

A Semiotic Analysis of IKEA's Visual Metaphors: Exploring the Symbolic Language of Advertising



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ABSTRACT

IKEA tend to uses creative and innovative way in advertising to attract the audience's attention, such as visual metaphor. Even though it is unique and interesting, this advertisement requires a slogan as a textual element to convey its message. This study aims to identify the meanings and the types of the visual metaphor in the advertisements. It uses qualitative method which the subjects are the utterances of selected IKEA visual metaphor advertisements by using documentation from the internet as the data collection technique. The result of this study is the types of visual metaphor that mostly occur are fusion, which has a more favorable influence in the context of advertising compared to other forms of visual metaphor. Furthermore, researcher found that visual metaphor is simply a visualization of figure of speech that can be utilized as marketing strategy because it has probabilities in visual communication such as attracts audiences' attention, leaves a lasting impact, gives a positive attitude towards the advertisement, makes the sense of curiosity, and increases company's reputation.

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INTRODUCTION

Companies consistently anticipate substantial sales of their products in order to achieve considerable profits. Advertising is one of the company's strategies to enhance marketing and sales. Kamila (2017) asserts that ads have demonstrated significant efficacy in contemporary business practices, encompassing many formats such as videos, photographs, print media, billboards, and technological platforms like the internet. Kamila (2017) asserts that the primary purpose of advertising is to convince consumers to purchase or utilize a product made by the producer.

Contemporary advertisements possess distinct characteristics, such as the advertising for IKEA. IKEA is a Swedish conglomerate that manufactures and distributes pre-fabricated household furnishings. Based on data from Statista.com (2024), this company has been operational since 1943. As of September 2023, it currently operates 462 stores throughout 59 countries and three territories. According to Statista.com (2024), IKEA has maintained its status as the world's largest furniture retailer since 2008. Given this reason, it is vital that this firm possesses exceptional ideas regarding promotion and marketing by using visual metaphors which is a rhetorical technique that entails drawing a comparison between two dissimilar objects (Van Mulken et al., 2014).

The utilization of language plays a crucial part in conveying the intended meaning or messages of this type of advertisement. Despite its uniqueness and intrigue, Taabassum (2024) argues that this type of advertisement necessitates a textual component to effectively communicate its message.

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The objective of this study is to determine the significance of visual metaphors in IKEA ads, with the assistance of the written language used in these advertisements using parts of metaphor from I.A. Richards (1936), semiotic from Barthes (1964), and A is B Formula from Forcheville and Sobrino (1967;2017). In addition, the theory proposed by Phillips and McQuarrie (2004) regarding the many types of visual metaphors present in society is also required.

LITERATURE REVIEW

Visual Metaphor in Advertising

Visual metaphor and metaphorical rhetoric are essentially synonymous, as they both employ rhetorical techniques to effectively convey messages to audiences. It is derived from one of the figures of speech or forms of figurative language, such as metonymy, personification, simile, hyperbole, and others. Gibbs (2017) characterizes metaphor as a cognitive mechanism that facilitates the understanding of abstract concepts by mapping them onto more concrete domains, thereby linking complex ideas to familiar experiences. This cognitive mapping enables individuals to process intricate thoughts through relatable imagery. In his work on Conceptual Metaphor Theory (CMT), Gibbs (2017) argues that metaphors transcend mere linguistic expressions, serving as essential tools for grasping abstract concepts through concrete experiences, which include the concept of advertisement.

Advertising offers a wealth of instances for multimodal analysts to examine similarity metaphor. The reason for this is because visual metaphor advertisements frequently promote the comparison of two components by highlighting their perceptual resemblance. Perhaps, this has impeded scholars from focusing on alternate methods of organizing metaphors in multimodal conversation, such as correlational metaphors. The metaphors mentioned, such as LOVE IS A JOURNEY ("Our relationship has reached a point where there is no progress") or TIME IS MONEY ("It is not worth the effort or time"), are derived from the combination of events in human experience (Sobrino, 2017). The research on representing abstract concepts in advertising and other forms of multimodal discourse is still limited, which is not wholly unjustifiable. At first glance, it may seem that correlational metaphors are more difficult to handle in multimodal environments since they depend on subjective sensations and abstract concepts. How can a designer represent the intangible concepts of love or time in an advertisement without utilizing explicitly associated items, such as a ring or a clock? Correlational metaphors utilize a diverse range of visual and textual depictions (Sobrino, 2017).

Parts of Metaphor

Metaphorical sentences or visual metaphors consist of multiple elements, necessitating the inclusion of several pieces. According to I.A. Richards (1936) and Douglass (2000), metaphor consists of three parts: tenor, vehicle, and ground. The tenor represents both the subject and the intended meaning of the metaphor. The main component of the metaphor is its literal meaning, whether it is conveyed through words or visual representation. The vehicle is the term used to designate the subject of a metaphor. A descriptor is a term or concept that is employed to characterize the primary topic or object. Ground refers to the connection or correlation between the tenor and the vehicle. Another study called the tenor as target and the vehicle as source (Sobrino, 2017). For instance, in sentence *Risa has a singing bird voice*. Below, researcher provides a detailed description of each aspect.

Table 1. *Examples of Division of the Parts of Metaphor*

Tenor	Risa's voice
Vehicle	Bird
Ground	Risa has such a melodious voice that when she sings we feel like we hear birds chirping beautifully

Risa's voice become the tenor because it was the subject that is described, *singing bird* become the vehicle because it used to describe how beautiful Rina's voices is, and the sentence in ground use

to make those two elements in unity. This concept can configure in visual metaphor since they have the same concept as rhetorical style.

Types of Visual Metaphor

Phillips and McQuarrie (2004) identified three distinct categories of visual metaphor: juxtaposition, fusion, and replacement. These categories were further clarified by Van Mulken et al. (2014). Each of the three categories possesses a unique amount of complexity, which is ascertained by the quantity of inferences that viewers must make in order to reach a satisfying conclusion. The simplest approach is juxtaposition, followed by fusion, which is of intermediate complexity, and replacement, which is quite complex.

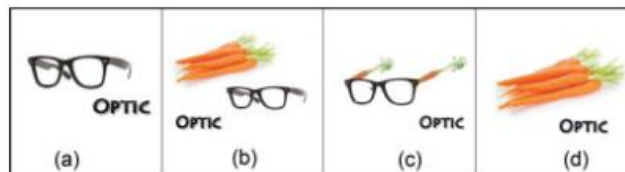


Figure 1. Types of visual metaphors illustrated by Van Mulken et al. (2014) based on Phillips and McQuarrie (2004)

Juxtaposition (see Figure 1[b]) is also called simile. It consists of two photos positioned next to each other. The visual representation depicts the product or goal alongside its corresponding comparison or source. In the other word, the tenor and the vehicle is placed alongside. This approach highlights the connections between images, encouraging the viewer to make associations or distinctions that might not be readily apparent. For instance, a picture of a thriving tree placed alongside a lifeless one can represent themes such as life versus death, growth versus decay, or hope versus despair.

Fusion (see Figure 1[c]) is also called hybrid or synthesis visual metaphor. In this type of visual metaphor, the target product (tenor) is merged with the source (vehicle) of comparison to create a unified visual element. Despite it is categorized as moderately complex, but, in fact, it was the most difficult visual metaphor types to make in the term of editing or designing, because the tenor has to being combined with the vehicle in order to make one object. In this method, the attributes of both elements are integrated to create a new entity that reflects qualities from each source. This synthesis can generate a compelling metaphorical significance that goes beyond the individual parts. For instance, a sculpture that combines human characteristics with those of an animal may convey themes of hybrid identity or the relationship between nature and humanity.

Replacement (see Figure 1[d]) occurs when either the target product or the source of comparison is not present. Replacement is sometimes referred to as a contextual metaphor, as it depends on the surrounding context for readers to derive or deduce its intended significance. This technique frequently utilizes familiar symbols, where one image represents another, enabling viewers to discern the meaning behind the substitution. For example, a skull used to signify mortality or danger serves as a symbolic representation that evokes more profound associations and emotions, rather than presenting a straightforward depiction.

Visual metaphors offer three primary benefits according to Jeong (2008): attracting attention, offering detailed explanations, and providing enjoyment. Visual metaphors capture attention by their originality, as they diverge from what is anticipated and stand out among the surrounding stimuli, particularly in instances where viewers are less involved, such as when perusing a magazine. Visual metaphors enhance cognitive involvement, encouraging viewers to make inferences or develop hypotheses. Pleasure results from finding satisfaction in successfully interpreting the meaning conveyed by visual stimuli (Jeong, 2008).

Conceptual Metaphor (A is B Formula) in Advertising

According to Sobrino (2017) Several multimodal analysts including (Forceville, 1967) have observed that the “A is B” formula, which gained popularity in conceptual metaphor theory due to its emphasis on verbal metaphors removed from context, may not adequately capture the dynamic nature of metaphor across various levels of abstraction and cause-effect relationships. Typically, multimodal analysts rely on whole occurrences and continuous behaviors to comprehend a metaphor. According to Musolff (2006: 28) in Sobrino (2017), a metaphor scenario is a collection of assumptions made by knowledgeable members of a discourse community regarding the typical aspects of a source-situation. These aspects include the participants and their roles, the dramatic storylines and outcomes, and the conventional evaluations of whether they are considered successful or unsuccessful, normal or abnormal, permissible or illegitimate. Therefore, a metaphor scenario gives an opportunity to account for metaphors based on highly situational marketing properly. Whereas Sobrino has investigated very simple advertisements thus far, there is an opposite tendency in advertising that embeds the persuasive message in physical and detailed representations.

The A is B formula is basically the simple way to interpret the meaning of metaphor or visual metaphor. ‘A’ means the vehicle or source while ‘B’ the tenor or target. It can be write as A is equal with B. So the A (source/vehicle) have a similarities based on its context with B (target/tenor). The A is B formula example analysis for visual metaphor that is used by Sobrino (2017) is below:

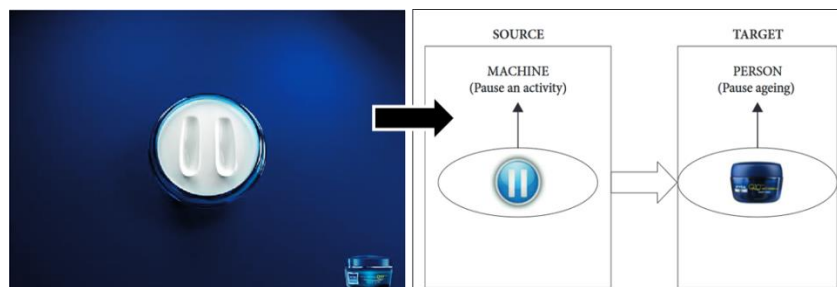


Figure 2. *Conceptual Metaphor (A is B Formula) from Sobrino (2017)*

This billboard promotes an anti-wrinkle facial night cream with double the co-enzyme Q10, an anti-aging ingredient that boosts skin energy metabolism to prevent wrinkles. A raised cream jar on a dark blue background is the billboard's basic design. The top layer of cream has two straight parallel marks, perhaps from two fingers consuming cream. Lesser right corner of billboard shows advertised product in lesser salience (Sobrino, 2017).

The explicit representation of the product may notify viewers that the advertisement is about an anti-aging cream. However, the product's lesser prominence in the scene requires the viewer to discover another indication to predict nighttime application. The nonverbal context helps elicit this inference: Many music and video players have pause buttons that look like the two straight parallel marks on the circular jars top. Users can momentarily pause the film or song with this button. This button represents the broader machine domain. The cream and its target user are then represented by the button and machine. By analogy, anti-wrinkle cream “pauses” human ageing like buttons pause a machine (Sobrino, 2017). This basic scenario activates the metaphor HUMANS ARE MACHINES from two perspectives—the cream and the pause button. This metaphor lets us imagine detailed plans for desired changes and gives consumers unrealistic expectations of control, such as the idea that the advertised product can prevent ageing (Sobrino, 2017).

Semiotic in Visual Metaphor

Barthes (1964) defines semiotics as the scholarly field that investigates the significance and understanding of signs and symbols. He explained that semiotics encompasses the processes by which meaning is produced and communicated using signs, symbols, and codes. Chandler (2007) defines

semiotics as the examination of how signals communicate meaning and how these signs are organised into systems of significance. It involves analysing the relationships between signifiers (such as words, sights, and sounds) and their signified meanings (the concepts, things, or ideas they represent) (Chandler, 2007).

As per Saussure's (1916) theory, the signifier refers to the tangible manifestation of a sign, such as a pattern of sound or a written symbol. It symbolizes the physical aspect of the sign. As an illustration, the term "tree" serves as the signifier. Words consist of a combination of letters and phonetic elements. He stated that the signified refers to a mental concept or notion, commonly referred to as the signified. The term pertains to the cognitive or psychological aspect of the indication. For example, the term "tree" denotes a living organism characterized by a central trunk and extending branches. The signified refers to the specific meaning or concept that is evoked in the mind by the signifier, as described by Saussure in 1916. In his 1916 work, Saussure asserted that the signifier and signified are intricately interconnected. They epitomize two contrasting aspects of the same concept. The signifier and the signified are mutually dependent and cannot exist independently of one another. The signifier serves as the medium via which the signified is conveyed. The signified refers to the concept or notion that the signifier represents (Saussure, 1916).

The idea of visual metaphor is synonymous with semiotics, as visual metaphor employs specific signs to convey the intended meaning. Sargsyan (2021) argues that semiotics and visual metaphors share certain commonalities in their approaches to understanding meaning and communicating messages. Both professions prioritize signs and symbols as the primary means of communication, with the interpretation of these signs being strongly dependent on the surrounding environment. In semiotics, the sender assigns meaning to signs through encoding, while the recipient interprets and decodes them to understand the intended meaning. Visual metaphors employ images to communicate complex ideas or feelings, and the understanding of these metaphors is heavily impacted by the surrounding context.

Feng and O'Halloran (2013) state, that semiotics and visual metaphors utilize metaphorical language to convey meaning. Visual metaphors utilize visual elements to convey complex ideas or emotions, whereas semiotics employs metaphors to elucidate the connection between signs and their respective meanings. Moreover, they asserted that both semiotics and visual metaphor consider the cultural and social context of communication. The interpretation of an image in visual metaphor is heavily influenced by the cultural and social context in which it is used. Similarly, in semiotics, the meaning of signals is influenced by cultural and social components.

METHODS

This study uses qualitative method which the subject are IKEA visual metaphor advertisements. A literature review or other existing research is used in this writing technique. In order to provide context for discussing the research issue, the findings of the study were meta-analyzed and contrasted with one another. The data source is from the internet, specifically *Behance.net* and *AdForum.com* which is why documentation is utilized as a research technique in this study. The analysis uses parts of metaphor from I.A Richard (Richards, 1936), A is B formula from Forceville and Sobrino (1967;2017), Semiotic from Saussure (1916) in revealing the meaning of visual metaphor. Furthermore, types of visual metaphor from Phillips and McQuarrie (2004) is also utilized in observing the pattern appeared.

FINDINGS AND DISCUSSION

Findings

Tables below show an overview about the meaning and the types of the visual metaphor in ten advertisements. In this study, researcher found two types of visual metaphor, which fusion become the most type of visual metaphor and replacement become the least. The analysis has been simplified based on the type.

Table 2. *The Meaning of the Visual Metaphor of IKEA Visual Metaphor Advertisements*

Datum	Signifier	Parts of Metaphor		
		Tenor/B	Vehicle/A	Ground / A is B Formula / Meaning/Signified
P.01	A jar of anti-aging night cream containing a duvet or blanket that looks like white cream	Duvet	Anti-aging night cream	The duvet has a softness that makes it comfortable to sleep soundly so will makes your skin look younger, just like using anti-aging night cream
P.02	A vitamin supplements jar pouring out its pills that is replaced with the number of pillows	Pillows	Vitamin Supplements	The pillow will makes you fall asleep quickly and soundly to maintain your focus and strengthen your memory just like the efficacy of vitamin supplements
P.03	A pair of dessert spoons that are laid on a bed that is half-covered with a blanket	Dessert Spoons	A pair of lovers	The spoons will make you and your couple have a romantic, intimate, and lovely moment on Valentine's Day
P.04	A strip of sleeping pills that the pills are replaced with pillows	Pillows	Sleeping pills	The pillow has high softness which makes you quickly fall asleep without being afraid about the chemical side effect for health
P.05	A pink ice cream cone that the ice cream is replaced with a cone-twisted duvet cover and pillowcase	Duvet cover and pillowcase	Ice cream cone	The duvet cover and pillowcase are as soft as an ice cream so will make you comfortable while using it for sleep
P.06	Various kinds of living room furniture that is placed inside a glass bottle	Living room furniture	The space inside of the glass bottle	The furniture is easy to decorate, suitable for small rooms, and does not take up much space similar to the narrowness of inside the bottle
P.07	Several folding chairs were lined up, then one of the chairs was folded, held by the hand and put into a black magic hat	Folding chairs	magic stuff that is usually put into magic hat in magic show	The chair is easy to store and does not take up much space as if it is a magic so you can put it into a magic hat similar to put a rabbit on bird in it.
P.08	A clothes closet or wardrobe whose door is slightly open and it can be seen an elephant's trunk coming out	Clothes closet	something that fits for elephant	The closet has a small size but larger space so you can store a lot of clothes in it as if you can put an elephant in it.
P.09	3 cups of coffee and 2 sachets of sugar, all of which are depicted on a black TV bench	TV bench	3 cups of coffee and 2 sachets of sugar	The price of the TV bench is as affordable as 3 cups of coffee and 2 sachets of sugar
P.10	A silhouette of a children's desk chair that looks like a silhouette of a ghost	Children's desk chair	Ghost	The chair is as kid-friendly and comfortable as the Halloween celebration for kids

Table 3. *The Types of the Visual Metaphor of IKEA Visual Metaphor Advertisements*

Datum	Types of Visual Metaphor			Other Rhetoric Type	
	Juxtaposition	Fusion	Replacement	Personification	Hyperbole
P.01		√			
P.02		√			
P.03		√		√	
P.04		√			
P.05		√			
P.06		√			√
P.07		√			√
P.08		√			√
P.09		√			
P.10			√		

Fusion Visual Metaphor

The image below (Figure 3) depicts a metaphorical representation of a container, possibly holding night cream or skincare product, with a blanket resembling white cream. It is classified as the signifier. This graphic metaphor consists of three elements: the tenor, the vehicle, and the terrain. The tone, in this metaphorical context, refers especially to a duvet or blanket. The vehicle for metaphorical expression in this context is skincare. This visual metaphor illustrates that the blanket promotes restful sleep, which is crucial for maintaining skin health and preventing the signs of ageing, similar to the effects of an anti-ageing night cream. The connection between the tenor and the vehicle, known as the ground, is what creates the oneness in this visual image.



Figure 3. *Fusion Visual Metaphor*

(source: <https://www.adforum.com/creative-work/ad/player/34625051/anti-ageing-cream/ikea>)

To gain a deeper comprehension of the significance of visual metaphor, it is necessary to refer to the A is B formula theory proposed by Forceville and Sobrino (1967; 2017). This idea posits that A (source/vehicle) exhibits contextual similarities with B (target/tenor). According to this notion, the duvet possesses equivalent properties to those of the anti-ageing night cream. More precisely, the duvet possesses a level of softness that promotes a comfortable and restful sleep. The use of this blanket induces a state of sleep that has the effect of rejuvenating the skin, akin to the application of anti-ageing night cream. This concept is also classified as the signified.

This image is classified as a fusion, based on the visual metaphors identified by Phillips and McQuarrie (2004). The reason for merging the goal product (tenor) with the source (vehicle) of comparison is to produce a cohesive visual aspect. The graphic clearly depicts the substitution of the cream with the duvet, which is then inserted into the jar containing the anti-ageing night cream.

In addition, the image presented has a contradictory relationship with the slogan that states “*Sleep, the most natural anti-ageing remedy*”. According to the Oxford Learner's Dictionary, the term “natural” refers to something that is not created or contaminated by humans. However, the photo depicts an anti-aging night cream, which is likely to be artificial or contain chemicals that are man-made. The advertising aims to communicate that adequate sleep is the most effective and secure method to prevent skin ageing. Essentially, this marketing promotes the use of a blanket as an alternative to anti-aging night cream, which may contain chemicals. The pitch suggests that using the offered blanket will improve sleep quality and result in a more youthful appearance of the skin.

Replacement Visual Metaphor

The next advertisement shows a silhouette of a children’s desk chair that looks like a silhouette of a ghost. It is categorized as the signifier. The tenor of this visual metaphor is the children’s desk chair, because it is the subject of the metaphor, while the vehicle is a silhouette of a ghost. To find the ground of this visual metaphor, it is necessary to examine the contextual information provided by the commercial, as evident from the slogan.

The company conveys the advertisement as a Halloween campaign which can be associated with children. Ghost has a creepy and scary connotation, but if it is associated with Halloween which is usually related to the celebration that is loved by children, the ghost becomes a more playful and less frightening connotation. It is because the celebration has become more associated with children’s activities like trick-or-treating, parties, and costume contests, which further dilutes the darker undertones of the holiday. The term “ghost” in this context is more of a playful representation of the supernatural, rather than a serious or frightening concept (Clark, 2005). This makes the visual metaphor mean your child will be comfortable and suitable for using this chair just like Halloween that makes your children happy.



Figure 4. *Replacement Visual Metaphor*

(source: <https://www.adforum.com/creative-work/ad/player/34649016/valfred/ikea>)

According to the A is B formula (Forceville, 1967; Sobrino, 2017), this visual metaphor means that the chair (B) that is being advertised has the same quality as the Halloween vibes which in this picture is visualized as a ghost (A). It indicates that the chair is as kid-friendly as the Halloween celebration. This meaning is also categorized as the signified.

This picture is categorized as a replacement according to the types of metaphors. Replacement occurs when the target product or the source of comparison is not present. In this case, the chair does not exist in the picture and is replaced with the silhouette of a ghost.

Furthermore, the next results are the other rhetorical concepts that the researcher found in the fusion visual metaphor, which are personification and hyperbole:

Personification Rhetoric of Visual Metaphor

The next advertisement shows a pair of dessert spoons that are laid on a bed that is half-covered with a blanket. It is categorized as the signifier. The pair of dessert spoons is a replacement for a couple of lovers who sleep together on the bed. This metaphor is categorized as personification since the spoon is described as human. According to “Introducing Metaphor”, personification can be categorized as a metaphor. Knowles and Moon (2004) state, “A subtype of metaphor is personification, where something inanimate is treated as if it has human qualities or is capable of human actions”.



Figure 5. Personification Rhetoric of Visual Metaphor

(source: <https://tr.adforum.com/talent/81924928-lusina-terziyan/work/34591244>)

The tenor of this visual metaphor is a pair of dessert spoons because it is the target of the described product. The vehicle is a couple of lovers since it is the language that is used to describe the subject of metaphor. Similar to the previous advertisement, to find the ground for this visual metaphor, the context of the advertisement that represents the slogan is needed. This advertisement is used as a Valentine’s campaign which is usually associated with sweetness, love, affection, and happiness. Valentine’s Day and desserts have a strong connection, with various sweet treats being used to express love and affection, especially chocolate and cake (Faivre, 2010). So, this visual metaphor means that if you use these spoons to eat dessert with your couple, your Valentine’s Day will become more romantic and full of happiness.

Based on the A is B formula proposed by Forceville (1967) and Sobrino (2017), this visual metaphor suggests that the spoons being advertised (B) possess the same characteristic as the Valentine's Day atmosphere, which is represented in the image as the personification of a pair of spoons placed on a bed (A). It suggests that using the spoons will create a romantic, intimate, and delightful experience for you and your partner on Valentine's Day. This concept is also classified as the signified.

This visual metaphor is categorized as a fusion based on its type. It is because the target product (tenor) is merged with the source (vehicle) of comparison to create a unified visual element. It can be seen from the image that the lovers are replaced with the spoons laid on a bed.

Hyperbole Rhetoric of Visual Metaphor

The advertisement below shows various kinds of living room furniture consisting of a sofa, pillows, chair, lamps, etc.; that is placed inside a glass bottle. It is categorized as the signifier. The tenor of this visual metaphor is the furniture since it is the target or the described product. The vehicle is the space inside of the glass bottle because it is the language that is used to describe the product. In order to understand the ground of the visual metaphor, we need to take a look at the slogan. “It’s easier

than you think” If it is connected to the visual metaphor, it means that the furniture is easy to arrange and decorate. Inside the bottle represents simplicity, practicality, and suitability. The visual metaphor means that the furniture is easy to decorate, suitable for small rooms, and does not take up much space similar to the narrowness of inside the bottle.



Figure 6. *Hyperbole Rhetoric of Visual Metaphor*

(source: <https://www.behance.net/gallery/82374981/IKEA-Ad-Campaign>)

Based on the A is B formula proposed by Forceville (1967) and Sobrino (2017), this visual metaphor suggests that the furniture (B) possesses the same characteristics as the interior of a bottle (A). In this context, the shared qualities include simplicity, pragmatism, and suitability. This visual metaphor signifies that the furniture is effortlessly in decorate, well-suited for compact spaces, and occupies minimal room, akin to the confined space within the bottle. This concept is also classified as the signified. This visual metaphor can also be classified as hyperbole, as it employs exaggeration. Leech (1983) defines hyperbole as a form of figurative language commonly used in everyday conversation. It involves the regular use of exaggeration to highlight and evaluate different parts of one's experiences. Here, the furniture is uncomplicated and can be easily arranged to give the impression that it could fit within a bottle.

This visual metaphor is categorized as fusion according to its types. It is because the target product (tenor) is merged as one object with the source (vehicle) of comparison to create a unified visual element. It can be seen from the image that various kinds of furniture are placed inside the glass bottle.

Interpretation of Visual Metaphor

Upon assessing the significance of the visual metaphor, the researcher concluded that its meaning alone was insufficient in constructing the whole meaning. Therefore, a written language is necessary to facilitate the understanding of the metaphorical meaning. According to Alousque (2015), language in visual metaphor advertisements has three functions: it supports the metaphor provided by the picture, combines with the image to produce a visual metaphor, and clarifies the metaphorical meaning of the picture. According to Tabassum (2024), visual metaphors possess the ability to evoke emotions in viewers, but often require additional information to achieve this effect.

The provision of this information in written language can enhance the overall impact of the advertisement. Advertisers can enhance their message by integrating textual and visual components, resulting in a more thorough and captivating connection with their target audience. Moreover, as stated by Zantides (2016), the occurrence of semiosis in the context of visual metaphors is complex and can lead to various subjective interpretations among the viewers. This emphasizes the need for additional settings, such as written language, to clarify the intended meaning. Without this background, the metaphorical meaning can be open to several interpretations that may not align with the intended message of the commercial.

To summarize, while visual metaphors possess the ability to elicit emotions in the audience, written language is essential for interpreting the advertisement's intended message. The purpose of this is to prevent any misinterpretation of the message that the firm intends to communicate through its marketing.

A Promoting Strategy: Visual Metaphor and Figure of Speech in Advertisement

Based on the analysis of the meaning of the visual metaphor, the researcher found that visual metaphor is simply a visualization of the figure of speech, such as hyperbole, personification, and especially the metaphor itself. Advertisements with figures of speech alone have a good effect in attract audiences' attention, especially if they are visualized as visual metaphors that is more interesting and eye-catching. It can be a strategy in making an advertisement

Referring to Arintonang and Ownie (2013) in their research, Vogue's advertising utilize several figures of speech, including hyperbole, personification, simile, metaphor, and allegory, to effectively engage the audience and leave a lasting impact. Furthermore, with the figure of speech that being visualize, it can attract more attention to the audiences. Zhao and Lin (2019) stated that visual metaphor on advertising has the advantages in attracting attention, stimulating imagination, and improving memory. The audience's motivation to read and analyze commercials is increased by the freshness of metaphor and imagination, which also brings about a pleasurable interpretation experience, which ultimately results in a positive attitude toward advertising (Zaltman & Coulter, 1995). This is in line with the sense of curiosity caused by the connotative slogan that the researcher stated previously, which the visual metaphor advertising also has an ability to make the sense of curiosity. According to Tabassum (2024), visual metaphors are highly powerful techniques in contemporary advertising for conveying messages and capturing brand attention. They have the ability to present the product or concept from a different perspective and motivate the intended audience to make a purchase.

Moreover, as stated by Kim et al. (2012), the use of metaphors in advertising has the ability to impact attitudes toward advertisers. This is due to the fact that advertisers that employ metaphors are regarded as more credible since they are evaluated as significantly innovative. This can increase the company's reputation caused by creating unique and creative advertisements, so the company will get more attention from the audiences.

Researcher also found that the most type of visual metaphor that is occurred is fusion with the percentage of 90% rather than replacement with 10% or even juxtaposition with 0%. It indicates that this type is the most attractive visual metaphor. According to Reham (2022), the fusion metaphor was determined to have a more favorable influence in the context of advertising compared to other forms of visual metaphor which are juxtaposition and replacement. He stated that the viewer's satisfaction in effectively interpreting the image might lead to a more favorable perception of the advertisement and the brand. The observations above also apply to Van Mulken et al.'s (2014) findings about the favorable direct impact of fusion visual metaphor type on ad appreciation. Commercials that utilize fusion metaphors are highly popular because they employ easily understandable symbols that prompt viewers to interpret the advertisement's characteristics according to their own assumptions and experiences. This might enhance the visual appeal of the messages.

In conclusion, visual metaphor as visualization of figure of speech can be utilized as marketing strategy, especially the fusion metaphor, because it attracts audiences' attention, leave a lasting impact, give a positive attitude towards the advertisement, makes the sense of curiosity, and increase company's reputation.

CONCLUSION

Upon thorough analysis of the visual metaphors, the conclusion was reached by the researcher that their meaning cannot exist independently in constructing overall meaning. Therefore, the understanding of the metaphorical meaning is facilitated by a written language. Moreover, the predominant type of visual metaphor identified by researchers is fusion. A higher positive impact in

the realm of advertising is attributed to fusion when compared to other forms of visual metaphor. Furthermore, it has been discovered by researchers that visual metaphor is a form of visual representation of figures of speech, such as hyperbole and personification. It can be effectively employed as a marketing strategy due to its ability to capture the attention of audiences, create a lasting impression, foster a positive attitude towards the advertisement, evoke curiosity, and enhance the reputation of the company.

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