

# The role of visual metaphors in brand personality construction - a semiotic interpretation

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## Abstract

**Objective of the study.** The objective of this study was to find out how advertisements can elicit perceptions of brand personality through the use of a rhetorical figure of the visual metaphor. The brand personality was understood through Jennifer Aaker's established development of five dimensions of brand personality, consisting of sincerity, excitement, competence, sophistication, and ruggedness.

The objective was to better understand how the meanings of brand personality can be construed from visual advertisements and what ways of visual metaphor are used to strengthen these brand personality connotations. In detail, the study analyses the types and characteristics of semiotic signs that are construed as meanings of personality that connect to a brand and how the meaning-making is culturally constituted.

**Methodology and the Analytical Framework.** The study used the text-interpretive approach, consisting of a semiotic interpretation of the signs contributing to the meaning-making that elicits the understanding of advertisements as persuading for specific brand personality dimensions. The interpretation framework consisted of finding the visual metaphors (their source subjects, target subjects and visual structure), interpreting the denotations and connotations of brand personality, and interpreting the role of persons in meaning-making of the advertisements.

The data consisted of 32 consumer and business-to-business brand advertisements that contained a visual metaphor and were gathered from one Finnish magazine and four English magazines.

**Findings and Conclusions.** The study resulted in four conclusions from interpretations: (1) The visual metaphor indeed allows to understand the brands through the dimensions of brand personality. (2) The role of persons in advertisements is to anchor meanings of brand persuasion to interpretation of personality traits, in a similar way that written text is used to anchor interpretation in general. (3) The use of persons is hypothesised to have a "sweet spot" of enough creative deviance, yet being understandable easily enough. (4) The depiction of a person in advertisements is also hypothesised to serve as the prototype of the viewing customer, allowing to reflect the brand personality through their own personality. These findings, based on text-interpretive analysis, still ought to be studied further through reader-response studies, to learn more of the connection of the brand personality and the personality of the self and connect it with the framework of post-modern marketing.

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**Keywords** business communication, marketing communication, brand personality, brand personification, visual metaphor, advertising, semiotics

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## Tiivistelmä

**Tutkimuksen tavoitteet.** Tutkimuksen tavoite oli löytää tapoja, joilla mainoksissa käytetään visuaalista metaforaa saamaan aikaan brändin tulkintaa persoonallisuuspiirteiden kautta. Brändipersonallisuus ymmärrettiin tutkimuksessa Jennifer Aakerin kehittämien ja vakiintuneiden viiden dimension kautta. Nämä dimensiot ovat vilpittömyys, jännittävyys, pätevyys, hienostuneisuus ja rosoisuus.

Tavoitteena oli ymmärtää paremmin, miten brändin persoonallisuuspiirteitä voidaan ymmärtää kuvallisista mainoksista ja miten visuaalista metaforaa käytetään näiden brändipersonallisuuden piirteiden vahvistamiseen. Tarkemmin tutkimuksessa analysoidaan tapoja ja ominaisuuksia semioottisista merkeistä, jotka ymmärretään merkitsevän persoonallisuutta, joka kytkeytyy brändiin sekä sitä, miten tämä tulkinta on kulttuurisesti rakentuvaa.

**Tutkimusmenetelmät ja analyttinen viitekehys.** Tutkimuksen lähestymistapa on tekstintulkinta, jossa tulkitaan semioottisesti merkkejä, jotka luovat niitä merkityksiä, joiden tuloksena mainokset ymmärretään suostuttelevan brändin näkemistä tiettyjen persoonallisuuden dimensioiden valossa. Tulkinnan viitekehys koostui visuaalisten metaforien (niiden lähde- ja kohdesubjektien ja visuaalisen järjestyksen) löytämisestä, kuvien brändipersonallisuuden denotaatioiden ja konnotaatioiden löytämisestä ja kuvien henkilöiden osallisuudesta mainosten merkitysten luomiseen.

Tutkimuksen aineisto koostui 32 kuluttaja- ja yrityskauppabrändien mainoksista, jotka sisälsivät visuaalisen metaforan. Aineisto koostettiin yhdestä suomenkielisestä ja neljästä englanninkielisestä aikakauslehdestä.

**Tutkimuksen tulokset ja johtopäätökset.** Tutkimuksen tulkinnasta tehtiin neljä johtopäätöstä: (1) Visuaalinen metafora todella voi tehdä mahdolliseksi brändin ymmärtämisen persoonallisuuspiirteiden kautta. (2) Henkilöiden rooli mainoksissa on toimia ankkurina, joka kiinnittää brändisuositustutkimuksen tulkinnan persoonallisuuspiirteiden näkökulmaan, muistuttaen tapaa, jolla kirjoitettu teksti kiinnittää kuvallisen viestin tulkintaa yleisesti. (3) Henkilöiden käytöstä kuvassa esitetään hypoteesi, että näiden esityksillä on "optimaalinen piste", jossa ne luovat riittävästi mielenkiintoa, mutta jotka voidaan tulkita riittävän helposti. (4) Toisena hypoteesina esitetään, että henkilöitä käytetään kuvassa mainoksen näkevän kuluttajan prototyyppinä, joka sallii peilata brändin persoonallisuutta oman persoonallisuutensa kautta. Näitä tekstintulkintaan perustuvia löydöksiä tulisi kuitenkin tutkia syvemmin mainosten vastaanottajien kokemuksen tutkimuksella, jolla brändin persoonallisuuden ja lukijoiden itsensä persoonallisuuden yhteyden tuntemusta parannettaisiin ja kytkettäisiin postmodernin markkinoinnin viitekehukseen.

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**Avainsanat** talouselämän viestintä, markkinointiviestintä, brändipersonallisuus, brändin henkilöityminen, mainonta, semiotiikka

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# 1 Introduction

Brand personality is a concept in marketing research, linking a brand to attributes of human personality traits, to, according to Aaker (1997), increase brand differentiation and consumer preference. That is, the brand gains competitive advantage through personification, where the brand is distinguished from others through abstract features which we understand metaphorically as being qualities of a human personality.

The brand itself is in marketing research understood as a framework to study product or service identities and how products are identified, imaged, and compared among the consumers of the product and public media. As Aaker (1991, p. 7) defines, brand is a distinguishing name or a symbol to make the product identifiable and differentiable; a brand is used to protect the product from competitors and to tell about its origin.

Brand personality tries to encapsulate the more abstract concepts of the brand, which are difficult to explicitly connect to product features, and the ways how brand advertisers try to differentiate brands on higher abstraction levels and add intangible consumer value. Since 1997, brand personality research has been widely based on Jennifer Aaker's (1997) five distinct dimensions, even though it has seen some criticism as well (Azoulay & Kapferer, 2003). These dimensions – sincerity, excitement, competence, sophistication, and ruggedness – are based on Aaker's (1997) research, where she generated a base for systematical and generalisable scales, based on the “Big Five” human personality structure, which can be used in the research analyses to measure brand personality in a more comparable way.

However, to elicit brand personality through advertising, complex rhetorical figures need to be employed. While employing artful deviation in advertisements is known to elicit better persuasion by itself (Pieters & al., 2002; Toncar & Munch, 2001; McQuarrie & Mick, 2003a), specifically the rhetorical figure of a visual metaphor is confirmed to be an effective tool in its own right (van Mulken & al., 2010; Jeong, 2008), and especially in influencing brand personality perceptions as well (Ang & Lim, 2006).

The visual metaphor is a an instance where two subjects are visually presented in a way that the interpretation elicits finding similarities between them (Forceville, 1996). The

visual metaphor, as all the metaphors, can always be deconstructed into a form of SUBJECT A IS SUBJECT B<sup>1</sup>, where the SUBJECT A is understood to gain some qualities that normally belong to the domain of SUBJECT B. An illustration of this is provided in Figure 1, where the PROTEIN BAR IS BARBELL, thereby gaining from the domain of barbell the notion of gaining strength.



Figure 1. Example of a visual metaphor.

The brand itself can be considered as a metaphorical concept, and the notion of brand personality is itself a metaphor PRODUCT IS HUMAN (Davies & Chun, 2003). This class of metaphor where SUBJECT IS HUMAN is generally known as personification, and it is used widely in advertising (Delbaere, McQuarrie & Phillips, 2011; Cohen, 2014; Connell, 2013). Hence, it can be argued that the visual metaphor as a trope of rhetorics is an apt method to construct

1 It is a stylistic convention to mark the metaphor in its deconstructed form as two subjects in text by using small capitals text style (e.g. Lakoff & Johnson, 2003; Forceville, 1996). This convention is followed in this report as well.

meanings of a concept itself metaphorical, namely, the brand and its construe as having a personality. As Lakoff and Johnson (2003) have established and is now widely agreed, the human cognition is largely based on understanding abstract concepts through metaphorical connections.

Still it is not yet fully understood how these meanings are constructed in the representations of visual advertising. Ang and Lim's (2006) study confirms that the visual metaphor is indeed effective in conveying the meanings of brand personality, but their study does not help to understand how these meanings are contained in actual advertisements, as their study is based on manipulation of mock advertisements, designed only for the purpose of the study. To understand the meaning-making in a wider sense, a semiotic interpretation is called for.

To sum up, the differentiating brand personality is found crucial in developing successful brands in marketing, and the effective brand advertising is one of its main methods. This as a metaphor of the form *BRAND IS HUMAN* is a concept of high abstraction and requires advanced rhetorical figures and, arguably, a visual representation. As the visual metaphor is one of the best known methods to achieve this, it is useful to contribute more to its understanding in encoding brand personality meanings to advertisements. My study is one such contribution, and in the next section the objective of this contribution is elaborated.

## **1.1 Research objective**

The aim of this study is to use semiotic interpretation of actual advertising pictures to understand the encoding of brand personality in visual metaphorical expressions. The semiotics is a field of study strongest in linguistics, but is used to understand the other modes of communication as well. Its main viewpoint is to understand communication as a system of signs, where an actual object or a concept, the signified, is replaced by a signifier, pointing to it and acting as its representation.

In the semiotic framework for this study, three main viewpoints into semiotics are used. First, the the interpretation is founded on Peirce's (1985) trichotomy of signs into icons, indices, and symbols; that is, signs acting through visual similarity, a reference to a consequence, or through cultural conventions, respectively. Second, the Barthes's (1985) interpretation of the image containing three distinct messages, the denotation, connotation, and linguistic message, is used. These messages are the image's literal meanings — that is, what it “actually represents” — its symbolic meanings understood through cultural con-



ventions, and the meanings that are either created or anchored through the interpretation of the textual content, respectively. These two frameworks constitute the lens that is used to find, categorise, and understand the actual elements and fragments which are construed as semiotic signs that convey notions of brand personality.

To sum up, the objective in my research is to increase understanding, through semiotic analysis, how the metaphor is used to strengthen brand personality, especially intentionally, in advertisements. Thereby the study tries to answer to the following question:

*What ways of using visual metaphor in the advertising image are used to strengthen brand personality dimensions, when interpreted semiotically?*

As the result, the interpretation study will tell how the advertising design is encoded to make meanings around the desired brand personality dimensions: the ways it is encoded, and where in the image and to what subjects and attributes. To elaborate, these form two sub-questions:

*What kind of signs are construed as meanings of personality that connect to a brand?*

*How the meaning-making of personality signs are culturally constituted?*

It is important to note, however, that while the semiotic interpretation always requires understanding of the cultural conventions that are used to construe the signified in the image, the approach of this study is different from the study of discourses, which is a framework used to study how the representations themselves add to these conventions. In the semiotic interpretation, these conventions are taken as given and unchangeable in the context of the interpretation. In addition, the approach is based on the text-interpretive theories, instead of reader-response theories (see Moisander & Valtonen, 2006, 86), which are more interested in the meaning-making capability of the consumers viewing advertisements, instead of the meaning-making potential of the advertisements themselves.

Finally, it is important to note that the results of this study do not form many generalisations, and the least about the effectiveness of these methods. Instead the interpretation in this study contributes to the understanding of the many ways the meanings of brand personality can be encoded in advertisements, and can be formulated into further studies

testing conclusions and hypothesis proposals that I offer in the concluding chapter of this study.

## **1.2 Structure of this report**

This report of my study is divided into five chapters. This chapter established the territory and objective of this study. In Chapter 2, the frameworks and established research of brand personality, visual metaphor, and semiotic interpretation of visual representations is elaborated, and then synthesized into the relevant framework for this study. Next, in Chapter 3, the method to acquire data for interpretation is lined out, along with the actions done to carry out the interpretation analysis. In Chapter 4, I lay out the findings, and in Chapter 5 I discuss the results. Finally, in Chapter 6, I summarise the conclusions and discuss how the results advance the understanding of brand personality advertising, along with its limitations and the new directions the results open up in further research.



## 2 Literature review

The synthesis framework for the semiotic interpretation of brand personality consists of three distinct parts, namely, the brand personality, the visual metaphor, and the semiotics. In this chapter, existing research and theoretical constructs of all three are laid out. First, the theory of brand personality is constructed from its root concept of the brand, its perception by consumers as a symbolic construct, and its personification through the metaphor *BRAND IS HUMAN*. Second, the established theory for the concept of visual metaphor and its role in the advertising rhetoric is discussed. Third, the theory of semiotics and its development into a study of visual representations is discussed. In the final section of this chapter I synthesize these into a framework that is both discussing the connections between these three concepts and critically pointing out the most relevant concepts and conclusions from the previous research.

### 2.1 From brand to brand personality

The brand personality is a very specialised viewpoint into a brand, where certain intangible brand attributes are construed as personality traits, thereby leading to the personification of the brand, using a metaphorical perception of the brand concept. First in this section, the definition of brand is discussed, then its personification, and finally the brand personality as an established concept.

#### 2.1.1 Definition of brand

In this study, brand is the most important concept, as the main objective is to find out how the meaning of brand in consumers' minds is affected. The basic foundation of a brand is in differentiation: for example, Aaker (1991, p. 7), Kotler & al. (2009, p. 425), and Kapferer (2004, p. 293) define brand as a distinguishing name or a symbol to make the product identifiable, and differentiable; a brand exists to protect the product from competitors and to tell about its origin.

The brand is most researched and used in relation to product marketing. However, instead of a product, the brand can represent a service, a company, a public service as well; that is, anything that is being solicited for purchase or acquiring otherwise. The word 'product' is used in this study to represent all these possibilities, and this study does not contend

whether brand personality is better suited for any particular possibility to use branding. However, the data of this study are restricted to brands of consumer products and services, and business-to-business services, and the company brands that are also used when offering those services for sale. For example, the public services and non-governmental organizations, arguing for a cause or values rather than a purchasable product, are left out to have better comparability between the brand meanings and their ultimate intention, that is, increasing sales. For another example, the consumer product brands posing as employer brands are left out.

Furthermore, a brand is much wider concept than just an identity for differentiation of products or services, and requires a careful definition to both widen the scope to include more abstract concepts and to restrict the scope to only relevant parts. De Chernatony and Dall'Olmo Riley (1998) argue that the domain of the brand is without exact boundaries, which is demonstrated by the following two classical definitions. First, Gardner and Levy (1955) define it as a complex symbol that represents a variety of ideas and attributes; telling consumers via a body of associations it has acquired. Second, Newman (1957) defines a brand as an image of everything people associate with it, influencing their brand selection.

Hence, the brand is mainly a concept of identity in business, to hold a very wide array of associations, much wider than just functional attributes. In addition to a dimension of functional benefits, Newman (1957) lists three more dimensions: economic, social, and psychological. Keller (1993) elaborates that a brand also holds intangible attributes of the product, that is, experiential and symbolic benefits, which correspond to the feelings created by its use or its function as a way of self-expression. Davies and Chun (2003) argue that the brand is something intangible and not identifiable by only examining the hard product itself, and therefore is intrinsically a metaphor.

De Chernatony and Dall'Olmo Riley (1998) classify a total of twelve themes in the brand research literature. Out of these four are relevant for this study: the brand as an image in consumers' minds, the brand as a relationship, the brand as a personality, and the brand as an evolving entity. The brand as an image in consumers' minds is conceptually the topmost of these four, and is based mainly on the definitions of Gardner and Levy (1955) and Newman (1957) already discussed in this section. In addition, de Chernatony and Dall'Olmo Riley connect the brand with the frameworks of social construction of meanings and perception theory of psychology. The brand as a relationship and its constitution through brand personification is discussed in the Section 2.1.2. The brand as a personality is outlined in more detail in the Section 2.1.3.

Finally, the brand as an evolving entity is fundamentally a viewpoint how the brand gathers more and more of cultural connotations and gradually transfers from the ownership of the company to the ownership of the consumer culture itself. The main contribution of this fourth viewpoint is that there are indeed various degrees of cultural connotations included in the meaning of the brand, and these must be considered when interpreting the advertising of these brands; in essence, a brand rich with connotations existing in the consumer culture can construe meanings from a much wider array and with more various methods. This cultural context of meanings, especially McCracken's (1986, 1987) viewpoint, in brand advertising is further discussed in the Section 2.3.

### 2.1.2 Brand personification

Personification of a brand means understanding the brand — a non-human concept — containing attributes or qualities of a human being. This includes both the concepts of brand personality and brand relationship. The word 'anthropomorphisation' is often used synonymically with personification (Cohen, 2014), but can also mean the transformation of a non-human being to more resemble a human being. For example, an animal cartoon character resembling an actual human being through its physical features and habits.

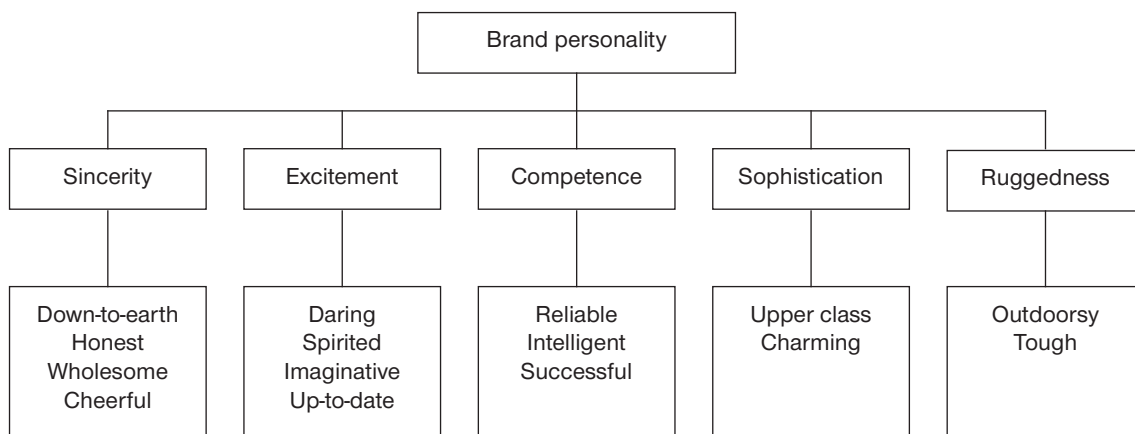
As we can see from definitions in the previous section, besides functional benefits, a brand has emotional benefits, which suite a metaphor of the brand being a person (Davies & Chun, 2003), and hence can have relationship attributes as normally linked to a person (Biel, 1993). Freling and Forbes (2005b) even suggest that it is the basic human tendency to anthropomorphise things, and that the brand perceived as a human with humane personality increases its familiarity and comfort with it, and reduces the perceived risk. Hence, a brand holds a set of dimensions of human characteristics associated with the brand (Aaker, 1997), and reflect the emotions or feelings that the brand can evoke (Keller, 1993, p. 4).

Puzakova & al. (2009) even go and say that consumers perceive brands as actual human beings, and not just metaphorically to have some aspects of humanness. Avis, Aitken, and Ferguson (2012) find this definition to be fundamentally incompatible with the notion of brand personality and relationship as a metaphor, used by either researchers or consumers. However, as is further established in the Section 2.2, Lakoff and Johnson's (2003) point of view to a metaphor does not require to resolve such a distinction, as the metaphor is a tool rooted to the human cognition to make unknown understandable. That is, there is no clear distinction between 'real' and 'metaphorical' in this sense, when considering brand

personality or relationship. Furthermore, it is not in the scope of my work to resolve this dilemma, and I instead take the brand personality as a metaphor as a given perspective.

### 2.1.3 Brand personality

As is now established, a concept of brand is expanded through considering it to hold human qualities, such as relationships with human beings and itself having a personality. This brand personality perspective is well rooted in the brand theory already in the 1950s (e.g. Gardner & Levy, 1955), but has seen little established frameworks since, until Aaker's (1997) development of brand personality dimensions. In her experimental research, Aaker (1997) defined that the brand personality is best understood through five distinct dimensions, to create a "reliable, valid, and generalizable measurement scale" of brand personality. These dimensions Aaker (1997) based on the "Big Five" basic traits of human personality (see Norman, 1963 in Aaker, 1997): sincerity, excitement, competence, sophistication, and ruggedness. The selection of these dimensions were based on a study where a representative group of U.S. citizens rated 37 brands on 114 different personality traits, and then a factor analysis was used to pick the five distinct dimensions. The result was the five aforementioned dimensions, characterised with 15 facets connecting to these dimensions, as presented in Figure 2.



**Figure 2.** Dimensions of brand personality, as presented by Aaker (1997).

However, Azoulay and Kapferer (2003) criticise that Aaker's (1997) dimensions do not actually represent personality attributes, but instead various brand identity characteristics. The gist of Azoulay and Kapferer's (2003) criticism is that Aaker's (1997) brand personality concept is too loose and too different from the psychology's very well-defined view of personality, as Aaker (1997) includes traits that belong to the areas of cognition (e.g.

competence), gender (femininity), and social class (sophistication). Based on this, Geuens & al. (2009) propose five new dimensions, consisting of responsibility, activity, aggressiveness, simplicity, and emotionality. Still, for the context of this study, Azoulay and Kapferer's (2003) critique does not invalidate Aaker's (1997) dimensions as useful characteristics to study the act of personification in advertisements. Hence, in the context of this study the concept of personality is understood in a broader sense of human traits.

The reason that brand owners try to communicate their brand as possessing certain personality traits is that they create a likeable brand, with longevity and sustainable competitive edge. Freling and Forbes (2005a) determined that the strong and positive brand personality leads to high purchase intentions and that the brand associations are more favorable, unique, strong, and congruent, consequently increasing brand equity. In addition, this benefit was not tied to any particular personality attribute, but instead any strong, but positive, brand personality lead to positive consequences (Freling & Forbes, 2005a). Furthermore, as Freling and Forbes (2005b) noted, strengthening brand personality is an act of personification, thereby bringing the brand more close to the consumer person.

In addition, Freling and Forbes (2005a) found out that the competence perception outweighs the other dimensions, despite what dimension was being stimulated in their study. But it must be kept in mind that the purchase intention of a specific brand is born always in comparison to competing choices. If they are all perceived as equally competent, the selection is done based on the brand dimensions that are less important.

To sum up, the brand personality framework by Aaker (1997) is useful in creating brands with longevity and competitive advantage. While criticised, Aaker's (1997) framework is still useful in describing the dimension of the characteristics of the personified brand, hereafter simply called brand personality.

## **2.2 Visual metaphor**

The focus of this study is to find out how the rhetorical figure of visual metaphor is used in constructing brand personality in advertisements. The concept of visual metaphor is an extension, or a specialisation, of a metaphorical thought into the pictorial semiotic system. Classically, a metaphor has been thought to exist only as a trope of the written and verbal language, but especially through the development of conceptual metaphor theory by Lakoff and Johnson (2003), the root concept of metaphor has been separated from semiotic systems. Instead, after Lakoff and Johnson's (2003) development of conceptual metaphor



theory, the metaphor is defined as a mental transfer of concepts from a source domain to a target domain, which can be expressed in various semiotical systems, for example, written language or pictures, or a combination of systems.

This conceptual metaphor theory of Lakoff and Johnson (2003) is used as the foundation for the concept of metaphor in this study as well. In addition, Forceville's (1996) work of pictorial metaphor, based on interaction theory of metaphor, is the another foundation of the theory in this study. In the next sections, these theories are elaborated for their relevant parts. In addition, the neighboring concepts of simile and metonymy are discussed and their relation to the metaphor. After this, the metaphor is connected to its wider classification as one of the rhetorical figures in visual domain and how it is both as one of the rhetorical figures and one in its own right beneficial for advertising persuasion. Finally, the visual structure of the visual metaphor and the role of text in visual metaphors is discussed.

### 2.2.1 Conceptual metaphor theory

As was established in the beginning of the Section 2.2, a conceptual metaphor theory is a deviation from the classical viewpoint to a metaphor as the trope of verbal figurative language only, but considers the metaphor instead as a mapping of thoughts between two different subjects. However, what is common for all contemporary metaphor viewpoints, in addition to conceptual metaphor theory, is that the metaphor is a transfer of meanings, or features, from one domain — *source* — to another — *target* (Lakoff, 1993, pp. 206–207; Forceville, 1996, pp. 5, 35).

This meaning transfer, or projection (in Forceville 1996, p. 35), is always one-way, and can always be reduced to a form  $A \text{ IS } B$ , where we gain some new information about  $A$  by viewing it as if being  $B$ . Lakoff (1993) refers to this transfer as a “cross-domain mapping in the conceptual system,” and the linguistic expression as its “surface realization.” That is, the mapping of concepts happens on the cognitive level, but its instantiation is not restricted to any particular semiotic system, and is not well-defined at all. However, while the transfer of features is unidirectional, the subjects themselves interact by reciprocal adjustments, and “oscillate” to find the match between subjects (Forceville, 1996, p. 35), that is, make it possible to envisage that  $A \text{ IS } B$ , which in its literal sense is impossible. In addition, this reciprocity does not mean that the metaphor would ever be reversible, that is, finding a fit for  $A \text{ IS } B$  does not indicate that  $B \text{ IS } A$  would be any more plausible (Forceville, 1996, p. 35).

Lakoff and Johnson (2003) use the word *domain* for the subjects, which, as Forceville (1996, p. 35) says, are “systems of things,” which themselves belong to systems of things. This indicates that the target and, especially, the source cannot always be exactly pinpointed, but are instead collections of attributes to be transferred. Hence, while a metaphor must always be reduced to the form *A IS B*, it can be possible that the *B* cannot be always strictly defined, and the content of the domain is open to multiple interpretations.

Lakoff and Johnson see the process of mapping between the two domains fundamental to the human cognition and learning, instead of just making the “literal” turn into “metaphorical.” Therefore in the conceptual metaphor theory there is no clear distinction between the literal and metaphorical, but through the development of language, the metaphor slowly turns into a part of conventional lexicon. For example, when one says to “win an argument,” they use a metaphor *ARGUMENT IS WAR*, without thinking of using non-literal meanings. Or when one “saves time,” they consider that *TIME IS MONEY (VALUABLE RESOURCE)*, but not purposefully choosing a figurative meaning instead of a literal one, as it is already a part of common lexicon to “save” or “waste” time. This happens even though we are unable to determine what we exactly mean when we construe that *TIME IS MONEY* or what we exactly mean by *MONEY* in this context; the vagueness of the source domain does not indicate that the metaphor would not be lexically conventional. But even though in the whole context to “win an argument” is considered literal, the metaphor can extend to unused areas of the source domain. For instance, one could “nuke somebody’s argument” (i.e., overwhelmingly win the argument), which is still the same metaphor *ARGUMENT IS WAR*, but through exaggeration, has lead into figurative meaning-making.

Furthermore, as the mapping is from *A* to *B*, the mapping must always be so that for the *B* it is familiar and conventional, and for the *A* it must be novel deviation, at least before turning into a conventional expression, a part of the lexicon of a language. For example, an expression of form *DOG IS ANIMAL* is not interpreted as a metaphor, because it does not convey any new information to the domain of *DOG* (Glucksberg & Keysar, 1990, p. 14). Forceville (1996, p. 64) extends this to visual medium, so that the conventional reading of the representation must not exhaust its meaning potential, but instead elicit “intentional violation of the norm.” In addition, the use of the metaphor still requires using subjects that are understood as prototypes of a certain attribute. For example, we may say *IDEA IS GOLD* and understand it so that the idea is very valuable, but a metaphor *IDEA IS PLATINUM* does not work in the same way, as platinum is not the conventional prototype of something valuable (Glucksberg & Keysar, 1990, p. 14).

In contrast, Forceville (1996) bases his concept of pictorial metaphor on Max Black's interaction theory of metaphor, which poses some crucial differences, most importantly considering the truth value of the metaphorical expression. According to Forceville (1996, pp. 25–26), the viewpoint of Lakoff and Johnson's conceptual metaphor theory is interested in systematical lexicalisation of metaphors in a language, and therefore such a metaphorical statement is open to argumentation whether it is true or not. For example, if one wins an argument, it can be determined whether the metaphorical WAR was indeed won or not.

In contrast, in an interaction metaphor, according to Forceville (1996, p. 25), the metaphorical expression is "always true" in the sense that it provides a novel perspective on the target subject. In essence, it provides a certain perspective on the target subject (Forceville, 1996, p. 36). In addition, Forceville argues that interaction theory viewpoint is not incompatible with the cognitive theory viewpoint, as the viewpoints are targeting differing interests: how metaphors either create innovative and thoughtful deviations or form systematical lexicon, respectively (Forceville, 1996, p. 25). As is already evident (see also Section 2.2.5), metaphors in advertising are of the novel type, as the advertisement designers want to provoke brand recognition and reinforcement and deep elaboration of the advertising content (Pieters & al., 2002). While conventional metaphors can definitely occur, they are not usually of interest to advertising researchers. In addition, as Glucksberg and Keysar's (1990) examples pointed out, conventionality is the guiding principle when interpreting the source domain and what features are expected to be mapped. However, as the advertisements always strive for novel artful deviations for the best persuasive effect (see Section 2.2.5), the interpretation of the metaphors are always open to differences rising from the differences in the backgrounds, personalities, motivations, and experiences of the consumers viewing the advertisements (Proctor & al., 2005).

To sum up, the design of an advertising metaphor can be considered as a delicately balanced combination of being novel enough, but anchoring the interpretation to conventionality to enable somewhat uniform meanings to be conveyed. Furthermore, when interpreting the data of this study, it is useful to consider both the conventionality and creativity of the metaphors and how both could provoke strengthening of brand personality. In essence, to find out whether there are conventional metaphors eliciting personality interpretations as well and to what extent there is conventionality in the metaphors and to what extent, where the persuasive effect of the advertisement is still gained in other ways than using the metaphor.

### 2.2.2 Simile as a weakened metaphor

A simile is a concept that is very close to a metaphor, as both are grounded in similarity or analogy (Forceville 1996, p. 31). But where in metaphor A IS B, a simile is in verbal metaphor signalled by including a word 'like', that is, A IS LIKE B. While there are some viewpoints that metaphor and simile are dichotomically separate, most of the metaphor theorists consider the simile just to be a weakened form of a metaphor (Forceville, 1996, p. 32), and Forceville (1996, p. 32) reckons that there is no essential difference between a simile and a metaphor.

Furthermore, Forceville (1996, 32) argues that in the pictorial context the distinct signalling, akin to the word 'like' in verbal context, can be found as well. Therefore Forceville (1996, pp. 136–145) contends that the juxtaposition of the two subjects, distinctly presented as separate subjects instead of fusing into one, but in a way that elicits to understand the subjects in terms of similarity, is a pictorial simile that is distinctly different and weaker form of the pictorial metaphor. Phillips and McQuarrie (2004), in contrast, consider the juxtaposition of two subjects only as a case of the visual structure of the metaphor, albeit a less complex one. Still, Phillips and McQuarrie (2004) also argue that the less complex visual structure elicits less elaboration of the advertisement, and therefore their view can be considered compatible with Forceville's (1996) suggestion of a simile as a weaker but otherwise essentially similar form of a metaphor.

As a combination of Forceville's (1996) and Phillips and McQuarrie's (2004) viewpoints, in the context of this study the juxtaposition of two subjects is understood mainly as a weaker and simpler form of a metaphor, but not eliciting fundamentally different interpretation, besides the weakness of the connection.

### 2.2.3 Metonymy

Metonymy is a close relative to a metaphor, but functions differently. While the metaphor is used to convey meanings from a familiar subject to an unfamiliar, a metonym contains no such transfer of meanings. Instead, metonymy is a function of replacement and completion, where a subject *stands for* another or its greater whole. While there is no transfer of meanings between subjects, Mick (1986) points out that the role of metonymy in advertising is to complete meanings, that is, the greater subject is better defined through presentation of the smaller subject. To summarise, while the metaphor transfers meanings from a domain to another, in metonymy a part of the domain is used to describe its larger whole. Hence, when interpreting advertisements, it must be recognized whether the represented

subject belongs to the same domain as the brand, therefore being metonymic, or to a different domain, being metaphorical.

Oftentimes metonymy is distinguished from a synecdoche (e.g. Rose, 2012, pp. 120–120; Forceville, 1996, p. 63), where the synecdoche is an operation where a smaller part represent the whole (e.g. Eiffel tower representing the city of Paris), or vice versa (e.g. the name of the city used to refer to its sports team), and metonymy instead refers to another concept (e.g. baby referring to a concept of future). However, not all theorists consider synecdoche a rhetorical figure of its own right (see e.g. Chandler, 2002, p. 132), and the differentiation does not merit considering them as separate concepts in the context of this study, but instead just as different type of the same phenomenon, both hereafter referred to as metonymy.

In addition, I argue that the presentations of the brand in advertising can be considered essentially as metonymical references to the brand. The brand logo is an obvious metonym for the brand, but in addition, I argue that all the depictions of products in advertisements are only metonymically referring to the brand and not standing for themselves. Finally, I contend that this metonymous replacement of the brand has its significance in interpretation of metaphors as well, as the brand itself is usually the target subject of the metaphor, but its domain is defined by its metonymous replacement in the representation. In essence, what is construed as the brand is first replaced metonymously, before it can gain new meanings through the creative metaphor.

To sum up, I argue that the metaphor and metonymy, while different concepts, are inseparable when considering pictorial representations, as there is always metonymy present when using visual metaphors, and the metonymical replacement and its function of completion must be considered in the interpretation of advertisements as well.

#### **2.2.4 Metaphor as a visual rhetorical figure**

Classification of rhetorical figures in the verbal medium is well-defined, and McQuarrie and Mick (1996) subject these tropes to a classification in the context of advertising language. Durand (1987) is one of the earliest examples to transfer this classification into the visual medium as well. However, Forceville (1996, p. 58) disputes Durand's classification as being arbitrary and without elaborative examples. McQuarrie and Mick (1999) argue that generally the rhetorical figures of verbal language can be embodied in visual texts as well.

However, Phillips and McQuarrie (2004) contend that the taxonomies of verbal rhetorical figures are not adequate for capturing the differences of rhetorical figures in visual domain.

Phillips and McQuarrie (2004) argue that their structure (see also Section 2.2.6), which is based on a visual metaphor, could be used to delineate an internal structure of verbal rhetorical figures in general as well. However, their typology, even though extending outside the domain of visual metaphor, seems not to be capturing the rhetorical figures in their entirety but only those that are analogous to a visual metaphor. For example, their dimensions seem not to capture the essence of a hyperbole or a metonymous replacement instead of metaphorical. First, the hyperbole operates on similarity, but in a fundamentally different way than the metaphorical similarity. Second, the metonymy uses a visual structure of replacement, but not in a way that would suite either operation of similarity, opposition, or associative connection.

### **2.2.5 Impact of visual metaphor in advertising persuasion**

This study is not focusing on the impact of visual metaphors in consumers, as it is text-interpretive. However, it is still useful for interpretation to consider what constitutes as an effective visual metaphor, as advertising designers arguably are intentionally trying to design advertisements that elicit effective persuasion.

What comes to the effectiveness of the visual metaphor, there are four things to consider: (1) its usefulness to convey meanings that would otherwise be difficult or outright impossible to convey, (2) its effectiveness as a rhetorical device of its own right, (3) its effectiveness as belonging to a larger class of rhetorical figures, and (4) its effectiveness as being a device of the visual medium. All these factors seem to positively contribute to the persuasive capability of the visual metaphor, as is now elaborated further.

First, as the metaphor can be considered the “extension” of human cognition as per Lakoff and Johnson’s (2003) cognitive metaphor theory, it indeed enables to construct deeper meanings in advertising pictures. Proctor & al. (2005) argue that the advertising designers intentionally want to hide the explicit intention and replace with a more implicit suggestion, what using the metaphor enables. Zaltman (1997) sees the metaphor’s power as a device to both hide and reveal thoughts and feelings. Finally, Boozer & al. (1990) argue that a metaphor is especially suitable to personify brands; to connect attributes of living beings to inanimate objects. Ang and Lim (2006) do confirm that the visual metaphor can effectively convey the meanings of brand personality specifically.

Second, the deviation capability of the metaphor makes it attractive device for persuasive meaning-making (Forceville, 1996, p. 69). Peter and Olson (2008, p. 46) argue that as a metaphor elicits both emotions and conceptions, it is considered to be a critical component of successful marketing strategies. Sopory and Dillard's (2002) meta-analysis strengthens this notion that the metaphor is indeed an effective device for persuasion, and its strength is highest when the metaphor itself is novel. Phillips and McQuarrie (2009) also support this, as in their study only metaphors that were deviant enough had an effect on the elaboration, and therefore they suggest using only unexpected and incongruous metaphors in advertising. In addition, Sopory and Dillard (2002) argue that the target subject of the metaphor should be familiar for the best effectiveness. Hence, it can be argued that the metaphor is best used in advertisements to differentiate familiar brands, instead of building brand recognition for a new one.

Third, the effectiveness of rhetorical figures in general affects the metaphors as well. Scott (1994) describes that rhetorical figures are used to present a proposition in a fresh way, in a cluttered environment, for the often uninterested audience. McQuarrie and Mick (1996, 1999) argue that rhetorical figures make the advertisements more interesting, and hence preferably more persuasive and memorable. McQuarrie and Mick (2003a) found support for this, and that the rhetorical devices indeed elicit deeper elaboration of the advertising content and help to break through the clutter. However, while according to McQuarrie and Mick (2003a), tropes of irregularity – a metaphor being one of them – work better than schemes of excess regularity (see McQuarrie & Mick, 1996), van Enschoot & al. (2008) in contrast found that the tropes elicit negative attitudes, while schemes elicit positives. Van Enschoot & al. (2008) explain this by the increased difficulty of the advertisement viewers to understand the tropes, in comparison to schemes that are readily understood. Toncar and Munch (2001), in the context of verbal rhetorical figures, similarly find the deviation capability as persuasive, but also leading to the risk of comprehension errors in advertisements. Pieters & al. (2002) argue that the originality in advertisements is always advantageous for brand attention and memory, but did not try to determine whether the original advertisements. Therefore, the best conclusion at this point is that there is indeed a type of “sweet spot” where the advertisement elicits deeper elaboration, but is still understandable by the bulk of its viewers.

Fourth, the visual rhetorical devices have superiority over verbal ones. Messaris (1997, p. xviii) argues that the visual argument is stronger, as it is a result of interpretation through viewer's own thoughts. Childers and Houston (1984) find that the visual medium elicits better memorability of advertisements. In addition, Jeong (2008) confirms that the visual



metaphors indeed gain from both the metaphoricality and the visuality of the argument, and not only either of them. However, Callow and Schiffman (2002) find the effectiveness of visual persuasion to be culturally dependent, and that the implicit visual persuasion works better in high-context (e.g. Asian) cultures, and not as well in low-context (e.g. Anglo-American) cultures. Still, it can be argued with certain safety that the visual medium is nevertheless desirable for the advertisers to use, and it contributes to the better persuasive potential of the visual metaphor in all cultures.

To sum up, the visual metaphor is indeed an effective tool, whose persuasive power is based on its use of the visual medium, its capability as artful deviation, its capability to convey abstract thought, and its indirectness as a persuasive clause. However, all these effects have their usability limits, and the advertisement interpretation must be guided with the notion of easiness and salience.

#### 2.2.6 Subjects of a visual metaphor

Forceville (1996, p. 163), Forceville (2008), and van Mulken & al. (2010) consider visual metaphors as three distinct types:

1. *MP1/Contextual metaphor*. In this type only one subject is actually seen in the picture, and the second one is implied by the visual representation. That is, the surroundings of one subject implies that it should be considered as another subject. Hence, Forceville's (1996) naming this as a metaphor with one pictorially present term is misleading, as both the subjects are still expressed visually, while only one subject is actually present.
2. *MP2/Hybrid metaphor*. This is the case where both the subjects are actually present in the picture, but are presented in a manner that they form only one gestalt, that is, only one coherent whole as a subject.
3. *Pictorial similes*. In this case both of the subjects are present in the picture, but as distinctly separate subjects. Forceville (1996, p. 143) notes that the essential difference is that the simile only invites to understand the target domain in terms of the source domain, instead of forcing it.



Forceville (2008) also adds one more type:

4. *Integrated metaphor*. This is a type where the second subject is not present in any actual capacity, as in the hybrid metaphor, but is not completely absent either, as it is reminded through elements of visual form. Still, this type can be considered very similar to the hybrid metaphor.

In addition to these purely visual structures, Forceville (1996) presents one connecting with the verbal text that can be considered as the fifth type:

5. *Verbo-pictorial metaphor*. In this case only the one of the subjects is visually presented in any way, and the second is referred to by the accompanying written text only.

Forceville (1996) argues that the removal of the text does not affect the presence of either of the subjects in the cases 1 to 4, but may make their identification more difficult. That is, the text works in anchoring the meanings towards the intended way in these cases, but only as added guidance. In contrast, in the case 5 the removal of the text would completely remove the other metaphorical subject, and hence the metaphor itself, as well. Hence, even though most of the visual metaphors in advertising are accompanied with a verbal text (van Mulken & al., 2010), this fourth type is an advertisement where the verbal text is the one responsible for creating the existence of the second subject of the metaphor or the metaphorical connection.

Phillips and McQuarrie (2004) present a different kind of typology for visual structure of the subjects, consisting of three exhaustive cases, in the order of increasing complexity:

1. *Juxtaposition*. In this case the two subjects are present in the picture as distinct objects, side by side. This corresponds to Forceville's (1996) definition of the pictorial simile (3).
2. *Fusion*. In this case the two subjects are present in the picture, but are combined in the unseparable way. This corresponds to Forceville's (1996) definition of the two subjects visually present (2).
3. *Replacement*. In this case the one subject is replacing the other, which is hence not present in the picture, but implied by its surroundings. This corresponds to Forceville's (1996) definition of one subject visually present (1).

While Phillips and McQuarrie's (2004) typology would indicate that the structure of replacement elicits the deepest elaboration, van Mulken & al. (2010) instead found out the fusion (hybrid metaphor in their article) being the most deviant, as their participants considered the fused gestalt unlikely to occur in reality.

Furthermore, while Phillips and McQuarrie (2004) argue that their list of choices is exhaustive, it is obviously missing Forceville's choice of verbo-pictorial metaphor. However, it merits its place among the types of visual metaphor as well, for it is definitely different from a verbal metaphor, as the interpretation of the subject domain is much different than when interpreting a verbal metaphor. This is especially the case when studying the brand personality expressions, as the inference of a certain personality present is much more possible when the subject is presented visually than when presented verbally.

However, the most important merit of the Phillips and McQuarrie's (2004) typology is that they consider the visual structure more as a dimension of complexity than a dichotomy into metaphors and similes, as Forceville (1996) does. While in the verbal language the distinction of metaphors and similes is possible to make, based on the existence of the expressions such as 'is like', compared to explicit 'is', this kind of distinction is not possible in the visual domain.

Consequently, in this study a fusion of the the typology by Forceville (1996), Phillips and McQuarrie (2004) and van Mulken & al. (2010) is called for. This fused typology is formed from Phillips and McQuarrie's (2004), but adding the structure of a verbo-pictorial metaphor. In addition, the types of hybrid metaphor and integrated metaphor are joined inside the structure of fusion. The presented order is same as with theirs, but considering the findings of van Mulken & al. (2010), the order of complexity between the structures of fusion and replacement is left unsolved as of yet.

Hence, the types of visual structures are as follows:

1. *Textual connection.* Only one of the subjects can be inferred from the main visual representation or when the connection between the subjects is purely textual and would be completely removed in the absence of the text. The other subject may be presented by text or logo or even the whole product, but in such a way that it does not elicit an interpretation of a metaphorical connection at all in the absence of the connecting text.

2. *Juxtaposition*. The two subjects of the metaphor are present in a way that the interpretation elicits to compare them metaphorically. That is, the two subjects act together.
3. *Fusion*. The two subjects are present in a way that they form one singular subject, with shared characteristics that makes possible to identify the subjects which are fused. Also the case where the two subjects do not seamlessly form a coherent and sensible whole, but are still visually presented as if unseparable. That is, the two subjects act as one, or the one subject is made visually similar enough to the second subject to identify it.
4. *Replacement*. Both the subjects can be inferred from the visual representation, but only one of the subject is present, in a position where it replaces the other in its “natural” surroundings. That is, the one subject acts in stead of another.

#### **2.2.7 Role of text in advertising rhetorics and visual metaphor**

Advertisements can contain various forms of written text, but for the scope of this study only those that are in direct interplay with the visual parts of the representation are interesting and how written language can be used to guide the interpretation of the visual representation. According to Barthes (1985), in advertisements the function of written text, the “linguistic message”, is to anchor meanings that the visual representation would otherwise leave very ambiguous. In contrast, Forceville (1996, p. 73) argues that the text does not merely anchor meanings, but is instead in a complex relationship with the picture, but still notes that in the context of visual metaphors the verbal anchoring is a relevant concept.

This anchoring guides the interpretation towards the intended meanings, reducing the multitude of possible interpretations. This effect is two-sided, as it takes away from the artful deviation of persuasion, but depending on the perceived complexity and how much explanation the text offers, it may either lower or increase the persuasiveness and elaboration (Phillips, 2000).

### **2.3 Semiotic interpretation**

This study is based on the semiotic interpretation of the representations in advertisements, that is, how the meanings are construed through the visual signs of concepts that the advertisements elicit to find in themselves. Instead of reader-response theories (see Moisander & Valtonen, 2006, 86) that are interested in the interpretation process of the

consumers viewing advertising, this study is focused on the text-interpretive approach, where the advertisements form meaning-making representations in their own right.

In the following subsection, first the definition of representation, the definition of sign, and typologies of sign are discussed. Then the two typology of signs is elaborated through Peirce's (1985) trichotomy of icons, indices, and symbols. In the second subsection the cultural constitution of signs is discussed through Barthes's (1985) and McCracken's (1986, 1987) viewpoints.

### 2.3.1 Signs and the trichotomy of icons, indices, and symbols

Hall's (1997, p. 17) definition for the representation is based on the process of meaning-making; for Hall, the "representation is the production of the meaning of the concepts in our minds through our language", where the language means any system of semiotic signs. In Hall's framework, an advertising picture belongs to a system of representations, where the language of visual elements and verbal elements form a system that connects to another system of representations, the mental images and definitions. McQuarrie and Mick (2003b), as is common, calls this another system as *text*, a collection of semiotic signs. An obvious compatibility with the Lakoff and Johnson's (2003) cognitive metaphor theory can be seen, as the essence of their theory is that the metaphorical subjects are only representations, whose metaphorical connection is instead done inside the system of mental representations.

In essence, the approach of semiotics to representations is studying their semiotic signs. Eco (1976, p. 7) condenses this to mean that "semiotics is concerned in everything that can act as a sign", anything that is taken to be substituting for something else. Eco (1976, p. 48) adds that the sign is any signal, but only when acting as a recognized antecedent or foreseen consequent of an effect; essentially this can be understood to mean that a pattern of data is only transformed into a sign through its interpretation. Hall (1997, p. 18) elaborates that the signs are words, sounds, or images that carry meaning and stand for or represent concepts and their conceptual relations. That is, semiotics is a study of replacing concepts with something pointing to their idea, and what constitutes as those pointers to ideas and how they are agreed on in the culture. Finally, it must be noted that Hall's (1997, p. 18) list of "words, sound or images" as types of signs is indeed not all-encompassive, and presumably not meant to read as such. Nevertheless, the context of this study is useful to restrict to the semiotic systems of only images and words for the reasons that are discussed in the Section 3.2.

For sign, there are multiple typologies that are not incompatible with each other, but instead somewhat differing lenses as what constitutes a sign. Saussure (in e.g. Chandler, 2002, p. 18; Penn, 2000, p. 228) describes the sign as a dyadic relationship between the signifier — the one that is substituting — and the signified — which is not present, but inferred. Peirce (e.g. Peirce, 1985; Atkin, 2013) instead defines the sign as a triadic relationship, where a sign (or representamen) stands for an object, and the effect this relationship has is the interpretant. Peirce's addition of the interpretant to the dyadic signifier–signified relationship reminds that the sign does not exist without an effect to its interpreter, but in the other sense Peirce's two sides of a sign can be considered equal to Saussure's signified and signifier. Furthermore, Eco (1976, pp. 68) reminds that the interpretant must not be construed as the interpreter, but the interpretant exists even in the absence of interpreter. Or, as Seppänen (2005, p. 109) puts it, the interpretant is the experience of the assumed user of the sign.

A larger difference between Peirce's and Saussure's traditions is born from Peirce's most important trichotomy of signs to icons, indices, and symbols. For Saussure, all signs are inherently symbolical in nature, born from the cultural conventions. Peirce instead considers two other types of signs as well. First, according to Peirce (1985, pp. 9–19; Messaris, 1997, p. viii), an icon is a sign representing the signified through its form, denoting it, standing for it. Second, an index is referring to the signified, but not directly replacing it, through interpretation as being a referral to something else. Finally, for Peirce, only a symbol is a culturally agreed convention that something stands for a signified.

While Saussure (in Chandler, 2002) considers that all the signifiers are, or at least can be, arbitrary, in contrast, Peirce's iconic and indexical signs are indeed not arbitrary. An iconic sign can only act as one, if it has true similarity, and an indexical sign can only point to its signified if there is an actual non-arbitrary between them. In essence, while the whole written language is symbolical and its signs are arbitrary, the visual language also consists of signs that are non-arbitrary and at least not completely agreed upon through cultural conventions.

Consequently, as Messaris (1997, p. x) puts it, it is iconicity and indexicality that puts the visual language distinctly apart from the verbal language. While there are visual representations that are solely based on arbitrary sign-conventions, for example, electrical diagrams, it can be said that most the visual representations are inherently iconic, as their meaning-making is based on mimicking reality, and as Messaris (1997, p. ix) says, even rudimentary forms are enough to connect the real-world concepts to their visual counter-

parts. Messaris (1997, pp. xiii–xiv) argues that this iconicity is crucial in advertising, as the visual resemblance of subjects in representations elicit emotional responses that are preprogrammed to trigger with their real-life counterparts. However, Seppänen (2005, pp. 130–133) notes that the iconicity is not a guarantee for realism of a presentation, as what constitutes as “real” is culturally agreeable convention.

Messaris (1997, p. xvi) sees the indexicality of pictures mainly as the proof or evidence of reality in the context of advertising. This opens an interpretation that the visual metaphor works in a more convincing way, as the existence of the metaphor in the visual medium works for its own veracity. However, at this point this kind of conclusion is too far-fetched. Furthermore, Messaris (1997, p. xvii) notes that the rise of advertising counter-culture, born out of exaggerating and otherwise reality-twisting advertising, may very well inhibit this indexicality as a proof of reality.

Finally, when considering icons, indices, and symbols in relation to the metaphor theory, it can be seen that the visual metaphorical representation can contain elements of all signs. First, recognizing the subjects requires them to be signified by iconic signs. In many cases, when both subject are present in the representation, the recognition of similarity is based on iconicity as well. In addition, as metaphors often are conventionalised in culture or are otherwise based on meanings that are culturally constructed, they work as inherently symbolical signs as well. Finally, the similarity of the subjects can also be based on the shared consequence, thereby being indexical signs. For example, a door key is a sign referring to access through a certain door, which is similar to a decryption passphrase, also being an indexical sign referring to the access to certain digital data, and therefore leading the latter to be described metaphorically with the use of the former.

### **2.3.2 Denotation, connotation, and cultural context**

Barthes (1985) uses the concepts of denoted and connoted messages to differentiate signs in pictures. First, the denoted image is, according to Barthes (1985), better understood as what is left if all the connoted messages are mentally removed; it is the literal and pure meaning. Second, the connoted image consists of all the symbolical meanings, which vary depending on the interpreter, even if they are anchored with the written text. However, even the denotation is not free from culturally constructed meanings, but instead is the interpretation that is widely agreed, without question (Chandler, 2002, pp. 140–142). Barthes also develops the concept of *myth* upon this agreement (see Chandler, 2002, pp. 144–146): a myth is a culturally constructed meaning, a connoted message that is through

ideological naturalisation turned into a denoted message, one that is readily interpreted from the representation, without hesitation. In the context of advertising metaphors these serve as a context to consider how the advertisements build upon symbolical meanings that are culturally constituted so widely that their interpretation requires little guidance.

In similar ways, McCracken (1986, 1987) sees the meaning-making of advertisements inherently symbolical and culturally connected. Along these lines, Seppänen (2005, p. 89) argues that reading representations always require learning the meanings through culture. As McCracken (1987) puts it, “advertising works as a potential method of meaning transfer by bringing the consumer good and a representation of the culturally constituted world together within the frame of a particular advertisement”, and McCracken (1986) continues that advertising is using known properties of the culturally constituted world to present the unknown properties of the consumer good. McCracken (1987) continues that the viewer of the advertisement sees their culturally constituted world through an interpretive frame, and the frame itself is culturally constituted as well. In addition, McCracken (1987) sees advertising as a changing dictionary, “constantly keeping us apprised of new consumer signified and signifiers.” This cultural frame is constructed by the advertisement designer by selecting the setting of the advertisement, including the place and its setting, time, and people and their features, postures and affective states. After this, it must be determined how that setting is portrayed and how it connects to the portrayal of the product. While this frame can be at least partially selected intuitively or unconsciously, it still is there, affecting the interpretation.

To sum up, the advertising image is rich in cultural connotations that arise from the setting and style and the “small details” of the image, instead of the obvious meanings. In addition, even the salient meaning can be culturally constructed, even to the point of being an unquestioned myth. Furthermore, advertisements themselves construct cultural meanings, and the representations of advertisements are always in relation to other representations, advertisements and others, through consumer culture. When interpreting the advertisements, these culturally constituted signs must be recognised.

## **2.4 Relevant framework for this study**

The previous sections in this chapter discussed three frameworks: the one of brand personality, the one of visual metaphor as a rhetorical figure, and the one of semiotical interpretation. These are now fused to form the relevant framework for this study.



First, the brand personality is considered as the form of brand personification, which is the expansion of the concept of brand to the intangible attributes (Davies & Chun, 2003), and this is recognised as a basic human tendency, to make the abstract concept of brand more relatable. This personality can be characterised through five dimensions: sincerity, excitement, competence, sophistication, and ruggedness (Aaker, 1997). While these dimensions may not fit with the definition of personality in the psychological framework, they are suitable to characterise features and traits of the personified brand.

Second, the visual metaphor is considered as a rhetorical figure, to create artful deviations that are beneficial for the persuasiveness of the advertisement (e.g. McQuarrie & Mick, 2003a; Jeong, 2008). The visual metaphor is based on the framework of cognitive metaphor theory, which enables to construct metaphorical thoughts in various semiotical systems. Hence, the visual metaphor is understood as a representation in visual language that connects the target domain into the source domain, and thereby gains new meanings. The visual metaphor thereby both increases the persuasive capability of the advertisement and creates new meanings that can be interpreted from its viewing.

However, the perceived complexity of the visual metaphor has a large effect to its persuasiveness (van Mulken & al., 2010). This complexity can be studied through the typology of visual structure that consists of four types: textual connection, juxtaposition, fusion, and replacement. The role of text, in addition to explicitly spelling out metaphorical subjects otherwise missing from the image, is to anchor meanings and thereby elicit easier elaboration of advertisements, effectively toning down its complexity which can be either beneficial or detrimental for the persuasiveness.

Third, the semiotical framework of this study considers the signs as the meaning-making devices that are characterised through types of icon, index, and symbol. In addition, apart from the symbolical signs, the cultural construction of meanings in advertisements is characterised through denotation and connotation of the picture, and the notion of myths.





## 3 Data and methods

In this Chapter, first, the data gathering and selection process is laid out. Second, the methodology and actions to carry out the semiotic interpretation to analyse the data is discussed.

### 3.1 Data

For the semiotic interpretation, a collection of samples of actual advertisements from magazines was acquired. First, the selection of general magazines as the medium for advertisements is discussed, then the selection of individual magazines, and finally the selection criteria for the advertisements themselves.

The data were gathered from digital reproductions of printed magazines. There were three main reasons to choose magazines as the medium of advertisements for this study. First, they provide a reasonably easy access to the data, as even hundreds of advertisements can be accessed without moving from place to place, for example. Second, they are not multi-modal in the way that they would contain sound elements or the time dimension; instead, their meaning-making potential is contained in a well-defined representation. This is same as Forceville's (1996, p. 70) reasoning to study only static advertisements. Third, their interpretation by consumers is done in a way that invites to search for deeper meaning in the representation.

The increase in interpretation richness is a result of a lower sense of advertising clutter. In magazines, Ha's (1996) three dimensions of advertising clutter are lower. First, the interference is low, as there is usually only one advertisement per page spread, covering the whole page or the whole spread, and hence the advertisements do not interfere with each other. Second, their quantity is not too high, and only one needs to be processed one at a time, and without the need to process other information at the same time as well. Third, their intrusiveness is low, as the full-page advertisements are separated clearly enough from the advertising content, and many magazines position the advertisement either in distinct sections covering many of them, or between separate articles. In addition, the processing time for magazine advertisements can potentially be longer than in television or billboard advertising, and advertising designers have the possibility to use advanced rhetorics to invite the consumers to linger on the advertising pages as well, with interesting content. Based on this I argue that the advertisements in magazines can be richer in connota-

tions than in other media and, hence, suitable for finding the richness of brand personality connotations.

The selection of magazines was made to increase the richness and multitude of the advertisements, but staying with the content suitable for “general public”, that is, the audiences of the magazines being consumers of wide targeting, without niche knowledge required to construe the meanings. The magazines selected are listed in Table 1, along with their language, date range and number of issues browsed, and the number of advertisements found in each magazine. The selection of the individual advertisements is covered in the end of this section. However, it must be noted that the number of advertisements describes the number of unique advertisements found, and the number only describes the amount of advertisements that were found first in a respective magazine and, for example, does not indicate the suitability of a certain magazine for finding the desired advertisements.

**Table 1.** List of magazines used to find advertisements.

Magazine name	Language	From	To	Number of issues	Advertisements selected
The Atlantic	English	2015 Jan	2015 Dec	10	1
Bloomberg Businessweek – European Edition	English	2015 Jan 12	2015 Dec 28	48	8
Helsingin Sanomat – Kuukausiliite	Finnish	2013 Jan 5	2015 Dec 5	36	14
Vanity Fair	English	2015 Jan	2015 Dec	12	4
Wired	English	2015 Jan	2015 Dec	12	5

The timescale of the magazine issues to browse I preliminary decided to limit to one year for English magazines and three years to the Finnish magazine, as it was expected to produce enough suitable data for the interpretation, and at the same time providing a suitable cross-section of the advertising rhetorics used at the time of this study. The timescale for the Finnish magazine was set longer, as the quantity of suitable magazines was lower, to provide a wider array of different advertisements. As this number of magazines provided enough suitable data for the interpretation, I decided not to extend the preliminary decided timescale any further.

In addition, the amount of different English magazines (4) was found to be high enough, as the number of unique suitable advertisements found in the last magazine browsed (*The Atlantic*) was already considerably low. In addition, the advertisements already gathered were found to be suitable for a interpretation wide enough for the purpose of this study.

The English magazines were accessed from the Zinio for Libraries service offered by the City of Helsinki library services through the RBdigital Gateway.<sup>2</sup> The Finnish magazine *Kuukausiliite* was accessed from the publisher's own web archive.<sup>3</sup> These two access services were selected as they offer an efficient way to gather enough data for the research.

The magazines themselves were selected to represent a large variety of audiences, but without too niche audiences, so that the decoding of the advertisements would require no certain special knowledge. Hence, the English magazines consist of a general magazine, a business magazine, a fashion/lifestyle magazine, and a technology magazine. In addition, the European edition of *Bloomberg Businessweek* was deliberately selected, to widen the variety of advertisements, as the other English magazines were targeted for American audiences.

As a result of browsing the magazines, a total of 30 advertisements was selected for interpretation analysis. These advertisements are listed in Table 2. The table describes the company brand or the umbrella brand, together with the product brand, and the type of product advertised. The order of the advertisements is alphabetical by the umbrella brand. Large prints of the advertisements are found in the Appendix B in the same order, along with the specific reference to the source magazine and its corresponding issue; the Table 2 lists the page number on which the advertisement is found in Appendix B as well.

The advertisements were selected on only one criterion, that is, that they contain a metaphor that can be reduced to a form A IS B, and at least either of the subjects must be visually represented, through explicitly presented in the picture, or through other visual ways of implicitly indicating the presence of the subject. These metaphors and their subjects are discussed in the Chapter 4. In addition, while in the analysis the typology of Phillips and McQuarrie (2004) to three meaning operations — similarity, opposition, or connection — is used, the representations clearly only containing an associative connection were omitted as not containing a true metaphor.

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2 <https://www.rbdigital.com/helsinki/service/zinio/landing>

3 <http://www.hs.fi/lehtiarkisto/>

**Table 2.** List of advertisements selected for analysis.

Advertised brand	Product type	Page
Air France	airline	105
Amazon Echo	wireless speaker	106
Babson College	business school	107
Bosch	company/drill	108
Cathay Pacific	airline	109
Chloe	wine	110
Dodge Charger	car	111
Elisa Saunalahti	cellular service	112
Fazer – Karl Fazer	chocolate	113
Fazer – Karl Fazer	chocolate	114
FIM	investment fund	115
Gatorade	protein snack	116
GMC	pickup/van	117
GMC	pickup/van	118
Grey Goose	liquor	119
Huawei Agile Switch	network switch	120
Huawei	electronics company	121

Advertised brand	Product type	Page
Kohler	kitchen sink	122
Land O'Lakes	dairy cooperative	123
Lexus	car	124
Lincoln MKC	car	125
Lycke Decor	toilet paper	126
Michael Kors Jetmaster	watch	127
Paulig Juhla Mokka	coffee	128
Philips DesignLine Smart TV	television	129
Rolex	watch	130
Samsung Galaxy S6	mobile phone	131
Sanoma Aku Ankka	magazine	132
SAP	software	133
Segafredo Pausa	coffee	134
S-Pankki	bank	135
Valio Koskenlaskija	processed cheese	136

However, there were some threshold cases which can be interpreted as a metaphor for not. These were ultimately contained in the data, and their metaphorical source subjects are critically discussed in more detail in the Section 4.1.

### 3.2 Methods

The method of this study is semiotic interpretation of visual representations, a text-interpretive approach, as established in the Section 2.3. In line with the interpretive marketing research according to Moisander and Valtonen (2012), this study is both data-driven and based on emergent designs. In addition, this interpretation analysis provides understanding of the meanings in brand personality advertising and how that meaning is constructed in the culture. However, in this study the theoretical concepts are more rigidly defined on the outset and analysed through the lens of brand personality theory, but leaves the theory open for further development through this study, and discusses its combination with the framework of visual metaphor.

As was established in the Section 2.4, the relevant theoretical framework includes the combination of brand personality dimensions with the visual metaphors. In addition, the personification was found to create an important part of the brand personality perceptions. This leads to three different views of interpretation that are useful in finding the meaning-making process. First, the metaphors of the images are interpreted and the transfer between the domains of the two subjects. Second, the brand personality dimensions that the interpretations of each advertisement try to create and strengthen are identified. Third, the role of persons, or a lack thereof, is discussed for each advertisement. In each of these three steps of interpretation a semiotic analysis is used to connect the parts and forms of the representations to their meanings. In Chapter 5 these findings are then discussed how they are connected to each other.



## 4 Findings

In this chapter the findings of the semiotical interpretation are laid out. As was established in the Section 2.3, any meaning-making device can be construed as a sign, and therefore the exact amount of signs in representation is uncountable and possibly infinite. In addition, while all the signs have potency for meaning-making, their relevancy in the context of brand personality can be limited. Consequently, it is relevant to verbally lay out only the somewhat salient signs that exhaust most of the meaning-making potential of the representations, and out of those only the ones that are the strongest in the brand personality meaning-making are relevant to be discussed in this chapter.

However, to describe the depth of the semiotic analysis in this study, in Figure 3 I provide an illustrative example of the sign-identification process and their interpretation analysis, by marking all the salient signified subjects in one advertising picture. The complete analysis, along with the accompanied table containing description of the subjects and signs, is presented in Appendix A.

As was established in the Section 3.2, the interpretation consists of three distinct parts: the interpretation of the visual metaphor and its subjects, the interpretation of the brand personality connotations, and the interpretation of the human subjects and their role in both the metaphor and the personality. These interpretation findings are discussed in Section 4.1, Section 4.2, and Section 4.3, respectively.





  primary subject     
   secondary subject     
 — connection

**Figure 3.** Primary subjects and signs in the advertising representation of Air France.

#### 4.1 Subjects of the visual metaphors

Table 3 lists the advertisements with their metaphorical subject domains, the meaning transfer between the domains, and the visual structure. The target and source are connected with either the word IS or IS NOT to represent the meaning operations of similarity and opposition, respectively, by Phillips and McQuarrie (2004). For the sake of clarity, the word ‘is’ is used even if the subjects are plural. The third meaning operation of Phillips and McQuarrie (2004) of associated connection was omitted when selecting the data. The visual structure corresponds to the typology of textual connection, juxtaposition, fusion, and replacement presented in the Section 2.2.6.

**Table 3.** List of visual metaphors in advertisements.

Advertised brand	Target domain		Source domain	Meaning transfer	Visual structure
Air France	airplane	IS	palace	comfort, luxury	fusion
Amazon Echo	speaker	IS	vinyl record player	authenticity, retro	fusion
Babson College	entrepreneur	IS	weightlifter	ambition, tenacity	textual connection
	entrepreneur	IS	movie star	success, epicness	fusion
Bosch	Bosch products	IS	everyday life	progress	fusion
Cathay Pacific	airplane seat	IS	pool chair	comfort	fusion
Chloe	wine bottle	IS	beautiful lady	beauty, classicality	textual connection
Dodge Charger	car	IS	family member	tradition	replacement
Elisa Saunalahti	cell subscription	IS NOT	marriage	permanence, tradition	textual connection
Fazer – Karl Fazer	chocolate	IS	orange	authentic flavour	fusion
Fazer – Karl Fazer	chocolate	IS	bilberry	authentic flavour	fusion
FIM	investment banker	IS NOT	grandmother	expertise, tradition	textual connection
Gatorade	protein snack	IS	barbell	effectiveness	fusion
GMC	car	IS	braille writing	precision	textual connection
GMC	car	IS	jet airplane	precision	textual connection
Grey Goose	vodka	IS	goose separated from the wedge	freedom	textual connection

<b>Advertised brand</b>	<b>Target domain</b>	<b>Source domain</b>	<b>Meaning transfer</b>	<b>Visual structure</b>	
Huawei Agile Switch	company	IS	worn ballerina foot	tenacity	textual connection
Huawei	beach	IS	football stadium	connectivity	textual connection
Kohler	kitchen sink	IS	ceremonial shield	majesty, luxury	replacement
Land O'Lakes	crops	IS	ideas	progress	textual connection
Lexus	car	IS	gymnast	strength, coordination	juxtaposition
Lincoln MKC	driving	IS	freedom	enjoyment	textual connection
Lycke Decor	toilet paper	IS	design lamp	beauty	replacement
Michael Kors Jetmaster	watch	IS	jet airplane	sophistication	textual connection
Paulig Juhla Mokka	coffee roasting	IS	artisan carpentry	quality, devotion	textual connection
Philips DesignLine Smart TV	television	IS	art	beauty	fusion
Rolex	watch	IS	Formula One racing car	quality, sophistication	textual connection
Samsung Galaxy S6	mobile phone	IS	office	productivity, comfort	fusion
Sanoma Aku Ankka	cartoon ducks	IS	capercaillies of a famous painting	Finnish culture	replacement
SAP	business	IS NOT	stack of binders	complexity	textual connection
	business	IS	people on an open plaza	simplicity	textual connection
Segafredo Pausa	coffee	IS	Italian country landmark	tradition, relaxation	replacement
S-Pankki	fund	IS	brood of goldeneyes	growth	textual connection
Valio Koskenlaskija	cheese	IS	rapids log rider	bravery, tradition	textual connection

#### 4.1.1 Source subjects of the metaphor

In most of the advertisements, the source subjects of the metaphor can be inferred with ease, as the accompanying texts are effective in anchoring the metaphorical meanings, as was discussed in Section 2.2.7. However, there are eight advertisements that merit a detailed analysis.

1. The Babson College advertisement (Figure 4a) offers an image of a weightlifter with the text “The Entrepreneurs.” This would invite to make an interpretation of the weightlifter as a metaphorical representation for a challenge and ambition, and in the context of a business school advertisement, ultimately, success. However, the interpretation is made more complex by the realisation that the person in the picture is an actual fitness entrepreneur, a graduate of the school.

In addition, there is a second metaphor in the picture, made through the visual structure of the advertisement resembling a movie poster. This is made through several elements of reading the image: the “star” is presented in the top part of the picture, along with the tag line of the story. The title is presented in large letters, followed by the line “A true Babson story.” The title is followed with “critics” quotations, and finally with text in very narrow typography, a common trope in movie posters.

This type of metaphorical representation is interesting and unique among these data, as the subject of a movie poster is present only through the visual style. It is done by the text, but not by explicitly saying “This is a movie poster”, but through the genre of the text and its visual positioning and typographic style, and therefore cannot be distinctly classified as a textually connected visual metaphor. Furthermore, it cannot be classified as a replacement of a subject either, as the source subject is not actually replacing anything (that is, a movie star) and it is impossible to determine what would be the “more correct” subject for the literal, non-metaphorical interpretation. Ultimately, for the context of this study I decided to classify it as replacing a subject of movie star, even though it warrants some further discussion whether this kind of “subject transformation through genre” is its own case of visual structure or just a special form of subject replacement.

2. The Bosch advertisement (Figure 4b) presents a collection of hundreds of photos, which together form an image of a battery-powered drill, with a text explanation “It is

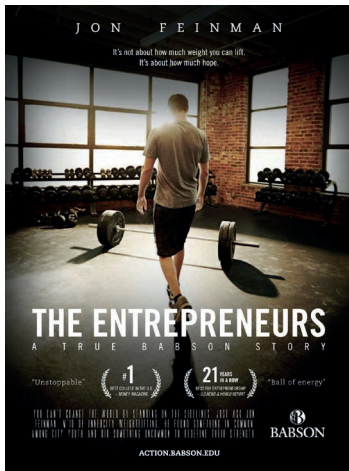


Figure 4a. Babson College



Figure 4b. Bosch



Figure 4c. Huawei

not just a drill.”<sup>4</sup> This particular expression resembles the painting *The Treachery of Images* by René Magritte, accompanied with a text “Ceci n’est pas une pipe.”, that is, a paradoxical statement that the image is not something that it obviously is (see Messaris, 1997, p. 9). The interpretation of the image as a metaphor for life is possible, but still the deconstruction of the metaphor into subjects DRILL IS PHOTOS is not very rational, as the photos themselves do not seem to convey any relevant meaning to the concept of a drill. Instead, the connection is changed with the small text in the image, “We are Bosch,” and the brand tagline “Invented for life.” The ultimate meaning of the metaphor is better understood in the form BOSCH PRODUCTS ARE EVERYDAY LIFE, where the image of the drill is a metonymous representation of all the products Bosch, instead of acting as the metaphorical subject per se, and the photos are themselves metonymously replacing the wider concept of life, represented through the variety of the photos.

3. The Huawei advertisement (Figure 4c) also represents a rather ambiguous metaphor. The image of a beach chair is to be interpreted as a football stadium seat, only through the text “This is a football stadium.” This is, again, similar to the advertisement of Bosch (Figure 4b), a reminiscence of the style of René Magritte (see Messaris, 1997, p. 9), stating something that obviously is not true in literal sense. Hence, while the advertisement can be read to contain a rather obvious metaphor, as it literally says that “the beach is a football stadium”, it can still be read as not actually containing one, as there is no obvious meaning transfer between the domains. That is, the beach is not understood in a new way through considering it as a football stadium. Instead, the advertisement refers to the connectivity, as the beach can be *literally* considered functionally identical to a football stadium, as one can use Huawei’s networks to connect to a broadcast of a match

4 While in English this text would also invite to interpret this as a pun for the second meaning of the word ‘drill’ as a military exercise, it is not possible in the original Finnish language.





Figure 4d. Lincoln MKC



Figure 4e. Paulig Juhla Mokka

on an actual stadium. A possibility to interpret the advertisement as being a metaphor of a form GLOBAL CONNECTIVITY IS WATCHING FOOTBALL FROM BEACH CHAIR is possible, as it tries to present the abstract term ‘global connectivity’ by using the more familiar term ‘watching televised sports’, but is somewhat far-fetched and cannot be determined in the context of this study that whether this interpretation is relevant enough.

4. The advertisement of Lincoln MKC (Figure 4d) presents a picture of a car speeding in the countryside with the text “FREnETic”, read as replacing the word ‘frenetic’ with the word ‘free’. This kind of image is a common car advertising trope, and this is the only one of those included in the study, as it spells out the metaphorical statement by using the word ‘free’. In an usual form of this kind of advertisement this interpretation is left implied. However, this advertisement still poses as problematic for finding the metaphorical subjects. While the source subject can be freedom, as a subject it is highly abstract and is more of an explicit expression rather than a metaphor. Instead, normally the freedom would be the conceptual transfer between the subjects, for example DRIVING IS BIRDS FLYING, meaning the shared concept of freedom between the two. The car in the advertisement could be read as a metonymical replacement (see Section 2.2.3) of freedom as well. However, ultimately for the context of this study the advertisement was interpreted as a metaphor DRIVING IS FREEDOM, conveying the shared concept of enjoyment.
5. The Paulig Juhla Mokka coffee advertisement (Figure 4e) contains a picture of an artisanal carpenter who is also a skater, connected with the two packs of ground coffee by the accompanying text. The meaning, anchored through the text, is obvious in the sense that the coffee should be considered as delicately manufactured as the unique pieces the carpenter makes. However, these two subjects are in two domains that are so



**Figure 4f.** Philips DesignLine Smart TV



**Figure 4g.** Sanoma Aku Ankka

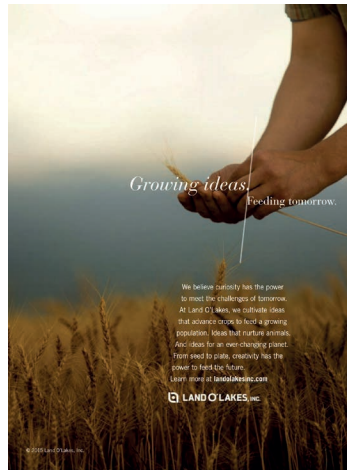
close to each other that it must be questioned whether the connection is actually metaphorical. The connection is that “coffee is just as high quality as the unique products of skilled carpentry”, which is an explicit comparison rather than a metaphorical one, as the incongruity of the literal interpretation is missing. However, in this study this was considered as comparable to a metaphor, but keeping in mind that the metaphoricality of the expression is low. The main reason for the inclusion was that the meaning transfer done in the picture is still implicit and the posing of these two as identical invites to interpret the product quality in a more symbolical way.

6. The advertisement of the Philips DesignLine Smart TV (Figure 4f) contains a surreal scenery where the television is surrounded by an angel-like figure and contains a painting-like picture, from which swans are starting their flight and jumping out of the television set. This representation does not indeed convey any literal meaning and can be understood as a metaphor of TELEVISION IS ART, conveying beauty, even though the source subject is present in a very non-subjective and surreal way, only present through the reading of the visual style as one of the high culture and art, even though it does not point to any distinct work of art, artist, or even art style.

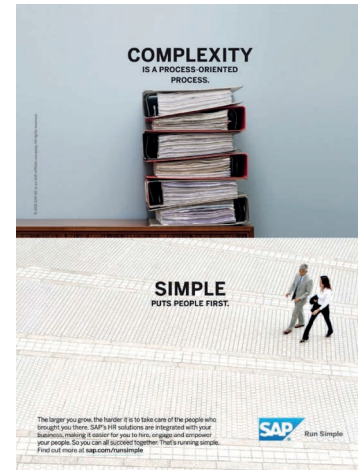
7. In the Sanoma’s advertisement of the *Aku Ankka* (Donald Duck) comics magazine (Figure 4g) the metaphorical subjects are not difficult to infer, as Donald Duck, Gladstone Gander, and Daisy Duck are clearly out-of-place in the representation. The surroundings, along with the pose and the position of the ducks, is made so that an average Finnish person can identify the scenery as being from the painting *The Fighting Capercaillies* by the Finnish painter Ferdinand von Wright, where the ducks have replaced the capercaillies in a very similar way of two males fighting next to a female. However, while the ducks are replacing the capercaillies, the advertisement cannot be under-



**Figure 5a.** Huawei Agile Switch



**Figure 5b.** Land O'Lakes



**Figure 5c.** SAP

stood as indicating similarity of the ducks and the capercaillies. Instead, by replacing these particular capercaillies, they are instead replacing subjects that are part of the Finnish high culture and traditional work of art, a national treasure of sort.

#### 4.1.2 Target subjects of the metaphor

Most of the advertisements the product or the brand is the target subject. Seven advertisements were exceptions to this, and are presented here:

1. The Babson College advertisement (Figure 4a), in either of the metaphor choices, presents the depicted entrepreneur as the target for the metaphor. The connection to the school is expressed in text, with an expression “A true Babson story”. This also offers the possibility to interpret a secondary metaphor from the picture, in the form of **BABSON COLLEGE IS A SOURCE OF MOVIE LEGENDS**, as the advertisement should always be interpreted as somehow persuading for the brand it presents.
2. In the Huawei Agile Switch advertisement (Figure 5a) the image of a worn ballerina foot, obviously gone through a lot of pain, is used as a metaphor for the tenacity of the company. An image of a network switch, a Huawei product, is juxtaposed below the image. However, the text next to the ballerina foot indicates that the metaphor is connected to the whole company brand rather than a single product brand. Hence, the advertisement is to be read primarily as a metaphor advancing the company brand, through which the product brand secondarily gains advantage.



3. The Huawei advertisement (Figure 4c), when interpreted metaphorically, presents the two subjects that are in any way connected to the brand itself. Instead, they provide an implicit connection to the benefits of products behind the Huawei brand.
4. The Land O'Lakes advertisement (Figure 5b) presents a picture of crops, connected only with the text to the target subject IDEAS. Its connection to the brand is made in smaller text, by the expression "we cultivate ideas", and in the context the "idea cultivation", that is, the development of agricultural technology, can therefore be understood as the unbranded service product of the advertised cooperative.
5. While the Lincoln MKC advertisement (Figure 4d) very explicitly contains the branded product in the picture, the metaphor does not connect to the brand itself, but instead to one of its benefits, the enjoyment of freedom.
6. In the Paulig advertisement (Figure 4e) it is left somewhat ambiguous whether the advertisement is to be interpreted as telling that the coffee product itself is as good quality as the works of the depicted carpenter, or whether only the coffee roasting process should be compared to the delicacy of the carpenter making his products.
7. In the Sanoma's *Aku Ankka* (in English: Donald Duck) magazine advertisement (Figure 4g) the actual product is not presented, but the main characters of the comics, namely, Donald Duck, Gladstone Gander, and Daisy Duck. These ducks can be interpreted as being metonymical replacement (see Section 2.2.3) for the actual product and its brand, but are not the product per se. In addition, the knowledge of knowing beforehand that the particular brand is a comics magazine is required to understand this metonymical replacement.
8. The SAP advertisement (Figure 5c) contains two distinct metaphors, but neither of those are the product itself, but instead refer to the business of the viewer; the upper one to how it ought not to be, and the lower one to how it could be by using the advertised product.

#### 4.1.3 Visual structure of the metaphor subjects

The visual structure of the advertisements was analysed according to the typology presented in the Section 2.2.6, to deepen the understanding of the subjects in the representations and critically interpret the perceived complexity of the representation. These four

choices, textual connection, juxtaposition, fusion, and replacement are covered in the following subsections. In Table 4 the advertisements are positioned in the typology chart similar to the one by Phillips and McQuarrie (2004), but with the typology of meaning operation and visual structure from the Section 2.2.6 of this study.

**Table 4.** Advertisements in the typology chart of meaning operations and visual structure.

Visual structure	Meaning operation	
	Similarity	Opposition
Textual connection	Babson College (first metaphor) GMC (both) Grey Goose Huawei Agile Switch Huawei Land O'Lakes Lincoln MKC Michael Kors Jetmaster Paulig Juhla Mokka Rolex SAP (bottom part) S-Pankki Valio Koskenlaskija	Elisa Saunalahti FIM SAP (bottom part)
Juxtaposition	Lexus	
Fusion	Air France Amazon Echo Babson College (second metaphor) Bosch Cathay Pacific Fazer – Karl Fazer (both) Gatorade Philips DesignLine Smart TV Samsung Galaxy S6	
Replacement	Dodge Charger Kohler Lycke Decor Sanoma – Aku Ankka Segafredo Pausa	

#### 4.1.3.1 Textual connection

17 of the advertisements contained a visual structure of textual connection. Hence, in these advertisements the written text is just not anchoring the meaning (see Section 2.2.7), but instead crucial in the creation of the metaphorical meaning as well. Still, this is the least complex of the visual structures, as the visual representation can only be interpreted in one way, the denoted way (see Section 2.3.2), and its metaphorical interpretation is spelled



Figure 6a. Chloe



Figure 6b. Grey Goose



Figure 6c. Paulig Juhla Mokka



Figure 6d. Huawei



Figure 6e. Michael Kors Jetmaster

out explicitly. However, this does not mean that the entirety of the advertisement interpretation is the least complex, but only of the visual part. In addition, the perceived complexity may be affected through other rhetorical figures besides the metaphor as well.

Six of these advertisements – namely, Chloe, Grey Goose, Paulig Juhla Mokka, Huawei, Michael Kors Jetmaster, and Rolex (Figures 6a–6f) – contain a juxtaposition of the product next to the metaphorical subject. However, in none of these six advertisements the visual connection was not such that it would elicit to making the metaphorical connection without the accompanying text.

The borderline case of these six was the advertisement of Chloe (Figure 6a), as the representation invites to make the some connection through visual juxtaposition as well, with the connecting element of the black tie between the two parts of the picture and with the prominence of the product depiction. However, ultimately the metaphorical meaning



Figure 6f. Rolex



Figure 6g. Lexus

even in this advertisement could be made reliably enough without the connecting text, and in the absence of the text the connection would fall back to only associative type, that is, the wine bottle is to be associated with a beautiful lady. To summarise, also in the Chloe advertisement the text is crucial in making the viewer interpret the bottle in the shared context of beauty.

#### 4.1.3.2 Juxtaposition

In these data, the Lexus advertisement (Figure 6g) was found to be only one as actually using visual juxtaposition, that is, presenting the subjects to each other as inviting to compare their similarity. Furthermore, even with this advertisement, it is disputable whether a viewer can actually make the connection without the accompanying text, as the subjects do not share much visual attributes besides their proximity. Instead, they differ in their pose and direction, as the axis of the gymnast is approximately top-right to bottom-left, pointing upwards and indicating some counter-clockwise rotation, while the axis of the car is approximately horizontal, pointing to the right and towards the viewer, and the picture does not indicate any interaction between the subjects.

#### 4.1.3.3 Fusion

11 of the advertisements contained two subjects, fused to form only one subject.

Three of these advertisements — namely, Amazon Echo (Figure 6h), Cathay Pacific (Figure 6i), and Gatorade (Figure 6j) — were of the form where the distinction between the subjects is not fully faded, but presented as one subject, divided by at least one clear boundary between the two subjects.



Figure 6h. Amazon Echo

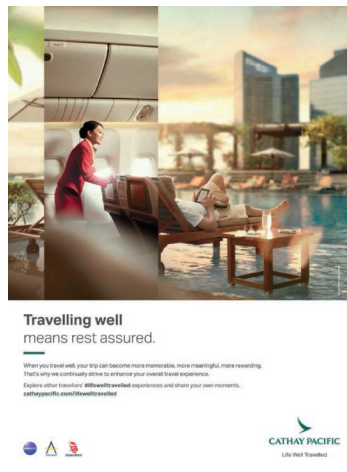


Figure 6i. Cathay Pacific

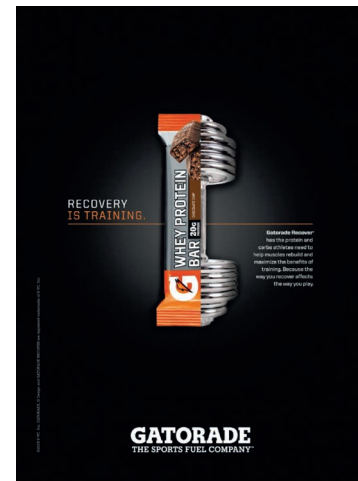


Figure 6j. Gatorade



Figure 6k. Air France

In addition, the advertisement of Air France (Figure 6k) can be interpreted either as a fusion or a replacement, based on what the viewer considers as the subjects of the metaphor, as there are two distinct choices that can be made. First, the subjects can be considered as AN AIRPLANE and A PALACE, where these are clearly fused together. Second, the subjects can be interpreted as being AN AIRPLANE PASSENGER and A PRINCESS IN HER PALACE as well, where the subject PASSENGER is instead replaced by the subject PRINCESS. However, also in this case it can be argued that the subject PASSENGER is not completely replaced by the subject PRINCESS, but they are instead only fused, as the actual passenger is still there, but only made to look more like a princess.

Finally, the Philips television set advertisement (Figure 6l) is a borderline case of where the interpretation of the metaphor without the accompanying text would be very difficult, as the connection of the attribute of beauty between the subject is not explicitly communicated in the picture, even though the features of the surreal art in the picture conveys it strongly, as there are not many other relevant interpretations that could be made.





**Figure 6l.** Philips DesignLine Smart TV



**Figure 6m.** Dodge Charger



**Figure 6n.** Segafredo Pausa

#### 4.1.3.4 Replacement

Five of the advertisements contain the visual structure where a subject replaces another, and the surroundings communicate the absence of the another subject. However, two of these advertisements are not distinctly obvious as being metaphors still working in the absence of the text:

1. The Dodge Charger advertisement (Figure 6m) contains a clear replacement; the car is placed there in stead of an actual human offspring. However, it is not completely clear without the text that this picture is depicting a family, and hence the connection between the car and the two persons is to be understood as one between the family members.
2. In the Segafredo Pausa advertisement (Figure 6n) a pack of ground coffee is situated in the countryside as being a landmark. However, the coffee is not to be understood as sharing qualities with a landmark, but instead draws the meanings from its surroundings. There is also a possibility to interpret the package of coffee as if growing from the ground, therefore possibly replacing a coffee shrub. Furthermore, the Italianity of the countryside is not present in other forms than the textual message and the small Italian flag in the package. Hence, the metaphor can be construed only with the visual parts of the representation, but not fully, lacking the Italianity.



Figure 7a. Dodge Charger



Figure 7b. Fazer



Figure 7c. Fazer

## 4.2 Dimensions of brand personality

All the advertisements in the data can be interpreted as conveying brand personality connotations according to Aaker's (1997) five dimensions. Table 5 lists the advertisements, ordered by their primary brand personality dimension. In the subsections of this section sources of these connotations are discussed.

### 4.2.1 Sincerity

Six of the advertisements convey the connotations of sincerity as the most salient personality trait of the brand, of which the two very similar Fazer advertisements are discussed together:

1. The Dodge Charger advertisement (Figure 7a) uses the connection to traditional family values and continuity through the connection to the company founders and connecting the product as their offspring. The metaphor is used to make this connection of heritage more real, to allow the viewer to consider the car as having family values and trying to prove that a sellable object can also gain the notion of heritage. This positions the brand to being more virtuous and more authentic, hence communicating wholesomeness, along with some honesty. This is reinforced further through the down-to-earthness of the setting in a garage.

In addition, the advertisement persuades for the brand's competence through the feeling of reliability, which is born out of the long history and remembering the roots of the brand, as well as the connotation of success through the long history. However, the advertisement does not create a strong feeling of excitement through the use of red col-

**Table 5.** Brand personality connotations in the advertisements.

Advertisement	Primary dimension	Subtype	Secondary dimension	Subtype
Dodge Charger	sincerity	wholesome	competence	reliable
Fazer – Karl Fazer		honest	competence	reliable
Fazer – Karl Fazer		honest	competence	reliable
Land O'Lakes		wholesome		
Pausa		down-to-earth	sophistication	charming
S-Pankki		down-to-earth	competence	successful
Bosch	excitement	spirited	sincerity	wholesome
Elisa Saunalahti		imaginative	sincerity	honest
Grey Goose		spirited		
Huawei		imaginative		
Kohler		imaginative	sophistication	upper class
Lexus		daring	sophistication	charming
Lincoln MKC		daring		
Rolex		daring	competence	successful
Valio Koskenlaskija		daring	ruggedness	tough
FIM		competence	intelligent	
Gatorade	successful		ruggedness	tough
GMC (A13)	intelligent		sophistication	charming
GMC (A14)	intelligent		excitement	daring
SAP	intelligent			
Air France	sophistication	upper class	excitement	daring
Amazon		charming	sincerity	down-to-earth
Cathay Pacific		charming	excitement	spirited
Chloe		upper class	excitement	imaginative
Lycke Décor		charming	excitement	imaginative
Michael Kors Jetmaster		upper class	competence	intelligent
Paulig Juhla Mokka		charming	sincerity	down-to-earth
Philips DesignLine Smart TV		upper class	excitement	imaginative
Samsung Galaxy S6		upper class	competence	intelligent
Sanoma – Aku Ankka		upper class	excitement	imaginative
Babson College	ruggedness	tough	competence	successful
Huawei Agile Switch		tough	excitement	spirited

our, a common trope connected to daringness, as the wholeness of the advertisement is toned down in colours. Instead it acts more as highlighting the main subject.

2. The two advertisements of Fazer's Karl Fazer chocolate brand (Figure 7b, Figure 7c) are very similar in the sense of personality characteristics. Both use the authenticity of the natural product to strengthen the feeling of honesty in the promise of a certain flavour. The more natural setting of the advertisement containing orange peels conveys





Figure 7d. Land O'Lakes



Figure 7e. Segafredo Pausa



Figure 7f. S-Pankki

down-to-earthness through naturality as well. Furthermore, the authenticity the picture tries to convey also strengthens the competence through being more reliable in promising authentic flavour, although this connotation is not as strong as the connotation of sincerity. The metaphor in the picture seems not to transfer any new meanings, but instead just make the notion of flavour more interesting and authentic. Hence, the notion of sincerity is not a direct consequence of the metaphorical transfer itself, but instead its effect to the persuasiveness of the advertisement.

3. The Land O'Lakes advertisement (Figure 7d) uses a setting where the picture conveys the naturalness, while the text connects the crops to growth and progress, hence positioning the brand towards sincerity through wholesomeness and kindness, as being in existence for the betterment of the humankind. In addition, the naturality and down-toned feeling strengthen this personality through down-to-earthness. The metaphor in the picture is not the main source of these personality connotations, but instead the connoted message of the image in general.
4. The Segafredo Pausa advertisement (Figure 7e) connects the coffee to an Italian lifestyle, and through the country scenery this connotation is connected with the stress-freeness way of interpreting it, which resonates with the name Pausa, a break. This connects the brand with the sincerity through down-to-earthness. Furthermore, even though the depicted countryside could be understood as conveying outdooriness, it does not seem to connect with the ruggedness of the countryside, but instead only the blissfulness. Finally, with the aid of the text, such as the expressions of “strong personality” and “multi-toned taste”, connecting with the blissfulness of the scenery, the advertisement also conveys some sophistication, through charmingness. It is notable that the advertisement tries little to spell out the perceived Italianicity, and that notion



Figure 8a. Bosch



Figure 8b. Elisa Saunalahti

is instead left as a cultural myth (see Section 2.3.2), very much resembling the Panzani advertisement Barthes (1985) uses as an example. The visual metaphor in the advertisement strengthens the connection to Italianicity, but does not create it as completely novel. However, using this particular visual metaphor the advertising designer has been able to guide what kind of Italianicity they want the viewer to construe. Hence, the metonymical replacement is the main source for these brand personality traits.

5. The S-Pankki's advertisement (Figure 7f) of its savings fund uses as the metaphor of choice a brood of goldeneyes. While the metaphor itself communicates only a concept of growth, the selection of a bird family adds the meaning of sincerity to the representation, through down-to-earthness. In essence, the metaphor INVESTING MONEY IS REPRODUCTION itself is conventionalised, but its representation is novel and creates the notion of a particular personality.

#### 4.2.2 Excitement

Nine of the advertisements convey the personality dimension of excitement as their primary trait:

1. While the Bosch advertisement (Figure 8a) also heavily conveys family values, connecting it to the sincerity dimension, it primarily uses the collection of photos to convey excitement, through the spirited personality, as the photos are used to make the everyday life more interesting, along with the Bosch products. Paradoxically, through the visual presentation, the advertisement indeed can create the notion of excitement while presenting very mundane things, by connecting them together to form a larger concept of "life". Hence, the metonymical replacement is the main reason that the



Figure 8c. Grey Goose



Figure 8d. Huawei

interpretation of excitement is elicited, but the metaphor tries to offer the connection of the brand to it.

2. The advertisement of Elisa Saunalahti (Figure 8b) uses the opposition metaphor to distance their brand from marriage, hence making it more free-minded and imaginative, in contrast to the concept of marriage, heavily linked to tradition. In addition, through the connoted meanings (see Section 2.3.2), the style of the representation is done to convey trendiness as well as some irony, by using over-saturated colours and the two men presented as ironically out of style, as an opposition for the glamorously-styled wedding guests. This combination of irony also creates a weaker connection to the dimension of sincerity, through viewing the brand as more original and down-to-earth. In addition, the advertisement heavily draws from the cultural meanings of a presentation of marriage in television.
3. The Grey Goose advertisement (Figure 8c) uses a wedge of geese, already conveying the meaning of free-spirited personality, but is reinforced with the depiction of a single goose separated from the wedge, choosing its own, higher path, conveying even rebelliousness. This is an example where the characteristics of a conceptual metaphor are highlighted (see Section 2.2.1), as the advertisement uses the notion of upwards movement to convey very abstract meanings, instead of just transfer of physical attributes.
4. The Huawei advertisement (Figure 8d) uses a paradoxical statement of the text to elicit meanings of higher imagination. The metaphor is not used to convey certain brand personality, but instead make the claim more true, thereby allowing the viewer to draw the meanings of excitement and consider them somehow relevant for the product.





Figure 8e. Kohler



Figure 8f. Lexus

5. The Kohler advertisement (Figure 8e) uses a very distinct visual style to elicit the dimension of excitement, by conveying an imaginative, cool, and unique way to pose their product. In addition, the obvious connotations of luxury and high culture art convey the meaning of upper class sophistication, but the charmingness of the design as well. However, the role of the metaphor itself is arguably very low. The excitement attribute is strengthened more through associative connection than actually considering the metaphor *KITCHEN SINK IS CEREMONIAL SHIELD* as relevant and true even in the metaphorical sense. Instead, the advertisement could be interpreted to intentionally present this metaphor as absurd.
6. The Lexus advertisement (Figure 8f) uses the energy of a gymnast and the upwards movement encoded into the pose to convey the excitement, among with the feeling of daringness that the difficult moves of a gymnast creates. In addition, the visual sleekness of the gymnast also conveys charming sophistication. This can be considered a “textbook example” of sort, where the metaphor is explicitly used to connect to a subject that stands for certain explicit personality traits and nothing more.
7. The Lincoln MKC advertisement (Figure 8g) conveys the feeling of speed and freedom, both connected to the dimension of excitement through daringness. However, it seems the meanings are transferred more through the metonymical replacement, and the advertisement persuades to consider the car as the metonymical replacement for the concept of freedom. Hence, this advertisement can be read as one where the product itself is argued to actually stand for a certain personality trait, instead of gaining it from other subjects.
8. The Rolex advertisement (Figure 8h) juxtaposes the brand’s namesake watch with Formula One racing cars speeding towards the viewer. The connection of the Formula One



**Figure 8g.** Lincoln MKC



**Figure 8h.** Rolex

racing to excitement, through daringness, is obvious. In addition, the reference to Formula One championship elicits to interpret the advertisement as suggesting success. When compared with the Lexus advertisement (Figure 8f), this metaphor does not connect to a subject that is representing excitement per se, but instead to a subject that has the notion of excitement heavily present. In essence, a gymnast can be considered a metonymical replacement for excitement, but the Formula One driver is a metonymical replacement of racing, which we associate with the feeling of excitement.

9. The Valio Koskenlaskija (Figure 8i) poses a man running down the rapids on a log, hence indicating bravery and daringness, pointing to excitement. In addition, the masculinity and toughness of the depicted man indicates ruggedness. Also the advertisement could indicate sincerity, by depicting a man of low technology level, indicating down-to-earthness, but this is the weakest of the connotations, as in the representation the cues to bravery and toughness are the most salient. The metaphorical subject of the depicted man is the source of personality connotations, but the relevance of the metaphorical connection is low, and hence instead of actual transfer the advertisement just conveys association with these personality traits.

#### 4.2.3 Competence

Five of the advertisements convey competence as their primary personality trait. The two GMC advertisements are in the section analysed together, as they share the primary personality dimension and the connecting text.

1. The FIM advertisement (Figure 9a) uses an opposite metaphor of the old lady to convey their competence in the banking business, the depicted lady representing an anti-stere-



Figure 8i. Valio Koskenlaskija



Figure 9a. FIM

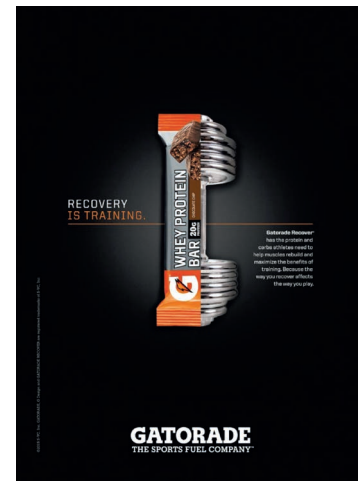


Figure 9b. Gatorade

otype for a competent investment banker. In addition, the advertisement does not visually present any personality traits that would be connected with the brand, but instead communicates those through negation as well. The metaphor is used to strengthen the absurdity of the notion that the brand would be connected with the dimensions of the depicted lady. However, instead of considering the personality of the brand as a polar opposite of the lady, the text, using the words “leave the investing for experts”, guides the viewer to consider the brand instead through the notion of expertise, thereby arguing for competence.

2. The Gatorade advertisement (Figure 9b) depicts a bar of protein snack of as being a barbell. The advertisement uses the cultural connection of weightlifting to a challenge and the ultimate success, hence conveying competence. In addition, the choice of using a barbell connects the product to masculinity and toughness, that is, the ruggedness dimension. The metaphor itself does not transfer the personality traits, but instead the association of weight training with the notion of success, a cultural myth that successful people also keep in shape.
3. The two GMC advertisements (Figures 9c, 9d) both use the connecting text “Precision matters” to connect the brand with a writing of braille (Figure 9c) and two jet planes in a tight formation (Figure 9d). The primary personality dimension in both of these is competence, through showing action that requires very delicate precision, connecting to the quality of the product, indicating higher intelligence of the brand. The metaphor is used more to guide the viewer in thinking what precision means than to connect it with the brand; the connection of brand with the notion of precision, leading to competence, is left to free, unforced association.



Figure 9c. GMC



Figure 9d. GMC

In addition, the advertisement with braille writing (Figure 9c) shows some connotations of sincerity, as the delicate braille writing tries to act as a balancing theme for the masculinity and toughness that is usually connected with car brands. In contrast, the advertisement with jet planes (Figure 9d) conveys the feeling of excitement, through daringness the pilots in the picture show. Hence, these two advertisements use the selection of metaphor to convey very opposite secondary personality meaning, while the primary personality dimension stays the same.

4. The advertisement of SAP (Figure 9e) uses a stack of binders to visualise the feeling of complexity, and an open square to visualise the feeling of simplicity. This advertisement is not very rich in personality connotations, even though it tries to elicit the will to make things more care-free and less stressful, and the needs of people before the needs of the company processes. Altogether the advertisement does not seem to elicit strong personality meanings, but instead argues for its usefulness. Therefore, this advertisement may also work as affirming the critique of Azoulay and Kapferer (2003) that Aaker's (1997) brand personality dimensions are not exactly representing traits of personality.

#### 4.2.4 Sophistication

Ten advertisements elicit the meanings of sophistication dimension:

1. The Air France advertisement (Figure 10a) uses the depiction of the very high class living standard, by using a traditional and stereotypical depiction of a palace, referring most likely to 18<sup>th</sup> century France, which is an obvious depiction of sophistication through high class. In addition, the pompousness of the situation and the general





Figure 9e. SAP



Figure 10a. Air France



Figure 10b. Amazon Echo

high enjoyment depicted, indulging into hedonism, offers meanings of excitement. The metaphor is directly used to connect the brand with the notion of sophistication, and the palace is very obvious representation of sophistication.

2. The Amazon Echo advertisement (Figure 10b) compares the wireless speaker to a vinyl record player. The advertisement tries to fade out the lack of personality a generic electronic device would otherwise suffer, and compare it to a low-technology device that is considered more charming, hence conveying sophistication. In addition, the advertisement tries to argue that the device is “Connected to your life,” symbolised by the record player, and therefore tries to argue its authenticity and its natural connection to the viewer’s life; that is, strengthening the sincerity dimension. However, the subject of record player is not representing sophistication as clearly as, for example, the advertisement of Air France (Figure 10a).
3. The Cathay Pacific advertisement (Figure 10c) uses the comparison of the comfort of the beach chair to an airplane seat, therefore increasing the charmingness of the service and strengthening the sophistication dimension. In addition, by arguing that that the enjoyment during the flight is comparable to spending time on the poolside, hence reinforcing the excitement dimension. The metaphorical connection to sophistication is not as clear-cut as in the Air France advertisement (Figure 10a) and leaves it more open to draw personality connotations.
4. The advertisement of Chloe (Figure 10d) compares the beauty of a lady to the beauty of the product and enjoyment of the wine. This metaphorical comparison is an obvious reinforcement of sophistication, through charmingness of the product, but through the style of the depicted lady, high class as well. In addition, the usage of “bottled beauty”



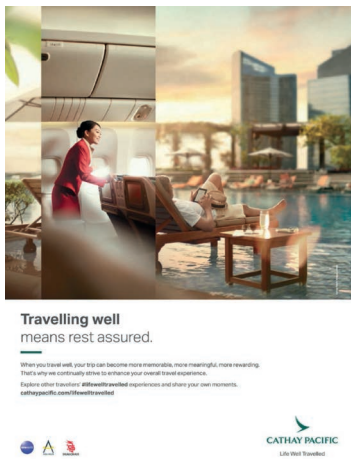


Figure 10c. Cathay Pacific



Figure 10d. Chloe



Figure 10e. Lycke Decor

elicits the viewer to consider the product as artfully differentiating from its competitors, hence strengthening the excitement dimension through higher imagination.

5. The advertisement of Lycke Decor (Figure 10e) replaces a table lamp with a roll of toilet tissue, thereby arguing for the home design beauty of the product, good enough to be used as a furniture, and eliciting higher sophistication. Through this out-of-place comparison the advertisement also elicits some excitement, through more imaginative personality, but the strength of this is arguably much weaker. The metaphorical transfer of sophistication is obvious.
6. The advertisement of Michael Kors Jetmaster (Figure 10f) uses the same type of comparison as the GMC advertisement using jet planes (Figure 9d), but the connecting text elicits the viewer to see the similarity more in terms of aerodynamic sleekness than precision of the technology, thereby primarily eliciting strengthening in the sophistication dimension, and secondarily in the competence dimension. In addition, the large usage of silver colour strengthens the upper class sophistication of the brand as well. Finally, the advertisement tries to argue that the design is somehow rugged, but when interpreting the wholeness of the advertisement, it elicits more the feeling of the competence and reliability through design for rugged use than a rugged personality for the brand itself.
7. The Paulig Juhla Mokka advertisement (Figure 10g) argues for the higher quality of the product by comparing it to artisanal carpentry. However, the style of the comparison elicits more strongly the meanings in the sophistication dimension than the competence dimension. This is a result of using implicit comparison instead of any proof or technical competence, and arguing for the uniqueness of the carpentry products and strive for good quality. To sum up, the viewer is elicited to be in awe of the process itself



**Figure 10f.** Michael Kors Jetmaster



**Figure 10g.** Paulig Juhla Mokka



**Figure 10h.** Philips DesignLine Smart TV

and find it charming than arguing directly for the better quality of the end result, and by moving the end product to a higher class, therefore increasing the sophistication dimension. In addition, by comparing the factory-made product to artisan work and by using muted brown tones, the advertisement argues for the honesty and down-to-earthness of the brand as well.

8. The advertisement of Philips DesignLine Smart TV (Figure 10h) is very obvious in its primary brand personality connotations, as it explicitly argues to view the television as more beautiful, thereby increasing the sophistication through charmingness. The text of the advertisement argues for the smartness of the product, thereby increasing competence, but as the imaginative use of the visuals are much more salient in the whole representation, the advertisement is more prominently increasing the excitement dimension
9. The Samsung Galaxy S6 advertisement (Figure 10i) argues to consider the mobile phone as equal to a whole office, what comes to productivity, at least. However, the most salient feature of the advertisement is the style and design of the office in question. The advertisement tries to convey the sleekness and comfort of an actual office and its furniture, and thereby increasing the sophistication dimension. The competence dimension is increased secondarily, however, by the argumentation for the productivity and security, but the advertisement does not try to elicit the feeling that the brand should be highly differentiated from its competitors through competence dimension.
10. The advertisement of Sanoma's *Aku Ankka* magazine (Figure 10j) increases the sophistication dimension by setting the ducks to be considered as part of the Finnish high culture art, arguing that the popular comic stories are therefore comparable to the upper



**Figure 10i.** Samsung Galaxy S6



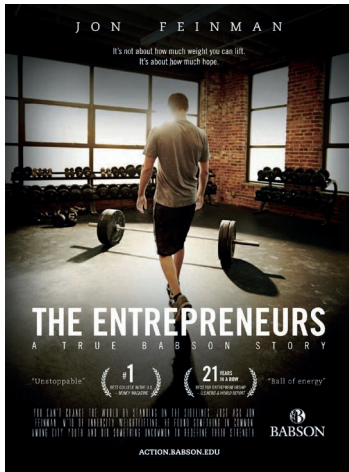
**Figure 10j.** Sanoma Aku Ankka

class culture. In addition, setting the titular ducks to a novel setting for cartoon characters, the advertisement elicits to consider the magazine brand as more imaginative, thereby increasing excitement.

#### 4.2.5 Ruggedness

Two of the advertisements elicited meanings that primarily reinforce the ruggedness of the brand:

1. The Babson College advertisement (Figure 11a) uses a weightlifter to consider the depicted subject as more masculine and tough. In addition, by connecting the weightlifter to an entrepreneur, both metaphorically and with the actual story behind the image, it elicits to consider the entrepreneurship as a rough road, however, ultimately leading to success. Therefore the primary personality dimension strengthened is the ruggedness, and secondarily the competence.
2. The Huawei Agile Switch advertisement (Figure 11b) uses the depiction of a worn foot of a ballerina. The text connects the meaning to a rough road that is a requirement to a success, thereby increasing ruggedness of the brand. In addition, the text connects this rough road to enjoyment, like a ballerina would still enjoy what she is doing, despite all the foot pain, ultimately increasing the excitement as well. Furthermore, while the advertisement uses a ballerina, a symbol of beauty, it does not elicit any interpretation to consider the beauty as the transforming trait as well. Finally, the product depicted in the picture does not seem to gain this personality directly, but only through viewing the company brand as more rugged and more exciting, thereby arguably producing more



**Figure 11a.** Babson College



**Figure 11b.** Huawei Agile Switch

desirable products. The role of the metaphor is clear, as it is used to connect to a subject specifically standing for personality traits.

### 4.3 Role of persons

To study the personification in more detail, the different roles of persons in these advertisements was studied. These fit four categories: real persons, cultural caricatures, and generic persons. In addition the category of advertisements containing animals is considered comparable to the ones containing actual persons.

#### 4.3.1 Real persons

Three of the advertisements have a depiction of real – either extant or historical – persons.

The first advertisement, of Dodge Charger (Figure 12a), creates the strongest and most relevant connection, as it uses the depiction of Dodge’s founders, John Dodge and Horace Dodge. These are naturally replaced by actors, but the depiction offers enough to suspend disbelief and view these persons as if actually being the two founders, like actors in historical movies.

The second advertisement, of Paulig Juhla Mokka (Figure 12b), compares the quality of the coffee with an actual artisan carpenter, named in the advertisement. The viewer of the advertisement is not expected to know this person beforehand, and the viewer is actually invited to read more of the depicted person on the website of the brand. The use of an actually existing person increases the reading of authenticity in the advertisement, thereby increasing the strength of its persuasion.

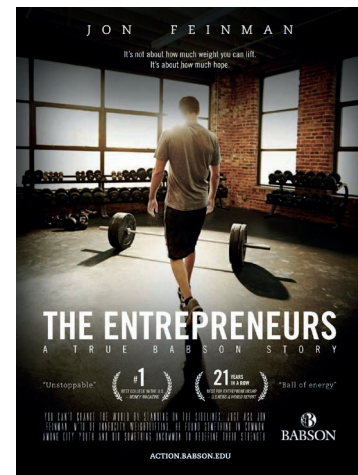




**Figure 12a.** Dodge Charger



**Figure 12b.** Paulig Juhla Mokka



**Figure 12c.** Babson College

Finally, the third advertisement, by Babson College (Figure 12c) depicts a “true story” type depiction of an actual Babson College alumnus. This representation differs from the Paulig’s (A24) in a paradoxical way that the representation makes the person more unreal, through depicting it as being comparable to a movie star. This argument, in a style of the saying that “truth is stranger than fiction,” persuades to make the depicted person more interesting, but arguably at the same time losing some of the proof-of-reality type persuasive effect.

The persons in these advertisements have three different connections to the brand. In Dodge’s advertisement, the persons in the picture are inherently connected to the brand; they are its original creators. In Babson’s advertisement, the connection is reversed: the advertisement argues that the university is the “creator” of this person or the success story behind him. Finally, Paulig’s advertisement only poses an argument that the skill and expertise of this person is to be compared with one of the coffee roaster.

#### 4.3.2 Cultural caricatures

Nine of the advertisements use cultural caricatures, that is, persons stripped to their stereotypical traits. The traits that are elicited are salient in the representation, but also require strong cultural knowledge to identify.

Five of these are such rich in cultural meanings that are taken unquestionably as “true” that they can be considered to draw from Barthesian myths (see Section 2.3.2). These five are Air France, Valio Koskenlaskija, Chloe, FIM, and Elisa Saunalahti (Figures 13a–13e).



Figure 13a. Air France



Figure 13b. Valio Koskenlaskija



Figure 13c. Chloe

The first two of these advertisements draw from the national myth, Air France (Figure 13a) from French nationality and Valio Koskenlaskija (Figure 13b) from Finnish nationality. First, the advertisement of Air France (Figure 13a) depicts a woman dressed in pink silk, positioned in a room, containing golden-coloured wallpapers and drapes of lavish textures made of symbols of fleur-de-lis, and a candle sconce. Through culture and history this image is read as containing a mythical French princess in her palace suite. The myth of Marie Antoinette as the prototype of a French princess is ingrained into the culture and taken without question, as well as the depiction of France as the land of pompous princesses in general. This makes the viewer connect the French national airline with the myth of lavish royalties, a part of the French national history myth.

Similarly, an advertisement of Valio Koskenlaskija cheese (Figure 13b), in duplication of its packaging, represents a man balancing on a log with a pole, running down the white water of rapids. This represents a mythical stereotype as well, a man possessing the strength and bravery to shoot the rapids with only a pole, which is ingrained into the Finnish culture through history and even the importance of the Finnish national epic *Kalevala* in the Finnish society. The mythicity of this person is highlighted by using a crude book illustration drawing style, that is, a style between cartoons and realistic paintings; for example, the outline of the man is drawn using dark bold lines, while the background contains more smudged forms. However, the advertisement does not offer cues whether the effect of this mythicity is just reinforcing the persuasive effect of the representation itself – that is, making the advertisement more interesting – or whether the advertisement makes the product more authentic as well.

The next three advertisements instead draw on societal myths. First, the advertisement of Chloe (Figure 13c), a white wine, depicts a woman in a black dress. The woman in the



Figure 13d. FIM



Figure 13e. Elisa Saunalahti

picture poses qualities of Audrey Hepburn, through the use of full black dress and the pose of the hand below the neck. Hence, the depicted character cannot be considered as just a stereotype of a beautiful woman, but instead as a more culturally rooted reference. The classical sophistication and the notion of socialite is taken without question; the woman in advertisement is through her presentation considered as one with fascinating personality, without consideration.

Second, in the same manner, the FIM advertisement (Figure 13d) presents a caricature of a complete personality. However, this advertisement plays on mixing two incompatible personality myths: the one of a typical knitting grandmother and the one of investment banker. The identification of the person as a stereotypical grandmother works on denoted message, with the aid of knitting tools and the age of the person, but on connoted message as well, with the use of muted and low-light tones and the pose and clothing style of the depicted person. In contrast, the text marked as a quotation from the depicted person, is in contrast a caricatured slang of an investment banker, by using for example the word “tur-ska,” which is literally translated as codfish, but in the investor slang meaning trading loss. This usage of two caricatures together elicits to understand them as not fitting together, therefore persuading to use the advertised brand instead of grandmothers for investment expertise. However, it is a very culturally rooted idea that a typical grandmother cannot be a successful investment banker, and the advertisement does not provide any actual proof that the depicted grandmother would not be as good an investor as, for example, a stereo-typical young man in black suit.

Third, the Elisa Saunalahti advertisement (Figure 13e) in a very similar manner uses incompatibilities of stereotypes, using a stereotypical wedding scene, resembling one from many American television series. This wedding scene is made conspicuously American by locating it on a palm beach, by using women in scanty dresses, and oversaturated and





**Figure 13f.** Kohler



**Figure 13g.** Philips DesignLine Smart TV

unrealistically green hues. The two standing men, in contrast, use ordinary dresses and conspicuously ordinary style. Hence, the overall scene and the men interrupting it are acting as caricatures, but opposing each other. This exaggerated style does change the brand personality perceptions in two ways. First, the product brand is seen as more imaginative, by using entertaining self-irony. Second, the caricatures highlight the down-to-earth personality of the persons conveying the brand message in the advertisement, thereby conveying new personality meanings as well. However, there is not any actual proof in the advertisement that the two men depicted would be out-of-place in the scene; instead, through deeply rooted cultural meanings it is learned that those men depict a notion of very different lifestyle than the other people in the scene.

The remaining four advertisement instead cannot be considered as building on myths. However, they still use culturally constructed stereotypes.

First, the advertisement of Kohler (Figure 13f) depicts a woman holding a “shield”, but which through closer look is found to contain a drain in the centre and, hence, interpreted as a kitchen sink. This interpretation is anchored in the small text, containing a text “artist editions sink collection.” The woman holding this golden sink is dressed in a dress made of golden cuffs, and the sun is made to shine through her left arm. The wholeness of the picture invites to interpret the woman as a priestess of Sun god, for example, holding a ritual shield of great importance, but the interpretation is left open, most probably intentionally. The absurdity of the literal interpretation in the representation is the third reminiscence of the surrealism of René Magritte (see Messaris, 1997, p. 9), similar to advertisements of Bosch (Figure 14c) and Huawei (Figure 14f). The metaphor KITCHEN SINK IS RITUAL SHIELD transfers the meaning of majesty. In addition, the usage of an everyday kitchen furniture as a ritual device creates connotations of a cargo cult, but the advertisement clearly does





Figure 13h. Lexus



THE WORLD'S FIRST CORE SWITCH THAT SO QUICKLY ADAPTS TO YOUR CHANGING NEEDS

Figure 13i. Huawei Agile Switch

not try to offer the scene as a serious one, but instead indulges in its surreality. While the person could be considered as a caricature, she does not elicit to interpret her in any particular way, which would be required for her to be a caricature. Instead, she is offered as being open for interpretations that are rising from many historical sources, most notably Egyptian. However, in contrast to the myths considered before, this advertisement gives not an unquestioned cultural notions, but leaves the viewer to ponder the cultural meanings more freely. In essence, the advertisement does not seem to build or build on any definite ideology.

Second, the advertisement of Philips DesignLine Smart TV (Figure 13g) uses a depiction of an angel or goddess figure. The wholeness of the advertisement elicits to interpret the figure through deep cultural connections, but does not offer any salient interpretations for particular traits other than beauty, thereby leaving the connotations of the figure itself considerably low; the figure acts only as a metonym for beauty.

Third, the Lexus advertisement (Figure 13h) the depicted gymnast is stripped of any characteristics that would differentiate her from any other persons, and therefore is only a caricature of a gymnast, albeit without any exaggerated features. In this depiction the person is used in a way that the representation elicits meanings very strictly, that is, the gymnast can only be considered as symbolising strength, coordination and the beauty of motion.

Fourth, the Huawei advertisement (Figure 13i) depicts a foot of a ballerina, stripping that person to only one culturally shared feature of ballerinas: competitiveness and the strive for perfection while ignoring pain, depicted in the culture for example in such works as the 2010 movie *Black Swan*. The difference to the Lexus advertisement (Figure 13h) is that Huawei's advertisement elicits strong meanings of the personality of the person, even

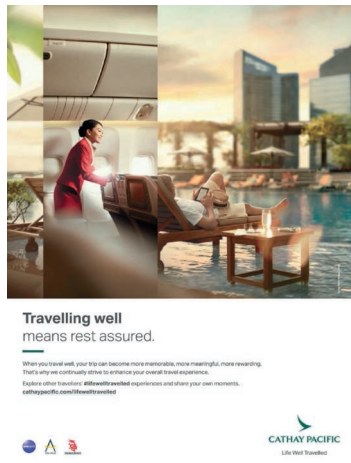


Figure 14a. Cathay Pacific



Figure 14b. SAP



Figure 14c. Bosch

though only her feet are depicted. The Lexus advertisement only depicts the gymnast as a metonym for strength, while the Huawei advertisement depicts the ballerina as a metonym for determination and strive.

#### 4.3.3 Generic persons

Six of the advertisements use generic persons in representations. These are persons that are not elicited to be interpreted through their personality traits or other characteristics. There are four different ways how these advertisements use persons: without any salient characteristics other than “fitting in”, a multitude of persons, only generic parts of persons, an absence of a person.

First, the advertisements of Cathay Pacific (Figure 14a) and SAP (Figure 14b) present persons that are “typical” in the sense that they would fit into the category of a typical customer of the product, but are not used in conveying any particular characteristics that a typical customer would have. Second, the Bosch advertisement (Figure 14c) uses a multitude of photos of people. In this case, the amount of people depicted guides to not interpret the representation through any particular characteristics, even though the viewing of any single person in the advertisement would elicit many personality interpretations. Third, the advertisements of GMC (Figure 14d) and Land O’Lakes (Figure 14e) use hands of persons to indicate the presence of one, but in contrast to the advertisement of Huawei (Figure 14f, see Section 4.3.2) do not elicit to interpret any particular features out of them. Fourth, the advertisement of Huawei (Figure 14f) uses text to indicate that a person, any person, is missing from the picture, possibly indicating a scene fit for the viewer of the advertisement – that is, offering to interpret it in a sense that “you could be here.”



Figure 14d. GMC

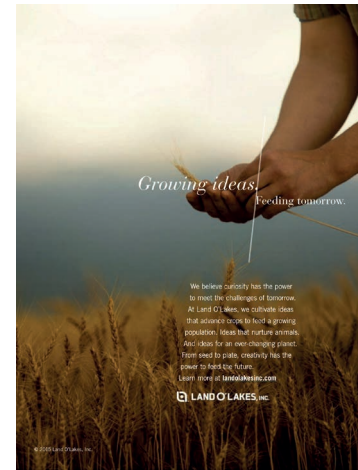


Figure 14e. Land O'Lakes

#### 4.3.4 Animals

Two of the advertisements use animals: Sanoma's *Aku Ankka* advertisement (Figure 15a) and the advertisement of S-Pankki (Figure 15b). Both these advertisement use the animals in stead of people, but featuring situations that could be depicted by using people as well. First, in the *Aku Ankka* advertisement (Figure 15a) the ducks, while replacing natural animals, are highly anthropomorphised in the first place, and exhibiting human behaviour of jealousy. However, in this case they are irreplaceable by real persons, as they are characters of the advertised product, but are themselves replacing real persons. Second, the S-Pankki advertisement (Figure 15b) uses a brood of goldeneyes, but in a very human way, symbolising family and reproduction.

Through anthropomorphisation, the ducks in the *Aku Ankka* advertisement (Figure 15a) feature strong, even caricatured personality traits, but in the context of the advertisement, these are understood as not being connected to the product itself; instead, they just depict the personality that is already known to be connected to the depicted characters in their stories. In contrast, the goldeneyes do not convey any particular human personality, but act as a replacement for generic persons instead.

#### 4.4 Personification of the products

In the Dodge Charger advertisement (Figure 16a) the personification of the brand is the highest, as the car is presented as if being a human being, member of a family consisting of actual humans. However, the gain of personality attributes of the car from the metaphor is not particularly high; the advertisement does not try to communicate any specific personality along with the personification. However, the personality gain of the brand is higher than the car itself, as it makes the brand closer with the concept of family values. The brand





Figure 14f. Huawei



Figure 15a. Sanoma Aku Anka



Figure 15b. S-Pankki



Figure 16a. Dodge Charger



Figure 16b. Chloe

is personified in a way that the whole company is communicated as being a large and family, extending to several generations.

In addition to this explicit personification, there are four advertisements that make an explicit connection with a person or human characteristics, but without explicitly stating that the brand should be considered as a human being, therefore communicating implicit personification. These are the advertisements of Chloe, Valio Koskenlaskija, Bosch, Elisa Saunalahti, and Lexus (Figures 16b–16f). All of these four advertisements use a different method of connecting the brand to a person:

1. The Chloe advertisement (Figure 16b) is the most explicit and least complex, as the product and the person are explicitly compared, and sharing a trait of attractiveness. The product brand gains some abstract personality along with the person comparison, as the visual metaphor connects the brand to a particular person, sharing some



**Figure 16c.** Valio Koskenlaskija



**Figure 16d.** Elisa Saunalahti

mythical, cultural characteristics. This advertisement communicates the most heavily a suggestion that the brand is meant for consumers that find an apt connection with the personality of the person depicted in the advertisement. That is, the advertisement suggests a particular way for the consumers to enhance their own personality through consumption of this particular brand; if the viewer finds the personality of the depicted person alluring, the viewer arguably also finds the depicted brand more preferable.

2. The Valio Koskenlaskija advertisement (Figure 16c) uses a connection to a person as well, but the connection is more implicit, as the advertisement does not present any novel comparison but instead just reinforces the connection between the brand and its eponymous rapids rider person. In addition, the advertisement does not offer any visual cues how it would be possible to compare a processed cheese to a rapids rider. The relevant connection is the strength of the flavour, but not intended as relating to the personality of the consumer as well. Hence, the overall personification of the brand stays low.
3. The Elisa Saunalahti advertisement (Figure 16d) compares the cellular subscription to a marriage, being its opposite as requiring no commitment. While the advertisement offers some possibilities to interpret it as conveying personification into a person of uncommitment, this interpretation is quite weak in strength.
4. In the Bosch advertisement (Figure 16e) the company brand is connected to everyday life through comparing it to a collection of photos depicting various parts of family life and professional life. The advertisement elicits interpretation to compare the brand to family members, but not in a strong or explicit way, as in the Dodge Charger advertise-





Figure 16e. Bosch



Figure 16f. Lexus



Figure 16g. Sanoma Aku Ankka

ment (Figure 16a). Instead of transforming into an actual family member, the brand is compared to some kind of abstract omnipresence in modern life.

5. The Lexus advertisement (Figure 16f) compares the car to a gymnast. This metaphor would allow strong personification as well, but as the visual connection between the metaphorical subjects is low, as was determined in the Section 4.1.3.2, the personification in this particular advertisement is low.

Finally, the Sanoma's *Aku Ankka* magazine advertisement (Figure 16g) contains the highly anthropomorphised ducks, which have gathered a high content of established and stereotypical personality. However, it is not clear to what extent the magazine brand *Aku Ankka* gains from the personality of the eponymous Donald Duck character present inside the pages of the magazine, and how much it stands on its own as a magazine brand. Hence, it is left indetermined whether the magazine brand itself is personified through the represen-

tation of its characters in the advertisement. Arguably, the advertisement does not convey any meanings at all from the personality of the depicted ducks to the product brand.

#### 4.5 Advertisement of Air France

In the previous sections of this chapter, I analysed the advertisements for their specific features. However, it is useful to view one advertisement for all these features, to present how these features connect to a complete representation and meanings. The advertisement of Air France (Figure 17) was selected for this, as it seems to best highlight the connection of these features. The complete analysis of all the signs that can be found from the picture and spelled out is found in Appendix A. These findings here are presented as an elaborative example, and their extent to other advertisements are discussed in Chapter 5.

The metaphor in the advertisement is AIRPLANE IS PALACE. The actually presented metaphor in the picture is AIRPLANE SUITE IS ROOM IN PALACE, but these elicit to consider them as metonymically replacing their larger whole (see Section 2.2.3). This interpretation is especially strengthened with the text, anchoring the source subject as PALACE (see Section 2.2.7). In addition, the use of the pronoun *'my'* and the person in the picture, the advertisement also refers to the metaphor of AIRLINE PASSENGER IS PRINCESS. The visual structure of the metaphor is one of fusion (see Section 2.2.6), where the subjects form only one gestalt.

What transfers from the domain of PALACE is guided to mean comfort and luxury. The notion comfort is referred to by using the presentation of a prone person on a resting seat, covered in cushions, and the notion of luxury through the wallpaper and other decorations and the delicacies. These are still arguably present in the denoted message (see Section 2.3.2), as their presentation is very salient.

The connoted message of the picture works through metonymical completion of the subjects. The metaphor itself transfers the notions of comfort and luxury, but the style and presentational choices of the image guide the meaning towards a very specific notion of comfort and luxury. For example, the choice of pink silk as the dress guides to consider trendiness instead of conservatism. The use of only one hue of colour emphasizes style and sophistication, instead of energised lavishness.

The nationality in the advertisement works as the Barthesian myth (see Rose, 2012, pp. 131–132). First this nationality aspect is spelled out in the name of the brand, Air France, a national airline. The taglines emphasizes the nationality aspect even further, and sepa-



# AIRFRANCE

FRANCE IS IN THE AIR



## MY PALACE IN THE SKY

La Première Suite: discover absolute comfort and five-star service throughout your journey.

AIRFRANCE KLM

Available on select Boeing 777 long-haul aircraft

AIRFRANCE.US

Figure 17. Air France

rates France to exist as a metonymical subject. In text Frenchness is strengthened even further by naming of the suite as “La Première Suite”, using French in otherwise English advertisement. In addition, small elements, such as the champagne flute, macarons and the overall sophistication of fashion strengthen this connection. This guides the viewer to connect the person with the notion on French royalty, instead of just generic royalty.

However, this connection can only be made if the viewer has a deep understanding of the French history and knows of the stereotypical “Frenchness” that is constructed in the mass media culture. Especially one must know of the myth of Marie Antoinette, as a lavish French royalty, known very often from the quotation of “let them eat cake,” incorrectly attributed to her. Hence, the subject is metonymically completed as a princess, really knowing how to enjoy luxury and comfort, only through this cultural meaning construction.

The primary brand personality connotation is very obvious, as the meanings towards the notion of sophistication are stronger than to any other. In addition, the lavishness guides the viewer away from the notion of sincerity, and all the presentation of comfort and style away from the ruggedness. The dimension of competence is present to some extent, through the basic argumentation for the quality of the service, but the advertisement does not present any elements that would guide the interpretation towards competence specifically and explicitly. However, as the secondary dimension there are weak notions of excitement, through interpreting the enjoyment as very high class and by referring to a possibility to travel, as the high quality suite would indicate a beginning of a very exciting journey.

The role of the metaphor in the advertisement is, as was discussed in Section 2.2.5, to create artful deviation. The advertisement works through the rhetorical figure of hyperbole as well, as the viewer is not expected to consider the level of luxury presented in the advertisement to be taken literally, as the airplane suites, how ever high quality, are not actual palaces. But the metaphors are not ever taken as literally true, and they allow the viewer to consider how much to transfer from the domain of PALACE to the domain of AIRPLANE. This notion shows the power of metaphor, as it allows the interpreter themselves to adjust the interpretation to a level of comfort and enjoyment.

## 5 Discussion

In this chapter the findings of the interpretation analysis are summed up, to form relevant inferences from the data. These inferences are discussed first by summing up the role of metaphor in the process of constructing brand personality in these advertisements, then the role of personification in the advertisements is discussed,

### 5.1 The role of metaphor in conveying brand personality

The role of the metaphor in these advertisements is best discussed by an answer to the following question: *If the metaphor was removed from the picture, but the subjects left as they were and hence interpreted only literally, would the advertisement still convey brand personality connotation?* For most of the advertisements, the answer is negative. However, this is a natural consequence of the metaphorical rhetorics. The metaphor acts as the device making the interpretation of the subject relevant, when without metaphoricality the interpretation would be absurd. Hence, when an advertisement contains a salient and strong visual metaphor, it acts as the source of brand personality as well. Even though this study did not compare metaphorical rhetorics to other devices to elicit brand personality, the comparison of metaphors of complex visual structure to ones with simpler structure suggests this position.

Hence, the metaphor in advertising seems to elicit strong brand personality perceptions. The main reason for this is that the metaphorical subject acts as a source of novel deviation, eliciting the advertising viewer to see the brand in an unfamiliar way. The brand itself does not inherently have a personality, and based on what was discussed in Section 2.1.2, the human tendency to personify guides the interpretation to more relevant comprehension by viewing the advertisement through personality traits. In essence, as the metaphor makes the advertisement more deviating, it creates room for the familiarisation through personification. In addition, the interpretation of the metaphor itself changes through the effect of reciprocal adjustment of metaphorical domains discussed in Section 2.2.1; that is, the metaphor itself becomes more understandable when considered through personality traits. Furthermore, as Barthes (1985) has noted, the intention of the advertising designer is known by the viewer, which guides the interpretation of the viewer, to find out what the advertiser is suggesting as the new viewpoint towards the brand, and the personality cues become then possible to pick. However, it is still left unknown whether this persuasion

succeeds or not and how easily the consumer viewing the advertisement can pick up the intended interpretation.

When considering the role of metaphor, these advertisements can still be divided into two categories, by posing another question: *Is the metaphor the mechanism through which the personality connotations are transferred?* That is, whether the source subject of the metaphor the source of the brand personality connotations as well. For many of the advertisement the answer is yes, as was elaborated in Section 4.2, and these advertisements seem to elicit the strongest notions of brand personality.

The advertisement of Air France (Figure 18a) is very suitable example of an advertisement where the brand gains personality traits through the metaphor. If the metaphor was removed, the advertisement would pose no connection between the brand and the palace, and the subject PALACE is the reason to consider the airline brand gaining the connotations of sophistication and excitement as well. The aptness of the metaphor makes the advertisement strong in its suggestive strength, and the selection of PALACE as the metaphorical subject is clear enough that the interpretation is salient: the advertisement designer clearly suggests sophistication. The role of the metaphor is to make the connection relevant enough that the consumer viewing the advertisement sees the suggestion as plausible, and this advertisement seems to succeed in it, through multiple cues of anchoring the meanings with the brand and the product category.

The advertisement of Kohler (Figure 18b), in contrast, is an interesting example of an advertisement where the metaphor is not required to convey the brand personality connotations; the brand would gain the sophistication dimension without actually depicting the kitchen sink as a target for the metaphor. This is possibly a consequence of the advertising style in the fashion and lifestyle magazines, often offering only an implicit connection between the advertised brand and some artful depiction next to them, thereby giving the advertisement viewers culturally constructed expectations for relevant meanings. However, by using the metaphor, the Kohler advertisement arguably makes the interpretation more relevant and stronger.

The visual complexity of the metaphor seems to affect the strength of the brand personality interpretations. The textual connection creates weaker transfer, whereas the true visual metaphors, where both of the subjects are present, create more richness towards the interpretation of brand personality. This is justifiably a consequence of offering a representation where these personality traits are more salient and that the metaphor offers a





**Figure 18a.** Air France



**Figure 18b.** Kohler



**Figure 18c.** Dodge Charger

more relevant and a more sensible way for the viewer to make the connection. In essence, the sense-making of the metaphor acts as a proof for the viewer to consider the brand personality persuasion as more authentic.

Some support for the notion that the visual structure of fusion is more efficient and richer visual structure was found as well. The main reason for this is the inclusion of both subjects, as the meanings of brand personality seem to hang on the existence of the person in the picture. The structure of replacement leaves the metaphor source subject out of the picture and inhibits the direct interpretation of personality attributes.

## 5.2 The role of personification

The main role of the personification seems to be in unintended personification which makes the interpretation more relevant for the viewers of the advertisements, as was discussed in previous section. However, some of the advertisements use intentionally encoded meanings of personification as well.

This intentional personification of the brand seems to strengthen the interpretation of the brand personality in these data, but the metaphor source subject used for personifying may not actually be the source of the personality traits. For example, the Dodge Charger advertisement (Figure 18c) uses a high degree of personification, posing the car as replacing a human being, an offspring, but the car brand does not gain much personality traits of the particular offspring. Instead, the brand is viewed through the wider concept of family. In this particular advertisement, the company brand seems to be personified as well, but not as any single human being, but as a collection, a society of humans.



Figure 18d. Elisa Saunalahti



Figure 18e. Huawei Agile Switch

Altogether, the advertisements do not use much intentional personification to elicit brand personality perceptions. Instead, many of the advertisements use associative connections for the personality transfer. For example, the Elisa Saunalahti advertisement (Figure 18d) uses the depicted men as representatives of the brand, thereby through metonymy contributing to the brand personality depiction, but the advertisement does not elicit the interpretation to consider the brand as more human-like as a consequence. As another example, the Huawei Agile Switch (Figure 18e) directly compares the brand to a human being, a ballerina, through metaphor. However, while through the metaphor the subjects begin to share the attribute of tenacity, the metaphor does not seem to make the brand more personified in any other way.

To sum up, a metaphor, using a personality trait in connection with the brand, makes the viewer personify the brand in the sense that it is viewed to be capable of having a personality, but it does not gain any other human characteristics.

### 5.3 The role of persons

Inclusion of living persons, especially complete persons instead of just specific body parts, in the representations seems to elicit much wider meanings of personality. The advertisements of Air France (Figure 18a), Elisa (Figure 18d), and FIM (Figure 18f) exemplify this, as their presentation of persons is very emphasized, and the cues for personality traits are salient. This allow to make interpretations of personality more easily. To sum up, the role of persons is anchoring the meanings of these cues to affecting personality as the role of text is anchoring meanings in general.



Figure 18f. FIM

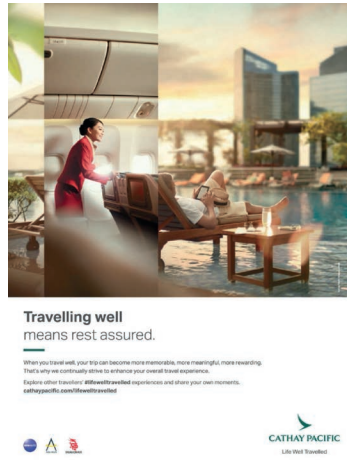


Figure 18g. Cathay Pacific



Figure 18h. Chloe

From studying these data an inference arises that there indeed exists a “sweet spot” of rhetorical figuration in presentations of personality traits through persons as well, similar to one I argued in Section 2.2.5 existing for rhetorical figuration in general. This is exemplified by comparing advertisements of Elisa (Figure 18d), Air France (Figure 18a), and Kohler (Figure 18b). The Elisa advertisement uses characters of salient personality traits and highlights it through comparison between very different persons, but leaves the presentation to the area of plausibility. Similarly, Air France over-emphasizes the trait of luxuriousness and indulgence, but without going to the domain of complete implausibility. In contrast, Kohler advertisement presents a person that is, according to my interpretation, crossed the threshold of plausibility and where the character is so well into the domain of “artful deviation” that the inferences of salient personality traits is hindered. However, a reader-response analysis would be required to confirm this in the first place, and in addition the general persuasiveness of Kohler advertisement may not be lower even when the inferences of brand personality were.

However, it seems the most important consideration that arises from interpretation is the use of persons as the prototype for a consumer viewing the advertisement. The Air France advertisement exemplifies this very well, as the transfer of personality traits is made more relevant through using a prototype customer in the advertisement. Even though the customer is exaggerated in the notions of indulgence, it allows the viewer to consider themselves replacing the presented person and therefore elaborate the brand more through the personality cues and find resonating connections between the viewing consumer and the presented exaggeration. The role of the metaphor is still very important here, as it allows to present this prototype customer in a situation deviant from the ordinary use of the branded product. That is, the brand consumption is deviated by the use of the metaphor. However, this study is not yet elaborative enough on this theme, which ought to be studied further





**Figure 18i.** S-Pankki

through the framework of postmodern consumerism (cf. Bulmer & Buchanan-Oliver, 2004).

#### **5.4 Methods to elicit brand personality meanings**

The methods to elicit brand personality are various in these data. However, some inferences about their connections to each other can be made. First, the ways to elicit brand personality divide into two main categories that are not dichotomic: explicit metaphorical personification and the implicit personification. For example, the two very similar advertisements of Air France (Figure 18a) and Cathay Pacific (Figure 18g) differ on the dimension of explicitness: the Air France advertisement is very blunt in its salience, while the advertisement of Cathay Pacific leaves the suggestion more open, through weaker fusion of metaphorical subjects and the more realistic depiction overall.

Furthermore, these data seem to elicit differentiation of globally or nationally known brands. However, the selection of media has some bias on this, as the expensive magazines that reach wide audiences are only suitable for advertising of large and global brands. Still, besides the advertisement of Chloe (Figure 18h), these advertisements did not try to build brand recognition, even for new brand or product line extensions, but instead differentiation. Hence, this data gives some support for the notion that the brand personality is most useful in differentiation of established brand.

When considering the specific five dimensions of brand personality, following inferences can be made.

1. *Sincerity*. Besides the Dodge Charger (Figure 18c) advertisement, all the advertisements evoking meanings strongest on the sincerity dimension, use elements of nature.



Figure 18j. GMC



Figure 18k. GMC

However, even the Dodge Charger advertisement arguably uses this natural element, arguing for the sense of “natural order.”

In the case of S-Pankki (Figure 18i), a metaphorical use is crucial, as the elements of nature are connected with a product inherently disconnected from nature. However, it seems that by only using the textual connection, the relevant connection stays low and just as a way to enrich the rhetorical figuration instead of getting the brand to truly gain new meanings through a metaphor. Consequently, the brand gains little personality connotations.

In contrast, the Dodge Charger advertisement (Figure 18c) uses a more complex metaphor and creates a stronger connection between the brand and the perception of it being an offspring. In addition, arguably the nature is used as an element of sincerity often, as it offers many possibilities for its depiction and the established cultural meanings offer a wide palette of connotations, but still in the limits of easy interpretation.

2. *Excitement.* The notion of excitement is in all but the Elisa Saunalahti advertisement (Figure 18d) communicated through representations that try to evoke the feeling of excitement, instead of the interpretation of excitement. The Elisa Saunalahti advertisement tries to argue for the free-mindedness of the brand, but the other advertisements instead pose an argument that should in itself evoke excitement. This seems to be the only dimensions which works mainly through direct sharing of feelings, instead of persuading that the consumption of the brand would evoke feelings.
3. *Competence.* This dimension was the most implicit in nature. This is probably due to the nature of a metaphor as a rhetorical figure of artful deviation, while the dimen-

sion of competence in these data was based on actual benefits. However, examples of advertisements that would explicitly elicit the notion of competence through a visual metaphor can be readily envisaged, for example, a one using the common metaphor of a light bulb as the metaphor for intelligence. Therefore it seems that just these data did not contain very explicit suggestions of competence. In addition, the problem with the dimensions of competence is differentiating the notion of personality from the notion of the quality of the product. For example, the both advertisements of GMC (Figures 18j, 18k) argue clearly for competence, but it is unclear whether this should be understood just as an argument for the quality of the build of the car, or also making the brand understood through the personality trait of competence.

4. *Sophistication*. This dimension seems to be strongest in connection with the cultural connotations. This is somewhat natural, as the notion of sophistication is societal in nature, and one must understand what constitutes as an upper class or charming through cultural conventions, while the other dimensions are more intrinsic in nature.
5. *Ruggedness*. This is similar to the dimension of sophistication in that it is highly culturally connected, as it includes the notions of masculinity. However, the cues for the ruggedness are not very deeply culturally constructed, as the notions of outdooriness and toughness are very denotational. However, how the ruggedness is understood to affect the personality is a cultural construction.

Based on this, an alternative viewpoint to brand personality dimensions can be formulated, understood through different concepts than brand personality. First, the dimension of sincerity represents virtues, values, and connectedness with nature. Second, the dimension of excitement represents feelings. Third, the dimension of competence, at least in these data, represents functional benefits. Finally, the dimensions of sophistication and ruggedness represent societal values. This notion gives some more support for Azoulay and Kapferer's (2003) claim that Aaker's (1997) brand personality dimensions are too generalised and standing for traits other than personality. Still, as my final view on this matter, I do not yet present that Aaker's (1997) dimensions are not suitable for perceptions of brand personality. Instead, I present that these concepts – virtues and values, natural connectedness, feeling evoking, metaphorical benefit persuasion, and persuasion through societal standing – ought to be formulated into further interpretive studies.

## **5.5 Cultural constitution of brand personality meanings**

As was expected, the cultural constitution was strongly present in these pictures. As was noted in the previous section, the dimensions of sophistication and ruggedness rest on deeper cultural connotations, as their dimensions represent concepts that are culturally constituted. However, the advertisements of other dimensions were based on strong cultural connotations as well. For example, what the advertisement viewer construes as the actual meanings of family values that the Dodge Charger advertisement (Figure 18c) elicits, is very much based on cultural connotations.

Based on these data, McCracken's (1987) notion, that was mentioned in Section 2.3.2, that the advertisements are fundamentally based on meaning transfer by bringing the brand and the representation of culturally constituted world together, holds true. The advertisement of Air France (Figure 18a) is best in highlighting this. The representation of French national airline builds on the Barthesian myth of French national royalty, and for the reader without knowledge of French history, the advertisement would seem just silly in its exaggeration. While these representations are based on these myths, they construct them further as well. And in the context of this advertisement, the visual metaphor works as the device which makes the viewer make the connection of this cultural constitution relevant to the interpretation of the represented brand.



## 6 Conclusions

The purpose of this study was to use semiotic interpretation to better understand how meanings of brand personality can be encoded into advertisements by employing the use of visual metaphor as the rhetorical figure. The motivation for this was the discernible lack of semiotic interpretations in this sense. That is, while it is known that the visual metaphor is indeed an effective device of rhetorical figure to elicit better persuasion and brand personality perceptions (e.g. Ang & Lim, 2006; Jeong, 2008), it is not fully understood how the advertisement designers actually employ the visual metaphor in this task.

In this concluding chapter, first, my research to contribute to the above-mentioned understanding and the main conclusions are first summarised. Second, the implications of the findings are discussed. Finally, the suggestions for further research are formulated.

### 6.1 Research summary

The main objective of this study was to answer to the research question and its sub-questions:

*What ways of using visual metaphor in the advertising image are used to strengthen brand personality dimensions, when interpreted semiotically?*

*What kind of signs are construed as meanings of personality that connect to a brand?*

*How the meaning-making of personality signs are culturally constituted?*

To respond to the posed questions, a collection of 32 brand advertisement samples was gathered from five general magazines. These advertisements were interpreted semiotically in regard to the framework of brand personality and visual metaphor in four ways: (1) in the sense of the visual structure of the metaphor, (2) the brand personality they elicit, (3) the role of persons, and (4) the personification of brands.



These findings were then used to make inferences on four themes: (1) the role of visual metaphor, (2) the role of personification, (3) the role of persons, (4) the ways advertisements use to elicit brand personality, and (5) the role of cultural constitution of meanings.

For the first theme, the visual metaphor was found to be strongly contributing to the perceptions of brand personality. When the metaphorical subject is the source of brand personality perceptions, the interpretation of personality cues becomes more salient. The reason for this seems to be the way of the metaphor to deviate away from the denoted interpretation and thereby creating room for the viewer to make the brand more familiar again through personification, interpreting the new, deviated presentation through familiar and relevant personality traits. In addition, the more complex visual structure works as strengthening the cues and richness. However, as was elaborated in Section 2.2.5, it is known that this richness has its useful upper limit, as it can make advertisements too difficult to construe in a relevant sense.

For the second theme, the personification works in two ways. First, the advertising designers can pose explicit personification, to make the viewer understand the brand through the human qualities and traits. However, more commonly the personification is just implied and left for the viewer to make. In these advertisements the metaphor does not pose the brand as being a human being, but instead poses a metaphor that openly allows to understand the brand as gaining human qualities. This is a consequence of the cultural learning to connect certain concepts with certain personality; for example, a palace stands for the upper class personality type in the context of advertising metaphor, as the personality interpretation gives more relevance for the viewer in that context.

For the third theme, the role of persons in advertisements is to anchor the meanings towards the personality traits and allow the viewer to see the cues of personality as more salient, reflecting the person in the presentation through these inferred personality traits and thereby connecting them with the brand. In addition, the depictions of persons seem to have their optimal level of artful deviation, making the personality cues salient enough and the advertisement interesting enough, but not at the same time too caricaturized or too multifaceted. Finally, the role of persons in advertisements can be understood as being prototypes of the consumers viewing the advertisements, allowing the viewers to reflect the suggested personality traits of the brand to the personality of their own.

For the fourth theme, the brand personality dimensions seem to have differences. The advertisements on the dimension of sincerity use metaphors of nature and family, the

advertisements of excitement try to evoke the feeling of excitement, the advertisements of competence use more implicit statements, and the advertisements of sophistication and ruggedness use culturally constructed meanings to communicate societal characteristics. These lead to the suggestion of studying the concepts of virtues and values, natural connectedness, feeling evoking, metaphorical benefit persuasion, and persuasion through societal standing further in advertisement rhetorics, in addition to Aaker's (1997) brand personality dimensions.

Finally, for the fifth theme, the advertisements of sophistication and ruggedness seemed to base more deeply on cultural construction of meanings, as their dimensions are based on cultural constitution of those concepts. However, the meanings of other facets can be culturally constituted as well. In general, the successful interpretation of most of the advertisements in the sense of personality traits requires knowledge of the cultural concepts and history, but the ones that use myths seem to elicit the strongest interpretation of brand personality.

## **6.2 Implications**

The main focus of this study was in the development of the fusion of the theoretical frameworks of visual metaphor and brand personality, and developing more understanding how these personality connotations are constructed in the visual language of advertising. The main implications are that the dimensions of brand personality perceptions by Aaker (1997) can be understood and interpreted through the lens of visual metaphor. However, some notions arose that different characteristics of brand personality, as was elaborated in the previous section, should be considered as well, and to develop further understanding of the consumer-brand reflections through the lens of postmodern marketing.

What comes to practical implications, the visual metaphor is successfully employed in many advertisements to make very salient cues of personality, and through the use of visual metaphor, connect those meanings to the brand in relevant ways. As it is through previous research established, the usefulness of brand personality is in differentiation, and therefore the advertising designers ought to consider the design guidelines of the brand personality through selection of the visual metaphor as well and spend development resources on creating designs that are at the same time creative, based on strong cultural myths and the use of persons to anchor the meanings to personality, while keeping the overall understandability on the acceptable level.

### **6.3 Limitations of the study**

This study was based on a qualitative analysis, a semiotic interpretation, which helps to understand the meaning-making that the advertisements can elicit, but not what they most strongly and most often elicit in general consumers. This is a general limitation of a semiotic analysis, compared to reader-response analyses, and limits usefulness of semiotic analysis to formulating views of how meanings can be made, instead of how meanings are received by viewers.

In addition, this study did not compare the meaning-making device of visual metaphor to other rhetorical figures of advertising images or how brand personality can be constructed by methods apart from advertisements, for example, in stores, with package design, and with brand naming.

Its results are not generalisable in the sense that the study of the advertisements would give inferences of all the possible methods used to convey brand personality. This study broadens the understanding of the role of visual metaphor in brand personality meaning construction, but does not test its strength in quantitative terms. Instead, this study creates a better basis for theoretical constructs that could be used to formulate hypotheses for further quantitative studies. To sum up, the interpretations of this study extend only to the advertisements studied, but their interpretation can be used to better understand other advertisements employing a visual metaphor to elicit brand personality perceptions.

### **6.4 Suggestions for further research**

As this study was based on semiotic interpretation, its conclusions ought to be tested further by reader-response studies, to form generalisable claims how different factors of brand personality cues in advertisements affect the persuasion of advertising viewers. Three suggestions of this type of studies are made.

First, the main conclusion which arises from the interpretation of this data was that the role of person in brand personality advertising is important, to anchor the interpretation into personality traits. However, this interpretation, based on semiotic signs, requires further studies through reader-responses analyses to model generalisable claims of advertising effectiveness. This kind of study would comprise of either artificially edited advertisements or actual advertisements with and without persons. However, a care should be

taken, to differentiate the general benefit of presentations of persons from their benefit specifically to the brand personality perceptions.

Second, as this study did not compare the strength of visual metaphor to other methods of brand personality construction in advertisements, this would be a highly relevant suggestion for further reader-response research as well.

Finally, this study produced a hypothesis that the visual structure of the metaphor plays an important role in the strength of the brand personality construction, similar to the general persuasive abilities of advertisements' rhetorical complexity. This notion of the "sweet spot," to make brand personality cues explicit enough for interpretation and at the same time deviant enough for deep elaboration of the advertisements, can be tested in reader-response studies as well.



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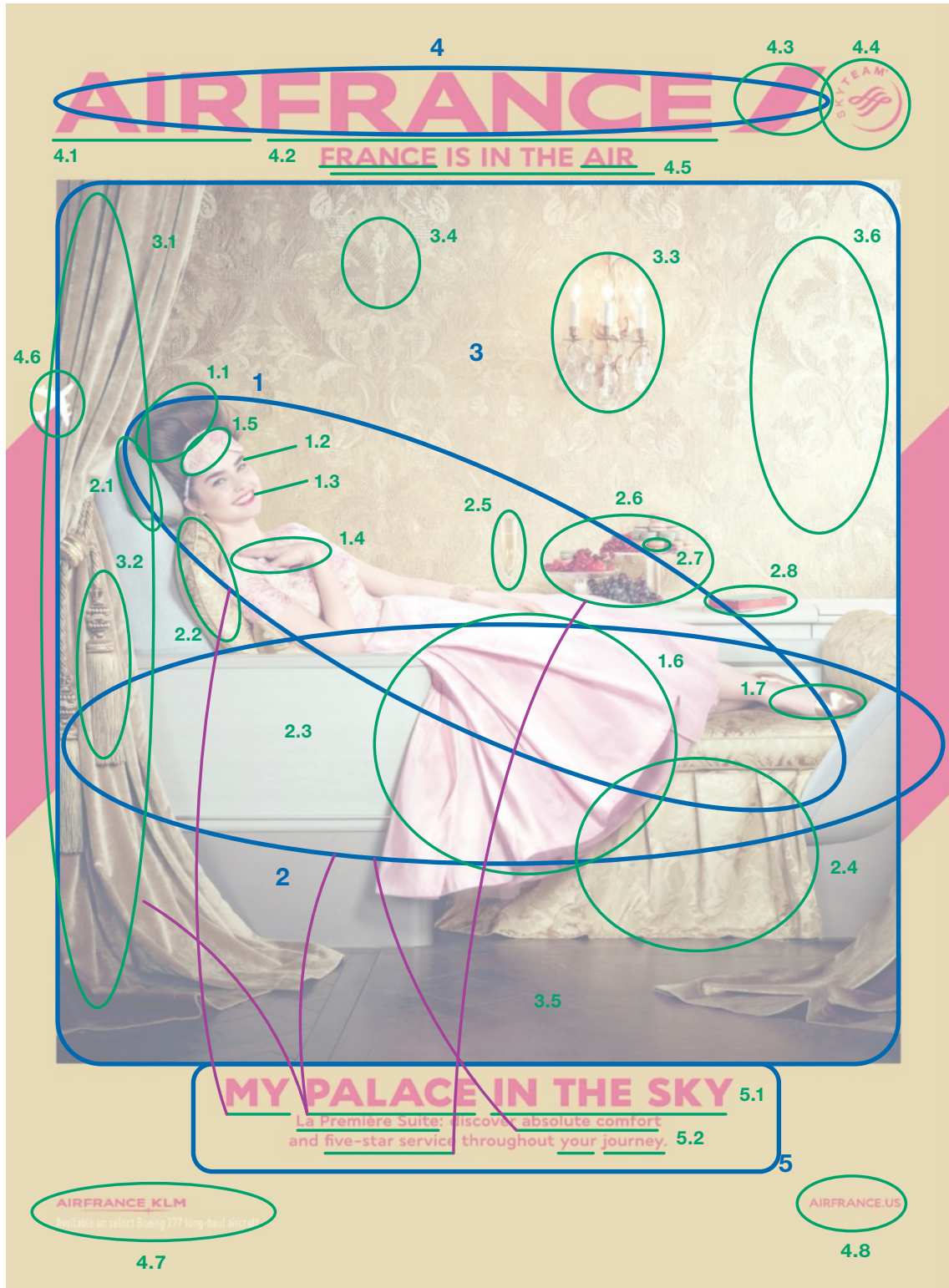
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# Appendices

## Appendix A The subjects and signs of Air France advertisement



○ primary subject

○ secondary subject

— connection



Subjects	Description
<p><b>1 Woman subject</b></p>	<p>The human subject in the picture, who is by interpreting the other signs understood as a passenger inside an airplane and metaphorically understood as a princess, as AIRLINE PASSENGER IS PRINCESS. This is a secondary metaphor deduced from the main metaphor AIRPLANE IS PALACE.</p> <p>This subject is arguably the most salient in the picture, as the text, using a pronoun 'My,' adjusts the interpretation to more personal and targets the focus on her. The pose of the woman is one of relaxation and comfort. She is an iconical sign of a princess and an airplane passenger, but also an indexical sign to the act of travelling itself.</p>
<p>1.1 Hair</p>	<p>The elegant, shiny upwards hairstyle indicates the upper class of the woman, as it works as an indexical sign pointing to the effort and time this kind of hairstyle requires to make, indicating opposite of banality.</p>
<p>1.2 Eyes and eyebrows, gaze</p>	<p>The eyebrows are bold and well-defined, indicating upper class, high self-esteem, and prominence.</p> <p>The gaze is towards the viewer, breaking the fourth wall and indicating the connection of the universe in the picture with one of the viewer. This works through the indexical-symbolic sign that indicates imminence of communication with the person. This also strengthens the interpretation of the person in the advertisement as replacing the viewer, as the boundary between the person and the viewer is lowered.</p>
<p>1.3 Mouth, smile</p>	<p>The smile indicates enjoyment.</p> <p>The use of red lipstick is a sign of prominence and high self-esteem, a will to stand out.</p>
<p>1.4 Hand, gesture</p>	<p>The hands are not covered in dress sleeves, indicating a sidestep from the princess metaphor and more freedom as an actual princess, as well as modernity.</p> <p>The gesture of turning the hand upwards, towards the woman's own neck, is a cultural symbol for a pronoun 'me', or 'moi' in French, connecting the woman with her high self-esteem and strengthening her royalty.</p>
<p>1.5 Sleep mask</p>	<p>The sleep mask of the woman connects the subject more again to the "real world" of an airplane, strengthening the interpretation of an actual travelling person. In addition, as an indexical sign it reminds of the possibility to sleep during the flight and arguing for the comfort of sleep in this particular airplane suite. The style of the sleep mask is selected to fit the pink dress, to strengthen the elegance, even to a level of replacing a crown or tiara of a princess.</p>
<p>1.6 Dress</p>	<p>The style of the dress is a combination of elegance of a princess and a modern woman. The pink colour connects with the stereotypical femininity of a young woman, increasing the interpretation of her age as quite young and her personality as more spirited. While the upper part contains complex lace patterns, the lower part is free of patterns, consisting only of shining silk, balancing the princess aspect of the woman and guiding the interpretation towards a modern upper-class woman.</p>

Subjects	Description
1.7 Legs and shoes	The legs, pointing forward, adjust the prone pose of the woman to one on a divan, reminding of the lavishness connected with the classical Romans. The shoes are of golden colour, thereby increasing her upper class, and connecting with the notion of modern upper class, instead of a classical royalty.
<b>2 Airplane seat subject</b>	<p>The airplane seat subject consists of the actual seat, its covering with supplementary luxury cushions and the offering of delicacies on the side. The role of the seat is to metonymically replace the larger subject, an airplane, which itself is a metonymical replacement of the airline service, that is, the offering under the brand. It serves as a secondary metaphor of AIRPLANE SEAT IS DIVAN IN PALACE.</p> <p>This seat and its accessories is the second most salient subject, as it is directly connected to the woman, is very prominent in size and connects with the functionality of the brand. The seat, besides iconicity of itself, is an indexical sign to comfort that occurs when using it. Its presentation is very natural in style, but is partially covered in fabrics of luxury and elegance. The presentation of the actual seat beneath tries little to convey any feeling of comfort. It has a little rounding of edges, but the form is otherwise very strictly geometrical, rectangle-like, communicating the genre of business more than luxury.</p>
2.1 Airplane cushion	The upper cushion has a very simple grey fabric. Its juxtaposition to one with lavish textures invites to compare the high quality of the two, implying same level of comfort.
2.2 Palace cushion	The lower cushion is stylistically similar to the wallpaper and drapes and is one of upper class luxury. The position of the cushion beneath the one under the person's head indicates that it is a supplemental addition.
2.3 Airplane seat upholstery	The fabric of the seat itself is very simple gray, without textures. Its presentation is such that it elicits little emotion, besides neutrality.
2.4 Palace mattress upholstery	Parts of the seat are covered with a luxury-style mattress, strengthening the feeling of comfort that the simple grey fabric and geometrical form lack.
2.5 Champagne flute	The champagne flute is an indexical sign to the enjoyment of drinking champagne, a symbolic sign of upper class celebration and very high quality taste. It is not explicitly pointed out whether the flute contains champagne or sparkling wine, but the surroundings elicit its interpretation as champagne, as well as the aspects of French nationality.
2.6 Delicacies	The offering of fruits, berries, and macaroni also indexically point to their enjoyment. The delicacies are very small in size, which is normally interpreted as a sign of great taste, as "each bit counts." Even though the resolution of the reproduction does not allow to be certain, the leftmost fruits are probably strawberries, as it is a cultural myth that champagne and strawberries go well together.
2.7 Macarons	The small confections in the picture are macarons, identified through their hamburger-style form and pastel colours. Even though originating from Italy, these are established to be a part of the myth of French cuisine.

Subjects	Description
2.8 Box or book	The resolution of the reproduction does not allow to identify whether the item in the picture is a book or a box, possibly one of chocolate confections. However, its role in both cases is minor contribution to the feeling of luxury and the authenticity of the setting.
<b>3 The room subject</b>	<p>The third subject in the picture is the room itself, surrounding the two subjects, metonymically replacing the palace stated in the text, being a secondary metaphor of form AIRPLANE COMPARTMENT IS ROOM IN PALACE.</p> <p>The hue of yellow very close to golden is indicative of wealth as well, but more of heraldry and tradition connected with the royalties.</p>
3.1 Drapes	The large and heavy drapes indicate privacy, through their indexterity to cover.
3.2 Tassel	The tassel and its style add to the lavishness of forms and textures that are present in the wallpaper and fabrics, indicating upper class.
3.3 Candle sconce	The candle sconce indicates very traditional form of upper class and reminds of the history aspect of royalty in France, and add to the myth that the word palace is usually used in connection with old buildings of royalties.
3.4 Wallpaper	Even though the textures of the wallpaper are probably intentionally vague, the form resembles the fleur-de-lis, a stylized lily. Even though its use is commonplace in European history, fleur-de-lis is especially connected with the historical French royalty.
3.5 Flooring	The dark wooden flooring is indicative of high-class, but at the same time more comfort than, for example, a marble flooring would be.
3.6 Lighting	The lighting, paradoxically leaves the main subject to the darker left, which along with the drapes indicates that there is nothing more beyond the left side of the advertisement. In contrast, the lighting highlights the right part of the wall, indicating continuity and space outside the picture.
<b>4 Logo message</b>	The logo message of the advertisement consists of the parts where the advertisement connects with the corporate and product brands. Bulk of these parts are in the upper part of the picture, embodied in the actual product logo.
4.1 Air	First part of the brand name. This connects the brand with the element of air, sky, and flight, to which other parts in the picture connect as well.
4.2 France	Second part of the brand name. This connects the brand with the concept of a specific nationality, being French, and creates a foundation to which other signs in the picture can connect
4.3 Logo emblem	The emblem is a very abstract form, but the resemblance of an aircraft vertical tail can still be recognised, in addition to general sleekness, reminding of aerodynamics.
4.4 Alliance logo	The alliance logo connects the airline brand to the alliance benefits and worldwide connectivity. However, this requires prior knowledge of the alliance offering, and the logo only works as a brand awareness reinforcement.

Subjects	Description
4.5 Tagline	The tagline connects the airline brand to its differentiating clause, which is also a intertextual reference to an advertising campaign of Air France. <sup>1</sup> The tagline uses the rhetorical figure of <i>'in the air,'</i> meaning some feeling is all about, in a form of pun, also meaning concretely being in the air, as airplanes are. In addition, it reinforces the nationality aspect of the brand by using the word <i>'France'</i> explicitly.
4.6 Airplane symbol	The airplane symbol somewhat reinforces the connection to an airline service and helps the viewer to faster adjust their interpretation accordingly.
4.7 Corporate logo	The corporate logo connects the service brand to the holding company brand, Air France-KLM. Its main interpretation is arguably only one of liability.
4.8 Website address	The website address connects the advertisement to the digital offering. By selecting the top-level domain <i>'us'</i> instead of the world-wide site <i>'com'</i> , the advertisement somewhat emphasizes the locality and target audience fitting of the brand.
<b>5 Textual message</b>	The actual textual message that works as anchoring the meanings (see Barthes, 1985).
5.1 Main title	This line is spelling out the connections and the metaphorical meaning. The rhetorical style is pithy, using only the minimum of words. The pronoun <i>'my'</i> connects it with the person subject in the picture, and implicitly the consumer viewing the advertisement as well. Use of the word <i>'my'</i> instead of <i>'your'</i> strengthens the royalty of the subject, through the cultural myth of royalties emphasizing their own subject, most prominently in the quote of Louis XIV, "l'Etat, c'est moi", "I am the State". The word <i>'palace'</i> anchors all the visual signifiers of palace in the picture to actually and only mean a palace. The words <i>'in the sky'</i> spell out the context of an airplane, but in a form that allows more open meanings and not explicitly anchoring the conceptual image to an airplane only, but instead something that can fly.
5.2 Descriptive text	The descriptive part mainly tries to argue for the realism of the metaphor, by explaining the elements that allow the airline to argue that the level of luxury is relative to one in a palace. The words <i>'La Première Suite'</i> emphasize the exclusivity of this product and its differentiation. The words <i>'absolute comfort'</i> argue for the elements of softness and comfort in the picture, and the words <i>'five-star service'</i> for the delicacies offered, and emphasize the interpretation that they are part of the actual service offering. The word <i>'your'</i> strengthens the connection of the person subject in the picture to the subject of the consumer viewing the advertisement. The word <i>'journey'</i> strengthens the concept of the service, traveling, but instead of using the word <i>'flight,'</i> the word choice moves it somewhat towards a concept of adventure.



**Appendix B**  
**Advertisements analysed in the study**

**AIRFRANCE**    
**FRANCE IS IN THE AIR**

**MY PALACE IN THE SKY**  
La Première Suite: discover absolute comfort  
and five-star service throughout your journey.

**AIRFRANCE KLM**  
Available on select Boeing 777 long-haul aircraft

**AIRFRANCE.US**

**Air France**  
Wired, 2015 Nov, p.9



Connected to your life.

Controlled by your voice.

Hands-free and always on to read the news, answer questions, play music, check traffic, weather and much more. Just ask.

INTRODUCING  
**amazon echo**

Play my "Friday Night" playlist.

What album is this?

Tell me the news.

Dim the lights.

The advertisement is split into two vertical panels. The left panel shows a vinyl record with a pink center label on a turntable, set against a dark wood background. The right panel is dark grey and features a glowing blue Amazon Echo device at the bottom right. Four voice commands are listed in the right panel, each underlined. The overall aesthetic is clean and modern.

**Amazon Echo**

Bloomberg Businessweek – European Edition, 2015 Dec 14, p. 35

J O N F E I N M A N

It's not about how much weight you can lift.  
It's about how much hope.

# THE ENTREPRENEURS

A T R U E B A B S O N S T O R Y

"Unstoppable"



"Ball of energy"

YOU CAN'T CHANGE THE WORLD BY STANDING ON THE SIDELINES. JUST ASK JON FEINMAN, M.T.O. OF INNERCITY WEIGHTLIFTING. HE FOUND SOMETHING IN COMMON AMONG CITY YOUTH AND DID SOMETHING UNCOMMON TO REDEFINE THEIR STRENGTH.



[ACTION.BABSON.EDU](http://ACTION.BABSON.EDU)

**Babson College**

Bloomberg Businessweek – European Edition, 2015 Mar 23, p. 25





## Se ei ole vain porakone.

Rakennamme turvallisempaa ja kestävämpää kehitystä. Rakennamme ihmisläheisempää ja energiatehokkaampaa tulevaisuutta. Me olemme Bosch. [www.bosch.fi](http://www.bosch.fi)



# BOSCH

Invented for life

Automotive Aftermarket

Bosch Rexroth

Diesel Systems

Home Appliances

Power Tools

Security Systems

Thermotechnology

**Bosch**

Helsingin Sanomat – Kuukausiliite, 2013 Feb 2, p. 23



## Travelling well means rest assured.

When you travel well, your trip can become more memorable, more meaningful, more rewarding. That's why we continually strive to enhance your overall travel experience.

Explore other travellers' **#lifewelltravelled** experiences and share your own moments.  
[cathaypacific.com/lifewelltravelled](http://cathaypacific.com/lifewelltravelled)



**Cathay Pacific**

Bloomberg Businessweek – European Edition, 2015 Nov 9, p. 59





**CLASSIC BEAUTY, BOTTLED.**

The Chloe Wine Collection is crafted with beautiful flavors and aromas, sourced from some of the world's preeminent wine regions. Because like great wine, beauty is classic, and it is decidedly here to stay.



© 2015 Chloe Wines, Livermore, CA

**Chloe**  
Vanity Fair, 2015 Jul, p. 46

PRE-PRODUCTION MODEL SHOWN. AVAILABLE 4TH QTR 2014. DODGE IS A REGISTERED TRADEMARK OF CHRYSLER GROUP LLC.

OUR FOUNDING FATHERS  
WITH THEIR GREAT-GREAT-GREAT-GREAT-  
**GRANDSON**



JOHN DODGE

HORACE DODGE

THE NEW 2015 DODGE **CHARGER**



THEIR SPIRIT LIVES ON

AT [DODGE.COM](http://DODGE.COM)

## Dodge Charger

Wired, 2015 Jan, p. 54





## OTTA LIITTYMÄ, JONKAKANSSA ET JOUDU NAIMISIIN.

Elisa Saunalahti mobiili liittymät eivät sido sinua loppuajaksi.  
Jos hankit Elisa puhelinliittymän tai mobiililajajakastan ja  
tulit katumapäälle voit katkaista sopimuksen milloin vain.

**Elisa Saunalahti**

Helsingin Sanomat – Kuukausiliite, 2015 Dec 5, pp. 2–3



**Fazer – Karl Fazer**  
Helsingin Sanomat – Kuukausiliite, 2013 Jul 6, p. 18





Fazer – Karl Fazer

Helsingin Sanomat – Kuukausiliite, 2014 Jun 7, p. 13



*“Oli melkoinen  
kuumapiikki pörssissä.  
Lähdin mukaan treidaamaan.  
Mutta sitten siihen tuli  
dippi ja turskaa tuli.”*

**JÄTÄ IHMEESSÄ SIOITTAMINEN ASIAANTUNTIJAN HUOLEKSI.**

Nyt  
FIM Rahastot  
ilman merkintä-  
palkkiota.  
Toimi heti!

Se käy helposti: varaa aika tapaamiseen osoitteessa [www.fim.com](http://www.fim.com),  
lähetä yhteydenottopyyntö [asiakaspalvelu@fim.com](mailto:asiakaspalvelu@fim.com) tai soita  
(09) 6134 6250. Tehdään sinulle sopiva suunnitelma yhdessä.

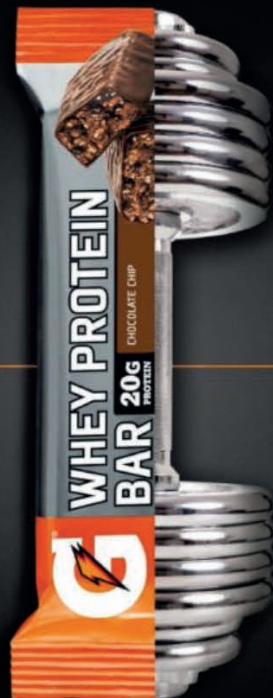
**FIM**  
SIOITTAMISEN ASIAANTUNTIJA.

\*Rahastotarjous voimassa 31.10.2014 asti. Rahastovalhdoissa veloitetaan lunastuspalkkio. Palveluntarjoajat FIM Varainhoito Oy ja FIM Pankki Oy. Rahastoja hallinnoi FIM Varainhoito Oy. Rahastositteet saatavilla osoitteessa [fim.com](http://fim.com).

FIM

Helsingin Sanomat – Kuukausiliite, 2014 Oct 4, p. 84

RECOVERY  
IS TRAINING.



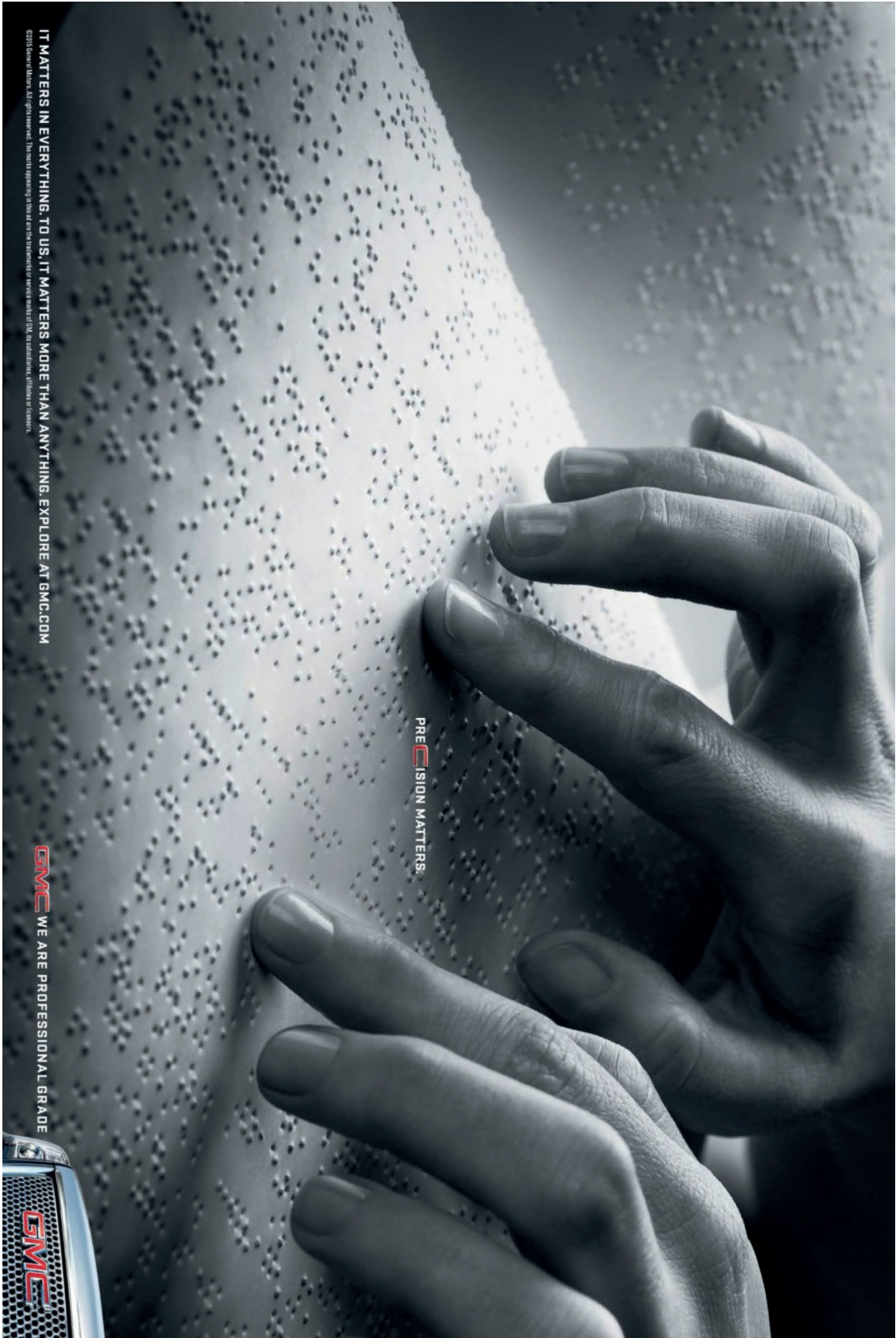
Gatorade Recover<sup>®</sup> has the protein and carbs athletes need to help muscles rebuild and maximize the benefits of training. Because the way you recover affects the way you play.

©2015 S-V-C, Inc. GATORADE, G Design and GATORADE RECOVER are registered trademarks of S-V-C, Inc.

**GATORADE**  
THE SPORTS FUEL COMPANY™

**Gatorade**  
Wired, 2015 Oct, p. 73





**GMC**

The Atlantic, 2015 Jun, pp. C2-3

PRECISION MATTERS.

IT MATTERS  
IN EVERYTHING.  
TO US, IT MATTERS  
MORE THAN ANYTHING.  
EXPLORE AT GMC.COM

**GMC** WE ARE PROFESSIONAL GRADE

©2015 General Motors. All rights reserved. The marks appearing in this ad are the trademarks or service marks of GM, its subsidiaries, affiliates or licensors.

**GMC**

Wired, 2015 Sep, p. 27

**FLY BEYOND**  
 DISTILLED ONCE. BECAUSE WHEN YOU START  
 WITH THE BEST, ONCE IS ENOUGH.  
 Our continuous column distillation process  
 is specifically designed to capture the  
 unique quality of France's finest wheat.

**GREY GOOSE**  
 VODKA  
 40% ALC/VOL (80 PROOF)  
 IMPORTED BY  
**GREY GOOSE**  
 WORLD'S BEST TASTING VODKA

SIP RESPONSIBLY  
 www.greygoose.com | 1-800-368-8000  
 ©2015 Grey Goose Vodka, LLC. All rights reserved.

**Grey Goose**  
 Vanity Fair, 2015 Mar, pp. 178-179





 **HUAWEI**

**The journey is hard.  
And joyful.**

With clear vision, precise focus, and unyielding determination, over 150,000 Huawei people in more than 170 countries are dedicated to bringing you the most innovative products and inspired experiences.



**THE WORLD'S FIRST CORE SWITCH THAT SO QUICKLY ADAPTS TO YOUR CHANGING NEEDS**  
Huawei Agile Switch S12700. More flexibility. Constantly evolving.

**Huawei Agile Switch**

Bloomberg Businessweek – European Edition, 2015 Jan 12, p. 5

THIS IS A  
FOOTBALL  
STADIUM



With broadband that reaches the most remote island, Huawei is turning any chair into an inspired experience at your favorite game. To find out more, visit [huawei.com/better-connected-world](http://huawei.com/better-connected-world)

**BUILDING A BETTER CONNECTED WORLD**



**Huawei**

Bloomberg Businessweek – European Edition, 2015 Oct 19, p. 9



US.KOHLER.COM ©2015 KOHLER CO.



NEVERTOORADIANT

THE BOLD LOOK  
OF **KOHLER**®

BASK IN THE MAJESTY  
OF THE ARTIST EDITIONS  
DERRING™ SINK COLLECTION.

**Kohler**  
Vanity Fair, 2015 Sep, p. 203



*Growing ideas.*  
Feeding tomorrow.

We believe curiosity has the power to meet the challenges of tomorrow. At Land O'Lakes, we cultivate ideas that advance crops to feed a growing population. Ideas that nurture animals. And ideas for an ever-changing planet. From seed to plate, creativity has the power to feed the future. Learn more at [landolakesinc.com](http://landolakesinc.com)

 LAND O'LAKES, INC.

© 2015 Land O'Lakes, Inc.

**Land O'Lakes**

Bloomberg Businessweek – European Edition, 2015 Oct 19, p. 5



LEXUS

www.lexus.fi



# AINUTLAATUINEN VOIMAN JA NAUTINNON HARMONIA



## CREATING AMAZING.

Nautinto syntyy ainutlaatuisesta muotoilusta ja loistavasta palvelusta, voima urasuoravasta täysihybriditeknologiasta. Näin jokainen Lexus on luotu tekemään vaikutus. Usan esimerkki on Lexus IS 300h, joka yhdistää 223 hv:n tehon, hybridin poikkeuksellisen ajonautinnon ja alle 100 g/km CO<sub>2</sub>-päästöt. Irtavelloa nauttimaan harmoniasta.

LEXUS IS 300h  
-mallisto-alkaan

CO <sub>2</sub> (g/km)	99	154/223	Eläkeläisen tukus	43 1000 km	Automaattio- hinta (alv 24%)	57 000 €	Arvoa säästävät	6 628,55 €	Terveys- kukat	600 €	Käyttö- hinta	44 576,95 €	Venäjän ETU	545	Käyttö- E/Arv	665
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LEXUS KAIVOKSELA

Venäjän Kaivokset-31, Venäjä, Puh. 010 8518200.



THE FIRST-EVER LINCOLN MKC. LIVE IN YOUR MOMENT.

Feel free to take on whatever chaos comes your way, with the turbocharged EcoBoost® engine and active noise control technology in the 2015 MKC.

Experience the MKC at [Lincoln.com/MKC](http://Lincoln.com/MKC).



**Lincoln MKC**  
Wired, 2015 Feb, pp. 12-13

© thelyckefamily.com

## Home Decor with Lycke Decor

Lycke Decor wc paperi on korkealaatuinen, 100 prosenttisesti kestävä kehityksen mukaisesta selluloosasta valmistettu paperi. Tarjolla on kolme erilaista kukka-aihetta ja värisävyä. Valitse kotisi sisustukseen sopivin vaihtoehto. Kaunis koti ansaitsee kauniin paperin.

**Lue lisää Lycke tuotteista osoitteesta [www.thelyckefamily.com](http://www.thelyckefamily.com)**

lycke  
DECOR  
BATH & TOILET  
For beauty & care  
This is a paper that will look great in your bathroom & high quality paper made of 100% sustainable cellulose, impregnated with forest strength in a light natural tone.

**Lycke Decor**

Helsingin Sanomat – Kuukausiliite, 2015 Sep 5, p. 8



INTRODUCING

## THE JETMASTER AUTOMATIC

A SLEEK BUT RUGGED DESIGN INSPIRED BY THE TECHNICAL RIGOR AND AERODYNAMIC LINES OF A JET PLANE. WITH A SELF-WINDING MECHANICAL MOVEMENT, UNIDIRECTIONAL BEZEL AND 40-HOUR POWER RESERVE.

[MICHAELKORS.COM/JETMASTER](http://MICHAELKORS.COM/JETMASTER)



**Michael Kors**

Vanity Fair, 2015 Jun, p. 22

Paulig



Esa Niiranen  
Mallipuuseppä, skeittari

”LAATU SYNTYY HIEENOISTA  
MATERIAALEISTA, SILMÄLLÄ  
JA KOKEMUKSELLA.”

52. Juhla Mokka -kädentaitajasta huokuu aito halu saavuttaa aina parempaa. Esa Niiranen tekee yksilöllisiä rullalautoja omalla tunnistettavalla tyylillään – puun persoonallisuuden säilyttäen ja jo opittua haastaen. Tutustu Esan tarinaan ja työhön osoitteessa [www.juhlamokka.fi](http://www.juhlamokka.fi)

Tunteella ja taidolla. Tietysti Pauligin.



**Paulig Juhla Mokka**

Helsingin Sanomat – Kuukausiliite, 2015 Jun, p. 22



AHLSTRAND & WÄLLGREN

WWW.PHILIPS.FI

**TELEVISIO, JOKA ON YHTÄ FIKSU KUIN KAUNISKIN**

Uusi Philips DesignLine Smart TV nousee tavanomaisuuden yläpuolelle. Lasi kätkee taakseen Philipsin ainutlaatuisen Ambilight-tekniikan, jossa LED-valot luovat saumattoman kokemuksen huoneen ja kuvaruudun välille. Laitteessa on tietenkin kaikki Philipsin innovatiiviset äly-TV-toiminnot ja mahdollisuus jakaa sisältöä muiden kodin älylaitteiden kanssa.

**PHILIPS AMBILIGHT TV - BEYOND THE ORDINARY**

**PHILIPS**

HINTA: 46" 1 999 € , 55" 2 699 €

**Philips DesignLine Smart TV**

Helsingin Sanomat – Kuukausiliite, 2013 Jun 1, p. 21

YLIVERTAISTA TEKNOLOGIAA

**OFFICIAL TIMEPIECE**

**ROLEX**

THE F1 FORMULA 1 LOGO IS A TRADEMARK OF FORMULA ONE LICENSING BV, A FORMULA ONE GROUP COMPANY.  
PAIKKAKUNTASII VALTUUTETUN ROLEX-MYYJÄN LÖYDÄT OSOITTEESTA ROLEX.COM

**Rolex**  
Helsingin Sanomat – Kuukausiliite, 2013 Sep 7, p. 6



SAMSUNG

Unlock your office

SAMSUNG Galaxy S6 edge  
NEXT IS NOW

Samsung Knox Defense-Grade Security | Ultimate Productivity | Enterprise Ready

**Samsung Galaxy S6 edge**  
Bloomberg Businessweek – European Edition, 2015 Jul 7, p. 77





SANOMA

Kuvitus: 2,90 € Sanomilla lempipöytä laudan nimen. Lehti ilmestyy 52 kertaa vuodessa.

© Walt Disney  
**AKU ANKKA**  
 RAUKKALUDESTA SE ANKKAUKSI POTKI.

FERNANDO-DETA + KATI KAPRIO 2013

TÄSTÄLE EIKÄ ANKAT 2013  
 AUKUPÖYDÄN  
 FERNANDO VON WERDIT 1886

Aku Ankkan suuri Suomen-kiertue 2013.  
 Pyy pyy menossa mukana, tilaa lehti osoitteesta akunkka.fi.

**Sanoma Aku Ankka**

Helsingin Sanomat – Kuukausiliite, 2013 May 4, pp. 6–7

# COMPLEXITY

IS A PROCESS-ORIENTED  
PROCESS.



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# SIMPLE

PUTS PEOPLE FIRST.



The larger you grow, the harder it is to take care of the people who brought you there. SAP's HR solutions are integrated with your business, making it easier for you to hire, engage and empower your people. So you can all succeed together. That's running simple. Find out more at [sap.com/runsimple](http://sap.com/runsimple)



**SAP**

Bloomberg Businessweek – European Edition, 2015 Jan 26, p. 17



# LIFE IS BETTER THE ITALIAN WAY

**UUTUUS!** Segafredo Pausa - italialaistyypinen tumma suodatinkahvi



PAAHTO-  
ASTE 4

Italialassa kahvi on kuin tyylī – se on elämäntapa ja sen laadusta ollaan tarkkoja. Perinteisessä italialaisessa kahvinvalmistuksessa kahvipapuja paahdetaan pitkään ja huolella, jolloin syntyy aromikas, tumma kahvilaatu. Näin on valmistettu myös suodatinkahviuutuus: Segafredo Pausa. Sen erityisen vahva luonne ja monisävyinen maku sopii vaativalle ja vaihtelunhaluiselle suodatinkahvin ystäväille. Sinulle, joka haluat nauttia kansainvälisestä kahvitunnelmasta kotonasi! Prego!



**Segafredo Pausa**

Helsingin Sanomat – Kuukausiliite, 2015 Nov 7, p. 22



# BONUS POIKIMAAN S-SÄÄSTÖRAHASTOSSA.



YHDISTIMME BONUSKSEN JA RAHASTOT JA KATSO MITÄ TULI: RAHASTO, JOHON VOIT SÄÄSTÄÄ BONUSKSELLA. VALITSE KOLMESTA S-SÄÄSTÖRAHASTOSTA SINULLE SOPIVIN: VAROVAINEN, KOHTUULLINEN TAI ROHKEA. EMME PERI S-SÄÄSTÖRAHASTOISTA MERKINTÄ-, HALLINNOINTI- TAI LUNASTUSPALKKIOITA. TEE S-RAHASTOTILISOPIMUS VERKKOPANKISSA.

**ALOITA JO TÄNÄÄN. S-PANKKI.FI/RAHASTOT**



S-ryhmän osuuskauppojen asiakasomistajille suunnatut S-Säästörahastot (Varovainen, Kohtuullinen ja Rohkea) ovat FIM Varainhoitorahastojen (30, 70 ja 100) rinnakkaisia osuussarjoja. Rahaston varat sijoitetaan pääasiallisesti toisiin rahastoihin ja rahasto maksaa sijoituskohteena olevista rahasto-osuuksista hallinnointi- ja säilytyspalkkiot. Rahastoja hallinnoi FIM Varainhoito Oy. Rahastoesitteet ovat saatavilla osoitteesta [www.s-pankki.fi](http://www.s-pankki.fi).

## S-Pankki

**S-Pankki**

Helsingin Sanomat – Kuukausiliite, 2014 Jan 4, p. 12



Valio

80 VUOTTA

# KOSKENLASKIJA

**SITRUUNAINEN PERUNA-  
COUSCOUSSALAATTI**  
4-8 ANNOTTA

2 1/2 dl	vettä
1	kasvisliemikuutio
1 tl	hunajaa
2 dl	couscousia
500 g	keitettyjä, uusia perunoita
200 g	sokeriherneliä
2 rkl	Valio Ovairiin® juoksevaa
1/2 tl	rouhittua mustapippuria
1 tl	sitruunankuorta raastettuna
1/2 dl	sitruunan mehua
1 pussi (150 g)	Valio Koskenlaskija® murua
1 dl	tuoretta minttua hienonnettuna

Tarjoiluun  
2 1/2 dl

Valio turkkilaista jogurttia  
(ruokosokeri) sirappia tai  
juoksevaa hunajaa

Kiehauta vesi kattilassa. Lisää liemikuutio ja hunaja. Sekoita,  
kunnes ne ovat lienneet. Nosta kattila liedeltä. Lisää  
couscous. Peitä kannella ja jätä hautumaan. Paloittele  
perunat. Paista perunat ja hermeet rasvassa pannulla.  
Mausta pippurilla. Kun perunat ovat hieman ruskistuneet,  
lisää sitruunan kuoriraasta ja mehua. Sekoittele, kunnes  
neste on imeytynyt. Yhdistä kaikki ainekset kulhossa.  
Lusikoita silailelle jogurttia. Valuta päälle sirappia.  
Tarjoa pöytäruokana tai itäkesälähttinä.

Vahva vaikutus ruokaan  
[valio.fi/koskenlaskija](http://valio.fi/koskenlaskija)

Valio Koskenlaskija

Helsingin Sanomat – Kuukausiliite, 2013 Jul 6, p. 13