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Orange the Egyptian Telecom Ad during Covid - 19 Lockdown:
A Conceptual Metaphor Analysis

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Abstract
Telecom companies attempt to create inventive ads during the Coronavirus pandemic and the lockdown crisis. People suffer from psychological distress. They need help to shift from anxiety and boredom to relaxation and fun. Advertisers use many sophisticated techniques to construct their discourse. The metaphor is the most important tool in advertising when it comes to verbal strategies. Previous research concentrated on ads with respect to persuasion, yet the blend between the cognitive field and the advertising discourse is still under investigation. The aim of this research is to explore the conceptual metaphors in Orange Egypt Ad with reference to Lakoff and Johnson's Conceptual Metaphor Theory(CMT). The research questions investigate the CMs used and the corresponding themes. There are nine ontological metaphors, three metonymies, and three orientational metaphors. There are references to multimodal metaphors. The themes encompassed are psychological and social support, in addition to the theme of dynamism.
Keywords: conceptual & visual metaphors, advertising discourse

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1. Introduction

1.1 General Overview

Telecom advertisements (ads) have gained prominence in recent decades, but 2020 Telecom ads are unique in that they contain similar messages under one circumstance that has spread throughout the world as a result of the COVID-19 situation: the Coronavirus pandemic and the mandatory lockdown. That is why, during the crisis, telecom companies attempt to create innovative advertisements. Myriads of ads have compromised health awareness, others have attempted to attract viewers who probably suffer from psychological distress because of the social distancing and the worry of contracting the virus. Thus, advertisers often use various techniques to change their viewers' attitudes towards buying internet bundles, as it is the safest means of communication during the lockdown (Puri, 2020).

1.2 Purpose, Rational, and Research questions

The research aims to explore the conceptual metaphors (CMs) that may help provide psychological support to viewers to help them shift from anxiety to relaxation and from boredom to excitement and fun. Previous research concentrated on analysing ads with respect to lexicons and persuasive techniques, yet the cognitive psychological investigation is of significant importance. Psychosocial responses to the spread of the disease at that time could include anxiety, depression, and general mental distress (Puri, 2020). Fear of loss, anxiety, and stress, living in pessimism, and loneliness have happened to some people. One of the

well-known coping strategies is to encourage people to experience various methods to improve their well-being throughout this worldwide crisis (Puri, 2020). To analyse Orange Egyptian Ad during the lockdown with reference to the CMT, the following research questions are formulated: 1. What are the CMs used in Orange ad? 2. What are the themes used in Orange ad?

Chapter 2
Review of Literature
2.1 Lakoff and Johnson Conceptual Metaphor Theory (CMT)

George Lakoff and Mark Johnson (2003) pioneered the use of metaphor in cognitive linguistics. Conceptual Metaphor Theory (CMT) is concerned with the analysis of human mind and behaviour (Lakoff and Mark Johnson, 2003). One of the most appealing fields nowadays is the blend between the fields of advertising and conceptual metaphors. Consequently, a considerable part of the selling power of an ad refers to the depth of the metaphor and how well chosen it is. Lakoff and Johnson (2003, p.3) define metaphor as "understanding one domain in terms of another"; certain objects and their relationships are mapped onto other objects or domains; for example, (A) is comprehended in terms of (B)," where A represents the target domain and B is the source domain. In advertising, a domain that could be an abstract concept or a product or service is realised by referring to another domain, which is technically called a "mapping" (Lakoff and Johnson 2003, p. 53).

CMs are classified into three types: ontological, structural, and orientation metaphors. An ontological metaphor is something concrete projected onto something abstract. This is when unclear structures are sharply visualised using such metaphors. "*LOVE IS A JOURNEY*" (Lakoff and Johnson, 2003, p. 44). It is possible to imagine how a love relationship is described: the love relationship came to an end. Here, love is conceptualised as a journey; it evokes knowledge about travel. The scenario is that the lovers are travellers on a journey together, with their common life goals seen as the destinations that are to be reached, while the relationship is their vehicle (Ortony, 1993, p. 206). Personification is a form of ontological metaphor where the physical object is further specified as being a person, giving it a human quality. This allows people to comprehend a wide variety of experiences with non-human entities in terms of human motivations, characteristics, and activities. It is found in everyday discourse: "*LIFE CHEATED ME,* and *HE DEFEATED CANCER*" (Ortony, 1993, p. 243).

The second type of the three overlapping categories of conceptual metaphors identified by Lakoff and Johnson in "Metaphors We Live By" (2003) is structural metaphor. It expresses a characteristically abstract concept in terms of a more concrete one; *"ARGUMENT IS WAR"* is an example of a structural metaphor. (Lakoff and Johnson, 2003, p. 90)

According to Lakoff and Johnson, the third type is the orientational metaphors, which deal with spatial orientations such as up-down, in-out, front-back, on off, deep-shallow, and central-peripheral. They are related to people's physical and cultural experiences. For example, "happy is up and sad is down" (Lakoff and Johnson, 2003, p. 15). Container Metaphors is an emphatic form of orientational conceptual metaphors. People are containers with an in-out orientation. "People's in-out orientation is projected onto other physical objects that are confined by their surfaces or boundaries" (Lakoff and Johnson, 2003, p.26). Thus, they are viewed as containers with inside and outside contents. A significant cognitive process in advertising utilises metonymy, as it has an important role in motivating metaphor and highlighting its mappings. The distinctions between metaphor and metonymy are fuzzy, as metonymy and metaphorical mappings can overlap.

2.2 Multimodal Metaphor

Multimodal metaphors are those whose source and target domains are each represented exclusively or predominantly in different modes" (Forceville 2014, pp.7- 8). According to Forceville, modalities are not only important in the identification of target and source domains, but also in showing how the features are relevantly mapped. Multimodal or visual metaphors are at the core of advertising discourse (Danesi, 2015 p. 6). He explains that a metaphor is a verbal linguistic translation of visual images linked to a product or service. The best proof to illustrate this is that when "a brand name, slogan, tagline" is a metaphor, it is conceptualised vividly in the viewers' minds and has a positive impact on the process of buying.

2.3 Advertising Discourse

Advertising is used in business to try to change people's thoughts and feelings about a product or service by appealing to their emotions and bringing up good memories from the past. (Armstrong, 2010). Nawamongkol (2019, p. 24) states that the ad is usually composed of several elements, including the "headline, body, brand name, theme, slogan, caption, and illustrations." Coulter (2015, p. 10) states that there

is an emerging consensus among advertisers that metaphors are the essential unit of thought and communication in an ad. Therefore, the CM has the ability to evoke the intended associations between the target and source domains of a product in a space no larger than a page or in a time frame of no more than 30 seconds (Forceville, 2014, p. 8). The ad's theme is given second-most importance because it is the central idea or message that is reflected in advertising campaigns of products or goods with the goal of firmly positioning the product in the minds of the target customers. According to Nawamongkol (2019, p. 27), the main themes of advertisements can be self-care, beauty, optimism, reality, comfort, as well as fear and death. As for the theme of optimism, it is basically used to raise the expectations of consumers, giving hope in hard times that good things will happen in the near future. Advertisers intend to demonstrate a sense of comfort when using products to demonstrate how the product can make life easier. This theme is usually used in ads to ensure a safer and easier life by buying the advertised product (Nawamongkol, 2019, p. 27).

3. Methodology

3.1 Design, Scope and Data

The research is of a qualitative design. There are 24 ads that are produced in different countries worldwide during the first lockdown, from March until June 2020. In Egypt, there are four Egyptian telecom companies: Vodafone, Orange, Etisalat, and We. The scope of the research is the Orange Egyptian Company's ad. The ad is the first one produced in Egypt and has been aired on television during the first mandatory lockdown period from March until June 2020. In addition, it is downloaded from YouTube. To add to the reliability of the data, the Arabic and English manuscripts are downloaded from the official page of Orange the Egyptian Telecom Company.

4. Data Analysis

Conceptual Metaphor Analysis of Orange Egypt Ad

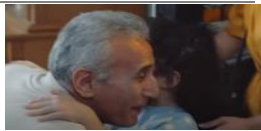**Table 1**

Conceptual Metaphor Analysis of Orange Egypt Ad

Source Domain	Target Domain	Type / Mapped Feature	Emotion Revealed / Type of Support	Visual Representation
1- DAYS SEPARATE US بعدتنا الأيام				
Pandemic	Days	Ontological / the pandemic	Alienation and anxiety Psychological unrest	

2- WE MISS THE MOMENT, THE DAYS وحشتنا اللحظة وحشتنا الايام				
Person	Moment and days	Ontological a beloved person	Temporary alienation Psychological unrest	
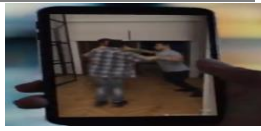
3- A MOMENT GATHERS US لحظة تجمعنا بحبايبنا				
Person	Moment	Ontological / helper	Closeness and intimacy Psychological support	

4-OTHER HEARTS FEEL US فيها قلوب بتحس بينا				
Persons	Hearts	Ontological / Metonymy	Closeness and intimacy Psychological support	

5- YOUR HEART IS ALWAYS WITH HIM وآنت بقلبك معاه				
Guard	Heart	Ontological / heart Companionship	Closeness Psychological support Physical power	

6- BELOVED ONES CARRIED IN OUR HEARTS ناس مابيتروحش من القلب				
Container	Hearts	Orientational / Love	Closeness Psychological support	

7- NO DISTANCE OR ALIENATION NO MORE LONGING IN OUR HEARTS لابعاد ولاغربة ولاشوق في قلوبنا				
Container	Heart	Orientational / container	Assurance Psychological Support	

8- WORDS IN OUR HEARTS جوانا كلام				
Container	Hearts	Orientational / container	Assurance Psychological support	
Memories / feelings	Words			

9-THE WORLD HAS NO MEANING مافيش للدنيا معنى				
Word	World	Ontological Emptiness	Psychological unrest	---

10- WE WALK FAR AWAY AND GET LOST IN MILLION DIRECTIONS نبعد نتوه ونمشي في مليون اتجاه				
Journey	Million directions	Ontological / life is a journey	Loss and anxiety Psychological unrest	

11- ORANGE WILL GET YOU CLOSE			اورانج هتقربك	
Savior	Orange	Ontological /	Closeness and intimacy Psychological support	
12- RAMADAN KAREEM رمضان كريم				
A person	Ramadan	Ontological generosity/ blessings	Hope / Psychological support	

1. *DAYS SEPARATE US''* *''بعدتنا الأيام''*. In the first metaphor, there is a reference to time. It is an extended ontological metaphor, as *DAYS and MOMENTS* are mentioned three times. Firstly, the target domain is the *DAYS,* and the source domain is the pandemic that causes immediate separation and social distancing. Here, the metaphor conveys the sense of alienation that brings up negative emotions such as anxiety. The visual representation is an upper view of Cairo with far social distance bringing about the feelings of loss detachment and alienation.

2. *''وحشتنا اللحظة اللمة وحشتنا الايام''* The second reference to time is when *"MOMENT AND DAYS" as the* target domain are conceptualised as a beloved person who is missed. There is a positive reference to something loved and missed. Although there is a sense of alienation, people miss the gathering that brings up positive emotions, as there is hope that the social distancing will end soon, and people are looking forward to this moment. Here, the psychological support comes to help compensate for the high arousal of anxiety to the low arousal of relaxation. On the contrary, the visual representation is of a mother hugging her son after missing him for a long time, this creates the same sense of relaxation and contentment.

3. *A MOMENT GATHERS US* لحظة تجمعنا بحباينا The third reference to time is when *A MOMENT as the* target domain is compared to a person as the source domain, who will peacefully pass and help people join their beloved ones once more**.** Again, the theme of psychological support brings about relaxation and affection. The visual representation of this shot is of a grandfather hugging his grandchildren and welcoming them back from abroad as if time has passed and families have reunited again.

4. *OTHER HEARTS FEEL US* فيها قلوب بتحس بينا Another metaphor revolves around the word *HEART.* It has ontological and orientation dimensions. In a metonymic reference, *HEART* as the target domain is conceptualised as a person who can feel and is still in love despite the separation and long distances. The theme of psychological support is reflected as it turns the feelings of loneliness into feelings of closeness and intimacy. The

visual representation appears to gather three friends together, one holding the mobile chatting with his two friends who appear on the screen. The theme of social support that brings about the theme of fun and entertainment highlights how viewers can be smoothly motivated to change from boredom to fun and entertainment.

5. *YOUR HEART IS ALWAYS WITH HIM* وأنت بقلبك معاه *HEART* is the target domain and is compared to a person who accompanies a friend to guard him. The feelings of assurance and virtual closeness exist in spite of the detachment. This brings about relaxation, love, and psychological support.

6. *BELOVED ONES CARRIED IN OUR HEARTS* ناس مابيتروحش من القلب

In an orientational representation, the *HEART* is compared to a container carrying the beloved ones who never depart such a special place. The feelings of closeness conquer the social distance and remoteness. The dominant theme remains psychological support. The visual representation is of a warm, loving scene of a girl who is sending virtual kisses to her grandfather via the phone.

7. *DISTANCE, ALIENATION, LONGING IN HEARTS*

لابعاد ولاغربة ولاشوق في قلوبنا

The second Orientational occurrence has the same target domain, *HEART* which is conceptualised as a container that no longer carries distance, alienation or longing. Here, the *HEART* as a container reassures the feelings of relaxation and love. The psychological approach conquers the negative feelings of alienation and longing. The visual representation is of a family having a warm chat with their faraway father in the middle of an oil rig at sea.

8. *WORDS IN OUR HEARTS* كلام دايما جوانا The third orientational reference is how the *HEART* is a container carrying stories of love, assurance, and relaxation to support during difficult times. The heart is not an organ but a container. *WORDS* here are an ontological metaphor that is conceptualised as memories and stories of love. Likewise, they both serve the theme of feelings of assurance, relaxation, and love, which all reflect on the theme of psychological support to motivate people to shift their mood from the high arousal of anxiety to the low arousal of relaxation.

9. *THE WORLD HAS NO MEANING* مافيش للدنيا معنى Here in this ontological metaphor, the world is conceptualised as a word that lost its meaning because of the feelings of alienation. Feelings of sadness and anxiety is implied as there is lack of psychological support.

10.   *WE WALK FAR AWAY AND GET LOST IN MILLION DIRECTIONS*

نبعد نتوه ونمشي في مليون اتجاه

Life is conceptualised as a journey in this ontological metaphor, with people becoming lost in millions of paths of life. The word "million" uncovers the feelings of loss and anxiety and brings about the lack of psychological support, which vividly represents the high arousal of anxiety. The visual representation copies the same feelings of alienation as it represents the oil rig in the middle of the sea with blue water surrounding it from all directions.

11.   *ORANGE WILL GET YOU CLOSE*   اورانج هتقربك The telecom ad, which is the target domain, is conceptualised in this ontological metaphor as a saviour, which is the source domain: a person who will soon end the separation. Despite the long distances, there are feelings of closeness and intimacy in this reference to relaxation and love. The psychological support is vividly seen in the visual representation as the shot is taken from the roof of a high building with a view of the Nile River, and in the middle is the saviour Orange that will shorten the distance to bring relaxation and intimacy despite the long distances.

12. *RAMADAN KAREEM* كريم   رمضان. The last ontological metaphor describes *RAMADAN* as *KAREEM*, this Muslim holy month is conceptualised as a generous person who will bring about all the blessings. One of these blessings is health, which ends the pandemic. Although there is a sense of alienation, people miss the gathering that carries positive emotions, as there is hope that it will end soon, and people are looking forward to this moment. The finale shows psychological support. The final visual representation is the Orange logo. This shows how Orange is conveyed as the end of the pandemic and is as generous as *RAMADAN* the holy month of blessings.

Finally, after analysing the Orange Egypt ad, it is clearly evident that there are twelve conceptual metaphors: nine ontological and three orientational. The metonymy of the heart as a container that occurs when it contains beloved ones and love stories, as well as alienation and longing. The themes that prevail in the ad are the themes of fun and entertainment versus boredom, social support, and psychological support; the negative and anxious feelings are followed by warmth, love, and support, which convey relaxation. As all CM revolves around them, the themes of social and psychological support become increasingly important. Moreover, the theme of dynamism brings the participants together. The movement of participants who are apart and then are

reunited or travel after a long separation brings about all the positive feelings of hopefulness and optimism.

5. Result **and Conclusion**
  5.1 Overview of the Findings

After annotating "Orange," the Egyptian telecom ad, the research questions about the CMs and the themes included can be answered by referring to Lakoff and Johnson's CMT. Orange Telecom Ad illustrates CMs verbally and visually as there are several associations that link both the verbal and visual CMs. The CMs are 12 in number, mostly ontological, and employ various source domains to facilitate conceptualising the target domains. There is reference to *TIME IS HUMAN*, as Ramadan, days, moments are humans. *HEARTS ARE HUMANS, HEARTS ARE CONTAINERS, TELECOM IS HUMAN AND LIFE IS A JOURNEY*. In advertising discourse, the metaphorical character traits of the brand identity are communicated to the buyers by the interaction of verbal and visual features that are interwoven together. The orientational container image defines an "inside-outside" perspective for the human body. The orientational CMs are used to enclose love, alienation, and words. Yet, the frequent use of two visual containers, with its positive reference to emotions, reflects the intended psychological shift from the unpleasant mode of anxiousness to the pleasant mode of relaxation and serenity. Yet, the visual container is used once with negative connotations. "ALIENATION IN OUR HEART, however, the other two containers encircle the warmth and hope that the blessing will arrive sooner or later. The source domain is encoded visually or verbally to reinforce the brand message when using multimodal metaphor in advertising (Ortoney, 1993, p. 77). "Metonymy can be used in advertising to show reality and how people see the product" (Forceville,2009, p. 112). Consequently, there is a reference to metonymy as "hearts," not as a part of the human body but as containers of love, words, or alienation. The target domains are used to let the viewers visualise the future from a more optimistic perspective. That is why Orange Telecom employs CMs first to provide psychological support, then social support. These supports may eventually reimburse the tendency to relax, and shift from fear and anxiety to relaxation and tranquilly. The social support is illustrated by family members and how they support each other in difficult situations. They communicate and interact via video calls and share pictures and text messages. Another

theme that appears in Orange Egypt is the theme of dynamism. It is also depicted strongly as a potential solution provided by the Telecom company to invade boredom and shift from monotony to enjoying simple indoor activities for entertainment, have pleasurable activities, and be able to do some outdoor activities in open areas or on the streets in front of the houses, by the doorstep; thus, the ad wishes to convey the message that a person can still be dynamic in times when people suffer restricted movement due to the lockdown.

5.2 Limitations and Recommendations

One limitation of this research is that it does not concentrate on the various types of visual metaphors. Thus, a future recommendation is to analyse other ads with reference to types of visual metaphors. Another limitation is that the duration of the mandatory lockdown is only three months, so the first Egyptian ad is chosen to be investigated. It is necessary to critically analyse the rest of the ads produced during the same time.

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