

**THE CRITICAL DISCOURSE ANALYSIS APPROACH TO THE
STUDY OF METAPHOR IN MARKETING**

**ANALYSIS OF RED BULL, SNICKERS, SKITTLES AND
BUDWEISER**

**KRITICKÁ DISKURZNÁ ANALÝZA VYUŽÍVANIA METAFORY
V MARKETINGU**

**ANALÝZA PRÍKLADOV RED BULL, SNICKERS, SKITTLES A
BUDWEISER**

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Abstrakt

Cieľom tejto práce je kritická diskurzna analýza použitia metafor v štyroch príkladoch marketingu. Budú dôležité textové aj stylistické prvky priamo v názvoch, taglines a sloganoch, ale aj diskurz, obrázkové metafory a reklamy. Na konci práce bude súhrn silných stránok a konečná diskusia o tom, ako najlepšie narábať s metaforami v marketingu.

Kľúčové slová

Metafory, marketing, kritická diskurzna analýza, reklama

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INTRODUCTION

The purpose of this work is to showcase the differences between the four chosen examples, highlight their strengths and weaknesses in terms of language use, discourse, and marketing. Each of these examples is also a part of bigger analysis in my eventual thesis. They were chosen as two good examples (Snickers and Skittles) and two more problematic ones (Red Bull and Budweiser). Their juxtaposition will reveal more information about how to use metaphors in marketing successfully, which will be detailed in the conclusion in several points.

If used correctly, metaphors can be a great selling point. My aim is to provide a guideline by the end of this work: I will list what works, what to look out for and what to avoid. The examples are all well-known, so the reader will not need a more thorough introduction to them.

I chose to present this part of the thesis because it provided a solid basis for the entire analysis. The metaphors used are not too obscure and have rich discourse around them.

The sources used were materials and ideas from Mass Media classes where we learned about persuasion techniques in advertising, and of course, I studied metaphors as a whole. Lakoff and Johnson's book *Metaphors We Live By* was the most important building block in this work and in my thesis. Marketing has been touched upon only in basic terms, I was more interested in the aspect of selling ideas instead of pouring through theory of a subject that was completely new to me. Thusly I relied on works like *Contagious* by Jonah Berger and research papers concerned directly with the idea of metaphors in marketing and how metaphors were perceived in the past.

My own hypothesis in the beginning was that a catchy slogan meant a successful campaign, which would be easily done via association, however simplistic that might be. For something to become catchy, it has to be well-known first and presented in a way that imbeds itself into a customer's mind. The question of how that is done will be brought up and answered in the conclusion.

To speak more of the metaphors themselves, we do not observe them as much in our everyday lives, but they shape the way we think and talk. They can be considered to be manipulative and harmful, especially in a corporate setting that is making money by luring

customers in to buy their products and think of them in a certain way. The examples chosen are fairly innocent, though.

My method of analysis first starts with brief background information. Some of these details are crucial in the analysis part, others simply enrich the image of the product/company. The briefness depends on how popular the discussed items are. It is followed by the analysis part where the slogans/taglines/names are looked at from a stylistic, semantic and from the discourse analysis perspective. I sometimes take into consideration factors like target audiences, pictorial metaphors, synesthesia, prices, contagiousness, political correctness, cultural backlash or differences, audience responses, video commercials that build upon the metaphor, and the consistency of metaphors themselves. In the summary I also included persuasive techniques used in the advertising, mainly because these will help with forming the final conclusion and the eventual guideline.

There will be one picture referenced for Budweiser marketing analysis and it will be placed in the appendix. Additionally, all of the referenced advertisements will be listed in under “commercials” in the sources.

On final note, political correctness in these examples is shown in Budweiser’s derogatory use of the word “queen” for their competitor Miller Lite and in the chapter about Skittles. Budweiser’s claim is offensive and sexist, which is something that does not belong in advertising. The second example is Skittles who support Pride Month every year. As far as I am concerned, this is objective, open-minded criticism and praise for being inclusive, not subjective opinions.

1 METAPHOR

1.1 Introduction to Metaphors

Metaphors have been around for centuries, dating all the way back to the first rhetorical teachings of Aristotle. Even back then, there was a certain level of controversy surrounding it. Plato was openly against the use of poetry and rhetoric as it could manipulate and deceive the listener or reader by playing on their emotions (Lakoff, 2008, pp. 189-190). Truth could be obscured in such flowery language. Aristotle disagreed with this view and praised the mastery over metaphor, claiming that “ordinary words convey only what we know already; it is from metaphor we can best get hold of something fresh” (Aristotle, 2010, p. 135).

The basic understanding of a metaphor is to project a characteristic of one well-known subject onto a more obscure subject to enhance its meaning and show it in a different light. Take the abstract concepts of *love* and *time*. On their own, they have their lexical meanings, but when one says that LOVE IS BLIND, more aspects of love are highlighted. In fact, it makes one think about love differently. Similarly, TIME IS MONEY addresses the cultural value of time, bringing even more metaphors to the table. Time can be wasted, spent well or unwisely, and it can be a luxurious commodity only few can have. All of these metaphors following the concept of TIME IS MONEY have a similar systematic structure which makes them easy to understand.

The schema of a metaphor is using the source domain (otherwise called *the vehicle*) and projecting the properties onto the target domain (also called *the tenor*) (Mautner, 2017, p. 436). In some cases more metaphors can overlap in a mixed or complex metaphor.

1.2 Mixed Metaphors

These metaphors consist of more than one concept, which results in a chaotic union where the metaphors cancel each other out and do not make sense. "All at once, he was alone in this noisy hive with no place to roost" (Nordquist, 2019) compares the environment to a bee hive (an overcrowded, busy space), adding a place to perch upon which is used by birds. The two environments clash, as one is of a bee hive and the other is (presumably) a chicken coop.

1.3 Primary Metaphors

Primary metaphors are easy to identify and even easier to understand. LOVE IS BLIND and TIME IS MONEY both fall into this category. If there is one simple concept, it is a primary metaphor.

1.4 Complex Metaphors

They can mix more than one metaphorical concept in a logical sense. If dissected, the metaphor ANGER IS A HOT FLUID IN A CONTAINER (Nordquist, 2020) consists of a primary metaphor ANGER IS A HOT FLUID plus a container comparison ANGER IS A CONTAINER. The emotion is experienced internally, which supports the container metaphor, and thinking of it as a hot liquid fits the semantic aspect of how one thinks of this feeling.

1.5 Most Used Metaphorical Image Schemas

Oriental, conduit, container and ontological metaphors reflect the way humans think. They stem from experience and cultural values.

1.5.1 Oriental Metaphors

These relate to special orientation like up-down, in-out, and so forth. Good is often seen in relation to *up*, while *down* has negative connotations. For example, “He’s feeling down” means he is sad. Happy is associated with the direction of up. However, this might be seen differently in certain cultures.

1.5.2 Conduit Metaphors

Conduit and container metaphors work together in the concept of relating one’s ideas to the listener via a container which carries them across. This results in metaphors like “I did not *get it*”, “She tried to get her point *across*”, “*Give* me a reason why,” etc.

1.5.3 Container Metaphors

Container metaphors hold something within themselves. Human head can be seen as such. One can say that a song has been stuck in their head all day. Similarly, brains can be full of ideas. Love is an abstract concept, but can be made into a container (to be *in* love). A container has its boundaries, but it can be manipulated by one’s own perspective. Take a person looking out the window. While the window is a container, so is the person’s field of vision, which extends past the frame of the window.

1.5.4 Ontological Metaphors

Lastly, ontological metaphors are used to describe the abstract as entities or substances. They can be used for purposes of referring, quantifying, indentifying aspects and causes and setting goals and motivating actions (Lakoff, 2008, pp. 26-27). Alone, these metaphors do not offer much understanding, but having several different concepts can showcase new ways of seeing something. Lakoff and Johnson compares the MIND IS A MACHINE and MIND IS A BRITTLE OBJECT metaphors. MIND IS A MACHINE implies on-and-off state, a working mechanism that can be broken, rusty, and in need of maintenance. MIND IS A BRITTLE OBJECT connotes a fragile mental state. If either were to break, the second metaphor suggests a more devastating result. Each of these examples focuses on different aspects of mental experience (Lakoff, 2008, pp. 27-28).

1.6 Metaphors as Part of Everyday Lives

Lakoff and Johnson argue that metaphors are so deeply imbedded within everyone's lives that they encounter them every day, often not even realizing it. Every human thinks in terms of metaphorical concepts, so much so that it influences the way they see the world around them. Lakoff uses the concept of ARGUMENT IS WAR to illustrate how the perception of conflict influences the way one thinks of it. Battles and arguments are supposed to be either won, or lost, but since no one wishes to lose on purpose (at least not without putting up a fight), one will structure their arguments accordingly in order to overpower their opponent. They can play defensively or go on the offense; they can lure them into a trap and cleverly corner them with logical arguments. The strategy can be fair or cutthroat, or one can cheat and manipulate the other. These are rules inside of the ARGUMENT IS WAR framework.

2 CULTURAL DIFFERENCES

Not every culture shares similar views of life. The concept of TIME IS MONEY would work in time-oriented countries like USA, which is listed as an extremely time-oriented country

on the Hofstede model. When juxtaposed to the opposite extreme on the scale – to Mexico – it is clear that the two would not agree with this metaphorical concept.

This is the case of monochronic versus polychronic culture. Americans are punctual and work around a tight schedule, often doing one task at a time in order to do it well. Mexico is known as The Land of Tomorrow; their time is flexible and multitasking is common. They even have their own term for time called “hora Mexicana”. If someone tried to sell them a product or a service using this metaphorical concept, they would not accept it, perhaps even ridicule it. Thusly, any advertisements like this would flop. Although America has their own leisure culture, their natural response to commercials bidding them to “do it tomorrow” might be inner conflict, or straight up defiance. Nike’s “Just do it” is popular even outside of sports and would fit their perspective on time much better.

Time can be viewed differently in relation to orientational metaphors as well. Lakoff and Johnson note, “in some cultures the future is in front of us, whereas in others it is in back.” (Lakoff, 2008, p. 14).

Deborah Tannen points out another clash of cultural values that has been touched upon previously. She writes, “...the Western tendency to view everything through the template of a battle metaphor, and to glorify conflict and aggression, in contrast to the Eastern emphasis on harmony as a way to defuse inevitable conflict. This concept has wide application as a means to understand our ways of communicating in public and private...” (Tannen, 1998, p. 4).

Recall the metaphor ARGUMENT IS WAR. It was previously analyzed through the Western lenses, as something aggressive. Eastern cultures might instead decide to view ARGUMENT IS A DANCE, a mutual performance, a kind of artistic expression that does not entail winning or losing, only outperforming the dancing partner as one can stumble, trip, or fall.

Every marketing strategy should take cultural values into consideration. The most accepted kinds of metaphors globally might make the advert/product/service more popular worldwide and avoid restricting themselves to just one area.

3 THE SEVEN Ps OF MARKETING

For the analysis to be effective, one must consider the main goals and concerns behind marketing. The seven Ps of marketing are often shortened to four or lengthened to more over

time. These points are product, prices, promotion, place, packaging, positioning and people. The following theory primarily used Brian Tracy's article as a source.

3.1 Product

Product should be made for contemporary needs of the public. If there is an unsolved problem, a good way to get rich is to provide a solution for it. If the product is archaic, its appeal may be reduced to that of a collectible only affordable to some. Other than that, when creating a product, one should always consider the competition on the market and try to stand out.

3.2 Prices

Prices are self-explanatory. One needs to accommodate the price of their product to that of the market – if inflation happens, prices can go up or down. Similarly, a good way to win over a competitor is to lower the price to become a more affordable version of their product (for example compare Red Bull to HELL energy drink). Temporary sales and special deals offering discounts can help sell and promote the product, although this persuasion technique is an obvious case of bribery.

3.3 Promotion

It should be fluid and creative with the contemporary customer in mind. This will be visible in the Skittles and Snickers examples.

3.4 Place

Place concerns the domain where the product or service is sold. Some companies send their people to customers, some use telemarketing, mail orders, catalogues, etc. Place can influence sales, so it should be considered carefully. Popcorn can be sold on the streets, but it sells faster at a movie theatre where the demand for it is high.

3.5 Packaging

Packaging can be used to further promote the product, for example using on-package claims which are called “a silent salesman” (Durant, 2010, p. 176). Examples of this can be small

promotional texts describing the old tradition of the brand, or describing the techniques behind the manufacturing. All of these can be proven right or wrong, which makes them explicit claims. The text can be ambiguous and suggestive as well. Either way, everything from the material to the color of the packaging has to be chosen with a certain goal in mind. Using materials that can be recycled can create positive image. Colors themselves have persuasive powers of their own and can represent the brand as too (for example Milka's easily identifiable purple).

3.6 Positioning

Positioning regards how people see the company. Good reputation means more customers. "Attribution theory says that most customers think of you in terms of a single attribute, either positive or negative. Sometimes it's 'service.' Sometimes it's 'excellence.' Sometimes it's 'quality engineering,' as with Mercedes Benz. Sometimes it's 'the ultimate driving machine,' as with BMW" (Tracy, 2004). Attribution can be reached via a successful use of metaphors.

3.7 People

People need to be chosen carefully to fill proper roles, either in the production process or in the marketing. If wrong people are selected, it will only hinder the company.

4 SYNESTHETIC METAPHORS

Synesthesia is a rare perceptual condition experienced when two senses overlap. According to Psychology Today, only 3 – 5 percent of the population are synesthetic, yet it is used

frequently in marketing, especially in relation to products that target the senses like food, drink, scented items like candles or laundry products, etc.

Some people have conceptual synesthesia, which makes them “see abstract concepts, such as units of time or mathematical operations, as shapes projected either internally or in the space around them” (Carpenter, 2001).

In regards to the seven Ps of marketing, hiring a person with this condition for promotional strategies could be a good way to channel their unique creativity and cognitive viewpoints. A person who can taste sound would provide a more interesting description than an ordinary taster. Imagine a synesthetic person attending a wine-tasting event. While most people would rely on the usual pattern of description (like “rich undertones of roasted nuts” for example), the synesthetic taster would say something highly metaphoric like, “I hear Chopin from this wine.” This naturally spikes curiosity, if anything else.

Synesthesia is similar to metaphor in the way both compare the source domain to the target domain, but to be more scientifically accurate, the source domain for synesthesia is called an *inducer* and the target domain is a *concurrent* (Wong, 2013, p 9). “According to Werning, Fleischhauer and Beşeoğlu, (2006) a metaphor is synesthetic if only the source domain or both the source and target domain include a concept from the sensory modalities” (Ibid).

The sensory modalities are touch, taste, smell, sound and color. Synesthetic metaphors can be weak or strong, depending on the way they are combined. If the synesthetic metaphor keeps to its theme in both of its domains, it is considered strong. If it does so only in one domain, it is weak (Ibid).

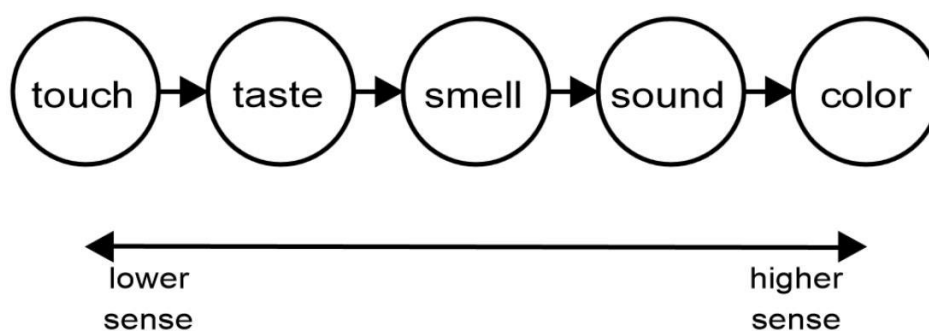


Table 1: synesthetic hierarchy according to Ullman (1957)

Some senses are more powerful than others. The higher senses are more likely to appear as target domains, whereas the lower senses are more prone to be source domains.

Color is a visual and emotional stimulus, and it appears most commonly in synesthetic metaphors in marketing. Primary colors are also the most powerful.

5 SUBTLETY AND EXPLICITNESS

Brennan and Bahn's (2006) study categorized people into two groups: those with high need for cognition and the opposite. People with high need for cognition are more analytical and can be argumentative towards explicit forms of advertising, but they show more positive attitude towards non-literal metaphors thanks to their abstract nature. This makes it harder for them to form an opinion. People with lower need for cognition rely on visual aesthetics. They are more susceptible to be influenced by colors or the marketing persuasion strategy called "beautiful people", which relies on attractive models endorsing their products.

Language in advertisement can be suggestive, or specific. Either should be considered with care to avoid misleading the audiences, which could result in a lawsuit. Suggestive language implies more than it claims, and its main goal is to appeal to the product's attractiveness (Durant, 2009, p. 95). Specific claims are those that state how many batteries are in the pack, how long it takes for the product to work, what is its life cycle and so forth. These claims can be proven to be right or wrong. Claims are also held accountable for what they imply. A middle road between suggestive and explicit claims are possible claims, which try to avoid misleading, but still claim something to be true.

Subtle approaches to advertisements are generally more preferable, and since metaphors fall into this category, it is no wonder why their usage is so popular. They need to work well with any explicit claims, however. What is more, metaphors can be elevated by trade puffs – claims of greatness, uniqueness, etc. If Budweiser is the “King of beers” then mentions of how carefully the beer is brewed cannot hurt its image of superiority among these beverages.

6 BASIC PERSUASION TECHNIQUES IN ADVERTISEMENT

There is a total of forty, and stating them all would take too long so only those that appear in the analysis will be listed here.

6.1 Association

The strategy behind association is to connect the product with an idea. Apple is luxury, Snickers is a quick fix, Skittles has been promoted by Steven Tyler so people can associate the candy with Aerosmith, etc. There can be many links created both intentionally and unintentionally, it depends on the customer and the brand's/product's reputation.

6.2 Bandwagon

This approach suggests that something is very popular and lures more people in by promising that everyone else buys the product too. It creates pressure on the potential customer by an implied threat of being left out and becoming an outsider.

6.3 Celebrities

They can help promote the product immensely, but one needs to be careful about who they select. After all, a mascot created by a company is directly controlled by them and functions in a similar way, but a celebrity can cause controversies and cast shame on the promoted product via association.

6.4 Humor

Making people laugh is a powerful strategy that can make the brands and their products/services seem approachable, fun, and humble. Making fun of oneself also provides protection from ridicule of unsatisfied customers. If one makes their slogans too serious, they will most definitely suffer for it in this manner. If it is kept light and humorous, the response is usually much better.

6.5 Beautiful People

Attractiveness sells. This is also connected to association and celebrities.

6.6 Name-calling

This happens when a company openly calls out others via usage of derogatory or slanderous terms.

6.7 Bribery

When a sale is announced, it is a form of bribery. Similarly, offering two items for the price of one is another example of it. Hungerithm, which will be discussed in the Snickers chapter falls into this category as well by promising that the price of the candy bar will go lower if the public showed more and more outrage online.

7 CONTAGIOUS

Berger's book *Contagious* talks about six principles of how things catch on: social currency, triggers, emotions, public, practical value and story.

7.1 Social Currency

A popular product should make one feel like they can express themselves through it (for example Gucci) and possibly make one look good in the public eye. Flaunt it for attention, so to speak, or to make one seem like an insider belonging to an exclusive group of people.

7.2 Triggers

Triggers are a form of mind conditioning, using something to invoke a reaction towards the product. It is a form of association, such as thinking of peanut butter and immediately connecting it to jelly.

7.3 Emotions

Berger argues that one should strive to invoke emotions rather than focus on information in their marketing (Berger, 2013, p. 61), and the ones that create the strongest response are anger and humor. Sadness, or serious tones often fall flat.

7.4 Public

The point about public emphasizes how the product should be actually seen and not hidden, not only in advertising but in real life. In the final thesis, one example of this is RuPaul's Drag Race. Many people might not know the show but still use phrases from it, since they have literally become memes, reaction gifs, etc. Thusly the show managed to promote itself via popularization of the slang which is now a part of everyday life for many.

7.5 Practical Value

Practical value often promotes the product by itself. If it can help solve a problem, people will talk about it.

7.6 Story

Stories sell much better than a regular adverb. If one looks at Adidas' slogan "Impossible is nothing", it is just that. A story about a young boy who overcame his illness and became an athlete against all odds catches people's attention much quicker and helps sell the products too.

7.7 Summary in Relation to Metaphors

Metaphors help create a buzz as well and what Berger emphasizes the most in his book is the value of the word of mouth. Metaphors on their own can also tell a story, portray things in a new perspective. They can become triggers if used correctly.

8 RED BULL GIVES YOU WINGS

The logo and the tagline of this popular energy drink are well-known globally. Upon further inspection, however, the usage of these two metaphors clashes. The pictorial metaphor of red bulls does not correspond with wings no matter how one looks at it. Yes, the energy drink fits with both metaphorical concepts, but only separately.

8.1 Brief History

The mixed metaphor is a result of different marketing as the drink was originally from Thailand and was brought to Europe in 1982 by Dietrich Mateschitz, who liked the drink so much that he funded Red Bull, which had begun its production on 1st of April, 1987 in

Austria. Red Bull is the literal translation of its original name Krating Daeng. The slogan later promoted the properties of the energy drink rather than building upon the bull metaphor.

8.2 Analysis

One can hypothesize that this decision was made because the aggression suggested by the logo would result in problematic marketing. The wings metaphor reaches varied audiences and has much more positive connotations. As for the available age group it manages to target, the ones excluded are the very young, the very old, and those with medical problems.

Krating Daeng became more popular through their sponsorships of Thai boxing matches. The logo of two identical red bulls charging against each other fits this context. Additionally, the usage of colors adds more depth to the metaphor. Bulls are known for being enraged by the color red, so what should one make of an animal that represents its own rage? The red agitates the bulls, suggesting a vicious fight as one's sole presence pushes the other into a supposed fighting frenzy, indicating tenacity and power. It is akin to putting a mirror in front of a red-painted bull, and this "mirror image" is further represented by the exact likeness of the animals. The English idiom "seeing red" can thusly be used to describe the logo.

The metaphorical concept here is RED BULL IS RAGE, but it could also be seen as RED BULL IS ENERGY. In both examples something abstract is linked to something real, which makes them ontological metaphors.

"Red Bull gives you wings" is a matter of orientational metaphor. The shared belief that UP IS GOOD presents the idea of flying as a positive experience. One can reach new heights and have the energy to reach places others cannot. The idea always seems to revolve around making the customer "special", as if the drink itself had magical properties to be envied. It is a trade puff of sorts. Once again, the metaphorical concept of RED BULL IS ENERGY is at work, but so is RED BULL IS UP.

"Red Bull gives you wings" uses a more subtle conduit metaphor, since something goes from the provider to the consumer - in this case it is the energy drink.

Stylistic choice of presentation is highly colloquial. The tagline is written as "*Red Bull gives you wiings*". The three repeated letters are a result of a 13 million dollar lawsuit for false advertising, because no costumer ever sprouted wings. The claim seemed explicit in its original marketing, but thanks to the added emphasis on the word "wings", it no longer seems

literal. For one, it gives off the feeling of playfulness. The minimal change from explicit to possible claim allowed the brand to stick to their tagline instead of changing it altogether.

To say more on the subject of wings and their representation in the advertisements, they represent something angelic. In the video commercials, the wings are not akin to an animal; they are angelic. The proof of this is in the commercial with St. Peter, who complains that only he can give out wings to help people access heaven while he is being circled by winged humans holding Red Bull cans. Theological metaphors can be powerful even among non-religious customers because of their positive connotations. Angels are symbols of pureness and good, heaven is the ultimate reward in the Biblical sense of the afterlife and so forth. Energy drinks like HELL and Monster Energy based their brand's metaphorical image on the antithesis, differentiating themselves from their more expensive and prestigious counterpart.

Red Bull shifted its marketing strategies towards elevating something other than just their product. They choose to promote athletes through sponsorships of (extreme) sports, thusly opting for advertisements that no longer talk about the energy drink, or its properties. The metaphors are still there since the product has made itself known worldwide. Though the audience no longer sees the visual representation of wings or the literal use of the slogan so much, those familiar with it can infer it from the imagery presented.

The World of Red Bull commercials from 2017 present a collage of short videos representing different sports and athletes. It is difficult not to see the wings metaphor in the image of a motorbike rider soaring through the air, a sky diver free falling, or a plane taking off.

Similarly, RED BULL IS ENERGY is hard to overlook either, especially because of the sole focus on sports. The fact that the brand shows the can at the end of the commercial means that they are confident enough in their place on the market, because anything positioned at the end of the commercial fails to have as much of an impact as what is shown at the beginning.

This indirect "Red Bull gives you wings" metaphor has been particularly effective in Red Bull Stratos. On October 14th 2012, Felix Baumgartner jumped from the edge of space. His free fall broke World Records and achieved new scientific discoveries in fields of aerospace safety. This was an excellent way to sell the idea of flying and achieving new heights.

8.3 Persuasive Techniques and Summary

Red Bull mostly uses the persuasive tactic through association. Their focus on sports helps people associate their product with an active lifestyle and prestige. Since the drink's pricing is above other energy drinks on many markets, Red Bull can be seen as a status symbol. The popularity of the product can create bandwagon mentality, luring people in with the idea that everyone else is drinking it as well, so why not give it a try? Fans of sports may be easily persuaded by advertisements showing their favorite celebrity athletes. Additionally, when using the animated cartoon adverts, Red Bull relies heavily on the persuasive tactic of humor. In summary, these four persuasive strategies (association, bandwagon, celebrities and humor) work well within the past few years. Together, they function well and cover up the slight misstep in the bull/wings metaphors.

The mismatched metaphor in itself is not as noticeable as it might seem. Many people seem to tend to pay attention to the tagline than to the actual name of a product. If the tagline did match the energy drink's bull metaphor, it would have been susceptible to blending into the background among other energy drinks who mainly rely on the idea of power (Tiger), otherness, rebellion, or toughness (Hell, Monster, etc...). This way, Red Bull has it all and still manages to stand out. It is a dual nature, with one more harsh aspect wrapped up in a wing metaphor with religious and pleasant connotations.

9 SNICKERS: YOU'RE NOT YOU WHEN YOU'RE HUNGRY

Snickers has enjoyed successful series of advertisement campaigns, making it one of the top grossing and well-known candy bars on the global market. It is mostly sought after and highly marketable during Halloween in America, so it is worth keeping in mind that the target audiences are mixed (adults buying it for kids and kids enjoying it during the holiday).

9.1 Brief History

Originally named after Mars' company owner's favorite race horse, Snickers has been around since 1930. The candy bar's popularity soared with the inclusion of the slogan "You're not you when you're hungry". This slogan provides the company with great flexibility in creative departments, since it can easily be applied to various situations. Anxious while waiting in line? Try Snickers to calm down. Feeling frustrated at work? Eat Snickers for improved focus. Any kind of mild or extreme irritation can be cured temporarily with the right fix, and so can most problems.

9.2 Analysis

The slogan itself has many metaphorical concepts within itself. On its own without the connection to Snickers, it invokes the concept of HUNGRY IS DIFFERENT with negative

connotations. It suggests that this state needs to be changed. Both the source and the target domain are abstract. It can be seen as a container metaphor, because hunger is contained within the body and it changes the person from within. Being different means not being able to fit into society.

Commercials rely on this container metaphor in all the discussed aspects. The person who does not fit in is always transformed into something else that clashes with their surroundings, for example the diva (played by Aretha Franklin) in the car full of men. The outsider is complaining and being sassy, which agitates everyone else so much that they give them a Snickers bar. One bite, and the outsider is changed to his original form, no longer being the odd one out.

If the slogan is taken into account with its connection to the product, the concepts become SNICKERS IS SATISFACTION, SNICKERS IS A QUICK FIX or SNICKERS IS A SOLUTION. All of these compare something concrete to something abstract, which makes them ontological metaphors.

Considering how practical the candy bar seems to be for fixing hunger, it helps sell the metaphors further. When a person is hungry outside of their home, an easily transportable, small candy bar that takes less than five minutes to eat seems like the great solution.

The candy bar has been marketed through humorous and contemporary means. Additionally, famous celebrities helped persuade customers by appearing in commercials as well. The choice of including Aretha Franklin and Liza Minnelli (two true divas) was a great tactic, because they fit the role and add to the humorous tone. Golden Girl Betty White has also done one commercial for Snickers, in which she plays the transformed outsider in a game of American football. Seeing an elderly woman being mercilessly tackled to the ground and then hear her sass other players is a comedy skit on its own. The player then changes into a young man once he bites into the Snickers bar. Betty White, much like Liza and Aretha, supports the tone and the metaphorical messages. Both actresses and the legendary musician are also well adored by the public.

Last marketing campaign worthy of mention is the Hungerithm. This campaign was centralized in Australia through their 7-Eleven chains in 2016. The specific date of its duration is unknown, but it was brought back momentarily in 2018. Hungerithm had a simple premise - the angrier people were on the internet, the cheaper the Snickers bar. This

campaign has reached Australian news as people tried to lower the price with their outrage over Brexit, rants about *Game of Thrones* or the presidential election in America. Being “hangry” (combination of hungry and angry) was the desired state of both the consumers and the marketers. This campaign has won awards and resulted in 67% sales increase. The algorithm was also recognized as a clever use of internet data processing.

This type of marketing had an undeniable dual nature. Hungerithm encouraged negativity online and fed off the chaos of 2016, so even though the marketing strategy was clever, it was also opportunistic. On the other hand, the possibility of being able to influence how much one could pay for a candy bar is intriguing to a customer.

9.3 Persuasive Techniques and Summary

Their approach in marketing has been similar to Red Bull, mainly that they rely on humor, celebrities and bandwagon mentalities. Hungerithm also uses a form of bribery as a persuasive technique. Berger emphasizes the power of two high-arousal emotions, and anger is very powerful, which no doubt helped Hungerithm catch on.

10 BUDWEISER: THE KING OF BEERS

10.1 Brief History

The historical roots of Budweiser go way back to thirteenth century Bohemia. The name of the brand itself is a clue of its origins, as Budweiser is a German derivative adjective. The name's meaning is "of Budweis", which was the name for what is now known as České Budejovice in Czech Republic. The town was given brewing rights by the king Ottakar II, turning it into the imperial brewery of The Holy Roman Empire.

The Budweiser this work focuses on is not its Czech counterpart also known as Budějovický Budvar or beer from the Samson brewery, but on its American rival which was very much inspired by its Czech roots. Budweiser was founded in America by Adolphus Busch who was inspired by the Czech lager and began brewing it in St. Louis, Missouri in 1876. Nowadays the company is owned by Anheuser-Busch and InBev. This is a case very similar to the origins of Austrian Red Bull.

The history and disputes behind the name and the discussion over who should truly own the rights goes on to this day and is fairly muddled, so even the historical information should be taken with a grain of salt.

Busch kept the name along with the claim of beer worthy of royalty, since Budweiser has been known in Bohemia as the beer of kings. The tagline for the pilsner was changed into

“King of beers”, which is a powerful trade puff that entails aggressive approach to competition. American market is more homogenous and aggressive than the European market, (Kita, p. 34-35), which means that the beer market in America is oversaturated and all the more competitive. A powerful claim like this should be used carefully in regards to competition, but Budweiser did not use it carefully in regards to their dispute with Miller Lite.

10.2 Analysis

Cultural backlash is inevitable, especially from the Slavic countries and Czech Republic specifically. Even without knowledge of the background of the lager, the countries that have a long, rich history of alcohol brewing would scoff at the bold American puffery. European market is also influenced by the result of the lawsuit that dictates that American Budweiser has to be marketed under the name of Bud in the countries of E.U.

The metaphorical concept is BUDWEISER IS ROYALTY. The beer is a concrete, existing thing which is personified by the abstract notion of royalty. This is an ontological metaphor that elevates the product as something far superior than any other beers on the global market.

The metaphor can be used in terms of sales and prestige, but only for as long as the brand keeps their number one spot at least on their local market. They succeeded in making themselves as part of the American culture, especially through their expensive Super Bowl advertisements. The Budweiser frogs and the Wassup commercials especially were a big success.

Budweiser’s marketing campaigns are messy, though. Their target audiences are mainly baby boomers and millennials, and their approaches go from patriotic or sporty to frat humor and attempts at emulating hipster culture. There is too wide a variety of marketing strategies and the brand barely works with their tagline outside of the competitive range.

There is one unflattering example of it being used as an attack on competition when their number one spot was overtaken by Miller Lite in 2004 (picture 1 in the appendix). Budweiser uses the name calling persuasion technique here. In the advert, Miller Lite is called “THE QUEEN OF CARBS” while Budweiser is “THE KING OF BEERS”. This is not an attempt at collaboration, it is an insult implying sexism and jingoism. Next to the “QUEEN OF CARBS” is the remark “SOUTH AFRICAN OWNED”, as if different nationality was something to be ashamed of. The additional trade puff remark for Budweiser is

“AMERICAN BREWED SINCE 1876”. Not only is this hypocritical, it is also foolish. Calling one’s opponent a “queen” in a derogative sense when one is already thinking themselves to be king only makes Budweiser look sexist. Why should a queen be less than a king? It is even more ironic when one considers the history of Budweiser and their selling out to the Belgian-Brazilian company InBev in 2008 to make more profit on the global market. They sold out their “proudly American” image and paid for it because the public, who already considered Budweiser as a part of their nationality, disliked this decision.

To be fair, it does mark Miller Lite as “QUEEN OF CARBS”, which can be interpreted as a ruler of something else, but the presentation does not make these two competitors equal, which is further supported by the pictorial presentation.

As for the carbs remark, Budweiser has been promoting their lighter beers since America grew more self-conscious about weight gain in the past, which makes their original version of their beer somewhat lesser for the amount of carbs involved. That said, attacking Miller Lite for having a problem that they themselves had to remedy with their own beer is another example of hypocrisy.

Furthermore, the pictorial metaphor on the advertisement shows drops of water bouncing off the Budweiser cap, forming an image of a crown. The picture of Miller Lite is ordinary with no added effects on a black background. Based on their insult, Miller Lite should have been shown with a crown of its own. The resulting impression is that of a singular claim to royalty.

Other than that, the regular cans of Bud include various different forms of puffery enhancing the royalty metaphor. Here is a transcribed part of it: “Our exclusive Beechwood Aging process produces a taste, a smoothness, and a drinkability that you will find in no other beer at any price.”

Using the word “exclusive” is a form of an explicit claim that makes customers know how unique the product is. This is supported by “smoothness” and “drinkability”, implying a pleasant taste, unlike the usual bitterness of cheaper beer.

10.2 Persuasive Techniques and Summary

Budweiser relies on persuasive methods of humor, celebrities, name calling and association with royalty together with high quality.

In summary, the tagline is used poorly and it did not age well. It promises exceptional quality, which is enhanced by claims on the bottle/can. Budweiser is mostly associated with American culture (which is the strongest link after humor), although that has been taken away when the company was sold to InBev in 2008. Perhaps it would have been sounder to build upon the historical meaning of Budweiser instead of focusing on the contemporary and future place on the market, even if it would mean losing the national pride.

Reliance on humor when the central metaphor is such a powerful, competitive trade puff also creates a clash in the tone of the entire marketing strategy.

Last thing to point out is how strange it is to see strong claims of royalty coming from a culture that celebrates democracy.

11 SKITTLES: TASTE THE RAINBOW

11. 1. Brief History

Skittles is a brand of fruit-flavored candy that comes in many variants, such as Tropical, Sour Skittles and Wild Berry. It was first manufactured in 1974 in Britain before it came overseas to America in 1979. Owned by Mars Incorporated and its subsidiary Wrigley Company, the brand has enjoyed long years of popularity with their catchy slogan “Taste the rainbow” which has been in use since 1994.

11.2 Analysis

First off, the name of the candy in itself is a metaphor. Thanks to its British origin, one of the popular theories is that the round candy represents the ball used in a game of skittles. This game used to be popular in Europe and is considered to be the predecessor of today’s bowling. One throws, or rolls a ball towards a set of pins, trying to knock them down.

The name of the product does not exactly fit its nature, as one would sooner throw the candy into their mouth instead of trying to play bowling with it. This metaphor thusly only compares the shape of the candy to that of the round ball used in the game. This cultural reference may be more appreciated in Europe since some Americans might not be aware of it.

Another theory about the name is tied to its mysterious founder. According to Snack History website, one day, Mr. Skittles (a purely fictional figure in this hypothesis) saw a rainbow and was inspired to make candy. And then, Skittles were born. This is purely based on rumors, though.

The history of the slogan goes back to 1994, coined by the New York agency D'Arcy Masius Benton & Bowles. Considering its impressive longevity, its marketing has to be doing something correctly. The slogan is easy to remember and connects two visual aspects: the rainbow and the color of the candy. The fact that one can taste it is a playful metaphor, mainly popular with children and teens who might be the primary targets of the marketing.

The slogan is a powerful synesthetic metaphor that combines the sense of taste and the sense of sight (or color in this case). Ullman's scale ranks color as the most powerful sense with taste being the second weakest. The metaphorical concepts are THE RAINBOW IS EDIBLE, THE RAINBOW IS CANDY, THE COLOR OF THE RAINBOW IS FRUIT and if one were to study each individual color of the candy and compare it to its taste, or the fruit the color represents, it would look thusly: THE GREEN IS SOUR APPLE, THE YELLOW IS LEMON, etc. In this last case the language might not seem so metaphorical as it does quite literally describe the taste. It has metaphorical undertones, however, because one does not find a literal lemon in their Skittles. Its nature is changed and even compared to the color of the rainbow, thusly it has been morphed into something else.

As for THE GREEN IS SOUR APPLE and THE YELLOW IS LEMON, they are container metaphors. THE RAINBOW IS CANDY is purely ontological as it compares something abstract to real candy and THE COLOR OF THE RAINBOW IS FRUIT is ontological as well. It can also be seen as a container metaphor thanks to one aspect hiding within another.

The marketing of the candy has been creatively flexible over the years with their format of "X the rainbow, taste the rainbow" slogan. It changes based on the commercials and their context. For example, in one commercial a boy is throwing Skittles at his girlfriend's window to get her attention. The window is open, however, and the candy pops straight into the girl's mouth. Then she shimmies over and makes room for her mom, her dad, her grandma, the burglar, the cop, and finally, the beaver for some reason. At the end of the commercial, there is a slogan saying "Romance the rainbow, taste the rainbow." This manages to put the rainbow (and the candy) into a romantic context.

Other examples of commercials are either funny and whimsical, or simply odd. The yogurt-flavored Skittles have a commercial of a British boy aristocrat sending his butler to put cream over his Skittles. The butler is horrified as he enters the kitchen and finds a gooey yogurt figure staring into the fridge. He calls to him, "Yogurt boy?" and jobs him in the chest to coat the candy he is holding in yogurt. Then he brings it back to his master only to be sent

back for more. The slogan says, “Fancify the rainbow, taste the rainbow.” White is not the color of the rainbow, it is devoid of color. Despite this hiccup in its central metaphor, the commercial works, especially thanks to its memorable execution of the horrifying Yogurt Boy.

There is another inherent symbolism to the rainbow, and that is the LGBTQ+ Pride Flag. Wrigley Company supports the Pride Month by taking all the colors from their Skittle packaging, claiming that the only rainbow that matters during pride is the Pride Flag. Although the color change happens only during June, the company’s support cannot be timed only around this gesture. Their rainbow therefore represents the community as well, whether the packaging is white or not. This creates the concept of THE RAINBOW IS DIVERSITY and many more, depending on the individual sexualities.

4.3 Persuasive Techniques and Summary

Skittles uses creative marketing and relies heavily on association, celebrities and humor, especially through their Super Bowl commercials. Their target audiences are diverse and all-inclusive (even vegan-friendly), which makes them seem competent and clever in their metaphor usage.

CONCLUSION

The final verdict even in my complete thesis is that my initial hypothesis was correct; association functions as a powerful trigger to grab people's attention. Repetition and reappearance on almost every step helps hammer in the points the advertisements try to sell. Hungry and irritated? Eat Snickers. Too tired to work out? Drink Red Bull. Linking a problem with a product posed as a solution conditions the mind to naturally reach out for them.

Considering the examples present, the guideline for successful metaphors in marketing will be shorter than the one appearing in my final thesis.

Simplicity

First and foremost, keep things simple. Less is more, and less is also easily manageable. Smaller concepts that are easy to understand and are allowed some flexibility, like the Skittles formula "X the rainbow, taste the rainbow", or Snickers posing as a solution to many problems. These are easy to remember and the advertising keeps the audience on their toes with how creative and innovative each advert is.

Tone

Secondly, the tone is very important. Budweiser with its trade puff-y claim of royalty had those talking frogs that everyone loved, but their overall usage of the metaphor is not linked to it. As was already stated, humor sells and humbles the brand. Skittles and Snickers profit on their playfulness and Red Bull also uses comedy in their cartoons. Laughter is a high-arousal emotion according to Berger, and seriousness or glumness leaves the companies susceptible to ridicule. In my final thesis, the most serious example was Washington Post's slogan "Democracy dies in darkness", which instills fear in the mind of their readers. There

is a reason for it, but even without context this example would be the extreme opposite to the easy-going, mischievous image of Snickers or Skittles. One stumps their feet and demands to be taken seriously while the other is not above making fun of themselves. It is not hard to guess which tone is preferable by the masses.

Consistency

Third point is to be consistent with one's metaphor. Red Bull has two different metaphors on their cans and bulls and wings do not go well together. Mixed metaphors tend to be messy; complex, or primary metaphors are much easier to handle. This just proves that less is more, potentially allowing one to avoid confusion.

Consider Different Cultures

Fourth point emphasizes cultural viewpoints. Budweiser is the beer of royalty in the land of democracy, shunning those who surpass it with unflattering claims that even insult the non-American heritage. Hypocritical advertising aside, this is where playing things humbly could have helped the company save face. Less is more can also apply to the explicit claims and overly done trade puffs that are no longer favorable nowadays.

Thailand has to have a strong opinion on their Austrian clone of Krating Daeng, since the claim of the drink is almost similar to colonization ethics. A rich person comes into a different country, takes an idea, buys the rights to it, then comes back home to start a booming business. Similar thing applies to Budweiser's origins. This creates an unnecessary controversy, so thinking about product marketing global-wise and doing so carefully would avoid problems like these, especially in forms of lawsuits. Snickers' premise of HUNGRY IS DIFFERENT is universally accepted everywhere. Furthermore, it applies to candy, which is also popular globally.

Clarity

Based on the four examples, Red Bull is the most confusing one with its mixed metaphor, but it is not entirely obscure. Nevertheless, confusing the audiences is not advised.

Synesthetic Metaphors

Sixth point is a suggestion to use synesthesia with products that involve the senses. For me, Milka's sole color triggers the sense of taste, if not directly, then at least it provides a memory

of it. This is association, if not synesthesia. I think this step is great when combined with metaphors, especially when it promotes consumables like candy. Skittles allows one to taste the colors of the rainbow and taste the fruit hidden within. It sounds playful and imaginative, which is great for younger audiences like children.

Association

Seventh point is purely about the association between the product/service/brand and whatever they signify. This is the most powerful strategy as witnessed from all the analyzed examples. Skittles will always be connected to the rainbow and thanks to their marketing, even to the Pride Month and whatever else they have used in their “X the rainbow, taste the rainbow” formula. For example, “Rock the rainbow, taste the rainbow”, from which stems another association with Aerosmith (this was used in an advert with Steven Tyler) and it is synesthetic too. Rock (or hear) the colors, taste the colors.

Association is greatly effective through the inclusion of celebrities. This persuasion technique has been everywhere, even in the Budweiser marketing discussed in this work. Picking a well-known and controversy-free celebrity to promote the product and its metaphors can also be connected to the “beautiful people” strategy.

In case of Red Bull, the association is with energy and sports. Snickers is forever connected with hunger and relief. Budweiser is the king of beers, therefore one is drinking the utmost quality, the best of the best.

Association can be seen as a trigger, something Berger considers to be one of the points that make things catch on. Much like thinking of peanut butter when spreading jelly on one’s toast, association can trigger with the thought of the problems the products aim to resolve. The environment can be a trigger on its own - any sports game in America would have people selling Budweiser. Time of the year is also important, for example Halloween is a trigger for Snickers and Skittles and so forth.

Medium and Creativity

Eight point is to be creative with the medium of the metaphors and expand on them in pictorial means, sound, or whichever way possible. Indirect metaphors can be present, one must only look more carefully to find them. Complexity backed up by subtlety is a good way to capture attention of people with high need for cognition. This needs to be backed up with

the point of maintaining consistency, though. Red Bull and its mixed metaphors should serve as an example of what to avoid.

Final Thoughts

With this list in mind, more should be said about the nature and potential risks of metaphors. Oftentimes it is very difficult to spot metaphors and identify them if they do not appear in more obvious forms. The basic idea behind them is to connect attributes of one thing to another to highlight its meaning, or give it a new perspective. Metaphors transform the literal into something more; they can also quite easily influence the way customers think of products. Red Bull is obviously considered to be a form of an energy source, and its connection to flying might have a sort of a placebo effect on the mind. Not in a sense of making people climb up ladders to test the new wings, but in terms of arousing the mind into thinking that the energy drink truly boosts their abilities. As a student who has pulled a few late night study sessions, just having a can of an energy drink near me helped me feel like I could stay up longer and focus on my studies.

A different example is needed to showcase the manipulative nature of metaphors. The phrase “diamond is forever” has become an idiom accepted in many countries, but its origin comes from a marketing slogan created in 1948 by a diamond-selling company called De Beers. It emphasizes the strength of something unbreakable. If one single slogan can imbed itself into language and cultural views then one should probably work with their metaphors carefully and beware of their influence. This can be a great tool, but I think it showcases what Plato feared in his speeches about the perils of metaphorical language.

In the end, I think Skittles and Snickers did a great job promoting themselves to wider audiences, managing to be memorable while also enjoying longevity without changing their formulas over the years. Budweiser is chaotic and relies on association with American culture, but even this image has been damaged irreparably, which makes it the weakest example out of these four. As for Red Bull, it is chaotic as well, but the wings metaphor has its merits and the drink still sells by millions. Perhaps the decision not to focus on the bull metaphor (suggesting fighting and aggression) prospered it in the long run, but that is for everyone to decide on their own.

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APPENDIX

Picture 1: Budweiser and Miller Lite advertisement



THE QUEEN OF CARBS. SOUTH AFRICAN OWNED.

AMERICAN BREWED SINCE 1876. THE KING OF BEERS.



We'll let Miller Lite spend all their time talking about carbs.
At Budweiser, we'll continue to spend all our effort making great beer.
When you want a real beer, nothing tastes better than a Budweiser.

Budweiser

Študentská vedecká odborná činnosť (ŠVOČ)

ŠVOČ ponúka študentom vysokých škôl možnosť vypracovať odborné práce na témy súvisiace s oblasťou štúdia. Práca bola zaradená medzi víťazné a najlepšie práce v jednotlivých sekciách súťaže Študentská vedecká odborná a umelecká činnosť (ŠVOUČ) za rok 2021 na Filozofickej fakulte Univerzity Konštantína Filozofa v Nitre.

Všetky ocenené a publikované práce v časopise Prohuman za rok 2021 nájdete tu: <https://www.prohuman.sk/category/typ-prispevku/the-best-of-svoc-2021>

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