

Metaphor: A Linguistic Tool for Persuasion in some Advertisements of Vodafone, the Second Major Telecommunication Company in Ghana

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Abstract: *This paper examines metaphor in advertising as a device for persuasion by Vodafone, the second major mobile telecommunication company in Ghana, which many Ghanaians believe is in a pole position to compete with MTN, the leading mobile telecommunication company in Ghana. The study is conducted within the framework of the Conceptual Metaphor Theory (CMT) put forward by Lakoff and Johnson (1980), and the Pictorial Metaphor Theory by Forceville (1994&1996). The study seeks to explore and identify the underlying conceptual and pictorial metaphors in the selected advertisements of Vodafone, and to examine how these metaphors are signaled. To achieve this purpose, a total of eight advertisements of Vodafone billboards were sampled and analyzed. The findings reveal that Vodafone employs conceptual metaphors and pictorial metaphor as devices for persuasion in its advertisements, thus, supporting Lakoff and Johnson's (1980) position on metaphors that what we do or say are all metaphorical, and Forceville's (1994,1996) position that metaphors do not occur only verbally but they also occur pictorially.*

Keywords: Advertising, Conceptual Metaphor, Persuasion, Pictorial Metaphor, Telecommunication

1.0 Introduction

According to Dominick and Joseph (1996: 394), “advertising is any form of non-personal presentation and promotion of ideas, goods and services usually paid for by an identified sponsor”. Jones (2000:13) submits that advertising is a worldwide business activity today. He holds the view that as companies expand into countries they have not explored previously, and as media proliferate across countries, advertising is gaining impetus around the world. Advertising is one of the most visible activities of business. In Ghana, various companies, businesses and institutions embark on advertising with the view to informing consumers about the products they have on offer as well as convincing the consumers to patronize the products. Fernandez (2011) holds that advertising persuades. She further argues that the verbal and non- verbal strategies that are used in advertisements have to be compelling and attractive for the public in order to achieve persuasive effect. Some strategies of persuasion in advertising include the effective use of pun (Tanaka 1994: 59) and effective use of metaphor (Tanaka 1994: 90).

Therolethatmetaphorplaysinthelanguageofadvertisingisveryimportant.Various scholars have underscored the role of metaphor as a strategy of persuasion in advertising. The emphasis has however been on verbal metaphors. They include Tanaka (1994) who is of the view that through the production of a metaphorical utterance, the advertiser is able to invite his or her audience to process the utterance. According to Tanaka (1994: 90), “this makes the audience see resemblances between the services or products that are promoted and the object or property that appears in the metaphor”. Forceville (1996, 2009) and Forceville and Urios-Aparisi (2009) also affirm that metaphor is a central process in advertising. According to Forceville (1996: 69), metaphor forges a link between the product and another idea or entity that already possesses the properties claimed for the product. As a result, the metaphor also significantly draws the attention of consumers by making advertisements attractive. Kövecses (2002) also submits that part of the selling power of an advertisement depends on how well-chosen the conceptual metaphor is; what the picture or words used in the advertisement attempt to evoke in people. Metaphor has, therefore, become one

significant means through which advertisers are able to achieve the purpose of informing and persuading their audience. It is in the light of this that this paper seeks to examine how Vodafone Ghana, which is considered by many Ghanaians to be the second major mobile telecommunication company in Ghana, is able to persuade its audience and gain competitive advantage through the use of both verbal and pictorial metaphors.

In the subsequent sections, we present the theoretical framework of the paper, the data collected for the study, a detailed analysis of the data and the conclusion.

2.0. Theoretical Considerations

2.1. Conceptual Metaphor Theory (CMT)

Lakoff and Johnson (1980: 5) explain metaphor as the cognitive process of “understanding and experiencing one kind of thing in terms of another”. In CMT, therefore, we understand one domain of experience in terms of the other. According to the proponents, these domains of experience are referred to as the *source domain* and the *target domain*. According to Lakoff and Johnson (1980), the source domain is usually physical and structured while the target domain is usually abstract. They explain further that the Conceptual Metaphor Theory entails the establishment of a series of mappings which are a set of correspondences between the conceptual domains, usually from the source domain to the target domain. A conceptual metaphor therefore assumes the form A is B where A is the Target and B is the Source or *Target Is Source*.

In the conceptual metaphor *Love Is A Journey*, for instance, Lakoff and Johnson (1980) explain that the ideas in the domains of love are structured in terms of knowledge from the domain of journey. Therefore, we can derive a fixed set of well-established mappings of this metaphor as presented in Table 1.

Table1: Mappings for Love Is A Journey (Lakoff and Johnson 1980:44-45)

Source: Journey		Target: Love
Travelers	→	Lovers
Vehicle	→	Love relationship
Journey	→	Events in the relationship
Distance covered	→	Progress made
Obstacles encountered	→	Difficulties experienced
Decision about direction	→	Choice about what to do
Destination of the journey	→	Goals of the relationship

Through conceptual metaphor, advertisers are able to establish a number of mappings which project features from the image or words (source domain) to the product (target domain).

Lakoff and Johnson (1980: 14-25) distinguish between three types of metaphor. These are *Structural metaphors*, *Ontological metaphors* and *Oriental metaphors*. According to them, structural metaphors occur when one concept is metaphorically structured on the basis of another. They further explain that the cognitive function of the structural metaphor is that it enables us to understand the target by means of the structure of the source. Lakoff and Johnson (1980), again, explain ontological metaphors as metaphors that occur as a result of our understanding of abstract things such as emotions and ideas on the basis of human experience of physical objects and substances. They explain that since every concept comes from the physical experience of the world, “our experiences with physical objects (especially our bodies) provide the basis for an extraordinarily wide variety of ontological metaphors” (Lakoff and Johnson 1980: 25). The third type of metaphor which is orientational metaphor, according to Lakoff and Johnson (1980) is based on human spatial orientations such as up-down, in-out, front-back, centre- periphery, and so on.

According to Lakoff and Johnson (1980: 14), “such metaphorical orientations are not arbitrary. They have a basis in our cultural experience” and they “can vary from culture to culture”.

2.2. Pictorial Metaphor

Few scholars like Kennedy (1982) and Forceville (1994, 1996, 2007 & 2016) have devoted attention to pictorial forms of metaphors. Forceville (1996) is credited with the introduction a pictorial metaphor theory in advertising. Forceville (1996: 108) holds that for anything to deserve the label ‘metaphor’, it should have two terms. These are the “literal primary subject” and the figurative secondary subject”. Again, Forceville argues that it should be possible to distinguish the primary subject of the metaphor from the secondary subject. Then, the features of the secondary subject project onto the primary subject should be known. Forceville (1996: 138 - 163) therefore identifies four subtypes of pictorial metaphors. These are *contextual metaphors*, *hybrid metaphors*, *pictorial similes* and *verbo-pictorial metaphors*.

Sullivan (2008) has also suggested that you are able to do more with an image than you can do with words. According to him, “(you can) say with one image what you might need twenty words to say: Visuals get a lot of work done quickly and simply” (Sullivan, 2008: 61). Furthermore, Mulken, van Hooft & Nederstigt (2014) have also noted that image metaphors (originally referred to as pictorial metaphor by Forceville 1994&1996) produce a great effect on the audience. They share the view that image metaphors are highly utilized in advertising because people get the pleasure of understanding these metaphors and they therefore associate this pleasure with the product advertised.

2.2.1. Contextual Metaphors

In this type of image metaphor which Forceville (1996: 148) also refers to as “pictorial metaphors in absentia”, “the second term is not depicted, but unambiguously suggested by the pictorial context” (Forceville 1996: 163). He explains further that the identification of the source depends on the pictorial context in which it has been used, and that when the pictorial context is removed, the second term disappears. According to Forceville (1996:163), “in most cases the pictorially present term is, or refers metonymically to, the product advertised”. An example is provided in Figure 1.

Figure1: Contextual metaphor: *Shoe Is Tie* (Forceville1994:5). Original picture in black and white



In Figure 1, Forceville (1994) explains that it is quite odd to find that the shoe is located at where ordinarily, a tie should have been located. According to Forceville (1994), the shoe which is present becomes the first term while the tie which is not depicted but suggested by the pictorial context becomes the second term. Based on the context in which the shoe is found or used, this image can be interpreted as a contextual metaphor SHOE IS TIE.

2.2.2. Hybrid Metaphors

These metaphors are also referred to as “pictorial metaphors in praesentia” (Forceville, 1996: 148). Forceville explains that in this type of metaphor, both terms, that is the Source and Target are pictorially present, “resulting in a hybrid phenomenon perceived as a single gestalt” (Forceville 1996: 163). According to Forceville, if the pictorial context is removed, it is still possible to identify both terms, and if the verbal content is also removed, both terms can still be identified.

Figure2: Hybrid metaphor: EAR PHONES ARE BRICKS (Forceville1994:16).



Original picture in black and white

Figure2 provides Forceville's example of hybrid metaphor. It depicts a man who has earphones in his ear. The earphones are cast in the mode of bricks. Forceville observes that the bricks are depicted entirely, and the earphones only partially in the electrical cord and in the part that goes into the man's ear. According to Forceville (1994: 15), the earphones which represent the product advertised become the primary subject while the bricks become the secondary subject. The metaphor that is derived is EARPHONES ARE BRICKS.

2.2.3. Pictorial Similes

Forceville (1996: 163) explains that in pictorial similes, "both terms are pictorially present in their entirety" and that removal of the pictorial context if present still allows the reader or viewer to identify both terms. Again, Forceville explains that removing the verbal context does not affect the identification the two terms. Forceville (2009; Lecture2:2) also defines pictorial simile as "a phenomenon that is experienced as a unified object is juxtaposed with a unified object belonging to a different category in such a manner that the first is understood in terms of the second".

Figure3: Pictorial Simile: Dommelsch Beer Is (Like) Leaning Tower of Pisa (Forceville2007:18)

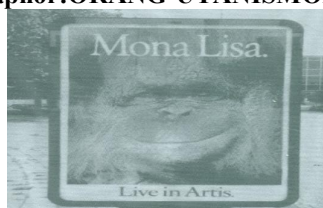


In Figure 3, the beer is juxtaposed to a tower, inviting the metaphor DOMMELSCH BEER IS (LIKE) LEANING TOWER OF PISA. The beer becomes the first term or the target while the tower becomes the second term or the source.

2.2.4. Verbo-PictorialMetaphors(VPMs)

Forceville(1996:163) submits that inverbo-pictorial metaphors, "one of the terms is rendered textually, while the other is rendered pictorially" and that in most cases the pictorial term metonymically refers to the product advertised. According to Forceville (2016:9), in the absence of any contextual cues, we construe the visual element as the Target, and the verbal element as the Source. An example of verbo-pictorial metaphor is presented in Figure 4.

Figure4: Verbo-PictorialMetaphor:ORANG-UTANISMONALISA(Forceville1996: 158).



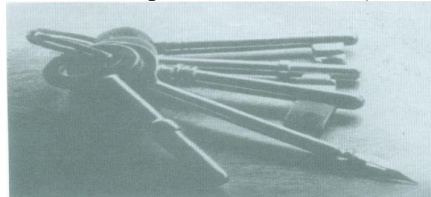
Original picture in black and white

Figure 4 is Forceville's (1996) example of verbo-pictorial metaphor. This advertisement presents a billboard of the Amsterdam Zoo that depicts the image of an orang-utan with the inscription Mona Lisa superimposed on it. Forceville's (1996) example of verbo-pictorial metaphor ORANG-UTAN IS MONA LISA presents two types of modes: the visual mode representing 'ORANG-UTAN' and the verbal mode representing 'MONA LISA'. Going by Forceville (2016: 9), the visual element (ORANG-UTAN) is conceived as the target while the verbal element (MONA LISA) is construed as the source.

2.3. Monomodal and Multimodal Metaphors

Metaphors usually draw on modes of communication. A mode refers to "a sign system interpretable because of a specific perception process" (Forceville 2006: 4). According to (Forceville 2009; Lecture 3: 7), these modes include visuals, written language, spoken language, non-verbal sound and music. Forceville (2009) suggests that in order to fully understand what modes consist of, it is important to equate them with the senses. According to Forceville (2006), monomodal metaphors are those whose target and source are conveyed in the same mode. For instance, a metaphor is considered monomodal if both target and source are cued in the verbal mode only or the visual mode only. An example of monomodal metaphor is presented in Figure 5.

Figure 5: Monomodal Metaphor NIB IS KEY (Forceville 1996: 131).

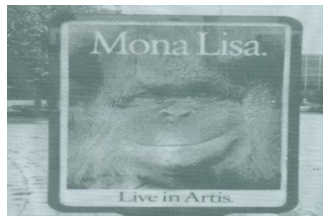


Original picture in black and white

Figure 5 was taken from Forceville (1996: 131). It is an example of metaphor with two pictorially present terms which can also be considered as monomodal metaphor. According to Forceville, one key in the bunch of keys deviates from the rest since it does not end in a bit but in a nib, inviting the metaphor NIB IS KEY. In this metaphor which is considered monomodal, both the target (NIB) and the source (KEY) are conveyed in the pictorial mode. The point must also be made that in monomodal metaphor, both the target and source can equally be expressed in the verbal mode. In the analysis, we classify some of the underlying metaphor in the selected advertisements as monomodal.

Forceville (2006: 384) defines multimodal metaphors as those "whose target and source are each represented exclusively or predominantly in different modes". For instance, a metaphor is considered multimodal if the target domain is visual and the source domain is verbal, or vice-versa. However, according to Forceville (2008), a difficulty may sometimes arise in deciding whether a metaphor is monomodal or multimodal in an instance where the target is signaled visually, and the source is signaled verbally. An example of multimodal metaphor is presented in Figure 6, which has also been classified as verbo-pictorial metaphor.

Figure 6: Multimodal Metaphor ORANG-UTAN IS MONA LISA (Forceville 1996: 158).



Original picture in black and white

Figure 6 presents a case of multimodal metaphor where the Target (ORANG-UTAN) has been expressed pictorially while the Source (MONA LISA) has been expressed verbally. The point should also be made that under the same multimodal metaphor, the target could have been expressed verbally while the source could also have been expressed pictorially. Some of the data for analysis in the current study contain multimodal metaphor. In the analysis, we also classify some of the underlying metaphors in the selected advertisements as multimodal.

3.0. Data

The data for the study consist of eight advertisements by Vodafone collected from billboards and the internet. As Vestergaard and Schroeder (1985: 10) have observed, it is easier to store and study print advertisements than radio and television advertisements. Since advertisements on television and radio combine a wider variety of modes like sound, music, body movements and gestures, it will be quite difficult to analyze radio and television advertisements in the study. Advertisements on billboards, on the other hand, are usually expressed in either verbal or pictorial mode or both. Again, advertisements on billboards are expressed in a comparatively limited space. They also contain a wider range of products and are also more visible and open to the public. These are the reasons why advertisements on billboards were chosen above those on television and radio. Apart from taking pictures of advertisements on billboards, we also sourced some of the data on the internet.

4.0. Analysis of Advertisements by Vodafone

This section presents analysis of advertisements for Vodafone. In all, eight advertisements are analyzed. Out of the eight advertisements, five were taken from the internet while three were taken from billboards located at various parts of Kumasi in the Ashanti region of Ghana.

4.1. Vodafone Ready?

The ‘Vodafone ready?’ advertisement was taken from a billboard at Harper Road at Adum, the central business district of Kumasi in the Ashanti region of Ghana. The advertisement depicts a young girl who looks very excited and stands in front of a table. She wears a white dress. Seated or squatting on the table is a robot which is painted white. As the young girl looks right in the face of the robot, she tries to shake hands with this robot, a symbol that indicates agreement. She uses the left hand while the robot uses the right hand. There is the inscription “The future is exciting. Ready?” (See Figure 7 below).



Figure7: Vodafone Ready?

The linguistic expression “The future is exciting”, by structure, is a simple sentence with the pattern subject, verb and complement. In terms of function, it is also classified as a declarative sentence. The other linguistic expression “Ready?” is a form of interrogative. The verb and the subject have been omitted, making the question more straightforward and concise than “Are you ready?”

As it has often been said that “children are the future”, the child in the image can be said to represent the future. In our view, it would have been quite unthinkable and inappropriate to have found an adult or an old person being used as a symbol of the future. As a child, she must pass through a process: grow into an adolescent, become an adult before she reaches her destination which is ‘the future’. All these processes

that the young girl has to pass through give an indication that life is a journey, and not a one-day event. It is for this reason that the question “Ready?” is posed to ascertain the preparedness or otherwise of the child to embark on this journey. By extension, the question of readiness goes to the consumers of Vodafone network. Obviously, the child looks into the future or the journey with excitement as the smile on her face portrays. The underlying metaphor realized can be LIFE IS A JOURNEY. This is a structural metaphor since the concept of life has been metaphorically structured in terms of a journey. The metaphor helps one to understand life in terms of journey. Therefore, JOURNEY is the Source while LIFE becomes the Target. The child in the image can represent the Target (life) since it is she who has to embark on the journey. At the same time, the girl can represent the Source (journey) since the process she has to pass through is considered to be a journey. In the same vein, the verbal inscription “The future is exciting. Ready?” can represent the Source (journey) since ‘future’ can be considered as the destination of the journey. This presents an instance where the Target is expressed pictorially and the Source both pictorially and verbally. It is therefore difficult to classify this metaphor as monomodal or multimodal as acknowledged by Forceville (2008) that it may sometimes be difficult to decide whether a metaphor is monomodal or multimodal if the Target is signaled visually and the Source is signaled visually and verbally. The advertiser has employed the conceptual metaphor LIFE IS A JOURNEY to persuade consumers to get ready to embark on the journey of using the network since they stand to enjoy the excitement that Vodafone has to offer.

4.2. Vodafone One Net

The next advertisement for discussion is the Vodafone One Net advertisement which was taken from the internet. This Vodafone advertisement depicts a group of people trying to help a colleague climb a big tree by using a ladder. The ladder has been tied to the tree with rope to facilitate their effort. All the people including the climber have put on protective helmets. The person trying to climb the tree is already on a ladder and is being supported by his colleagues. On the other side of the tree is the Vodafone logo with the inscription “There is a better way to build your business. It’s called Vodafone One Net” (See Figure 8 below).



Figure8: Vodafone One Net

The linguistic expression is made up of two declarative sentences. In the first declarative sentence “There is a better way to build your business”, the subject is the ‘empty there’ which does not refer to any specific entity. The subject comes before the verb ‘is’, the object ‘a better way’ and the complement ‘to build your business’. The second declarative sentence also takes the ‘empty it’ which does not refer to any particular entity as the subject. Like any other declarative sentence, the subject comes before the verb ‘is called’ and the object ‘Vodafone One Net’. The contracted form ‘It’s’ instead of ‘It is’ has been used. Considering the first linguistic expression “There is a better way to build your business”, the concept of business which is the first term has been structured in terms of the second term which is building. Business is therefore understood in terms of building. Consequently, the underlying metaphor BUSINESSES ARE BUILDINGS is derived. The advertiser uses this conceptual metaphor to persuade people to patronize Vodafone. The metaphor can be classified as structural metaphor since business has been structured in terms of building. ‘Building’, in terms of which business is understood is considered as

the Source and ‘business’ is considered as the Target. The metaphor can also be classified as monomodal metaphor since both the Target and the Source are expressed in the same mode (verbally).

Even though the underlying metaphor in this advertisement is expressed in the verbal form, the pictorial representation cannot be overlooked. The question that is worth asking is whether climbing of a tree warrants the wearing of protective helmets. The wearing of the helmets gives an indication that the effort of the people is geared towards building but not climbing a tree as the picture portrays. This is because in our view, it is quite usual to find builders at a construction site wearing helmets than to find climbers of a tree in helmets. Therefore, the tree in the foreground metonymically refers to business. Again, the posture of the person trying to climb the tree, who seems to lean back instead of leaning forward towards the tree, is an indication that that is no better way of climbing a tree. The pictorial mode therefore reinforces the verbal metaphor. The advertisement tells people that Vodafone one net offers a better option for customers to build or do their businesses. For this reason, customers have been urged to patronize the Vodafone one net product.

4.3. Vodafone Power to Feel Free

The “Vodafone power to feel free” advertisement was taken from the internet. A man dressed in a red jacket over a pair of blue jeans is seen walking along a beach all alone. His back is facing the sea and he seems to be walking away from the shore. What looks like debris or refuse has scattered along the coast. At the right side of the image, where the man is walking towards, is a red background with the Vodafone logo and the inscription “Power to feel free on our network”. Even though this part of the image is also scattered with debris, it appears comparatively smoother than the other part to the left (See Figure 9 below).



Figure9: Vodafone Power to Feel Free

The linguistic expression “Power to feel free on our network” is a complex sentence which consists of a complement ‘power’ and an adverbial clause of purpose ‘to feel free on our network’. The man in the foreground is walking along the coast scattered with debris or refuse perhaps washed on to the shore by the sea. In our view, it is quite odd for a man who is nicely dressed and not in a swimming costume to walk on debris along the coast. However, considering the verbal inscription “Power to feel free on our network”, the man is able to do this because he feels free to do so because of Vodafone. The Vodafone network therefore gives people power or make them feel free. Going by this interpretation, the underlying metaphor VODAFONE IS FREEDOM is activated. This conceptual metaphor relates to the advertisement on the basis that Vodafone gives its customers the power or freedom to move to or use their network which is smooth as represented by the red and blue backgrounds. In our view, the sea, the beach, the vast space, the cool breeze, the serenity and the calmness in the pictorial content all contribute to creating the freedom.

In the underlying metaphor, VODAFONE, which is the product being advertised and the Target, is understood in terms of the concept of FREEDOM, which is the Source. The metaphor is therefore considered as structural. VODAFONE, which is the Target, has been expressed verbally in the word ‘network’. Again, the Source FREEDOM has also been expressed verbally in the inscription ‘feel free’.

Therefore, the underlying metaphor is considered monomodal. This advertisement seeks to persuade people to move to or use the Vodafone network which is smooth.

4.4. Vodafone Power to Innovate

The next Vodafone advertisement for discussion is the ‘Vodafone power to innovate’ which was taken from a billboard at Patasi, a suburb of Kumasi in the Ashanti region of Ghana. This advertisement has two parts. The left part which represents the visual mode has a black background with a young girl. The young girl who is in a light blue dress makes a symbol with her fingers across her face, revealing both eyes. The right part of the billboard which represents the verbal mode has a red background with white inscriptions. The first inscription which appears bolder than the rest is “You have the power to innovate”. Below this inscription, there is inscription “#AmaLevels”. The slogan of Vodafone, “Power to you”, is found below the inscription “#AmaLevels” (See Figure 10).



Figure10: Vodafone Power to Innovate

The main linguistic expression “You have the power to innovate” is a complex sentence. ‘You have the power’ is the main clause and ‘to innovate’ is the purpose clause, which is also subordinate to the main clause. In Ghana, “Ama” is the name given to a female child born on Saturday. In the local parlance, the linguistic expression “Ama levels” is a slang in Ghanaian English which means “Ama’s class”, “Ama’s skill”, “Ama’s style” or Ama’s ability”. One would have expected that little Ama would not be able to see considering the symbol that she has made with the fingers across her face. However, this is not the case as it is clear that both eyes are revealed. For little Ama to be able to create this symbol with her fingers across her face, while at the same time revealing both eyes, it has earned her accolade “Ama levels”. In the context of this advertisement, the symbol that the little girl has made which represents ‘creation’ is considered more physical while ‘innovation’ is considered more abstract. The image and inscription invite the viewer to construe the metaphor INNOVATION IS CREATION since the concept of innovation is metaphorically structured on the basis of creation. The metaphor is the structural type since the Target ‘innovation’ is understood by means of the structure of the Source ‘creation’. In this underlying metaphor, INNOVATION which is the first term and the Target, is expressed verbally while CREATION which is the second term and the Source is expressed pictorially. The underlying metaphor can therefore be classified as multimodal. The idea of innovation is found in the pictorial part of the advertisement. The symbol that the young girl makes with her fingers across her face can be interpreted as very innovative since she is still able to see. The message of persuasion that comes out of the underlying metaphor in this advertisement is that users of Vodafone have the power to do things that are innovative.

4.5. Vodafone Instant Connection

The ‘Vodafone instant connection’ advertisement was taken from the internet. In this Vodafone advertisement, four young men are seen screaming in a jubilant mood. All the four are looking at one direction, specifically up, and are apparently in the same posture. There is an indication that they are watching a football match on television and a goal has been scored. With their hands raised and their mouths opened in the same posture, these young men are definitely shouting ‘goal!’. This assumption is supported by the inscription ‘Goaaaaal’ on the scratch card. On that same scratch card, one sees the

following inscriptions as well: “Instant connection. That’s the power of the network that works. It’s your time” (See Figure 11).

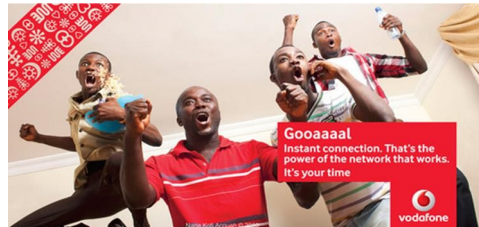


Figure11: Vodafone Instant Connection

The expression “instant connection” is a noun phrase. It is composed of the adjective ‘instant’, which has been used attributively and the noun ‘connection’ which is the head of the noun phrase. The other expression “That’s the power of the network that works” is a declarative sentence. The other inscription “it’s your time” is also a declarative sentence. These verbal inscriptions portray the connection to the Vodafone network as instant. Consequently, the verbal inscriptions lead us to construe the underlying metaphor VODAFONE IS AN INSTANT CONNECTION. This conceptual metaphor has been employed by the advertiser to persuade people to use Vodafone. In the underlying metaphor, Vodafone has been structured on the basis of an instant connection. The metaphor is therefore classified as structural. VODAFONE, which is the product being advertised becomes the Target while AN INSTANT CONNECTION in terms of which VODAFONE has been structured becomes the Source. The underlying metaphor is classified as monomodal since both the Target and the Source are expressed in the verbal mode. The message of persuasion in this conceptual metaphor is that customers of Vodafone can enjoy an instant connection on Vodafone network.

In the pictorial content, the reaction of these young men to the supposed goal scored is so spontaneous that even one of them with a bottle of water in hand as well as the other with a container in hand jumps and screams, with the latter splashing the content onto his face. The message here is that the instant nature of the connection to the Vodafone network is likened to the spontaneous reaction of these young men to a goal that has been scored in a foot ball match. The pictorial metaphor therefore reinforces the conceptual metaphor VODAFONE IS AN INSTANT CONNECTION. Again, it is quite common to see a happy person looking up instead of looking down. The young men in this advertisement who are obviously in jubilant mood are all looking up. This supports the assertion that happiness is up and therefore, the underlying metaphor HAPPINESS IS UP is also realized. This advertisement assures customers of Vodafone that they can enjoy instant connection on the network that will offer a lot of entertainment and bring happiness into their lives. Some respondents believe that many people, especially the youth, have passion for foot ball. Therefore, they are of the view that through foot ball streaming on Vodafone, the advertisement is making a strong appeal to people to use Vodafone.

4.6. Vodafone Music Station

The Vodafone music station advertisement was taken from a billboard near the Baba Yara Sports Stadium in Kumasi, Ghana. It presents a Vodafone billboard simply cast in the shape of a radio. There is the inscription “Vodafone Music Station, over 40,000 songs. Call 567999”. The inscription is in white over red background. The logo of Vodafone is also found at the right side of the inscription. The upper part of the ‘radio’ is brown; the lower part is dark blue (See Figure 12 below).



Figure12: Vodafone Music Station

In this advertisement, the services of Vodafone have been presented in the form of services rendered by a radio. The underlying metaphor in Figure 34 can therefore be realized as VODAFONE IS RADIO. The advertiser employs the conceptual metaphor VODAFONE IS RADIO to persuade people to patronize the Vodafone product since they can enjoy music and other forms of benefits derived from a radio on Vodafone. In this conceptual metaphor, Vodafone which is the product being advertised can be identified as the Target while radio in terms of which the Target (Vodafone) is understood becomes the Source. The underlying metaphor can be classified as multimodal since the Source is represented pictorially while the Target is expressed verbally. In this advertisement, Vodafone has been depicted in a manner that it resembles a radio. In our view, the metaphor VODAFONE IS RADIO is an integrated metaphor that Forceville identifies in his later work in Forceville (2007). The Vodafone advertisement seeks to promise subscribers of Vodafone that they can enjoy all the good things that come with a radio. The good things may include music (as indicated in the verbal inscription), news, information and other forms of entertainment that come with radio.

4.7. Vodafone 3X Faster

The Vodafone 3x faster advertisement was taken from the internet. It depicts a laptop that has been placed against a red background. The screen of the laptop is yellow. The red background above the laptop has the inscription “Go up to”. The screen of the laptop has the inscription “3X FASTER”. Below the laptop, there is the inscription “for free”. Together, the inscription reads “Go up to 3X FASTER for free”. Another inscription “From your first full month charge on VDSL” is found beneath the inscription “for free”. The laptop in the foreground gives an indication that the Vodafone service being advertised in Figure eight is perhaps internet connectivity and not voice call (See Figure 13).



Figure13: Vodafone 3X Faster

The inscription “Go up to 3X faster” is an imperative. The inscription gives an indication that it is good to be up. By going up, consumers can enjoy faster internet connectivity. From the verbal inscription, the underlying metaphor can be verbalized as GOOD IS UP. Through this conceptual metaphor, the advertiser persuades people to patronize the Vodafone product because Vodafone can take them up to enjoy a network which is three times faster. According to Lakoff and Johnson (1980: 14), orientational metaphor is based on human spatial orientations such as up-down and centre-periphery orientations. The metaphor GOOD IS UP can therefore be classified as an orientational metaphor. Both the Target GOOD which is more abstract and the Source UP which is more concrete are expressed in the verbal mode. Therefore, the metaphor can be described as monomodal. The advertisement portrays the Vodafone internet connectivity as very fast, which should convince people to patronize it.

4.8. Vodafone Mobile Broadband

The Vodafone broadband advertisement is the last advertisement for analysis. It was taken from the internet. This advertisement, like many others already seen, has two parts. The right part has an image of a Vodafone broadband device, usually referred to as a modem that has been shot from artillery. The broadband device is white while the artillery is grey with yellow and orange opening. At the left part is the inscription “Fastest and most reliable mobile broadband from Vodafone”. Below it is another inscription “Make the most of now”. This advertisement has a light blue background (see Figure 14 below).



Figure14: Vodafone Mobile Broadband

In the linguistic expression “fastest and most reliable mobile broadband from Vodafone”, two superlatives “fastest” and “most reliable” have been used to describe the Vodafone broadband. Through the use of the superlatives, Vodafone broadband has been portrayed as the fastest and most reliable among all the other broadbands. The other inscription “Make the most of now” is an imperative. The inscription is urging people to use the Vodafone broadband.

In Figure 14, the foreground object is a modem. It is clear that there is something odd about the modem. This is because the modem is located at where we would have ordinarily expected a bullet or a cartridge. With reference to Forceville (1994:5), in Figure 1, the viewer has to perceive the phenomenon of a modem in terms of an entirely different phenomenon, which is a bullet or cartridge. By considering the pictorial context, one is able to determine that the advertisement is about a modem which is pictorially present, and not about a bullet or a cartridge which is pictorially absent. The metaphor can therefore be verbalized as VODAFONE MODEM IS A BULLET/A CARTRIDGE. The underlying metaphor VODAFONE MODEM IS A BULLET/ACARTRIDGE is a contextual metaphor. In Forceville’s (1994) example of SHOE IS TIE, the shoe which is present becomes the first term while the tie which is absent but suggested by the pictorial content becomes the second term (See page 4). In the same vein, in the metaphor VODAFONE MODEM IS A BULLET/A CARTRIDGE, we consider VODAFONE MODEM which is present as the Target and A BULLET/A CARTRIDGE which is not depicted but suggested as the Source. Again, the underlying metaphor can be classified as monomodal since both the Target and the Source domains are expressed pictorially. Through the underlying metaphor in this advertisement, the advertiser seeks to convince people to use the Vodafone modem since the broadband service of Vodafone is as fast as the cartridge or bullet that has been shot from artillery.

Conclusion

This paper explored the underlying conceptual metaphors in some selected advertisements of Vodafone, the second major mobile telecommunication company in Ghana. All the eight advertisements by Vodafone that were analyzed were found to contain metaphor, attesting to the fact that Vodafone Ghana employs metaphor as a device for persuasion in its advertisements. Out of the eight advertisements, six were found to contain monomodal metaphor while two contained multimodal metaphor. The underlying conceptual metaphors realized are LIFE IS A JOURNEY, BUSINESSES ARE BUILDINGS, VODAFONE IS FREEDOM, INNOVATION IS CREATION, VODAFONE IS AN INSTANT CONNECTION, VODAFONE IS RADIO, GOOD IS UP and VODAFONE MODEM IS A

BULLET/CARTRIDGE. It was difficult to classify one other advertisement, Vodafone ready? (Figure 7) as either monomodal or multimodal since although the Target had been expressed pictorially, the Source had been expressed either pictorially or verbally. The paper therefore supports Lakoff and Johnson's (1980) position that most of what we do or say is metaphorical, and Forceville's (1994, 1996) position that metaphors do not occur only verbally but they also occur pictorially.

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