

Black: A persuasive metaphor in Guinness stout's advertisements in Nigeria

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Negro: una metáfora persuasiva en los anuncios de Guinness stout en Nigeria

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Abstract

This study investigated the terminology of *Black* as a career metaphor that promotes the image of Guinness®. Thus, six ads of Guinness, deploying Black as the hub, were selected for illustrations. The author adopted Lakoffian-Johnsonian concept of metaphor supported with the Hallidayan mood system for the analysis. As Guinness embraces qualities of *Black* as its stronghold-cum-primary source domain, the study revealed the model as being very distinct. *Black* attributes, propagated as fashionable, beautiful, sophisticated, kingly, famous, etc., facilitate readers to consumption by seducing the audience to perceive Guinness as personified *Black* that must be admired. *Black* is no more a derogatory color concept as a coinage of colonial mastery. It is exalted as an important object of identification that sponsors the globally-renowned Guinness. The study suggested that researchers should not perceive *Black* as only synonymous to Guinness, but should serve as an approach to influence their communication choices and styles.

Keywords: Advertising representation; Black of Guinness; Interpersonal Metafunction; Metaphor.

Resumen

Este estudio se centra en el uso del término *Black* como una metáfora de la imagen de Guinness®. De esta forma, seis anuncios de Guinness utilizan la idea de Black como imagen de sus campañas publicitarias. El autor emplea el concepto de

metáfora desarrollado por Lakoff y Johnson apoyado por el sistema tripartito de Halliday. A medida que Guinness adopta las cualidades de *Black* como su dominio fuente de fortaleza-primaria, el estudio reveló que el modelo es muy distinto. Los atributos de “negros”, como sinónimos de elegantes, hermosos, sofisticados, reales, famosos, etc., facilitan el consumo de los lectores seduciendo al público que percibe a Guinness como un negro personificado que debe ser admirado. El “negro” ya no es un concepto de color despectivo invención del dominio colonial. Es exaltado como un importante objeto de identificación que patrocina a Guinness, de renombre mundial. El estudio sugirió que los investigadores no deberían percibir a *Black* solo como un sinónimo de Guinness, sino que debería servir como un enfoque para influir en sus elecciones y estilos de comunicación.

Palabras clave: Representación publicitaria; “Negro” de Guinness; Metafunción interpersonal; Metáfora.

1. INTRODUCTION

It could be remarked that the language of man and images in his surroundings contain and cater for some metaphorical imaginations. Their deployment in social interactions communicates deep thoughts from one man to another. Metaphorical facilities convey meanings which are not in any way haphazard, but rather their meaning potentiality is based on the socio-cultural nerves of the interactants (Forceville, 2005; Wierzbicka, 2006). In one way or another, that context has made human linguistic functions to be motivated in metaphorical applications in a daily basis. Upon this background, copywriters utilize some of the metaphorical expressions to influence the decision of their audience in order to buy their products. Kovecses recognizes this when he argues that;

A major manifestation of conceptual metaphors are advertisements. Part of the selling power of an advertisement depends on how well chosen the conceptual metaphor is that the picture and the word used in advertisement attempt to evoke people. An appropriately selected metaphor may work wonders in promoting the sale of an item (Kovecses, 2010, p. 65).

Metaphor is commodified in the realm of persuasion. It is employed, Kovecses asserts, to convince the target audience in a rational way. The construction of metaphor compels consumers to begin to embark on semantic exercise of decoding the meaning probability of the created concept most especially when it connects the cultural treasures of the people. Metaphor that manifests the culture of the people in the form of association and representation seems to appeal adequately to the public.

Perhaps, the initiation of representation is a cultural phenomenon in the advertising world. The idea of modeling a thought or a desire with a particular

reality is a strategic means of disguise because writers usually avoid message monotony at all costs. This is a reason that the notion of representationalism comes to the lime light (Howard, 2012). Advertising practitioners might not want to present their products literally in a common way at all times. They tend to hide under a particular guise of reality to realize their persuasive dreams. Persuasion in advertising is not a rigid concept. It is constructed in the best manner in order to be influential. Chandler (2006) explains that representation is the construction in a medium of aspects of reality. The reality could be people, places, objects, or any socio-cultural entity. In that sense, representation has no limit. It operates in a free world of any entity to produce meanings. In support of Chandler's thought, Tomaskas (2014) states that the representation of reality could be viewed from two perspectives of the process and the product. When a writer constructs an ideal reality, the individual expects the target audience to interpret the determinate set of meanings (Nixon, 1996, p. 11) inculcated in the modeled image.

Sometimes, the framed object is conceptualized with common ideological reality in a social circle. The 'framer' is not shortsighted of the fact that some of the consumers may not be disposed to unraveling ads' messages. The reality adopted as representation, usually, is an object that the target audience is familiarized with and can easily decode the meaning it represents. The interest of the advertisers may not really be on the reality itself but on the contents of the reality and the interpretations that consumers provide for it. There is an intention to build correlating relationships between the reality and the idea it is meant to represent in order to achieve the semantic derivatives from the construct. As such, metaphorical objects in ads are commonalities with deep meaning (Stern, 2008). It is because they are not meant to give consumers headache. Metaphors are utilized as simple rational object of persuasion with a capacity to draw the attention of the audience into simple but critical interpretations as well as logical reasoning.

Advertising, as a broad term-cum-discipline, has received appreciations from different perspectives of literature, psychology, communication, sociology, economics (Harris & Seldon, 1962; Geis, 1982; Myers, 1986; Wicke, 1988; Gee, 2011; Dyer, 2005) and other social sciences (Schultz & Barnes, 1995; Massaris, 1997; Brierley, 2002). Linguists have also contributed en masse to the analysis of advertising. In that regard, Leech (1966) investigates texts of advertisements (*henceforth*: ads) as they take a course in Great Britain, while Tanaka (1994) explores, in pragmatic forms, some ads of Great Britain and Japan. The works of Myers (1994) and Geiszinger (2001), Cook (2002), among others, rest on rhetorics, puns as well as quantitative offerings. Particularly, there are studies exemplifying series of metaphors in advertising (Forceville, 2000; 2006; 2013). Besides, Maalej (2001) and Kovecses (2005) examine cultural but pictorial metaphors, whereas, El Refaie (2003 & 2009), and Bounegru and Forceville (2011) provide readers understanding of metaphors of cartoons in various communication domains. Of

significance are Forceville's (2007), and Kress' (2010) illuminations on multimodal metaphors as anchored on cultural backgrounds of recipients. These studies are not only westernized, the arguments have not focused on a single terminology as the current endeavor has perceived representational thought, *Black*, in the 2014 Guinness ads in Nigeria.

This is on the ground that *Black* does not only appear in the ad plate; it rather a compelling choice that foregrounds the textual elements. This characteristic positions *Black* not as only significant but also phenomenal. The analyst considers the 'B' of *Black* in the upper case because of its utmost importance to the study. Besides, *Black* is viewed as a concept. It is a probable captivation because of the variegated perceptions that people may have about *Black*, and its effects on human mental perceptions. Therefore, this approach attempts to explain the adoption of *Black* as a metaphorical reality of persuasion in the Guinness ads. The aim is to demonstrate the effects of *Black* on the ad message and how it is stylized in each clause. This can motivate writers and researchers to create particular style of communication for them and the target audience. The interdisciplinary nature of the study in Linguistics, Cognitive and Advertising propels the author to adopt thoughts on metaphor and systemic functional linguistics as explanatory paradigms.

2. LITERATURE REVIEW

2.1 The concept of black

There are, at least, three distinctions in which the study appreciates *Black*. It regards *Black* as the darkest among the color regiments available in the world. Besides, *Black* is exemplified as an element that depicts a shady deal or a bad attribute, where openness becomes an aberration. Another profound notion of *Black* is that it is projected to represent a human group that has 'dark skin', most of them Africans. Depicting a class of people or a race with the notion of *Black* is pejorative because the skins of Africans are not really black. Sometimes ago, in retrospect, some individuals made an attempt to differentiate one race from another. The concept *Black* (or *White*) was subjectively arbitrarily adopted to represent the human race (as the characters of a written language are to the communicative objects that they seem to represent). As long as representing a race as *Black* has been phenomenal from the inception, what it is meant to represent abides till now without unremarkable changes. Consequently, one could comment that it is too late for anyone to contest the sustainability of the derogatory remark. That seems a probable motive for Livingston, Pierce and Gollop-Brown (2013) to argue that 'Cultural and racial self-identifications can be as complex as they are important' (p. 1). Livingston, Pierce and Gollop-Brown perceive racio-cultural identifications as significant and complex.

The classification of things including mankind is a necessity to enhance knowledge. Yet, such endeavor regarding human beings tends to be complex because of the wide-ranging nature of the human race especially in terms of color regimentations. Thus, the categorization of mankind into *Black* (and *White*) is alarming.

However, it is understandable that the colonial masters of the ancient days were looking for a way to conceptualize master-slave relationships. One of the ways was achieved through the permanent skinny classification. Perhaps, such taxonomy is not actually academic for there is no concrete evidence for the categorization nonetheless it is purely business oriented. It is obvious that there are others in the world whose skins' appearances could not be gauged with these norms. Cambodians, the Arabs, etc. are not grouped into the *Black-White* dichotomy. If someone may ask: What color are they? in respect of that, Cross, Parham and Helms (1991) argue that it is appropriate when the *Black* identity model is applied to African American. However, can we accurately apply the same label to the entire *Black* persons in the United States? The application of *Black* might be imprecise for most people who do not appear as *White*. It does suggest that not all *Black* people are Africans. The argument is an indicator that human racial norms cannot be automatically characterized into *Black* (and *White*) (Cross, Parham & Helms, 1991; Strommer, 2001; and Deutsch, Doberstein & White, 2008). The individual's racial background seems to influence his attitudes and the way s/he construes the world around her/im. The blanket generalization of human race into *Black* and *White*, to the author, is inappropriate. The categorization is just a smart way for few people to achieve a particular desire within or without the norms of the natural law. In color identification, perhaps, no human skin falls within the standardization of 'black color' or 'white color' when compared to color formations, appearances, and codes in both natural norms and scientific manifestations (or manipulations).

Moreover, the color, *Black*, has been characterized in various meaningful ways. From the perspective of Psychology, Black color 'relates to hidden, secretive and the unknown, and as a result it creates mystery' (Tomaskas, 2014; www.empower-yourself-with-power-psychology.com). *Black*, in the perspective of Tomaskas, is a hidden place where some evil things could be executed. Following Tomaskas (2013), the color properly functions in domains where light is absent. The knowledge of certain degree of sophistication may be required to unravel the contents of *Black* in any place that it operates. In that wise, *Black* could be synonymous with darkness such that the features of *Black* may serve as barriers to certain actions of other objects other than itself. Thus, *Black* connoting with darkness may prevent the performance of certain activities. Apart from those negative nuances, Churcher's (2009, p. 132-148) positive description refers to the concept of *Black* as domineering power to control other entities. This is made possible because of the fear relativity that it creates in human minds. Through this *Black* appears intimidating because of its domineering dignity. One could also

suggest that *Black* marks the end of a thing and the beginning of another thing. That claim hangs on cultural affiliation, at least in Nigeria, where the concerned wear black dresses in honor of a dead fellow. The black apparel symbolizes the end of a person's era on earth in order to begin another one somewhere else. The belief of individuals determines this. Furthermore, it is intriguing to observe that *Black* is being associated with sex and seduction. The angle of seductive representation of *Black* seems to be the perspective that the copywriter embraces as integrated in the ads. Perhaps, that motivates Adedun (2006) to argue that the interest of ad practitioners mostly lie in the materials that can be adopted to persuade the target audience anywhere such can be located. The motive of Guinness for adopting *Black* is to propagate the terminology as a seductive phenomenon as a strategy to the consumption potency of the ale beer. *Black*, the metaphorical object, has a probable capacity to provide comfort to consumers of Guinness, which the study approaches as the first reason for the interchangeability conceptualization. The logic of the persuasion can be characterized thus:

Black = Guinness;

Guinness = *Black*;

Black = People;

People = *Black*.

The summation is that *Guinness* = *People*.

2.2 Devices of advertising

Commercial and non-commercial are spheres where ads operate (Leech, 1996; Hermerén, 2001). However, this study confines to the consumer Guinness ads as persuasive facilities. Scholars, including Koschick (1995), explain ad as any paid form of non-personal presentation of ideas, goods, or services by an identified sponsor through mass media with the objective of stimulating the products' rapid patronage and consumption (Koschick, 1995, p. 7; also in Rosenberg, 1995, p. 269). It is crystal clear that the solitary aim of ad is to influence, in a persuasive way, the minds of consumers. To achieve the desired persuasion, influential images, colors and texts have to be well constructed and organized in the advertising frame to awaken consumers' passion. Text in advertising frame could be an unavoidable element that does not only harmonize the other elements in the ad; but it also serves as the interpretive agent to the target audience. Some ads may not be meaningful as such when text is taken away from the frame's structure. The nature of a text constructed is to be crucial in order to influence the thoughts of consumers. Texts, in Goldman's (1992) perspective, are to be favorably managed with a system of verbal elements that attract the consumer's attention.

This understanding gives birth to verbal creativities in the ad's business. An idea comes in with logical reasoning to achieve the copywriter's desire. The

science of rhetoric also comes into play, which sees and embraces metaphor as a convincing tool of persuasion that is inevitable. A case study is the metaphor of *Black* as a central symbol of persuasion in the Guinness ads. For instance, Guinness is represented thus: *Black dances to different tunes; Black is beautiful*, etc. These metaphorical structures aim at promoting Guinness in order to encourage the consumers' consumption ability. The Guinness-*Black* association serves as a sign of identification with every individual who has a trait of black. Can anyone do without *Black*? Of course, the response cannot be affirmative. One of the reasons for this exercise is to re-acculturate the consumers with their societal values in order to lure them into buying the advertised products. Batra, Myers and Aaker (1995) explain advertising as an art and a science enterprise (p. 428). By implication, the *Black* metaphorical construction as Guinness is the art, and the science is the analytical attempt made in this study.

2.3 Metaphor in advertising

Metaphor, as a conceptual element has arrested scholars' attention from ages (Honeck, 1996). Right from Aristotle to the contemporary, metaphor has been a continuous subject of debate. In supporting the discourse of metaphor that proliferates the academic domains, Forceville (1996) reveals that about 10,000 books, articles and conference papers have originated in a wide range of academic disciplines. Scholarly studies on metaphor, in Forceville point of view, have generated quantum thoughts on the subject. This submission refers that metaphor contains cross-fertilization of ideas from multifaceted domains of study. Then, it could be interested that the review of literature on metaphor cannot be totally captured in a single study or discipline. However, very few studies relevant to this effort have been selected for review. Among which are Forceville (1996), Imre (2010), Martin de la Rosa (2009), and Svaziene (2010). A brief account of some of the contributors to the level of knowledge on metaphor is done by Imre. Imre (2010) highlights the contributions of scholars such as Aristotle, Black, Chomsky, Lakoff and Johnson, Langacker and recently Gibbs. Imre's historical review correlates with the analytical and discursive offerings of scholars in order to appreciate the studies of metaphor. Imre attempts to demonstrate the notion of metaphor as a permeated concept. He elucidates its diffusion as a phenomenon that cuts across cultures and social statuses and should not/cannot be ignored. Imre adds further that the study of metaphor could transport human beings to the unknown, which may revolutionize the way that we perceive the world (Imre, 2010, p. 72, 78) around us and outside us.

Furthermore, Forceville (1996) explores, among other things, pictorial similes in two ads of *swimwear* and *wrist watch*. In the swimwear ad, a dolphin and a young girl are mapped together to show their metaphorical similarities. The dolphin is used as the source domain for the swimwear on the girl, which is the target domain. Forceville explains that the tenets of the dolphin such as smooth skin, adaptable to

perfect fit, beauty, naturalness and elegance are qualitatively mapped on the girl to influence the thoughts of the viewers. The same line of objectivity is entrenched in the second ad. The butterfly appears as the source domain for the target domain, watch, in the gestalt. The juxtaposed mapping of the domains indicates the transfer of high profile salience(s) in object A to object B. The fusion is observed as soft and mild, which crowns the target domain, watch with the elegance in the butterfly. Despite that the source domains in both ads are clearly disconnected entities; they are conflated into hybrid phenomena. The source domains seem to the analyst as persuasive objects adopted for the audience to experience one semantic object in terms of the other.

As Forceville, the domain of analysis of Martin de la Rosa is predicated on the verbal and non-verbal components of metaphor. The investigation is a probable extension of Forceville account of non-verbal pictorial considerations. Martin de la Rosa (2009) adopts Forceville's literal A and figurative B terms in connection with Fairclough's situational context to analyse the values in advertising promotional etiquette. Among others, she considered *Burguer is Bosom* and *Audi S3 is Music*. In the ads, the property of bosom is transferred to the Burguer and the property of musical instrument and music are mapped upon the *Audi S3*. Martin de la Rosa observes the ingredient of intentionality in the ads where viewers are compelled to process pictorial elements along with linguistic contents (2009, p. 172, 174). The picture and the text in that approach are associative and intermingled objects because they provide the intended persuasive information for consumers. There is a further argument that not all ads are clear cases of metaphors; certain defining features are required to demarcate pictorial metaphors from non-metaphors. Martin de la Rosa does conclude that applications of cognitive mechanisms have positioned advertising as a fruitful area of academic exercises.

Svaziene examines advertising in another variation by analyzing the persuasive effect of metaphor. Svaziene (2010) suggests that ads are stimulating devices that influence the minds of consumers. As metaphor reflects in recipients' daily utterances and activities, advertisers tend to tap its reach and numerous resources as items of persuasion. Svaziene agrees in line with Lakoffianism (discussed below) that metaphor is pervasive in everyday life, and not just in language, but also in our thoughts and actions (p. 111). Coming from a stylistic bias, various types of conceptual metaphors on advertising media are critically operational. Metaphoric choices, as Svaziene accents, seem the most influential loaded weapons that engage consumers in critical thinking in order to unravel the contents of the message, although equipment of socio-cultural norms play vital roles in the explication. The choices attempt to brainwash the viewers into buying the product (p. 114-115). Despite that the previous efforts of scholars on metaphor cannot be undermined; this study is an attempt to inflate the scope of studies on metaphor. As earlier stated, it explains the metaphorical relationships between the concept of *Black* and Guinness and how *Black*, as a core fascinating device, is synonymous to Guinness ale beer.

Significantly, the mapping of this magnitude could create critical thinking on readers-cum-researchers to learn a means of constructing and promoting a single lexicon as a sensitizing apparatus of persuasion

2.4 Conceptual framework

A combination of Lakoffian-Johnsonian (1980) metaphorical view and Hallidayan (1985) Interpersonal Metafunction are deployed for both analytical consideration and explanatory paradigm of the study. This is because the Interpersonal Metafunction has the capacity to analyze text appropriately into their semiotic slots and metaphor has the potency to provide enough resources for textual discursive strategy.

2.4.1 *Metaphor*

Metaphor is one of the conceptual entities in language that seems to have received ‘adequate’ attention. As Forceville (1996) earlier justifies, metaphor has receives explanations from ages in terms of definitions, domains of operations, and semantic values, contents, applications and implications. However, its flexibility and spheres of operation in the social issues have made it significantly inexhaustible. The deployment of metaphor is not only knowledgeable but also thought provoking and appealing. Prior to Lakoff’s and Johnson’s (1980) cognitive engagements on metaphor, metaphor had been explained as a poetic device operating under the synecdoche of the figures of speech (Lakoff, 1993, p. 202). Lakoff and Johnson claim that metaphor should be seen primarily as a matter of thought and action derived from linguistic structures (1980, p. 153). It means that metaphorical applications are meant to reveal meanings rooted in the users’ cognitive mental models (Forceville, 2008, p. 474). The positioning of metaphor as a cognitive science in linguistics influences Glucksberg to posit that ‘there is no priority to the literal’ (Glucksberg, 2003, p. 9).

In line with Glucksberg’s remark, the study has applied metaphor as a cognitive mechanism that reflects language as a communicative instrument of power to control and to manipulate human minds and decisions in relations to context (*see* van Dijk, 2008). The use of metaphor indicates both the knowledge and beauty of a particular cultural heritage. Lakoff and Johnson (1980) argue that metaphor is ‘understanding and experiencing one kind of thing in terms of another’ (Lakoff & Johnson, 1980, p. 5). This combinatory opinion mirrors metaphor as an object that reflects two divergent elements. Their dissimilar features, Lakoff and Johnson (1980) explicate, are found in what the two entities account for. However, the opposing subjects interact in a way that compels the attributes of one to dictate the position of another. Some scholars, including Martin de la Rosa (2009), articulate

their views on metaphor to sustain the cognitive impetus of Lakoff and Johnson on the subject. Hence, metaphor represents 'a cognitive device which allows us to deal with abstract domains of experience by understanding and experiencing one thing in terms of another' (p. 167). The domain of knowledge of a concept could determine the level of understanding that one has to demonstrate in a metaphoric sense. The knowledge of item B gives rise to what item B entails.

Lakoff's and Johnson's (1980) catalytic cognition, Kovecses (2010, p. 14) argues, is 'the understanding of one conceptual domain in terms of another domain.' Kovecses' advocacy is in reference to two functional elements. The understanding of metaphor, in Kovecses' point of view, is best consumed through the knowledge of two entities involved. These, in Kovecses' point of view, function as short-term and long-term. He called the short-term *online* understanding and the long-term *offline* understanding' (p. 41). The former may be digested as an instant exercise in which the message is immediately understood. The understanding of the communicative contents of the latter could be appreciated after a while. One might classify the *online* and *offline* metaphors as simple and complex cognitive expressions. It is good to say that the construal and interpretation of both simple and complex metaphorical signals depend largely on the cultural exposure of the decoder (Forceville, 2008, p. 469). In the theorization latitude, Kovecses further argues that metaphor is about conceptual domains.

The conceptual domains are said to possess contradicting tenets; but they are parallel in semantic values when the characteristics of conceptual domain B are equated in relations to conceptual domain A. In addition to that, Kovecses (2010) labels the two subjects participating in the metaphoric nexus as (i) source domain and (ii) target domain. The source domain is seen as the principal image in which the exemplary traits are drawn, while the target domain is the figure the traits drawn from the source domain are applied to. For instance, *Life is war* is a metaphor. *Life* = Conceptual Domain A and *War* = Conceptual Domain B. Therefore, *War* = Source Domain and *Life* = Target Domain. Metaphorical understanding is drawn from the target domain in terms of the attributes of the source domain. The negotiators reconcile the differences in the domains by substituting the features that are peculiar to the conceptual domain B for conceptual domain A in a functional context. The target domain and source domain relationships may not cover their entire boundaries of operation. Notwithstanding, the source domain illogically foregrounds the behavior of the target domain as they amalgamate.

A mapping exercise is experienced in the illustrated clause above where the function of the conceptual domain B is ascribed to the conceptual domain A. It then strikes a balance by transferring the meaningful symbolic potent of object B to object A. The target domain adopts the tenets of the source domain. The mapping arrangement leads to the quantitative change of the target domain. The meaning negotiators seem to observe target domain as not operating in its natural tendencies

but in the social and natural principles demonstrated by the source domain. The elements of the source domain become the possible and forceful interpretation of the target domain. It is probable that the behavior of the target domain is chameleonic. There is a paradigm shift in the functional responsibility of the target domain because it has been polished with the color of the source domain. It might be difficult to make an isolated word metaphorical. As well, a semantic appreciation of a word may not resolve to a metaphor except in cases of fragmented structural organs. Probably, metaphor is more operational in lexical nexus.

In Forceville's suggestion, 'A metaphor does not obtain at the level of words but at the level of discourse' (Forceville, 1996, p. 7). Discourse could be seen in this sense as linguistic structures that are constituted in the social system with meaningful symbolic mechanisms (Fairclough, 1992, p. 2; Blommaert, 2009, p. 2-3). Ricoeur (1977) advocates that 'cognitive metaphor is a phenomenon of discourse' (p. 180). The structural system of lexemes, Ricoeur asserts, locate the knowledge of metaphor, in terms of the functional appreciation. An isolated word turns impotent in explicating metaphor. This is because its literal meaning alone is incapable of doing so. Imre (2010) remarks that the locus of metaphor is in concepts and not in words. In metaphorical conception, an utterance meaning is different from what the words would mean if an analyst considers the arrangements literally (Imre, 2010, p. 75; *also in* Moran, 1997, p. 251). The conceptual domain A automatically abandons its cultural potential when juxtaposed with the characteristics of conceptual domain B. Looking at domain A alone in the Syntagmatic lexical axis will fail to offer the original speaker's intended meaning. Domain A's meaning has to be substituted with domain B to garner communicative meaning potential assigned to it, else the purpose of domain A in the structure might be wrongly evaluated and misplaced.

The creation of similarities between conceptual domain, that is, target domain and source domain is coherent through correlations of social experiences (Black, 1993; Ortony, 1993; Forceville, 1996). On that semantic configuration, Lakoff and Johnson (1980) state that the primary function of metaphor provides a partial knowledge of one kind of experience in terms of another kind of experience involving preexisting isolated similarities of the creation of new similarities, and more (p. 154). Obviously, the participating agents in the discourse of metaphor ought to be fore-grounded in the semblance of the language social order. The cultural background will initiate the correlating meaning derivatives from the conceptual domain of the metaphors (Forceville, 2017). Ortony (1993) identifies two terms that are paramount in similarity metaphors. He called the first *topic*. The second, he called *vehicle* (*details in* Ortony, 1993, p. 243-246). Ortony's topic is significantly correlated with Kovecses' target domain, while vehicle is correlated with source domain. In Max Black's theory of interaction, the metaphorical imagery system is classified into primary subject and secondary subject.

Black (1979) argues that 'a metaphorical statement has two distinct subjects, to be identified as the primary subject and secondary one' (1979, p. 28). The primary subject, as Black claims, is an associated implication; and the secondary subject, he regards, as a system rather than an individual thing. Black further posits that the primary subject contains implications that are predictable of the secondary subject. The secondary subject, in Black's opinion, is a system of attributive complexities that is contextually determined (p. 28-9). It is deducible that Black's primary subject depends on the tenets of the secondary subject. Meanwhile, this refers that the knowledge that the interactants shared in relations to the social norms constructed in the society on the concept references the qualities of the secondary subject. In other words, the secondary subject determines the faith of the primary subject. The secondary subject is encapsulated in the norms that the speech community propagates.

Although, the systematic features of conceptual domain A is similar in construction with that of domain B in a systemic textual affiliation, Imre (2010) says that there are some classificatory limitations. In this restriction model, the target domain may not adopt the tenets of the source domain in its sum. Imre (2010) further suggests that 'we employ only a part of a source domain, and not the whole' (p. 79). To an extent, the target domain does not assume in totality the value of the source domain. For instance, if *Bola is a philanderer* (or playboy), *Bola* could be *metaphorized* as a dog, that is, *Bola is a dog*. It may turn to be that no one with the knowledge of the community norms in this regard will query the new label of *Bola*. From a cultural context, the language users would have readily conceived the meanings surrounding the application of the target domain in terms of the source domain. However, a dog has potential characteristics that it is naturally known for. Some of these traits (at least, in the Nigerian environment) are: a dog bites; a dog barks; a dog sleeps outside; and a dog does not have logical reasoning that measures up to or correlates the stance of a human being. Furthermore, a dog eats excreta; a dog eats bones; a dog eats from dustbins; a dog practices sex in the open; a dog fights; and a dog is a domestic animal. Others are: a dog has four legs and walks with four legs; a dog picks and eats food with its mouth and a dog can give birth to ten puppies at a go.

The relevance of a dog in *Bola's* behavior is the unrestricted sexual practices in the open. However, a dog neither has a wife nor a husband. A dog performs unrestricted sexual conducts unlike human beings. A dog enjoys sex with any other dog anywhere, anytime, any-day and anyhow. These natural peculiarities in a dog are not within the scope of human ideological practices. A special case of shameless sexual practices observed in anyone could motivate the subordinates to label the individual as a dog. This is a signal that the context of a metaphorical expression, to a considerable extent, determines its meanings. The conceptualization of a human being as a dog can be used in so many social variations to convey different meanings. If *Bola* loves to fight people shamelessly, in that context, *Bola is a dog*. The source domain, dog, provides readers different interpretation from the previous application of *Bola is a dog*. The restricted application of the tenets of domain B to domain A is

partial mapping (Imre, 2010, p. 79; Kovecses, 2010, p. 67) that considers a metaphor's peak of prominence and relevance only. In other words, the applicable component of domain B seems to be the utilitarian engine room of the metaphoric structure.

Metaphor seems creative. Apart from the well-known metaphor in languages, individuals can create metaphors at a particular time for a particular purpose. Sometimes, the conventional application of metaphor provides us thoughts beyond the way we are culturally raised. Metaphorical creativity could dynamically contribute to language development in a considerable degree. Then, a metaphor could become a burden to anyone who is not a member of a particular speech community because the individual would not be able to function in the same field of experience, which Bittner (1989, p. 10) exemplifies as *homophily*, with others. The participating phenomena in metaphor are exemplified as target domain (topic, primary subject) and source domain (vehicle, secondary subject). In this study, the analyst is not limited to the application of one at the expense of another. There is no limitation to the uses of these concepts in this study. The study refers to them freely where there is a need to do so.

2.4.2 *The Interpersonal metafunction*

This is one of the Halliday's three functional meanings of Ideational, Textual and Interpersonal Metafunctions. Bloor and Bloor (2004 & 2013) argue that the Metafunctions are the core values in the Hallidayan systemic functional linguistics. Interpersonal Metafunction describes the relationships between a speaker and a receiver in communication. This comes through what is labeled as 'interact'. On that note, Halliday (1985) argues that there are distinctive factors which explain interpersonal communication thus;

The most fundamental types of speech role, which lie behind all the more specific type that we may eventually be able to recognize are just two: (i) giving, and (ii) demanding. Either the speaker is giving something to the listener (a piece of information)... or he is demanding something from him...giving means inviting to receive, and demanding means 'inviting to give'. The speaker is not only doing something himself; he is also requiring something of the listener. Typically, there is an 'act' of speaking... something called 'interact': it is an exchange, in which giving implies receiving and demanding implies giving in response (Halliday, 1985, p. 68).

Halliday and Matthiessen (2004) comment that, 'cutting across this basic distinction between giving and demanding is another distinction, equally fundamental, that relates to the nature of the commodity being exchanged. This may be either (a) good - & - services or (b) information' (p. 107). Halliday's (1985), and Halliday's and Matthiessen's (2004) thoughts on clause as exchange have given rise to the four speech functions labeled as; *offer*, *command*, *statement* and *question* as illustrated in Figure 1 below.

Role in exchange ↓	Commodity exchange →	(a) Goods-and- services	(b) Information
Giving		Offer	Statement
Demanding		Command	Question

Figure 1: Basic Speech Roles (Thompson, 2004, p. 47)

Halliday and Matthiessen (2014) submit that in Interpersonal Metafunction, the principal grammatical system is that of MOOD. The MOOD is a technical term and does not have any relationship to the everyday use of “mood” i.e. feeling in a particular way at a particular time. The grammatical MOODS are matched with the speech functions – declarative, imperative, interrogative and modulated interrogative (Eggs, 2004, p. 153). The speech functions demonstrate the participants’ contributions in the role relationship going-on. The grammatical MOOD identifies the relevant structure in the system. Thompson (2014) elucidates that the MOOD system could be complex and some part intrinsic but could still be identified with the following perspectives. The subject is a nominal group and the finite is part of a verbal group of the clause. The finite is the operator in the clause (Thompson, 2004, p. 49). The diagram in Figure 2 provides further explanations on the mood system of English.

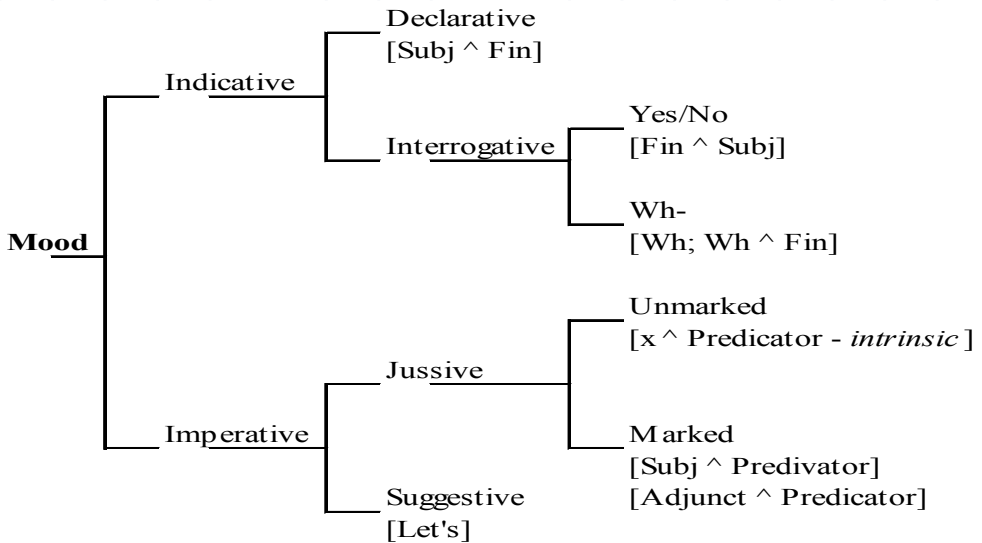


Figure 2: Mood system of English (Thompson, 2004, p. 58 & 67)

In Indicative Clause: MOOD System = Subject + Finite (Subject ^ Finite) e.g. *Kunle is good.* or Finite + Subject (Finite ^ Subject) e.g. *Is Kunle good?*

In Imperative Clause: MOOD System = S^0 + Finite (intrinsic) i.e. ‘hangs in the air’ e.g. Write it. Thompson further suggests that it is usually relatively easy to identify the Subject, and only a little less difficult to identify the Finite, but in cases of doubt (at least in declarative clauses) one can establish exactly what the Subject and Finite of any clause are by adding a tag question (Thompson, 2004, p. 49-50). From Thompson’s opinion, the Finite is the first functional element among the verbal group. It is most easily recognized in yes/no questions, since it is the auxiliary which comes in front of the Subject. In most cases, the Finite is ‘fused’ with the lexical verb.

3. METHODOLOGY

3.1. Participants

The inspiration for investigating Guinness-*Black* ads came to the lime light when the author travelled on March 2014 from Lagos to Igbesa, Ogun State Nigeria for a function where Guinness erected an advertising fram accommodating a message, *Black is not a color; Black is an attitude* by the roadside. The observation that *Black* in the ad is metaphorically contextual motivated the analyst further to go in search of Guinness relevant ads of that communicative degree. Precisely, in April 25, 2014, the researcher requested the assistance of Bonke to accompany him to Ibadan, Oyo State Nigeria in search of similar ads having obtained about seven of such from Lagos. The choice of Bonke relied on her long distance driving capability and her understanding of the nooks and crannies of the South-West Nigerian cities. In Ibadan, Bonke and I harvested about five relevant Guinness-*Black* ads for about two days spent in the city. The researcher compensated Bonke with N20, 000.00 for her contribution to the data collection processes. The Punch newspaper and the Internet were other domains where twelve other varieties were collected. The repetition and similarities influenced and limited the number of the ads collected altogether. Thus, the population is twenty-four.

3.2 Instruments

The camera, WB50F of Samsung brand assisted the investigator in capturing the ads from their frames both in the signposts and pages of the Punch newspaper. An Etisalat data card modem and an hp laptop were digital devices that aided the downloading of some Guinness-*Black* ads from the Internet.

3.3 Design and procedures

The twenty-four ads serving as the population were stratified into four segments in which the selection of six ads were made. The commonalities considered for the

design and selection were based on the types of images and texts in the frames. The target audience addressed and the entire organization of the components in the frames also informed the selection scores of the sample. The study presented below the six ads as the subject of analysis with nesting ‘//’ which functions as the clause traditional demarcation sign in Systemic Functional Linguistics. The study labels the clauses of the ads as Tx.1, 2, 3, 4, 5 and 6. The theoretical tasks were organized around Interpersonal Metafunction for textual analysis and metaphor for the explication of literal and figurative items, which are sometimes represented as target domain and source domain. For value identification and textual accountability, the study utilizes table and graph which are technological tools. The discussions accompany the ad frames so that each text can be visible to the audience for purposes of clarity and easy accessibility. Significantly, there are other textual constructs/elements in the Guinness advertising plates; the study does not consider devices that are not directly relevant to *Black*, as a metaphor. In other words, the researcher gives credence to only textual contents creating relationships between *Black* and Guinness.

3.4 Data presentation

Tx.1 //Black celebrates//

Tx.2 //Black dances to a different beat//

Tx.3 //Black writes its own rules//

Tx.4 //Black is not a color; black is an attitude//

Tx.5 //Black is beautiful//

Tx.6 //Black got swag//

3.5 Data analysis

Tx.1	Black	celebrates		
	Subject	Finite:Present	Predicator:celebrate	
	Mood	Residue		
Tx.2	Black	dances		to a different beat
	Subject	Finite:Present	Predicator:dance	Adjunct
	Mood	Residue		
Tx.3	Black	writes		its own rules
	Subject	Finite:Present	Predicator:write	Complement
	Mood	Residue		
Tx.4	Black	is not	a colour	
	Subject	Finite	Complement	
	Mood	Residue		
	Black	is		an attitude
	Subject	Finite	Complement	
	Mood	Residue		
Tx.5	Black	is	beautiful	
	Subject	Finite	Complement	
	Mood	Residue		
Tx.6	Black	got		swag
	Subject	Finite:Past	Predicator:swag	Complement
	Mood	Residue		

Figure 3: Textual analysis of Guinness ads

3.3 Results

The analysis in Figure 3 is further translated into table and graph in Table 1 and Figure 4 respectively for value deductions.

Table 1: Recurrence of mood elements

Mood							
Resource	Tx1	Tx2	Tx3	Tx4	Tx5	Tx6	Total
Subject	1	1	1	2	1	1	7
Finite	1	1	1	2	1	1	7
Predicator	0	1	1	0	0	1	3
Complement	0	0	1	2	1	1	5
Adjunct	0	1	0	0	0	0	1

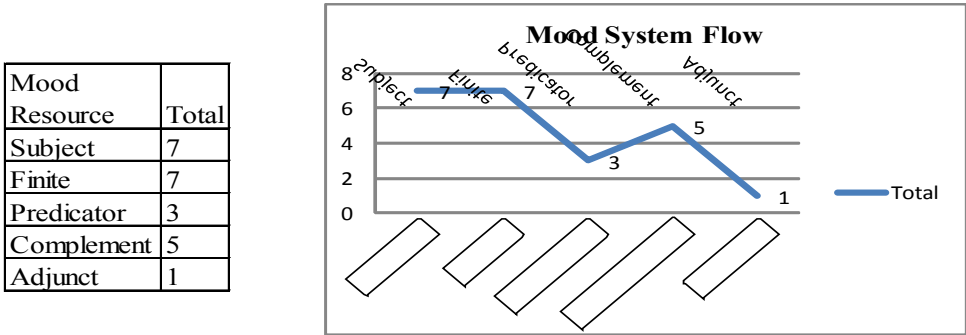


Figure 4: Mood system appreciation on the texts

Subject and Finite are the common structural elements to all the texts in the ads as shown in Figure 4. These linguistic components signal that the copywriters only provide impressive statements to the public about the Guinness product. Complement and Predicator shift grounds once in a while to actualize the message intended. However, only Tx.2 utilizes Adjunct in the constituents. These values demonstrate the strength at which Guinness organizes other structures along with the concept of *Black* to achieve persuasion. The deployment of Subject and Finite is very unlikely in most ads; they rather command the audience to buy a good or service (Myers, 1994). Ads exercise their strengths in disjunctive structures. An explanation for the structural consistency of Subject and Finite is that texts are deployed as devices of representation with paradigmatic alternatives leaving *Black*, the Subject, operating at the peak of prominence.

4. DISCUSSION

Black is the central item of the text in Guinness stout ads. The notion of *Black* is observed in all the texts as the literal item A, which is the target domain. *Black*, the conceptual domain A operates in a paradigmatic format (a kind of constant choice) to several conceptual regions as appeared in the entire ads. It means that in the ads, the textual queue begins first and foremost with *Black* with other linguistic elements following it. In the syntagmatic textual alliance (structural linearity), the choice, *Black*, functions at the thematic position before the residue operates. It is a thought of *lumping* the textual metafunction with the interpersonal metafunction of the systemic idea. In a simple term, the author can suggest that *Black* is a choice that accommodates other linguistic choices in the structures. It means that *Black* is a constant incontestable and irresistible choice that begins each of the clauses with replaceable chain of structures in the ads. In another height, *Black* could be likened to a magnetic element that attracts attention of other residues in the clauses or sentences. The writer further observes that *Black* is structured as a constant component that,

in a chameleonic method, changes its textual apparels in the ads to indicate novel semantic explications. That alternation introduces and integrates new meanings into the concept of *Black*. In that capacity, it foregrounds the entire texts one after another. The unrepentant deployment of *Black* could have been monotonous in functional appearance, however, that has been obliterated by engaging itself in the ‘textual-inter-racial marriageability’ of different source domains. In that light, *Black* is ‘a’ covetous domain that is not satisfied with romancing itself with a source domain. It rather sustains ephemeral relationships. This behavior points to both structural and semantic commercialization of *Black*.

The advertiser describes Guinness in the thoughts of *Black*. As earlier mentioned, in a reciprocating model, *Black* is Guinness; Guinness is *Black*. One can clarify that the common denominator exemplified in *BLACK* and GUINNESS is COLOR extrapolation. Aside other characteristics of *Black* and Guinness, color is shared as their high-salient element. The color correlation serves as their ‘wedding ring.’ Because the advertisers have failed to explain to observers, analysts and the entire audience whether it is *Black* that is Guinness, or Guinness that is *Black*; compellingly, every reader has been involved in the critical exercise of applying them as either *Black* is Guinness or Guinness is *Black* respectively. It means that *Black* and Guinness share common and contextual qualities. This is, conceptual domain A = conceptual domain B, vice versa. In that sense, the copywriters have recorded or achieved something remarkable with this *metaphorization*. They have succeeded in engaging the audience in critical thinking as earlier stated and at the same time buying the audience’s time without paying them a dime. It is imperative to quickly remind us that so many people are disposed to (are not interested in ads) except they are forced to do that (Cook, 2001, p. 1). That orientation seems to have influenced the copywriters to stimulate the audience with a common metaphor. On



Tx.1

the one hand, if the advertisers claim is that *Black* is Guinness; then, *Black* is seen as the target domain that attempt to share some characteristics of Guinness. On the other hand, if it means that Guinness is *Black*, then, Guinness is presented as sharing some tenets of *Black*. Advertisers have created a sort of confusion in the ads by diffusing what is in Guinness to *Black*, and what is in *Black* to Guinness. Thus, recipients have been enticed to both the communication information and the product's consumption.

In the first clause, *Black celebrates*, of Tx.1 for instance, Guinness is the source domain and *Black* is the target domain. The second clause, *made of Black*, indicates *Black* as the source domain while Guinness is the target domain. There is a sort of breakthrough for advertisers against the public here. Confusion is effectively created as a thought provoking facility. The inventive exercise could take time before it is hacked. However, in all, the ads have accomplished their imaginative missions by creating awareness that persuades consumers not only to the ads but also to Guinness, the *Black*. This metaphorical creativity is not only fascinating but it is also highly educative. In another parlance representation, *Black*, is also personified. It translates to mean that Guinness = *Mr. Black*. The humanness of *Black* is realized in the ads. *Black* is addressed as bearing some human characteristics and performing functions of man signified as *Black celebrates*. Celebration seems a function of man. Animals (lower animals) may not be known to celebrate. Even if they do, everybody may not understand its *modus operand* except for scientists whose focus of study is the animal kingdom. *Black* is seen as being animated to function in alignment with human beings. People tend to throw in parties when they have accomplished great things in life, and the celebration will involve more than one person. It takes a group of people to celebrate achievements of relatives. Guinness, *Mr. Black* usual setting is parties. Sincerely, a keen observation shows that anywhere people are drinking



Tx.2

Guinness, even in the pop arena; the place is agog with laughter as if some people are celebrating a particular attainment in life. Guinness serves as the target domain in the ads 'who' has adopted the way of life of the consumers, source domain in order to behave as such. The festive season attitudes of the public are endowed on Guinness.

The operational landscape of Tx.2 is similar in nature to Tx.1 where the concept 'dance' is adopted. Tx.2 reveals that *Black dances to a different beat*. That clause demonstrates a classical function with unique parameters. The application of a noun group *different beat* is to portray Guinness as a classical drink that can be compared to a canon in the text of literary genre. It seems to the author that a relatively constructed comparison is strongly indicated by classifying Guinness as a different phenomenon from other beers. The metaphor decorates Guinness as a dancer. A dancer (e.g. a woman dancer) does not just come out in the public sphere and begins to perform. There are places where a dancer performs. She dances in a party or a theatre house where a throng of people fastens their eyes on her. The nature of her profession informs the manner of her appearance in the public. Such dancer is fashionable and attractive to seduce her audience. The individual ought to be skillful in her performance so that there will be value for what the audience has paid for. Besides, her present performance should be a force to be reckoned with next time. A dancer is glittered while on stage with special dancing steps. These dynamisms are factor that will impress her lovers or the spectators to appreciate her activities and hail the individual. She may momentarily become famous. The ovation of her popularity may be so loud to a considerable extent where the public may not intend to live their lives without her. These are the attributes that Guinness, *Mr. Black* personified, has adopted from the source domain as 'he' intends to dance in the public glare in order to influence the target audience.



Tx.3

Tx.3 communicates that *Black writes its own rules*. At this juncture, it is worthwhile to note that the source domains are implicit by hanging in the air. They are abstract underlying domains that demand critical thinking to unravel their presence. The source domains could be established as hidden entities. From this perspective, the implicit domains in which Guinness is intermingled with could be a writer, a lawyer, policy maker, a lawmaker or a king. A writer has variegated functions including crafting a good piece of ideas in texts. An instance of a renowned writer is Wole Soyinka, a Nobel Laureate. Among other things, a lawyer defends his client and when advancing in the profession that the individual may have an opportunity to become a judge of a state who decides critical and intricate matters for people. A policy maker may chart a management course for a company or an institution. Every democratic country has a viable institutionalized national assembly where the constitution of the country is defended and more laws on how to further govern the country are made and promulgated as published in the country's gazette. A king possesses a kingdom and makes rules for a kingdom. Let us make a choice domain for Guinness out of the entire contingency. The analyst adapts the position of a king as the referential *Black* in order to interpret the intermingled possibilities. Thus, Guinness dominion, in the point of view of the advertiser, represents the head in the brewing industries where other beers give special reference to Guinness in 'his' autonomous kingdom. The domineering role that Guinness plays in the world of beer should earn 'him' respect. As a king dresses gorgeously being a symbol of royalty so also is the appearance of Guinness, *King Black*, in the midst of 'his' entourage. The creation of Guinness as a king, probably, is to persuade the ad's recipients to identify with the traits of a king. Consequently, a king is known not to be controlled by others but his sole responsibility is to dominate and control others with the enormous power that is traditionally given or constitutionally apprehended (Kessler, n.d.).



Tx.4

There are two distinct clauses in Tx.4. The first clause is *Black is not a color*. The second is *Black is an attitude*. Their distinctive variations seem explainable in twofold. The first layer is located in their finites. Clause one indicates a form of negative polarity *is not* while positive polarity *is* is indicated in clause two. Appreciating these finites from a semantic abstraction, ordinarily, the finite in clause one negates an unknown course. The unknown (hidden) course is shown in clause two. However, the semantic value indicates a form of retrogression when one considers the messages of the clauses as a single piece. Clause two, *Black is an attitude* tends to negate *Black is not a color*, which is quite different from its syntactic value. The second layer of distinction is embedded in the two clauses' source domains, that is, *color* and *an attitude*. These source domains do not have any form of relations at all because *a color* and *an attitude* are separate entities. The source domains are employed to differentiate what *Black* is, and what *Black* is not. The career metaphor, *Black*, in relations to Guinness distinguishes what Guinness should be to the audience from what Guinness should not be to them. Earlier in this paper, the author has classified the possibilities of meaning that *Black* can entail. Among the arrays are: dark skin, power and control, color, mystery, darkness, end of an era, and seduction. Such alignments are replicated in the textual constructs of Tx.4.

The revelation of the *metaphorized Black* means *an attitude*. The attitude in the structural arrangement of the advertising frame is a probable connection to seduction. The pictorial indication (though out of the study's scope) shows a young chap sitting down in an armchair and holding a bottle of Guinness in his hand. The relaxation mood of the young chap could be interpreted as being seduced by the influence of Guinness, *Mr. Black*. It could be revealed that *an attitude* is not the only thing that Guinness ads represent; it means more than that. Despite that 'attitude' may not be



Tx.5

mentioned in the other Guinness ads, *attitude* indicated in this very ad might be idealized eclectically to the other ads. The *Black's attitude* ductility, based on the ads, could be expounded to the following characteristics: beauty, merry-making, dancing, celebration, kingship, confidence, self-importance, fashionable, etc. Guinness attempts to reject the entire characteristics that is attributed to *color* and decides to fraternize itself with particular behaviors. These behaviors are given cognizance in the other ads in the present analysis, and perhaps summed up in the Tx.4 ad.

The nature of mapping shown in Tx.4 between the literal and figurative items is analogical as exemplified in the two clauses. Their comparisons have brought the analysis to a level of abstractions that convey common relations between the target domain and the source domain (i.e. *Black* ≠ a color; *Black* = an attitude); and clause one and clause two (i.e. *Black is not a color*; *Black is an attitude*). The negligence of similarities in *color* and *Black*; and acceptance of similarities of *attitude* and *Black* are observed. *Black* rejects *color* and accepts *attitude*. In a comparative form, two different pictures are painted in Tx.5 and Tx.6 respectively. Tx.5 reads *Black is beautiful*. Tx.6 reads *Black got swag*. *Black is beautiful* seems to contain an implicit source domain, which could be interpreted as a lady. Beauty is one of the characteristics of a lady. This idea is deduced when one connects the characteristic of *Black is an attitude* with *Black is beautiful*. Guinness is creatively presented as a beautiful lady that the consumer (a man, now) should embrace as he will to a bride for the nature of the traits that she possesses. This relational interpretation is expected from the consumer in order to get the message of the ad to influence the Guinness patronages. As most men may appreciate a beautiful lady, the advertiser pinpoints that the same attitude should be channeled towards Guinness.



Tx.6

Guinness is also personified in Tx.6 thus, *Black got swag*. In the first instance, the finite *has* is omitted in the textual construction because the linguistic component links the past to the present. The clause ought to be cast correctly thus; *Black [has] got swag* else the statement will be suggested as referring to the past. Notwithstanding, the study recognizes and appreciates the syntactic rule initiated in the ad frame, i.e. *Black got swag*. One of the attitudes that the target domain, Guinness, represented is *swag*. *Swag* cannot be a feature of Guinness but a person. The person, a young chap, who is the source domain is hidden in the text, yet, indicated as a picture. The author could also perceive *swag* as a short form of *swagger*. Probably, it could be translated to readers as confidence, self-worth, self-confidence, etc. The term *swag* seems informal. It is commonly and popularly used among young musicians and other artists. The veracity of this statement has also been confirmed in the Guinness ad as a reality because the image of a young chap who appears as a musician is displayed. The individual wears a number of fashionable materials including fez cap, a pair of glasses along with electronic air piece, and jewelry with a bottle of Guinness in his hand. The chap even sagged with an appearance of youthful exuberance. The *metaphorized* ‘swagness’ demonstrated in the chap is a persuasive strategy in the *Guinnessian* interchangeability against consumers’ natural decisions. Down below the ad, it is inscribed that *[Guinness is] made of Black* and *Guinness [is] made of more*. These elliptical statements seem as the conclusion of the matter of Guinness. As much as the elliptical metaphors agree that Guinness is actually enormously appreciated in the contents of *Black*, Guinness is also hoped to give more benefits to consumers in terms of consumption better than any former experience.

5. CONCLUSION

The author has attempted the analysis of the selected ads of Guinness to show how advertisers adopt *Black* to laud the image of Guinness. Such promotional goal aims at provoking recipients to consistent consumption. First, the six clauses of *Black* are declaratives. That means that the grammatical structures are statements utilized to appeal to the public in very solemn ways. The communications do not command the target audience to buy. The ads only construct systematized approaches to fraternize with the people through their socio-cultural behaviors. Second, *Black* represents the stout in so many forms such as sophistication, fashion, self-confidence, kingship, dominion, celebration, beauty, etc. The images of *Black*, which are source domains are implicitly *metaphorized* as images of Guinness. The implications are that Guinness adopts *Black* as its source domain; and other attributes from the figurative domains in texts are indirectly labeled as *Black*. The metaphorical expressions prepare, address and present Guinness as a jewel that everyone should adore. That tenet purposely motivates consumers in order to increase the status and consumption of Guinness in the beer competitive market. Besides, this ad can serve as a support for all stakeholders that frown at and cry against racism of any degree. Further

studies can still be done on these ads by investigating the relationships between the texts and images. Also the pictorial representations in the ads alone can be analysis to deduce their metaphorical meanings. From a linguistic perspective, language is about choice. The choice demonstrates the mode of communication types which invariably dictates a way of making meaning. Therefore, the choice of *Black* that Guinness propagates in the communications seems a way of exhibiting a kind of style in writing in order to communicate ideas. Guinness' style can sensitize students, writers and researchers to construct an individual style of addressing diverse readers.

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