



WWJMRD 2021; 7(6): 84-91
www.wwjmr.com
International Journal
Peer Reviewed Journal
Refereed Journal
Indexed Journal
Impact Factor SJIF 2017:
5.182 2018: 5.51, (ISI) 2020-
2021: 1.361
E-ISSN: 2454-6615
DOI: 10.17605/OSF.IO/HM8PY

Dorah Mensah
Akrokerri College of
Education, Akrokerri, Ghana.

Gabriel Kwame Ankrah
University of Mines and
Technology, Tarkwa, Ghana.

Kwabena Badu Amponsem
Akrokerri College of
Education, Akrokerri, Ghana.

Exploring The Role of Conceptual Metaphor in Expounding Social Roles and Values in Contents of Billboard Adverts in Ghana.

Dorah Mensah, Gabriel Kwame Ankrah and Kwabena Badu Amponsem

Abstract

This paper examines the content of advertisements in Ghana especially those adverts that are placed on billboards along the roads and streets. The study is premised on the theory of conceptual metaphor as prescribed by Lakoff and Johnson (1980) in "Metaphors We live by".

We present a qualitative analysis of 10 (ten) newspaper adverts that are randomly selected from various points - the content of advertising messages and how they communicate to the target population. This qualitative analysis is done through the lens of metaphors- conceptual metaphors. Secondly, the paper takes a detailed look at the cultural details and implications of advertising messages in terms of the social roles and values portrayed through the young woman in advertisements in Ghana. The findings reveal that most advertising industries exploit metaphorical ways of presenting their messages to the general public. The study reveals again that contents of most advertising messages on billboards, though pictorial representations, are couched and communicated effectively through the lens of conceptual metaphor. To this effect, advertisements portray certain social roles and values as honesty, hardwork, chastity, ambition, feminism, love and romance among others.

Keywords: Metaphor, Conceptual, Advertisements, Feminism, Chastity

Introduction

An advertisement is a form of marketing communication that is used to promote or sell something, usually a business product or service Bose (2016). According to the Cambridge Advanced Dictionary, "an advert refers to a picture, short film or song which tries to persuade people to buy a product or service." Advertising can be done by the government and also by businesspeople (entrepreneurs, producers) and any other person who has something to offer for sale. Merriam Webster's Dictionary has it to be 'something that is shown or presented to the public to help sell a product or to make an announcement'.

Sources of Advertisements

Adverts can be placed in a variety of media (sources) such as internet, radio, magazines, television newspaper and many others. Frolova (2014). According to Lovering (2019) in her Demand media, online / internet adverts are social networking sites such as Facebook or MySpace which advertise products with the adverts tailored to no particular demographic regions. It has wider coverage because of its global nature. It is mostly audio as it appeals to the ears. There is the possibility of regulating the audience of particular programs that need to be advertised - regarding time and listenership between children and adults.

Television advertising according to Lovering (2019), are those that pertain to the eyes as well as the ears (visual and auditory). They require time and space. It is one of the fastest ways of making an advert sell. This is because of the visual and auditory appeals.

Newspaper and magazine adverts refer to a traditional form of advertising, either daily or weekly in print form Haider T and Shakib S. (2017). It allows advertisers to target specific geographic and demographic regions/patronage. The newspaper source of advert appears to be the relatively permanent and most concrete since it is in print form. This source claims a

Correspondence:
Dorah Mensah
Akrokerri College of
Education, Akrokerri, Ghana.

major chunk of all advertising spending in Ghana as there is a huge investment in the form of the print media. Print adverts have the advantage of relative permanence over the others. The visual appeal it has on its potential customers and the general populace cannot be overridden.

In Ghana, there are many such pictorial adverts on billboards and the success of these have proved to be overwhelming, as sales from advertised products have been increasing over the years. This is because adverts in such forms are in close touch with the populace. With their visual effects, they are able to attract peoples' interest and patronage for such products. Unlike the other forms of media such as the internet and others which involve the clicking of a hyperlink, sound effects and moving images, print media offers a unique draw to the consumer through an alternative approach. Newspaper, according to Pollay (2012) 'is a distorted image in a distorted mirror'. The mirror is distorted ... because advertising reflects only certain attitudes, behaviors and values. It models and reinforces only certain lifestyles and philosophies, those that serve the seller's interests. It displays those values that are most readily linked to the available product, that are easily dramatized in advertisements and that are most readily responded to by consumers who see the advertisements. Advertising is, therefore, a selective reinforcement of only some behaviors and values (p. 360)

Social Roles

A social role defines a set of behaviors that are expected of someone who holds a particular status. Long-Crowell. (2013). People in society occupy different statuses and play different roles. There are however a set of roles and behaviors that are expected of people in every status in society. For instance, we see the woman as a mother when she gives birth to a child or has a child to cater for. The woman is expected to play the role of mother by caring for and loving the children. These roles may undergo changes overtime and may also differ between cultures. The young woman in today's society occupies a status which demands that she performs certain roles as part of her contribution to society. The roles of young women cut across all spheres of society. She plays religious, economic, cultural roles among others. Apart from these, they play such traditional roles as role models, sisters, mothers and even aunts. In all of these roles, young women have influence on other people in one way or the other.

Social Values:

According to Johnson (2016), social values are "general standards and may be regarded as higher order norms". Worsely (2018) opines that "values are general conceptions of the 'good' ideas about the kind of ends that people should pursue throughout their lives and throughout the many activities they engage in. Simply put, values may be defined as a measure of goodness and desirability. From the above definition, we see that values are worthwhile things that people should pursue in their lives. Social values may include love, patience, beauty, discipline, patriotism, fidelity to one's spouse, chastity and courage among others. These values help provide great stability of the social order. Social values are the criteria people use in accessing their daily lives, arranging their priorities, measuring their pleasures and pains and which help them to choose between alternative lines of action. Bhide (1996). The

aforementioned points notwithstanding, it should be noted that the term 'social value' is a relative concept that depends on the culture and historic time frame within which a person grows up. Johnson (2016).

Purpose of Study

The aim of the paper is to explore the contents of advertising messages in Ghana in terms of the social roles and social values through the young woman. How young women are presented and how they exhibit such roles as portrayed in advertising images. The study will specifically examine how metaphor (conceptual metaphor) is employed to bring out the social roles and cultural values of the people of Ghana.

Questions

This study seeks to answer the following questions:

1. What social roles and values are portrayed in Ghanaian advertisements?
2. What metaphorical inferences can be construed from advertisements in Ghana?
3. How effective is the tool of conceptual metaphor in extricating these roles and values through the young woman in Ghanaian adverts?

Theoretical Framework - Theory of Metaphor

Metaphor refers to an expression which describes a person or object in a literary way by referring to something that is considered to have similar characteristics to the person or object you are trying to describe' (Cambridge advanced dictionary). Metaphors can be considered one of the most influential stylistic means which is expressed both in verbal and pictorial ways. Traditionally, metaphor was viewed as a Figure of Speech characteristic of language alone. However, increasing interests of cognitive scientists in the field of metaphor have helped to redefine it as a cognitive system that structures our thoughts and behaviors, rather than it being merely a language phenomenon, Geeraets et al (2010). Indeed, Lakoff and Johnson (1980) assert that metaphors are conceptual in nature and are among our principal vehicles for understanding. They also play central roles in social and political reality as well as have philosophical significance. This also suggests that metaphors mediate what is known and what is unknown and thus create an overwhelming kind of effect on the human mind.

One of the prominent areas of study in the cognitive linguistics is the metaphor theory. According to Taylor (2002:20), the most basic assumption of cognitive linguistics is that "language is essentially and inherently symbolic in nature" this means that all linguistic expressions: words, phrases and sentences uttered, signed or written are symbols for conceptualisation in the speaker's mind. It can be inferred from the above that meaning is something that resides in someone's mind in the form of concepts and language is the means for relating that form of meaning to a sound or written word.

'All people carry on their conversations with metaphors' Fauconnier & Turner (2002:17). Through language, people talk about their lives regularly in phrases such as;

- I'm at a crossroads in my life.
- Life is war.
- Life is a journey.

From the examples above, it can be seen that we speak about life in the same way that we speak about actual, literal experiences such as journeys in which there are movements, direction, roads and crossroads. We speak about life by using words that are inspired by our experiences with actual, physical events such as journeys among others.

According to Lakoff and Johnson (1980) in *Metaphors we live by*, “the essence of metaphor is understanding and experiencing one kind of thing in terms of another”. By this, they demonstrate that our conceptual systems are programmed to operate metaphorically; that is to say that most concepts, particularly those that are abstract and have cognitive appeals are at least partially understood in terms of other more familiar and easily imaginable concepts.

Conceptual Metaphor is an aspect of cognitive metaphor and can be said to be one that exists in the brain of a speaker. The conceptual systems are not something that we are normally aware of. Lakoff refers to this as the ‘cognitive unconscious’. (Lakoff and Johnson 1980). A basic assumption of conceptual metaphor theory is that language is a window onto cognition and that linguistic expressions, in part, reflect cognitive processes and structures. This is to say that the generalisations that govern metaphorical language are most of the time, not in language, but rather in thought. Conceptual metaphor aims at inferring conceptual representations and organization from linguistic expressions that are metaphorically understood. Thus, it makes it possible for metaphorical expressions to be linked to underlying conceptual metaphors by positing conceptual mappings between two conceptual domains. Ansah (2014) Through conceptual metaphor, verbal and pictorial forms as symbolic forms are used as means through which communication is effected by way of attracting and sustaining the audience’s attention to the advertiser’s informative intention.

Lakoff and Johnson hypothesize a conventional link at the conceptual level between two domains: target and source. They are said to be ‘conceptual domains’ Target domain according to Evans & Green (2006) refers to the domain being described, while the source relates to the domain in terms of which the target is described and referenced for understanding. In the example, ‘Life is a journey’, ‘life’ is the target domain and ‘journey’ is the source domain. The concept of ‘life’ is described or understood in terms of the concept of a ‘journey’. It should be noted that source domains are not picked at random but tend to be directly grounded in our bodily experience. Johnson and Langacker (1987) claim ‘that all of the complex ideas, concepts, and categories that people have, from the ordinary to the dramatic are understood in terms of what we have personally experienced through the five senses through which we perceive the world’.

The most common types of source domains are the human body (the heart of the problem), health and illness (a healthy society, a sick mind), animals (He’s a snake), economic transactions (e.g., save your energy), cooking and food (e.g. a recipe for success), heat and cold (e.g. an icy stare), In the above examples, we tend to understand a particular concept in terms of another. Kovesces (2013). The structure of the activity from the source domain is used to give structure to the target domain.

Knowles M. and Mour R. (2006) in their book ‘Introducing

metaphor’, we have an example of conceptual metaphor **MONEY IS A PRODUCT**. They go on to explain that money involves all strategies which are now used by the banks. Banks now see their customers as consumers buying actual merchandise. In this way, banking has taken on a whole new form as there is now a shift or movement away from the traditional way of walking straight into the banking hall before us; the earning of it, the sending of it, how to get more, insufficient funds etc. Now banking can be done anywhere provided there can be interactions even on phone as in mobile banking. This form allows the consumer to assess any form of service or transaction irrespective of where one is, Mabeck and Oleson (1997) claim that the entry of metaphors into the human mind or the conceptual system is able to alter the system in terms of the knowledge, attitudes and behaviors which the system gives rise to.

Procedure of Analysis

This study essentially employs a qualitative content analysis. It is an analytical description, one which is not supported by intense statistical material although some minimal quantitative techniques were used. Suter, (2012). The study is supported by details and illustrations drawn from ten (10) randomly sampled advertisements which depict social roles and values of young women in advertising messages in Ghana. The content analysis refers to the key methodological apparatus that enables researchers to understand the process and character of social life in order to arrive at a meaning. Bengtsson, (2016). The study also takes a good look at modernity - the dominant cultural values in the Ghanaian newspaper advert. It refers to those ‘promising things that are new and encourage change rather than maintaining the status quo’ (Rotzoll, Haefner and Sandage 1976)

The analysis will facilitate the understanding of the types, characteristics and organizational aspects of adverts as social products in their own right as well as what they claim. At the heart of this study is a critical study of adverts on billboards in terms of the messages they carry, patterns identified and conceptual metaphoric inferences that underlie the meaning potentials of these adverts.

Data Analysis and Discussion

The Ghanaian advertising industry have resorted to using metaphoric constructs or images to portray the social roles and values of people. In most of the advertisements we find in the Ghanaian society, the young woman is portrayed as possessing certain social roles and values. These roles are either inherent in society or they are admired by the society.

Analysis of Advertising Content on Billboards in Ghana

We may now turn our attention to how some Ghanaian newspapers portray and exhibit such roles and values that make society better. We shall also look at how metaphors have been used to conceptualise how young women display such features.



Image 1: Yazz Washing Powder.

Firstly, we look at the advert on YAZZ Washing Powder. Advert displays an overly excited young woman whose hands are raised up and towards the sky and who also looks up the sky. There are packages of the YAZZ washing powder in different sizes and shapes. The advert bears the inscription “Caring Brand for Caring families” Below this inscription is information about brand advertisement.

Advert employs three main colours which are Red, White and Blue with some yellow lining. By virtue of the colours used, we conceptualise the values in the young woman as: White symbolizes purity, cleanliness and virtue. Blue is the colour of the sky and therefore releases some naturalness into the advert. Red symbolizes blood which also symbolizes life, freshness and vitality. By the metaphorical use of these colours, we are able to tell the effectiveness and quality of the washing powder – it is able to inject newness and renewed freshness into even old clothes. Yazz Washing Powder is also able to remove the dirtiest of stains from clothes and thus turn them into sparkling white. The light blue colour in the background agrees very well with the colours of the sky and therefore releases naturalness. One understands this in terms of the natural, non-bleaching effect of the product. The young woman is made to play the role of a caregiver- one who provides the family with neat and clean environment as well as warmth. We also see the joy and fulfilment in her eyes as a result of her being able to her play her role as expected. The advert invites all who want to show such care for their families to patronize YAZZ, since it is capable of providing such care.



Image 2: B J Recruitment, Training and Consultancy

In a second advert, there is a smartly dressed woman who climbs up a ladder while she looks up to the skies. The “ladder” is used metaphorically as something that links one level (lower) to another (higher). Ladder also suggests some form of movement-whether forward or backwards. This is suggestive of the progression of life. The lady looks up to the skies and this suggest the idea of one’s vision of limitless achievement. The ladder also lends itself to the metaphoric use of ‘life is an elevator’. By this, we see the ladder as something that transports one from one level to another.

The ladder can also be seen metaphorically as a vehicle that transports a person from one point in life to another. By the lady’s smart appearance, we are told that smartness is a recipe for progress in life. The advert carries the message of recruitment opportunities for people in the form of training and counselling to young people. The lady plays the social role of a role model whose life is available for people to emulate – climb both academic and career ladders in life. The values of education, hard work, discipline and success are seen in this lady.

The act of climbing up a ladder is difficult and so requires discipline and hard work for one to reach to the top.

Analysis of Advertisement on Guinea Worm Eradication

The advert that follows is on Guinea worm infestation. A young woman carries a baby/ toddler and is surrounded by two other children. The woman plays the cultural role of a mother and caretaker on whom her children confidently lean. The values of reliability and dependence, trust and stability are conceptualized in this advert.



Image 3: Help Eradicate Guinea Worm

A sharp contrast is created seeing the peaceful, safe and dependable relationship created in this advert and the apparent outbreak of guinea worm infestation, which is a dangerous situation and a threat to human life and existence. The young woman serves as a form of relief from the pain and uncertainty that exist in the real world. We appreciate her role as a provider of warmth and affection, safety and security.



Image 4: Say No to Sex

Next is the advert which is captioned “Say No to Sex”. Advert carries the message of abstinence as ‘a way of maintaining virgin power and virgin pride’ In it is also the caution against HIV Aids. This according to the advert can be achieved by saying no to sex. Advert portrays a very active, smartly dressed young lady who is on the move. She is definitely a woman in her prime and who falls within the sexually active age group. There is the metaphoric use of the colours - ‘blue, red and green. The life of the lady is symbolized by the colour blue which signifies freshness, purity and beauty. The virtues associated with the colour blue is contrasted with the danger and insecurity the colour red depicts. The colour RED evokes death and danger, hence young women are advised to stay away from sex which is ‘dangerous’ and can stain their lives. NO SEX, AVOID HIV AIDS’. Its use here lends itself to the metaphoric conceptualization of how dangerous and deadly sex can be especially sex before marriage. The colour ‘Green’ which suggests fruitfulness, virginity and life is used to write the words “Virgin POWER, Virgin PRIDE”. Thus, young people are to embrace chastity and so enjoy pure and beautiful lives. Green can also symbolize youthfulness and longevity. The contrastive use of green and red which symbolize Life and Death are the obvious choices available for the youth. Either one stays chaste and have life or one engages in sex and have death. There is a promise of a happy society if people, especially young ones stay away from early sex and wait till they marry. Also there will be sustenance if people stay faithful to their partners and society will be a place to live in. Emphasis is placed on the two most powerful words in the world – POWER AND PRIDE. It is said that by maintaining one’s virginity, one becomes powerful – over male seduction. Also one maintains one’s pride by keeping a prized possession –virginity.

Analysis of Advert on ADB Mobile Banking



Image 5: ADB Mobile Banking.

The advert on mobile banking – ADB. In this advert, there is a call on customers and potential customers to transact business with the bank while enjoying or going about their usual activities. The world is now a global village in which everything is on the move and things are done in such fast and rapid ways that there is no time to waste, there is the need for people to catch up with the fast and smart way of life.

The ADB Bank is by this advert offering the opportunity for people to match up with the demands of the day. This is done by bringing banking to the doorstep and offices of customers through networking. One can transact business with the bank irrespective of where the person is - thus reducing the amount of time one has to use in travelling to the bank to follow long queues and the discomfort associated with these activities. The advert lends itself to our conceptual notion of the metaphoric use of TIME IS MONEY. The young lady displays confidence in her ability to cope with the busy and buzzing fast and swift life. With mobile banking the lady is able to transfer and instantly receive confirmations that the transfer has been sent—alluding to the notion “Time is money”. The green background of the area just below the lady is symbolic of productivity and yield. It also symbolizes ‘readiness’ as the colour green instructs or means ‘Go’ on the traffic panel. Metaphorically, customers are assured of ready service and fruitful yield. One stands to benefit a great deal in terms of saving time to do other things which may yield rewards or profit elsewhere. The use of mobile phone as a tool that links people and places is metaphoric. Since no one is an ISLAND, there is the need to relate to people all over. This is possible by the use of the mobile phone. She is able to link up with people no matter where they are. This enhances the lady’s social life and increases her joy. The social virtues of smartness and time consciousness is expressed for others to emulate. The young woman in the advert instills hard work and great ingenuity as she successfully goes about her business.



Image 6: Body Choice Cream

Analysis of Body Choice Cream Advert

We consider next the advert on Body Choice Cream in which an almost half-naked woman shows most of her upper natural body. The beauty of the lady in her natural form reflects the beauty of nature. Just as nature in its raw form is beautiful, so is the lady’s natural body. There are very beautiful, bright-coloured flowers around the lady’s head. This alludes to the beautiful but ephemeral nature of life. Life in its youthful state is beautiful yet ephemeral.

We are able to understand the futility and ephemeral nature of human life in the life and glory of a flower. There is the lesson that life is to be enjoyed whilst it lasts and so people are called upon to use beauty creams to help preserve the naturalness of the skin. There is the social value of

preserving one's virtues and possessions in order to prevent decay and destruction. The idea of applying body creams to the natural skin to enhance and preserve the beauty, augment the fact of protecting and preserving our culture. The rich, dark colour of the lady's skin is African and have rich cultural values. We are to ensure that our rich cultural heritage handed to us by our ancestors are preserved for future generations.

Analysis of Advertisement on Frytol Cooking Oil Advert



Image 6: Frytol Cooking Oil

Advert displays the picture of a young woman who looks graciously at a small girl. She has in her hand a big piece of meat which is prepared and ready for eating. The happy look on the woman's face is reciprocated by an equally grateful look on the face of the small girl who can possibly pass for the woman's child. There is then the brand display underneath the picture: 'Making Life Memorable'.

From this advert, we see a woman who plays the social role of a mother and by this, provides food for the family. It is the duty of a woman in our community to prepare food and make sure that the family is well fed and nourished. This is precisely what this woman seems to be doing – providing food and nourishment.

The look on her face suggests fulfilment and utter satisfaction as she joyously plays her social role as a home-keeper and mother. There is a light green colour at the background. This colour symbolizes life and nourishment and so it harmonizes well with the message of the advert as well as the role of the woman. The inscriptions below also lend itself to our concept of food as that which sustains life. Culturally, this the young woman portrays the example of female responsibility towards one's family and the society as a whole. The Ghanaian woman is culturally expected to see to the provision of food for the wellbeing of the entire family. The image of the young woman fills the upper part of the advertisement with the brand sample at the lower part of the page.



Image 7: Advans Banking Institution

Analysis on Advert on Advans Banking Ghana

Next on the list is the advert on ADVANS Banking Institution.

There is a picture of a traditionally dressed young woman who stands by his son. This lady appears to have been able to take care of her son through his university education. There is a happy moment for both mother and son as they are both full of smiles. The image falls in the upper central portions of the advert. The rest of the page is filled with the advertising message. Right under the picture is the inscription "Mansa is a Hero Because She Has Helped Her Son Through University". Then below this inscription is 'We take care of your money, so you can take care of life'.

There is an interplay of social roles such as providing care and affection for the people in one's family and the society at large. The financial institution promises financial support and advice for potential customers who in turn, provide their family with their needs. There is a great sense of gratitude in the boy towards his mother. The mother also looks grateful to the banking institution for the ready assistance.

There is a green background behind the inscription and this metaphorically alludes to growing and promising future. All existing and potential customers are promised better and improved lives. Social values such as dependence and reliability are expressed in the woman's assistance for the son. There is sustainability in the support the boy has enjoyed from his mother and indirectly through the bank.

Analysis of Advertisement on Airtel Money Bosea

Advert portrays a very active young lady who sits and expresses shock and surprise at some money she has in her purse. Apparently she appears dazed by the sum of money she has acquired. The advert is about 'Airtel Money Bosea'. This is a new and innovated way in which customers are offered the smartest opportunity to borrow money on their mobile phones. This is such a new and improved way of transacting business – using mobile phone network 'Airtel'.



Image 8: Airtel Money Bosea

This is an improvement on the traditional role of mobile phone network – communication. The timeliness associated in assessing the financial support evoke our conceptual notion of a ‘Faithful Friend’ the popular saying ‘A Friend in Need Is A Friend Indeed.’ There is an expression of youthful exuberance in the lady’s outlook and action.

The look of extreme excitement and utter bewilderment on the lady’s face reflects the metaphoric/cultural notion of women and money. ‘mmaa ani kyiri sika’/mmaa ani ne sika ye hu’. She cannot afford to look anywhere else apart from gazing at the money and she appears to be so much engrossed in the cash in her purse. Right behind the lady is another lady with a big handbag who also looks up at the information provided in the advert. She looks enticed by the message and is headed that direction, exposing the natural ‘intense desire’ of women for money.

Analysis of Advertisement on GTP Wax Prints

Advert displays a picture of three young women who are all beautifully adorned with different styles of the locally produced GTP wax prints and in different poses. The women seem to be leaning on one another with their hands held together. Their dress styles range from sleeveless blouse on short skirts, long sleeved shirts on short skirts, there is one who wears the traditional ‘kaba’ and ‘slit’ and the last one who wears a yellow skirt and blouse. The image is positioned at the upper half of the advert.



Image 9: GTP Wax Prints

Below the image is the inscription ‘5 Decades of Living Beautiful Everyday’ boldly written on a deep green background.

On the lower right corner of the advert is the brand logo which has the inscription ‘GTP, 50 YEARS 1966-2016’. On the lower left corner has the company’s Logo and the inscription, ‘Still Timeless’. The image has the mixture of colours which are well blended in the cloth they wear. The choice of colours of the cloth for the various skin colours is significant. For instance, the fair-coloured lady has the dominance of blue with a mixture of other colours. The choice of colour creates a significant contrast which ‘highlights’ the lady’s beauty.

In much the same way, dark green cloth worn by the dark-coloured woman also help the colour to settle. From the dress styles of the ladies, we can tell the possible age groups of the women. The women in the advert represent both very youthful women as well as the middle-aged women. These are portrayed by the styles and how they are suited on the women.

Additionally, there is a blend of culture and femininity as expressed by the There is culture associated with the wearing of the cloth – culturally, the Ghanaian woman adorns herself with local garments. The dresses give the advert a cultural and traditional appeal. The social role of patronising locally produced goods and services is explored by the advert. Advert is effective because it has a social appeal of calling on young women to develop strong taste for made in Ghana goods. The relaxed and generous smiles on their faces tell of how satisfied and proud they are of the locally produced product.

Analysis of Advertisement on Bo -16

Advert displays a beautifully dressed young lady in a rather relaxed pose. She wears a broad and quite Infectious smile and has her head raised slightly above her shoulders as a harmless snake lying in wait for a prey. She wears a well-blended facial make-up with a pair of sharp eyes, curly eyebrows, pointed nose and colourful ‘African’ lips.



Image 10: B. O. 16 Beauty Over 16

The lady’s stunning facial appearance coupled with the groomed, bouncy and glossy hair, speak to the fact that the African woman, though dark-skinned, is also romantic. She exudes such elegance in her classy outfit as would make her appreciated by all. Indeed, the lady’s image displays a

great deal of femininity, charm and attraction. Red is a colour of love and by this, young women are admonished to always express love. There is some form of romantic touch to the lady's looks. There is unity in the colour of her lips and the dress she wears. However, 'red' also symbolises life (blood) and even danger. The concentration of 'reds' around the lady can also be suggestive of 'danger' – a warning for people and potential lovers who may be enticed by the lady's beauty and fall into danger- "Beauty is deceptive". There is no denying the fact that the woman is full of life and as a serpent who lies ready to bite, she is expressly ready to pounce on any potential lover.

Findings, Conclusion and Recommendations

Metaphors are pervasive in the visual advertisements in Ghana especially those that appeal to the conceptual faculties of people. Metaphoric use of language which is portrayed in adverts, provides powerful tools for establishing conceptual understanding of social roles and values in society.

In this paper, we have discussed advertising, the various sources and the message of advertisements in Ghana. We have examined the communicative functions of advertisements through the framework of conceptual metaphor. The paper has made a detailed analysis of ten (10) newspaper adverts. It reveals how social roles and values are portrayed in advertisements through the young woman.

The main findings from the research reveal among other things that;

1. The young woman is an important resource in expressive billboard advertising.
2. There is apt expression of culturally accepted social roles and values in billboard advertisements displayed in Ghana.
3. Contents of most billboard adverts are packaged and presented through the conceptual metaphor theory.
4. Advertisers communicate effectively when the messages are presented through the conceptual metaphor theory.

Finally, the study has shown that, in addition to the textual representations most advertisements portray, pictorial forms also contribute to effective communication of intended messages, if appropriately utilized.

It is recommended that future research would focus on other forms/ sources of advertisements such as television, newspapers and even radio advertisements.

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