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Reviewed by Montserrat Esbrí Blasco (Universitat Jaume I, Spain)

1. Introduction

Just as spices can take an ordinary dish to a whole new extraordinary level by adding color, flavor and aroma to our food, figurative operations are the precious ingredient that can make communication more persuasive, emotionally engaging, and effective. The book "Unpacking Creativity: The Power of Figurative Communication in Advertising" is a laudable contribution to metaphor studies, multimodal communication, advertising and marketing. This monograph focuses on the creative use of metaphor and other figurative mechanisms and explores some of their applications in advertising.

Whilst there has been a significant body of research into the key role metaphor plays in advertising and the reasons for its success, there is relatively little work on how it can be utilized creatively, combining with other figurative operations, in distinct modes of expression and across cultures. Therefore, this monograph successfully endeavors to fill this crucial research lacunae. In what follows, I will focus on the main ideas presented throughout the book.

2. Overview

The book is neatly divided into two parts. Part I presents a theoretical overview of how metaphor, metonymy and other tropes can combine and be used creatively in advertisements and how they are generally perceived by viewers. Part II reports a number of interdisciplinary case studies conducted by the authors that examine the effectiveness and impact of the creative use of figurative operations on the consumers.

In chapter 1 the authors describe metaphor, metonymy, hyperbole and understatement thoroughly and provide illustrative examples of each of them being used creatively, alone or in combination, in advertising. In doing so, they eloquently explain the reasons and mechanisms underlying the creative use of such language, and report the advantages of combining tropes that examine the connection between two concepts (e.g., correlational metaphor, resemblance metaphor and metonymy) and other tropes that emphasize the contrast between two ideas (e.g., verbal irony, dramatic irony and script-subverting humor). The surprising success of metaphor in advertising mainly lies in the satisfaction derived from deciphering the meaning of a metaphor, the stimulation of the consumer's imagination and the positive inferences about the product drawn by the viewer (Dehay & Landwehr, 2019).

As for the creative use of metaphor, the authors do distinguish between creative novel metaphor and the creative use of conventional metaphors, but in my view, it could have been fruitful to address different types of metaphor creativity. For instance, how "source-induced" (both source-internal and source-external), "target-induced" and "context-induced" creativity operate to produce novel metaphors (for detailed descriptions see Kövecses 2010, 2015, 2020).

The same figurative operation can be visually depicted in multiple forms, each of them leading to differing processing by part of the viewer. In this regard, Chapter 2 addresses the creative use of visual design and layout when portraying metaphor and metonymy. As the authors posit, "even highly conventional metaphors and metonyms can be presented in highly creative ways through the novel use of visuals" (p.36). The authors distinguish figurative complexity (related to the meaning of the message) and visual complexity (related to the format) as equally crucial dimensions through which we can play creatively with figurative operations. In that respect, no previous studies had been conducted to comprehend the ways in which visual complexity interplays with figurative complexity.

Moreover, the authors comprehensively review the different types of visual representation of metaphor, depending on the explicit rendering of the source and/or the target domain and on the visual relationship between source and target domain (portrayed side by side, partially depicted, or even merged into a single entity), which directly affects the cognitive effort required by the viewer to interpret the message. In terms of complexity, some key studies focusing on visual representations of metaphor in advertising reveal that viewers prefer hybrid metaphors to similes and contextual metaphors (Gziouzepas & Hogg, 2011; Van Mulken et al., 2010).

Another major source of creativity tackled in this book is the figurative use of color. As the authors suggest, "certain colours carry particular meanings, largely, though not exclusively, as a result of metaphorical and metonymic associations with the physical and the social world" (p.53). For instance, green is oftentimes related to nature, due to the metonymic link to the color of plants and trees. Therefore, the meaning of color can be utilized to evoke the personality of a particular brand and convey its core

values. Nonetheless, the meaning associated with colors can vary cross-culturally, as the authors clearly remark and demonstrate in Chapter 7.

Chapter 3 elucidates the ways in which advertisers can make the viewers experience and interact with metaphors and metonymies in advertisements. As the authors claim, "stimuli are rarely simply seen or heard and they are very often 'experienced' in the body; they activate parts of the brain that are involved in movement, processing of sensory stimuli, and emotion" (p.59). Littlemore (2019) compiles a number of factors influencing the extent to which people's felt experience of metaphor ranges from the superficial, linguistic to the embodied sensorimotoric end of the continuum. Metaphors are more likely to activate a sensorimotor or emotional response if they are novel for the viewer (Cacciari et al., 2011); Cardillo et al., 2012; Desai et al., 2011), presented from the reader's perspective (Blomberg & Zlatev, 2015), are used in emotionally charged contexts (Samur et al., 2015) and if they involve movement (Huette et al., 2014). Hence, the more embodied response an advertisement provokes, the more likely it is that the metaphor used is seen as engaging to the viewers and thereby effective.

In the case of marketing videos, narratives allow the brand to tell a story. Sometimes, as the four campaigns analyzed in this chapter illustrate, the viewers are called or encouraged to engage in the narrative and enact the metaphors (in their minds or in a physical way). By doing so, the consumer is actively involved in the metaphorical narrative.

Chapter 4 examines a number of potential sources of variation in audience responses to figurative messaging in advertisements. The way metaphors and metonymies are

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understood is shaped by the context and the characteristics of those encountering and interpreting them (Deignan et al., 2013; Littlemore, 2019). Those individual differences can affect, for instance, the meaning perceived, the necessary time for figuring out the message and the level of appreciation of the advertisements. Heretofore the individual differences most commonly investigated are gender and cultural/linguistic background. As discussed in this chapter, the consumer's response may vary, among other aspects, depending on the level of background knowledge, age, gender, need for cognition, cross-cultural variation and linguistic background. All those individual variables do not operate apart, as they are inextricably interwoven.

Although I fully agree with the authors that the cultural background is maybe the most important source of metaphor variation, further consideration of the causes of that kind of variation would have been helpful for understanding the different metaphorical conceptualizations across cultures. In this regard, Kövecses (2005, 2008, 2015) posits two (frequently interrelated) causes, namely differential experience and differential cognitive preferences or styles. On the one hand, the divergence in experience is caused by the particular physical environment, sociocultural context, cultural history and the particular interests or concerns baked into a given culture. On the other hand, while certain bodily experiences can be nearly universal, each culture may exploit them differently by focusing on different facets of the same sensorimotor experience (see also Esbrí-Blasco, 2020; Ibarretxe-Antuñano, 2013; Yu, 2008).

In the remaining chapters, the authors report several empirical studies conducted in collaboration with advertising agencies, exploring all the aspects explained in Part I more in depth. For instance, the study presented in Chapter 5 investigates the impact of figurative and visual complexity as well as viewing times on viewer's responses to

printed advertisements. As pointed out by Forceville (2020), the interpretation of print advertisements requires analytical tools more complex than those aimed at just identifying the metaphors structuring them. In this regard, this book provides a reliable protocol for identifying metaphor and metonymy but specifically designed for advertisements (Pérez Sobrino et al. 2018). This is especially valuable to metaphor scholars who might just be familiar with methods for metaphor identification such as MIP (Pragglejaz, 2007), MIPVU (Steen et al., 2010) or VISMIP (Šorm & Steen, 2018).

In chapter 6 the authors report a study that investigates the figurative use of color and shape in UK app icons. They found that the meanings of app icons are construed through specific combinations of shape and color, which in turn help to express the personality of those brands or products. Indeed, and interestingly, they found a connection between the icon colors and the type of service offered, being blue, green and white icons the most downloaded, which reflects the values denoted by those colors.

As discussed in chapter 2, the meaning attached to a color is subject to cross-cultural variation. Concerning this, chapter 7 presents some cross-cultural variations found in the figurative use of colors in food app icons from the U.S. and Japan. In this case, the icons containing metonymy were found to be more successful in both cultures. Regarding the level of schematicity, content-rich designs were preferred in recipe apps, whereas schematic designs predominated in food delivery services. Interestingly, both similarities (e.g., green apps connote healthy food in both countries) and different cultural connotations (e.g., red apps used for fast food in the U.S., but for noodles in Japan) were found.

Chapter 8 presents a study that investigates the use of several figurative tropes on marketing videos and how these mechanisms bring about different emotional responses in viewers and their impact on likeability. The results indicate that marketing videos need to have an emotional impact (positive or negative) in order to be liked by viewers. They also found the most successful tropes to use in videos are hyperbole and dramatic irony, as they evoke positive emotions, surprise, stress and fear in the viewers. Similarly, chapter 9 explores the cross-cultural (U.K. and Chinese) and gender-based variation in the appreciation and emotional impact of the commercials from chapter 8. Regarding cultural variation, Chinese were more likely to be surprised, to show higher levels of appreciation and sharing behavior than British. As for gender, females had stronger emotional reactions and higher levels of appreciation, but males were more likely to appreciate frightening and stressful advertisements.

Chapter 10 revolves around a study in which the authors helped develop three campaigns and clearly demonstrate that the effective use of figurative messaging contributed to their success. They explored pivotal issues like optimizing the cognitive effort required to process the figurative meaning, how figurative messaging can be more effective when rendered through both text and image, and the importance of color-meaning associations made by the viewers.

Finally, Chapter 11 provides an insightful overview of the main findings of the book and offers recommendations for advertisers on how best optimize the creative use of figurative communication in their campaigns.

3. Evaluation

The book "Unpacking Creativity: The Power of Figurative Communication in Advertising" thoroughly explores and illustrates the multiple ways in which the creative potential of certain figurative tropes (alone or in combination) can be effectively exploited in advertising. Therefore, it proves to be a mandatory reading for metaphor and multimodal communication scholars as well as for advertising and marketing professionals.

This monograph contributes to metaphor and communication studies in that it focuses on different types of creativity, such as creative novel metaphors and the creative use of conventional metaphors. Moreover, one of the underlying principles examined in this book is that creativity is conceived of as a dynamic phenomenon that can be identified at the conceptual level (figurative creativity) as well as the visual one (visual complexity). The authors investigate the impact of the distinct types of figurative and visual creativity across genders and cultures (among other variables). Thus, the excellent choice of illustrative examples and the case studies presented are also enriching to the field of advertising and marketing as they may provide valuable guidance on the ways in which figurative operations work best in advertisements.

Furthermore, another major contribution of this book is that it convincingly demonstrates the essential role of metonymy and its combination with metaphor in the effectiveness of advertisements. Further research should be aimed at investigating the impact on the consumers response of the different types of metonymy (source-in-target and target-in-source) as well as the impact of distinct types of interaction of metaphor and metonymy (Ruíz de Mendoza, 2000) and metonymic complexes (Ruíz de Mendoza, 2007, 2017) in multimodal advertisements across cultures.

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The case studies presented in this monograph are especially relevant as they answer pivotal issues that had not been addressed in the literature so far. Although chapters 5 to 10 might be a bit dense to read, the multiple headline findings sections and interim conclusions guiding the reader in those chapters will be surely appreciated by less-quantitative readers.

All in all, this highly engaging monograph is a perfect stew of theory and empirical studies with magnificent examples that prove that the creative use of figurative communication can enhance the effectiveness of advertisements. Furthermore, as using figurative operations creatively in advertisements is not a one-size-fits-all process, this book conclusively proves that advertisers and metaphorists should definitely join forces to optimize results by giving due concern to aspects such as figurative creativity, visual complexity, and the individual differences of the target viewers.

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Address for correspondence

Montserrat Esbrí-Blasco

Department of English Studies

Universitat Jaume I

Castellón

Spain

esbrim@uji.es

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