Brand Image Construction of Food Corporate: A Cognitive Linguistic Study of Multimodal Metaphor in English Video Advertising during the COVID-19 Pandemic

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Abstract

The past two years have witnessed the widespread of COVID-19, which has triggered conspicuous changes in business around the world. As an important marketing communication between the sellers and the buyers, advertising has also been affected by the pandemic. Multimodal metaphor in advertising has attracted the interest of many researchers as more modes of expression appear in advertising. In this study, the author attempts to investigate multimodal metaphor in English video advertising during the COVID-19 pandemic, endeavoring to explore the functions of multimodal metaphor in constructing the brand image of food corporates within the framework of Conceptual Metaphor and Multimodal Metaphor. By examining the construction process of multimodal metaphors, the interactions of multimodal metaphor and metonymy, the image schema and the intended message in these advertisements, several findings are suggested. Firstly, multimodal metaphor is used to promote product or service by highlighting their attributes of evading potential risks of the pandemic. Secondly, the mainly used modes in these advertisements to construct meaning are visual and aural. The referring process of product/service is realized by multimodal metonymies; the transferring process of information from the advertiser to the audience is realized by image schemas. Thirdly, the brand images are constructed mainly by soft attributes. The company image and user image are built explicitly, while the product/service image is built implicitly.

Keywords: video advertising, multimodal metaphor, brand image, food corporates

1. Introduction

The COVID-19 pandemic has exerted a detrimental influence on people's psychological states (Wang et al., 2020). For instance, people tend to feel highly uncertain about their health, work, finances, and socializing (Donthu & Gustafsson, 2020). Moreover, the overload of information about COVID-19 induces feelings of uncertainty since people are unable to process all the information (Farooq et al., 2020). Another negative psychological consequence of COVID-19 is a sense of powerlessness due to an increasing number of confirmed cases and deaths, the lack of widespread construction process of the COVID-19 vaccine, the fear of food shortages and the difficulty in acquiring accurate information (Kirk & Rifkin, 2020). Recent research on COVID-19 suggests that feelings of uncertainty and powerlessness influence consumers' purchasing actions (Leduc & Liu, 2020).

Advertising is a marketing communication that employs an openly sponsored, non-personal message to promote or sell a product, service or idea (Stanton & Sommers, 1973), and it proves to be an indispensable part of human life influencing consumers' spending and opinions about the company. Advertising functions not only to promote the products or services but also to reinforce the company's own identity (e.g., corporate business identity) (Downing & Mujic, 2015). Nowadays, thanks to the thriving of mass media, advertising allows into play the modes of language, visuals, and sound/music.

On the other hand, the recent decades have witnessed a dramatic change in people's opinion about metaphor. In *Metaphors We Live By*, Lakoff and Johnson (1980) hold that metaphor is not merely a linguistic or rhetorical phenomenon, but also a mode of thinking which affects people's behavior and they put forward Conceptual Metaphor Theory, which marks the significant paradigm shift in the cognition of metaphor. Since then, studies on CMT have been very productive, which mainly focus on the verbal metaphor. However, non-verbal and multimodal metaphors have been far less exclusively studied than their verbal sisters (Forceville & Urios-Aparisi, 2009). To attest to the multimodal nature of metaphor, Forceville (1996) examines many pictorial advertisements. In this way, he lays a foundation for the first step of multimodal metaphor study. Multimodal metaphor has had a close relationship with advertising since it was initiated.

Current research on multimodal metaphor in advertising focuses on the meaning construction functions and the interaction of multimodal metaphor with other subjects, such as metonymy in advertising discourse itself, and little scholarly attention has been paid to the role of multimodal metaphorical advertising serving to construct the brand images of corporates. More research is conducted on the multimodality of images and texts, while that of video and sound which are of equal importance, is less concerned. Moreover, the studies investigating multimodal metaphorical advertising during the COVID-19 pandemic are lacking. In this case, this study attaches importance to multimodal

metaphor in Food video advertising during the COVID-19 pandemic and explores the functions of these advertisements serving to construct a brand image.

This study aims at investigating multimodal metaphor in Food video advertising during the COVID-19 pandemic, endeavoring to explore the functions of multimodal metaphor in the process of meaning construction and the different types of interaction of multimodal metaphor and metonymy in these advertisements will be analyzed within the framework of Conceptual Metaphor. By interpreting the image schema and the intended message embodied in these advertisements, this study will also expound on the functions of multimodal metaphorical advertisements in constructing a brand image. Therefore, three research questions are put forward as follows:

1) What is the construction process of multimodal metaphor in English food video advertising during the COVID-19 pandemic?
2) How do multimodal metaphors interact with multimodal metonymy and image schema to construct meaning in English Food Video Advertising during the COVID-19 pandemic?
3) What kind of brand image do multimodal metaphors construct through meaning construction in English Food Video Advertising during the COVID-19 pandemic according to Biel's Brand Image Model?

2. Theoretical framework

2.1 Conceptual metaphor

The conceptual metaphor was put forward by cognitive linguists in the publication of *Metaphors We Live By* (Lakoff & Johnson, 1980) which is a basic cognitive mechanism and metaphorical language is an external representation of the human mind (Lakoff & Johnson, 1980). As a cognitive mechanism, conceptual metaphors help people understand strange, unknown, and abstract things via familiar ones (Zhang & Xu, 2018). For example, the concept of LIFE is abstract, invisible, and untouchable but people can understand it via the concrete and familiar concept of JOURNEY. Many daily expressions attest to this conceptualization process: "He has no direction in life", "There is a long way to go in your life", and "You can meet a lot of obstacles in your life". According to the conceptual metaphor theory, behind these daily expressions, there is an operating conceptual metaphor: LIFE IS A JOURNEY (Lakoff & Johnson, 1980).

A conceptual metaphor consists of two conceptual domains i.e., the target domain and source domain. According to CMT, the source domain refers to the conceptual domain from which we drew metaphorical expressions (e.g., life is a *journey*) while the target domain means the conceptual domain that we tried to understand (e.g., *life* is a journey) (Lakoff & Johnson, 2003). The process that dominates metaphor is a one-way principle; that is, conceptual metaphor usually uses more abstract concepts as its target, and uses more concrete concepts as its source. Therefore, the source domain often represents familiar, tangible, common, and concrete things or concepts, while the target domain refers to novel, intangible, unfamiliar, and abstract things or concepts.

Another important component in conceptual metaphor is mapping. A metaphor is a mapping from a familiar and concrete source domain to an unfamiliar and abstract target domain. There are a series of ontological or cognitive correspondences between the source domain and the target domain, and its psychological basis is abstract image schema. We map the source domain onto the target domain so that we can understand the novel, intangible, unknown, or abstract concepts via familiar, tangible, or concrete concepts. Take the conceptual metaphor LIFE IS JOURNEY as an example. The mappings of this metaphor are demonstrated in Figure 3.1.1.

 The mentioned conceptual metaphor is built on our general understanding and conventional cognition of LIFE and JOURNEY. The image schema in this metaphor is shown in Figure 3.1.2. Source domains often map ideas onto the target beyond the basic correspondences.
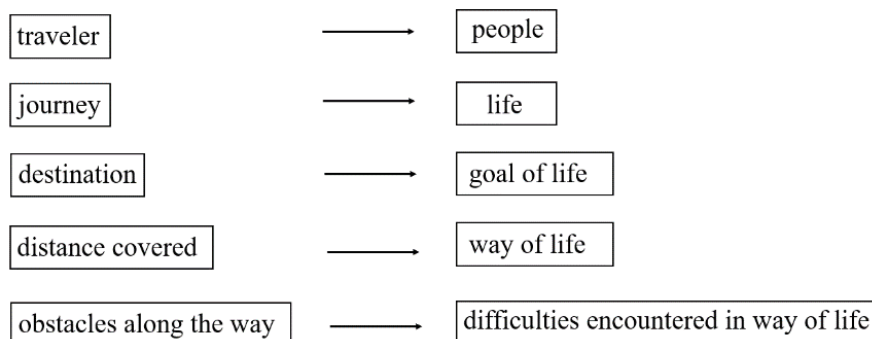
traveler	⟶	people
journey	⟶	life
destination	⟶	goal of life
distance covered	⟶	way of life
obstacles along the way	⟶	difficulties encountered in way of life

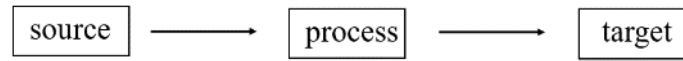Figure 3.1.1 Mappings of the Metaphor LIFE IS JOURNEY

Figure 3.1.2 Image Schema of the Metaphor LIFE IS JOURNEY

2.2 Multimodal metaphor

Conceptual metaphor theory argues that metaphor is the cognitive mechanism that structures how we perceive, how we think, and what we do (Lakoff & Johnson, 1980, 2003). As an inter-disciplinary approach, multimodality understands communication and representation other than language and attends systematically to the social interpretation of various forms of meaning-making (Price et al., 2013). The term modality refers to a semiotic system that can be explained by a concrete perception process (Forceville & Urios-Aparisi, 2009). In this book, they concluded several categories of modalities, i.e. 1) pictorial; 2) written signs; 3) spoken signs; 4) gesture; 5) sounds; 6) music; 7) smells; 8) tastes; 9) touch (Forceville & Urios-Aparisi, 2009). Multimodal metaphor has nowadays become a vital constituent of metaphor studies (Zhang & Xu, 2018). Multimodal metaphor refers to "metaphors whose target and source are rendered exclusively or predominantly in two different modes/modalities" (Forceville & Urios-Aparisi, 2009). By analyzing video advertising with the help of multimodal metaphor, the preference of modalities employed by the food corporates can be found and the underlying image propositions can be extracted.

2.3 Analytical Framework of the Present Research

The study will be conducted from three major procedures. The first step involves the identification of various multimodal metaphors and target and source, based on CMT. The second step is to analyze how multimodal metaphor and metonymy interact in meaning construction, various image schemas used, and the intended message of the advertising, based on the analytical framework of multimodal metaphor and metonymy in Urios-Aparisi (2009) and the types of image schemas found in Evans (2006). The third step is to analyze how multimodal metaphors construct brand image based on Biel's Brand Image Model (Biel, 1992). Specific research procedures are demonstrated in Figure 3.1.
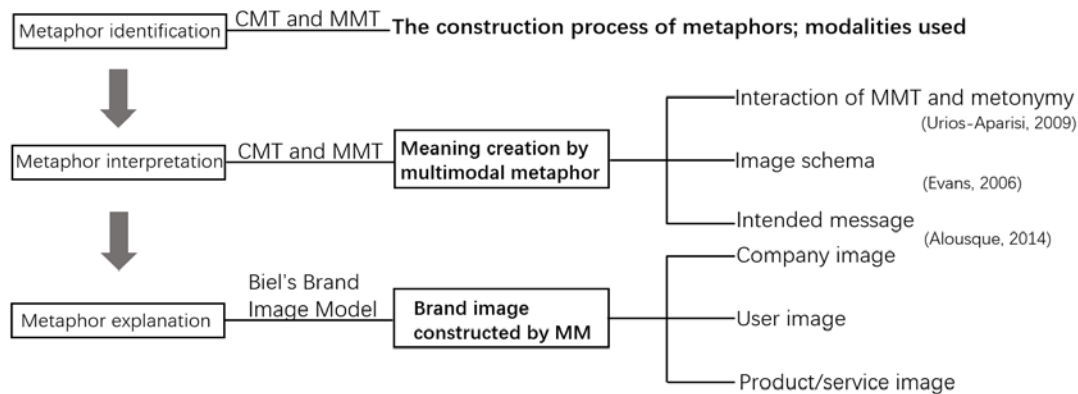

Figure 3.1 Analytical Framework of this study

3. Methodology

This thesis adopts a method of qualitative-and-quantitative analysis of multimodal metaphor in food video advertising, aiming to explore the function of multimodal metaphor in constructing brand images. For the quantitative method, a food video advertising during the COVID-19 pandemic will be established and the author will categorize and generalize the kinds of multimodal metaphors, mappings, and entailments, and the modalities for the presentation of target and source domains in these advertisements. For the qualitative method, the process of multimodal metaphor contributing to meaning construction will be examined by analyzing the interaction of multimodal metaphor and metonymy, the image schema used and the intended message based on the analytical framework of multimodal metaphor and metonymy in Urios-Aparisi (2009) and the types of image schemas found in Evans (2006). Secondly, Biel's Brand Image Model (Biel, 1992) will be applied to analyze multimodal metaphors in constructing brand images of food corporations

In this study, the video advertisement is collected from the Ads of the World website (www.adsoftheworld.com/collection/covid19_ads). The video advertisement came from a special collection of COVID-19 ads organized by the Clio organization since spring 2020.

This study aims to investigate the functions of multimodal metaphors in constructing brand image through the analysis of multimodal metaphors in Food video advertising during the COVID-19 pandemic published by food corporates. This study will conduct quantitative and qualitative methods and the procedures are as follows:

1) Calculate and categorize the kinds of multimodal metaphors, mappings and entailments, and the modalities for the presentation of target and source domains.

2) Examine the process of multimodal metaphor contributing to meaning construction by analyzing the interaction of multimodal metaphor and metonymy, the image schema used and the intended message in these ads.

3) Further, interpret how these multimodal metaphors in the ads contribute to constructing brand image.

4. Analysis and Discussion

In this part, a food video advertisement during the COVID-19 pandemic from McDonald's will be examined in detail to identify the construction process of multimodal metaphors, the ways multimodal metaphors function in meaning construction and the brand image constructed by multimodal metaphors in the advertising.

4.1 Construction Process of Multimodal Metaphor used in the Advertisement

The 1-minute-long MacDonald's ad was made in Germany in 2020, aiming at a Western culture audience. Multimodal metaphors in this ad are based on the interaction of visual and aural triggers which are mainly presented in English. There are verbal forms of expression at the end of the ad that is shown in German. Music in this ad is particularly important as the connection of source and target of this as is accomplished by music.

In this advertisement, four multimodal metaphors, VIRUS IS PHYSICAL OBJECT, VIRUS IS HUMAN, PROTECTION IS MACDONALD'S and HAPPINESS IS MACDONALD'S, are fundamentally manifested through verbal, non-verbal and multimodal expressions.

In this advertisement, four multimodal metaphors are employed: VIRUS IS PHYSICAL OBJECT, VIRUS IS HUMAN, PROTECTION IS MACDONALD'S and HAPPINESS IS MACDONALD'S. The construction process of these four multimodal metaphors in advertising will be analyzed separately from the perspective of multimodal metaphors in the following part.

VIRUS IS PHYSICAL OBJECT

In this video advertisement, the virus does not appear directly but is expressed by some physical objects. In Scenes 1-6 and Scene 7 (see Appendix 1 for screenshots), the virus is presented by different physical objects, e.g., in Scenes 1 and 6, the virus is shown by buttons, while in Scene 2 by a handrail. Table 5.1 show a various physical object that metaphorically represents virus.

Table 5.1 Metaphorical Expressions in Metaphor VIRUS IS PHYSICAL OBJECT and Modalities Employed

Source	Modality (ies)	Target	Scene(s)
Button	Image/Words	Virus	1/6
Handrail	Image	Virus	2
Gift	Image	Virus	3
Pole	Image	Virus	4
Football	Image	Virus	5
Vase	Image	Virus	8

On the one hand, no matter what the source domain is, it implies that the advertiser of the ad intends to remind us of the potential risk of the objects in our life being contaminated by the COVID-19 virus. By metaphorically projecting these objects to the virus, the audience can understand more vividly the means of protecting themselves from the pandemic. On the other hand, this multimodal metaphor provides a basis for the following metaphors and it is realized by the interaction of multimodal metaphor and metonymy, which will be analyzed in the following part.

VIRUS IS HUMAN

In Scene 7, two animated people in the drawing refuse to touch each other's hands when hearing the background music. This "HUMAN" metaphor is embodied in the metaphorical expression "virus is others' hand". The interaction of

multimodal metaphor and metonymy in this metaphor will be analyzed in Section 5.2.1. The modality employed is an image.

INFECTION IS CONTACT

Through the first eight scenes of this advertising, the main multimodal metaphor is INFECTION IS CONTACT which presents in different variants and multimodal expressions. For instance, in the third scene (Figure 3), a man is sent a present by his friends. They handed the gift to the man with their hands, hoping that he would catch it with his hands. The man was struggling with whether to catch the gift with his hands. He was in fear of touching the gift may lead to his infection with the virus. The music that sings "can't touch this" begins and the man decides not the catch the gift with his hands to avoid contact with others. The source domain, CONTACT, is presented as the action of touching the gift handed over by two friends in visual mode and as the song lyric "can't touch this" in aural mode, while the target domain, INFECTION, is presented as a gift handed over by two friends. One thing worthy of noting is that music plays a crucial role in the presentation of this metaphor as it provides a strong connection between the source and target domain in the presentation of this metaphor. This metaphor also appears in the other seven scenes. Table 1 demonstrates the variant presentations of this metaphor in the eight scenes are demonstrated in Table 5.2.

Table 5.2 Metaphorical Expressions in Metaphor INFECTION IS CONTACT and Modalities Employed

Source	Modality (ies)	Target	Scene(s)
Pressing Button	Action/Verbal	Infection	1/6
Touching BusHandrail	Action	Infection	2
Touching gift	Action	Infection	3
Touching the Pole	Action	Infection	4
Touching Football	Action	Infection	5
Touching Other's Hand	Action	Infection	7
Touching Vase	Action	Infection	8
Background Music	Sounds /Words		1-9

As shown by Table 5.2, the majority of the modality employed is action, while one is verbal and another is sounds/words. The source domain in this metaphor is mainly expressed visually; thus, it provides a warning for the audience to avoid contacting others during the pandemic. The target domain of this metaphor is activated by the target domain former one VIRUS IS PHYSICAL OBJECT which projects physical objects in the ad to the COVID-19 virus.

PROTECTION IS MACDONALD'S

In Scene 9, MacDonald's APP is shown on the cell phone display held by teenagers and the music lyric changes to "I can touch this." The contrast between the music in the present scene and the previous scene implies that people cannot touch anything except for touching their smartphones to order their meals via MacDonald's APP, as the APP prevents people from contacting others, thus protecting people from being infected by the virus. The metaphorical expression of this multimodal metaphor is "protecting ourselves from COVID-19 is ordering meals via MacDonald's APP. The modalities employed are image and sounds.

HAPPINESS IS MACDONALD'S

In the Scene 10/11, teenagers are happy when stepping out of the MacDonald's restaurant after getting the MacDonald's food they ordered online and they are happily eating MacDonald's food together outside a MacDonald's restaurant. The metaphorical expressions of this metaphor are "happiness is getting MacDonald's food" and "happiness is eating MacDonald's food with friends." The modalities employed are image and sounds.

4.2 Meaning construction by the Multimodal Metaphors

In the ads collected in this study, many innovations are achieved by the advertisers by using new metaphors whereby a link is forged between two seemingly unrelated domains, to attract the audience's interest and make a stronger advertising impact. However, the use of new metaphors may trigger a cognitive clash. The bigger the clash is, the more audience feels hard to receive the messages from the advertiser. Thus, it is necessary to interpret the meaning construction of multimodal metaphor and reveal the intended message expressed by the ad.

In this part, to investigate the meaning construction of multimodal metaphors in the ad, a cognitive approach will be used to analyze the interaction of metaphor and metonymy, the image schemas used, and the intended message of the ad.

4.2.1 Interaction of Multimodal Metaphor and Metonymy

Apart from the four major multimodal metaphors discussed above, this ad has also deployed several metonymies to achieve its meaning construction and persuasive purpose. In this section, the interaction of multimodal metaphors and multimodal metonymies will be analyzed.

The first metonymy is TOUCH STANDS FOR INFECTION. In Scenes 1-8, the characters are all confronted with the choice of whether touching the objects or the people around them, which are considered as the representation of the virus, which has already been discussed above. At that moment, the music starts, which sings "can't touch this", the characters decide not to touch anything or anybody in their surroundings when hearing the music. As mentioned above, the virus is metaphorically represented by the physical objects and people around the characters in the ad; and it can be seen that people are suggested not to touch anything or anybody during the COVID-19 pandemic as they probably have to do with the virus and the action of touch leads to the infection of coronavirus disease. The metonymy TOUCH STANDS FOR INFECTION are deployed in all the eight scenes with the same clip of music singing "can't touch this," though different in environments and characters, as summarized in Table 5.2.

Table 5.2 Metonymic Expressions in Metonymy TOUCH STANDS FOR INFECTION and Modalities Employed

Source	Modality (ies)	Target	Scene(s)
Pressing Button	Image/Words	Infection	1/6
Touching BusHandrail	Image	Infection	2
Touching gift	Image	Infection	3
Touching the Pole	Image	Infection	4
Touching Football	Image	Infection	5
Touching Other's Hand	Image	Infection	7
Touching Vase	Image	Infection	8
Background Music	Sounds /Words		1-8

As shown in Table 5.2, in this metonymy, the source is explicitly presented visually, verbally and aurally by the action of touching things/people and the music while the target is implicitly implied. The metaphors VIRUS IS PHYSICAL OBJECTS and VIRUS IS HUMAN, realized visually and verbally, are important components of this metonymy that contribute to presenting the source in this metonymy: CONTACT.

Another metonymy deployed in this ad is PRODUCTS/SERVICE STANDS FOR PRODUCER. In Scenes 9-11, two multimodal metaphors are used, i.e., PROTECTION IS MACDONALD'S and HAPPINESS IS MACDONALD'S with the same target, namely MacDonald's. This target in the metaphor is not represented explicitly, but rather through the use of the metonymy PRODUCTS/SERVICE STANDS FOR PRODUCER.

In Scene 9, the yellow logo of MacDonald's is shown on its APP on the cell phone display held by teenagers, and the lyric of the music switches to "I can touch this." In effect, two other metonymies are also used in the presentation of this metonymy, i.e., EMBLEM FOR PRODUCT and PRODUCT FOR SERVICE.

Based on the analysis of metonymies above, the interaction of metaphor and metonymy of the metaphors PROTECTION IS MACDONALD'S and HAPPINESS IS MACDONALD'S can be demonstrated in Figure 5.1 and Figure 5.2.
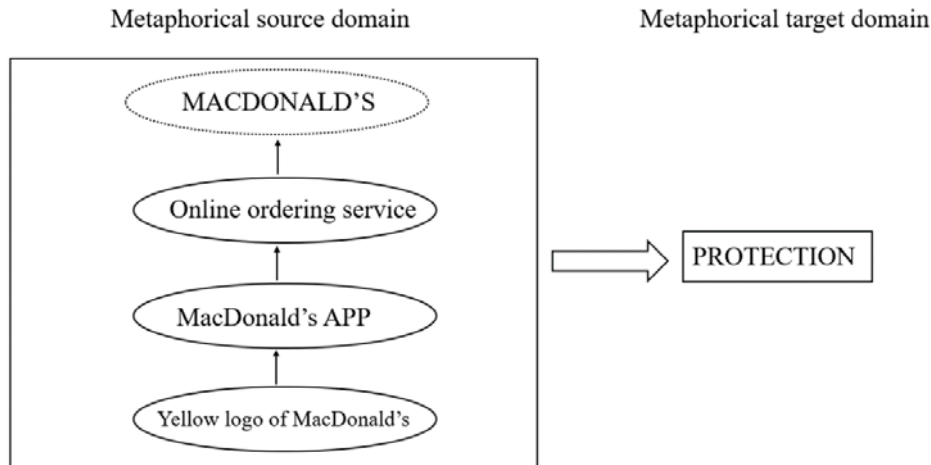
Figure 5.1 Interaction of Multimodal Metaphor and Metonymy in the Metaphor PROTECTION IS MACDONALD'S
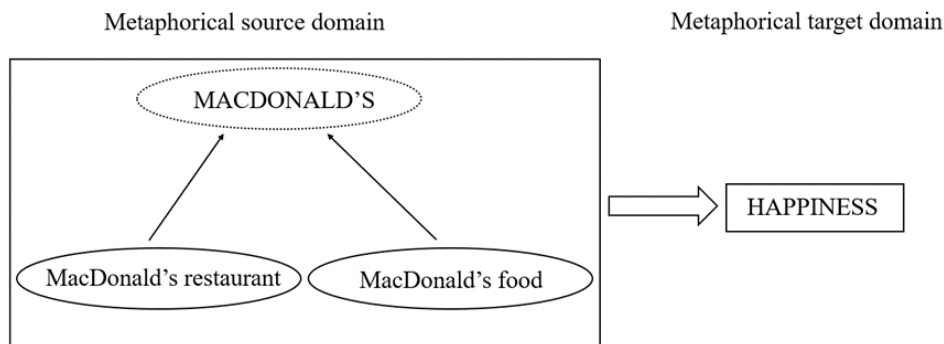
Figure 5.2 Interaction of Multimodal Metaphor and Metonymy in the Metaphor HAPPINESS IS MACDONALD'S

In summary, the first metonymy used in this ad falls into the general metonymy POTENTIAL REASON FOR EVENT, while the second metonymy, including two sub-metonymies that constitute the metonymy, can be classified in the general metonymy PART FOR WHOLE. As has been analyzed, these metonymies can be manifested visually, aurally and verbally and interact with multimodal metaphors to construct different meanings.

4.2.2 Image Schema

Numerous metaphors and metonymies used in advertising are grounded in image schemas (Velasco Sacristan & Cortés de los Ríos, 2009). Image schemas are schematic mental patterns derived from the sensory and perceptual experiences that structure our thinking and reasoning about the world (Evans, 2006). Evans (2006) proposes the following image schemas:

    1) Space: up-down, front-back, left-right, near-far, center-periphery, path, straight-curved, scale;
    2) Containment: in-out;
    3) Multiplicity: part-whole, count-mass;
    4) Balance: axis balance, point balance equilibrium;
    5) Force: compulsion, blockage, counterforce, diversion, enablement, attraction, resistance;
    6) Cycle;
    7) Attribute: heavy-light, dark-bright, big-small, warm-cold, strong-weak.

In this part, the image schema used in this advertising will be analyzed following the proposed image schemas in Evans (2006).

The first image schema to be analyzed is CONTAINER. Concrete objects have structures of containers, and abstract entities that are invisible and intangible can also be felt by the human body may also be a container (Wilkie et al., 2010). Scene 9 establishes the source and target domain of the metonymy SERVICE STANDS FOR PRODUCER. The target domain of this multimodal metonymy is MacDonald's, which is an invisible and artificially defined container. In

Scene 9, the image on the smartphone display held by teenagers in which the logo of MacDonald's is presented is the launching page of MacDonald's APP. The producer can be conceptualized as a container as they are the owner of several products, services, restaurants and brands. Therefore, in this metonymy, the container is MacDonald's, which is the target domain of the metonymy. MacDonald's, from a conceptualized perspective, contains its yellow logo, APP, food and online ordering service in this ad.

This phenomenon is called "chained metonymy". It can be inferred that there are three layers of image schematic structures of the container here, as shown in Figure 5.3.
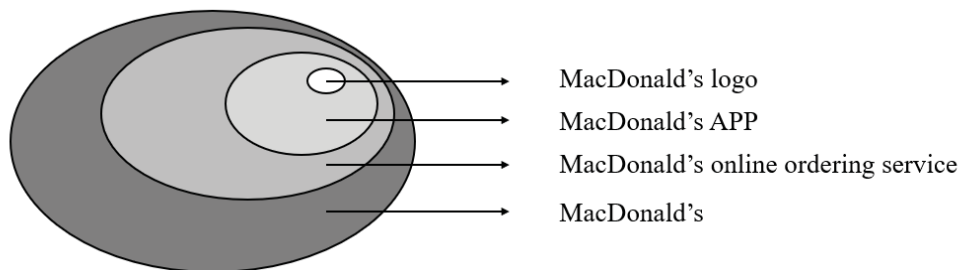

Figure 5.3 The Image Schematic Structure of the CONTAINERS in Scene 9

4.2.3 Intended Message

In this advertisement, from Scene 1 to Scene 8, it intends to be a public service advertisement serving to provide an advocacy for the audience to avoid contacting others as it may lead to the infection of the COVID-19 virus. By presenting different scenes drawn on the experiences of people's daily life, such as scenes of doing sports, taking public transport, taking an elevator and etc. In this sense, the audience can vividly receive the intended message from the advertiser that it is of importance to avoid unnecessary contact with others for the sake of health concerns during the COVID-19 period. In Scene 9, the representation of the MacDonald's APP and the switch of the background music suggest being a promotion of not only MacDonald's APP but also its service to protect consumers away from the virus. The contrast between the previous song lyric "can't touch this" and that in this scene "I can touch this" motivates the metaphor PROTECTION IS SERVICE to be enacted. Therefore, the intended message of this scene can be implied that "don't worry about COVID-19; Macdonald's online ordering service via its APP can protect you from the virus." In Scene 10 and Scene 11, MacDonald's restaurant appears in the background of the image, while MacDonald's food and teenagers that hold/eat it appear in the foreground. In both scenes, teenagers put on a happy face in front of MacDonald's restaurant with its food. These two scenes promote the core properties of MacDonald's, i.e., food and restaurant by depicting the happy expressions of the customers. The intended message can be interpreted as "whatever time you are in, Macdonald's food will give you fun and happiness, even when you don't eat right in the restaurant."

4.3 Brand Image Constructed by Multimodal Metaphor through Meaning construction

As an important means of external publicity, commercial advertisement plays a vital role for corporates to construct a good brand image. Advertisement is a form of persuasion in which multimodal metaphor is widely used. Biel (1992) argues that brand image can be embodied through three sub-images: company image, user image and product/service image. Consumers' perception of brand-related characteristics can be divided into Hard Attributes and Soft Attributes.

Consumers organize all the information about the company and their experience of using the company's products to construct the company image, including the following aspects: innovation, historical continuity (such as the history, scale and strength of corporates, etc.) and marketing, as well as the sense of trust for consumers. User image refers to the demographic characteristics of brand users, which is a Hard Attribute. In addition, it also includes Soft Attributes of users' personalities, values and lifestyles. Product/service image is a brand characteristic corresponding to the function of the product/service itself or the benefits brought by it. In addition, the characteristics of the product origin, packaging, etc., can also contribute to constituting the image of the product/service. Biel's Brand Image Model is demonstrated in Figure 5.4.
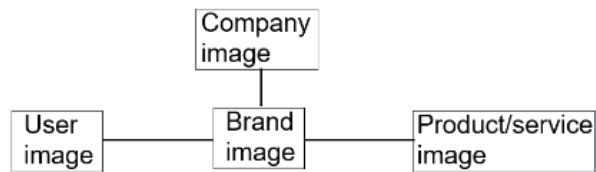
Figure 5.4 Biel's Brand Image Model

Based on the former analysis of meaning construction and Biel's Brand Image Model, the brand images constructed by multimodal metaphors in this advertisement will be analyzed.

4.3.1 Company Image

This advertisement has twelve scenes in total. The first eight scenes represent eight different situations of our daily life in which we may have contact with the things or people around us. This advertisement reveals the hard attributes of MacDonald's, namely, the multiplicity and convenience of its services. This advertisement shows that apart from dining in its restaurant, people can also order foods in its APP online conveniently. The soft attributes of MacDonald's in this advertisement can be concluded as it is customer-oriented and positive in performing social responsibility. MacDonald's advertisement presents eight scenes in our daily life to advocate for the audience to protect themselves by avoiding unnecessary contact with others during the COVID-19 pandemic. By this advocacy, the spreading of the COVID-19 virus may be curbed and no one may suffer from the pandemic. By creating meaning through the use of multimodal metaphors, multimodal metonymies and image schema, MacDonald's combines the soft and hard attributes to construct its company image of being meticulous and attending to details in everything, and being caring and responsible for its customers.

4.3.2 User Image

In Scenes 9, 10 and 11, some teenagers are dancing energetically on the city road. After the dance, they order food via MacDonald's APP online. They are happy after catching their food from MacDonald's restaurant and happily eat together in the car in front of MacDonald's restaurant. In these three scenes, the user image of MacDonald's depicted as energetic teenagers who often gather to have fun. By presenting the scenes of teenagers dancing on the city road, the advertiser artfully publicizes the energetic and cooperative brand image of MacDonald's that it is young and creative and it is willing to cooperate with others like dancing teenagers. The happy face of teenagers who catch their food from MacDonald's restaurant and eat together reveals the soft attributes of MacDonald's product/service that it can provide emotional value, i.e., happiness to its customers. These attributes are combined to construct a positive brand image of MacDonald's that it is young, energetic and creative, and it can provide happiness for its customer.

4.3.3 Product/Service Image

In Scenes 9-11, the product and service of MacDonald's are not presented explicitly. In these scenes, the yellow logo of MacDonald's is shown on the display of the smartphone held by teenagers. In these scenes, the interaction of CONTAINER image schema and multimodal metonymy PART FOR WHOLE are deployed to allow the contained elements, namely, MacDonald's APP, food, restaurant and online ordering service to present the container MacDonald's in an implicit way. The use of multimodal metaphors HAPPINESS IS MACDONALD'S and PROTECTION IS MACDONALD'S make the abstract concepts visually and aurally by presenting the scene of people happily eating MacDonald's food together and the conspicuous contrast of different lyrics of music sounds. The advertiser intends to convey the message that people should order the meal online to avoid contacting each other during this special period. In this sense, the hard attribute of MacDonald's food/service revealed is that online ordering service is provided to the customers, while the soft attributes revealed are happiness and protection. The soft and hard attributes combined construct the brand images of MacDonald, including valuing everyone's health and being positive in difficulties.

5. Conclusion

To summarize the functions of multimodal metaphor in constructing brand image through meaning construction in this Food video advertisement during the COVID-19 pandemic, there are a few things needed to be mentioned.

Firstly, in the first eight scenes, this advertisement intends to be a public service advertisement that advocates for people to avoid unnecessary contact with potential sources of the infection. By mainly applying metaphors of visual and aural modalities, the potential infection sources are presented in the physical objects and people around us. People thus can be

aware that the virus may underlie the surrounding environment. The multimodal metonymy TOUCH STANDS FOR INFECTION interacts with the multimodal metaphors in these scenes. This interaction conveys the intended message that people should not touch anything or anyone touched by others before as it may trigger health issues. In summary, the use of multimodal metaphors as well as its interaction with multimodal metonymy, allows explicit presentations of potential infection sources in our daily life to achieve a better persuasion for people to avoid close contact. Therefore, the audience may perceive the positive company image of MacDonald's that it calls for public awareness of social distance and cares about its customers' health, which contributes to constructing MacDonald's brand image that it is customer-oriented and it carries out social responsibility in an active way.

Secondly, in Scenes 9-11, the image of the users is presented as energetic teenagers. The interaction of CONTAINER image schema and multimodal metonymy PART FOR WHOLE are deployed to present MacDonald's product and service in an implicit way. The use of multimodal metaphors HAPPINESS IS MACDONALD'S and PROTECTION IS MACDONALD'S presents a pleasant experience for its customers and conveys the intended message that MacDonald's can provide happiness and protection for its customers. FORCE image schema is employed to transfer the intended messages to the audience of this advertisement. The meaning construction discussed above constructs the user image of MacDonald's that the users are cheerful young teenagers, while the food/service images constructed are a multiplicity of its service, happiness and protection. They combine to construct the brand images of MacDonald's that it is positive, young, creative and cooperative like teenagers, and it values customers' experience and public health.

Finally, in short, the advertiser conveys the intended message in the first eight scenes that people should keep social distance and avoid unnecessary contact to protect themselves from COVID-19, while in the latter scenes, the intended messages conveyed are MacDonald's can protect its customer from COVID-19 and provide happiness for them. This advertisement constructs the brand image of MacDonald's that it is customer-oriented and it carries out social responsibility in an active way, built by company image; it is positive, young, creative and cooperative like teenagers, built by user image; customer-oriented and it carries out social responsibility in an active way; it values customers' experience and public health, built by product/service image.

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Appendix 1

Scenes of the McDonald's advertisement (2020)
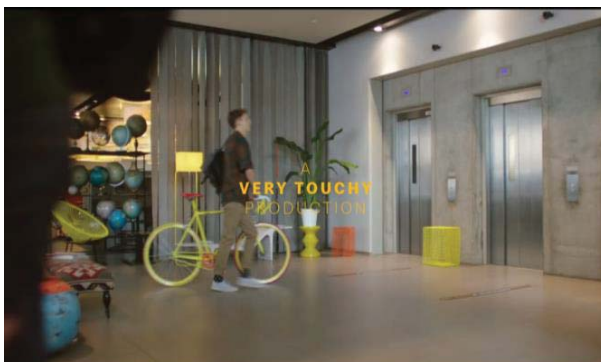
Source: vimeo.com/448886354
Campaign: #Touch This
Advertiser: McDonald's
Agency: Track
Filmproduction: Cobblestone Filmproduktion GmbH
Music: Rework "U Can't Touch This" (MC Hammer)
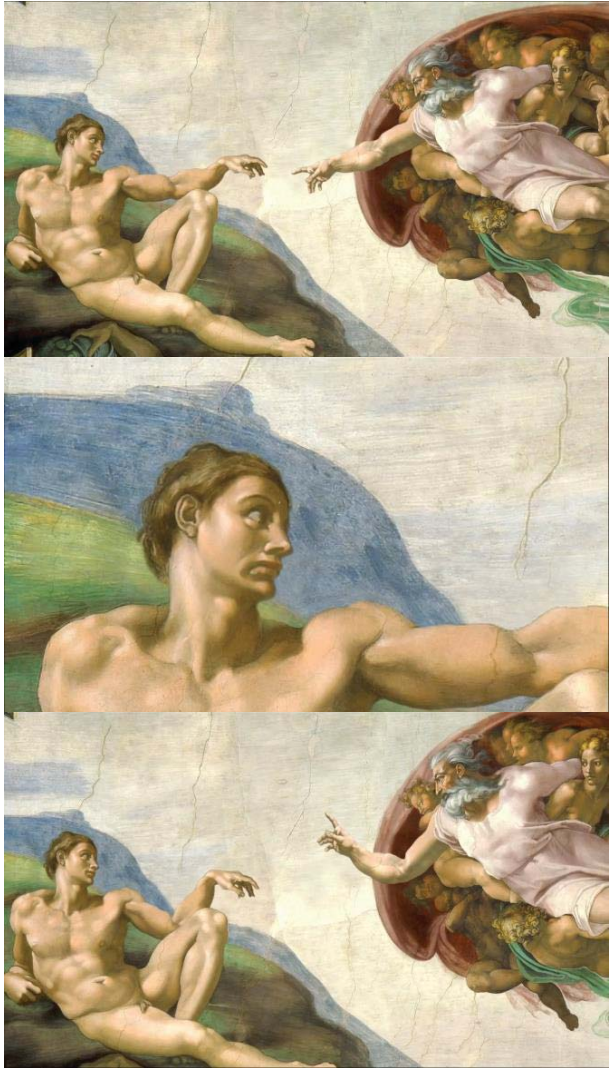

Scene 1

Scene 2

Scene 3

Scene 4

Scene 5

Scene 6

Scene 7   Scene 8

Scene 9

Scene 10

Scene 11

Scene 12