

## A STUDY ON MULTIMODAL METAPHOR IN COCA- COLA AND PEPSI'S TELEVISION COMMERCIAL

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### ABSTRACT

There is no shadow of doubt that human beings have been employing metaphor in almost all aspects of life even though they are sometimes unaware of the fact. And the professional world of scholars has already taken the notion of metaphor into account. Especially after the publication of the work named *Metaphors We Live By* in 1980 by Lakoff and Johnson, the notion of metaphor was exploited conceptually and seemed to have more practical applications. The research was done to investigate how multimodal metaphor has been used in Coca- Cola and Pepsi' television commercials accompanied by a comparison between two companies. The present study includes four main chapters: literature review, methodology, findings and discussion, and conclusions. Findings show that both brands take full advantage of visual, verbal and sonic modes, despite different degrees, to represent groups of metaphorical themes. Similar and different aspects in their usage of multimodal metaphor were also disclosed in the study.

**Keywords:** multimodal metaphor, Coca- Cola, Pepsi, TV commercials

### 1. INTRODUCTION

Metaphor was considered as an exclusively figurative phenomenon which had little or no place in everyday language until the 19<sup>th</sup> century. Yet, since Lakoff and Johnson published their work named *Metaphors We Live By* in 1980, the notion of conceptual metaphor theory (CMT) has ruled metaphor studies. Here, metaphors are primarily a phenomenon of thought rather than of language, which have been applied to all corners of life such as literature, economy and especially recreational and media areas. Additionally, as a result of the quick social commercialization and the surge of media, advertising becomes one of the most efficient ways of broadcasting products, and a fundamental part of our life as well as '*a major manifestation of conceptual metaphors*' (Kövecses, 2002, p.59).

In advertising, metaphor is an integration of words, images, sounds and meanings. A well-selected metaphor will significantly provoke shoppers' inspiration to buy a certain product. Within Conceptual Metaphor Theory framework, multimodal metaphors are defined as those metaphors whose target and source are rendered exclusively or predominantly in two or more modes and the verbal is in many cases just one of them. (Forceville, 2006; see also Forceville, 2008; Forceville and Urios

Aparisi, 2009a). The possible modes likely consist of written and spoken language, static and moving images, music, nonverbal sounds, and gestures (Forceville and Urios-Aparisi, 2009b).

The researcher was impressed by Coca - Cola and Pepsi. Both have invested a lot in commercial strategies to propagate their names worldwide. One of reasons for their success may come from their advertising campaigns with TV commercials (TVCs) combined by different modes ranging from images, sounds and words. She questions the use of multimodal metaphor on those TVCs in broadcasting the items; hence, she is so curious to do a research into this area. The thesis mainly concentrates on analyzing the multimodal metaphors used in TVCs of two brands Coca-Cola and Pepsi within the Conceptual Metaphor Theory, from which some comparisons will be made between the two brands.

A great number of works within the Conceptual Metaphor Theory have been done, but concentrate only on one aspect of the metaphor. Even if they did consider various modes, their areas are totally different, so hardly can the researcher find a research of the same field and topic. The research's aims were to identify multimodal metaphors and relationships between their target and source domains in expressing certain messages followed by a comparison in using multimodal metaphors of the two big names. The paper raises the following research questions

1. How is multimodal metaphor used in the TV ads of Coca - Cola and Pepsi?
2. What are similarities and differences in using multimodal metaphor of the two soft drink brands?

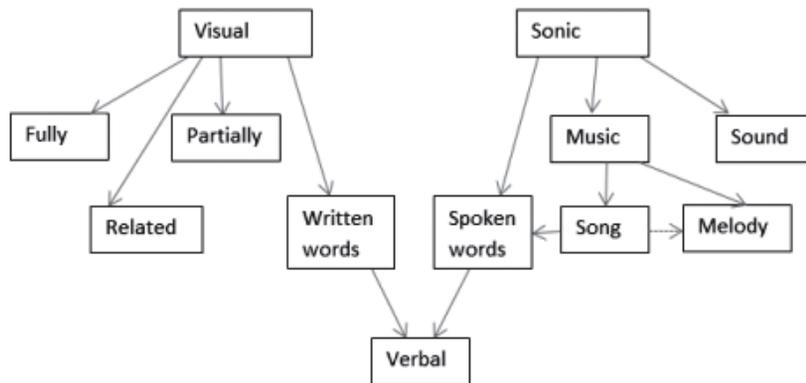
## **2. LITERATURE REVIEW**

### **2.1. Multimodal metaphor**

In Cognitive Linguistics, metaphor is not merely a figure of speech, but is a specific mental, and neural mapping that influences a good deal of how people think, reason, and imagine in everyday life (Lakoff & Johnson, 1999). The term means '*understanding and experiencing one kind of thing in terms of another.*' (Lakoff and Johnson, 1980a, p. 6). The process is carried out by partly consciously and partly subconsciously projecting particular features from one domain onto another. So, the domain with mapping features is called the *source domain* and the domain onto which the features are mapped – the *target domain*.

### **2.2. Modes in a multimodal metaphor: Classification and interaction**

Multimodal metaphors can occur in various different genres. Forceville (2007, p.20) assures that domains in multimodal metaphors can be represented visually, sonically, musically, in spoken words, and in written words. Visual representation implies display of the phenomenon fully, partially or representation of related elements. Then, sonic representation means sounds that are neither music, nor speech. Lastly, representation of domains in spoken or written words can also be full presentation or symbolization by words. The figure following figure exemplifies the subdivision of modes according to Forceville (2007, p.20):



*Figure 1. Subdivision of Modes - Forceville (2007, p. 20)*

### 2.3. Multimodal metaphor and the genre

Advertising is a specific genre of persuasive discourse whose final objective is to sell a product. A commercial, then, can be analyzed as an instance of a genre event (Steen, 2011) not only with a clear goal, but also participants, medium, often also main lines of the content. Probably its most important objective is to remind the audience about the product or service in specific, as well as the brand in general. The producer's duty is to create impressive and clear metaphor. Thus, the target is as a rule the product or service marketed, and commercials are about the specific product or service. Another feature is that in advertising, the source is usually of a higher value than the target because it supplies positive features mapped from the source to the target (Tzanne, 2013, p. 115). Finally, the last main objective is to let the target audience associate certain positive features of the source domain with the target domain (Forceville 2007, p. 20; Qui 2013, p. 1588).

### 2.4. Empirical studies

The first study is '*Metaphors in Food Advertising Slogans*' by Chennan Yu (2009), investigating both conceptual metaphors and creative metaphorical linguistic expressions in 20 food advertising slogans from three sources. Yu finally could find the answer for his research that conceptual metaphors are used to arouse customers' interest. Various aspects related to the product are conceptualized into different kinds of entities and objects. Many conventional and common metaphors are utilized in advertising slogans, but much creative work has also been done by the advertisers. Yu also disclosed that the LIFE metaphor contributes to a large portion of metaphors used in slogans.

Conceptual metaphors have also been studied by Nani Indrajani Tjirakusuma. Nani's focus is pictorial metaphors in food and beverages advertising discourse. This study was a qualitative study and units of analysis were words in context, including phrases, clauses, sentences and the contextual pictures in the advertisements. Four advertisements of food and beverages were examined to draw the conclusion that metaphors in advertisements are not just verbal metaphors, but also nonverbal ones. These pictures are intentionally created as pictorial metaphors by the advertisers

because all the verbal and nonverbal advertisement texts should support the advertised product.

Another research which can be closely associated with the current research topic is

‘An analysis of multimodal discourse on Coca- Cola advertisement’ by Willem Saragih. This case study describes and interprets a video on Coca- cola’s website in order to give the concepts of description and interpretation in the perspective of multimodal semiotics as recommended by Anstey and Bull (2010). By applying the systems of multimodal recommended it was found that five aspects namely 1. Linguistic, 2. Visual, 3. Audio, 4. Gestural and 6. Spatial aspects of the advertisement in multimodal semiotics perspective are covered.

An investigation into the ‘ Formulas of Visual Metaphor in Advertising’ was also made by Dr. Ghada Mouhmod Ebrahim Ouf in which two posters of Coca-cola and Pepsi were analyzed along with other static images of the product announcements to identify the difference and similarities between them in using conceptual metaphors. The search follows the descriptive method to describe the role of visual metaphor in advertising, and show some chosen examples of visual metaphor advertising. The study results show that visual metaphors may be more persuasive due to both visual argumentation and metaphorical rhetoric. Additionally, the power of metaphors is seen in its familiarity and in the relationship between a user and a product.

Under investigation, the researcher found out unique points in her thesis. First, even though there have been relevant studies in her research field of multimodal metaphor in advertising, few of them has been done specifically on her topic of Coca-coca and Pepsi video commercials before. Second, her study is not only qualitative research but also a contrastive one in the way that it does not just identify the meanings of the metaphor, but it compares and contrasts metaphor uses in the two brands. Last but not least, she holds a strong belief that her study can bring new flow of air into the linguistic world, showing new approach of completely new theme.

### **3. RESEARCH METHODOLOGY**

#### **3.1. Description of the data**

Data consisted of 15 Coca - Cola and 15 Pepsi TV commercials from iSpot.tv over the period of 2013 – 2018. Videos were in English, from 15 to 60 seconds long.

#### **3. 2. Methods of the study**

Metaphors are analyzed quantitatively and qualitatively. The quantitative analysis takes its foundation from the themes of metaphor cases. Meanwhile, the qualitative analysis takes into consideration how metaphor is specifically realized from each mode. Such factors as contextual features of commercials are also analyzed so that the meaning of the metaphor could be more thoroughly interpreted. The commercials from Coca-Cola are coded from C01 to C15 and those from Pepsi are coded from P01 to P15. A cognitive approach, which focuses on studying cognitions, or thoughts, and their relationship to our experiences and our actions. Was especially based on the conceptual metaphor theory to analyze the advertisements. In conceptual metaphor, metaphor is understood as a

cognitive process that conceptualizes people’s minds and thoughts linguistically in similar or different ways in languages, so it is too hard to translate the metaphor adequately. On the basis of the cognitive approach, Mandelblit (1995) presents Cognitive Translation Hypothesis and considers two schemes for the translation of metaphor, namely similar and different mapping conditions.

**3. 3. Data Analysis Procedure**

At first, all commercials were closely watched. Then, the series was judged whether the target domain corresponds to the product advertised, whether expressions referring to the product advertised are withheld till the end, and whether the source domain is of a higher quality than the target domain. After that, elements to cue the target and the source domains were extracted and included into the table (analytical framework). After modalities were summarized, a closer analysis of modalities and their relationships was presented. Finally, certain messages and possible conceptual metaphors were identified.

The analytical framework employed in this study is based on division of modes in multimodal metaphor by Forceville (2007, p.20). All TVCs were analyzed according to criteria in the framework, namely modes of visual, verbal and sonic along with related contextual information accompanied by detailed description and analysis of their meanings.

**4. FINDINGS AND DISCUSSION**

**4.1. Statistical findings**

The researcher gave a summary of metaphor frequencies in terms of metaphorical themes in 30 TV commercials from two companies.

**4.1.1. Coca – Cola**

The 15 commercial videos employed all three modes of verbal, visual, and sonic. Visual and sonic modes are mainly used while the company just applied a small proportion of verbal mode, mainly in written form with their slogans. Five salient themes specified are: *Coca Cola is the container of happiness*, *Enjoying Coca Cola is the emotional remedy*, *Coca Cola is the companion of fun and refreshment*, *Coca Cola is the nurturer of life values*, and *Coca Cola is the food’s lover* and the distribution of metaphors according to the themes is summarized as below:

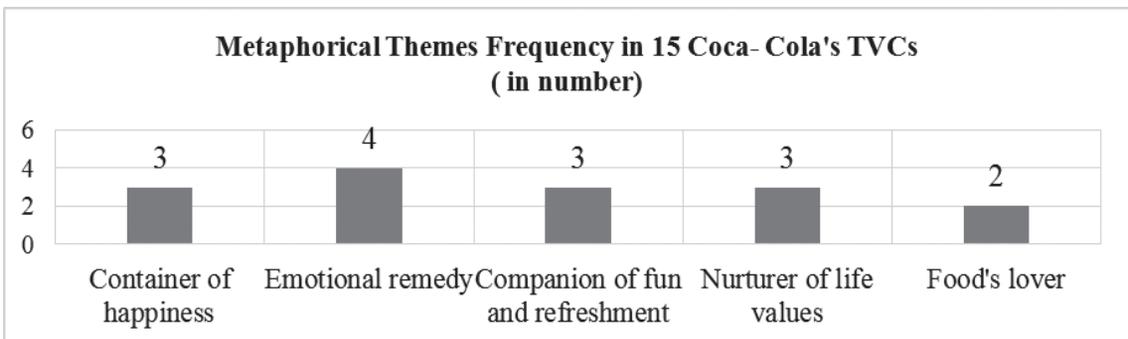
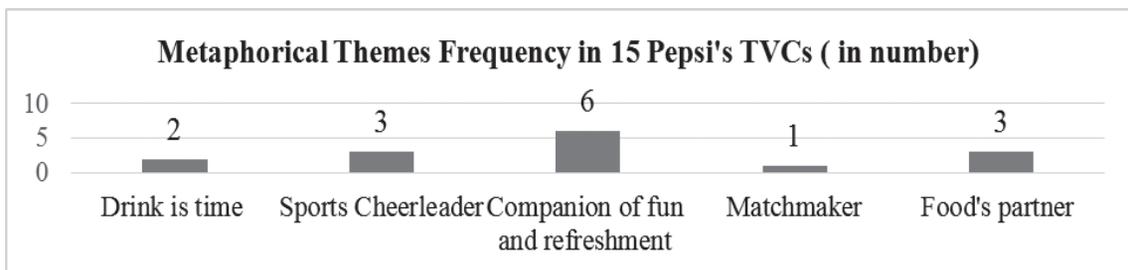


Figure 2. Metaphorical Themes Frequency in 15 Coca-Cola’s TVCs

It can be seen from the chart that the most number of videos considers Coca-Cola as an emotional remedy while the lowest one goes for the theme of Coca's being a food's lover. The other three themes, namely container of happiness; a companion of joy and refreshment, and a nurturer of life values share the same quantities, with 3 videos.

#### 4.1.2. Pepsi

Quite familiarly, Pepsi used almost every mode – visual, sonic and verbal. The researcher found out that most of videos are rich in visual modes, not much from verbal and sonic. The verbal even varies from spoken to written forms. In fact, there are some videos containing only spoken mode. Five most common themes could be found out, namely *Pepsi is our time*, *Pepsi is a companion of joy and refreshment*, *Pepsi is a sports cheerleader*, *Pepsi is a matchmaker*, and *Pepsi is food's partner*. The allocation of metaphors based on themes is also visualized in the following bar chart.



*Figure 3: Metaphorical Themes Frequency in 15 Pepsi's TVCs*

The chart shows that just one out of 15 Pepsi videos regards the drink as a matchmaker, which is opposite with six out of 15 displaying the role of a companion of fun and happiness. The theme about 'drink is time' comes second with two videos. 'Sports cheerleader' and 'food's partner' makes up the same number of 3 videos.

#### 4.2. Qualitative findings

The researcher grouped videos conveying the same metaphor to see how modes interact in aiming at the intended messages. However, for each theme, some most outstanding videos are chosen to analyzed.

##### 4.2.1. Multimodal metaphor in Coca-Cola TV commercials

###### 4.2.1.1. A drink is a container of happiness

**C01 (2013) New Open Happiness; C02 (2013), Polar Bear Football and C03 (2014) Make someone happy** are grouped. The C01 was closely examined.

###### **C01 (2013 – 60 seconds): New Open Happiness**

The advertisement is itself rich in mainly two modalities – visual and sonic – and not too much from verbal mode. The message to be read is COCA-COLA IS THE CONTAINER OF HAPPINESS. It is a good example of how visual mode is interlaced with sonic mode to deliver one common idea. A picturesque and natural scenery of human beings and wildlife species is effectively accompanied by the music. A little sleepy and slow melody first arises in the background of a sleeping man. It then becomes louder and more bustling when all species are trying to catch the Coca-Cola, especially at the

moment of opening the lid of the bottle. That is also the moment of happiness coming out from flora and fauna to human beings. Besides, the verbal is important in sending the whole message. The slogan 'OPEN HAPPINESS' is considered as an impressive closing. The conceptual metaphor HAPPINESS IS AN ENTITY is extended and elaborated in the sense that HAPPINESS is conceived of as something in a parcel or box so that it can be unwrapped or opened. Hence, opening Coca-Cola means opening happiness. Happiness is contained in the bottle. A majority of customers is about to feel excited or curious before opening a box or bottle without being aware of what is in there. And then, after the moment of unlocking the container, they would receive a basket of happiness which exactly comes up to the advertisers' expectations.

*4.2.1.2. Enjoying a drink is emotional health/ remedy*

**C06. (2016) Brotherly Love; C07. (2016) Break up; C010. (2017) Icebreaker,** and **C11.(2017) Sharing is always better** in which **C06. (2016) Brotherly Love** was analyzed.

**C06 (2016 – 60 seconds): Brotherly Love**

Impressively, the commercial acts as a narrator telling a quite long but meaningful and curious story about the brotherhood. It mainly consists of visual and sonic modes. Visually, the producers make a younger brother smaller and weaker with a possible implicature of making the audience feel sympathetic, even scared for the boy compared with a big and strong brother. An acoustic piece of music builds up the intensity of the advert as well as keeps the public on edge to wait and see what happens next. It is very soft and calm almost to pacify for the real clinical point of the advertisement. The most interesting interplay of the two modes is that the music nearly matches with what happens in the visual. The company's name and the slogan 'TASTE THE FEELING' visually appear at the end as condensed closing. A metaphor 'A DRINK IS AN EMOTIONAL MEDIATOR' is embedded. Thanks to the fight for Coca – Cola, the younger brother can realize how caring his older brother gives to him. After drinking Coca-Cola, he understands his brother's sense of humor. Coca-Cola has mended their abusive relationship. Coca Cola wants to say it will never let you down and will always be there when you need it.

*4.2.1.3. A drink is a companion of fun and refreshment*

The notion consists of 3 videos: **C04. (2016) A Coke for Christmas; C08. (2016 – 30s): Taste the feeling mini#2,** and **C09. (2016) Reclame.**

**C09 (2016 – 30s): Taste the feeling mini#2**

Young people are looking for fun and excitement to throw boredom away, especially under the hot and annoying summer weather. The multimodal narrative is based on an interaction of visual, sonic and verbal, and movement features. The music is played in the background to accompany the narration. Characters in this story do not use verbal forms of communication, but just by actions and non- verbal expressions to share great feelings together with the Coke. The audience can visualize a glass labelled Coca Cola filled with ice All subsequent scenes include youngsters playing and partying under the hot weather. Despite such severe climate, they still have a great deal of fun. It can

be argued that Coca Cola is made for the youth and that people can add more joy into their lives simply by adding Coca Cola moments. This fact is illustrated by verbal characteristics when a series of words emerge along the video. Besides, we can explore three more conceptual metaphors: MORE IS UP', 'HAPPINESS IS UP, SAD IS DOWN', and 'FEELING IS A DRINK'.

4.2.1.4. *A drink is a nurturer of life values – optimism, inclusion and diversity*

**C03. (2013) *Mirage*, C12.(2017) *The Wonder of Us*, and C15. (2018) *Murals* .**

**C03 (2013 – 60 seconds): *Mirage***

Visually, the audience are watching a race of the Cowboys, Badlanders and Showgirls in pursuit of a distant ice-cold bottle of Cola-Cola in so harsh a desert that makes it more and more exciting. Group members are caught up in playful skirmishes and melees as they speed across the sand until they finally arrive at their destination which is unexpectedly a fake Coke, but actually a billboard promising refreshment of a mere 50 miles ahead. Of course, the chase cannot end, but keeps going. We are all curious about who will win the race that is totally the company's desire and goal. A link appears after the sign of Coca – Cola bottle 'Vote now to decide who wins COKECHASE.COM'. The audience are still stuck the curiosity and unquestionably they will join the link to get the final answer. They keep dreaming and hoping for a pleasant result – Coca-Cola whether it can never come true. The metaphor COCA – COLA IS A NURTURER OF OPTIMISM is conveyed. In the harsh condition, all members of racing teams are trying their best to get the goal 'Coca- Cola' to satisfy their thirsty. It is also constructed on the basis of the JOURNEY metaphors in which the Source – path – goal image schema is invoked because of the movement towards a destination – the Coke. The story of Coca – Cola is, to some extent, exactly the story of our life because LIFE IS ASLO A JOURNEY. The advertisers may show that life is full of challenges, but if we always look at the bright sides and optimistic, we will win the battle. More importantly, every stage in people's life, the Coca- Cola is there representing the sweet goal.

4.2.1.5. *A drink is a food's lover*

**C13. (2017) *A love story* and C15 (2018) *Food feuds- Tailgate* were grouped.**

**C13 (2017 – 30s): *A love story***

Visual mode includes many scenes with the Coke, food and people. The music intentionally showcases that the story of Coca- Cola and food is a prolonged love story. It is easy to realize the metaphor A DRINK IS A LOVER. The product now is a person that best pairs up with the food in their love journey. At this time, the viewers may wonder how well a food and beverage can pair together, but all modalities are perfect and well-matched to demonstrate that long- life relationship.

**4.2.2. *Multimodal metaphor in Pepsi TV commercials***

4.2.2.1. *A drink is a food's best partner*

**P07 (2017). *Little Caesars Pizza Hot-N-Ready Lunch Combo - Busy People*; P11(2017). *Pizza with Pepsi*, and P12 (2018). *The Weekend is Here***

**P11 (2017 – 15 seconds): Pizza with Pepsi**

The 'Pizza with Pepsi' briefly illustrates the relationship between Pizza and Pepsi. The visual modality involves a can of Pepsi cracks open and is poured over ice to pair with a steaming pepperoni pizza and the logo of Pepsi to end up. The sonic and spoken verbal expressions with certain shades of meanings such as 'Good... good... good' in the song and 'Pizza with Pepsi... Delicious' spoken keep close pace with and reinforce the visual factors. For the final image 'Pepsi Logo' can be seen as a smiling globe, implying that the brand proliferates happiness and refreshment to every corner of the world. And in that journey, Pepsi is always the perfect partner of other products, especially food.

4.2.2.2. *A drink is our time*

**P01 (2013). Mirrors** and **P14 (2018). This is the Pepsi** are in the same team

**P01 (2013 – 30 seconds): Mirrors**

The TVC brings back some of Beyonce's familiar outfits and moves in reflections in a dance studio's mirrors. When she is still quite astonished at what she can see in the mirrors, the sound of broken glass is echoed. She is then back to the current moment, smiling and saying '*Embrace your past, but live for now*'. The video ends with her saying, the Pepsi bottle and its logo. Over the shot when the main character is recalling the past memory. The message conveyed may be that the company desires people to appreciate past memories, but more importantly they had better live for their presence. How they can do that? Simply by sipping the Pepsi, it will not only bring back your past but also helps you to live with the present moments of happiness and refreshment. The potential conceptual metaphor is possibly PEPSI IS TIME to indicate that the drink is as precious as our time.

4.2.2.3. *A drink is a companion of joy and refreshment*

Six out of 15 videos are **P03 (2015). Joy of Pepsi Feat**, **P06 (2017). Good Times**, **P08 (2017). On the Rocks**, **P09 (2017). Explosively Cherry**, **P10 (2017). Delicious Refreshing**, **P13 (2018). Uncle Drew – Timeless** in which **P03 (2015)** was further investigated

**P03 (2015 – 30s). Joy of Pepsi Feat**

While verbal elements hardly suffice to state the construal of a metaphor, the sonic itself suggests PEPSI IS A COMPANION OF HAPPINESS AND JOY via its tune and lyrics which are full of happy language. The auditory aspect is fortified by vivid visible constituents of people tapping and dancing to the song. The last shot displays Pepsi logo as usual. Hence, it may be concluded that the commercial shows multimodal metaphor of verbal – visual variety to assign the role as a fellow of happiness. The physical soft drink is now personified as a person, special person who possesses smiles. In this sense, the company want to say that let's drink its product to be in good mood and full of energy all the time.

4.2.2.4. *A drink is a sports cheerleader/ supporter*

**P02 (2014). 'Futbo and Pepsi'**, **P04 (2015). Halftime Touches Down**, and **P15 (2018). Ice the Kicker**

**P15 (2018 – 30 seconds): Ice the Kicker was analyzed.**

The target product is presented visually via many Pepsi cans in the stadium with cracking and sipping sounds of all fans uplifting the kicker's feelings and determination. It is not difficult to realize Pepsi's presence in the exciting game. The sign of victory is auditable in the background signifying the cheerleader of the brand. Two images of the drink with its logo and the game organizer surge in the blue background above the 'Official Soft Drink of the National Football League'. Visual and verbal forms re-emphasize the important mission of Pepsi. No other brandnames, but Pepsi is the official and only supporter of the game.

*4.2.2.5. A drink is a matchmaker*

Such a creative idea embraces only one video: **P05 (2016 – 30 seconds). Say It.** Pepsi is portrayed as a matchmaker of a fist – sight love between a girl and a DJ in a vigorous concert. Visually, a girl turning up at an outdoor concert her friends catches her eye of a DJ. Unable to talk to him during the show, she grabs a bottle of Pepsi with a blushing emoji on it and holds it up for him to see. Throughout the music-filled night, her emoji progresses to a kissing face and he rushes to respond with his own emoji: a couple holding hands. In this circumstance, proving words are not necessary when they can have Pepsi with them and say it with Pepsi. With Pepsi, the couple does not need to say any words; let the Pepsi take over the task and connect them together.

**4.2.3. A comparison between Coca Cola and Pepsi**

*4.2.3.1. Similarities*

*4.2.3.1.1. Metaphorical themes*

Pepsi and Coca-Cola have two in common, which are 'A drink is a companion of fun and refreshment' and 'A drink is a food's lover'. Statistically, these two themes make up a large proportion for both companies; that is, they could be seen as the most striking metaphors conveyed in the brands' TV series.

*4.2.3.1.2. Mode Usage*

Almost every commercial from two brand names makes great use of three modalities verbally, visually and sonically despite different distributions of modes in each company and each video. Additionally, the visual factors are most preferred and applied in all series of advertisement.

*4.2.3.1.3. Metaphor and representation of the target customers*

Two brands have always been similar in their 'fun and young' personalities and they have created ads that cater to a wide segment of the population. They seemingly do not have a specific target, but their focus tends to be young generations. Commercials also share how to portray such target customers. Two companies employ medium close-up shots to show how characters are interacting and their body language is also revealed in the foreground with advertised products. Characters in videos are shot so closely that we can gain a detailed and initiative look at their facial movement and how do they feel and interact with the advertised commodities. We can see that even though they are occasionally down, sad, or under negative feelings, they turn

out to be happier and more energetic whenever they are in contact with either Coke or Pepsi.

#### *4.2.3.1.4. Metaphor and representation of the products*

Both put their drinks in the central framing as the high spots in TVCs. The products often appear with the whole image, but the camera sometimes takes a very close shot and limits to a certain part like the mouth of soda coke or its lid. The techniques give a complete view of the advertised objects – Pepsi and Coca- Cola because the drinks are within the frame with primary focus. The audience can perceive COLAS as CENTRAL FACTOR of every game, every party, and every scene where people require fun, joy and lively atmosphere. Another matching is that two drinks are consistently performed with the presence of either their logo or company names. They may stress on loyalty, persistence and consistence. PRODUCTS are always a LOYAL friend of consumers.

#### *4.2.3.1.5. Metaphor and selling points of the products*

Both are inclined to propagate refreshment, joy and complementary roles of their items. Another similar selling point is that both are on the race to publicize great tastes in the soda. For Coca- Cola, this strategy is successfully represented visually and verbally by its meaningful slogans at the end of each commercial such as ‘taste the feeling’, ‘open happiness’ or through its rhetorical expressions supported by visible representation on the screen. Similarly, the great flavor of Pepsi is visually and sonically on display by referred phrases like ‘refreshment’, ‘delicious’, or particularly by sonically ‘greatest taste’ and the cracking, opening, and sipping sounds of characters enjoying the drink. All reveal an amazing taste in the glasses.

#### *4.2.3.2. Differences*

##### *4.2.3.2.1. Metaphorical Themes*

Pepsi has stuck with its high energy, music and comedy-driven strategy while Coke can be seen constantly gravitating towards the emotional side of branding such as love, family or friend relationships with various emotional tones. Coca- Cola commercials reflect inner feelings impressively via modes. Typically, these are related to personal relationships such as family, love, or positive emotions and values like happiness, refreshment, as well as optimism, inclusion and diversity. By contrast, Pepsi, tends to focus on social and public events, especially sports.

##### *4.2.3.2.2. Mode Usage*

Coca- Cola inclines to include all possible metaphorical vehicles. The brand always ends its adverts visually and verbally by a slogan accompanied with its logo of a Coke bottle. Whereas, Pepsi often ascribes metaphors to visual and verbal triggers foremost of the time. The verbal sign is regularly present in spoken narration of main characters, narrating the story and revealing messages. So little sonic distribution can be found, just like background.

##### *4.2.3.2.3. Metaphor and representation of target customer*

Coca- Cola mostly characterizes students having carefree fun with a suggestion that Coke is the perfect complement to summer – time festivals and relaxing activities

and will provide energy and refreshment. It also has an ideal tendency of describing family - oriented people and friendship. The company shows a brand personality mapping by projecting itself as the most dynamic and outdoorsy brand name when is closely connected with active students in energetic and outdoor activities. Their image under attributes of sincerity, warm- heartedness, reliability may be built. Whereas, a third of 15 chosen Pepsi commercials target at featuring celebrities. Possibly, Pepsi wants to confirm it as a grown-up company and spread out its long-life history of establishment and development and also its fame.

#### *4.2.3.2.4. Metaphor and representation of the products*

Coca- Cola has been screaming 'silently' about its product in which it never boasts of its product on the face. It simply tells its story with a smart flash of the brand, the logo and its slogan. Whereas, Pepsi picks up a more direct approach of displaying its product with its intended advertising features and slogan of the whole campaign. Coca- Cola bottles are visually and sonically represented via close-up camera angle in which the drink is fully shown on the music background. Pepsi bottles are, however, visually and verbally via both close-up and extreme close-up shots.

#### *4.2.3.2.5. Metaphor and the selling point of the products*

Emotional and relationship values are stars of Coca- Cola selling strategy. Fifteen TV shots deliver pieces of story about not only refreshing moments but more importantly about various relationships in which the Coke acts as an ambassador connecting, relieving, or remedying kinds of emotions, from two people in love, family members to physical object like food. Whereas, the Pepsi stirs up the ideology that it's everyone, and each of us deserves one. Besides, the company gives a great stress on the product's cost when videos show how valuable the drink is by connecting it with the value of time. The company's selling point may be that Pepsi is so valuable that it could not be missed in every of your games.

### **4.3. Discussion of research questions**

#### **4.3.1. Answer to research question 1**

Multimodal metaphors are categorized into five groups of metaphorical themes. Even though both soft drink businesses met each other in two rhetorical topics, explicitly the drink is food's best partner, the drink is a companion of fun and refreshment, they shed different lights on three other themes. For Coca- Cola, they are about a consideration of the drink as an emotional remedy, a container of happiness, and a nurturer of life values. Whereas, Pepsi remarks on the drink as a matchmaker, as our time, and a sport cheerleader. Secondly, enterprises employ channels to convey groups of metaphors. While Coca- Cola's tends to show a quite close interplay of all three modes in exploiting various themes, Pepsi is inclined to make most use of verbal and visual factors.

#### **4.3.2. Answer to research question 2**

The most similar faucet belongs to representation of products because they are impressively presented on the background of visual elements with the logo and sometimes slogans at the end. However, some sameness can still be observed, for example, they

all target at young generations as their potential clients; they both make enough use of visual, verbal and sonic modalities to disclose selling points.

As regards differences, Pepsi chose to feature celebrities in their commercials with an implication of their mature development and grown-up brand in the market. On the other side, Coca-Cola points at something emotional and touching from relationships, even with food which are shown in the interaction of three fundamental modalities. All in all, the brand is in an attempt to impress the audience with their young, caring, sensitive attributes.

## 5. CONCLUSION

The research's objectives were to identify multimodal metaphors and relationships between their target and source domains in expressing certain messages. The paper closely examined the use of multimodal metaphor in Coca-Cola and Pepsi TV commercials to show similarities and differences between two companies. The author has combined qualitative and quantitative methods, but the former one can be considered as the main approach. After collecting adequate data of 30 sample videos from ispot, followed by a deep analysis and discussion, the two raised questions given at the beginning of the study are clarified. Two brands take great advantage of three modalities: visual-verbal and sonic in creating metaphorical messages despite different degree of using each mode. While Coca-Cola's TV shots tend to be greatly combine three modes in the course of storylines, Pepsi's seemingly employs visual and verbal elements for a large proportion of their videos, not so rich in sonic presentation. Five principal ideas are shared, namely themes, mode usage, representation of the target customers, representation of the products and selling points via metaphor.

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