

# A Creative Metaphor Analysis of the Use of Fairy Tales and Superheroes in Egyptian Arabic TV Commercials<sup>(\*)</sup>

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## Abstract

Advertisers are always hunting for creative ideas which would draw the attention of consumers. This led to the use of fairy tales and superhero fiction in advertising as the magical and supernatural worlds presented in these stories appeal to viewers. The present study investigates how the use of fairy tale and superhero characters in the multimodal metaphors represented in Egyptian Arabic TV commercials contributes to the messages conveyed and emphasises the product or service's necessity for the customer. The sample, which has been collected from YouTube, comprises a total of 22 Egyptian Arabic TV commercials in which fairy tale characters and superheroes play essential roles. The commercials were analysed following Bort-Mir's (2019) FILMIP (Filmic Metaphor Identification Procedure), a procedural method, which consists of seven steps, for the identification of filmic components that are metaphorically-used in videos. This Multimodal Metaphor analysis was carried out over two phases: Phase 1 Content Analysis to better understand the idea manifested in each video, and Phase 2 Metaphor Identification to distinguish how the metaphor is visually and linguistically realised. The findings showed how visual and linguistic modes were used simultaneously to depict creative metaphors, which were in turn utilised to deliver the message to the viewers and to stress the importance of buying the products advertised in the commercials. The importance of the study lies in its contribution to the field of advertising as it seeks to explain how attractive TV commercials using fairy tales and superheroes are to consumers.

**Keywords:** fairy tales, superheroes, TV commercials, multimodal metaphor, FILMIP, visual metaphor

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(\*) Traduire les expressions idiomatiques arabes entre Exotisation et naturalization, Vol.12, Issue No.3, July 2023, pp.7-34.

## **المخلص**

يسعى صانعو الإعلانات دائماً إلى استخدام أفكار مبتكرة في صناعة الإعلانات لجذب المستهلك؛ ولذلك يقبلون على الاستعانة بالحكايات الخيالية وحكايات الأبطال الخارقين؛ لأن العوالم الساحرة والخارقة للطبيعة التي يتم تصويرها في هذه القصص تُجذب المشاهدين. يسعى البحث الحالي إلى دراسة كيفية إسهام شخصيات القصص الخيالية والأبطال الخارقين التي تظهر في صناعة الاستعارات المرئية في الإعلانات التلفزيونية المصرية في إيصال رسالة الإعلان، وفي التأكيد على أهمية المنتج أو الخدمة المعلن عنها. تتكون عينة الدراسة في البحث من ٢٢ إعلان باللغة العربية باللهجة المصرية ويظهر في جميع هذه الإعلانات شخصيات خيالية وأبطال خارقين. تم تحليل الإعلانات بالاستعانة بالمنهج الإجرائي الذي تقدمت به Bort-Mir (٢٠١٩) وهو إجراء التعرف على الاستعارات الفيلمية (FILMIP) الذي يتكون من ٧ خطوات للتعرف على التكوينات الفيلمية التي تستخدم لصناعة الاستعارة في الفيديوهات. تم تحليل الاستعارات المتعددة الوسائط على مرحلتين: المرحلة الأولى تحليل المحتوى للتعرف على الفكرة المقدمة في كل إعلان، والمرحلة الثانية تحديد الاستعارات لمعرفة كيفية تصويرها مرئياً ولغوياً. تشير النتائج إلى استخدام الأساليب المرئية واللغوية معاً لتصوير الاستعارات في الإعلانات، وتشير أيضاً إلى أن هذه الاستعارات لعبت دوراً مهماً في توضيح رسائل الإعلانات والتأكيد على أهمية المنتجات والخدمات المعلن عنها. تكمن أهمية الدراسة في الإسهامات العلمية التي تقدمها في مجال صناعة الإعلانات؛ حيث إنها تسعى لتوضيح مدى فاعلية استخدام شخصيات خيالية وأبطال خارقة لجذب المشاهدين.

**الكلمات المفتاحية:** الحكايات الخيالية، الأبطال الخارقون، الإعلانات التلفزيونية، الاستعارات المرئية، FILMIP، الاستعارات المتعددة الوسائط.

Advertising is everywhere around us. We see advertisements in the streets, on our mobile phones, and on TV screens. Advertisers are always on the lookout for successful advertising strategies that would aid them in producing advertisements which would interest the viewers and stress the necessity of buying the products or services advertised. According to Ogilvy (1983), some of the strategies used in creating TV commercials which sell well are: problem solving, comedy, testimonials, and characters. The latter can play a great role in commercials and can become “the living symbol of the product” (Ogilvy, 1983, p. 108). In other words, presenting a certain character in a TV commercial and associating it with a specific brand can lead to the success of the advertisement and to the selling of the product advertised. Hence, fairy tale characters and superheroes are depicted in advertising because of their appeal to viewers (Odber de Baubeta, 1997; Wittwer, 2016). As defined by von Franz (1996), “Fairy tales are the purest and simplest expression of collective unconscious psychic processes”(p.1). They are a reflection of our inner thoughts and fears, and this is why we identify with their characters and feel a connection with their stories.

According to Odber de Baubeta (1997), fairy tales are frequently used in advertisements because they are “amusing, attractive and accessible” (p.37). They add a supernatural and magical atmosphere which captivates consumers and draws their attention to the product or service advertised. Similarly, Zipes (2006) explains how fairy tales are appealing to advertisements probably because of how ideal the former are and how they make the viewers yearn for a better life. “Fairy tales are not just contagious... they are injected into our systems almost as a cure for dreaded social diseases” (Zipes, 2006, p.106). Since we grow up watching fairy tales on TV and reading about them in children’s stories, fairy tales become rooted in our minds as ideal worlds having the answers to all our problems. This might explain why advertisers find fairy tales to be attractive in commercials. Because fairy tales and superhero fiction are used to incorporate the product or service into a fantastical world, this resulted in the frequent appearance of metaphors in these advertisements (Bohuslavska & Ciprianová, 2021; Downing & Mujic, 2015; Odber de Baubeta, 1997 & 1998). Therefore, the aim of this study is to investigate how the use of fairy tale characters and superheroes in the creative metaphors represented in Egyptian Arabic TV commercials contributes to the messages conveyed and emphasises the product or service’s necessity for the customers. Creative

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metaphors are figures of speech which present one object as another object in an imaginative way (Forceville, 2017). The examination of these creative metaphors in which fairy tale characters and superheroes occur provides good insight into the workings of the advertisements and into how advertisers make use of these fictional characters to draw the attention of the viewers. It is hypothesised that sending a message through to the viewers via these creative metaphors is closely connected to these fictional characters and is used by advertisers to stress the importance of purchasing the products advertised.

### **Literature Review**

#### **Theoretical Background**

This section begins by briefly introducing advertising discourse and after that it explores Conceptual Metaphor Theory and the procedures developed to identify metaphor in discourse. In addition, it briefly reviews some of the research studies conducted on metaphor in advertising. Furthermore, it discusses fairy tales in advertising and surveys the previous empirical studies on fairy tale advertisements. Finally, it discusses the need for the present study and the gap in the literature that the researcher has attempted to fill.

#### ***Advertising Discourse***

Advertising discourse refers to the language and communication strategies used by advertisers to promote a certain product or service. The discourse of advertising has been examined from different perspectives by numerous scholars. One of the purposes of analysing advertising discourse is to investigate the use of rhetorical devices as they are integral in the construction of advertisements (Danesi, 2015). According to Danesi (2015), one of these rhetorical devices is metaphor, and more specifically conceptual metaphor, a rhetorical technique at the heart of advertising discourse.

#### ***Conceptual Metaphor Theory (CMT)***

The seed for Conceptual Metaphor Theory (CMT) was sown in 1980 with the publication of *Metaphors We Live By* by Lakoff and Johnson. They explained how metaphor is not just “a device of the poetic imagination and the rhetorical flourish” (Lakoff & Johnson, 2003, p.3), but is integral in our thoughts and actions. Metaphors are part of our language as well as the concepts

that control our thoughts. Lakoff & Johnson (2003) introduced CMT which argues that the metaphors used in our everyday language are called “conceptual metaphors” for the main point about metaphors is that we understand and experience one concept in terms of another. One example of a conceptual metaphor is “ARGUMENT IS WAR” (p.4) where the term “argument” is structured, understood and talked about in terms of the other term “war”. In addition, they argued that humans process thoughts in a metaphorical way, and therefore, they can understand metaphors because they are integral to their conceptual system.

Lakoff & Johnson’s (2003) CMT led the way to the emergence of several methods for the identification and explication of metaphor in discourse. One of the earliest methods was the Metaphor Identification Procedure (MIP) which was introduced by the Pragglejaz Group (2007). They presented a clear, reliable, and flexible method for identifying words which are used metaphorically in discourse. Later on, a new, refined version of MIP, called MIPVU (MIP plus the initials of the Vrije Universiteit) was presented by Steen et al. (2010) to identify linguistic metaphor in natural discourse. In 2018, a method was developed for the identification of metaphors in still pictures especially in persuasive genres, such as political cartoons or advertisements. This method was called VISMIP (Visual Metaphor Identification Procedure, Šorm & Steen, 2018). It was developed to show how “visual units within an image are metaphorically used” (Šorm & Steen, 2018, p.81).

Several analytical procedures were proposed for the identification of metaphors in videos. One such procedure was put forward by Bobrova (2015) in which metaphorical units were identified using three filmic techniques: the compelling context, juxtaposition and the transformation of images. By examining the compelling text, the researcher identified the context which compelled the viewer to perceive one entity in terms of another. As for juxtaposition of objects, the researcher examined the objects which were compared to each other in the same shots or in alternating shots. In addition, transformation of images was located in scenes where an entity was distorted, inserted, removed, substituted, fused or converted to another entity. However, the reliability of the procedure was not addressed in her study.

More recently, the Filmic Metaphor Identification Procedure (FILMIP) was introduced by Bort-Mir (2019) as a dynamic version of VISMIP (Šorm & Steen, 2018). This procedure was developed in order to identify metaphors

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using filmic techniques in videos and not in still images as was the case with VISMIP. This was done by dividing commercials into sequences, scenes, and shots, describing the different modes used whether written, spoken, non-verbal, or visual, and identifying incongruous filmic units. However, like Bobrova, Bort-Mir (2019) did not provide enough evidence for the replicability of the procedure.

The most recent procedure, Creative Metaphor Identification Procedure in Video Ads (C-MIPVA) (See Method Section below for the steps of analysis), was proposed by Pan (2020). Similar to Bobrova (2015), Pan (2020) analysed filmic techniques in commercials in order to determine whether they included metaphorical segments or not. The results of her study showed how reliable and replicable her procedure is. This was apparent in the significant interrater reliability among the six raters in terms of identifying the metaphorical units. In addition, the substantial agreement between all raters pinpointed how replicability of metaphor identification in commercials could be reached. Hence, Pan (2020) proposed that C-MIPVA provided a methodological ground for the systemic examination of creative metaphors in commercials.

### **Previous Studies on Metaphor in Advertising**

Many researchers were interested in investigating metaphor in advertising. For example, Forceville (2007) examined the forms of multimodal metaphors in ten Dutch TV commercials. Using Forceville's (1996) analytical framework, close attention was paid to five modes: written language, spoken language, visuals, music, and sound. The study claimed that visual metaphors were easier to understand and had greater emotional appeal than verbal metaphors. In another study, Yu (2011) conducted a cognitive semantic analysis of a CCTV educational commercial promoting the Beijing 2008 Olympic Games. The central multimodal metaphor of HOSTING THE BEIJING OLYMPICS IS PERFORMING BEIJING OPERA ON AN INTERNATIONAL STAGE was analysed visually, aurally and verbally. The findings demonstrated how this central metaphor was manifested through several multimodal narratives.

Moreover, Caballero (2014) examined how metaphor can be exemplified via sound, image and language in TV commercials. A multimodal metaphor analysis was conducted to determine whether metaphors in these commercials were presented through one of these three communicative modes

or through a combination of two or more. The findings showed how a combination of language, sound and images led to the complexity of these commercials and enhanced the figurative portrayal of the products advertised.

In a different study, Lantolf and Bobrova (2012) analysed multimodal conceptual metaphors in 32 American and Ukrainian beer commercials following Forceville (2008). According to the study, HAPPINESS IS DRINKING BEER was the dominant metaphor in both cultures, while BEER IS A PERSON was the secondary metaphor. The findings showed how the conceptual metaphors used shed light on the differences and similarities between American and Ukrainian cultures and societies. Similarly, Forceville (2017) was interested in examining how the interpretation of visual and verbal metaphors in print advertisements and billboards is culture-specific by following Forceville's (1996) analytical framework. His findings suggested that print advertisements designed for a certain culture might be misinterpreted by a different culture. In a recent study, Ibáñez-Arenós and Bort-Mir (2020) examined orientational metaphors in the Babel TV commercial using FILMIP (Bort-Mir, 2019). The findings of this study showed how orientational metaphors used in advertising played a major role in persuading customers.

Very few studies have tackled the use of metaphor in Arabic advertisements. In one study, Hartati, Panah and Matsom (2021) investigated the use of metaphor in Arab and Western car advertisements. They examined the types of metaphor used, how metaphors were employed in the advertisements, and the cultural attributes attached to the metaphors used. The three analytical models used were cultural (Hofstede & Hofstede, 2005), metaphorical (Lakoff & Johnson, 2003), and contrastive discourse analysis (Fairclough, 2001). The findings revealed that metaphors were frequently used in car advertisements, and that the cultural values of each country were reflected in its advertisements. In another study, Abdullah (2016) examined metaphor as one of the most common euphemistic devices used in outdoor advertisements in Iraq. Her study claimed that metaphor contributed to the success of the advertisements as it is attractive and at the same time informative and persuasive. However, metaphor was not the main scope of her study as it was one of numerous linguistic characteristics investigated. In Kadry (2016), the persuasive effect of various forms of visual metaphors in print advertising was analysed by examining the different types of visual metaphor and how they affect the persuasion process in advertising. The paper claimed that the use of

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visual metaphors has a strong persuasive effect, and when they are used, consumers tend to be positively influenced by them and to better understand complex parts in the advertisements. However, this study did not follow any theoretical approach and therefore, its findings are not reliable.

To sum up, several research studies aimed at analysing metaphor in advertising. In some of these studies, cultural aspects were examined to determine whether there are differences between commercials produced in different countries. Furthermore, very few studies were conducted on the use of metaphor in Arabic advertisements.

### **Fairy Tales in Advertising**

Fairy tales have always been part of the world of advertising as their traits, themes, motifs and techniques constantly occur in advertisements (Dégh & Vázsonyi, 1979; Odber de Baubeta, 1997). In other words, advertisements have always drawn upon fairy tales for inspiration. Wittwer (2016) provides an overview of the TV commercials which have featured familiar fairy tales iconography in America since the 1950s, and argues that fairy tales find the perfect environment for them to adapt in TV commercials.

### **Previous Studies on Fairy Tales in Advertising**

Several researchers have been interested in analysing advertisements which have fairy tale motifs, techniques, characters, themes, and/or traits. For example, drawing upon the works of Dégh and Vázsonyi (1979) and Odber de Baubeta (1997), Järv (2013) analysed Estonian advertisements which made use of fairy tale motifs. The findings showed that advertisements of products connected with food and communication referred positively to the source fairy tale, while those which addressed social issues, such as security of cars and homes, showed negative attitudes towards their source. In another study, Pinto (2022) used Relevance theory to determine the role played by intertextuality in the interpretative process of fairy tale printed advertisements. The results showed how intertextuality was explicit and intentional, and accordingly, the researcher reached the conclusion that consumers were engaged in the pursuit of interpreting the advertisements and finding how relevant they were to fairy tales.

Moreover, several researchers examined the metaphors used in fairy tale advertisements. In one study, Downing and Mujic's (2015) aim was to



examine how fairy tales are prompted by metaphor. In their attempt to do so, they used CMT and the Conceptual Integration Theory to analyse printed advertisements as well as internet ones. The findings showed how the fairy tale genre is integral to the advertisements as they give them additional meaning based on the magic and fantastic metaphors.

Furthermore, Bohuslavská and Ciprianová (2021) visually and verbally analysed UNICEF anti-sexting advertisements which made use of two classic fairy tales, Hansel and Gretel and Little Red Riding Hood. In-depth analysis of the advertisements was conducted to reveal how the advertisers could draw public attention to the problem of online sexual child abuse through the use of fairy tale elements, words, images and colours. The findings shed light on how fairy tales were creatively incorporated into modern advertising through combining pictorial metaphors and verbal text to highlight the important message of identifying paedophilia to the audience.

Odber de Baubeta (1997 & 1998) examined ten advertisements, which feature famous fairy tales, in different European languages. The aim of the study was to determine whether reference to such fairy tales was implicit or explicit. In addition, the study investigated the mechanisms of persuasion used by advertisers to convince viewers that their dreams can come true when they purchase the products advertised. The findings of this study pointed to the close relationship between fairy tales and advertisements as they both encourage viewers to dream and show them how to achieve their dreams.

### **Definition of Key Terms**

This section provides definitions for the key terms used in this study. It starts off by defining fairy tales and superheroes, then it provides the definitions of creative and multimodal metaphors. These are followed by definitions of the terms of the elements which will be examined in the advertisements.

**Fairy Tales:** According to Teverson (2013) a fairy tale is a short piece of prose fiction which has no specific author, which is collectively owned, and which reflects psychological and social experiences. It is also normal to see magical beings and events in a world of magical fantasy in a fairy tale (Jones, 2002; Teverson, 2013). In this genre, a young protagonist goes on a journey in which they take part in trials and tribulations in an imaginative environment which is inhabited by strange creatures and wonderful beings, and eventually they

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triumph over all the obstacles which cross their path until they acquire property and marriage and reach adulthood (Buchan, 1990).

**Superheroes:** According to Coogan (2009), a superhero is a heroic, selfless protagonist who possesses super powers, such as superior strength, mystical skills, advanced technology, and/or supernatural abilities. In addition, a superhero has a unique identity symbolised in a codename and unique costume (Coogan, 2009).

**Creative Metaphor:** According to Forceville (2017), in creative metaphors, which are also called novel metaphors, a concrete object is seen as another concrete object. An example of a creative metaphor is “shoulder of a mountain” where A MOUNTAIN IS A PERSON (Lakoff & Johnson, 2003).

**Multimodal Metaphor:** According to Forceville (2017), a multimodal metaphor is depicted through two or more different modes: “written language”, “spoken language”, “static and moving images”, “music”, “non-verbal sound” and “gestures” (p.4).

**Simultaneous Cueing of Different Modes:** This filmic technique refers to the presentation of two entities at the same time through different modes, such as visuals, spoken language, written texts, and music (Pan, 2020). Pan (2020) provided an example of this filmic technique from a commercial about a Chinese TV programme where the visuals showed a very ill patient and the spoken language portrayed the TV programme itself. This combination of visuals and spoken language invited the viewers to draw a connection between the programme and being ill.

**Transformation:** According to Pan (2020), transformation of images is a filmic technique in which a specific element or participant is converted into a different one. For example, a book transforms into a mobile phone visually (Pan, 2020)

**Depicting non-existing gestalt:** Pan (2020) explained that depicting non-existing gestalt is a filmic technique where “impossible gestalt [is] created by special visual effects and/or interactions of multi-sensory elements.” (p.83). One example of this technique is enlarging the size of a product to an impossible scale in real life (Pan, 2020).

**Juxtaposition:** Using the filmic technique of juxtaposition, two different objects are presented together in one shot or in a sequence of shots inviting comparisons between them (Pan, 2020). For instance, a Tommee Tippee

Feeding Bottle is aligned vertically with Big Ben in one commercial (Pan, 2020).

**Replacement:** The filmic technique of replacement shows an object, which is alien to the schema, replacing another object, such as books presented with wings and sound of birds instead of actual birds (Pan, 2020).

### **Gap in the Literature and Research Question**

As previously demonstrated, several research studies have been conducted on the forms of multimodal metaphors in advertisements, while very few studies examined the use of metaphor in Arabic advertisements. In addition, a number of research studies have been carried out in order to analyse the use of fairy tale motifs, techniques, characters, themes, and/or traits in advertising as well as other research studies conducted to investigate the use of metaphors in Western fairy tale advertising. However, to the researcher's knowledge, none of the earlier empirical studies have examined creative metaphor using C-MIPVA (Pan, 2020), which is an analytical procedure grounded in CMT, in Egyptian Arabic TV commercials with elements of fairy tales and superhero fiction. Therefore, the current study attempts to fill this gap by answering the following research question: How does the use of creative metaphors of fairy tales and superheroes in Egyptian Arabic TV commercials contribute to the messages which the advertisers wish to convey to potential customers? This research question is divided into four subquestions:

1. How is simultaneous cueing of different modes used to produce creative metaphors to convey the messages of the commercials?
2. How are the four filmic techniques of transformation, depicting non-existing gestalt, replacement and juxtaposition used to produce creative metaphors to convey the messages of the commercials?
3. How do the segments presenting fairy tale characters and superheroes contribute to the formation of the creative metaphors?
4. Which of the techniques of transformation, depicting non-existing gestalt, replacement, juxtaposition and simultaneous cueing of different modes occur frequently in different types of TV commercials?

### **Delimitations**

The present study has the following delimitations:

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1. The study examines only Egyptian Arabic TV commercials. It does not analyse commercials produced in any other Arabic dialect or language.
2. TV commercials presenting fictional characters other than fairy tale characters and superheroes are not included in the sample.
3. Only creative metaphors are examined in this study. Other types of metaphors and other figures of speech, such as similes and personification, are outside of this study's scope.

### Method

#### Sample

The method of sampling used in this study is convenience sampling. The researcher asked her family members, friends, and colleagues through a Facebook post to help her locate Egyptian Arabic commercials which feature fairy tale and superhero characters. In addition, the researcher browsed through YouTube looking for any such commercials using the keywords “fairy tales”, “superheroes”, and “commercials” and their Arabic equivalents. A total of 22 videos were found and were downloaded in December 2021 from YouTube using <https://en.savefrom.net/1-youtube-video-downloader-121/>. They were later transcribed in a Word Document (Check Transcription of Commercials here:

<https://drive.google.com/file/d/1d5SNOrhgTYacTwOO9rQPjFPWWxAsDdHF/view?usp=sharing>).

#### Description of Data

The names of the brands and the types of the products advertised, and the duration of each commercial are displayed in Table 1. As shown in Table 1, the data consisted of a total of 22 TV commercials, promoting different kinds of products and services: real estate, food and beverage, mobile and financial service providers, and donations for hospitals. All of the advertisements presented visual and spoken discourse as they were broadcasted on TV, and in all of them, a narrator is heard at the end to tell us more information about the product or service advertised. Most of the commercials are around half a minute to one minute long, except for #15 and #22 because they are full songs. In addition, some of the commercials were posted on YouTube as early as 2010, while the most recent commercial was posted in 2021. (See Appendix A for the full list of YouTube links of the 22 commercials.)

**Table 1**

*List of TV Commercials*

Commercial #	Name of Brand	Type of Product	Duration
Commercial 1	Mountain View Chillout Park	Real Estate	01:00
Commercial 2	Mountain View Chillout Park	Real Estate	01:00
Commercial 3	Mountain View Chillout Park	Real Estate	0:59
Commercial 4	Mountain View Chillout Park	Real Estate	01:01
Commercial 5	Mountain View Chillout Park	Real Estate	0:57
Commercial 6	Mountain View Chillout Park	Real Estate	01:00
Commercial 7	Mountain View Chillout Park	Real Estate	01:00
Commercial 8	Mountain View C-Villa	Real Estate	01:01
Commercial 9	Mountain View C-Villa	Real Estate	01:00
Commercial 10	Mirinda Green Apple	Beverage	00:30
Commercial 11	Freska Wafer	Food	00:39
Commercial 12	Sindbad Oil	Food	00:30
Commercial 13	Sindbad Oil	Food	00:30
Commercial 14	Sindbad Oil	Food	00:32
Commercial 15	Etisalat	Mobile Service Provider	01:51
Commercial 16	El Hanim Ghee	Food	00:34
Commercial 17	Rock Potato	Food	00:26
Commercial 18	We Owe It to Egypt Foundation – Abo El Reesh Hospital	Donations for Hospital	00:32
Commercial 19	We Owe It to Egypt Foundation – Abo El Reesh Hospital	Donations for Hospital	00:30
Commercial 20	We Owe It to Egypt Foundation – Abo El Reesh Hospital	Donations for Hospital	00:32
Commercial 21	Fawry	Financial Service Provider	00:45
Commercial 22	Magdy Yacoub Heart Foundation	Donations for Hospital	04:34

**Design of Study**

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The current study followed a descriptive analytical mixed research design as the aim of the study was to describe how creative metaphors were presented in Egyptian Arabic TV commercials which depict fairy tale and superhero characters through analysing the filmic techniques used in the commercials. The 22 TV commercials were analysed qualitatively using C-MIPVA (Pan, 2020), which was grounded in Lakoff & Johnson's (2003) CMT, as well as quantitatively by tallying frequencies of occurrence of certain features. This dual analytical procedure was considered the most appropriate for answering the research question of this study as it focused on the segments where creative metaphors occurred in each commercial. It also followed logical and methodological steps in order to reach the creative metaphors in a reliable manner.

### **Data Analysis Procedure**

The data analysis procedure of the current study was conducted in six steps following the same steps used by Pan (2020) in her proposed procedure of C-MIPVA as shown in Figure 1. First, I started by watching the commercials and identifying the products advertised. After that, I marked all the segments which showed any of the first four filmic techniques of transformation, depicting non-existing gestalt, replacement and juxtaposition (Check Definition of Key Terms Section for definitions and examples). Afterwards, I determined whether simultaneous cueing of different modes (Check Definition of Key Terms Section for definition and example) was found in each commercial. In steps 3, 4 and 5, the metaphor was identified by locating the two parts of the metaphor, determining whether there was transfer of meaning, and whether this transfer helped the viewer look at the concepts in a different way. Finally, when all of the above were found, the metaphors were verbalised.

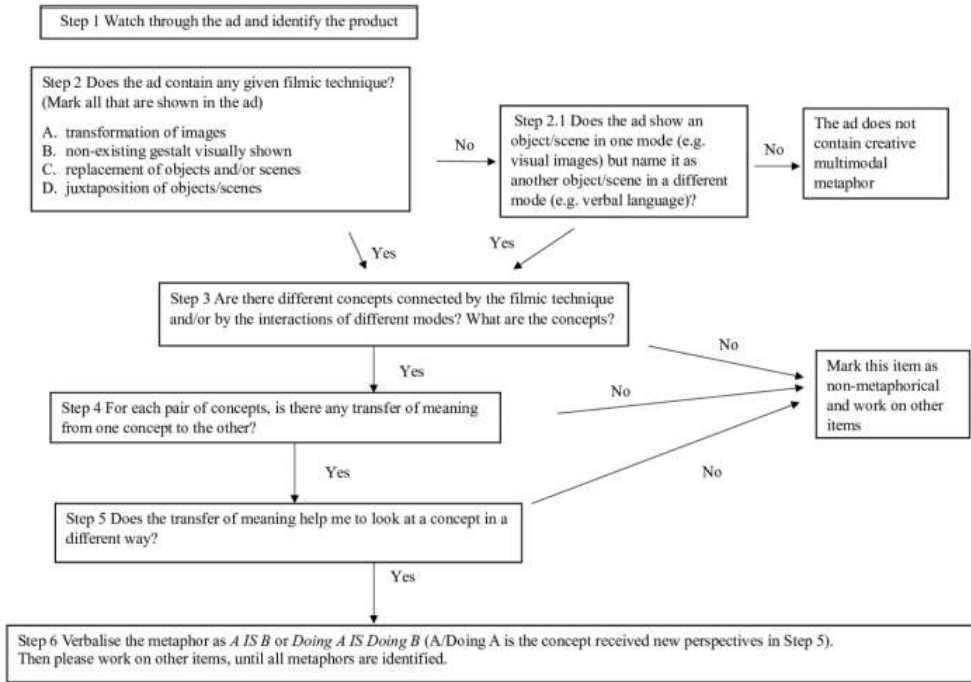


Figure 1. *Analytical Phases of C-MIPVA*. Source: Reprinted from Pan, 2020, p.94.

### Results and Discussion

The six steps of Pan’s (2020) C-MIPVA were following in order to analyse the 22 commercials. The analysis demonstrated how the different filmic techniques appeared in each commercial or in a group of similar commercials, such as commercials #1, #2 and #3 which are grouped together because they promote the same product in almost the same manner. As shown in Table 2, some commercials use one technique, while others make use of two or three techniques. Only one commercial, namely #17, does not display any filmic techniques. Moreover, as shown in Table 2, there are 16 occurrences of creative metaphors (See Appendix B for the full list of metaphors) using the different filmic techniques in the 22 commercials.

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**Table 2**

*Results of C-MIPVA Analysis*

	A. Simultan eous cueing of different modes	B. Transfo rmation	C. Depictin g non- existing gestalt	D. Replace ment	E. Juxtapositio n
Commercials 1-3*		√			
Commercials 4-7*				√	
Commercial 8-9*		√		√	
Commercial 10	√				
Commercial 11	√		√		
Commercial 12-14*	√				
Commercial 15	√		√	√	
Commercial 16	√				
Commercial 17					
Commercials 18-20*					√
Commercial 21			√		√
Commercial 22	√				
Total	6/16 37.5%	2/16 12.5%	3/16 18.75%	3/16 18.75%	2/16 12.5%

*Note.* Similar commercials were grouped together so as not to give false frequencies. They are marked by an asterisk \*.

As seen in Table 2, creative metaphors are represented through the use of simultaneous cueing of different modes in many of the commercials (37.5%, 6 out of 16 metaphors) surpassing the occurrence of the other four filmic techniques. This means that the creative metaphors are usually produced when two or more modes are used at the same time. For example, in the Sindbad Oil commercials #12, #13 and #14, the narrator, who is Sindbad himself, points out to the viewers that Sindbad Oil is a legend in the kitchen (المطبخ بقى فيه أسطورة “



’واسمها سندباد’ /ɪl mæʔbæx bæʔæ fi:h ʊʃtu:ræ w ʔismæhæ sɪndbæd/), and the viewers also read these words when they are written in the last shot of the commercial. Here the spoken mode and written mode occur together in order to create metaphor M8 “Sindbad is a legend”. Another example is apparent in El Hanim Ghee commercial #16 where the narrator tells the viewers at the end that El Hanim Ghee is a different story (“الهانم قصة تانية خالص” /ɪl hænim qiʃæ tænjæ xæliʃ/), and the same words are written on screen in the last shot of the commercial. The spoken and written modes occur together in this example as well to produce metaphor M12 “El Hanim Ghee is a different story”. One possible explanation for this might be the fact that the metaphors are usually heard at the end of the commercials when the narrator directly mentions them in the slogans of the campaigns and the viewers can read the same slogans on screen. This answers the first subquestion which is “How is simultaneous cueing of different modes used to create creative metaphors in order to convey the messages of the commercials?”. In these commercials, the narrator directly delivers the metaphors. This is probably favoured by advertisers because the viewers would be able to easily identify the metaphor and understand it as the metaphor is explicitly stated. Hence, using the spoken and visual modes to create the metaphor helps to convey the message clearly to the viewers.

Furthermore, the use of the other filmic techniques to produce creative metaphors depends on the message which the advertisers wish to convey. For instance, in the Mountain View Chillout Park commercials #1,#2, #3, #4, #5, #6, #7, #8, #9, the aim is to advertise a new compound and the feature which is repeatedly emphasised is how relaxed and chilled life is there in contrast to life in the crowded streets of Cairo. The construction of the metaphor serves to advertise how life is much better in the compound and how this can benefit their customers (e.g. keeping relaxed in this commercial). For that reason, the advertiser here uses the film technique of transformation or replacement and sometimes both to create the metaphor of the angry and furious hulk in order to highlight the horrible conditions of living in a crowded area. Viewers would probably identify with the hulk and decide to move to Mountain View where they could relax and live a comfortable life, and this is the main aim of the commercial. Therefore, the importance of buying a house in Mountain View Chillout Park is emphasised through the use of the metaphor ANGRY PERSON WHO LIVES IN A CROWDED AREA IS A HULK, which sums up M1, M2, M3 and M4 in Appendix B.

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Another example of a filmic technique used to produce a creative metaphor to put across the message of its commercial is the depiction of a non-existent gestalt, such as a flying unicorn donkey in the Freska Wafer commercial #11. The main aim of this commercial is to suggest that Freska is an amazing snack, which would make those who eat it have a wonderful experience. This aim is achieved through presenting unreal entities to emphasise how Freska Wafer is as wonderful and amazing as these entities. If the viewers cannot have these extraordinary objects, at least they can have Freska Wafer. Therefore, the advertiser emphasises the necessity of buying Wafer Freska through the use of metaphor M7 FRESKA IS AMAZEMENT.

As for the filmic technique of juxtaposition, it is employed to produce the creative metaphors in the We Owe It to Egypt Foundation – Abo El Reesh Hospital commercials, namely #18, #19 and #20, and it also contributes to the message sent across to the viewers in these commercials. The three commercials start by recounting the stories of three different fairy tale characters: Cinderella, Antar and Sindbad. Then, there is a shift from these characters into images of the sick children whose innocence and dreams are crushed because of their sickness. The comparison between the fairy tale characters and the sick children highlights the needs of these children and sends a strong message to the viewers to donate money to save them. Therefore, the metaphor CINDERELLA/ANTAR/SINDBAD ARE SICK CHILDREN, which sums up M13 in Appendix B, stresses the importance of the viewers' donation to the hospital.

Hence, this answers the second subquestion which is “How are the four filmic techniques of transformation, depicting non-existing gestalt, replacement and juxtaposition used to create creative metaphors in order to convey the messages of the commercials?”. The four techniques are used in different TV commercials to deliver the message to the viewers through producing creative metaphors, which emphasise the importance of purchasing the products or donating money as in the case of the hospital commercials.

Moreover, in almost all of the commercials, the filmic techniques and metaphors are identified in the segments where the fairy tale and superhero characters appear. Without these characters, the metaphors would not have occurred. For example, the hulk appears in the Mountain View commercials, namely #1,#2, #3, #4, #5, #6, #7, #8, #9, in the segments where transformation

or replacement takes place to show us how living in a crowded area could be frustrating and stressful. In another example, the flying unicorn donkey exemplifies the depiction of non-existent gestalt filmic technique in the Freska Wafer commercial #11 in order to show how Freska is as amazing as seeing a flying unicorn donkey. Another example is the filmic technique of juxtaposition which is seen in the We Owe It to Egypt Foundation – Abo El Reesh Hospital commercials #18, #19 and #20, where sick children are contrasted to Cinderella, Antar, and Sindbad, but their innocence and dreams are crushed when they are faced with their sickness. This answers the third subquestion, which is “How do the segments presenting fairy tale characters and superheroes contribute to the formation of the creative metaphors?”. In addition, similar to the findings of previous studies on metaphor in advertisements employing fairy tale elements (Downing & Mujic, 2015; Bohuslavská & Ciprianová, 2021), the findings of the current study also illustrate that fairy tale characters are an essential part of the commercials and prompt the metaphor as well.

Furthermore, commercials advertising different products or services use different filmic techniques. For example, transformation and replacement occur frequently in real estate commercials and a possible explanation for this is that the advertisers want to show how moving to the right neighbourhood can change a person from one form into another. As for depicting non-existing gestalt, they are employed in mobile and financial service providers probably because they help the advertisers display how marvellous the services they provide can be. In addition, juxtaposition is used frequently in the donations commercials to influence the viewers by showing them how the children’s life could be if they receive the money to get treated. Regarding simultaneous cueing of different modes, they occur frequently in food and beverage commercials as the narrator emphasise how great the products are at the end as a final reminder for the viewers to purchase the products. Therefore, this answers the fourth subquestion which is “Which of the techniques of transformation, depicting non-existing gestalt, replacement, juxtaposition and simultaneous cuing of different modes occur frequently in different types of TV commercials?”

### **Conclusion**

To sum up, this study has applied Pan’s (2020) C-MIPVA analytical procedure, which comes under the theoretical umbrella of Lakoff and Johnson’s (2003) CMT, on Egyptian Arabic TV commercials depicting characters from

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fairy tales and superhero fiction. The aim of this study was to investigate how fairy tale characters and superheroes were represented through creative metaphors in such commercials and how their use in the commercials contributed to the message conveyed to the viewers and emphasised the need for purchasing the products and services advertised. The findings of the study illustrated that in many of the commercials, the creative metaphor was depicted through the use of more than one mode at the same time, such as visuals and spoken language simultaneously. This is similar to the findings of several earlier studies (Bohuslavska & Ciprianová, 2021; Caballero, 2014; Forceville, 1996; Yu, 2011). Moreover, the four filmic techniques of transformation, depicting non-existing gestalt, replacement and juxtaposition appeared in different types of advertisements in order to depict the fairy tale characters and superheroes in these creative metaphors. In addition, the creative metaphors analysed played a significant role in putting the message across to the viewers and stressing how important it is for them to buy the products and services advertised. Similar findings were reached in previous studies (Bohuslavska & Ciprianová, 2021; Kadry, 2016; Odber de Baubeta, 1997 & 1998). Furthermore, most of the fairy tale and superhero elements were directly linked to the filmic techniques which in turn signalled the existence of metaphors. Finally, the findings showed that commercials of various types of products and services used different filmic techniques in the production of creative metaphors.

These findings should have beneficial implications in the field of advertising. As supported by the findings of this study, it is recommended that advertisers should make more use of fairy tale characters and superheroes in future commercials as they contribute to conveying the advertisements' messages in an interesting way through creative metaphors, especially when filmic techniques are used in developing them. Moreover, it should have useful implications in the field of creative metaphor analysis as it asserts the reliability of Pan's (2020) C-MIPVA as an analytical procedure for identifying creative metaphors in a reliable manner.

### **Limitations and Suggestions for Further Research**

This study is not without limitations. Firstly, the study examined only Egyptian Arabic TV commercials which present fairy tale characters and superheroes, and hence, the results could not be generalised to all commercials or commercials of other Arabic dialects. Secondly, the study focused on only

five filmic techniques and did not consider multimodal elements in the analysis. Finally, the use of fairy tale characters and superheroes in the creation of metaphor were examined, but the gender of the characters was not taken into consideration.

In order to contribute to the existing literature, future studies could compare creative metaphors in Arabic and English commercials depicting fairy tale elements in order to determine if there are cultural differences. Moreover, various multimodal elements, such as colours, music, and shot angles, could also be investigated. In addition, such commercials could be analysed using feminist discourse analysis theories in order to unravel how female characters are presented in commercials in contrast to males when fairy tale characters and superheroes are portrayed.

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Appendix A: List of YouTube Videos of TV Commercials

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- MountainViewEG. (2015, June 23) *Mountain View Amazing Neighbors* [Video]. YouTube. <https://youtu.be/syN-gQoACSY>
- \_\_\_\_\_. (2016, April 14) *Mountain View C-Villa "Boy"* [Video]. YouTube. <https://youtu.be/N6o1emXIAZk>
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**Appendix B: List of Creative Metaphors Identified in the**

<b>Metaphor #</b>	<b>Commercial #</b>	<b>Metaphor</b>
M1	#1	Angry man who is unable to park his car is a hulk
	#2	Angry boy who is unable to sleep is a hulk
	#3	Angry woman who hates her nosy neighbours is a hulk
M2	#4	Angry woman & man who hate their noisy neighbours are hulks
	#5	Angry man, woman & old woman who hate their inconsiderate neighbours are hulks
	#6	Angry man, woman & child who hate the crowded streets are hulks
	#7	Angry woman who hates the crowded streets is a hulk
M3	#8 & #9	Angry man & woman who hate their noisy children are hulks
M4	#8	Boy who is angry because his mother destroyed his PS is a hulk
	#9	Girl who is angry because her mother destroyed her music box is a hulk
M5	#10	Mirinda Green Apple is a saviour
M6	#11	Prince Charming on a unicorn donkey is amazement
M7	#11	Freska is amazement
M8	#12, #13, #14	Sindbad is a legend
M9	#15	Gladiator defeating troll is strong
		Vanishing Aladdin is powerful
		Iron-headed Alien is strong
		Robot defeating dinosaur is strong
M10	#15	Etisalat card is strong
M11	#15	Etisalat is strong
M12	#16	El Hanim Ghee is a different story

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M13	#18	Cinderella is sick girl
	#19	Antar is sick boy
	#20	Sindbad is blind boy
M14	#21	Supermaw is powerful
M15	#21	Fawry is as powerful as supermaw
M16	#22	Donating money is happiness for the sick kids
		Donating money is a key to a better life for the sick kids