



Cognitive processing of visual metaphor from the perspective of Conceptual Metaphor Theory

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Abstract. The relevance of this study lies in the ongoing debate surrounding the cognitive processing of visual metaphor within the framework of modern cognitive linguistics, particularly Conceptual Metaphor Theory (CMT). The aim of the article was to develop and test an algorithm for analysing visual metaphors based on a modified version of CMT, drawing on the ideas of Z. Kövecses and taking into account the influence of domain visualisation as well as the characteristics of relative and situational analogical mapping in cognitive processing. The study employed a comprehensive methodology that integrated the analysis of visual metaphor according to domain visualisation criteria, classical cognitive analysis of conceptual metaphor, and an analytical model grounded in the extended and modified version of CMT proposed by Z. Kövecses. The research identified that the sequential cognitive operations involved in processing unconventional visual metaphors include: establishing the visualised source and target domains of the metaphor; identifying metonymic connections in the referent and correlate that provide access to the metaphor's conceptual domains; identifying the conventional component within the metaphor's conceptual structure – namely, the “general-level” conceptual metaphors; identifying the main meaning foci of the sources used for conceptualising aspects of the target domains; identifying unconventional mappings – meaning components in visual metaphor that go beyond conventional conceptualisations, based on the

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cognitive strategies of extension, elaboration, and completion; and deriving the overall meaning of the metaphor through the integration of conventional and unconventional mappings. An approach that applies an extended version of Z. Kövecses's Conceptual Metaphor Theory to the analysis of non-conventional fusion visual metaphors with relational mapping – one of the most cognitively complex types – enhances understanding of how metaphorical images are visualised and cognitively processed through both conventional and unconventional conceptualisations

Keywords: visual advertising; unconventional metaphor; meaning focus of the source; cognitive strategies; unconventional mappings; conventional conceptualisation

Introduction

This research is relevant as it addresses a complex and still-contested issue within cognitive linguistics – the cognitive processing of visual metaphors – by proposing a structured and theoretically grounded analytical framework. By extending Conceptual Metaphor Theory (CMT), particularly incorporating the modifications proposed by Z. Kövecses, the study responds to the need for more nuanced analytical tools capable of capturing both conventional and unconventional metaphorical mappings in visual contexts. The proposed algorithm integrates of domain visualisation and analogical structures, offering a detailed sequence of cognitive operations involved in interpreting fusion metaphors with relational mappings – among the most cognitively demanding types. In doing so, the study not only advances the theoretical understanding of visual metaphor processing but also provides practical analytical tools applicable to disciplines such as visual communication and cognitive linguistics.

The application of cognitive processing frameworks to visual messages, and particularly to visual metaphors, remains one of the most debated topics in modern cognitive linguistics. Researchers have attempted to interpret visual metaphors through the lens of Conceptual Integration Theory, constructing conceptual network structures based on the features of integrating visualised input spaces (Kravchenko, 2025). Some studies as L. Lagerwerf *et al.* (2023) and N. Kravchenko *et al.* (2024), have

also explored visual metaphorical imagery from the perspective of Relevance Theory including within multimodal contexts (Forceville, 2020). The explanatory mechanisms of Relevance Theory are integrated into the algorithm for processing visual metaphor in F. Yus's (2023) conceptual upload model, in which the characteristics of the visual-conceptual interface – the first stage of metaphor processing – guide the adjustment of conceptual information in the second, inferential phase of interpretation.

The cognitive processing of visual metaphors based on Conceptual Metaphor Theory remains an under-researched area in modern cognitive linguistics. This is primarily due to the multilayered and ambiguous nature of visual metaphors, which complicates the identification of systematic correspondences between source and target domains. In many cases, only one domain is explicitly presented, or domains are metonymically indicated by a specific visual detail. A visualised element may provide access to multiple conceptual domains – both source and target – simultaneously. Visual metaphors may also contain details that provoke unexpected interpretative developments. Furthermore, a general rule of visual metaphor coding is that the visualised source and target domains must exhibit sufficient similarity to allow for analogy, while maintaining enough difference to prevent a literal interpretation. At the same time, semantic anomaly often supersedes analogy.

An underexplored aspect of visual metaphor interpretation is the analysis of visual metaphors involving different types of analogical mapping – structural, attributive, relational, and situational – as well as the cognitive processing of non-conventional visual metaphors through the application of Z. Kövecses's concept of the meaning focus of the underlying conventional metaphor, in combination with the cognitive strategies of elaboration, extension, and combination. This article seeks to address this gap by identifying how the conventional component of a metaphor is enriched with contextually induced meanings, resulting in a non-conventional visual metaphor. The proposed approach applies an extended version of Z. Kövecses's Conceptual Metaphor Theory to the analysis of non-conventional fusion visual metaphors with relational mapping – one of the most cognitively complex types – thereby contributing to the novelty of the study.

The aim of the article was to propose and test an algorithm for analysing visual metaphors from the perspective of a modified version of Conceptual Metaphor Theory, taking into account the influence of the type and features of conceptual domain visualisation on cognitive processing. To achieve this aim, the following research tasks were set: (1) to determine the type of visual metaphor based on the method of domain visualisation and to categorise the metaphor according to the type of mapping; (2) to identify the cognitive operations that enable access to the conceptual structures underlying the visual metaphor; (3) to identify the conventional conceptualisations and the components of the metaphor's meaning that go beyond conventional interpretation through the application of cognitive strategies of extension and elaboration.

Literature Review

Studies addressing the interpretation of visual metaphors from the perspective of Conceptual Metaphor Theory (CMT) remain scarce, and

those that do exist tend to focus predominantly on multimodal communication, particularly cinematic metaphors (Bort-Mir *et al.*, 2020; Bort-Mir & Bolognesi, 2022; Forceville, 2024). An exception is Z. Kövecses's (2022, p. 15) monograph, in which the author proposes that “the comprehension or interpretation of all of these visual experiences, including sign-like and non-sign-like alike, makes use of the same metaphorical processing mechanisms”, concluding that “the visual metaphors that are evoked by visual experiences can be based either on correlations or resemblance”.

The theoretical foundation of this article comprised: (a) the core principles of Conceptual Metaphor Theory; (b) its modified version as proposed by Z. Kövecses; (c) selected elements of visual metaphor classification that establish the relationship between the method of domain visualisation and the characteristics of mapping between conceptual domains; and (d) the classification of metaphors by type of mapping. Within the CMT framework, a conceptual metaphor is understood as a set of mappings between a source domain and a target domain, wherein “the target domain A is comprehended through a source domain B based on a set of mappings that exist between elements of A and elements of B. To know a conceptual metaphor is to know this set of mappings” (Kövecses, 2002, p. 29). For the purposes of this study, particular emphasis is placed on aspects of CMT relating to the cognitive mechanisms of mapping, highlighting, and entailment. Mapping is understood as a systematic set of correspondences between the elements of the source and target domains (Lakoff, 1993, p. 210). Cognitive highlighting refers to those components of the target domain that are made more salient through the application of specific elements of the source domain (Lakoff & Johnson, 1980; Kövecses, 2002). Entailments are the implications that logically follow from these mappings and highlightings, extending beyond simple correspondences to specify the broader

consequences of the metaphorical comparison (Lakoff & Johnson, 1980, pp. 89-91).

At the same time, certain metaphors – despite containing conventional components in the form of higher-level conceptual metaphors – are difficult to describe using the classical version of Conceptual Metaphor Theory (CMT). The semantic structure and discursive behaviour of such metaphors “cannot be captured by metalinguistic tools aimed at exclusively discovering regular characteristics” (Dobrovolskij & Piirainen, 2005, pp. 355-356). This applies to a significant portion of visual metaphorical images.

One attempt to address this issue is the modified version of CMT proposed in the works of Z. Kövecses (2000b, p. 82). Z. Kövecses’s approach involves mediating the mapping between the source and target domains of a conceptual metaphor through the identification of one or more meaning foci within the source domain of a higher-level metaphor. “The target inherits the main meaning focus (or foci) of the source” (Kövecses, 2000a, p. 82), allowing the schematic conceptual metaphor to be refined through new mappings and clarifying how the meaning of a specific metaphor is derived from its conventional, higher-level counterpart.

In addition to the notion of meaning focus, Kövecses’s principles concerning the cognitive strategic processing of the base metaphor are essential for the interpretation of visual metaphors. Specifically, the author identifies several cognitive strategies or devices used to transform conventional metaphors into novel ones. For the purposes of this article, the strategies of combining, extending, and elaborating are of particular relevance. Combining, as defined by Z. Kövecses (2002, pp. 47-49), refers to the capacity of a single metaphorical expression (in this case, a visual metaphor) to activate multiple higher-level conventional metaphors. Extending a conventional metaphor involves introducing previously unused elements into the source domain. Elaboration entails the

development of new, unconventional elements within the source domain. In this process, the target “connects back” to the source, acquiring additional knowledge structures derived from both activated and newly introduced elements, thereby enabling what Z. Kövecses (2005, p. 56) terms “target-induced creativity”.

As the object of analysis is a visual metaphor – where the method of domain visualisation plays a significant role in cognitive processing – this article employs the classification of visual metaphors introduced by M.O. Peterson (2019) to determine the type of visualisation involved. M.O. Peterson identifies seven categories in this regard: Identification – only one domain is visualised, while the other is represented verbally; Pairwise juxtaposition – both source and target domains are visually represented as separate entities; Categorical juxtaposition – the source domain is placed among a set of target elements, establishing a categorical relationship (Peterson, 2019, p. 77); Replacing juxtaposition – one of a set of similar objects is replaced by another object from the same series (Peterson, 2019, p. 79); Replacement – one domain is neither visualised nor textually represented, requiring the viewer to infer it through contextual cues; Fusion – source and target images are blended into a hybrid, unified gestalt image; Replacing fusion – one domain or part of it is replaced by emojis.

In addition to the manner in which domains are visualised, the cognitive processing of a visual metaphor also depends on the type of mapping involved, which refers to the projection of features and properties from the source domain onto ontologically related structures in the target domain. This study adopted the taxonomy of analogical mapping subtypes proposed by L. Belekova (2001, p. 148), which is based on the fundamental cognitive process of reasoning by analogy. The taxonomy includes the following types: attributive mapping – the transfer of features or attributes from the source domain to the target domain; Relational

mapping – the transfer of relationships between elements within the source and target domains; Situational mapping – the transfer of entire situations from the source domain to the target domain.

Relational mapping is the most complex form of interpretation, as it involves tracing “similar emotions, feelings, or states in both the source and target domains” (Belekhovala, 2001, p. 149). A particularly frequent subtype of relational mapping is the mapping of emotional states, which is highly relevant in the context of visual metaphors in advertising, where the primary aim is often to elicit an emotional connection with the audience. In such metaphors, where emotional impact is central, relational mapping tends to be one of the most common cognitive operations. However, due to the richness of visual detail, this type of mapping frequently occurs in combination with other types – such as attributive and situational mapping – thereby complicating and enriching the cognitive processing of the metaphor.

Materials and Methods

The visual metaphor selected for analysis originates from the Starbucks brand, the world’s largest international coffeehouse chain. The advertisement containing the metaphor is publicly accessible online. This particular metaphor was chosen because, although unconventional in its visual construction, it contains a conventional component – namely, general-level conceptual metaphors – making it suitable for analysis within the framework of the modified version of Conceptual Metaphor Theory (CMT).

The comprehensive research methodology integrated: (a) an analysis of the visual metaphor based on the method of domain visualisation; (b) a classical conceptual metaphor analysis, enabling the establishment of a systematic set of mappings between the source and target domains; (c) a cognitive analytical

model grounded in the modified version of Z. Kövecses’s CMT, which facilitated the identification of meaning foci within the conceptual scope of the source domain and their projection onto the target. This model also employed cognitive strategies such as extension, elaboration, and combination to reveal unconventional conceptual components that extend beyond the boundaries of the general-level metaphor.

The research followed a step-by-step algorithm designed to uncover the cognitive mechanisms involved in processing visual metaphors. The first stage involved identifying the visualised source and target domains, thereby establishing the basic metaphorical structure. This was followed by an analysis of the degree of alignment between the visual representation and the corresponding conceptual domains, which served to determine whether the metaphor adhered to conventional mappings or introduced novel elements. Next, a conventional general-level metaphor was selected from the Master Metaphor List compiled by G. Lakoff *et al.* (1991), which functioned as a cognitive anchor for interpreting the metaphor. The study then identified the primary meaning foci from the source domain that were activated in the conceptualisation of the target domain, enabling a more nuanced understanding of the metaphor’s internal structure. In the fifth stage, these projections were analysed and justified based on the type of analogical mapping used in constructing the metaphor. The next step involved identifying any unconventional mappings, which represent additional components of meaning that arise from the application of cognitive strategies such as extension, elaboration, and addition – strategies that often contribute to the metaphor’s novelty and complexity.

Subsequently, a second conventional general-level metaphor – introduced through the strategy of addition – was identified, along with its relevant meaning foci projected onto the target. This step led to the justification of a

second type of analogical mapping, which further enriched the metaphor's interpretative depth. The study synthesised all conventional and unconventional mappings to derive the integrative meaning of the visual metaphor, offering insights into the layered nature of cognitive processing within complex metaphorical constructs.

Results

The Starbucks brand advertisement depicts coffee cups in which the cream is shaped like a Christmas tree. Accordingly, the visualised target domain is the coffee, while the source domain is the Christmas tree, supported by visual details such as the form of the cream and decorative elements adorning it (Fig. 1).

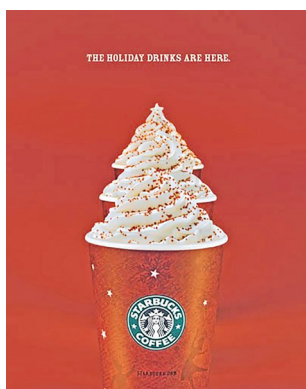


Figure 1. Starbucks Coffee

Source: Pinterest (n.d.)

Based on the relationship between the visualised domains, the metaphor represents a fusion type, in which two images merge into a single visual gestalt. Access to the conceptual structure underlying the visual metaphor is achieved through metonymic connections between the referent and the correlate. In the referent–target domain, metonymy is based on a cause-and-effect relationship between the Christmas tree and the holiday; in the correlate–source domain, metonymy connects the cream with the drink (coffee). These metonymic

associations, which provide access to the relevant conceptual domains, form the basis of the metaphor “Holiday is Starbucks Coffee”. In terms of mapping type, the visual metaphor constitutes a form of relational mapping, as it implies the projection of abstract relationships such as joy, happiness, and festive spirit. Through the source domain, the drink is conceptualised as a metaphor for celebration and emotional well-being, establishing an affective connection between the product and its perception as part of a festive experience. This interpretation is further supported by the verbal anchor in the advertisement: “The holiday drinks are here”.

Relational metaphors are among the most cognitively complex to explain in terms of semantic behaviour, particularly regarding the correspondences between source and target domains in the underlying conceptual metaphor. In such metaphors, the source and target are linked through cause-and-effect relationships, where the shared properties relate to emotions, feelings, and psychological states. Drawing on the Master Metaphor List compiled by G. Lakoff *et al.* (1991) and the conceptual metaphors of emotion proposed by Z. Kövecses (2000a), two global-level conceptual metaphors can be identified as underpinning the metaphor “Holiday is Starbucks Coffee”: (a) HAPPINESS IS A FLUID IN A CONTAINER (Kövecses, 2000a, p. 24), and (b) CHANGE OF STATE IS CHANGE OF LOCATION (Lakoff *et al.*, 1991, p. 4). The simultaneous activation of these two basic conceptual metaphors corresponds to one of the cognitive strategies outlined by Z. Kövecses – namely, the strategy of combining (Kövecses, 2002, pp. 47-49), whereby a single metaphorical expression can evoke two or more conceptual metaphors. The mappings associated with the metaphor HAPPINESS IS A FLUID IN A CONTAINER enable the identification of meaning foci in the source domain, which are used to conceptualise aspects of the target domain, as illustrated in Table 1.

Table 1. *HAPPINESS IS A FLUID IN A CONTAINER: Mappings of the conceptual metaphor*

Source (S): A FLUID IN A CONTAINER	Target (T): HAPPINESS
1. A fluid can fill a container, such as a cup	1. Happiness as an emotional state can “fill” a person
2. A fluid can be a source of pleasure, satisfaction and energy	2. Happiness is an emotional state associated with pleasure and satisfaction
3. The liquid in the container has a certain volume that can be measured	3. Happiness can be perceived as something measurable, for example, one can be “very happy” or “a little happy”, that is, it can vary in level or intensity
4. The fluid is dynamic; it can oscillate and move inside the container	4. Happiness is often unstable and changeable, it can change depending on life events or a person’s internal state

Source: *author’s development*

In the conceptual metaphor HAPPINESS IS A FLUID IN A CONTAINER, the primary meaning focus of the source domain used to conceptualise the target domain is that a fluid can be a source of pleasure, satisfaction, and energy. The projection of this focus onto the target highlights a component that explains the conventional element of the metaphor “Holiday is Starbucks Coffee”. This projection suggests that consuming coffee, like the experience of happiness, brings a sense of fulfilment, vitality, and enjoyment – aligning with the symbolic representation of coffee as an essential part of festive experiences. The metaphor blends two experiences that “fill” a person with happiness. Just as coffee fills a cup, providing satisfaction and stimulation, a holiday fills the emotional “container” with relaxation and joy. This links back to the metaphor of happiness as a fluid in a container – where the container symbolises one’s emotional or psychological state during a holiday. Thus, through the conventional component – the general-level metaphor HAPPINESS IS A FLUID IN A CONTAINER – the metaphor “Holiday is Starbucks Coffee” conceptualises the holiday experience as a drink that “fills up” or “refreshes” the individual through the idea of a container holding happiness. At the same time, the conventional metaphor does not exhaust the full meaning of “Holiday is Starbucks Coffee”. Additional components are generated through contextually induced cognitive strategies of expansion and elaboration.

The expansion strategy introduces a new fragment of knowledge related to the source domain A FLUID IN A CONTAINER – for instance, “creates a special holiday mood” – which is visually reinforced by the fusion metaphor, in which the cream on the coffee is shaped like a Christmas tree. Elaboration develops this fragment into the idea of “a transition from everyday life to a festive atmosphere, from an ordinary setting to a holiday one”: the emotional state triggered by a cup of aromatic coffee transports the individual into a context associated with joyful events and memories.

Thus, the relational mapping – consisting of correspondences between the source and target domains based on the shared emotional component – is enriched by situational mapping. Through the combining strategy, another conventional component is introduced into the metaphor “Holiday is Starbucks Coffee”, namely the general-level metaphor CHANGE OF STATE IS CHANGE OF LOCATION. This metaphor involves the image schema of a Path: a transformation from ordinary life to a festive setting and a special emotional state. The connection between “Holiday is Starbucks Coffee” and the basic conceptual metaphor CHANGE OF STATE IS CHANGE OF LOCATION is grounded in the fact that both metaphors involve transitions between states or conditions – a central feature in both literal and figurative interpretation. The mappings of CHANGE OF STATE IS CHANGE OF LOCATION

allow for the identification of the meaning focus or foci within the source domain that serve

to conceptualise aspects of the target domain, as shown in Table 2.

Table 2. *Change of state is change of location: Mappings of the conceptual metaphor*

Source (S): CHANGE OF LOCATION	Target (T): CHANGE OF STATE
1. A change of location implies a path from one place to another, that is, a physical movement and direction	1. A change of state also implies movement from one state to another (from sadness to happiness, from dissatisfaction to satisfaction), a qualitative change
2. A change of location reflects the idea of transformation - it involves the physical transition of an object/subject through space	2. A change of state is a process of transformation of condition
3. A change of location involves the means of movement from one location to another to reach the desired location	3. A change of state involves means/ways of changing the state

Source: *author's development*

The key meaning foci of the source domain in the conventional metaphor used to conceptualise the target domain are: (2) the idea of transformation, and (3) the means of achieving it. The source is enriched with new fragments of knowledge through the application of the cognitive expansion strategy. When comparing the conceptual metaphor CHANGE OF STATE IS CHANGE OF LOCATION with the new metaphor “Holiday is Starbucks Coffee”, the source domain – Starbucks Coffee – is adapted to signify a transition from one condition (e.g. low energy, fatigue) to another (e.g. high energy, elation, positive emotions), functioning as a metaphorical shift from an ordinary state to an elevated one.

In the metaphor “Holiday is Starbucks Coffee”, the act of drinking coffee is interpreted as a metaphorical transition from the mundane to an enhanced, festive state. Correspondingly, the target domain – Holiday – is conceptualised as a change of state, realised through target-induced creativity, which metaphorically adjusts the source in line with the cognitive scope or “range of the target”. The holiday thus signifies a shift away from one mental or emotional “location” (e.g. work, stress) to another, more desirable “location” (e.g. relaxation, pleasure). This represents a transformation from a state of routine, fatigue, or stress to one of joy and celebration – akin to moving from one physical location to another.

Therefore, the conceptual metaphor CHANGE OF STATE IS CHANGE OF LOCATION supports the mapping of a shift or transition from one mental, emotional, or physical condition to another, positioning both holiday and coffee as metaphorical vehicles that facilitate movement from an undesirable state (work stress, exhaustion) to a desirable state (relaxation, vitality, festivity). The analysis of visual metaphor in this study is grounded in a modified version of Z. Kövecses’s approach to Conceptual Metaphor Theory. The model proposed here synthesises key insights from Kövecses’s extensive body of work into a structured, step-by-step analytical algorithm, allowing for detailed examination of both conventional and unconventional metaphorical mappings. While Kövecses’s contributions remain central to this research, it is also important to acknowledge alternative models that have sought to address the limitations of the classical CMT framework.

One such alternative is the three-dimensional model proposed by E. Šorm & G. Steen (2018), which conceptualises metaphor as operating on three distinct but interconnected levels: (1) denotative meaning, constructed at the level of verbal or visual expression; (2) connotative meaning, emerging through conceptual mappings; and (3) pragmatic meaning, derived within the communicative and contextual dimension. While these

models offer valuable insights, they primarily focus on the descriptive dimensions of metaphor meaning or on the interaction between levels of meaning. In contrast, the present study proposes a systematic method for uncovering the underlying cognitive strategies that govern the interpretation of visual metaphors – particularly those that extend beyond conventional mappings. Z. Kövecses's modified CMT model introduces mechanisms such as extension, elaboration, and combination, which facilitate the identification of novel conceptual components not typically represented within generalised metaphorical structures.

Among other studies contributing to the modification of Conceptual Metaphor Theory in the analysis of visual metaphors, it is worth mentioning the work of H. Pokojná *et al.* (2025), which examines models of visual conceptual metaphors used in scientific infographics. This study identified recurring patterns of visual metaphor across domains such as biomedicine and climate science, and highlights the prevalence of ontological and orientational metaphors in translating complex scientific information. Also notable is the research by S. Cao *et al.* (2023), which empirically investigated how forms of verbalisation influence the cognitive processing of different pictorial metaphor structures in advertising – such as fusion, juxtaposition, and literal images. Further relevant is the study by P. Niu (2019), which confirmed that visual metaphors can function as direct manifestations of conceptual metaphor without linguistic mediation. Similarly, Z. Xu *et al.* (2023) underscored the need for further research into the cognitive processing of visual metaphors and the influence of varying verbalisation strategies. D. Niño & G. Serventi (2014) critiqued the limitations of standard CMT in accounting for visual metaphor phenomena and propose the adoption of a cognitive type model as a potential remedy.

Unlike other modified versions of CMT, the model proposed in this study explicitly

addresses the cognitive processing challenges posed by visual metaphors, offering a more nuanced understanding of how meaning is constructed and layered. The analytical algorithm developed here operationalises the metaphor processing mechanism through a structured sequence of interpretative steps: identification of domains; domain alignment; selection of a conventional metaphor; identification of meaning foci; justification of mappings; detection of unconventional mappings based on cognitive strategies (extension, elaboration, addition) that contribute to metaphorical novelty and complexity; introduction of a second conventional metaphor via the strategy of addition, and mapping its projections; synthesis of interpretation, integrating all conventional and unconventional mappings.

This analytical framework is particularly effective in the examination of complex visual metaphors employing relational or situational types of analogical mapping – forms that remain notably underexplored in existing models. Thus, while other approaches provide useful macro-level descriptions of meaning construction in multimodal metaphors or focus primarily on descriptive or typological aspects, the model presented here contributes a micro-level, cognitively grounded method for tracing both conventional and emergent metaphorical meaning – an aspect not sufficiently addressed in other current adaptations of CMT.

Conclusions

Based on the modified version of Conceptual Metaphor Theory, this article identifies the conventional and unconventional components of the visual metaphor “Holiday is Starbucks Coffee”, which is classified as a fusion metaphor in terms of domain visualisation and as a relational and situational metaphor in terms of analogical mapping.

The conventional components of the metaphor are the general-level conceptual metaphors HAPPINESS IS A FLUID IN A CONTAINER

and CHANGE OF STATE IS CHANGE OF LOCATION. The projection of the primary meaning focus from the first metaphor onto the target domain conceptualises holiday experiences as a drink that “fills” or “refreshes” the individual, grounded in the idea of a container holding happiness. The projection of meaning foci from the conceptual structure of the source domain in the second metaphor conceptualises the transition from an ordinary state to a festive one as a movement from a physical location associated with routine and work to another, more positive “location” associated with relaxation and enjoyment. Through the application of cognitive strategies of expansion and elaboration of the source foci from these conventional metaphors, new metaphorical mappings emerge, establishing further correspondences between the source and target domains. The holiday is

conceptualised as the emotional satisfaction derived from a cup of coffee; the transition from everyday life to a festive state associated with coffee drinking is interpreted as a break from routine; and the overall movement is toward a festive atmosphere or location. A perspective for further research is the analysis of visual metaphors from the perspectives of Relevance Theory and Conceptual Integration Theory, both of which offer alternative models for understanding how visual and conceptual structures interact in the interpretation of metaphor.

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Conflict of Interest

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Когнітивна обробка візуальної метафори в ракурсі Теорії Концептуальної Метафори

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Анотація. Актуальність дослідження зумовлена дискусійністю питання когнітивної обробки візуальної метафори в ракурсі сучасної когнітивної лінгвістики, зокрема Теорії Концептуальної Метафори. Метою статті було розробити та перевірити алгоритм аналізу візуальних метафор на основі модифікованої версії Теорії Концептуальної Метафори, спираючись на ідеї Кевечеса та враховуючи вплив на когнітивну обробку способу візуалізації доменів та особливостей релятивного та ситуативного аналогового мапування. У статті використана комплексна методика, яка об'єднала аналіз візуальної метафори на основі критерію візуалізації доменів, класичний когнітивний аналіз концептуальної метафори та модель аналізу, засновану на розширеній і модифікованій версії Теорії Концептуальної Метафори, запропонованої Кевечесом. Дослідження виявило, що послідовні когнітивні операції в обробці неконвенційної візуальної метафори включають: встановлення візуалізованих джерела та цілі метафори; визначення метонімічних зв'язків у референті та кореляті, які забезпечують доступ до концептуальних доменів метафори; виявлення конвенційного компонента в концептуальному обсязі метафори – концептуальних метафор «загального рівня»; визначення основних смислових фокусів у джерелах таких метафор, що використовуються для концептуалізації аспектів цільових доменів; виявлення нетрадиційних мапувань – компонентів значення візуальної метафори, що виходять за межі конвенційної концептуалізації, на основі застосування когнітивних стратегій розширення, розробки та завершення; виведення значення метафори на основі інтеграції конвенційних і неконвенційних відображень. Запропонований у статті підхід, що застосовує розширену версію теорії концептуальної метафори Кевечеса до аналізу нетрадиційних візуальних метафор-фьюжн з реляційним відображенням, поглибить розуміння взаємодії між способами візуалізації метафоричних образів та їх конвенційною і неконвенційною концептуалізацією у процесі когнітивної обробки

Ключові слова: візуальна реклама; нетрадиційна метафора; смисловий фокус джерела; когнітивні стратегії; неконвенційні відображення; конвенційна концептуалізація