

# Is fishing roses finding lovers?

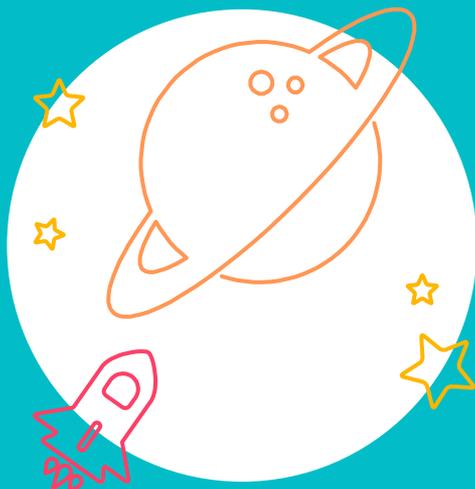
Identifying  
conceptual metaphors  
in TV  
commercials with  
FILMIP, the  
Filmic Metaphor  
Identification  
Procedure



# How do I know that there is metaphor in a filmic text?

How can I identify a filmic metaphor?

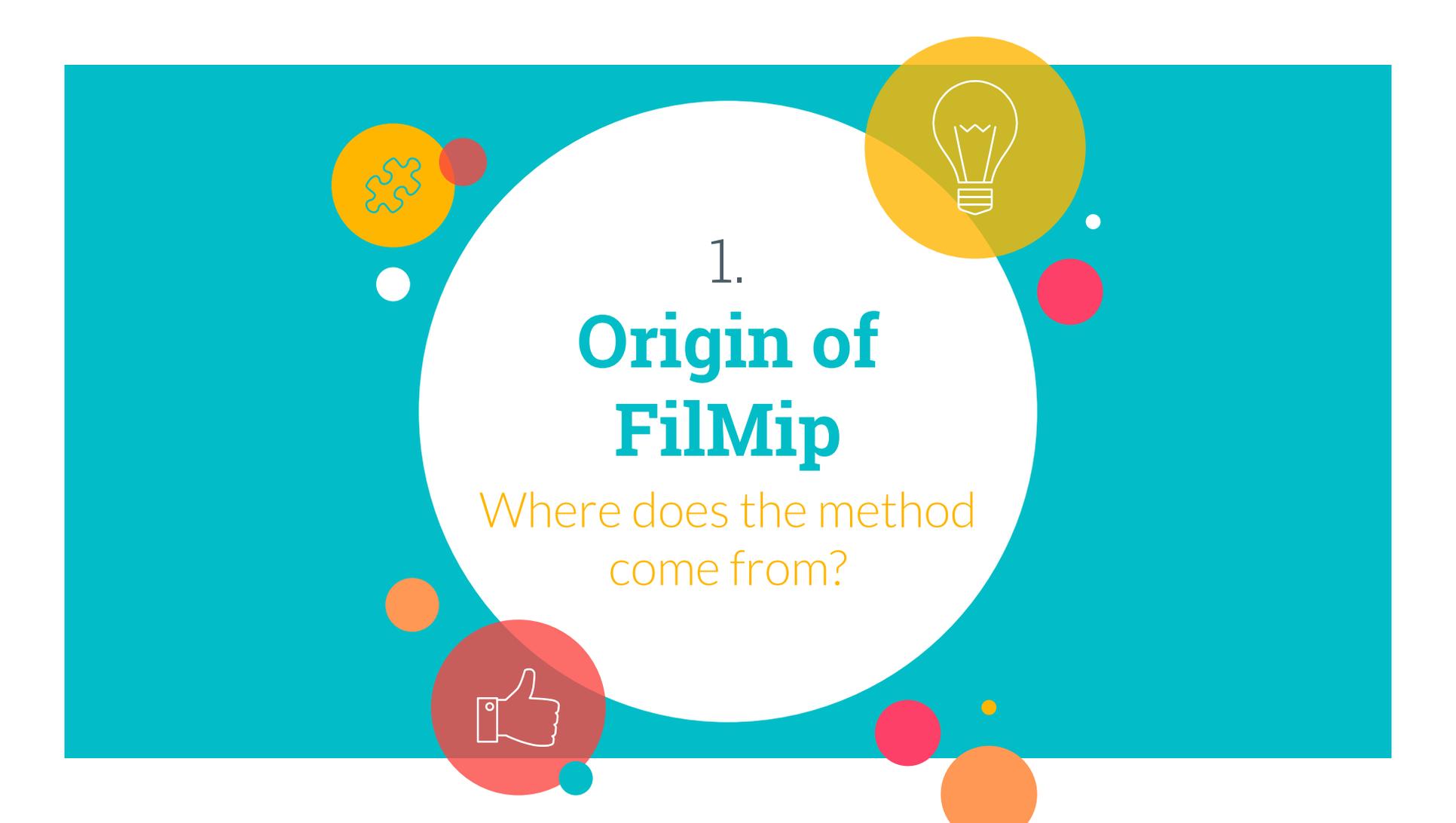




# FILMIP

Filmic Metaphor  
Identification Procedure





1.

# Origin of FilMip

Where does the method  
come from?

## Metaphor Identification Procedures

### MIP + MIPVU

Metaphor Identification  
Procedures in written  
discourse.

Pragglejaz Group, 2007  
Steen *et al.*, 2010

### VisMip

Identification of  
metaphorically used visual  
units in still pictures

Šorm & Steen (2018)



FilMip  
(Bort-Mir, L.*in  
prep.*)

**Dynamic version  
of VisMip:** moving  
pictures are a  
mixture of visual,  
auditory and verbal  
stimuli.



**Interpretation + (re)construction**  
(Alcolea-Banegas, 2008)



# FilMip: Filmic Metaphor Identification Procedure in 7 steps

- **1. Establishing a general understanding of the text:**

1.a Describe referential meaning

*1a.1 Content assessment*

*1a.2 Identification of units of analysis*

*1a.3 Identification and description of modes*

*1a.4 Description of referential meaning*

1.b Attach more general/abstract meaning

1.c Reconstruct the message

1.d Identify the topic

- **2. Structuring the referential description**
- **3. Finding incongruous units**
- **4. Testing whether incongruity can be integrated by some form of comparison**
- **5. Testing whether the comparison is cross-domain**
- **6. Test if the comparison can be seen as indirect discourse about the topic**
- **7. If steps 4, 5 and 6 are positive, then metaphor.**



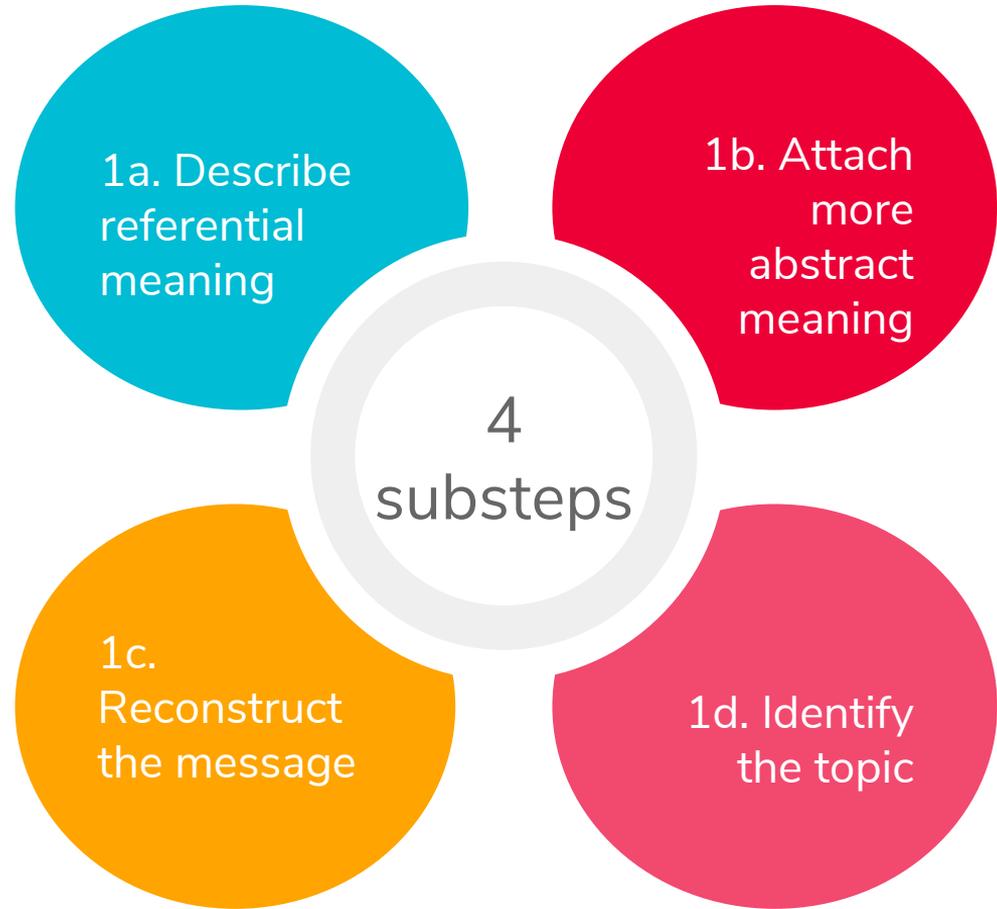
ADOLFO DOMINGUEZ



1.  
Establishing a  
general  
understanding  
of the filmic text

## Step 1:

Establishing a general understanding of the filmic text = describing the narrative discourse of film



# Step 1a: Description of referential meaning

Global conception of its meaning through a period of immersion (Philips and McQuarrie, 2002)

1a.1 Content assessment

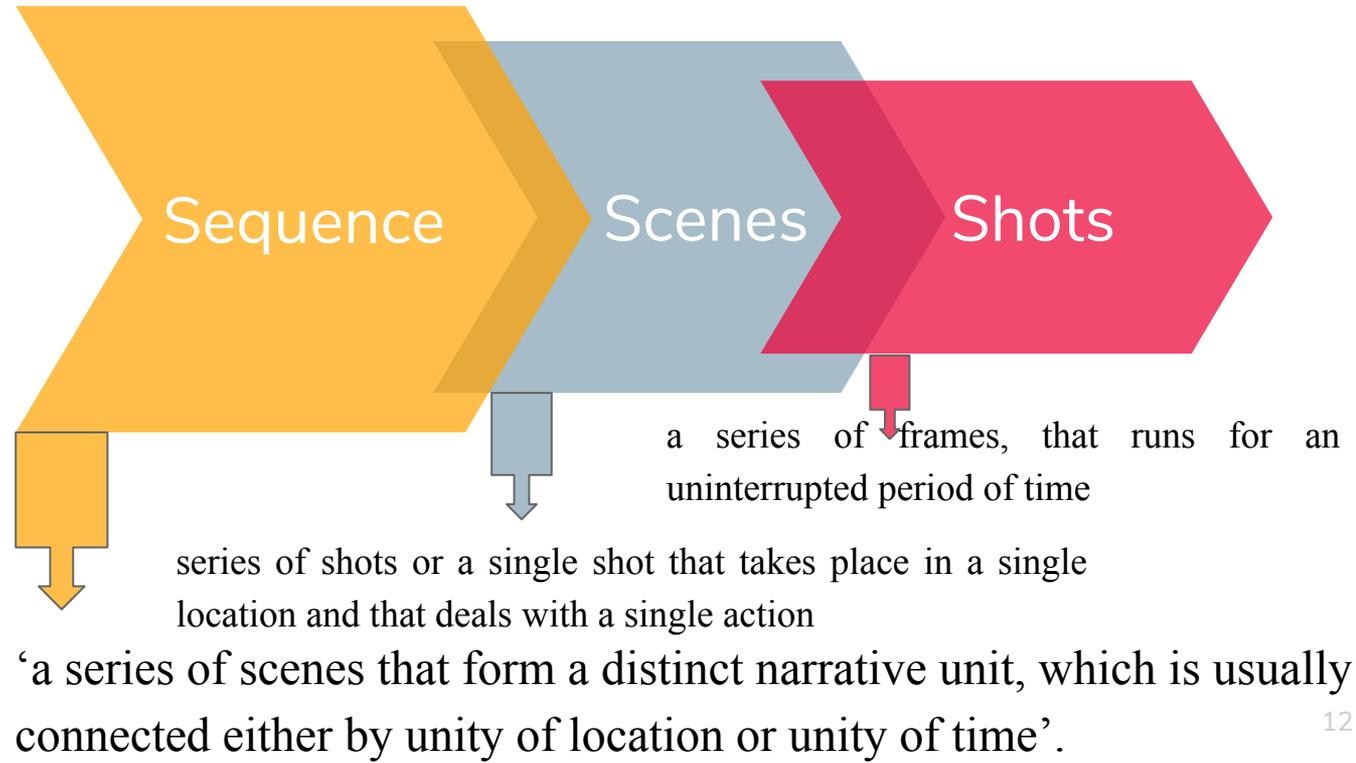
1a.2. Identification of units of analysis

4 actions

1a.3. Identification & description of modes

1a.4. Description of referential meaning

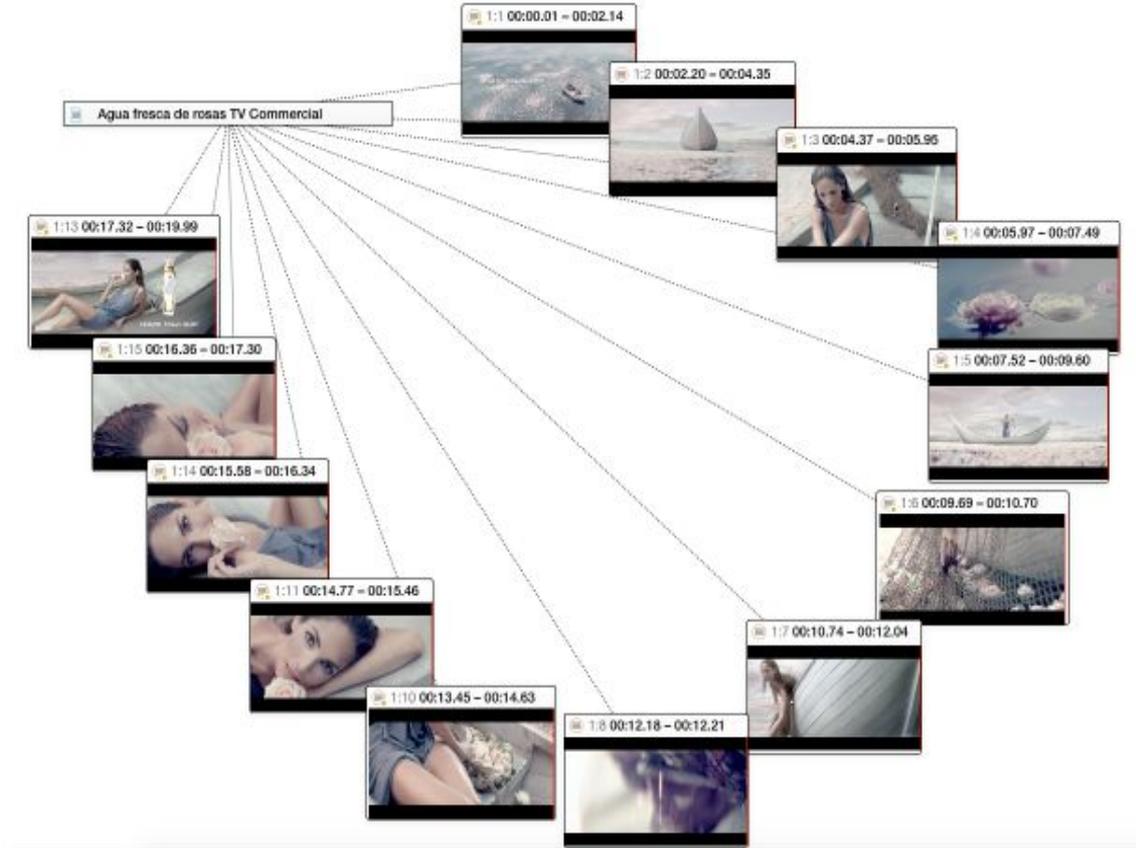
# 1a.2 The process of segmentation : dynamic unit of analysis



Segmentation:  
ATLAS.TI 8

Agua Fresca de  
Rosas  
commercial:

1 sequence  
1 scene  
13 shots





### 1a.3 Identification & Description of modes

- Mode “ **is a sign system interpretable because of a specific perception process**” (Forceville & Uriós-Aparici, 2009)
- Modes help us **derive the message** by describing a more general meaning of the filmic text (Bateman & Schmidt, 2012).





## 1a.3 Identification & Description of modes

**1. Written discourse** + description (letter typography \_if important\_ and color)

**4. Non-verbal sounds:**  
Man-made sounds (objects) and natural sounds (human sounds, animal sounds, nature sounds)

**2. Spoken discourse** + description (type of spoken discourse (*dialogue, voice-over, voice-off, etc.*), who the voice is or the actors, and tone of voice)

**5. Visuals**  
Visual perceptual units

**3. Music:** genre (pop, rock, instrumental,...), filmic music type (nondiegetic vs. diegetic, and composed vs. appropriated)

5.1. Colors

5.2. Salient objects

5.3. Kinematic elements

5.4. Gestures & facial expressions

5.5. Images & icons

Forceville, 2017, 2016

Bort-Mir, L, *in prep*





## 1a.3 Identification & Description of modes

### 1. Written discourse

Adolfo Domínguez  
(capital letters, white)

### 2. Spoken discourse

“*Agua fresca de rosas,*  
*adolfo*  
*domínguez*” (voice-over,  
woman, soft)

**3. Music:** genre (pop),  
filmic music type  
(nondiegetic,  
appropriated). Karen  
Elson’s *The Ghost Who  
Walks*. Lyrics: The ghost  
who walks, she’s on the  
prowl, for the man he  
loves he cut her down.

### 4. Visuals

Colors (pinks, greys),  
Salient Objects  
(roses, net),  
Kinematic elements  
(static camera,  
centered-horizontal  
point of view, inserts)

Gestures and facial  
expressions (direct gaze  
to the audience), Images  
and icons (bottle of  
perfume)



1a. 4  
**Describe the  
referential  
meaning**

**What is literally being  
depicted? (who, what, and  
where)**

a woman in a white boat on calm lake or  
sea is fishing roses with a net

1b.  
**Attach more  
abstract  
meaning**

## Semiotics of connotation

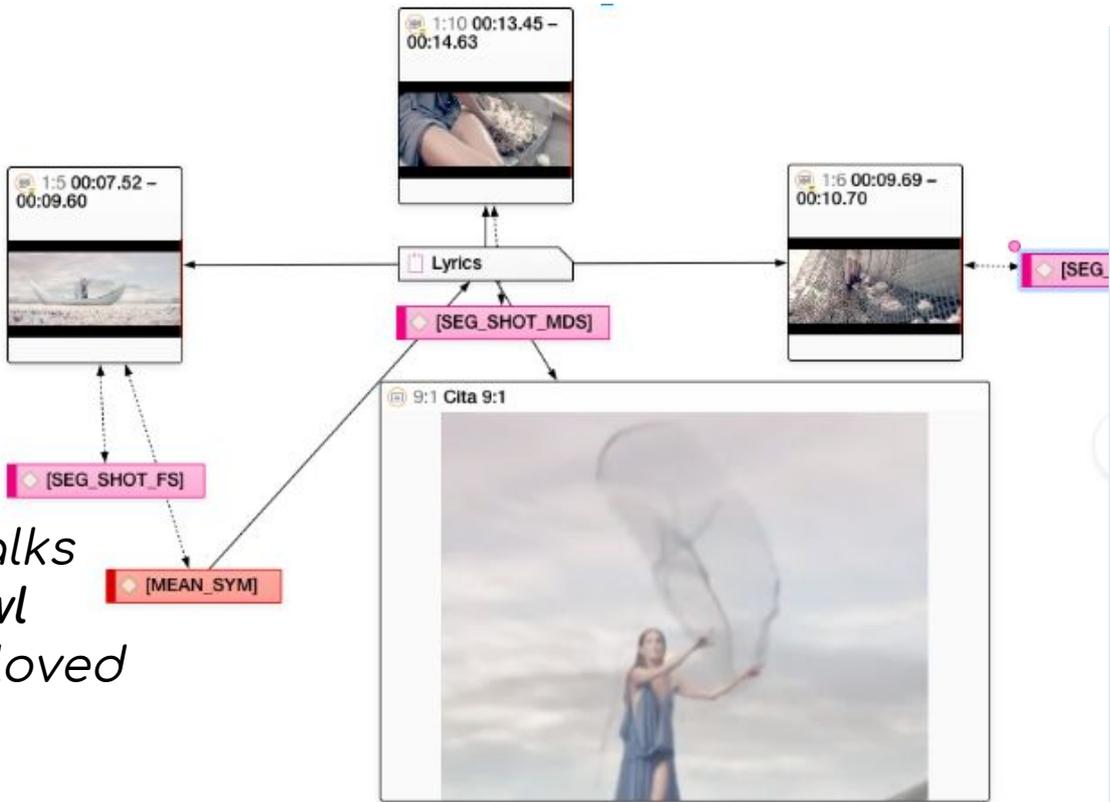
Music?

Camera movements or perspective?

Colours?

Shots?

etc.



*The ghost who walks  
She's on the prowl  
For the man she loved  
He cut her down*

Network of symbolism of lyrics matching with certain actions/shots in the *Agua Fresca de Rosas* TV commercial. Created with Atlas.ti 8

1c.  
**Reconstructing  
the message**

## Intention?

If 'roses' stand for 'men', then *Agua Fresca de Rosas* perfume is tool for finding men (or love).

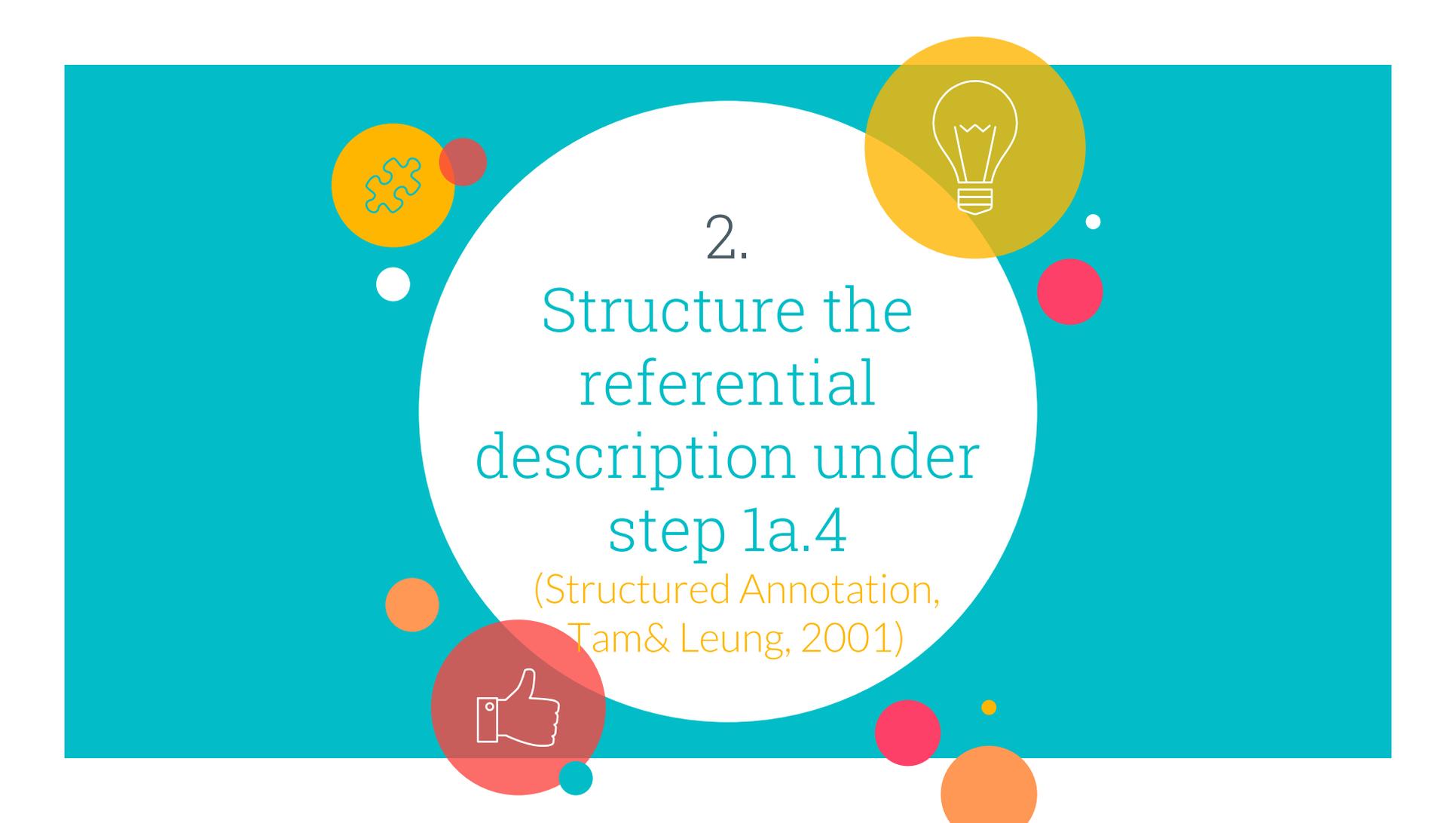


1d.  
**Identifying the  
topic**

## Topic:

Selling perfume *Agua Fresca de Rosas*





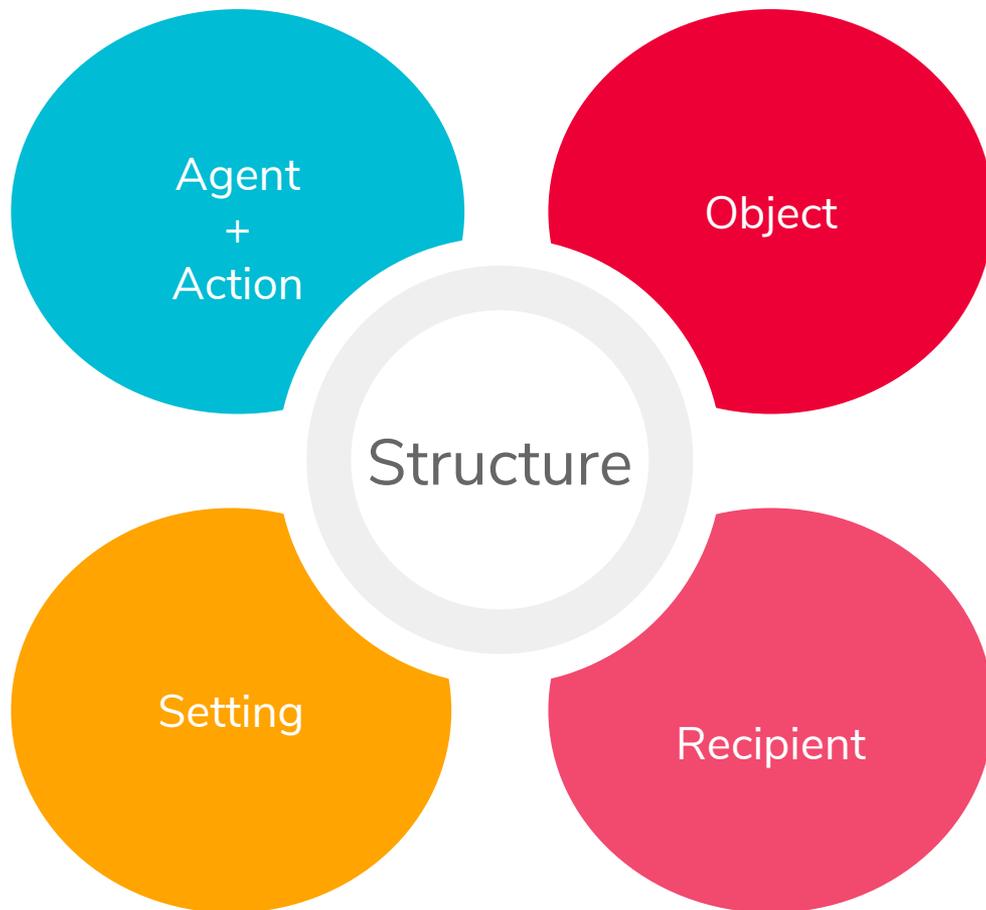
2.  
Structure the  
referential  
description under  
step 1a.4

(Structured Annotation,  
Tam & Leung, 2001)

## Step 2:

### Structuring the referential description

Structured Annotation,  
(Tam & Leung, 2001)



## Step 2:

### Structuring the referential description

Structured Annotation,  
(Tam & Leung, 2001)

Woman sailing in a boat on calm water  
fishing roses with a net + music + discourse:

[Agent (woman) Action (sail, fish) Object  
(boat, net, roses) Setting (lake/calm) Music  
(The Ghost Who Walks) Discourse-written  
(Adolfo Domínguez) Discourse-spoken  
(Agua Fresca de Rosas, Adolfo Domínguez)]



3.

Find incongruous  
filmic units



## **Incongruity** (Kaplan, 2005)

*“The first hint that some feature [...] is intended to evoke a metaphorical response in the viewer is the presence of [...] elements that seem distorted or out of place”*



## Step 3: Finding Incongruity

(VisMip, to appear)



3.a

### Perceptual-incongruity

*Decide for each unit under step 2 (structuring the referential description) whether it shows properties that are incongruous with the properties that are typically true of that unit (property-incongruous), whether it shows any incongruity related to the topic (topic-incongruous) under step 1d, or whether there is any incongruity within each of the identified modes under step 1a.3 related to the topic.*

3.b

### Abstract meaning-related incongruity

*Decide whether there is any incongruity with the abstract meaning under step 1b related to the topic.*



## Step 3: Finding Incongruity



3.c

### Genre-incongruous

*Decide whether the message under step 1c is communicated in an atypical way of the genre of TV advertising (genre-incongruous)*



Incongruity in  
*Agua Fresca de  
Rosas*  
commercial?



Roses instead of fish in the sea: incong.location



Incongruity in  
*Agua Fresca de  
Rosas*  
commercial?



Fishing roses instead of fish: incong.action





Incongruity in  
*Agua Fresca de  
Rosas*  
commercial?

Lyrics of the song:

*The ghost who walks*

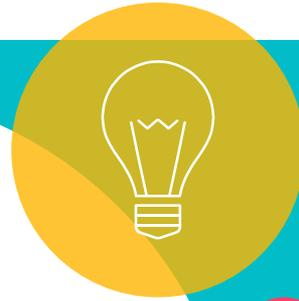
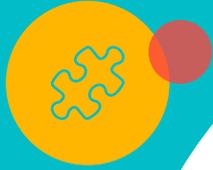
*She's on the prowl*

*For the man she loved*

*He cut her down*



4.  
Test if  
incongruity  
integrated by  
means of  
comparison



Comparison?

Roses replaced by fish, which in turn stand for men/lovers

Then fish replaced by men/lovers





5.  
Comparison  
cross-domain

Wordnet<sup>R</sup>

[www.wordnet.princeton.edu](http://www.wordnet.princeton.edu)

# Fish

## WordNet Search - 3.1

- [WordNet home page](#) - [Glossary](#) - [Help](#)

Word to search for:

Display Options:

Key: "S:" = Show Synset (semantic) relations, "W:" = Show Word (lexical) relations

Display options for sense: (gloss) "an example sentence"

### Noun

- **S: (n) fish** (any of various mostly cold-blooded aquatic vertebrates usually having scales and breathing through gills) *"the shark is a large fish"; "in the living room there was a tank of colorful fish"*
  - [direct hyponym](#) / [full hyponym](#)
  - [part meronym](#)
  - [member holonym](#)
  - [direct hypernym](#) / [inherited hypernym](#) / [sister term](#)
    - **S: (n) aquatic vertebrate** (animal living wholly or chiefly in or on water)
      - **S: (n) vertebrate, craniate** (animals having a bony or cartilaginous skeleton with a segmented spinal column and a large brain enclosed in a skull or cranium)
        - **S: (n) chordate** (any animal of the phylum Chordata having a notochord or spinal column)

# Rose

## WordNet Search - 3.1

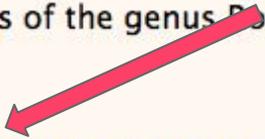
- [WordNet home page](#) - [Glossary](#) - [Help](#)

Word to search for:  

Display Options:  

Key: "S:" = Show Synset (semantic) relations, "W:" = Show Word (lexical) relations  
Display options for sense: (gloss) "an example sentence"

### Noun

- **S: (n) rose, rosebush** (any of many shrubs of the genus *Rosa* that bear roses)
    - *direct hyponym* / *full hyponym*
    - *part meronym*
    - *member holonym*
    - *direct hypernym* / *inherited hypernym* / *sister term*
      - **S: (n) shrub, bush** (a low woody perennial plant usually having several major stems)
        - **S: (n) woody plant, ligneous plant** (a plant having hard lignified tissues or woody parts especially stems)
          - **S: (n) vascular plant, tracheophyte** (green plant having a vascular system: ferns, gymnosperms, angiosperms)
- 



6.  
Indirect  
discourse?

Sketchy mapping

**MAPPINGS:**

Schematic domain FISHING

*Attributes:*

Fisherman

Fish

Sea

Boat &amp; net

to fish

Schematic domain ROSES

*Attributes:*

collector

rose

fields

collecting tools(scissors, basket,...)

to collect roses

Schematic domain FINDING LOVE

*Attributes:*

finder (the person who seeks someone to love)

loved person (the seeked person, lover)

life (the world)

Our tools to attract love: PERFUME!!

to find love, to attract, to catch someone, to "hunt", to "fish"

These mappings (comparisons) are all forms of indirect discourse about the topic.



7.

4,5,6 = positive?  
Then metaphor

YES!!!!

*Agua Fresca de Rosas*  
commercial is marked for  
metaphoricity

# Conclusion

## Filmip essential instrument

- Detailed descriptions of filmic texts
- Cognitive + socio-cultural analysis  
(among others)

(Bateman & Schmidt, 2012)

# THANK YOU!

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