

The Metaphorical Conceptualization of Hunger in Commercial and Humanitarian Advertisements in English

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Abstract: Hunger-related commercial and humanitarian advertisements in English show that they are structured around metaphors. Based on Conceptual Metaphor Theory (CMT), the study investigates the cognitive function of metaphors in connection with the structuring of hunger-related thought. It is designed around a corpus of over five hundred advertisements and the content analysis of eight hunger-related advertisements. The analysis focuses on mental mechanisms in metaphors, cognitive processes used for persuasion and the experiential basis of metaphors. It reveals that metaphors are persuading tools that structure human thought of hunger around the source domains of dangerous living creature and degrading human condition. This structuring is consistent with human experience.

Key words: Advertising, English, experience, hunger, metaphor, target, conceptual

Résumé : Les publicités commerciales et humanitaires en anglais liées à la faim montrent qu'elles sont structurées autour des métaphores. S'appuyant sur la Théorie de la Métaphore Conceptuelle (CMT), l'étude s'intéresse à la fonction cognitive des métaphores en lien avec la structuration de la pensée liée à la faim. Elle est conçue autour d'un corpus de plus de cinq cents publicités et l'analyse de contenu de huit annonces publicitaires liées à la faim. L'analyse met l'accent sur les mécanismes mentaux dans les métaphores, les processus cognitifs de persuasion et le fondement expérientiel des métaphores. Elle révèle que les métaphores structurent la pensée humaine de la faim autour des domaines sources de la créature vivante dangereuse et de la condition humaine dégradante. Cette structuration relève de l'expérience humaine.

Mots clés: Anglais, cible, conceptuel, expérience, faim, métaphore, publicité

Introduction

Hunger is one of the most important and preoccupying issues around the world due to current increase in the number of the hungry and the need to quickly act to eradicate it and save lives. As thought is connected to action, human action against hunger is subject to human thinking about hunger. Consequently, a good understanding of the conceptualization of hunger is helpful to direct actions and combat hunger. In commercial and humanitarian

advertising, the concept of ‘hunger’¹ is structured around metaphors as in the following commercial advertisements:

- (1) **Kill** your hunger with delicious burger²
- (2) Tame your **ferocious** hunger³
- (3) The **hunger monster** showed up? Here’s the silver bullet⁴

These advertising messages structure around the following metaphors:

- (4) HUNGER IS AN ENEMY
- (5) HUNGER IS A FEROCIOUS ANIMAL
- (6) HUNGER IS A MONSTER

In the humanitarian field, metaphors also appear in hunger-related advertisements by non-governmental organizations fighting against hunger. Examples of such metaphors include those structuring the following advertising messages:

- (7) For over 821 million people around the world, the shelves could stay empty⁵
- (8) Can you hear me?⁶

Messages (7) and (8) are structured around the following metaphors:

- (9) HUNGER IS EMPTINESS
- (10) HUNGER IS LOSS OF VOICE

Metaphors such as (9) and (10) do occur in commercial and humanitarian advertisements in prints or audio-visual materials. Their occurrence raises the critical issue of the function of metaphors in hunger-related advertisements.

The study provides an answer to the following question: what is conceptual metaphor? what is the function of metaphors in hunger-related advertisements? Specifically, what do

¹ Hence thought about hunger

² Advertisement released by Buddy’s Café on <https://www.pinterest.com/pin/725220346244770866/> and accessed on June 15, 2022.

³ Advertisement released by Kraft Foods, 2007, on <http://www.postkiwi.com/2007/tame-your-ferocious-hunger-with-easy-mac/> and accessed on June 15, 2022.

⁴ Advertisement released by McDonald’s, 2019, on <https://www.adrudy.com/print-ads/mcdonalds-hunger-monster-showed> and accessed on June 15, 2022.

⁵ Advertisement released by Action Against Hunger, 2020, on <https://www.adsoftheworld.com/campaigns/hungerpandemic> and accessed on June 16, 2022.

⁶ Advertisement released by World Food Programme, 2019, on <https://www.wfp.org/news/cinema-proves-effective-weapon-against-world-hunger> and accessed on June 15, 2022.

metaphors reveal about the structuring of thought concerning the concept of hunger? What are the important features in advertisements expressing conceptual metaphor? What relational values do features have?

The main hypothesis is that the function of metaphors in hunger-related advertisements is to show linguistically the structuring of thought concerning the concept of hunger. The first specific hypothesis is that hunger-related advertisements are based on mental mechanisms which are linguistically revealed through metaphorical expressions. The second specific hypothesis states that metaphors are expressions of cognitive processes to direct the thinking of the target audience. At last, the third specific hypothesis is that the operation of metaphor in the thought of the target audience is dependent on human experience.

The general objective of the study is to show that the use of metaphors in hunger-related advertisements has a conceptual basis in relation with human experience. Specifically, the study shows the mechanisms of thought that metaphorical expressions reveal linguistically in hunger-related advertisements. The study also explains the cognitive processes in metaphors which help advertisers to direct the thought of the target audience. The last objective is to describe role of human experience for the operation of metaphor in the thought of the target audience in hunger-related advertisements.

The theoretical framework is Conceptual Metaphor Theory (CMT). According to CMT, metaphor is a cognitive mechanism whose function is to allow the understanding of one reality (target domain) in terms of another reality (source domain). Applied to linguistic expressions, the theory identifies and characterizes the processes of thought based on the domains, the correspondences between them (mappings), and the experiential basis of the correspondences.

Eight advertisements are analysed out of a corpus of more than five hundred English advertisements from the internet. The data comprises three commercial and five humanitarian advertisements which are metaphorical and related to the issue of hunger. Their analysis begins with the characterization of the mental mechanisms revealed through metaphors. Then, it describes the cognitive processes allowing advertisers to direct the thinking of the target audience in the advertisements under study. The last step underscores the role of human experience for influencing the thought of the audience.

The study comprises three main parts. The first part outlines the theoretical framework. The second part shows the characteristics of advertising and advertising language. The last

part is the analytical part containing the analysis of metaphors in hunger-related advertisements.

1- Theoretical Framework

The frame of this study is Conceptual Metaphor Theory (CMT), a subfield of Cognitive Linguistics. Since CMT draws on the theoretical foundations of Cognitive Linguistics, there is a need to first introduce the basic ideas of the Cognitive Linguistics movement before addressing CMT.

1.1-Basic Assumptions of Cognitive Linguistics

Cognitive Linguistics is a field that has been under development since the 1970s with the works of linguists such as Charles Fillmore (Fillmore, 1976), George Lakoff and Mark Johnson (Lakoff and Johnson, 1980; Lakoff, 1987), Ronald Langacker (Langacker, 1987 et 1991), Gilles Fauconnier and Mark Turner (Fauconnier, 1994; Fauconnier and Tuner, 2002) and Leonard Talmy (Talmy, 2000).

At least four main ideas underpin the Cognitive Linguistics enterprise. First, Cognitive Linguistics advocates the idea that language is an integral part of the general human cognitive apparatus. This is a groundbreaking assumption that makes a fundamental difference between Cognitive Linguistics and Generative Linguistics because it implies that language is not an independent and autonomous module of the mind as advocated by generative linguists (Chomsky, 1957). For cognitive linguists, the existence of prototype effects in linguistic categories is a proof that linguistic categories function like perceptual categories in general which psychologists have shown to be based on the principle of prototype effects (Lakoff, 1987; Rosch, 1973 a and b, 1975 a, b, and c).

The second major idea of Cognitive Linguistics is the assumption that human categorization is embodied. It means that category structure is not independent of the way human beings perceive and interact with things around them and from their experience. Cognitive linguists advocate that categorization is typically based on human sensorimotor experience (perceptual, motor, cultural or historical). For example, for cognitive linguists, the categorization of abstract entities is based on more concrete things that are part of human experience. This kind of categorization is ensured by metaphor.

The third basic idea of Cognitive Linguistics is that meaning is a conceptual phenomenon. Where objectivist semantics defines meaning as a product of the correlation between

linguistic elements and world entities, cognitive linguists view it as a mental process that is not straightly connected to the perceived world (Lakoff, 1987). For cognitive linguistics, meaning is conceptualization (Langacker, 2008). The meaning of linguistic elements is their representation in the mind of speakers. That representation may be static or dynamic (Evans, Bergen et Zinken, 2007; Fauconnier, 1994).

Finally, the fourth basic idea that should be highlighted about Cognitive Linguistics is its object of study. Cognitive Linguistics is interested in the interaction between language, conceptual system, and human experience. It means that human experience shapes human conceptual system which is symbolized by language (Langacker, 1987). These basic ideas of Cognitive Linguistics are also the basic tenets of y the Theory of Conceptual Metaphor (CMT).

1.2- Conceptual Metaphor Theory

Conceptual Metaphor Theory is a theory that addresses the issue of metaphor from a Cognitive Linguistics perspective. It started in 1980 with George Lakoff and Mark Johnson in their seminal book *Metaphors We Live By* (Lakoff and Johnson, 1980). The authors observed that everyday linguistic expression is replete with metaphors that influence human thought and action. This fact led them to the idea that the human conceptual system is extensively metaphorical. The metaphors that organize the conceptual system are mostly covert and unconscious but appear in language through linguistic expressions.

Lakoff and Johnson (1980) noticed that where metaphors occur in daily conversation, they are instances where people categorize abstract entities in terms of more concrete elements. In their view, this shows that metaphor serves conceptual purposes in allowing the structuring of abstract thought based on concrete realities. In other words, metaphors serve for the understanding of abstract entities in terms of more concrete elements. As conceptual tools, metaphors themselves are concepts or metaphorical concepts. To highlight this conceptual status of metaphor, linguists write it with capital letters to distinguish the concept from the metaphorical expression.

Because metaphors serve for the understanding of abstract entities in terms of concrete ones, they map concrete knowledge unto abstract knowledge. Cognitive linguists refer to the concrete knowledge as the source domain while the abstract knowledge is the target domain. This leads to the definition of metaphor as the mapping of a source domain unto a target

domain to allow the understanding of the target domain in terms of the source domain. The mapping is a set of correspondences between the source domain and the target domain.

Traces of metaphors can be verbal, but there are instances where metaphor expression is pictorial. Indeed, where Lakoff and Johnson (1980) laid more emphasis on verbal manifestations of metaphor, subsequent research has shown that metaphors also appear in other modes than verbal (Forceville, 1996, 2020). In most instances, though, metaphor expression is multimodal with a combination of verbal and pictorial modes of communications.

2-Characteristics of Advertising and Advertising Language

2.1- Characteristics of Advertising

The word ‘advertising’ originates from the Latin word ‘advertere’ which means to ‘draw one’s attention on’ (El-Dali, 2019: 96). Advertising is a professional activity that serves to communicate about a product, service, idea, event, or an organization to draw the attention of the public or to motivate it to embrace that product, service, idea, event, or organization. Advertising is part of mass communication and can be commercial or institutional (El-Dali, 2019).

Two ways to categorize advertisements are to categorize them in terms of the medium or lucrateness. With respect to the medium, there are magazines advertisements, audiovisual advertisements, billboards, prints, advertisements on the radio or on the Internet (Cook, 2005). On the lucrative side, advertisements can be commercial and non-commercial (Akinbode, 2012). Commercial advertisements refer to advertisements with a profit motive while noncommercial advertisements have a non-lucrative purpose. Commercial advertisements usually belong to businesses that use them to market goods and services while non-commercial advertisements originate from civil society organizations or politicians.

The goal of advertising is to change the behavior of the potential consumer to embrace the product, service, or idea (Barre & Gayrard-Carrera, 2015). To achieve this goal, the advertisement operates on the consumer at three levels: cognitive, affective, and conative.

The cognitive effect of advertising consists of attracting the attention of the target audience (Barre and Gayrard-Carrera, 2015; Décaudin and Digout, 2011). It involves bringing the product or service to the attention of the public by presenting potential consumers with the strengths and benefits associated with the product, service, or idea. Bringing the public to

discover the product is therefore the first level where the advertiser seeks to influence its target by building a degree of notoriety around a product, service, or idea.

At the affective level, the advertiser seeks to "make people like" the product or service by influencing the consumer's affect (Barre and Gayrard-Carrera, 2015; Décaudin and Digout, 2011). The challenge is to arouse the desire, envy, and interest of the consumer. To achieve this, the advertiser carefully creates attractive and seductive pictures. The advertiser touches the emotion of the potential consumer to trigger their desire to embrace the product, service, or idea.

The conative level is the level of action because the advertiser's goal is to encourage action. The conative dimension of advertising communication is therefore the level where the advertiser shows their capacity to trigger action from potential consumers. By publishing the advertising message, by making it captivating, the advertiser seeks to "make the consumer act" (Barre and Gayrard-Carrera, 2015; Décaudin and Digout, 2011).

The three levels, cognitive, affective, and conative all operate in favor of a common objective, which is to modify the behavior of the target audience in favor of the product, service, and idea. Achieving this objective requires the use of a language whose characteristics are also relevant in explaining the presence of hunger-related metaphors in English advertisements.

2.2- Advertising Language

Since the work of Ferdinand de Saussure (1916), *language* in linguistics refers to an ability whose manifestations are *langue* and *parole* (Langacker, 1987). However, language can also refer to a specific linguistic variety of a specialized field that is subject to sociolinguistic and stylistic restrictions (Crystal, 2008). In this sense, one can speak of a scientific language or an advertising language subject to the ideological constraints of advertising.

The aim of advertising language is persuasion (Barre and Gayrard-Carrera, 2015). This purpose has an impact on the development of advertising messages at three levels: *logos*, *ethos*, and *pathos*. For Aristotle, these levels are the three dimensions of the art of persuasion (Aristotle, trans., 1998).

The *logos* dimension of advertising language means that it is a logical, rational, and argumentative language that uses so-called objective elements such as figures, graphs and even percentages (Barre and Gayrard-Carrera, 2015). The logical character of advertising language appears in advertisements in which the discourse is explanatory. In this type of

advertising, the focus is on the information to convey in an objective way. The purpose of the advertiser is to make the product known to the consumer (Barre and Gayrard-Carrera, 2015).

The *pathos* or emotional side of advertising language refers to its ability to incite the audience by making use of emotions and the focus in this case is on consumers (El-Dali, 2019). To achieve this goal, advertisers often adopt a narrative discourse with an event to narrate to arouse empathy. The narrative evolves from a problematic situation to a satisfying final situation promoted by the brand (Barre and Gayrard-Carrera, 2015).

At last, *ethos* or ethics is the side of advertising that constructs a positive image of the product or service. Ethics focuses on the brand for which it aims to create a valuable image among consumers. The advertiser sublimizes the brand through descriptive processes that allow imagination, perception or feeling. Sometimes, to achieve this goal, the advertiser has recourse to metaphors with the intention to influence the consumer's perception and sensation (Barre and Gayrard-Carrera, 2015; Johannessen et al., 2010).

3-Characterization of Thought Mechanisms in Hunger-related Advertisements

3.1-Hunger as a Dangerous Living Creature in Commercial Advertisements

Hunger is an uncomfortable and painful condition that one can feel due to lack of food and the desire to ingest food. Commercial advertisements portray this experience of pain like a destructive action from a dangerous living creature through the metaphor HUNGER IS A DANGEROUS LIVING CREATURE. In this case, the product appears as the solution to eliminate both the dangerous creature and the destructive action. This scenario occurs in the following advertisements:

- (11) Tame your ferocious hunger
- (12) The hunger monster showed up? Here's the silver bullet
- (13) Kill your hunger with delicious Burger

Each of the above messages portrays hunger like a dangerous living creature that threatens the life of the target audience. In the words of cognitive linguistics, advertisers structure the target domain of hunger in terms of the source domain of dangerous creature. In (11), the dangerous creature is a ferocious animal. In (12), the creature is a monster while (13) simply

refers to it as a creature deserving killing. Based on the three cases, one can schematize the mappings of the metaphor HUNGER IS A DANGEROUS LIVING CREATURE.

Source : DANGEROUS LIVING CREATURE	Mappings	Target : HUNGER
The dangerousness of the creature	————→	The dangerousness of hunger
The harmfulness of the creature	————→	The harmfulness of hunger
The appearance of the creature	————→	The appearance of hunger
The weapon to fight the creature	————→	The means to fight hunger
The fight against the creature	————→	The fight against hunger
The control of the creature	————→	The control of hunger
The elimination of the creature	————→	The elimination of hunger

Figure 1: Mappings for HUNGER IS A DANGEROUS LIVING CREATURE

These metaphorical correspondences show the organization of the metaphor in the mind. This organization is helpful later in the analysis for the description of the cognitive process leading to the control of the thinking of potential consumers.

3.2-Hunger as Human Degradation in Humanitarian Advertisements

Unlike commercial advertisements that portray hunger like a dangerous living creature, humanitarian advertisements depict it like a degrading state for humans through the metaphor HUNGER IS HUMAN DEGRADATION. In other words, humanitarian advertisements draw on the source domain of degradation to structure the target domain of hunger. The purpose here is to trigger action from the target audience to fight hunger. Examples of humanitarian advertisements where this metaphor occurs include the following:

- (14) For over 821 million people around the world, the shelves could stay empty.
- (15) Can you hear me?
- (16) Video advertisement entitled “No child should die of hunger”⁷
- (17) Video advertisement entitled “This is hunger”⁸

⁷ Advertisement released by UNICEF, 2018, on <https://m.youtube.com/watch?v=zmVFTNqoiwk> and accessed on March 03, 2022

(18) Video advertisement entitled “Ending poverty and hunger”⁹

Although these advertisements draw on the source domain of degradation to structure the concept of hunger, the nature of the degradation is not the same in all of them. In (14), the degradation relates to the state of food insecurity and its consequences for human living. In (15), degradation is the loss of voice with voice standing metonymically for human life. In (16) and (17), degradation means emaciation and disease whereas (18) describes the degrading state as a loss for humankind. The structure of the metaphor HUNGER IS HUMAN DEGRADATION involves the following set of correspondences:

Source : HUMAN DEGRADATION	Mappings	Target : HUNGER
The lack of food	————→	The feeling of hunger
The loss of voice	————→	The loss of life due to hunger
The state of emaciation and disease	————→	The threatening of life by hunger
The physical and moral losses for humankind	————→	The physical and moral losses for hungry people

Figure 2: Mappings for HUNGER IS HUMAN DEGRADATION

The correspondences above stand for different facets of the metaphor HUNGER IS HUMAN DEGRADATION. Each facet relates to a specific cognitive process to control the thinking of the target audience.

4-Description of the Cognitive Processes for the Control of the Thinking of the Target Audience

The previous part has focused on characterizing the mechanisms of thought in hunger-related advertisements. In this part, the aim is to describe the cognitive processes that allow advertisers to control the thinking of the target audience for the purpose of persuasion.

4.1- Cognitive processes in Commercial Hunger-related Advertisements

⁸ Advertisement released by SAVE THE CHILDREN, 2017, on <https://m.youtube.com/watch?v=omm9sfbDmag> and accessed on March 03, 2022

⁹ Advertisement released by the UNITED NATIONS, 2015, on <https://m.youtube.com/watch?v=j7KKZ6v5o34> and accessed on March 03, 2022.

To understand the cognitive processes in commercial advertisements, the analysis focuses on advertisements (11) and (12). These two advertisements allow for understanding the way commercial advertisers proceed to control the thinking of potential consumers through hunger metaphors.

4.1.1- Advertisement 11

The release of advertisement (11) occurred in 2007 in Australia by food company *Kraft Foods*. In this advertisement, the verbal message “tame your ferocious hunger,” describes hunger like a ferocious animal that one must tame to prevent its destructive action. This description of hunger is coherent with the picture of the advertisement that shows a ferocious animal feeding on cooked pasta. The giant mouth and sharp teeth of the creature makes one think of a shark.

The strategy of the advertiser is to transfer the basic idea concerning ferocious animals to convey an idea about the Easy Mac product. The basic idea about ferocious animals is that they are not the kind of creatures that one can easily tame. However, the advertiser wants to persuade consumers that the product *Easy Mac* can help tame a ferocious animal. So, if hunger were so ferocious as a ferocious animal, the *Easy Mac* Pasta will easily bring it under control. The gap between the idea about ferocious animals and the ability of the product to keep them under control creates a surprise for consumers and curiosity to discover the special thing about Easy Mac Pasta which gives it the power to tame even a ferocious animal. This curiosity from consumers is a strong marketing case that should stimulate them to eventually purchase the product.



Figure 3: Multimodal illustration of the metaphor *HUNGER IS A FEROCIOUS ANIMAL* in advertisement 11

Source : https://www.adsoftheworld.com/media/print/shark_6

4.1.2- Advertisement 12

Advertisement (12) is from McDonald's, the company that released it in 2019 in Brazil. Like the previous advertisement, this one has two main parts which are the verbal message and the picture. The verbal message reads: *"The hunger monster showed up? Here's the silver bullet"*. It relates hunger with a monster and the means to combat hunger with a bullet. The picture is a representation of the verbal message. It shows a female character whose physical features give her a supernatural appearance. She has exceptionally large and big eyes with green iris. Her mouth is also very wide and deep with big teeth and a long tongue swinging outside the mouth. Her long nails appear on her hands directed towards a well-stocked sandwich which is undoubtedly the element attracting her.

The strategy in advertisement (12) is like the one in advertisement (11) because advertisement (12) also transfers the basic idea about monsters to convey an idea about the product *McNight*. A monster is a supernatural creature which one should not expect to kill with physical means such as a bullet. So, even if hunger were a monster and *McNight* a bullet, one would not expect the latter to kill the former. However, the advertisement creates a surprise by promising the defeat of the hunger monster by the food product "*McNight*." Once again, the emergence of surprise leads to curiosity to discover more about the product. This curiosity should eventually culminate in purchasing the *McNight* product to look for the special thing about it which makes it fit to defeat a monster. The basic idea that the advertiser wants to instill in the mind of consumers is to persuade them about the great power of his product to address the specific issue of hunger especially at night. He alludes to the product as the ideal weapon to defeat hunger if hunger were a supernatural creature like a monster.



Figure 4: Multimodal illustration of the metaphor *HUNGER IS A MONSTER* in advertisement 12

Source : <https://www.adrubby.com/print-ads/mcdonalds-hunger-monster-showed>

4.2- Cognitive processes in Humanitarian Hunger-related Advertisements

This analysis of cognitive processes in humanitarian hunger-related advertisements focuses on advertisements (14), (17) and (18). These advertisements stand for different strategies that help understand the way humanitarian advertisers can control the thinking of their target audience.

4.2.1- Advertisement 14

The release of advertisement (14) was in 2020 by NGO *Action Against Hunger*. The aim of this advertisement is to draw collective attention on the dramatic consequences of Covid-19 on food security and the risk for millions of people to experience hunger around the world. The advertising message illustrates this state of facts with the verbatim: “*for over 821 million people around the world, the shelves could stay empty*”. The verbatim is coherent with the picture that shows empty supermarket shelves which, in the context, mean food insecurity and hunger.

The strategy is to transfer the basic idea about supermarkets to stress the seriousness of the threat posed by hunger to a substantial number of people around the world. The basic idea about supermarkets is that they are places provided with foods where people lacking food are sure to get it. In the collective memory, supermarkets epitomize the basic idea of food security. Therefore, empty supermarket shelves systematically mean serious food insecurity which people need to worry about. So, the basic strategy of the advertiser is to change the

common idea about one key component of the food distribution system to overstress the seriousness of the hunger threat around the world.

4.2.2- Advertisement 17

Advertisement (17) is from international NGO *Save the Children* which published it in 2017. This video whose title reads “*This is hunger,*” aims to mobilize more support to address the issue of hunger specially in vulnerable African countries. It starts by a review of humanitarian efforts to combat hunger since 2011 and concludes with a dissatisfactory mood concerning the state of the art in 2017. Based on desperate pictures of women and children, the video draws attention on the insufficiency of efforts to combat hunger and the need to quickly act to strengthen humanitarian response. The advertisement refers to the case of Somalia where rain scarcity and weak humanitarian response have favored the emergence of diseases and the loss of thousands of lives. To exemplify this critical situation concerning hunger, the video shows pictures of extremely emaciated children that create a desperate mood.

The peculiarity of advertisement (17) is the extensive use of emotion to persuade the audience. It is a case where the *pathos* side of advertising prevails in the advertisement. The core strategy of the advertiser is to arouse compassion in people using pitiful facts such as emaciated, diseased, and dying children. The role of metaphor in this advertisement is to direct the thinking of the audience towards the source domain of degrading human condition to construct a viewpoint about the target domain of hunger. The basic strategy is to project the feeling aroused by components of the source domain, i.e., emaciation, disease, death, unto the target domain so that the audience can have the same feeling about the target domain and act accordingly.



Figure 5: Pictorial Illustration of the metaphor *HUNGER IS HUMAN DEGRADATION* in advertisement 17

Source : <https://m.youtube.com/watch?v=omm9sfbDmag>

4.2.3- Advertisement 18

Advertisement (18) is from the United Nations who released it in 2015. It is another video advertisement that aims to mobilize collective support to combat hunger worldwide. The advertisement addresses the issue of hunger from a global perspective. It shows people from all races and colors, people from all regions and cultures, people from developed and poor countries, all faced with the problem of hunger. The aim is to draw people's attention to the fact that hunger has no border and requires action from the entire world to end hunger. The following verbatim from the advertisement confirms this meaning:

Your dignity is tied to every other human being on earth. When millions of us struggle to survive, human energy is diminished. When so many of us are still hungry, human potential is suffocating. Poverty has many forms but no borders. To become full human, we must free ourselves from the tyranny of poverty and from the grip of hunger everywhere. As we end poverty, true prosperity begins. As we end hunger, we all start to flourish. We have the ability, means and capacity to create a world where all humans have dignity, and our potential is fully realized. This is the story you are shaping (*verbatim from advertisement 18*).

It appears from the verbatim that the strategy in advertisement (18) is based on logical reasoning which is the main feature of the *logos* side of advertising. The logic of this advertisement consists in positing that the dignity of each human being is dependent on the dignity of other human beings. It means that if people lose their dignity because of hunger, every other person loses their dignity as well. It further means that whatever thing that other people lose because of hunger, be it potential, energy or capacity, translates into a loss for every other human being on earth. The strategy of the advertiser is to convince the audience

that they never gain anything if hunger remains in the world because hunger always makes people lose something and their loss is the loss of everybody, of the entire world. Consequently, if the world does not want to lose anything, it must unite and act to end hunger. In this case, people should join to combat hunger not for the benefit of others, but for their own benefit because everybody has something to gain when hunger disappears.

5-Role of Human Experience for Controlling the Thinking of the Audience

5.1-Role of Human Experience in Commercial Hunger-related Advertisements

Part of the strength of metaphor to control human thought comes from its basis in human experience. A metaphor that works for a particular audience depends on whether that audience can make sense of it from their life experience. Commercial advertisers are aware of this critical aspect of metaphor.

In advertisement (11), the choice of ferocious animals as source domain to structure the target domain of hunger is coherent with the basic idea about ferocious animals and hunger from human experience of both entities. Indeed, the idea that overcoming hunger is taming a ferocious animal has a basis in the physiological experience of hunger and the functioning of ferocious animals. Hunger is an uncomfortable condition in which the person has an impression of receiving torture or aggressiveness from an invisible creature that attacks his or her physical integrity. This hunger experience is like a ferocious animal showing aggressiveness towards another animal for whatever reason. However, for a human being, the satisfaction of the need for food leads to a more stable state of functioning, to greater calm meaning that the ferocious being that was causing the disturbance and agitation is now under control. This experiential basis helps for the understanding of the advertisement by the target audience that understands it from their experience of life.

Advertisement (12) also has an experiential basis that helps to control the thinking of the target audience. This advertisement describes the *McNight* sandwich of McDonald's like a bullet and hunger like a monster. It means that the sandwich is the bullet to defeat the hunger monster at night. The association of night hunger with a monster and night sandwich with a bullet is meaningful based on human experience. Indeed, in collective memory, people associate their concept of night with darkness, evil or danger. They also pair their concept of monster with the idea of a dangerous creature capable of harming human beings. Since, the night means darkness and danger, and since danger and night are other names for monsters, it is coherent that people conceptualize night hunger as a monster. The second reason that

legitimizes the correspondence of night hunger with the idea of monster is that both are destructive for human beings. So, a night hunger that seeks to destroy you is like a monster that threatens your life at night.

If, therefore, people conceptualize hunger as a monster because of its time of appearance and its capacity to harm, it is coherent to consider an effective weapon to overcome this monster. In traditional and popular stories, silver bullets (projectiles) are the only or most effective weapon to eliminate supernatural beings such as monsters. This explains why the advertisement describes the *McNight* sandwich as a silver bullet that is effective to combat night hunger, the monster. Without this experiential basis, the metaphor would not be meaningful for the target audience.

5.2-Role of Human Experience in Humanitarian Hunger-related Advertisements

Experience also plays a key role in humanitarian advertisements not just for understanding the advertisement but also for the capacity of this advertisement to control the thinking of the target audience.

The use of empty supermarket shelves to communicate the idea of food insecurity in advertisement (14) is because people can draw on their experience and quickly understand the link between supermarket and food. In industrialized countries, most people are familiar with supermarkets since they are places where people get food. If supermarkets were not that familiar to people, their use as source domain in this advertisement would carry no meaning for people and the advertiser would have failed to control their thinking about the dire need to combat hunger.

In advertisement (17), the use of emotionally touching elements to structure hunger has a basis in human experience. Human conditions such as disease, emaciation, and death are issues that people regard as being serious. Death is an extremely grave issue. Thus, by drawing on such serious issues to structure hunger, the advertiser can be sure to draw the audience's attention to the seriousness of the issue of hunger because it is life threatening.

At last, advertisement (18) focuses on the source domain of LOSS to convey the idea that hunger threatens everybody's life. This correspondence is also sound from human experience. Indeed, people often refer to the world as a global village because of the ever-increasing relationships that tie people in the current world. These interconnections result in interdependences between people who benefit from one another. As a result, when hunger makes millions of people lose energy and potential, it deprives other people of receiving the

services and benefits that they would have otherwise gained from the former. It is a loss for the world and the greater the number of hungry people, the bigger the loss incurred for the world. This experiential basis acts like a confirmation of the reasoning in advertisement (18) and it helps people understand the necessity to end hunger.

Conclusion

Metaphors in commercial and humanitarian hunger-related advertisements serve for the structuring of thought concerning the concept of hunger in these advertisements. In commercial advertisements, the concept of hunger structures around the idea of a dangerous living creature whereas in humanitarian advertisements it structures around the idea of degrading human condition. In commercial advertisements, the product is the solution to defeat the dangerous living creature, a surprising scene that creates some curiosity from potential consumers to try the product. In humanitarian advertisements, the transfer of the idea of degrading human condition has the effect of stressing the seriousness of the issue of hunger so that the audience can perceive the need to act urgently and end hunger. Finally, in both commercial and humanitarian advertisements, human experience is the basis for the understanding of the metaphor and the advertisement by the target audience.

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