

Going Up Is Always Good: A Multimodal Analysis of Metaphors in a TV Ad with FILMIP, the Filmic Metaphor Identification Procedure

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Abstract. Conceptual Metaphor Theory developed by Lakoff & Johnson (1980) suggested that we use metaphors to evaluate and communicate in our various environments. Although metaphors encompass a large variety of taxonomies, orientational metaphors are those that rely on spatial position to map concepts into other ones, referring to a relation of valence and verticality. Stated by Kövecses (2010) conceptual metaphors such orientational ones draw ‘upward’ and ‘downward’ spatial positions in which ‘upward’ is usually referred to as having positive connotations, whereby their opposites, ‘downwards’, are understood as negative. This paper seeks to unveil how the orientational metaphor GOOD IS UP is employed in a filmic narrative of a language learning application for technological devices named Babel. The present analysis is developed under the application of FILMIP (Filmic Metaphor Identification Procedure, Bort-Mir 2019). In the analyzed narrative, the orientational metaphor GOOD IS UP is represented in the Babel TV commercial (2018) as a tool for persuading customers that the best way of escalating positions at work is by learning new languages. This analysis demonstrates how orientational metaphors in multimodal media emerge as a convenient device for marketing campaigns in the context of social status improvement.

Keywords: Conceptual Metaphor Theory, conceptual metaphors, orientational metaphors, FILMIP, multimodal metaphors.

[es] Ir hacia arriba es siempre bueno: análisis multimodal de metáforas en un anuncio televisivo con Filmip, el método de identificación de metáforas filmicas

Resumen. La Teoría de la Metáfora Conceptual (Lakoff & Johnson 1980) sugiere que utilizamos metáforas para comunicarnos en diversos ambientes. Aunque las metáforas abarcan una gran variedad de taxonomías, las metáforas orientacionales son aquellas que se basan en la posición espacial para mapear ciertos conceptos en otros, refiriéndose a una relación de valencia y verticalidad. Las metáforas orientacionales dibujan posiciones espaciales “hacia arriba” y “hacia abajo” en las que se suele decir que “hacia arriba” tiene connotaciones positivas, mientras que su opuesto, “hacia abajo”, se entiende como negativo (Kövecses 2010). Este artículo pretende desvelar cómo la metáfora orientacional BUENO ES ARRIBA se emplea en la narración filmica sobre una aplicación móvil de aprendizaje de idiomas llamada Babel. El presente análisis se desarrolla bajo la aplicación de FILMIP (Filmic Metaphor Identification Procedure, Bort-Mir 2019). En la narrativa analizada, la metáfora orientacional BUENO ES ARRIBA se representa como una herramienta para persuadir a los clientes de que la mejor manera de escalar posiciones en el trabajo es mediante el aprendizaje de nuevos idiomas. Este análisis demuestra cómo las metáforas orientacionales en los medios multimodales emergen como un dispositivo brillante para las campañas de marketing en el contexto de la mejora del estatus social.

Palabras clave: Teoría de la Metáfora Conceptual, metáforas conceptuales, metáforas orientacionales, FILMIP, metáforas multimodales.

Contents: 1. Introduction. 2. Understanding metaphors and their types. 2.1. Orientational metaphors and their relation to verticality and affectability. 2.2. Multimodality and metaphors in cinematic media. 3. Methodology. 3.1. Materials. 3.2. Procedure. 4. Analysis and results. 5. Discussion. 6. Conclusion.

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1. Introduction

The definition, description, and analysis of metaphors have always been a difficult path since ancient times for those attaining the concept. Metaphors are defined by different sources, such as the *Cambridge Online Dictionary* (2018) as “an expression, often found in literature, which describes a person or object by referring to something that is considered to have similar characteristics to that person or object”. In the same entry, examples such as *the mind is an ocean* and *the city is a jungle* can be observed. What can possibly be the similarity between *the mind* and *an ocean*? Or between a *city* and a *jungle*? The definitive response to these inquiries may start considering that metaphors do not

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only imply similarity amongst things, feelings, or objects at a simple level but that they also have an unimaginable quantity of issues to consider, such as which attributes from a concept are mapped onto another concept and which are not and why, or how these mappings are processed in our minds, just to name a few.

Evaluated from vastly different perspectives, metaphors can be understood from a traditional approach or from a modern view (terms employed by Dălălu 2011). Regarding the traditional approach to the study of metaphor, some researchers (Richards 1937, Fauconnier 1985) state that metaphor is only a matter of words and it is considered as mere rhetorical figure used to embellish the discourse. On the other hand, the modern view, mostly known as the Cognitive Linguistic Approach (coined by Lakoff & Johnson in 1980), suggests that metaphor does not happen only in the language that we produce but also in our thoughts. Metaphors have been dissected and empirically assessed in order to achieve a successful point of agreement on their perception. Far from this, linguists tend to succumb to one of the two principal outlooks given to metaphorology, that is to say, they eventually agree with traditionalists or cognitivists.

In light of the assumptions that both perspectives expose, the cognitive view of metaphor arises as the most accepted perspective since it explores metaphors not only from a rhetoric angle but also from a conceptual one. The cognitive linguistic approach to metaphors illustrates the movement from language to thought. The massive usage of metaphors that is found in language (whether written or spoken) helped Lakoff & Johnson (1980) to conduct the elaboration of a theory where they postulated the existence of conceptual metaphors. Going from linguistic to conceptual and from conceptual to linguistic, the pairing of physically perceivable entities with abstract ones did not mean similarity anymore, but a much more encrypted idea: how do we establish such links between tangible and intangible concepts? Piaget & Inhelder (1969) rely on the events that we experiment in our childhood and on our mental processes as adults to tie such experiences with new ones that seem arduous to describe. We choose, unintentionally or intentionally, to embody an abstract meaning into another concept which we find more accessible to comprehend, as for instance, the vast knowledge of the *mind* with the depth and largeness of an *ocean*. Thus, the cognitive approach to the study of metaphor poses the idea that a conceptual metaphor is formed by two different domains entitled source and target domain. Following the example proposed by the *Cambridge Online Dictionary* (2018), in THE MIND IS AN OCEAN metaphor, we find the source domain OCEAN, which entails the known, concrete and more physical concept of the metaphor, and the target domain of MIND, which works as the abstract domain in this metaphor. Moreover, Lakoff & Johnson (1980) developed a three overall classification to the different typologies of metaphors depending on how the metaphor is construed: structural, orientational and ontological metaphors.

Since the appearance of *Metaphors We Live By* (Lakoff & Johnson 1980), the study of metaphor has evolved to deep analysis of all kinds of materials, as metaphors are not only present in written or spoken discourse, but also in pictures (Forceville 2002, 2006, 2008), gestures (Cienki & Müller 2008), and even filmic genres (Wildfeuer 2012, 2014; Forceville 2016).

This paper focuses on the genre of advertising, particularly on TV commercials. According to Piaget & Inhelder (1969), metaphors ‘enter in scene’ in filmic ads allowing enterprises to communicate a specific smell, feeling, or taste through the memories of the viewers of the commercial.

TV advertising is considered a genre in itself, and so it owns particular features that distinguishes it from other cinematic genres, such as the eight types into which they can be characterized (Ogilvy & Horgan 1963, Cury 2013), or the similarities in the types of audio-tracks that they can have.

This study aims to unveil metaphoricity in a TV commercial aired in January 2018 by the language-learning app *Babbel*. Created in 2007, Babbel allows users to follow interactional language courses. The app assists learners to master not only grammatical features of languages but also listening comprehension and pronunciation. Babbel launches itself in its webpage as a pioneer and market leader possessing more than one million active subscriptions. The commercial was specifically addressed to countries from South Europe, according to Canela Public Relations (2018a), which reported an article describing all the matters attaining this advertising campaign. It would be interesting, as it is also mentioned in the conclusions of this work, to test whether this commercial, with the orientational metaphor GOOD IS UP, is also effective in other cultures, as some orientational metaphors are cultural in origin (Brown 2003) Elaborated in collaboration with the creative Italian agency DUDE, the commercial sought to represent, as stated by Livio Basoli (2018a), executive director of the agency, the way people vastly escalate work positions thanks to languages. He continues to describe the commercial as funny and visually unique.

As insinuated by Livio Basoli, this commercial links the idea of a literal upward movement (*escalate*) with the concept of work promotion through the filmic representation of vertical ascension. This idea proposed by Basoli fully comprehends the conceptual metaphor GOOD IS UP, firstly proposed and analyzed by Lakoff & Johnson (1980). This research explores how this metaphor is displayed in this filmic narrative to refer to improvement regarding verticality in advertising with the application of FILMIP (Filmic Metaphor Identification Procedure, Bort-Mir 2019). The procedure allows the authors to establish connections between the content of the selected TV commercial and the orientational metaphor GOOD IS UP, represented throughout the interaction of modes along the filmic narrative of the ad. The research establishes, then, the first steps towards understanding how the mechanisms of the conceptual metaphor GOOD IS UP work and how they are depicted in multimodal materials such as TV commercials, thus supporting Bort-Mir’s (2019) idea that it is the interaction between the different communicative filmic modes that may facilitate the construal of metaphors in films.

This paper is divided into five other sections. Section 2 delves into an understanding of the construal of metaphors (the different domains of a metaphor) and its main theories (traditional vs. modern view on metaphor). A review of

how multimodal metaphors are related to cinematic materials is also presented in this section. Section 3 presents the materials and the procedure that has been followed for the present analysis. A following section (Section 4) deepens into the identification and analysis of the orientational metaphor *GOOD IS UP* in the Babel's commercial. Finally, the discussion (Section 5) and conclusions (Section 6) are also proposed at the end of the paper.

2. Understanding metaphors and their types

Lakoff & Johnson (1980) offered a cognitive linguistic turn in the study of metaphor mainly with three initial premises. Firstly, that metaphor is a property of concepts, not only words. Secondly, that its function is to provide a better understanding of such concepts, hence assuming that metaphors are not just devices to embellish language. Thirdly, that two or more topics could be contrasted not by its conceptual coincidences but maybe for the contrary, and that this was subjected to the producer. This fact leads to a fourth assumption: metaphors are not only used by talented people in specific contexts with specific purposes, but also by common people in everyday life.

According to Lakoff & Johnson (1980), metaphor is pervasive both in thought and in everyday language, concluding that language is metaphorical in nature. One of the examples that the authors analyze and develop for their Conceptual Metaphor Theory is the conceptual metaphor *ARGUMENT IS WAR*. Figure 1 enlightens the common features that *ARGUMENT* and *WAR* may share in order to achieve the mapping process, and hence to allow metaphor production between both concepts.

ARGUMENT	COMMON FEATURES < MAPPINGS >	WAR
A disagreement or the process of disagreeing.	Disagreement	Armed fighting between two or more countries or groups.
A strong and sometimes angry disagreement in talking or discussing something.	Two or more parts Fighting, Attacking, Defending Claiming Win/Lose Strategies, weapons	Any situation in which there is strong competition between opposing sides or a great fight against something harmful.

Figure 1. Distribution of common features in the conceptual metaphor *ARGUMENT IS WAR*.

As aforementioned, Lakoff & Johnson state that metaphors are extensive to our everyday language. The metaphor *ARGUMENT IS WAR* can be conceived in many expressions employed in ordinary life situations. For instance, as seen in Figure 1, mappings drawn from common features between *ARGUMENT* and *WAR* may be unconsciously exemplified by language users in expressions along the lines of *claims being indefensible*, *attacking a weak point in an argument*, *demolishing an argument*, *winning or losing an argument*, or *using a strategy to shot down someone's arguments* (Lakoff & Johnson 1980: 4).

Lakoff & Johnson draw the attention to conceptual metaphors being fifty per cent formed by a *source domain*, and fifty per cent from a second part known as *target domain*, in addition to what Richards (1937) stated on *tenor*, *vehicles* and *ground*. As Lakoff & Turner (1989) describe, metaphor is a tool so ordinary that we use it unconsciously and automatically, with so little effort that we hardly notice it. This claim suggests that metaphors are held to our experiential processes of assimilation of concepts by our context.

According to Lakoff & Johnson (1980), three types of conceptual metaphors can be distinguished regarding their cognitive function: structural, orientational and ontological. In structural metaphors the cognitive function is to help identify and understand the target domain by means of the source domain, this is, the organization of one concept in terms of another (i.e., *LIFE IS A JOURNEY*, *ARGUMENT IS WAR*, *TIME IS GOLD*...). Orientational metaphors, which are the ones contemplated for this study, are concerned with spatial orientation, such as up-down. The cognitive function of this typology of metaphor is to locate the concepts coherently in our conceptual system. Finally, ontological metaphors are those which relate to the nature of existence; namely, they help the cognitive system to understand abstract concepts in terms of physical objects, substances and entities (i.e., giving someone a call or falling in love).

The orientational metaphor *GOOD IS UP* is the concerning field for this research. This metaphor entails a very close relationship between verticality and affectability, demonstrated by the spatially distributed concepts in our minds when construing the message, as it is explained in the following Section.

2.1. Orientational metaphors and their relation to verticality and affectability

The relationship between affection and vertical position as in for example, *GOOD IS UP*, *BAD IS DOWN*, *HAPPY IS UP*, and/or *SAD IS DOWN*, was first studied by Lakoff & Johnson (1980). Their *Metaphors We Live By* claims that the most fundamen-

tal values in a culture are to be coherent with the metaphorical structure of the most central concepts in the culture. Some of the cultural values in Western society that are acknowledged to be coherent with the UP-DOWN spatial metaphors are MORE IS BETTER (coherent with MORE IS UP and GOOD IS UP), or BIGGER IS BETTER (coherent with MORE IS UP and GOOD IS UP).

Meier & Robinson (2004), who parted from Piaget & Inhelder's research (1969), dictate that when children develop their senses, they also establish connections between sensory experiences and abstract feelings. This theory could be applied for instance to linking tastes with personality traits (e.g. salty food → salty person, which translates now as being upset over something), converting this process in adulthood into the cognitive process of metaphor creations. This development, by extension, is said to create hence other types of pairings such as verticality and affection.

All these data condense in the whole interpretation about cognitive metaphors and their representation as “mental associations between basic *source concepts* that are derived from interactions with the physical world and *target concepts* that represent relatively more abstract referents” (Azevedo, Garrido, Prada & Santos 2013: 98). These mental associations are also considered to be distributed spatially as, for instance, in a chronological line where the past is situated on the left and the future is situated on the right.

As metaphors are not just a matter of language anymore but a matter of thought (Lakoff & Johnson 1980), it is needless to say that metaphorical representations, with concepts such as time and moral evaluation (i.e.: *good* or *bad*) have grown to be represented not only in written discourse but additionally in other genres such as audiovisual (multimodal) materials.

2.2. Multimodality and metaphors in cinematic media

Since Lakoff & Johnson's (1980) pioneering work in metaphors, the way these tropes are represented has increased not only in meaning but also in form. Namely, metaphors are no longer only represented in textual or verbal manners, but also in another vast range of varieties involving visuals. Many researchers (Buckland 2000, Chattah 2006, Forceville 2009, Bateman 2012, Forceville 2014, Urios-Aparisi 2014) have looked into metaphorical representations through a multimodal approach.

Whittock (1990) and Carroll (1996) were some of the first academics to examine how cinema could exploit visual metaphors, parting from the idea of creative metaphor. Differencing creative from conceptual metaphor, Whittock (1990) describes the first as “marked” (1990: 50). Contrastively, a conceptual metaphor, as afore specified, evokes an embodied image schema. Unlike creative metaphors, conceptual metaphors are employed averagely subconsciously.

Regarding this battle of typologies, Kövecses (2010) states that the language of metaphors is mostly “conventional, ordinary conceptual” (50). The prevalence of this statement seems to decay when taking into consideration the contributions of other analysts in metaphorology, such as in Forceville's studies (1994, 2008) on static pictures in advertising. In his papers, he states that pictorial metaphors are also a matter of context, in which marketing companies take advantage of persuasive techniques in order to sell products (see also O'Shaughnessy & O'Shaughnessy 2003, Zaltman 2014, Coulter 2016).

However, there are other aspects to account on filmic representations of metaphors. Issues such as mode, creativity, embodiment, genre, the study of diegetic sounds (sounds that belong to the world of the film, such as dialogues or ambient sounds), and non-diegetic sounds (sounds that do not have an on-screen source, such as a voice over or additional music), are all sources emerged enlightened by the awareness of multimodality and metaphor (Bort-Mir 2019).

Defining what modes are regarding multimodality remains a complex issue that is tackled by many scholars (Forceville 2006, Müller et al. 2009). In filmic metaphors, which are recognizable as audiovisual by nature, there is a wide range of aspects to consider. The term ‘mode’ refers to a list of combinational filmic technical choices such as sound, gestures, language, or camera positioning, among others (Bort-Mir 2019). According to Forceville (2016), a tabulation of modes would include (1) visuals; (2) spoken language; (3) written language; (4) sound; (5) music; (6) gestures; (7) touch; (8) smell; and (9) olfaction.

These communicative modes are presented at work in the Methodology Section.

3. Methodology

3.1. Materials

The TV commercial for the study (GmbH 2018) was selected among a wide variety of brands that sell language services or products. The decision was made towards the conceptual metaphor that the authors wanted to analyze (GOOD IS UP). A total of ten language learning commercials were seen in order to get an idea of what they were trying to depict. The Babel's app commercial was selected because of the literal movement of going upwards and all the filmic elements that accompany this movement; it was thought that it would be an excellent example of an orientational metaphor in a filmic genre.

3.2. Procedure

The analysis of the selected TV commercial was carried out following Bort-Mir's (2019) instructions under her Filmic Metaphor Identification Procedure (henceforth, FILMIP). This procedure is considered to be the dynamic version

of the Visual Metaphor Identification Procedure developed by Šorm and Steen (2018), which in turn is “an adaptation from MIPVU” (Metaphor Identification Procedure + Vrije Universiteit, Steen et al. 2010: 111).

FILMIP (Bort-Mir 2019) is divided into seven steps (see Figure 2), distributed into two phases: 1) content analysis and 2) metaphor identification.

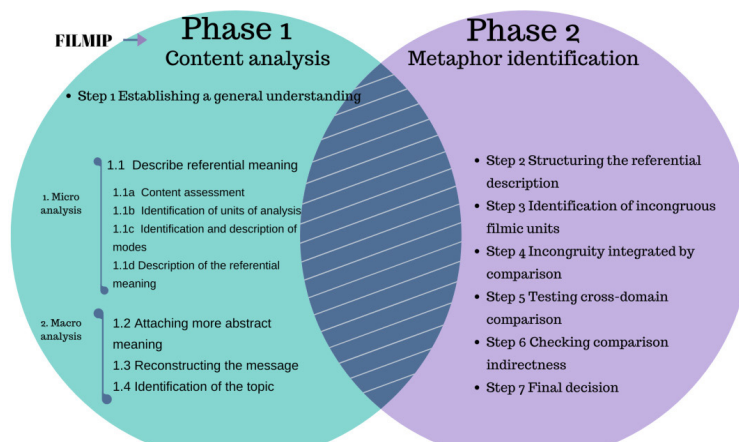


Figure 2. Visual explanation of FILMIP steps (Bort-Mir 2019: 115).

The first step of the procedure is embedded within the first phase (content analysis), and it consists of a series of substeps that analysts must perform in order to get a general idea of the meaning of the selected filmic narrative by describing its referential meaning, attaching more abstract meaning, reconstructing the message, and identifying the topic. This examination leads the researcher, in Bort-Mir’s (2019) words, “towards the interpretation and significance of the metaphoric filmic narrative” (114). It is in this content analysis phase where the analyst identifies and describes the referential and the more symbolic meaning of the clip thanks to the identification and description of all the communicative modes that interact within the filmic narrative. The steps were accomplished as indicated in the procedure, starting by the segmentation of the commercial into its different filmic shots and scenes in order to proceed with the description of the referential meaning.

Subsequently, researchers may initiate the second phase, which is composed of the remaining six steps. In one of her analyses (*Agua Fresca de Rosas* TV commercial (2015) in Bort-Mir 2019) the whole procedure is presented at work. This perfume commercial presents a woman in a white boat, sailing on a calm sea full of roses in the water. After the application of the first step (establishing a general understanding), the referential description of the commercial was stated as *a woman in a white boat at calm sea is fishing roses with a net. She catches one and caresses her face with it while smiling* (Bort-Mir 2019: 184). In the second step of the procedure, this referential description was structured following Tam and Leung’s Structured Annotation Tool (2001):

[Agent(woman) Action(sail, fish) Object(net, roses) Setting (in a boat/white, at sea/calm)]
 [Agent(woman) Action (catch, caress, smile) Object(face, rose) Setting (in a boat/white, at sea/calm)]

As it is observed, this annotation tool allows for simple descriptions of complex materials such as filmic ones. It is argued (Bort-Mir 2019) that the tool serves to the purpose of filmic analyses in the same way as it does for visual analyses (Šorm & Steen 2018). Five basic components (Agent, Action, Object, Setting, and Recipient) are identified and simply described with their optional modifiers in a structured fashion, as is shown in the example above.

The third step of the procedure leads analysts to the identification of any incongruous filmic components. In this particular example, the main incongruities that were found were the roses in the sea (as roses are naturally found in bushes and gardens), and the action of fishing roses (as what is naturally fished in the sea is fish, not roses).

The fourth step entails testing whether these incongruous elements can be integrated within the overall topical framework by means of some form of comparison. This analysis finds out that fish is the element that should be replaced by the roses, as fish is the typical *thing* that is naturally found in the sea and, consequently, can be fished with nets and rods.

In the fifth step, analysts must test if that comparison found in step 4 can be considered as cross-domain, that is, if the two elements of the comparison belong to two different domains. FILMIP (following VISMIP, the Visual Metaphor Identification Procedure, Šorm & Steen, 2018), uses the online tool Wordnet (<https://wordnet.princeton.edu>). This tool is a big database of English words that show the hierarchies among them. In this case, the words that were introduced into the tool were *fish* and *rose*. The results show that none of the first three layers of meaning coincide between both conceptual domains, giving then a positive result for this step: the comparison is cross-domain.

Step number 6 entails the check for comparison indirectness, which means that if the comparison under step 4 can be seen as indirect discourse about the topic, then the step gives a positive result and analysts may proceed with

the last step. In the case of *Agua Fresca de Rosas TV* commercial, a series of mappings were identified between the literal elements in the commercial (what was literally there on the screen) and the presumed elements that were not there but were understood thanks to the interaction of all the communicative modes. The mappings that were drawn for this cross-modal design were among the actions of fishing (fisherman, fish, sea, boat), collecting roses (collector, rose, gardens, collecting tools), and finding lover (woman _in this case_ looking for a man, loved person, and the perfume as the tool to find love).

Finally, step number 7 gives a positive result towards metaphoricity if steps 4, 5 and 6 are positive, that is, if there is a comparison, if the comparison is cross-domain, and if it is considered as indirect discourse. In her analysis, Bort-Mir (2019) marked this commercial as metaphorical, as all the steps offered a positive result.

It is essential to mention, however, that FILMIP is a procedure that drives analysts towards the identification of metaphors in films, and not towards the categorization of the conceptual metaphors that may appear in those films. Only when a metaphor is consistently identified, no matter which type of discourse, it can then be properly analyzed for different research purposes (Bort-Mir 2019).

4. Analysis and results

Step 1: Establishing a general understanding

Substep 1.1 Description of referential meaning

(i) Content assessment

After a proper period of immersion in which the commercial was projected five times (Bort-Mir 2019) the authors concluded that the TV commercial shows how a middle-aged, light-skinned and brown-haired man, is promoted in his workplace through the learning of English. This ‘escalation’ is perceived by the viewer of the advertisement by the embodiment of the improving condition through the visual representation of going upwards and the bettering of his work tools (e.g., wall clocks, chairs, desks, computers...) and social position (e.g., he is seen, first, answering a call from his boss demanding reports, later signing some documents, and finally, finishing the call as a ‘VERY Important Person in the Office’). The orange logo of Babbel appears at the end of the clip, including a dialogue along with the employment of background music.

(ii) Identification of units of analysis

Babbel’s TV commercial lasts for 1 minute and 10 seconds. It counts with one sequence, three scenes, and twenty-nine shots (see some examples in Figures 3, 4, and 5) that contribute to a dynamic sense of action and serve the viewer to observe the changes in the man’s work life.



Figure 3. Shot from scene 1.

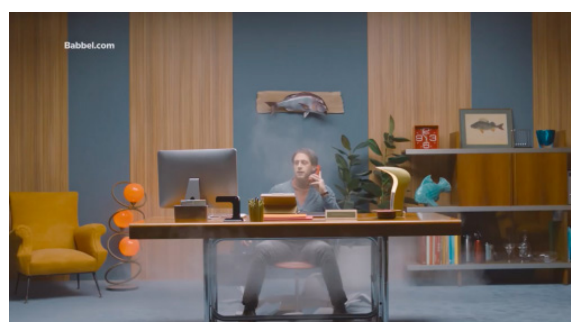


Figure 4. Shot from scene 2.



Figure 5. Shot from scene 3.

(iii) Identification and description of modes

In Babel's commercial, texts are only observed in subtitles (white, lower case), and in the man's computer screen while using the app (black, lower case). During the fifth shot (00:09.00-00:11.00) and at the end of the filmic narrative, Babel's logo appears on the screen in orange (lower case, but in a bigger font) simultaneously with information about the language learning app. Other typographies appear in the course of the narrative, such as "Business English" (white, lower case). All initials are in capital letters; however, no typography seems to carry any special connotation at first sight besides the obvious importance of the brand and the special attention on the big letters in "Business English".

Two narrators hand spoken discourse. On the one hand, we find the conversation that the man is holding through the telephone, and finally, a feminine voice speaking about Babel. Hence, the conversation of the man that can be observed on-screen is identified as dialogue. The second voice (that of a woman) is classified as a voice-over.

Regarding more specific distinctions, such as the tone of voice or pitch, the man alternates his pitch (low and high) as he increases his confidence with English (as it can be heard along with the different scenes of the commercial). As he moves physically up and improves his work position, his pitch also goes higher.

Music, as well as verbal and non-verbal sounds, also co-occur in the ad. A jingle selected, edited and mixed by the musical companies *The Music Bank* and *The Log Audio* can be heard in the background while other sounds co-occur. Music, hence, remains categorized as non-diegetic, in contrast to other sounds that are diegetic, namely, naturally recorded by the camera (e.g., the man's dialogue, keyboard clicking sounds, phones ringing...).

Visuals such as colours, salient objects, kinematic elements, or images and icons, are considered by FILMIP as the last step of identification and description of modes in the microanalysis. The main colour of the app's logo is orange, so we can identify tonalities that combine very well with this colour, as could be dark and light browns, dark and light yellows, or cream colours. Contrastively, the campaign uses the alternation of colours for different scenes; whereas pastel colours triumph in the first and second scene, lighter ones attract the attention in the remaining third. For the second, they opted for a darker blue and a brighter brown, whereas for the third, Aegean blue and white prevail as crucial colours. An outlook of the possible meaning of the colours is offered in the Discussion section of the paper (Section 5).

Figure 6 shows how the protagonist of the TV advert is seen seating in an enormous office in which a self-portrait is observed framed with two blue curtains behind him along with an armchair in a royal blue shade. This leads to the idea that this portrait is simulating the image of a king (due to the outfit he is wearing), hence leaving to glimpse that the usage of the app guides the customer (through the learning of new languages) to the maximum success in the world of business, the same that a king has in an empire.



Figure 6. Caption from Babel's TV commercial.

Finally, the last issue to assess is the literal upgrading of work tools, clothing, hairstyle and work positioning of the man, which improve with the mastering of English. The only thing remaining as identical is the orange phone the man holds during the entirety of the conversation with his boss. Table 1 shows a summary of the information about the identification and description of modes.



Table 1. Identification and description of modes (Babbel's commercial).

SUMMARY	
1. Written discourse:	Babbel (low case, big letters, orange); Lección 18 (smaller font, white); Business English (bigger font, white, lower case); Subtitles (white, lower case); Text on screen while using the app (black, with visual aids, lower case); Information (small font, white) and logo of the app (bigger font, white letters with orange background).
2. Spoken discourse:	Man's monologue (00:02.00-00:48.00) and woman's voice over (00:49.00-00:56.00).
3. Music:	Jingle by The Music Bank and The Log Audio (no lyrics, non-diegetic, appropriated).
4. Visuals:	Colors (dark/pastel orange, dark/pastel yellow, dark/pastel brown, different shades of blue [royal blue for the final shot], and white), Kinematic elements (dynamic change of shots, that contribute to a rapid action) and man ascends as he obtains business power.

(iv) Description of referential meaning

Following FIMIP's instructions, a referential description of the commercial can be observed in Table 2.

Table 2. Description of referential meaning in Babbel's TV commercial.

SCENE 1		A middle-aged, brown-haired, light-skinned man is working disinterestedly in his little box at an office; he has a small table, an old-fashioned computer, and a vintage lamp. After answering the phone, babbling, and seemingly having a conversation, he quickly ascends traversing the ceiling to another space.
SCENE 2		A middle-aged, brown-haired, light-skinned man is lively talking on the phone in a bigger office and now has a larger table, a modern computer, and a new lamp in contrast to the previous image. After a few seconds of conversation, he ascends traversing the ceiling to another space.
SCENE 3		A middle-aged, brown-haired, light-skinned man is cockily talking on the phone in a luxurious office and tools in contrast to the previous image. After finishing the conversation, the man hangs up, and leans backwards with a smirk. Buena, me tengo que ir. Aquí arriba hay mucho trabajo.

Substep 1.2 Attaching more general and abstract meaning

Clues indicating that a more general and/or abstract meaning can be observed during the filmic unit are described in this substep.

The developing action and setting involved construe the main abstract meaning in the commercial, which is, after the presentation of the app Babbel and improvement of language skills, the upward movement linked to the idea of job promotion.

Substep 1.3 Reconstructing the message

After finding literal and abstract meaning, according to Bort-Mir (2019), the analyst should arrive at the final layer of meaning in this process, that is, to discover the communicative purpose of the film, that is, what is the intention of the video? What is the message?

Taking into account the afore produced analysis, the pertinent resolution to these inquiries is that this specific piece of film seeks to match the triumphs in language learning (for this instance, English) with success in the main character's work life, and such accomplishment is achieved through the Babbel app. A clear-cut interpretation of such allegations can be observed in Figure 7:

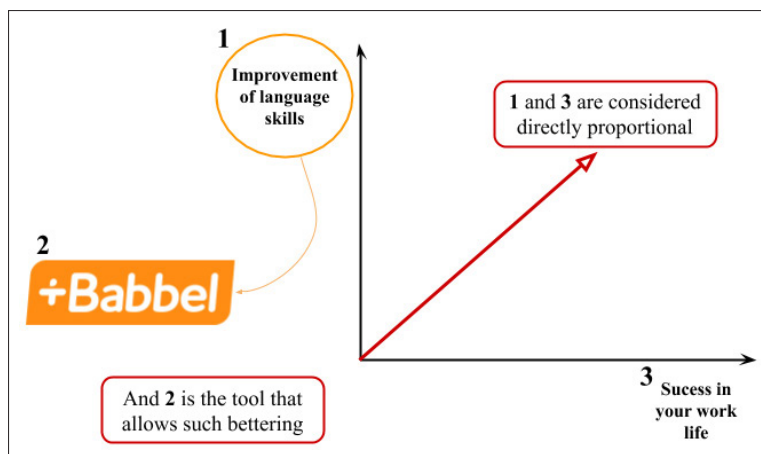


Figure 7. Visual representation of the relationship among the items construing the message of linking Babbel and the improvement of language skills with successful work life.

Substep 1.4 Identifying the topic

FILMIP identifies the topic of each TV commercial as the product or service advertised, which is the main purpose of any advertising campaign. Thus, the primary topic for this TV commercial remains as “selling the Babbel app”.

Step 2: Structuring the referential description

Following Bort-Mir’s (2019) indications, the second step consists of reviewing which perceptual and interpretive attribute clauses can assimilate the concepts of agents, actions, objects, recipients, and/or setting (Tam & Leung 2001). The following step entails considering what aspects of the filmic components are relevant to its description (see Table 3).

Table 3. Structure Annotation of the referential description in Babbel’s TV commercial.

	FINAL STRUCTURAL ANNOTATION
SCENE 1	[Agent (man middle aged, brown-haired, light-skinned) Action (working disinterested) Action (answering the phone, babbling) Action (ascending quickly) Setting (box little, office) Objects (low appliances small table, old-fashioned computer, vintage lamp)]
SCENE 2	[Agent (man middle-aged, brown-haired, light-skinned) Action (talking on the phone lively) Action (ascending quickly) Setting (office bigger) Objects (mid appliances larger table, modern computer, new lamp)]
SCENE 3	[Agent (man middle aged, brown-haired, light-skinned) Action (talking on the phone) Action (finishing the conversation, hanging up, lean backwards with a smirk) Setting (office luxurious) Objects (high appliances luxurious)]

Step 3: Identification of incongruous filmic units

This third step in FILMIP leads to the identification of incongruent components at a perceptual and discursive level. Incongruous filmic components can be understood as something characterized as atypical that is perceived throughout the filmic context. Bort-Mir (2019) remarks that both levels of inconsistencies rely on visual and auditory inputs for the perceptual level, and on a genre matter for the discourse level. Thus, incongruous cinematic meaning representations for Babbel’s TV commercial are focused on:

1. Perceptual level: Babbel’s TV commercial shows incongruity within the man’s chair, which goes from one floor to another (upwards). This is a typical property of an elevator, being this component considered property-incongruous.
2. Discourse level: This TV commercial does not show any genre-incongruities.

Step 4: Incongruity integrated by comparison

In this step, the analyst must search for the component that matches incongruously its literal meaning, which is for this case, the chair. The chair presents the property of elevators, which is, for this matter, being able to move within

different floors upwardly and, most importantly, elevators would remain in topic since elevators can be found in office buildings.

If an elevator replaced the chair in the three scenes of the TV commercial, there would not be a mismatch of properties, and the attention of the viewer would not be focused in the ascension of the man (physically, since the “mental/job” ascension known as “promotion” would be appreciated through the possible dialogue.).

Step 5: Testing cross-domain comparison

As encouraged by Bort-Mir (2019), for this step the tool to be used is Wordnet (<http://wordnet.princeton.edu>) which is a big database of English words, very useful to show information about semantic relations. In this case, the two words to take under this analysis are: (1) chair, and (2) elevator:

- (1) Chair: seat > furniture > furnishing
- (2) Elevator: lifting device > device > instrumentation

As none of the first three layers of conceptual hierarchies of both concepts coincides, the comparison is indeed cross-domain.

Step 6: Checking comparison indirectness

In step 6, analysts need to check, after the comparison, whether some form of indirect discourse can be extracted about the topic of the clip. This comparison indirectness check means that there should be something in the commercial that is saying something indirect about the overall topical framework of the materials analyzed.

The comparison between *chair* and *elevator* can be seen as indirect discourse about the topic, since we do not see any elevator in the commercial. The significant issue in their relationship is not their physical relation but its action in course, which is movement. Going upwards in the physical world, as stated, is not a particular characteristic of chairs in contrast to elevators. Hence, the real focus is not as much in the object, but in the action of going up and in the depiction of advancing in work life. The movement of the chair while the man starts mastering the English language shows that his work position meliorates as he goes up, thus indicating that promotion can be accessed through learning new languages through the Babel app. Although we see the ascending movement, an elevator is not contemplated in the TV commercial at any moment.

Step 7: Final decision

Finally, analysts must mark the filmic text for metaphoricity if steps 4, 5 and 6 are positive. As it is described in the previous steps, first the commercial shows some incongruity that can be seen as comparison between different elements (step 4); second, the comparison between chair and elevator is considered cross-domain; lastly, the comparison is seen as indirect discourse about the topic of the commercial. As these steps offer a positive result, we can mark the commercial for metaphoricity.

A summary of the complete analysis is included in Table 4 to clarify the main points.

Table 4. General summary of the analysis of Babel’s TV commercial with FILMIP.

FILMIP	STEP	RESULTS
STEP 1	Establishing a general understanding	Microanalysis: a man in an office is seen ascending (literally and figuratively) in his job career (1 sequence, 3 scenes, and 29 shots). Macro analysis: the company seeks to sell the app through the image of improving your job career through the learning of languages.
STEP 2	Structuring the referential description	Structured Annotation divided into three scenes (see Table 4).
STEP 3	Identification of incongruous filmic units	Perceptual: Yes. A chair cannot go upwards and traverse the ceiling to another office. Genre: No.
STEP 4	Incongruity integrated by comparison	CHAIR VS. ELEVATOR (action of going upwards whilst improving his English speech)
STEP 5	Testing cross-domain comparison: is it cross-domain?	YES
STEP 6	Checking comparison indirectness: is the comparison indirect?	YES
STEP 7	Final decision: is the TV commercial marked for metaphoricity?	YES

5. Discussion

In light of the results exposed by the analysis of the chosen filmic narrative, it is confirmed that the metaphor GOOD IS UP is fundamentally found. The vertical affection towards up positioning of elements, or upward movement, is demonstrated as positive through the cross-domain comparison of a *chair* doing the work of an *elevator*. However, the key to understanding metaphoricity in such form is found in the spectator's judgement. This is because even though viewers can identify the incongruous element in the narrative, which is a *chair*, making the function of an *elevator* in this case, they can also process and identify the upward movement as an improvement in his work life. This message does not simply aid communication, but entails a deeper concept representation through the idea of GOOD IS UP.

As seen in the study of Lakoff & Johnson (1980), in the Western culture, which is the one to which this TV commercial is aimed at, the orientational concept of *going up* is linked to all sorts of positive connotations. This is observed in the several expressions held in the different languages from this culture. Verbs and expressions such as *rise*, *upstanding*, *upgrade*, *being on top*, *lookup*, or *being upright*, locate the speakers and hearers' cognitive system towards the image of an up position linked to the linguistic expression that conveys the metaphor GOOD IS UP. The positive connotations that are linked to the concept of *going up* are also represented in the Babel's commercial in many ways, such as with the colours (from brown to royal blue) or even with the setting (from an office in the basement to a luxurious office with sunlight).

Metaphor usage can be found not only in the main action (going upwards) but also in its surroundings. Adopting the image of vintage items at the beginning, and adopting more modern ones as the commercial proceeds until the end, also establishes a sensation of upgrading, again, materializing the developed concept of up positioning. Comparably, colours enable the viewer to dance between one era (a more 60s-like one) and another (one represented in the current times, with other colours such as white and royal blue). The usage of the royal blue colour for the curtains and the armchair suggests, as discussed in Section 4, the representation of professional success (Allan 2009). The symbolic meaning of the colours in this commercial that is addressed to European countries may be understood as different, however, in other countries (Aslam 2006). The idea of matching royal blue colour with success is supported by the central positioning of the self-portrait of the man wearing a gala uniform, which can only be seen in monarchical figures. Thus, the interpretation in regards to the employment of these marketing strategies is that the usage of colour in the first and second scenes, to which the character shifts with the act of ascension traversing the ceiling, differs from the one applied to the last and third scene in which a sense of power is transmitted. This argumentation lifts the idea of the movement of ascension understood as advancing in business range.

Therefore, the upward movement of the man impeccably integrates the conceptual visualization of how the GOOD IS UP metaphor can be represented and be understandable nowadays for the majority of the public reached.

6. Conclusion

Positive and negative connotations about everyday life are usually understood in terms of metaphorical representations. The GOOD IS UP OR BAD IS DOWN orientational metaphors are found not only in language but also in still pictures and audiovisual materials.

Under FILMIP's seven steps, Babel's app commercial is marked for metaphoricity because of the full analysis. The incongruous element found in the filmic narrative, that of a chair moving upwards through the ceiling of an office, is compared to the common properties of an elevator. This cross-domain comparison, understood as indirect discourse within the commercial, ensures an image of accomplishment through the idealization of mastering the knowledge of a language, which produces an "*uplifting*" consequence in the everyday's life of the app's customers.

It can be observed, then, how the orientational metaphor GOOD IS UP is employed in the present filmic narrative as a persuasive tool for customers, implying that the best way of escalating positions at work is by learning new languages.

This analysis shows how orientational metaphors in multimodal media such as TV advertising campaigns emerge as a brilliant persuasive device for marketing experts in the context of social status improvement. Future research on orientational metaphors in TV ads and the way they are construed in filmic materials under the interaction of the different communicative modes within the filmic narrative would allow for a better use of these metaphors and a better understanding on how persuasive can these tropes be within communicative purposes. This type of future analyses would also be useful for studies on multimodality and metaphor as well. Similarly, taking a look at the cultural side of orientational metaphors in films, such as the one analyzed in this paper, would also pose interesting results towards the study of metaphor and culture.

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