

Visual And Metaphorical Representation In McDonald's Singapore Advertisement

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Abstract

The raise of technology advanced the advertising platform, social media, as one of their ways of offering products that can reach wide audience around the world. This research aims to scrutinize the advertisement of McDonald's Singapore Instagram account using social semiotic approach and pictorial metaphor theory. This research applied four steps of collecting and analysing 60 multimodal data 1) collecting the data in McDonald's Singapore account, 2) observing the data, 3) taking data sample, and 4) transcribing and analysing the data. From the analysis, the result of this research shows that conceptual representation dominates the data by 39 data and it is followed by embedding and narrative representation by 19 and 2 data respectively. The compositional meaning was combined with the analysis of pictorial metaphor and the result shows that the non-metaphorical centre is more dominant than others by 15 data, and then it is followed by non-metaphorical tryptic as many as 13 data, non-pictorial metaphor ideal-real by 8 data, pictorial metaphor tryptic by 6 data and pictorial metaphor centre by 5 data, while the rest is pictorial metaphor given-new, non-pictorial metaphor given-new, pictorial metaphor ideal-real, and verbo-pictorial metaphor ideal-real by 5, 4, 2, and 2 data respectively.

Keywords: McDonald's Singapore Instagram account, metaphorical representation, visual representation

Introduction

According to Thorson and Rodgers, advertising is a way to make our product known and the use of sponsor to advertise the products is no longer needed because some people are paid to advertise certain products even by people someone might know (Thorson & Rodgers 2019, p. 4). And this kind of advertisement can appear in YouTube, Instagram, Facebook, Twitter, and other social media and advertisement through social media, today is seen as the more effective ways compared to pamphlet in the form of flyers or other traditional media such as television, radio,



and other printed media because time spent for production is considered longer than social media (Gangadharbatla, 2019).

Advertisements can take many forms, it can be in form of language, audio, visual and audio-visual and all of those fall into message in advertising process circle (Thorson & Rodgers 2019, p. 5-6) and those messages can be called mode (Kress, 2010). Language (text) based on a single viewpoint is called mono-modal and it is also important in advertisement, and if advertisements use more than one viewpoint, it is called multimodal. This usually consists of combination between language and other semiotic sources, i.e. picture (Pratiwy & Wulan, 2018). In addition, the use language and picture/visual communication can make the advertisement more attractive (Kress & van Leeuwen, 2006).

The way of how picture and language combined together has potential meaning to represent the product advertised (Sobrino, 2017) and this combination of language and picture cannot be solely delivered in literally and both advertiser and viewers know that the advertised product is delivered figuratively (p. 51). Therefore, when talking about literal and figurative meaning, there are differences in defining these two terms. Literal meaning does not mean mundane and common in its sense because daily use of language may contain metaphorical meaning (Lakoff & Johnson, 2003). It means that literal meaning differ from figurative meaning in the point of its dependence on metaphorical meaning (Dancygier & Sweetser, 2014) which means we have to be more conscientious to translate what it means, because we have to look for the true meaning (Evans & Green, 2006, p. 289).

One of the figurative meaning that is commonly used in the advertisement is a metaphor (Forceville, 2002; Sobrino, 2017). Metaphor is the main aspect of human language (Evans & Green, 2006). A Metaphor is when meaning of object is transferred to another abject or it can be said the conceptual domain with its feature is used to explain target domain. In other words, conceptual domain (A) is target domain (B) (p.38). For example, the sentence Hark! The hearty Angus sing contains metaphor Angus is human metaphor because the feature of human, ability of singing, is used to explain the Angus sing to celebrate Christmas as in figure 7. In addition, metaphor surprisingly can be expressed not only in form of words but also other semiotic sources (Sobrino, 2017).

The researcher took the main theory for this research based on the theory of Kress & van Leeuwen (2006) about representational and compositional meaning and this theory is the development of Halliday's (1978) theory which was then to be used for other semiotic sources such as visual (Kress & van Leeuwen, 2006), film (Baldry & Thibault, 2010), photojournalism (Caple, 2013), and comics (Bateman, 2014). The visual metaphor is used because the theory from Halliday, as what Sobrino (2017) claimed need to be added with conceptual metaphor theory from Lakoff & Johnson (2003). Therefore, the metaphorical meaning of advertisement in McDonald's or in can be said as pictorial metaphor (Forceville, 2002, p. 109) should be added as an integral part of analysis because social semiotics has lack of analyzing tools regarding to metaphorical meaning in picture (Feng & O'Halloran, 2013, p. 324). As a result, this research took two approaches, first is social semiotic and the second one is cognitive semantic.



The representational and compositional meaning belongs to ideational and textual metafunction (Kress & van Leeuwen, 2006). Representational meaning belongs to ideational metafunction because it represents human experience, i.e. representation of object and world (p.42) and the representation of action is realized in form of vector, the movement of participants' hands, limbs, tools and other representation of action, arrow to another participants in the course of action (p.59). Compositional meaning becomes an important part of this research because it makes the researcher easy to analyze which includes in informative value, salience, and framing (p.177). Therefore, this research analyzes the narrative and conceptual representation in McDonald's Singapore Instagram account and elaborate on the metaphorical representation and compositional meaning in McDonald's Singapore Instagram account.

The researcher took 7 literature review and from those articles, there are at least two categorizations first is quantitative study using questionnaire such as in Pileliene & Grigaliunaite (2016) and Cao et al., (2018) and experimental research such as in Phillips & McQuarrie (2009) and Uno et al. (2019) and second is qualitative descriptive analysis such as in Agnes (2009), Feng & O'Halloran, (2013) and Buric (2018). In the first category, the advertisements were observed whether the use of metaphor can change perspective of the consumer and whether it has positive impact to the advertisements. Those quantitative research use theory from Lakoff & Johnson (2003) and the result shows that the use of metaphor indeed can change the perspective and beliefs of consumer. The second category, they also use Lakoff & Johnson (2003) and when they come to multimodal metaphor such as in Feng & O'Halloran (2013) and Buric (2018), they use Forceville's (2002) theory about multimodal metaphor. From those articles, this article took a stance in qualitative descriptive analysis using social semiotic and cognitive semantic approach to analyze the narrative and conceptual representation in McDonald's Singapore Instagram account and to elaborate on the metaphorical representation and compositional meaning in McDonald's Singapore Instagram account.

Research Method

This research uses qualitative method through audiovisual and digital materials (Creswell & Creswell, 2018, p. 257) because the data are from 60 pictures/screenshots from McDonald's Singapore advertisement on Instagram. The researcher collected the data by taking four steps which were adapted from Bezemer & Jewitt (2010). To collect the data, the advertisements on McDonald's Singapore Instagram account were captured and saved. The data, then, were viewed, observed and filtered using the narrative and conceptual representation. After taking the sample from 60 data, the data sample with complex semiotic sources were analyzed using the narrative and conceptual representation to classify the data based on its category. Then, the last step is that all collected data were analyzed using narrative structure, conceptual structure, and embedding based on Kress and van Leeuwen theory (2006, p.45-113). To gain deeper meaning of the picture, the data were analyzed using Forceville theory (2002, p.108-148), pictorial metaphor and verbo-pictorial metaphor, a pictorial metaphor that needs verbal sources to strengthen metaphorical meaning. After that, the compositional meaning proposed by Kress and van Leeuwen theory (2006, p.175-210) were used in analysis.



Findings and Discussion

The researcher is going to explain the objective of the study. This research has two objectives: first to analyze the narrative and conceptual representation in McDonald's Singapore Instagram account, second to elaborate on the metaphorical representation and compositional meaning in McDonald's Singapore Instagram account. Those two objectives in this research are explained under two subheadings, form and meaning which refers to narrative & conceptual structure and metaphor & compositional meaning.

Form

In the first discussion, the advertisement poster was analyzed using the theory proposed by Kress and van Leeuwen (2006) especially the theory of representation both narrative and conceptual representation.

Narrative structure

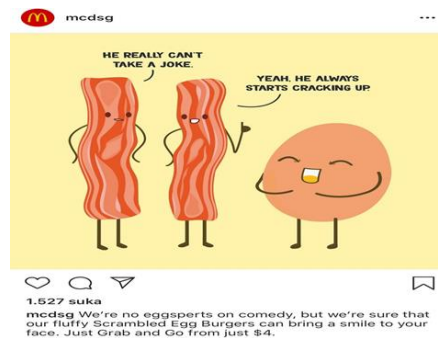


Figure 1. Narrative verbal process advertisement poster

The data above is speech process (Kress & van Leeuwen, 2006) or in Halliday & Matthiesen (2014) it is called projective because in this process there are at least two elements, sayer and projected clause either quoted or reported (p.304). But in Kress and van Leeuwen's (2006) point of view about this, speech process is when the participant speaks and it is realized in picture by using a thought balloon (p.74). As we can see, there are two participants (beef) speak to other participant (egg).

Conceptual structure



Figure 2. Analytical process in Advertisement poster

The data above is conceptual structure in the analytical process (spatial = exhaustive analytical process) because as stated in Kress and van Leeuwen (2006)

it represents the participant's possessive attribute or what participant has in this case parts of the burger in the carrier or burger as a whole (2006, p. 112). As we can see there is the participant in the picture above by showing the detail of it. It can be the carrier that becomes the whole (Burger). And also there are possessive attributes that become the part of burger itself (buns burger, chili sauce, cucumber, onion, egg, crispy chicken tomato sauce).

Embedding



Figure 3. Embedding process in Advertisement poster

The data above is embedding because can be analyzed using more than 1 process. Embedding, if it can be compared to language, can be said that a sentence consists of complex or compound clause and in the case of that picture, it has two process first non-transactional action and attribute symbolic process (p. 107).

The figure 4. is included into non-transactional action, because according to Kress and van Leeuwen (2006) non-transactional reaction is when the actor does something but there is no other participant except vector (p.74). As we can see the picture above is a treasure chest that was opened and there is gold (food) inside. So, the vector of this picture the bracket-like lines in the right and left side of treasure chest as the representation of 'was opened' action.

The symbolic attribute (Kress and van Leeuwen, 2006) is when the picture only has one participant (p.105) and it is not involved in action. So, as can we see that the picture is to symbolize that the product advertised is demanded products because it is placed in treasure chest which commonly has gold and jewels in it.

Meaning

In this second discussion, the data were analyzed using the compositional meaning of the image proposed by Kress and van Leeuwen (2006) and metaphorical aspects of picture by Forceville (2002). The combination of the analysis is expected to give more detail meaning to the data/image analyzed. In compositional meaning, there is visual space dimensions as in figure 5 which has meaning in every position. In given-new position or left-right position, it is common for given information is placed on left side and the new information on the right side (Kress & van Leeuwen, 2006, p.181). This left-right position also has relation to reading direction because in Arabic, the given-new relation is right-left position. Meanwhile, the ideal-real position is about general and specific information or in other words what is promised is placed in top of picture and what is in fact is placed in bottom position (p. 187). In addition, center position is to identify that importance of the information.



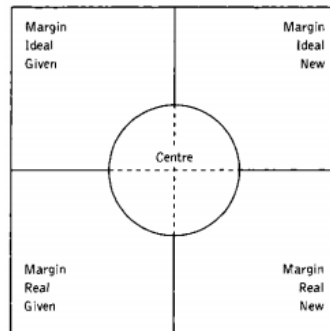


Figure 4. visual space dimensions/Tryptics (taken from (Kress & van Leeuwen, 2006)

In terms of pictorial metaphor, Forceville (2002) divides the categorization into three. First is metaphor with one pictorially present terms or MP1s and it means that in that there is only one pictorial metaphor in analyzed picture. Second is metaphor with two pictorially present terms or MP2s and the third is verbo-pictorial metaphors or VPMs which means that the pictorial metaphor will not make sense without the help of verbal communication (p.148).

Pictorial Metaphor given-new

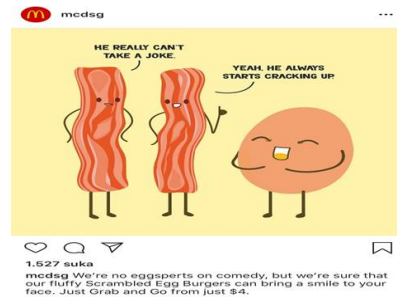


Figure 5. Metaphorical picture with given-new framing

The data above is Metaphors with one pictorially present terms (MP1S) because according to Forceville (2002) Metaphor with one pictorially present term (MP1s) is how we interpret the picture, e.g. food = human, it is consist of 1 picture and 1 pictorial meaning (p.109). So, it can be A=B or Beef = Human, because they can speak to each other. We know that the beef is cannot speak but in this case, they act as the human who tells about the egg make a joke it is always cracking up.

This data also has an informative value (given-new) based on Kress and van Leeuwen theory. He proposed that the information value of left and right is known as given and new (2006, p.181). The element which is in the left side present as given, while placed in the right side present as new (p.181). Given means the interpretation that the viewer already knows, while news means the interpretations viewer not yet known by the viewer (p.181). So, in this picture, we can see that on the left side we already know that we can eat beef/food as usual, and when we eat McDonald's product we feel happy like what egg doing (new thing).



Besides that, the data also contain salience. As proposed by Kress and van Leeuwen, salience is how the elements of the picture/information presented to the viewer, it can be the sharpness of definition (2006, p.202). As we can see, it can be the products sharper because there is no other participant there. It is because McDonald's wants to inform the viewer that they sell the product like the beef burger and scrambled egg burger.

The last is containing framing. Framing is how we interpreted the picture or information, it linear (have a closeness between or among the participants) or non-linear (do not have closeness between or among the participants) (Kress & van Leeuwen, 2006, p.204). It can be non-linear because positioned in a particular distance. There is no closeness among the three of them because the product is not the same. It can be, the beef as the beef burger and egg as scrambled egg burger.

Non-pictorial metaphor given-new



Figure 6. Non-metaphorical picture with given-new framing

The data above is a non-metaphorical meaning because the participants are clear. It is a mom look at someone's mobile phone screen and pointed out the phone display.

Data present that there is the informative value (given-new) in the picture. The theory stated by Kress and van Leeuwen (2006), that the information value of the left and right known as given and new (p.181). The element which is in the left side present as given, while placed in the right side present as new (p.181). Given means the interpretation that the viewer already knows, while news means the interpretations viewer not yet known by the viewer (p.181). So, on the left side, there is text. It explains what already we know that our mom is our hero and she always gives us what they have just to make happy. But the viewer does not know that McDonald's also can make the people happy by the taste of their every product.

The picture has salience and framing. The theory from Kress and van Leeuwen (2006) stated that salience is how the elements of the picture/information presented to the viewer, it can be foreground (p.202). We can see that the French fries are in the fronted of the part of the picture because McDonalds want to show to the customers that they sell the displayed product (French fries). And framing is how we interpret the picture or information, it linear (have a closeness between or among the participants) or non-linear (do not have closeness between or among the participants) (Kress & van Leeuwen, 2006, p.204). The linear between the characters in this picture is so close to each other. There is no separate line between



them. It can mean that both of them are happy because they eat McDonald's product. And also McDonald's can bring warmth for the customers that tasted their menu.

Pictorial metaphor ideal-real

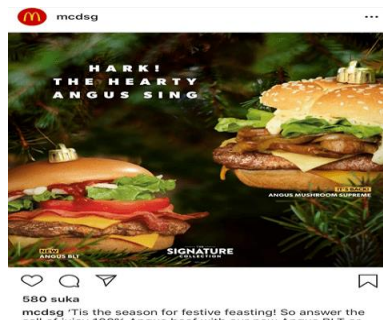


Figure 7. Metaphorical picture with ideal-real framing

The data above contains Metaphors with one pictorially present terms (MP1S) because according to Forceville (2002) Metaphor with one pictorially present term (MP1s) is how we interpret the picture, e.g. food = human, it consists of 1 picture and 1 pictorial meaning (p.109). So, it can be A=B or burger = Christmas ornament. They are same because they are hanging on Christmas tree. Burger acts as the Christmas ornament, it means McDonald's want every people can feel about Christmas in their way by buying their product in the store.

The data also presents informative value (ideal-real), Kress and van Leeuwen (2006) consider that the information value of top and bottom is known as real and ideal (p.186). The element which in the top side present as ideal, while element which is placed in the bottom side presents as real (p.181). Ideal means the picture explains the promises, while real means the picture explain the fact (p.186). It can mean that the top side promise to the viewer to listen to the hearty of Angus sing, even we already know that Angus cannot sing. And the bottom side explains the fact about the name of one of McDonald's product McDonald New Angus BLT'.

The picture consists of salience and framing. In addition, Kress and van Leeuwen (2006) said that salience is how the elements of the picture/information are presented to the viewer and it is placed foreground (p.202). McDonald's product and color become the foreground in the picture because McDonald's want to show to the viewer that they sell Angus Mushroom Supreme & New Angus BLT; while framing is how we interpret the picture or information, it can be either linear (have a closeness between or among the participants) or non-linear (do not have closeness between or among the participants) (p. 204). From the picture/data, it is called non-linear because those two products are positioned in a particular distance, there is no closeness between them. Therefore, it means that those products are different; Angus Mushroom Supreme & New Angus BLT so McDonald's put them in particular distance.



Verbo-pictorial Metaphor ideal-real



Figure 9. Verbo metaphorical picture with ideal-real framing

The data above is verbo-pictorial metaphor (VPMs), Forceville (2002) stated that verbo-pictorial metaphor (VPMs) is the advertisement consists of picture and text, so when the text is removed then the image has no pictorial meaning (p.148). Therefore, we have to analyze the meaning of both text and picture (p.148). The text in figure 9 acts as the human that speaks to other people 'don't stare too long you'll miss the train'. It means do not be tempted by me, if you are staring at me too long, you will lose your focus. If there is no text, the picture above will have no pictorial meaning except showing the product.

The data presents that there is informative value (ideal-real) in the picture. The theory stated by Kress and van Leeuwen (2006), that the information value of the top and bottom is known as real and ideal (p.186). The element which in the top side presents as ideal, while element which is placed in the bottom side presents as real (p.181). Ideal means the picture explains the promises, while real means the picture explain the fact (p.186). it can be on the top side the picture of McDonald's egg muffin but here it promises the product which may not necessarily true. While on the bottom side, it is real fact which consists of information where the viewer can buy egg muffin.

The picture has salience and framing. The theory from Kress and van Leeuwen (2006) stated that salience is how the elements of the picture/information are presented to the viewer in foreground (p.202). We can see that the text 'don't stare too long you'll miss the train' is in the fronted of the part of the picture. And framing is how we interpret the picture or information. The product color is sharper and there is no other participant in the picture, because McDonald's want to show that they sell the egg muffin (as the sharper color). And there is the closeness among the parts of egg muffin because it shows one product (Egg Muffin) of McDonald's as a whole.



Non-pictorial Metaphor ideal-real

Figure 9. Non-metaphorical picture with ideal-real framing

There is no metaphorical meaning in the data above because the participants are meant to show the varieties of McDonald's products. The data analyzed contains informative value (ideal-real). As stated by Kress and van Leeuwen (2006), the information value of top and bottom is known as real and ideal (p.186). The element which in the top side present as ideal, while placed in the bottom side presents as real (p.181). Ideal means the picture explains the promises, while real means the picture explains the fact (p.186). As we can see that there is the promise text above (top side) 'holiday time is family time' we know that when the holiday comes it is not always about family but also can about friends. In the bottom side, there is the fact about the product is available during breakfast hours, for any information the customer can access/visit [s.com.sg/breakfast](https://www.mcdonalds.com.sg/breakfast).

Besides that, the data also contain salience. As proposed by Kress and van Leeuwen (2006) salience is how the elements of the picture/information are presented to the viewer by placing it in the foreground (p.202). From the picture, we can see that breakfast deluxe is fronted because McDonald's wants to show to the viewer that their breakfast deluxe is their favorite menu.

The last is containing framing. Framing is how we interpreted the picture or information, it can be either linear (have a closeness between or among the participants) or non-linear (do not have closeness between or among the participants) (Kress & van Leeuwen, 2006, p. 204). There is no closeness among the products. There is a separate line among McDonald's products because the product is different. One product is BIG Breakfast and the second product is Breakfast DELUXE. So, even the product series is the same (Breakfast) but both of them are different.



Pictorial Metaphor Centre



Figure 10. Metaphorical picture with centre framing

The data above is Metaphor with one pictorially present terms (MP1S) because according to Forceville (2002) Metaphor with one pictorially present term (MP1s) is how we interpret the picture, e.g. food = human, it consists of 1 picture and 1 pictorial meaning (p.109). So, it can be A=B or food = gold. Food and gold are the same because they can make people love them and save them in the safe place. In the picture above, McDonald's want to show to the viewer that their product is loved by people/customer so they save it in safe place.

This data also has an informative value (center) based on Kress and van Leeuwen theory (2006). He stated center is when the picture is placed in the middle of other participants or becomes the nucleus of the information (p.198). From the data above, the center of that picture is a treasure chest with the food inside.

The picture has salience and framing. The theory from Kress and van Leeuwen (2006) stated that salience is how the elements of the picture/information are presented to the viewer and in this case it is placed in foreground (p.202). We also can see that the text 'strike gold at McDonald's' is placed in foreground, so it means the food offered is as important as gold. The product color is sharper and there is no other participant in the picture because McDonald's informs the viewer that they sell the product like in the treasure chest. And there is the closeness among the McDonald's product in treasure chest because the product is one package/same series.

Non-pictorial Metaphor Centre



Figure 11. Non-metaphorical picture with centre framing

The data displayed above has no metaphorical meaning because the participant is burger (as the carrier) with its possessive attributes. The picture explains that there is informative value (center) inside. As stated in Kress and van Leeuwen (2006), center is when the picture is placed in the middle of other participants or



becomes the nucleus of the information (p.198). The center of the data above is Burger because it is located in the middle of the poster.

The data also consists of salience and framing. In agreement with Kress and van Leeuwen (2006), salience is how the elements of the picture/information are presented to the viewer and it is foregrounded (p.202). If we see clearly of the product, the egg and crisp meat are in the foreground because McDonald's want to show to the viewer that Burger has egg and crisp meat inside. While framing is how we interpret the picture or information, it linear (have a closeness between or among participants) or non-linear (do not have closeness between or among the participants) (2006, p.204). The data shows that the content of the burger is sharper and close position among the part of the burger. It is because McDonald's wants to show that they sell the product (Burger), their displayed product is one and consists of a good part inside.

Pictorial Metaphor Tryptic



Figure 12. Metaphorical picture with Tryptic

The data above is Metaphors with one pictorially present terms (MP1S) because according to Forceville (2002) Metaphor with one pictorially present term (MP1s) is how we interpret the picture, e.g. food = human, it is consist of 1 picture and 1 pictorial meaning (p.109). So, it can be A=B or food = fuel. Both of them are the same because they can make people or vehicles work as expected.

This data also has the Tryptic based on Kress and Van Lueween theory. He argued tryptic has the horizontal and vertical sides that consist of given, mediator and new or ideal, mediator, and real (p.201). Horizontal tryptic in this picture is given-new. Based on Kress and van Leeuwen theory. He stated the information value of left and right known as given and new (2006). The element which is in the left side present as given, while the elemet which is placed in the right side present as new (p.181). Given means the interpretation that the viewer already knows, while new means that the information is not yet known by the viewer (p.181). So, from the data above on the left side, there is promise words 'fuel up, feel good' if we are given a meal/food by others it can make us happy because of feel full. And on the right side show the McDonald's symbol (M) that tells us that McDonald's can provide the food/fuel needed.

Vertical tryptic in this picture is ideal-real. As proposed by Kress and van Leeuwen (2006), the information value of the top and bottom is known as real and ideal (p.186). The element which in the top side presents as ideal, while the other element which is placed in the bottom side present as real (p.181). Ideal means the picture explains the promises, while real means the picture explains the fact (p.186).



It can be said that the M symbol (in the top side) tell us about McDonald's can give us (promise) the food. There is the fact on the bottom side that if we want the food like the displayed we can order by a call.

The picture explains that there is informative value (center) inside. As stated in Kress and van Leeuwen (2006), center is when the picture is placed in the middle of other participants or becomes the nucleus of the information (p.198). The center of the data above is McDonald's products because it located in the middle of the picture.

Besides that, the data also contain salience. As proposed by Kress and van Leeuwen, salience is how the elements of the picture/information is presented to the viewer and it is placed in foreground (2006, p.202). As we can see, it can be French fries and burger are in the front or become the foreground because McDonald's want to show to the viewer that French Fries and Burger become their favorite menu.

The last is containing framing. Framing is how we interpreted the picture or information, it linear (have a closeness between or among the participants) or non-linear (do not have closeness between or among the participants) (Kress & van Leeuwen, 2006, p.204). It shows the closeness among the product in the data because the displayed products above are the same/one series. In Another word, McDonald's sell that product in a package.

Non-pictorial Metaphor Tryphti



Figure 13. Non-metaphorical picture with tryptic

The data above have no metaphorical meaning because the participant is clear. The participants are the varieties of breakfast products in McDonald's. This data also has the Tryptic based on Kress and van Leeuwen theory. He stated tryptic has the horizontal and vertical sides that consist of given, mediator and new or ideal, mediator, and real (2006, p.201).

Vertical tryptic in this picture is ideal-real. As proposed by Kress and van Leeuwen (2006). The element which is in the top side presents as ideal, while the other element which is placed in the bottom side present as real (p.181). Ideal means the picture explains the promises, while real means the picture explains the fact (p.186). There is the text 'enjoy your breakfast here' on the top side, it is just the promise words to make the customers come to McDonald's for enjoying their product. And on the bottom side, there is the fact about the product. We can order the product by dialing the number available.



The picture explains that there is an informative value (center) inside. As stated in Kress and van Leeuwen (2006), center is when the picture is placed in the middle of other participants or becomes the nucleus of the information (p.198) it means that the product is the most important part of the picture.

Besides that, the data also contain salience. As proposed by Kress and van Leeuwen, salience is how the elements of the picture/information presented to the viewer, it can be placed in the foreground (2006, p.202). As we can see McDonald's breakfast products are placed in the front and become the foreground because McDonald's wants to show that they sell breakfast product.

The last is containing framing. Framing is how we interpreted the picture or information, it linear (have a closeness between or among the participants) or non-linear (do not have closeness between or among the participants) (Kress & van Leeuwen, 2006, p.204). In that picture, those products are placed closely and it means that those products are one package (Breakfast product).

Conclusion

Based on 60 data analysed, there are 3 forms of structure found: narrative structure (2 data), conceptual structure (39 data), and embedding (19 data). In terms of meaning where compositional meaning and multimodal metaphor were used, the result shows that pictorial-metaphorical given-new (5 data), Non-pictorial metaphor given-new (4 data), pictorial metaphor ideal-real (2 data), verbo-pictorial metaphor ideal-real (2 data), Non-pictorial metaphor ideal-real (8 data), pictorial metaphor centre (5 data), non-pictorial metaphor centre (15 data), pictorial metaphor tryptic (6 data), non-pictorial metaphor tryptic (13 data).

From the data analyzed using Kress and van Leeuwen (2006) in terms of their structure, it can be concluded that the picture which contains narrative structures have meaning that the picture has something to tell, a story to tell and it is proved by the existence of participant in the picture that does something to other participant. Meanwhile, the picture that uses conceptual structure has different meaning from the narrative structure because in that picture with conceptual structure in it, the participants exist to show that they are part of something or in this case as the part of products advertised. Moreover, the metaphorical and non-metaphorical aspects which are also employed have function to make the narrative process more interesting and more convincing and closer to viewer.

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Appendix

Table 1. Summary of literature review on metaphor in advertisements

No.	Theme	Context	method	Theory	Result	Author
1.	persuasive impact of metaphor	334 undergraduate students who were divided into two groups, exposed and non-exposed metaphor were asked to interpret picture and headline/tagline containing conceptual metaphor	experimental research using stimuli	repeated-measures GLM (generalized linear model)	The use of metaphor in advertising can change consumer's beliefs.	Phillips & McQuarrie (2009)
2.	critical analysis on woman magazine advertisement using metaphor	advertisements in Cosmopolitan monthly magazine	qualitative descriptive analysis	Lakoff and Johnson theory of conceptual metaphor (1980)	Metaphorical meaning in advertisements which were found has seven categories that emphasizes on how women are regarded as food for men.	Agnes (2009)
3.	visual metaphor and its relation to interactional and compositional meaning	100 car advertisements	qualitative descriptive analysis	Kress and van Leeuwen's (2006) Visual representation, interactive and compositional meaning structures and Forceville (1996) visual metaphor	Metaphorical mapping of car advertisements has similar representation in Kress and van Leeuwen theory, i.e. important is foreground	Feng & O'Halloran, 2013
4.	Visual metaphor impact on the effectiveness of two milk	168 Lithuanian were asked to obtain their attitude towards advertised products	questionnaire consists of 7 points of measurement on attitude and	The Wilcoxon Signed Ranks Test to assess the attitude towards products	the use of visual metaphor has positive impact to viewer attitude	Pileliene & Grigaliunaite (2016)



	advertisements		purchase intention	with metaphor and non-metaphor	towards the product	
5.	Visual metaphor and its relation to shape and function	101 Chinese college students were asked to categorize perceptually and conceptually towards 20 visual metaphors	questionnaire consists of 7 points of measurement related to attitude and purchase intention	Phillips and McQuarrie's paradigm	visual metaphor which has similar shape and function is more preferable	Cao et al., (2018)
6.	visual metonymy and metaphor in advertisements	Turkish airline advertisements	Qualitative descriptive analysis	Forceville's (2008) multimodal metaphor and Panther and Thornburg's (2007) concept of metonymy	visual metaphor in Turkish airline advertisements is used to show the destination of the flight	Buric (2018)
7.	the use of cognitive linguistic point of view, especially in figurative meaning in fashion design	66 participants, which were divided into two groups, fashion and non-fashion participants were asked to interpret whether the picture shown contains metaphor and metonymy	experimental research using stimuli	Lakoff and Johnson theory of conceptual metaphor (1980) and Smilek et al (2007) for characteristic of a personality description analysis.	The fashion group have more tendency to interpret that the picture of fashion has metonymy meaning but for non-fashion group there is no distinction between metaphor and metonymy in their interpretation to the show.	Uno et al. (2019)

