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OVERVIEW OF SPORTS METAPHORS THROUGH VISUAL RHETORIC CLASSIFICATION IN THE CONTEXT OF THE POSTMODERN CONSUMER CULTURE*

Bahar Ünsal Yılmaz^{1†}, Mehmet Şahin²

¹Istanbul Gedik University, Faculty of Sport Science, İSTANBUL

²Ardahan University Üniversitesi, High School Of Physical Education And Sports, ARDAHAN

Abstarct: Consumption has become a more comprehensive and broad concept, not just meeting human needs, with the formation of postmodern consumption culture. Consumption culture reveals its effect in almost every field, including sports, art, fashion, and daily basic needs. Sports activities, as a part of the culture, have made a difference in the industry, with many manufacturers and foundations being the focus of attention. This study examined visual metaphors with sports content. Moreover, this study also tried to investigate visuals with sports content that aim to change and transform society. The study examined the influential role of sports in reaching every segment of society in the context of consumer culture. In this study, we inspected the mediation of the Phillips and McQuarrie (2004) model, which constitutes the typology of visual metaphors used in advertisements in the images determined by the sampling method. The researchers used a qualitative analysis of the sports content visuals, which considered the metaphor types by using the content analysis method. In addition, the researchers took the approach of Roland Barthes, a semiotic theorist, as a basis and interpreted the texts next to the visual metaphors together. Unlike previous studies on metaphors' usage in printed images, the researchers tried to explore the relationship between the types of sports visual metaphors through rhetoric and the postmodern consumption culture. The study revealed that the symbolic power of sports in postmodern consumption culture affected the development of a positive attitude in the change of society through images containing metaphors.

Keywords: Sport, Postmodern Consumption Culture, Metaphor, Advertisement, Social Change

POSTMODERN TÜKETİM KÜLTÜRÜ BAĞLAMINDA GÖRSEL RETORİK TİPOLOJİSİ ÜZERİNDEN SPOR İÇERİKLİ METAFORLARA BAKIŞ

Öz: Tüketim olgusu, postmodern tüketim kültürünün oluşumu ile birlikte salt insan ihtiyaçlarının karşılanmasından çok daha kapsamlı ve geniş bir kavrama dönüşmüştür. Tüketim kültürü spor, sanat, moda ve günlük temel ihtiyaçlara kadar hemen hemen her alanda etkisini göstermektedir. Spor, kültürün bir parçası olarak birçok üretici ve kurumun ilgi odağı olmuş endüstride farklar yaratmaya başlamıştır. Çalışma kapsamında spor içerikli görsel metaforlar incelenmiştir. Bu bağlamda toplumu değiştirme ve dönüştürme amacı taşıyan spor içerikli görsellere de çalışma kapsamında yer verilmiştir. Çalışmanın amacı ise sporun toplumun her kesimine ulaşmadaki etkin rolünü tüketim kültürü bağlamında ele almaktır. Amaca yönelik örnekleme yöntemi ile yargısal olarak belirlenen görseller, reklamlarda görsel metaforların kullanımının tipolojisini oluşturan Phillips ve McQuarrie (2004) modeli odağında incelenmiştir. Metafor sınıflandırması ile irdelenen spor içerikli görseller, içerik analizi yöntemiyle kalitatif bir analize tabi tutulmuştur. Bununla birlikte göstergebilim kuramcısı Roland Barthes'ın yaklaşımı esas alınarak görsel metaforlar yanlarında yer alan metinlerle birlikte yorumlanmıştır. Bu çalışmada, basılı görsellerde metafor kullanımına yönelik önceki çalışmalardan farklı olarak, spor içerikli görsel metaforların retorik üzerinden türleri ile birlikte postmodern tüketim kültürü çerçevesinde ilişkisi ortaya çıkarılmaya çalışılmıştır. Bu çalışma postmodern tüketim kültüründe sporun simgesel gücünün metafor içeren imgeler aracılığıyla toplumun değişiminde olumlu tutum gelişimini etkilediğini ortaya koymuştur.

Anahtar Kelimeler: Spor, Postmodern Tüketim Kültürü, Metafor, Reklam, Toplumsal Değişim

* Istanbul Gedik University, Faculty of Sports Science, Produced from PhD Thesis of Bahar Ünsal Yılmaz, Istanbul Gedik University, Institute of Graduate Studies

† Corresponding author: Bahar Ünsal Yılmaz, Research Assistant, E-mail: bahar.yilmaz@gedik.edu.tr, baharunsal@gmail.com

INTRODUCTION

The concept of postmodernism manifests itself in many different disciplines at same time as communication, sociology, sports, literature, fashion, art, sports, and architecture, and takes place in all areas of daily life. Forming the basis of the consumption culture of the century we live in is one of the meaningful results of the postmodernism movement. In the postmodern consumption culture, sports have the potential to play a substantial role in reaching society. This reality can reveal itself not only in the sports industry but also in all areas of life.

Baudrillard (1970), Bourdieu (1980), and De Certeau (1990) contributed to the emergence of a cultural and symbolic approach in the field of consumption (Batat, 2011). Baudrillard, one of the most well-known thinkers, defined the postmodern society as a consumer society ahead of the modern industrial society. Individuals who create this consumption receive messages from the media while creating new consumption practices and begin to imitate them through these codes (Kellner, 1993).

Today, sports have become an integral part of modern life. The change in the modern lifestyle has increased the interest of all compartments of society in sports. In addition, sportive activities have become enforcement that can reach all segments of society. However, this power sport has turned into an even more important phenomenon day by day. This influence has found its place not only in the sports industry but also in other industries that exist in life. Sports visuals are very important tools that create awareness among people due to the nature of sports and affect people's consumption behaviors (Balçı & Özgen, 2017). For this reason, advertisements often use sports visuals effectively within the consumption culture. Barthes (2012) states that people attach a meaning to the product by touching it with the language of the advertisement, and as a result, it turns into a mental experience for people.

Lakoff and Johnson (1980) define the concept of metaphor as “the essence of metaphor is to understand and experience one kind of thing in terms of another.” Visual metaphors often associate two images without accompanying verbal explanations rather than verbally expressing two objects or concepts that are analogically linked. McQuarrie and Mick (1996) say that visual metaphors tend to be more implicit and complex than language metaphors, thus allowing for many conceivable interpretations.

The basis of this study was the examination of visual rhetoric with the content of consumer culture and sports according to Phillips and McQuarrie's typology. The study aimed to draw attention to the relationship between postmodern consumption culture, visual rhetoric, and sports, as well as the use of sports in terms of consumer culture and the values it creates. The study also reviewed the meaning of sports in consumer culture and the effect of the rhetorical use of sports-related visual metaphors on social change.

Postmodern Consumption Culture

The industrial revolution brought the phenomenon of consumption to the edible stage. Consumption has become a duty rather than a necessity over time. Changing consumption norms have assigned important roles to individuals in the fictional world where images are consumed (Dolu, 1993). Conceptually and theoretically, some sociologists have placed social actions in a different place from political and economic activities and evaluated them differently from Monetarist, Keynesian, and Marxian ideologies. They revised consumption theory not as a social activeness, but as a social phenomenon (Bocock, 2005). Baudrillard (2011) stated that consumption is not just an activity related to production but consists entirely of systematic activities. As a result, these scientists emphasized that consumption

affects cultural structure. According to Baudrillard, consumption is a value system and consumption has become an effective social behavior. Another approach that associates consumption with culture is Douglas and Isherwood (1999). Douglas and Isherwood (1999) have taken an active role in the process of cultural change, and people reshape consumption in the process of change with the thoughts, images, and expressions they construct (Douglas & Isherwood, 1999).

The consumption culture theory emphasized the productive side of consumption. This theory is based on the transformation of the symbolic meanings of advertisements, brands, and products designed to create people's social conditions, lifestyles, and identities (Arnould & Thompson, 2005). However, Bauman has associated the power of consumer culture with advertising related to the market where the target audience exists (Bauman, 1999). Baudrillard (2021), on the other hand, stated that contemporary consumers consume indicators. He argues that the consumption needs of the indicators presented through advertisements are replaced by images and social values (Baudrillard, 2021). In addition, consumer culture has been the process that reshapes people's way of life, consciousness, and social existence. The social class of the person, materialist ways of thinking, popular culture, fashion, media, and advertisements are among the factors affecting the culture that is re-established as it is consumed (Karaca, 2010).

The social theories of the modern and postmodern periods express that, although the contemporary period is systematic, conciliatory, and integrated, the postmodern period contradicts all these concepts and claims the provision of the necessary conditions for the differences in the structure of society to reflect itself as it is (Akça, 2005). Consumption in the postmodern social order expresses the consumption of thoughts and images as well as objects (Baudrillard, 2011), and consumption, beyond being realized through certain items, is a system of signs organized by rules and codes (Baudrillard, 2021). As a result, in the postmodern era, the consumption element turned into the consumption of information, signs, and images (Dunn, 1998).

Today, individuals who buy any product create various images and symbols in their minds through goods that express themselves. Through these designed symbols, people establish a connection with social values. It ensured that the products offered with social values were seen as a factor in forming merit. As a result, consumption creates an environment for the comprehension of its ideology (Mengü, 2005). Thus, the individual has begun to interpret the consumed product as a factor that determines his social status (Williamson, 2001).

In social life, in postmodern societies, the common denominator of individuals consists of similar tastes. Individuals experience the happiness of being together for issues and problems that serve similar purposes (Lambacıoğlu, 2008). According to Maffesoli, individuals who take part in postmodern consumption have the scope to express their freedom while establishing social relations while trying to establish social bonds with them by identifying communities or tribes that overlap with their identities. People become effective in groups with their feelings, lifestyles, and beliefs (Maffesoli, 1996; cited in Özbölük, 2015). In this way, individuals take an active role in the community they position themselves and bond with while creating their value system.

Correlation between Sports and Visual Metaphors

Advertising is one of the most effective tools in the procedure of sustaining the consumption culture. With their power to influence people, advertisements administer people to consume

goods and services. While advertisements deliver products to the target audience, they try to construct a personal or social identity (Güz, 2000). Advertising includes all attempts to introduce a product to large masses of people (Elden et al., 2005). Advertisers pay for it, providing a promotion that encompasses products, ideas, and personal service. Through advertisements, advertisers pay advertising companies to promote their products in the market and to increase interest in their products (Gürüz, 1999). Pollay (1997) stated that the beginning of contemporary advertising was based in the 20th century, he said that advertising has become a globalized industry that persuades society to think and act in the way it determines with its many features.

Businesses operating in the sports industry use advertisements effectively to deliver their products to consumers and to promote their products in the market. Rothenberg (1994) stated that advertising as a ritual vision is "a collection of allegories and fairy tales created and developed by an independent agency for another client". At the same time, he suggested that advertisements could be more easily understood this way. Describing the Nike campaign that featured athletes in posters and advertisements in the 1980s, Rothenberg said that "the purchase of athletic shoes served the target audience like a ritual." He also said that with this advertisement, "the individual who buys a pair of Nikes "self-acts literally with a hero." (Rothenberg, 1994; cited in Taylor, 1999). However, the individual himself establishes a close bond with a sports phenomenon, not with a sports brand. Busch (1998) said that even if people cannot play basketball like Michael Jordan, they have the chance to buy the shoes that he wears. Thus, people who buy the shoes of a famous athlete identify themselves with the shoes that are a symbol of that athlete's image. This is what Renton (2009) expressed, using the sense of people's desire to be like him through the public image of an athlete, eliciting positive emotions or mitigating negative emotions that allowed you to remove it from the island. It is stated that the people used in advertisements offer the opportunity to gain legitimate power due to their expertise, social role, or status stemming from their knowledge and skills (Renton, 2009; cited in Özdemir, Ergin & Avcı, 2021).

Sports began to industrialize in the twentieth century, and with it, the distribution, promotion, and development of products accompanied the progress of Fordism as it became a social system. The unveiling of sports competitions through mass media and the advertisements used in sports events contributed to the presentation of sports brands to consumer society (Rowe, 1996). The fact that the media has a significant share in the distribution of sports advertisements has created an inevitable role for the sports market (Parkhouse, 2001).

As we consider the functioning of advertisements while emphasizing the need for any product, not only is it contented with this, but also the diversity of wishes, and values that the meaning tries to reveal, apart from the symbolic meaning of the product (Özcan, 2007).

Especially in analyzes concerning the consumption culture of modern societies, we can see that some signs and symbols are included in various product advertisements together (Bocock, 2005). In an analysis of the consumption culture of modern societies, we can see that some signs and symbols are included jointly with various product advertisements (Bocock, 2005). Batı (2014) conceptually states that metaphors are interpreted by visualizing in people's minds and as an element that helps people develop their abilities. Many researchers have stated that from Aristotle to the present, many theorists have worked to reveal that metaphors are different from simple expressions. However, theorists have conducted many studies on the role of metaphors in a language to understand how people perceive and interpret metaphors in their studies (Gibbs, 1999). Corbett and Connors (1999) stated that the origin of the word

metaphor is a combination of the Greek words "meta" and "*pherein*". Meta means beyond, and pherein means to carry. The word metaphor is derived from the word, "*metaphora*", which means moving from one place to another. As a result, metaphor describes an unknown thing with the characteristics of the known thing by making a similarity with another known thing. The metaphor expresses a process of understanding that emerges from the relationship established between two things that do not have any connection with each other under normal conditions (Parsa & Parsa, 2002).

Lakoff and Johnson (2005) explained metaphorical concepts as concepts that shape our ideas. The working system of our cognitive function plays a crucial role in understanding and interpreting metaphors. It is essential to perceive metaphors correctly to make group concepts in their proper place, and to evaluate the functions of neurons in our brain and cognitive perception structure (Lakoff & Johnson, 2005). Lakoff and Johnson define metaphor as understanding and experiencing something from something else. Since metaphors are a very influential conceptual tool, it is very important to convey the message in the advertisements under the purpose of the advertisement and to give the desired effect on the consumers (Lundmark, 2005). For this reason, visual metaphors are often used in product promotions to convey messages to the target audience in advertisements. Visual metaphors in advertisements enable people to focus on the message carefully and in detail (McQuarrie & Mick, 1999).

Producers use symbols in the form of meaningful language unity while reaching the target audience and use the preference to convey the message through metaphors to manage the perceptions of the target audiences and influence their choices. Roland Barthes emphasizes that approach to the product is related to the narrative of the advertisement, and thanks to this narrative, it turns into practice in minds (Küçükerdoğan, 2005; cited in Çağlar, 2019). In this way, the meaning and power of metaphors gain importance. Award-winning advertising writer Luke Sullivan said in his book "The Guide to Creating Great Advertisement" that "Metaphors should have been invented for advertising" and he stated evidently that metaphors are a very powerful tool in reaching the target audience (Sullivan, 2012). McQuarrie and Mick (1999) state that advertisements containing visual metaphors are more persuasive to people, arouse more curiosity, and are more attractive. They also concluded that consumers produce more detailed comments about the messages. Undoubtedly, advertisements should include rhetoric effectively so that verbal and visual elements affect the target audience (Barokas, 2011). From Aristotle to the recent past, rhetoric has been interpreted as the verbal realization of persuading the other person. But nowadays, the visual dimension has come to the fore more in attracting people to advertisements. Thus, visual rhetoric became more important. In the visual context, the persuasiveness and effectiveness of the image are defined as visual rhetoric (Bergström, 2008; cited in Gezer, 2020).

As in all sectors, we frequently use metaphors in advertisements in the sports industry. In addition, other sectors prefer to convey visual metaphors' usage in their advertisements to the target audience more effectively through images containing metaphors associated with sports. Figures 1-7 show illustrations with metaphors linked with sports. The illustrations are not only for the sports industry but also include examples from the works of automotive, textile, and social benefit organizations and companies.



Figure 1. (<https://www.behance.net/gallery/9696327/RACISM-BREAKS-THE-SPORT>)
(Date of access:05.2023)



Figure 2.

(<https://www.flickr.com/photos/newmomentsofia/4558105386/sizes/o//>)
(Date of access:09.2022)



Figure 3.

(<https://sportifyy.weebly.com/print-advertisements-analysis.html>)
(Date of access:02.2023)

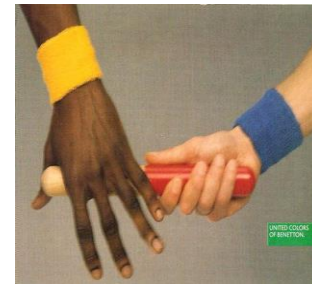


Figure 4.

(<https://tr.pinterest.com/pin/308778118178035848/>)
(Date of access:10.2022)



Figure 5.

(<https://www.behance.net/gallery/5139443/CSR-Campaign>)
(Date of access:02.2023)



Figure 6.

(<https://medium.com/dare-to-challenge/nudging-ea913fa54ae0>)
(Date of access:09.2022)



Figure 7.


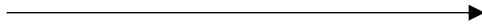
(<https://tr.pinterest.com/pin/112730796942391439/>)
(Date of access:15.2022)

Figure 1 shows that the joint visual metaphor work of the three big sports industry brands with the brand logo against racism emphasizes that the black shoe is a part of the whole, that the biceps in the logo cannot be meaningful without these shoes, and that racism prevents sports. Other images show the support of the automotive company for tennis, the support of the Sports for Peace Humanitarian Action Fund for children's rights, the support of the textile company against racism, and the support of the telecommunication company to fight against poverty. Figure 1 illustrate that the relationship between the escalator and sports and the emphasis on the power of the girl child are indicated through metaphors with sports content.

Various studies have been carried out on the metaphors' usage classification in illustrations until now. Phillips and McQuarrie (2004) introduced a model of typology according to the level of richness and complexity. As Table 1 shows the typology of these researchers. Phillips and McQuarrie (2004) indicated that the two dimensions of visual rhetoric typology are derived primarily from the evaluation of previous classifications from Durand (1987) and Forceville (1996), as well as from the many studies that Kaplan (1992), McQuarrie and Mick

(1996) and other researchers have collected over many years benefited from a large number of advertising images.

Table 1. Typology of visual rhetoric classification

Complexity 	Visual Structure	Richness 		
		Meaning Operation		
	Juxtaposition Two side-by-side images	Connection 'A is associated with B'	Comparison	
			Similarity 'A is like B'	Opposition 'A is not like B'
Fusion Two combined images	Combining images to connections	Combining images to establish a similar relationship	Combining images to form a relationship of opposition	
Replacement Image present points to an absent image	Replacement of one image for another to establish a connection	Replacement of one image for another to establish a similar relationship	Replacement of one image for another to establish an opposite relationship	

METHOD

The semiotic analysis method was employed to analyze visual metaphors in sports content, focusing on signs as the smallest units of meaning. Semiotics posits that meaning is formed by different phenomena, and the difference is made by the contrast between the signifier or signified. This qualitative research method allows for the construction of meaning through indicators and the contrast between signifiers and signifieds. (Yan and Ming, 2015; Olgundeniz & Parsa, 2014).

Phillips and McQuarrie (2002) stated that classical rhetorical concepts can be an influential appliance for analyzing persuasive actions in modern advertising. In this context, generally, advertising rhetoric is used to persuade and influence the targeted audience. Rhetorical language can use crafty and exaggerated language to enrich the message in advertisements (Ekinçi, 2019). Researchers assert that visual rhetorical figures increase the persuasiveness of the message intended to be given to the target audience (Kpedor, 2021; cited in Ersan, 2022). From this point, the study examined the visual metaphors associated with the advertisement using the Phillips and McQuarrie (2004) model, which creates the visual rhetoric typology in advertisements. We interpreted the images with content analysis. Content analysis is a method used not only for evaluating texts but also for examining figures and television programs (Büyüköztürk et al., 2014). Berger (1993) declared that content analysis is one of the popularized methods since the messages sent through the mass media are analyzed in the form

of an objective and standardized classification scheme. The researchers reached inferences by interpreting the meanings of certain words and concepts in the texts.

Research Group

The universe of this study consisted of printed images in terms of the prevalence of their use and availability for analysis. From the research group, we chose figures related to the research topic, with metaphorical content associated with sports, various advertising blogs, image-sharing websites, official websites of producers, and communication-themed forums.

Data Collection Tools

The researchers collected metaphorical images associated with sports using a non-probabilistic (judgmental) sampling method. Researchers preferred this data collection method because it is the most appropriate method for the research (Aziz, 2008).

Analysis of Data

In this study, the researchers analyzed the data of the visuals associated with sports using the Phillips and McQuarrie (2004) model, which creates the visual rhetoric typology. The typology consists of a matrix of cells resulting from the intersection of two dimensions. The first of these is the visual structure, in which the two elements that make up the visually rhetorical figure are depicted in the advertisement and in which we distinguish three possibilities (joining, combining, and changing). The other consists of meaning processing, which expresses the target or focus of the cognitive processing required to understand the figure we distinguish three possibilities (connection, similarity, and contrast). As a result, typology consists of nine fundamentally different types of visual rhetoric (Phillips and McQuarrie, 2004). The researchers interpreted the visual metaphors in which the expression was encouraged by the language metaphor, which we analyzed with the approach of Roland Barthes. According to Barthes, levels of signification are called denotation and connotation. Barthes claims from time to time that as a third level of signification, they combine to produce ideology in the form of myths. Myths are socially controlled representations that transform cultural or historical information into natural Denotation refers to the relationship between signifier and signified, while connotation refers to the meaning attached to a word due to its past (Budiman, 2011).

ANALYSIS AND RESEARCH FINDINGS

Connection / Juxtaposition



Figure 8.

[\(https://thelastfashionbible.com/2019/04/29/shoes-from-recycled-plastic/\)](https://thelastfashionbible.com/2019/04/29/shoes-from-recycled-plastic/)
(Date of access:02.2023)

Figure 8 shows that the X and Y elements are side by side in the image "X is associated with Y". This visual metaphor describes as a "Juxtaposition of two side-by-side images". The presence of element X in the image along with element Y expects the target audience to connect the elements.

Denotation: Training shoes, blue liquid-filled plastic bottles with caps, logo

Connotation: Eco-friendly sports products

Myth: Sustainability, recycling

Analysis: This image does not compare Adidas sneakers to waste plastic. However, Adidas emphasizes that sports shoes are associated with waste plastic, that the shoes are produced using waste plastic products, and are environmentally friendly. Thus, the brand, which is a stakeholder in the sports industry, aims to contribute to the formation of environmental awareness and sustainable consumption awareness in the targeted audience.

Connection / Combining

Figure 9 shows that the visual formulation as “X is associated with Y” and is “Connection-Combining”. In the visual metaphor, the X and Y elements are depicted by combining them graphically in the image.



Figure 9.

(<https://www.grupototalsport.com/WebCorp/marcas/NewBalanceDescripcion/New-Balance>)
(Date of access:05.2023)

Denotation: Sneakers, text, flasks, connectors

Connotation: The relationship between sport and heart health

Myth: Healthy living

Analysis: New Balance sneakers are not like the human heart. However, New Balance sneakers are associated with a healthy heart.

Along with the visual metaphor, the language metaphor "Run with your heart" (Corre Con El Corazon) is used in the image. As a result, the sports product brand gives the target audience a visual that expresses the importance of sports for a healthy life.

Connection / Replacement

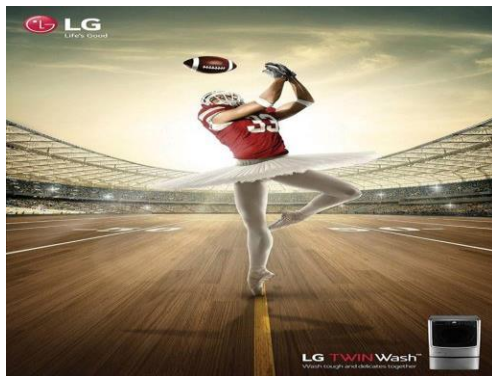


Figure 10.

(<https://www.behance.net/gallery/37119175/LG-Twin-Wash-Wash-tough-and-delicates-together>)
(Date of access:25.2022)

This visual metaphor refers to “X is associated with Y” and replaces one image with another to establish a connection. This metaphor illustrates that only one of the X and Y elements is in the image.

Denotation: American football player and ballerina combined in one, American soccer ball, logo

Connotation: The product that combines the toughest and most delicate applications in one device (all in one)

Myth: Functionality

Analysis: Figure 10 shows that the LG TWINWash washing machine advertisement emphasizes that the machine can wash delicate and standard laundry for the moment. While ballet presents figures of ballet, which is a sensitive sport, and American football, which is a challenging sport, are associated. It aimed to strengthen the expression and convey the message to the targeted audience with the power of sports in a striking way.

Similarity / Juxtaposition

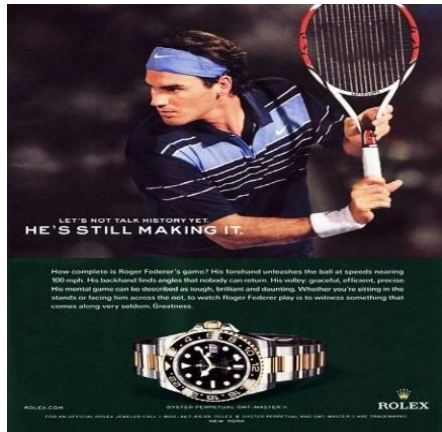


Figure 11.

<https://www.pinterest.ch/pin/46872627369048207>

7)

(Date of access:05.2023)

This metaphor represents “X is like Y”, it is an ‘a juxtaposition of images to establish a relationship of similarity. Figure 11 shows that the X and Y elements are side by side in the image.

Denotation: Tennis player Roger Federer, racket, watch, brand logo, text

Connotation: Continuity of past and present successes of the tennis player and watch brand

Myth: Continuity of the quality

Analysis: The advertisement aims that consumers compare Rolex and Roger Federer and find similarities between them.

The advertising figure shows Rolex and Federer both side by side. Thus, an image of similarity is created with the method of placing the Rolex brand side by side. The advertising figure tries to create similarity image by placing the Rolex brand side by side. The figure expects that the target audience can easily perceive the structural similarity between these two visuals, even if the visuals are not similar to each other. In other words, Rolex is like Roger Federer continuing their successes instead of boasting about their past achievements. The language metaphor "Let's not talk history yet, he is still making it" on the image strengthens the expression. Roger Federer is known not only by sports fans, but also by many parts of society, so the advertisement reaches the target audience more easily. Thus, the brand benefits from the power of sports on society.

Similarity / Combining



Figure 12.

<https://www.pazarlamasyon.com/yaraticilikta-cigir-acan-17-reklam-calismasi>

(Date of access:25.2022)

Similarity / Combining formulates as "X is like Y" and the visual metaphor combines X and Y elements in the image.

Denotation: Foot, dehiscence leather, shoes, hand, text, logo

Connotation: Product integrated with the human body

Myth: Ergonomics, integrity

Analysis: In figure 12, Asics shoe advertising wants the target audience to find similarities between the human foot and Asics shoes. Figure 12 makes a conjunction between the shoes and human feet. This visual advertisement tells that the Asics sneaker brand is inspired by the human foot structure and is perfectly harmonious.

Figure 12 illustrates the language metaphor “*Reveal your inner athlete*” with the visual metaphor.

Similarity / Replacement



Figure 13.

(<https://tr.pinterest.com/pin/160933386668369925/>)

(Date of access:18.2022)

X is like Y, and this method reveals to replace one image for another to establish a similar relationship. The advertisement displays only one of the X and Y elements in the image.

Denotation: Golf course, golf ball, golf hole, text, logo

Connotation: Path to destination (delivery)

Myth: Safe reliable logistics

Analysis: Figure 13 illustrates the international logistics company DHL. The figure manifests that only one of the two compared images creates similarity figure, using a different figure instead.

There is no DHL logistics tool or product in the figure. The advertisement image gives a message to the target audience that the golf ball reaches the hole and delivers the product, which is the premier purpose of logistics, to the correct address. The advertisement thus wants to expose a strong expression of the sport of golf.

Opposition / Juxtaposition

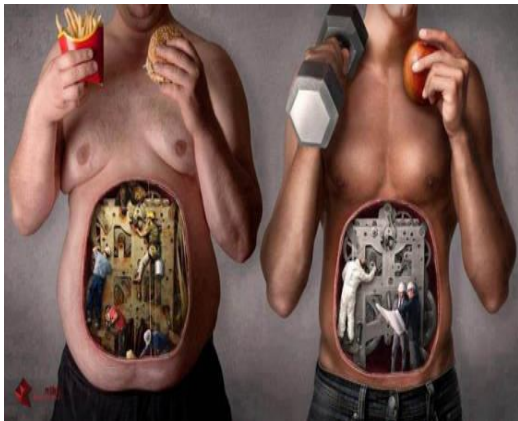


Figure 14.

(<https://www.reutersevents.com/pharma/column/does-healthy-adherer-effect-muddy-waters-medication-adherence>)

(Date of access:02.2023)

X is not like Y' is a visual metaphor that aims to establish a juxtaposition of images with a relationship of opposition. Figure 14 shows the X and Y elements together.

Denotation: Healthy person, non-healthy person, fast food, Dumbell, apple, technical staff machine

Connotation: The effect of sports on the healthy system

Myth: Healthy life

Analysis: It promotes a fitness center visual, and in the ad that the exerciser is weak, and the body system works regularly, is controlled, and smoothly.

However, the other figure explains the body of the overweight person who does not exercise and has ready-made food in the form of a malfunctioning machine system and is trying to repair it Thus, the fitness center wants to emphasize the importance of exercise and healthy nutrition for a healthy body through visuals. However, the image strengthens the expression “*Fake hurts real*” using the metaphor of language.

Opposition / Combining



Figure 15.

(<https://bettermarketing.pub/fake-hurts-real-how-adidas-visual-storytelling-sent-a-compelling-warning-to-imitators-6fe95240df5>)

(Date of access: 27.2022)

This metaphor explains that 'X is not like Y' and combines images to form a relationship of opposition.

Denotation: Foot, bandage, text, logo

Connotation: Harms of using counterfeit products

Myth: Original product

Analysis: Figure 15 shows that Adidas wants to convey the message “use original products” of the brand. He wants to shape the situation that can happen when you use a fake product, that is, the message that possible health problems may arise if you do not use the original product.

Opposition / Replacement



Figure 16.

(<https://inspirationfeed.com/creative-advertising/>)

(Date of access: 12.2022)

This metaphor states that “X is not like Y” and replaces one image with another to establish an opposite relationship. The figure shows only one of the X and Y elements in the image.

Denotation: Bank, Green filed, concrete floor, logo

Connotation: Move

Myth: Healthy life and sport

Analysis: Figure 16 shows that the bench with the Nike logo, without a seat, does not include any products produced by Nike, and Nike delivers a metaphorical message about doing sports.

This opposing visual metaphorical expression positions Nike's target audience as healthy individuals in motion. Ultimately, Nike wants to direct its target audience to physical activity.

DISCUSSION AND CONCLUSION

From the beginning of humanity to the present, social structures have become very important. Although production is crucial in these structures, consumption has an extremely major role in explaining the formation of these structures. With the birth of postmodernism, consumption is not only an economic problem but also a culturally important issue (Featherstone, 2008; cited in Aydın et al., 2015).

Jean François Lyotard, one of the postmodern theorists, sees postmodernism as a periodical experienced differentiation or fragmentation, the emergence of a new social order. Postmodernity explores the different aspects of being able to analyze art, culture, and society with the unknown consequences of ideas and actions that will make the world more fair and

transparent (Kılıç, 2015). Newspapers, magazines, and electronic or print media organs, printed mass media keep the consumption culture to sustain postmodern consumption with products and services through advertisements. Baudrillard (2011) states that all these mass media see society's values as activities that lead to change.

The use of visual metaphors in advertising and promotion activities positively affects the perception of the target audience towards the product or the event to be told. It is assumed that visual metaphors are also aimed at establishing an emotional connection with the target audience and giving a strong social message with a popular medium used in the visual with the sports product brand. Undoubtedly, therefore, the use of metaphors in printed images is not accidental. It is a known fact that metaphors can manage the people's attitudes and it is a fact that sports mediate such a method. Is expected from this study will be a resource for future research on metaphors in the field of sports sociology and sports communication.

The media has a very important role in the social realization of various values, status patterns, and ideologies with the language and expressions used today. Mass media can transfer the desired messages in bringing sports events to people (Demir & Talimciler, 2015).

There are many studies on visual metaphors in the fields such as sociology, media and communication, sports sciences, and marketing. The researches on language and visual metaphors regarding sports on television and the internet are limited. Although some studies are on consumer culture visuals, the number of studies related to sports is very few.

Kadıoğlu (2014) stated that the consumption phenomenon, which has changed economically, sociologically, and ideologically with the industrial revolution, prevails in our lives as a socio-cultural process in which indicators and images take place. In addition to the fact that consumption is related to the economy, consumption takes place on an essential ground in socialization as a socio-cultural process. As a result, since the industrial revolution, the content of consumption and the consumption practices of individuals have changed and also their meaning has also changed. Although sports have a significant effect on the life of society, there are processes of change in the interaction of sports with society. Eventually, these processes of change also affect people's lifestyles. Consequently, the meanings that people give to sports differ (Dever, 2010).

Akbayır (2021) has stated that postmodernism covers all social dynamics and serves to define today's societies. Postmodernism argues that it leaves the principles of modernism aside and advocates pluralism, difference, and the emancipation of the individual. Özbölük (2015) has said that postmodern consumers give importance to meanings and connections rather than product use value. Postmodern consumers express themselves through tribes and emphasize that they are members of fragmented groups connected by experiences, feelings, beliefs, and lifestyles rather than being part of society. Margariti et al. (2019) emphasized that consumers prefer advertising stimuli that match their cultural values and beliefs. They argued that consumers' cultural values should be taken into account in advertisements containing metaphors. In parallel with our findings, Dündar (2020) has stated that metaphors usages in advertisements activates emotions and directs reactions. This study revealed that by relating the symbolic identities of the target audience to the symbolic identities of products and brands, it referred to symbols, ideas, cultural models, and social codes. Balcı and Özgen (2017) have satated that sports and advertising are effective in each other' developments. They have concluded that sports-related advertising research is available for sports managers and advertisers. Lee (2017) has said in terms of the theoretical framework of semiotics that sport

helps to determine the meaning-making process in the communication system and interpret the meaning of the signs associated with. Our study revealed that sportive indicators enable individuals in a cultural region to communicate, helping to deconstruct ideological assumptions and understand the logic of meaning. By focusing on the signification process and its ideological consequences, semiotics helps define the meaning and nature of the communicative dimensions of contemporary sport.

Social scientists have made many different definitions of visual metaphors until today. They argued that there are various forms of metaphor. Lakoff and Johnson (1980) stated that the realization area of metaphor is not only in language but also in thoughts and actions. Individuals have suggested that while individuals lead their lives with metaphors, metaphors are the basic structures necessary to organize the lives of individuals, to reveal meaning from the situations related to their environment, and to understand and build the world better. McQuarrie and Mick (1999), however, stated that advertisements that used visual figures were found more attractive to the target audience, producing more detailed comments about the messages to be delivered and reporting positive thoughts. They created a typology of printed visual metaphors according to Philips and McQuarrie's (2004) levels of meaning operation and complexity. This typology indicates that the level of richness increases in the form of connection, similarity, and contrast; that the level of complexity increases in the order of juxtaposition, merging, and substitution. In addition, nine different rhetorical figures emerge from the combinations of all levels with each other. According to this typology, we analyzed the printed visual metaphors associated with sports. Philips and McQuarrie (2004) explained how the advertising phenomenon could be related and positioned to gain a deeper understanding while creating typology on the axes of richness and complexity. This study tried to do so that the use of sports commodities in printed images would increase the level of in-depth understanding of the message's effect, and we took the typology reference based on this hypothesis and analyzed the figures.

The study covered not only printed images associated with sports, but also images of different product and service areas such as watches, washing machines, and logistics. This study revealed a broad, powerful, and integrative effect of sports on all layers of society. Sports images also included messages that make social life sustainable, such as sustainability, the use of recycled materials, and healthy living.

As a result, visual metaphors associated with sports in post-modern consumption culture can both have the power to reconstruct social structures and provide change by criticizing some aspects of the social order. With this change, visual metaphors can reproduce the collective behavior like the sport itself. Thus, metaphors with sports content can guide social change and effectively contribute to the historical, sociological, political, and economic evolution of society.

The study is very beneficial in terms of revealing the consumption power and the role of sports in shaping society together. This study will contribute to deciding the place of sports in the postmodern culture, which continues to be influenced by the consumption culture today. Also, this study will contribute an example for future social studies. At this point, Malcolm Barnard (1999) stated that the products associated with visual culture would be a tool that can criticize the existing social order while constructing the social order.

Globalization creates a common language in notions such as competition and record, on the axis where it finds a place in sports, leading to increased speed globality (Çeyiz & Özbek, 2014). Globalization causes people to live in different countries to get closer, integrate, and

interact economically and socially. The attendance of sports phenomena in advertisement visuals contributes to the recognition of the product and the formation of healthy life behaviors by directing individuals to sports. Sopory and Dillard (2002) describe metaphor as metaphorical rhetoric, where metaphor affects people cognitively, emotionally, and motivationally. Thus, people develop a positive attitude toward advertisements, and trust in the message source increases. Saussure (1998) emphasizes semiotics as a form of action with a social character.

Metaphors lead to the discussion of important and complicated issues in society and can change the way individuals view and think about these issues (Thibodeau, 2016). In this respect, metaphors used in visuals can contribute to the construction of social responsibility. Sports contribute to shaping of an atmosphere of love and peace between cultures. For this reason, it will be easier to transfer, adopt and disseminate the idea through sports in the postmodern world. More sports content in images containing metaphors in advertisements and campaign promotions with the theme of social change will make a constructive and inclusive contribution to society. In this way, individuals will act with social responsibility, and people will be conscious of their carbon footprint, gender equality, children's rights, racism, and similar issues. Thus, using sports-related metaphors in visuals will contribute to positive changes in the community.

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