the slogans below:

### 3.2.1 Live on the coke side of life (Coca-Cola)

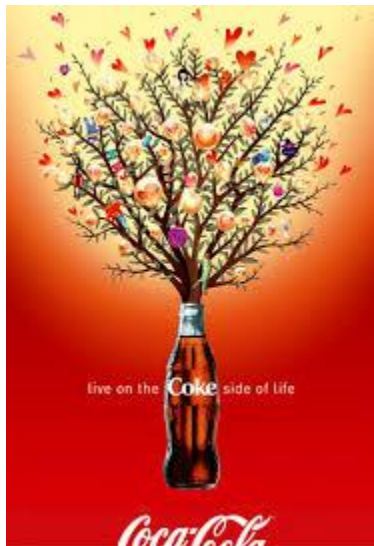


Figure 3.4 Live on the coke side of life

In this slogan, the DRINK is the source domain while the target domain LIFE is portrayed as having two sides. The two sides is evidenced by the use of the phrase, *coke side of life*. The picture accompanying the ad is colourful, thus making it appealing. Red and orange are the dominant colours. Experts in advertising, for instance, Packard, (1980) explains that colours like red and yellow creates hypnotic effect when used. Christelle, (2012) adds that” colours have different connotations and hence, carry meaning.” Looking at the advert, the colour red is conspicuous thus, drawing the attention of the consumer. The picture also shows a tree sprouting from the bottle of Coca-Cola. The tree is decorated with colourful balloons and decorating papers making it look like a Christmas tree. The colourful Christmas tree symbolizes joy, fun and happiness emanating from drinking Coca-Cola. This means a drink of coke heightens any celebration. Furthermore, there is someone climbing up the tree. This means the person wants to live up there where coke is and a lot of celebration going on. This suggests that the opposite side where there is absence of Coke is dull and boring. The use of the imperative verb ‘live’ which by

extension makes the sentence imperative is deliberately used so as to make a direct appeal to consumers to purchase the product and enjoy the benefits. Another observation is the inscription of the slogan. The Coca-Cola bottle is in the middle dividing the two sides of life. “*live on the*’ is on one side, ‘*Coke*’ in the middle, and ‘*side of life*’ on the other side. The use of the expression, ‘*the coke side of life*’ therefore, shows that the target domain LIFE is understood as having at least two sides. The two sides can be mapped as follows:

Side A (with Coca-Cola)	versus	Side B (without coke)
• Good		Bad
• Positive		Negative
• Bright		Dull
• Fun		Boring
• Happiness		Sadness

This metaphorical understanding of *life* is very common in our day to day conversation. Usually, we encourage others to *focus on the bright/positive/good side of life* when they are going through tough times. Ordinarily, we think of the two sides of life as being opposite to each other as highlighted in the mappings above. This advert seems to suggest to the consumer that life is not just the way we view it ordinarily as being either bright or dull; good or bad; positive or negative but rather that the presence or absence of Coca-Cola is the differentiating factor between the two sides. Since advertising slogans are meant to influence the consumer positively, the Coke side of life would refer to the bright, positive, good side of life.



### 3.2.2 Live Life the Pure Health Way (Toto Afya-Winnie's pure health)



Figure 3.5 Live Life the Pure Health Way

The target domain is LIFE while the source domain is the ROAD denoted by the use of the word *health way*. In this case, LIFE is understood in terms of a HEALTH WAY. To support this assertion, Kovesces, (2002) highlights the following metaphorical linguistic expressions to explain how life is viewed as a road:

- My life *bumpy*.
- I am at a *crossroad* in my life.
- She will *go to places* in life.
- Don't get on my *way*!

The above expressions are in agreement with the slogan under discussion. However, in this slogan, the compound word 'health way' denotes that the road that the advertiser suggests to the consumer to follow is that of wellness. In this case, the slogan captures LIFE as a HEALTH WAY. This can be mapped as follows:

Source: HEALTH WAY

Target: LIFE

- |                   |   |      |
|-------------------|---|------|
| • Physically fit  | → | Good |
| • Emotionally fit | → | Good |

- Mentally fit → Good
- Socially fit → Good
- Illness → Hard/ Difficult

The above mappings implicate the idea that life is a highway diverging into many directions. As a result, the consumer is required to make a choice concerning the road to follow. The choice of the advertised product, therefore, offers the consumer a route to good life, that is, health way which is denoted by physical, emotional, mental and social fitness devoid of challenges such as illnesses. With the understanding that parents or guardians want the best life for their children, Toto Afya promises to deliver this.

Furthermore, the picture accompanying the slogan reveals more information about the slogan. The teddy bear symbolizes infants. This is to show the consumer that the product is meant for infants. In addition, the baby is smiling and playing with a toy to show that when you feed the child with Toto Afya, he or she will be satisfied and will have the energy to play. There is also a green leaf attached to the name of the brand. The writings are also done in green. It symbolizes nature. This is to communicate to the consumer that the product is safe for the child as it organic containing no chemical additives and no preservatives. This message is appealing to the consumer in a market flooded with inorganic products. The use of a yellow colour is also meant to have an effect on the emotions of the consumer. According to Lindsay (2019), colour appeals to consumers at an emotional level hence effective at persuasion. She further states that yellow communicates to the consumer energy, happiness, playfulness, cheerfulness and warmth.’

When all the above features of yellow colour are mapped onto the product, it means a baby fed on this product will enjoy all of the mentioned benefits hence making the product stand out in the market.

### **3.3 FOOD IS A FEELING**

The metaphorical slogans under this category are referred to as ontological metaphors. “They are based on our experience with the physical world around us. When things we want to refer to are not very concrete and do not have a clear physical shape, we tend to understand them as entities or substances. This means that we can refer to them, categorize them, group them, and qualify them” (Lakoff & Johnson2003:26). Feelings of people is a prevailing target domain in advertising slogans of food and drinks since the manufacturers and advertisers encourage us to believe that the products have the power to make us feel better. The source domain remains food.

#### *3.3.1 Unwrap a Smile (Debbie Cakes)*

Here, the FEELING (smile) is the target domain. The word *unwrap* helps us to establish the source domain as being an object which we can see and touch. In this case, the cakes are equated to the smile, hence FOOD, in this case, cakes is the source domain. Considering the context, the cakes shown are inside a box.



Figure 3.6 Unwrap a Smile

Below the slogan is a line usually used to denote a 'smile.' This serves as an assurance to the consumer that as they open the box, smile will be written all over their faces. Now, for one to smile, the contents of the box ought to be pleasant as shown in the following mappings:

Source: CAKES

Target: FEELING

- |                 |   |               |
|-----------------|---|---------------|
| • Good/pleasant | → | happy         |
| • Healthful     | → | happy         |
| • Ugly          | → | disgusted     |
| • Rotten        | → | disgusted     |
| • Disappointing | → | anger/sadness |
| • Unexpected    | → | surprised     |

From the above mappings, the advertisers mean that their product is good, pleasant and healthy hence, the consumer will be delighted as he or she unwraps the parcel. This delight would result

in a smile thus, opening the product means unwrapping a smile. That is, the consumer is anticipating something nice.

Furthermore, the pictures of the cakes are attractive. The chocolate cupcakes have the brown colour of chocolate. This gives the cakes authenticity. The cloud cakes are also designed to have a cloud-like filling and the shape of the clouds in the background. This reinforces the name of the product as well as giving the cakes a fancy design which is attractive to the consumer. This strategy is highlighted by Neil,(2018) when he states that, “Visual elements in advertisement helps to capture customer’s attention, creating impact and generating interest from an indifferent audience through conveying a main selling point of a product.”

These features from the image can be further mapped onto the product to enhance the package and contents of the product so as to bring out the delightful feeling- that of a smile, as the consumer ‘unwraps’ the package because of its attractive appearance.

### 3.3.2 Refresh your Roots (Tusker)

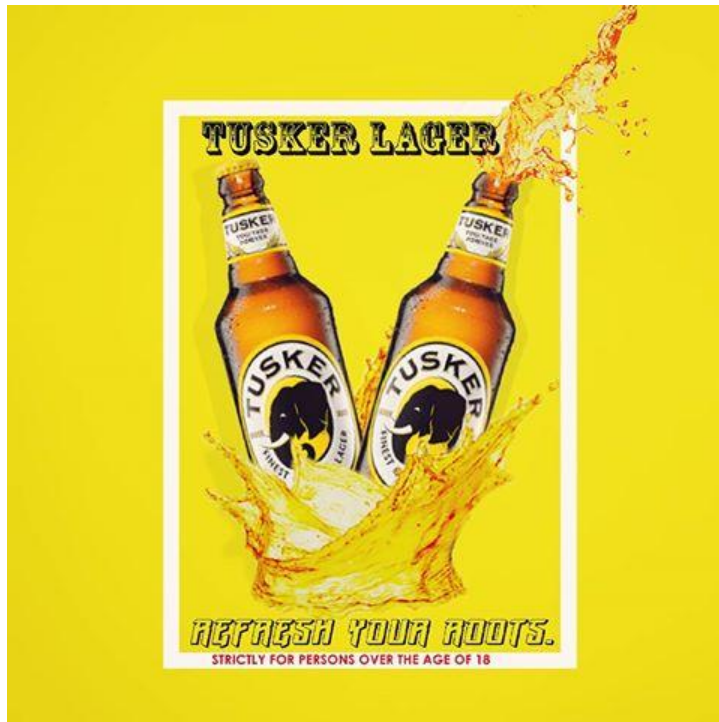


Figure 3.7 Refresh your Roots

*Refresh* is a verb meaning to renew or revitalize. This FEELING of being renewed is the target domain in this slogan while the source domain is given as ROOTS. So, to understand this feeling better, we need to understand the attributes of the roots so that we map it to the target domain. The choice of the advertiser to use the word *roots* may be deliberate or coincidental since the word is a polysemy. First, it can mean the underground part of a plant that anchors and supports the plant body by absorbing and storing water and nutrients. Second, it can mean our ancestry or origin. Either way, the meaning is still clear. If we go by the first meaning, then we know that the roots are the most crucial part of the plant. It is the one that nurtures and gives it life. When the roots are in good shape, then the plant flourishes. If the roots are dead, so is the plant. This means that if we desire to flourish, then we need to give attention to that part of us that matters most. And going by the ad, the advertiser is saying that when we consume their product, the state

of that inner part of us which is represented by our outward look will be rejuvenated and as a result, we flourish in whatever we do. Just the same way we constantly water the roots so that the plant doesn't die, we should also constantly drink Tusker so that we are renewed and re-energized.

This is further illustrated by the advertisement image where we are presented with two bottles of Tusker lager. The one on the left is not open but the one on the right is and the contents are spilling over to the bottom of the bottles giving it a splash effect. The bottom of the bottles is equated to the position of the roots in a plant- usually underground. The drink that is spilling over is meant to bring the refreshing effect just the same way water does in a plant.

Going by the second meaning which probably might be the intended message of the advertiser considering the context and also the fact that roots are usually used metaphorically to mean the origin of something, Gallagher (2017), the message would be that we need to remember our origin. This is true of the brand. According to EABL, Tusker, being our local brew which has been in existence since 1922 and the largest African beer brand “came about as a memorial following the death of George Hurst, a co-founder of Kenya Breweries Limited, who was killed by an elephant during a hunting expedition in 1922”(www.eabl.com). So when you clip *tusker*, you get the word *tusk*. This explains the presence of an elephant tusk in the bottle of the brand. So this second meaning seems to remind us of the need to always remember who we are and what makes us that way and where we have come from since as Africans, we value our origin a lot and we hold on to what binds us together. In the Kipsigis culture, there is a saying that ‘if you want to go far, you must look back to where you come from.’ This means that our origin is the catalyst to our success and this seems to be the message of the advertiser. Our roots shape our character, values and attributes and so as we journey on in life, we should constantly remind

ourselves of these and take pride in the circumstances that have contributed to who we are today. By drinking this product, the consumer is said to be going down the memory lane. Tusker is also very popular among the aged since it has been in existence for a very long time. The assumption of the advertiser, therefore, is that as they enjoy this drink, they reminisce their good old days, hence the choice of this particular slogan. In addition, the choice of this product over the others in the market will be a show of patriotism and love and appreciation for our heritage. So, in a way, the advertiser is blackmailing us to purchase this product so as to promote our own products.

### *3.3.3 Guinness Refreshes Your Spirit*



*Figure 3.8 Guinness Refreshes Your Spirit*

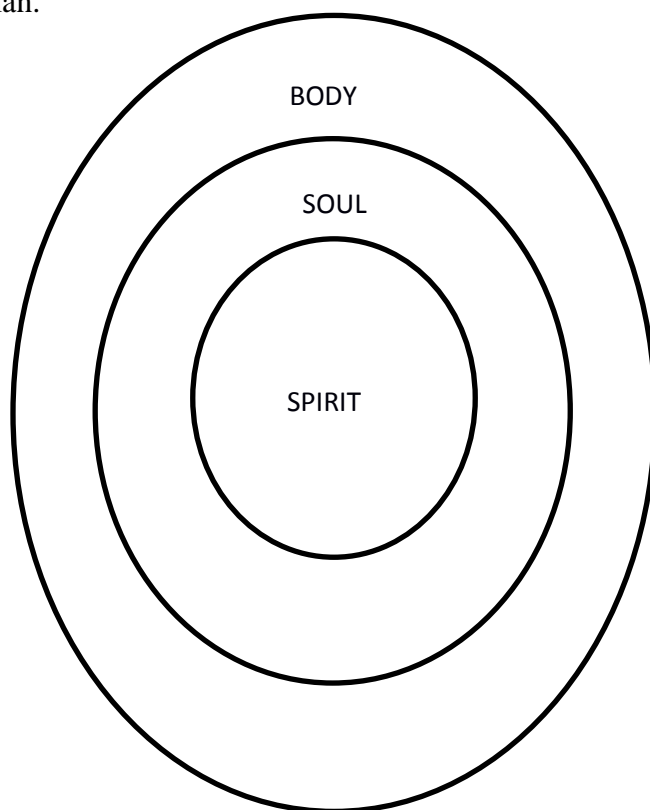
This slogan, like the one before it, is similar to an extent in terms of the source and target domains as well as the intended message. The FEELING of refreshment is the target domain while the SPIRIT which is an entity of a human being is the source domain. Since it is difficult to explain a feeling because of its abstractness, viewing it as an entity or object which is concrete



can help us have a better understanding. Feeling is seen as an entity which can either go up or come down. This explains the presence of linguistic expressions such: Kovecses (2002)

- I was in *high spirits* after the match.
- Their *low spirits* was as a result of the bad news they received.

The image of the advertisement helps us to establish the relationship between the source and the target domain. A human being has three core parts as illustrated below. The spirit is the inner part of a man.



Similarly, the image shows Guinness in a glass on the right side. On the left side, is an image presented in a manner to suggest to the consumer the effect of the drink, that is, the part it 'refreshes.' This image has three clearly defined parts just like the human body. The two outer parts are represented by an upward and downward elongation which can be likened to the soul and body of a man. In the middle, is an oval shape image with the inscription 'Guinness' which is

also equated to the human central part- spirit. The message is that if you were low on energy, this product has the ability to lift you up. The spirit is the inner part of a man which requires regular renewal for a man to function well. It, therefore, means that this product has the ability to renew that inner part so that you become revitalized as discussed earlier on in the previous slogan. The dominant blue colour is also symbolic of a refreshing feeling and the black colour of the drink communicates authority, power, stability and strength (Lindsay, 2019). This means not only does the product refreshes but also gives the consumer a feeling of power, authority and strength. In addition, slogan exploits the orientational metaphor GOOD IS UP; BAD IS DOWN.( Lakoff, Johnson 2003). The good feeling that the consumption of the product triggers is associated with the upward orientation. Bear in mind also that this is an alcoholic drink which makes one 'high'. The message emphasized, therefore, by the advertiser is that you will feel good and rejuvenated when you consume their product. This is the positive message intended for the consumer.

#### 3.3.4 Share the Fun (Fanta)



Figure 3.9 Share the Fun

The target domain in this metaphor remains the FEELING which in this case is *fun*. The use of the word *share* in the slogan helps us to determine the source domain as being an object that can be given to someone else. Contextually, this object is the PRODUCT. The feeling, (fun) is

perceived as an object meant to be shared. Contextually, this proposition is reinforced by the image. It shows three young people- one is a lady and the other two are young men. The lady is holding a bottle of Fanta and smiling broadly. The men are stretching towards her in an effort to grab the bottle of Fanta too. The anticipation of the drink is evident in their facial expressions. They look so eager to get the drink. The lady who already has one seems to be having a great time evident by the smile. At the top, are the words, '*Share the Fun*'. This means, the men are asking the lady to share the 'fun' with them by giving them the drink. In this case, the drink is equated to 'fun.' Their choice of clothes, also portray people who are out having a good time. The lady is dressed in spaghetti top and casual jeans. Similarly, the men are dressed in casual t-shirts and trousers. This kind of outfit is associated with fun activities.

Kramer, Lindsay (2019) emphasizes that the use of certain colours in marketing is deliberate. This, she says, is because colour psychology evokes certain emotions. In the above advert, therefore, the colour orange is dominant. This not only reinforces the colour of the product but also communicates to the consumer. Other colours used are yellow and blue. Lindsay, (2019) further states that researchers have established that the above mentioned colours are associated with the following:

ORANGE	YELLOW	BLUE
Youth	Energy	Relaxation
Affordability	Happiness	Tranquility
Vitality	Youth	Refreshing
Friendliness	Playfulness	Responsibility

The above is true of the product because of the joy, energy and thrill exhibited by the young people as they share the drink. They are also acting in a playful and friendly manner, as though teasing each other, as suggested by the significance of the colours. From the image, it is also evident that the target audience is the youth probably because they still have the thrill of going out to have fun compared to the aged.

All these are the features of the drink that helps us to understand why it results in FUN. This nice feeling that we experience when we drink Fanta is meant to be shared with others just the same way we love to share good things with the people we care about. This, therefore, means that Fanta is meant for enjoyment and as we enjoy it, we should also remember to share the same joy with others by buying them this soft drink. This is the prompting message the advertiser is passing to the consumer.

### 3.3.5 *Passion you can Taste (Starbucks Coffee)*



Figure 3-10. *Passion you can Taste*

The target domain is the FEELING- passion while the source domain is DRINK since this is a beverage. This we get from the word *taste*. As established earlier, coffee can have the following tastes:

- sweet
- bitter
- salty
- sour

Consumers of coffee say that good coffee calls for a balance of all of the above tastes in one sip. That is, it should balance acidity, sweetness and bitterness in one sip with a smooth flavor. This shows the enormous task that the producer has so as to bring out the best coffee. To achieve this perfect balance, a lot of patience, dedication and commitment is required throughout the production process. Now, let's present the context so as to help us establish the real intention of the ad. Starbuck is the producer of Arabica coffee. It is known for distinguishing itself from other coffee producers by taste, quality and customer experience (<http://www.starbucks.com>). With this information, we understand the kind of commitment the advertisers want us to visualize. Just as a delicious meal calls for quality time and dedication in its preparation, so is their product. Since the product is a beverage, the advertiser passes the message that their strong commitment to excellent quality of their product and the dedication in brewing quality coffee can be felt in the taste of the beverage itself. Notice that the slogan is also written in brown, the colour of the coffee beans, so as to emphasize their message that the product is natural and help the consumer visualize the excellent quality of the coffee beans. The message of the advertiser, therefore, is that if you are quality-minded coffee drinker, then the product to offer that is Starbucks. It assures the

consumer of the satisfaction he or she will find upon consumption of their product. To experience the feeling then, you got to indulge in the drink. This message is targeted at prompting the consumer to swing into action by purchasing or visiting the joints where they serve this beverage.

### 3.3.6 The Taste of Luxury (Summit Malt)



Figure 3-11. The Taste of Luxury

In this slogan, the luxurious FEELING is the target domain while DRINK (taste) remains the source domain. To understand why this slogan, we shall first place the product in its context. Summit Malt is a product of Keroche Breweries Limited. It was launched on September 5, 2013 at the Carnivore grounds. This product targets the middle class. (<http://www.kerochebreweries.com>). It is worth noting that the East African Breweries Limited had dominated the market for a long time and now Keroche Breweries was coming into the market as a competitor. EABL was offering an alternative for illicit brews and so they had introduced Senator Keg which targeted low income earners (<http://www.eabl.com>). With this

background check, we can establish that probably, the advertiser wanted the middle class, who are the targeted consumers, to be brought on board since the EABL was already dominating the market with products favouring the low as well as the high income earners. The message of the ad is that Summit Malt has been brewed under very high quality conditions that would offer the consumer a delightful experience of class. That the middle class, can have a feel of what the high class are experiencing without them (middle class) having to dig deeper into their pockets. The diligence put into the production of this product can actually be felt in the mouth as you indulge in the drink. The image below also shows a farm of wheat and two bottles of Summit Malt. This serves to show the consumer that the product is made of wheat which is natural and nutritious. In addition, this product is of high quality hence giving the consumer a delightful feeling of class. This message is desirable to the targeted audience since it exploits on our desire to have value for our money and this seems to be the promise of the advertiser to the consumer.

### **3.4 FOOD ARE DAYS**

The slogans analyzed under this category are those that have DAY as the target domain while FOOD still remains the source domain. Here, food is conceptualized as days. Under this category, the following slogans were analyzed:

### 3.4.1 Have a Pepsi Day!

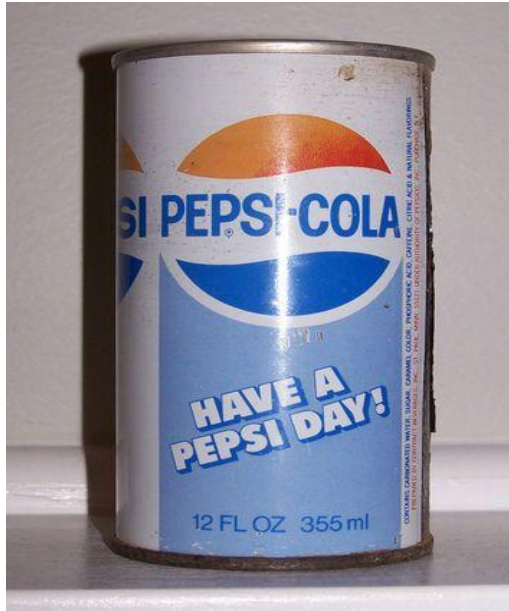


Figure 3.12 Have a Pepsi Day!

This is an example of creative metaphor realized through a case of metonymy. ‘Metonymy is understood as a conceptual process where the target entity is referred to by the vehicle entity. The vehicle entity can direct attention or provide mental access to the target entity.’ (Lakoff and Johnson’s 2003:37): In this slogan, one entity (the vehicle entity) is used to refer to the other (the target entity). That is, the producer (Pepsi Company) is used to refer to the product (Pepsi drink). Therefore, DAY is the target domain conceptualized through the source domain of a DRINK - Pepsi. For us to interpret this metaphor, we need to establish first the metonymical use of *Pepsi* in the slogan. Pepsi is an American carbonated soft drink produced and manufactured by PepsiCo. In this slogan, the product functions as an adjective describing the target domain, day. It could mean *have a drinkable day*. Our conceptualization of something drinkable is one which is:

- safe to drink



- of excellent quality
- potable
- satisfying

To conceptualize how the day will be like, we map this to the target domain as follows:

Source: DRINK (Pepsi)

Target: DAY

- |                     |   |           |
|---------------------|---|-----------|
| • Safe              | → | drinkable |
| • Excellent quality | → | good      |
| • Satisfying        | → | enjoyable |
| • Energizer         | → | energized |

Since the drink has been conceptualized as day, we then map these attributes of the drink onto the target domain. It means that Pepsi is safe, of excellent quality, energizes and potable. Therefore, drinking it as you go about your daily activities makes your day good, full of energy, enjoyable and satisfying. This may be the desired effect for the advertisers. When you want to feel the pleasure or satisfaction of your day, you can grab a bottle of Pepsi.

### 3.4.2 Brew a Better Day (Green Mountain Coffee)



Figure 3-13. Brew a Better Day

Here, the DRINK is the source domain while the DAY remains the target domain. The analysis of the features of the drink provides a means of understanding the target domain. The image of the advert is rich and provides the features of the drink. In the foreground is a hand holding a cup of hot coffee as evidenced by the rising vapour. At the front is the inscription 'Great Morning.' This means a hot cup of coffee translates into a great morning. In addition, at the background is beautiful natural scenery of a clear blue river flowing all the way to the mountains and many trees on the river banks. At the farthest end is a mountain. This mountain and the lush green vegetation provide the name of the brand, *Green Mountain.* The vapour from the cup of hot coffee directs the consumer to the inscription, 'Good Morning' written in front of the mountain

and goes all the way to the beautiful clear blue sky. This gives the consumer a clue on the appearance of the mountain early in the morning. Together with the magnificent natural scenery, the message is that a hot cup of green mountain coffee in the morning translates into a beautiful bright day. Our conceptualization of a great morning provided by the scenery is that of freshness, coolness, brightness and beauty. When these features are mapped to the target domain, the idea is that when you drink a hot cup of green mountain coffee, you will have a fresh, cool, clear, bright day. The natural setting also implies the natural production of the coffee. This means the product has no preservatives and no additives. This is an appealing message to the consumer.

### **3.5 PRODUCT IS A PERSON**

This is a case of personification. According to Lakoff and Johnson, “Personification can also be conceived as an extension of ontological metaphors, for the reason that the source domain is furthered specified as a person and human characteristics are applied to nonhuman entities. Human thoughts and characteristics may be the most familiar physical entity to us among all the physical objects. As a result, a wide range of abstract concepts are conceptualized as human beings.”(Lakoff & Johnson 2003:35).

‘More often, the products to sell in advertisements are animated and given human characteristics so that people would feel they have an intimate relationship with the product (or the brand). It helps to sell the commodities’ (Chennan Yu, 2009). The following slogans fall under this category.

### 3.5.1 Red Bull Gives You Wings



Figure 3.14 Red Bull Gives You Wings

This is a case of personification where a PERSON is the source domain while the PRODUCT is the target domain. Within cognitive metaphor studies, personification is one of the most basic ontological metaphor involving cross-domain mapping where an object or entity is further specified as being a person. (Kovecses 2002; Lakoff, Johnson, 1980).

In the above slogan, therefore, Red Bull is said to be a person giving the consumer wings. In the image, there's a head of a bull just below the brand's name. This reinforces the name of the product. The choice of a bull is also deliberate so as to emphasize the strength of a bull which when mapped onto the product shows the consumer the amount of strength one will have upon consumption of the product. Since the name of the product is '*Red Bull*', the colour red is also used to write it. From the can is a protrusion of wings. This is the metaphoric message that the product gives the consumer wings. The purpose of the wings is suggested by the inclusion of clouds in the image. There are clouds beside the can of Red Bull and also on the slogan. The can

is resting on the clouds to show how high up the wings can take you. So when these salient features are mapped onto the product, the idea is that when you consume Red Bull, you get the energy to soar high up.

This product being an energizer means that it has the ability to energize, revitalize and uplift. This means that when the consumer is low on energy, he or she is conceptualized to be down. On the other hand, when one is high on energy, they are conceptualized as being high. This explains why the product promises to give the consumer wings to lift him up, meaning the ability to be re-energized. This is appealing to the consumer since we all desire to be high on energy so as to be able to perform the duties we plan to. The advertiser, therefore, intends to tell the consumers that the energizer will make them feel energized and revitalized and uplifted.

### 3.5.2 *Twix &Tea, Happy Together*



Figure 3.15 *Twix &Tea, Happy Together*

Just like the earlier slogan, the source domain remain PERSON denoted by the phrase, ‘happy together’ while the target domain is the PRODUCT. *Twix* is a chocolate bar used as a straw for

taking tea. As you take your tea, the chocolate mixes with the tea and melts in your mouth giving you a sensational delightful taste in your mouth. This coordination between the Twix and the tea to bring out the delightful taste is conceptualized as human beings who are in a happy union. Human beings are social beings. They work together with others to achieve whatever it is they want in life. When they do this, the outcome is satisfying. This human attribute is mapped onto the product. The image of the product shows the Twix placed beside a cup of tea. The slogan, *happy together*, is meant to show how the Twix work hand in hand with the tea to give you a delightful feeling as you sip your tea. The advertisers, knowing the power of unity, want to pass the message that this combination, *Twix& tea*, will not disappoint you. Instead, it yields great results, that of granting you a delightful moment as you enjoy your tea.

### 3.5.3 Innocent Juice, Pick Me



Figure 3.16. Innocent Juice, Pick Me



The slogan, 'pick me' shows that the source domain is the PERSON and the target domain remains the PRODUCT. This is a slogan of a new fruit juice in the market called *Innocent Orange Juice*. This product has come at a time when the market is already flooded with all sorts of fruit juices. In a bid to stand out and beat the competition in the market, the name of the brand itself is unique, if not queer. First, the name of the juice itself, *innocent*, is conceptualized as a human being who is harmless. 'Innocent juice' is meant to show that probably unlike other already existing competing products, this particular one contains no harmful substances. This is further emphasized by the image where the bottle of the orange fruit juice is hanging from a natural orange fruit tree. The natural green orange leaves, green bottle top and the green colour used to write the name of the product and the slogan, implicated the idea that the product is natural. This is supported by Lindsay, (2019) who says that the use of green colour in advertising signifies the natural state of the product. The slogan then comes in- *pick me*. This phrase is also an attribute of a person speaking. The verb pick is a polysemy. It could mean to grasp and pull with the fingers or to select or choose. Either way, the same message is communicated to the consumer. This is emphasized further by the image which shows appealing ripe oranges hanging from the tree. These oranges seem to be the ones speaking- calling out to the consumer to pick them. The image on the bottle also show creatively cut oranges that form the image of a smile. This is an act of friendliness which is meant to charm the consumer. Usually, friendly people smile a lot and are likable and these are the characteristics to be mapped onto the product. The oranges are meant to convince the consumer that truly the juice is unprocessed. That is, it has no preservatives or additives thus, safe, nutritious and fit for consumption. In a market flooded with processed juices, the advertiser wants to cut a niche with their product. In addition, the hanging oranges are ripe and therefore, asking to be picked. The advertiser is, therefore, asking us to pick

their product because it the preferable one over the rest which are implied to be harmful or containing harmful substances.

#### 3.5.4 *Together all the way (Tamu Juice)*

This product has been given the attributes of human being so PERSON is the source domain while PRODUCT is the target domain. It pledges companionship to the consumer. Usually, we know that people who pledge to be together through the journey of life are happy and enjoying each other's company. To better understand this slogan, we first establish the context. This product is fruit juice. It claims to be pure fruit with no preservatives or additives. According to this information, the product is presumed to be safe, nutritious and sweet. The advertiser, therefore, wants to assure the consumer that the product is here to stay. The phrase *all the way* presents a popular life metaphor where the advertiser suggests that through the journey of life, this product will stick with the consumer. We know that life has different variables, that is, successes and failures, challenges and victories, joy and sorrow and so forth. This product, therefore, exploits on our human desire to want someone to walk down this journey of life with and probably cheer us on when things are not so good. So, Tamu juice promises to offer this to the consumer. This way of presenting the slogan is strategic since it appeals to the emotion of the consumer and since more often than not consumers act on their emotions, then the tendency of them purchasing the product is high. The Kiswahili word 'Tamu' also communicates to the consumers who understand the language that the juice is 'sweet.' This is appealing to the consumer because the expected taste of juice is sweetness. The *sweet* might also represent the positive side of life. The use of the Swahili word serves to localize the product-Kiswahili being



our national language. The consumer is therefore expected to portray their patriotism by purchasing local products.

### 3.5.5 Truly Kenyan (*Mwea Pishori Rice*)

In this slogan, the source domain- PERSON is further specified to be a Kenyan while the target domain is the PRODUCT. Specificity happens a lot in personification. Lakoff, Johnson (1980) says ‘personification is not a single unified general process and that each personification differs in terms of the aspect of the people that are picked out. The specific kind of person selected determines the salient features that are mapped onto the non-human concept.’ In the analysis of the above slogan, therefore, the implication is that PRODUCT IS A KENYAN. So, the features of the specific source domain Kenyan are mapped onto the product as follows:

Source: KENYAN

Target: PRODUCT

- |                        |   |                   |
|------------------------|---|-------------------|
| • Born in Kenya        | → | Produced in Kenya |
| • Raised in Kenya      | → | Grown in Kenya    |
| • Right of citizenship | → | Original          |
| • Raised well          | → | Excellent quality |

When these are mapped onto the product, it means Mwea Pishori Rice is grown and produced locally. Therefore, it is original and of excellent quality.

The brand name also bears the name of the place where the product is grown, that is Mwea which is a town in the eastern part of Kenya. This is deliberate so as to not only enhance the message that indeed their product is local but also trigger the feelings of patriotism in the mind of the consumer hence purchase the product as a way of promoting Kenyan products. In addition,

the area is known for its production of high quality rice with such an awesome aroma so the name of the area is also a marketing strategy because we become assured of the excellent quality.

### 3.5.5 Perfectly Aged (Sunrice Pishori Rice)



Figure 3.17. Perfectly Aged

The word *aged* shows that the source domain is a PERSON who is advanced in age while the target domain is the PRODUCT. Sunrice brand has been in the market since 1950, no wonder the slogan *aged*. Cognitively, something aged is one that:

- has been around for a long time
- is familiar
- is trustworthy
- has excellent quality
- is tried and tested
- has stood the test of time

When we map these attributes onto the target domain which is said to be perfect, we get to understand the manner in which the product is produced, that it has gone through a period of tests and trials which has resulted in the improvement of quality. Since this has been done for a long time, the product is now free of blemish and has attained its perfection. As a result, the consumers can trust the product. This is the positive message that the advertisers want to pass to the consumers. Notice also the name of the product. Instead of the usual *sunrise*, we have *sunrice*. The homophonic nature of the product's name is probably meant to show the benefits that come with eating this product. The benefits of the sun are mapped onto the product. That is, we enjoy basking in the sun and the sun helps to dry our clothes and grains. So, the other probable message is that the rice grains are dried naturally in the sun and so unadulterated and that just the same way we enjoy basking in the sun, we will also enjoy the taste of this product.

### **3.6. FOOD ARE IDEAS**

The slogan below is another case of ontological metaphor since 'IDEAS' is an abstract concept without a physical shape to explain it. The only way of understanding it therefore, is to view it as a substance as analyzed in the given slogan.

### 3.6.1 Bursting with New Ideas (Napdura)



Figure 3.18 Bursting with New Ideas

In this slogan, the target domain is IDEAS, an abstract concept that is hard to explain. The source domain is the PRODUCT which is conceptualized as a container. This explains the presence of linguistic expressions such as: (Kovecses, 2002)

- We shall *crack our heads* to find the solution
- *Make up* your mind
- Be *open-minded*

In the above slogan, therefore, ideas is understood as something contained in some sort of a container and for you to actualize them, the container needs to be emptied or opened. Our brain is one such container and the ideas that we may have are seen to be contents contained in there. This understanding aids in the interpretation of this slogan. The product is compared to a container that bursts and the content pours out. From the image, we actually see the product bursting and what comes out are the tomatoes which are perceived as ideas. Having established that ideas are usually in some sort of a container, the probable meaning here is that there is so much that we can do with chopped tomatoes. For instance, we can eat it as a salad, we can use it

for garnishing food, we can use it as a spice or flavouring in food and others even use it as a natural beauty product to prepare a facial mask. The implicated idea, therefore, is that there is so much you can do with Napdura canned tomatoes. That is, the product inspires you to think outside the box or container, hence the bursting, and come up with other creative ways of using tomatoes not just the usual conventional ways. The consumer is challenged to be creative and not to be content with the usual ways of doing things since inside our container- the brain- are infinite ideas that need to be utilized.

### **3.7 FOOD IS A DESIRE**

Like the slogan above, this is also an instance of ontological metaphor since the target domain DESIRE is an abstract human experience that can only be conceptualized through a concrete concept of an entity. The advertising slogans in this part are focused on customers' desire or longing for the product. They try hard to persuade us that the desire is irresistible and we should just follow our heart.

### 3.7.1 ExExpress your Love (EXE)



Figure 3.19 ExExpress your Love

LOVE is an abstract concept that is difficult to explain, hence the target domain. The imperative verb, express, helps us to conceptualize it as an entity or object that can be shown to someone. In this case, the PRODUCT is that object, hence the source domain. This proposition is further elaborated by Kovecses, (2002) who says, ‘love can be conceptualized as an object, hence the presence of linguistic expressions such as: Kovecses, (2002)

- *Show me* some love.
- Why don't you *have her*?
- I am so glad *I found* you.
- She *wanted* him so badly.
- *Hold me* close.

With this understanding, this slogan from Kenya Unga Limited exploits on the human desire to love and be loved. The product is a household name as home baking flour with its sub-brands as; All purpose, Chapati, Mandazi, Self raising, Atta and Brown bread flour. The message to the consumers is that EXE gives you an opportunity to show your loved ones that you care. This is probably done through the food we bake using EXE such as mandazi, cakes, chapatti, bread,

among others. Most of the times, whenever there is a celebration, we bake a cake as a show of love in addition to other delicacies such as chapatti, samosa, and doughnuts among others. As we share these delicacies with our loved ones, then we are showing our love. The message of the advertiser is that this product is giving you an opportunity to extend that affection to the ones you love.

Notice that the brand name *EXE* is a clip of the first word of the slogan *ExEpress*. “Clipping is the term for the formation of a new word-form, with the same meaning as the original lexical term, by lopping off a portion and reducing it to a monosyllabic or disyllabic rump” (Katamba, 2005:180). As a result of clipping, the name of this brand has become such a household name such that consumers perceive it as a standard name. This is supported by Jamet, (2009) when she states that, “Some clipped forms happen to get so autonomous that they are finally perceived and considered as the unmarked, standard forms.” As discussed in chapter two, this word-formation process is a property of slogans used to make it catchy and attractive to the consumer. This is because clipping shows familiarity with the denotation of the product (Plag, 2003). The message to the consumers is therefore clear that using EXE is a sure way of expressing our deep affection to our loved ones through the food we make out of it.

### 3.7.2 Obey Your Thirst (Sprite)



Figure 3.20 Obey Your Thirst

In this slogan, *thirst*, as a DESIRE, is presented as an entity that requires fulfillment and satisfaction, hence the target domain. The verb, *obey* means to do as one is told. This word is used when we are addressing people as in the classic case of *obey your parents or obey the law*. This shows that the source domain-PRODUCT has been personified so that it is seen as issuing a command of obedience to the consumer to satisfy their desire of quenching the thirst. This is further reinforced by the image where a person is inside a car. This person is drinking Sprite. The implicated picture is that this person was driving but the desire to quench the thirst overcame him. As a result, he obeyed the desire by taking a hold of Sprite and drinking it. This means when thirst calls, we need to stop whatever we are doing and obey the call by quenching it with Sprite. The possessive pronoun, *your*, shows that the desire is within the person. Just the same way we obey laws or a person, this desire requires the same of us. The advertisers are persuading



the consumers to act on this urge by fulfilling it. AIDA model of advertisement aims at attracting the attention of the consumer, creating interest, provoking the desire to try the product and prompting the consumer to take action by actually purchasing that product. In this case, therefore, the slogan probably means that there is a deep desire in us and fulfilling that desire is the right thing to do. Thirst is a natural feeling that we all experience every day and when it comes, the desire to quench it is irresistible. Drinking Sprite therefore, helps you to quench that thirst or satisfy the desire.

### 3.7.3 Keep Walking (Johnnie Walker)



Figure 3.21 Keep Walking

The slogan is an extension of the founder, Johnnie Walker. This is an exploitation of creative metaphors where the name of the founder is used as part of the slogan (Chennan Yu, (2009). In this case, the PERSON is the source domain while the DESIRE of walking is prompted by the product which is the target domain. *Walker*, the name of the founder, is also used as an agent

noun of *to walk*. The desire to continue consuming the product is, therefore, conceptualized as a person who is walking. This proposition is supported further by the image which shows a man walking. Looking at the image, the person walking could actually be the founder, Johnnie Walker. For a person to keep walking, he or she must possess some attributes. These attributes are then mapped to the product as shown below, so as to establish the intended message of the advert:

Source: PERSON (walking)

Target: PRODUCT

- |                    |   |              |
|--------------------|---|--------------|
| • Physically fit   | → | good quality |
| • Energetic        | → | energizes    |
| • Enjoys walking   | → | enjoyable    |
| • Safe environment | → | safe         |

The above mappings means that the product is safe, of good quality, enjoyable and energizes hence the consumer will have a delightful experience upon its consumption. It is worth noting that without the context, it is hard to tell what the slogan means. Suppose the consumer has no idea what the product is, then one will be forgiven for thinking that the slogan is promoting walking, probably as an exercise to keep fit! It is necessary, therefore, to mention that the product is whisky, an alcoholic drink. The choice of the advertiser to hide the image of the drink could be deliberate and strategic. The probable reason would be to arouse curiosity in the consumer. That is, the consumer's attention would be captured by the product and would be interested in finding out what the business of walking is all about. This curiosity would create a desire in the consumer to try the product thus, fulfilling the aim of the advertiser since in the process of satisfying the curiosity, the consumer is prompted to take an action and purchase the

product. The phrase *keep walking* suggests that the action is so good and enjoyable that you would wish to continue doing it. It then goes ahead, to encourage you to keep up the walk. The message of the advertiser, then is that you cannot have enough of this product. The desire to keep on consuming the product is so strong because the product is of high quality and hence, enjoyable. You should, therefore, keep on consuming Johnnie Walker. The intention of the advertiser is to urge the consumer to give in to their desire of wanting more of the product and fulfill it by indulging in it. Obviously, by so doing, the consumer will be prompted to keep on purchasing the product.

### **3.8 Conclusion**

In this chapter, we have analyzed the conceptual metaphors found in food and drinks advertising slogans and elaborated on the reason why advertisers use them. The main reason advertisers use conceptual metaphors is to make their products appealing to the consumers. In addition, we have established why a certain source domain is chosen for a certain target domain. The prevalent source domain is either food or drinks since this is the main focus of the research while the target domains keep changing depending with the intended message of the advertiser to the consumer.

## **CHAPTER FOUR**

### **SUMMARY, CONCLUSION AND RECOMMENDATIONS**

#### **4.0 Introduction**

This final chapter of the project summarizes the major aspects of the study and draws conclusions and implications from the research findings. Specifically, the chapter begins with a summary of the aims, methods and approaches adopted in the study and then proceeds to highlight key findings of the study. This is followed by the conclusions and implications drawn from the study. The chapter ends with recommendations for further research.

#### **4.1 Summary of Aims and Methods**

The general aim of the study was to investigate the use of metaphors in food and drinks advertising slogans. In light of this, the study sought to address the linguistic nature of the advertising slogans especially in graphological, phonological, morphological, syntactic and semantic point of view. The metaphorical slogans identified and analyzed are structural, ontological metaphors and metonymy. The other concern was to use the Conceptual Metaphor Theory to analyze these metaphors and illustrate the prevalent source and target domain. Being descriptive and exploratory in nature, the study adopted the qualitative research design.

#### **4.2 Summary of research findings**

Firstly, slogans have linguistic properties that are realized at the graphological, phonological, morphological, syntactic and semantic levels. At the graphological level, there is the use of

unpredictable spelling and printing of words. Phonologically, there is use of rhyme, rhythm, alliteration, assonance and repetition. Morphologically, there is the use of imperative verbs, verb phrases and adjectives. At the syntactic level, there is the use of code-mixing, imperative, simple and interrogative sentences. At the final level of semantics is the use of personification, hyperbole, simile, metaphor and metonymy. These properties at various levels are what make the slogans catchy and memorable, hence appealing to the consumers.

Secondly, conceptual metaphors are widely used in food and drinks advertising slogans to make their products appealing to the consumers. The metaphors identified by the study are structural metaphors, ontological metaphors and metonymy. In these metaphors, various aspects related to the product are conceptualized into different kinds of entities and objects so as to appeal to the consumers.

Thirdly, FEELING is a prevailing target domain in advertising slogans of food and drinks since the manufacturers and advertisers encourage the consumer to believe that the products have the power to make them feel better.

Fourthly, the food and drinks advertising slogans focus on LIFE as the target domain. They do this to convince the consumer that by purchasing and using their product, their lives will change for the better.

Fifthly, advertising slogans focus on the target concept of DESIRE and STATES of the consumers. They do this to make people believe that indulging in the product brings you lots of fun and excitement. It seeks to assure consumers that eating or drinking the product results to a wonderful experience. This is because people's thoughts and inner desires are usually exploited

in food and drinks advertising slogans. By conceptualizing them into objects and people, they tend to encourage people to give in to the desire to purchase the product.

Sixthly, personification makes up an important part of metaphors in advertising slogans. A majority of the slogans identified also were in this category. The products are personified by being given human characteristics so that the consumer can feel that intimate relationship with the product. This is a strategy that the advertisers use to enhance the selling power of their products.

### **4.3 Conclusion**

Our observation led us to the conclusion that advertisers deliberately employ the use of metaphors in their advertising slogans. This enables them to achieve their core aim of persuading the consumers to purchase their products. On the other hand, most of the consumers are captured by these slogans and at times, they ignorantly purchase a product because of the persuading power of the slogan which makes them believe what it states about the product even if it might not be true. With this study, we therefore, hope that consumers will be more enlightened on the manipulative language of advertising slogans and make informed decisions on their purchasing power.

### **4.4 Recommendations for Further Research**

Conceptual metaphor theory does not capture explicatures and implicatures in the data. This can be captured well by relevance theory to fill this gap. The study has only used conceptual metaphor theory. The researcher recommends that other theories such as stylistic theory and

lexical pragmatic theory should be used in analysis of the same data. The field of advertisement is also extensive. This study concentrated only on the food and drinks advertising slogans. The researcher recommends that other products should also be analyzed in the same manner.

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## APPENDIX 1

SLOGAN	PRODUCT
Food is life	FAO
A taste of good life	Progresso
The taste of active life	Mac coffee
Good food, good life	Nestle' cerelac
Live on the coke side of life	Coca-Cola
Live life the pure health way	Toto Afya
Unwrap a smile	Debbie cakes
Refresh your roots	Tusker
Refreshes your spirit	Guinness
Share the fun	Fanta
Passion you can taste	Starbucks coffee
The taste of luxury	Summit malt
Have a pepsi day	Pepsi
Brew a better day	Green mountain coffee
Gives you wings	Red bull
Happy together	Twix tea
Pick me	Innocent juice
Truly Kenyan	Mwea pishori rice
Perfectly aged	Sunrice
Bursting with new ideas	Napdura
Obey your thirst	Sprite
Keep walking	Johnnie Walker
ExEpress your love	EXE
Taste the feeling	Coca-Cola
Obey your thirst	Sprite
Keep walking	Johnnie Walker
Head for the mountains	Busch whisky
Things that will make you go MMMMM	MacDonald's
Together forever	Tusker
More fun, less serious	Fanta
Gives you wings	Red Bull
Naturally good	Farmer's choice
Happy together	Twix tea
Life beckons	Beck's beer
The new look of the king	Pilsner
Shine on	Chrome vodka
Pick me	Innocent juice
Bursting with ideas	Napdura tomatoes

APPENDIX 2



APPENDIX 3



APPENDIX 4



APPENDIX 5



APPENDIX 6



APPENDIX 7



APPENDIX 8

www.eabl.com

MAKE THE **BOLD** MOVE

**ENJOY**  
**A COLD**  
**PILSNER**

**IMARA  
KAMA SIMBA**

**ENJOY RESPONSIBLY. EXCESSIVE CONSUMPTION OF  
ALCOHOL IS HARMFUL TO YOUR HEALTH. STRICTLY NOT  
FOR SALE TO PERSONS UNDER 18 YEARS.**

COLD FILTERED FOR A CRISPER TASTE

**Pilsner**  
LAGER  
Alc 4.7% V/V

COLD FILTERED FOR A CRISPER TASTE

**Pilsner**  
LAGER  
ABV 4.7%

500 ML



APPENDIX 10



**TASTE THE FEELING™**

APPENDIX 11



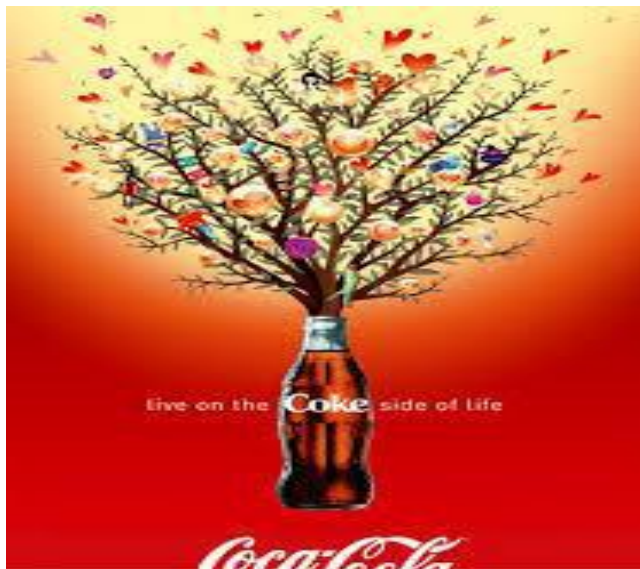
APPENDIX 12



**Nestlé**

Good Food, Good Life

APPENDIX 13



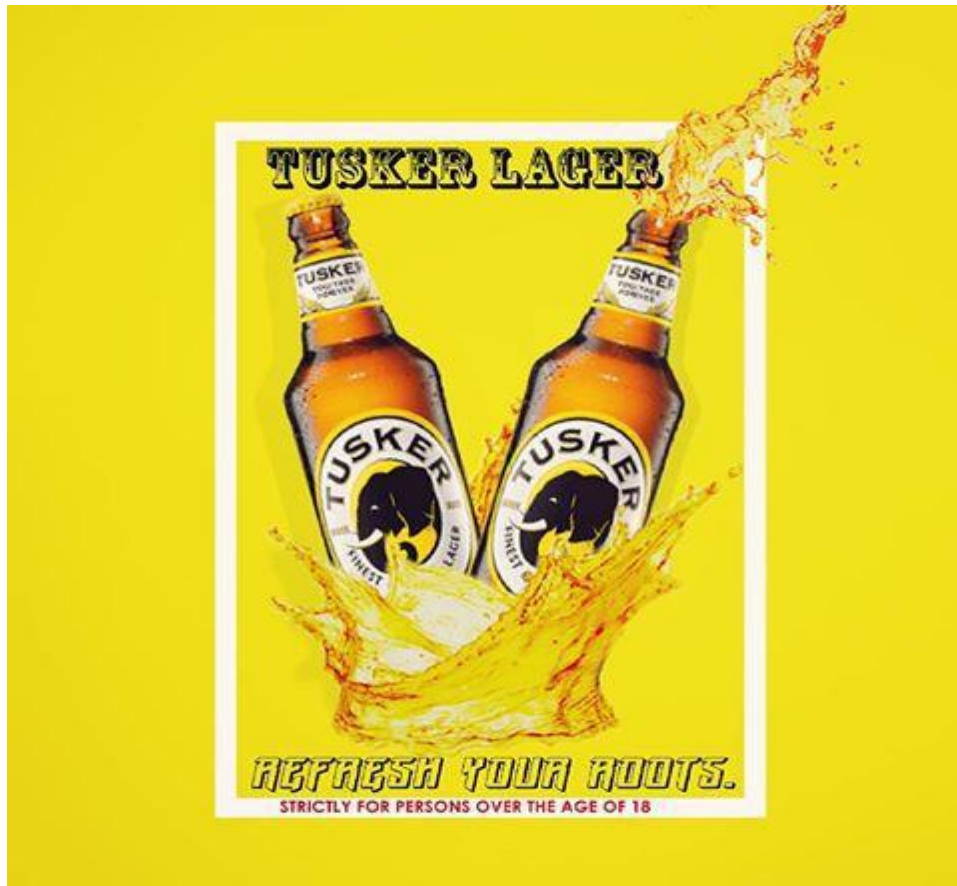
APPENDIX 14



APPENDIX 15



APPENDIX 16



APPENDIX 17





APPENDIX 18



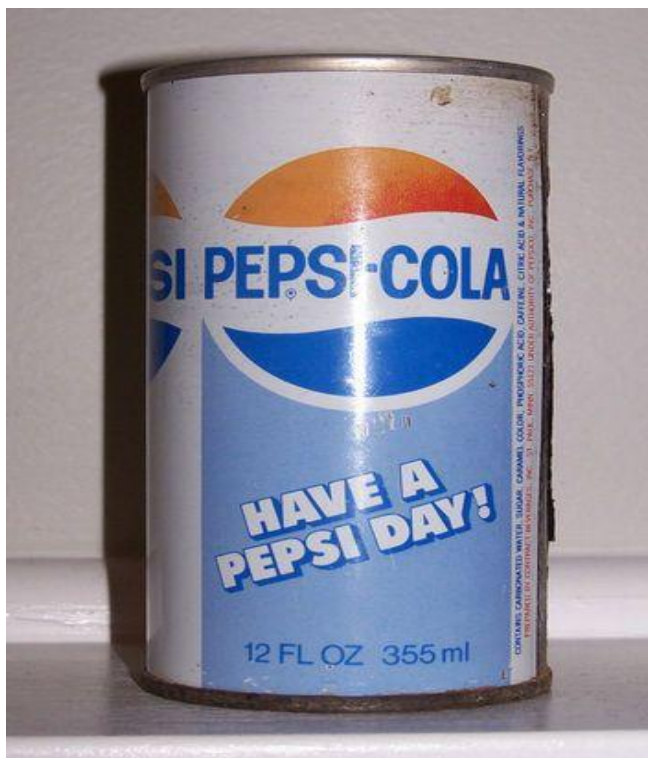
APPENDIX 19



APPENDIX 20



APPENDIX 21



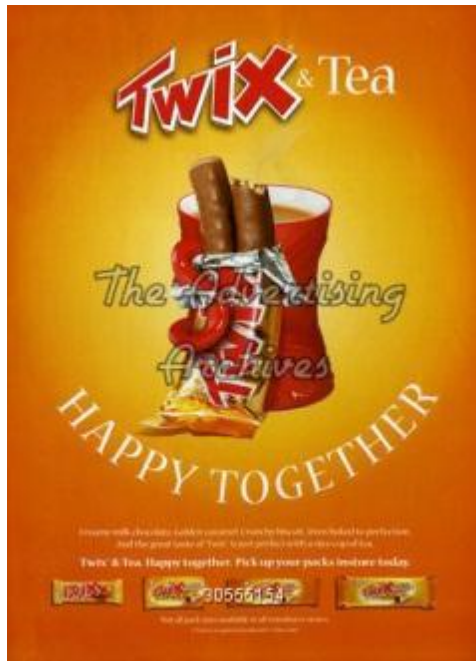
APPENDIX 22



APPENDIX 23



APPENDIX 24



APPENDIX 25





APPENDIX 26



APPENDIX 27



APPENDIX 28



APPENDIX 29



APPENDIX 30







