

Money does not talk: The image of money talks

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There is an observable discrepancy between the real and virtual economy, as money stopped being the tool and essence of capitalism and the economy in the postmodern era. Money has become a purpose, a simulation, a viral virtual image. For this reason, we should rather say that it is no longer money, but the image of money that talks. The transparent digital convergence culture creates a borderless second world for the economy. This economy and our attitude towards it have never been so far removed from reality. Communication, information and economy have lost their referential nature. As soon as we get in contact with the virtual/digital world, we open our eyes onto the image and the transparency of images. A visual metaphor is a visual rhetorical tool that strives to express messages, to place emphasis on certain aspects of messages, and to convey a persuasive message. This paper aims to demonstrate visual metaphor chains that set a mirror between the real and virtual economy and that serve to show the changed attitude towards money. We illustrate our theoretical approach by analysing the multimodal metaphors that appear in a video clip from popular culture.

Keywords: postmodern, simulation, virtual economy, real economy, visual metaphor

1. Transparent economy

According to Mitchell (2010), the paradox of the postmodern era derives from two issues: First, cybernetics technology and electronic reproduction created new forms of powerful pictorial simulation and illusionism. Second, there is a significant fear of the power of images (Blaskó – Margitházi 2010:175). When discussing the concept of globalisation, Peter Herrmann speaks about shifting borders and openness not only in an economic, but also in a cultural sense. Production should not only be understood from a technical perspective, i.e., as the mechanical process of creation; rather, production has a distributive character, as production is consumption at the same time (Hermann 2010: 3). According to Hermann (2010: 9), the socio-cultural meaning of economy is separated into three dimensions: 1) mode of societal production (accumulation regime plus mode of regulation); 2) mode of societally constituting distribution; and 3) mode of producing and defining value.

In the view of Castells-Cardoso (2005:3), our world has been in a process of structural transformation for over three decades. This process of course is multidimensional; however, it is associated with the emergence of a new technological and cultural paradigm, which has completely changed our communication, our symbol-usage and our overall attitude towards economy.

According to Searle (1995), language and other symbols are essentially a constitutive of institutional reality. Searle believes that it is impossible to have institutional structures, including money, marriage, governments and proprieties, without language or other symbols, as they are partly constitutive of the facts. He brings up the example of an American football game, in which a player scores six points with a touchdown. Now, without language, we can imagine a player crossing the white line with a ball in their hand, or we can want that player to cross the white line with a ball in their hand; however, we cannot see the player score six points or want the player to score six points, as points do not exist independently of words or other sorts of markers. What is true for points in Searle's example holds true for money, marriage and governments, too. Generalising his concept one can say that term Y creates a status that is additional to the physical features of term X in a C context, and that status will provide reasons for action that are independent of our natural inclinations (Searle 1995: 59-71). Hence we suggest that in the video clip we have chosen as the focus of our research, certain visual symbols (e.g. casino, run-down hotel, three-legged dog) also become constitutive elements of institutional reality through multimodal metaphors.

Jean Baudrillard (2014) speaks of the catastrophic collapse of the real when discussing the viral nature of economy. Economy, like every other aspect and area of human life, has changed in the 21st century, and the form of the postmodern economy cannot be evaluated nor can it be determined by the logic of classical Marxist economy. The stock exchange does not follow the classical economic patterns anymore. Baudrillard claims that the economy today does not mean the simple exchange of goods, stocks and shares; in his view, economy is a virtual movement in a transparent digital convergence culture, in which speculation has a basic role. Following his train of thoughts, one might say that economy is rather similar to a kind of gaming:

A virtual effervescence is created, with a potential impact on economic restructuring which, in spite of what is said, is purely speculative. The hope is that this enforced circulation will produce a broker's commission – exactly as on the Stock Exchange. Not even an objective profit exactly: the profit from speculation is not exactly surplus-value, and what is at stake here is certainly not what is at stake in classical capitalism. Speculation, like poker or roulette, has its own runaway logic. (Baudrillard 2014: 30)

Baudrillard (2014) asserts that communication and information – just like economy – have lost their referential nature. Information and communication quickly circulate in the transparent digital world of postmodernism and often cannot be connected to referential reality. Information and communication are evaluated only on the basis of the circulation of meaning “from image to image and screen to screen” (Baudrillard 2014: 32). Economy does not produce anymore but reproduces. Money does not talk, but the lack of money talks. Economy has developed a viral nature. The liberation of certain systems brings a *supercooled state*, the fusion of different systems, states and the transparency of information. However, fusion and transparency can sooner or later create a catastrophe, for which Baudrillard (2014: 33) brings the following three examples: 1) AIDS is the result of the lethal transparency of sexual liberation; 2) Computer viruses are the result of the lethal transparency of information; and 3) Financial crashes are the result of the lethal transparency of economies to one another. Economy is very much similar to the nature of media and communication, as contemporary postmodern culture is also considered as being viral. For Baudrillard there is a great discrepancy between virtual and real economies. *The loss of a referent* is the nature of virtual economy:

The engine of the economy is the disruption of value, the destabilising of markets and real economies, the triumph of an economy relieved of ideologies, social sciences, history and political economy and yielded up to pure speculation; it is the triumph of a virtual economy relieved of real

economies; [...] the triumph of viral economy which connects up in this way with all the other viral processes (Baudrillard 2014: 34).

We live in an era where it is not money that talks: digital transparency and simulacrum talk. We work and live, and money is the key for living but the function of money and the definition of money is not the same as in classical economy. Money has become digital. In addition, it is not only money that has become digital, but the lack of money. There is a great discrepancy between digital and real money, digital and real economy, money that we have and money that we do not have.

In the era of credit cards and debit cards, we do not see, nor do we touch money. We book hotel rooms through mediator booking companies. We have health insurance; we have retirement savings; we have housing savings. We spend the money we have not seen for things we cannot touch and we cannot use for years. The image of money and the usage of virtual money determine our lives. Banks pay us interest for being allowed to use our money: the money we have earned but have never seen, because when our salary arrives at the end of the month, it automatically arrives to our bank account. Money is constantly being moved in a transparent digital arena.

The lack of money is great business as well. In the postmodern sense, the lack of money is not a burden anymore, as the discrepancy between the surplus and the lack is solved by a debit card which makes our financial crises or states transparent. We apply for loans in order to dissolve the lack of money and we pay more money back in 20 years than we needed originally. Digital debts and digital surplus determine the economy. We are empowered to dissolve the difference between having money and not having money. The supercool state of virtual transparency in the economy is, however, terrifying and dangerous. Virtuality is connected to happiness, as it removes the references to things and reality. Virtuality empowers us, as everything becomes available, but at the same time it deprives us of everything (Baudrillard 2014: 196). It is not easy to dissolve this paradox.

We, therefore, live in a synthetic reality that Boorstin (1992) calls a pseudo-reality, in which the Greek word *pseudo* means “false” or “intended to deceive”. A pseudo-event or pseudo-reality possesses the characteristics of:

1. Not being spontaneous, because someone has planned, planted or incited it. Pseudo-events are created on purpose. A method of creating a pseudo-event may be using up an element of reality in a new way. Re-representation of an idea, thought, picture,

poem, painting or other is an essential tool to plan or “plant” pseudo-reality into the viral postmodern contexts.

2. Being planted primarily for the immediate purpose of being reproduced. Reproduction is a key word when speaking about pseudo-events. Pseudo-events are similar to plants. They are planted in some ways and then proliferate often unstoppably.
3. Its relation to the underlying reality of the situation is ambiguous – and its interest arises largely from this very ambiguity.

Economy is a pseudo-reality *par excellence*. It oscillates between being an “object” and a “subject”, and is ritualised by its protocol and rigidity. Boorstin (1992: 11-33.) believes that pseudo-events are more sociable, conversable, and more convenient to witness; therefore, economy, as a pseudo-reality, is largely capable to bring communication, economic thinking and the image of money to a common platform. Money and the lack of money have been ignored to be part of reality as they have mostly functioned in the virtual domain. We set up the hypothesis that conceptual metaphors – more specifically the chains of visual conceptual metaphors – are effective tools to capture the discrepancy between real and virtual economy, between pseudo-reality and reality. We wish to demonstrate the actuality and high relevance of this topic by analysing visual metaphor chains in a video clip of popular culture. In Section 2 we define what pictorial and multimodal metaphors are. In Section 3 we continue with the introduction of the video clip we have selected for analysis. We define the method of analysis and then identify the multimodal metaphors in the clip that underline our claims. Section 4 concludes the main findings of the study. The theoretical background is based on the selected works of Castells (2005), Baudrillard (2014), Mitchell (2010), Fiske (1995), Forceville (2008), McQuarrie and Phillip (2008), Lakoff and Johnson (1980), Gibbs (2008), Aczél (2012), Nyíri (2007), Kövecses (2002), and Horányi (2006). We will use the video clip “Ka-Ching!” by Shania Twain for the analysis of visual metaphors.

2. Multimodal metaphor

The traditional concept of metaphors suggests that a metaphor is a property of words and is solely a linguistic phenomenon, which is based on a resemblance between two entities. Taking a rhetorical view, the person using the metaphor aims to get the target to a certain state with tools of eloquence and emotions (Horányi 2006: 83). These views also propose that a metaphor is a deliberate use of words; therefore only great poets or eloquent speakers, such as Shakespeare, can become masters of metaphor. Yet, the rest of us, lagging behind in the use

of metaphors, will not experience any disadvantage, as it is not an inevitable part of everyday human communication, but a tool for creating special effects.

A new perspective of metaphor was offered by Lakoff and Johnson (1980) that challenged all these aspects of the traditional theory (Kövecses 2002: vii-viii). According to Lakoff and Johnson (1980), metaphors are pervasive in everyday life, not only in language but in thought and action too. Our conceptual system that governs our thought is not just a matter of intellect, but it also controls our everyday functioning, down to the most mundane details, e.g. how we get around in the world, and how we relate to other people, or other objects. Therefore our conceptual system – which is largely metaphorical – plays a central role in defining our everyday realities and our perceptions of, for example money (Lakoff – Johnson 1980: 3; see also Kövecses – Benczes 2010). This novel view is called the cognitive linguistic approach of metaphor, which has contradicted the traditional proposition completely and has inspired the work of other prominent scholars of the field, such as Charles Forceville, Zoltán Kövecses, Ray Gibbs, etc.

According to Aczél (2012: 51), a metaphor is a verbal or visual phenomenon, which draws attention to the possibility of interpretation of the common and different features within two distinct elements, be it people, things, events, a mood, etc. Metaphors rely on the most basic cognitive process of humans: analogous thinking. This claim is strengthened by Forceville's (2008) highly cited theory of pictorial metaphors. Forceville presents a model of pictorial metaphor in static advertisements, whereby on the basis of how target and source were represented, the following prototypes were recognised:

1. *Hybrid metaphor*: The metaphorical identity relationship is conveyed visually by conflating target and source into a single, “impossible” figure.
2. *Contextual metaphor*: The target of the metaphor is placed in a visual context that forces or invites the viewer to evoke the identity of the source, which is itself not pictured.
3. *Pictorial simile*: A target and a source are saliently juxtaposed. That is, both target and source are represented, the similarity between them created by one or more visual traits (colour, posture, size, texture, etc.) they share.
4. *Integrated metaphor*: A target can be shown in a posture or position such that it conveys the source visually without (partially) representing it or suggesting it due to visual context.

However, nonverbal metaphors may also appear in motion pictures, and this shift of focus considerably broadens the ways in which a metaphor can be presented. According to Nyíri (2007: 5), static images correspond to separate, disjointed words, while motion pictures denote sentences. Therefore, motion pictures and animations are not only an excellent means of knowledge transfer, but they are also cornerstones of rational problem-solving thinking which is highly supported by the characteristics of multimodal metaphor theory:

1. The stylistic possibilities open to the medium of motion pictures (e.g. montage of shots, camera angles, camera movement, as well as their interactions) has resulted in the increase of the repertoire of techniques by which similarity between a metaphorical target and source can be visually conveyed.
2. Motion pictures do not necessarily present the metaphor's target and source simultaneously: it is possible to convey a target and source one after the other, or in substitution.
3. Unlike static images, motion pictures need not be restricted to pictures and written language but can deploy other modes of communication.

In fact, metaphors in motion pictures draw usually on multiple modes of communication, e.g. visuals, written language, spoken language, nonverbal sound, and music. In Forceville's (2008) view, the above-mentioned subdivision allows for a rough, twofold division of monomodal and multimodal metaphors. The former are metaphors whose target and source are conveyed in the same mode, while the latter ones are metaphors whose target and source are conveyed in different modes. Verbal metaphors are thus monomodal metaphors, and so are purely pictorial ones. Motion pictures, however, belong to the realm of multimodal metaphors, as their target and source are cued in two different modes (McQuarrie – Phillips 2008: 183).

3. A visual illustration of transparent economy - Analysing Shania Twain's "Ka-Ching!"

We have chosen "Ka-Ching!" (2003), a video clip from the popular Canadian singer Shania Twain, in order to illustrate the above-mentioned discrepancy between the real and virtual economy, and to display the transparent and visual attitude towards reality. Nevertheless, the clip is more than that; it is full of visual rhetorical figures (irony, metaphor, metonymy) that strive to express a critical view of this discrepancy. Visual rhetorical figures and multimodal metaphors especially express messages, place emphasis on certain aspects of messages and

convey persuasive messages. The song is centred on consumerism with its tongue-in-cheek lyrics and spectacular visuals. Opening with the sound of a cash register ringing, Twain sings about the greedy and materialistic perspective of contemporary society, the members of which religiously spend the money they own and the money they do not own with the help of bank loans or mortgages. The video clip introduces a two-fold world: the real and the imaginary. The real world is illustrated by an abandoned and strange hotel and by the images of emptiness and dirt (spider, empty tables, abandoned cars, silence, slowness, etc.). There are scenes and objects implying that the hotel has just been abandoned (cars left in the street with open doors). The only person in the empty hotel is a casually-dressed woman, who seems to be surprised by the lack of people. While she is looking for the others, the only creature she meets is a three-legged-dog.

What we can conceptualise are reality and fantasy, wealth and poverty, real money and the image of money. One may know very well that the concepts of globalisation and economy have frequently been debated in recent years. Shifting borders, simulation, borderless nations, trans-national enterprises, etc. are words that are connected to a new kind of consumerism. There are also the highly problematic questions of poverty and relative poverty, which are two absolutely different economic phenomena. However, we agree with Zamagni (2003: 191), who claims that “everything directly or indirectly, is concentrated on consumption”. Our intention here is not to analyse money and the lack of money, money and the image of money, and real economy and hyper-economy from an economic point of view, but rather from a socio-cultural perspective. Socio-cultural aspects reveal the everyday usage of visual-conceptual metaphors and the ordinary and real-time interpretations of these metaphors.

For this reason, by the application of visual and non-visual elements of multimodal metaphors, the video clip makes it perfectly clear that the scene of the abandoned hotel illustrates the real world, as the lyrics ironically explain how much people try to escape from the mediocre, impecunious reality to a higher level of happiness related to buying, spending and consuming. This is how we arrive at the other, imaginary fold of the video clip, which shows where the people have disappeared to: the casino. The casino is illustrated by the images of wealth and happiness. Money has become a purpose, a simulation, a viral virtual image. The real and imaginary world the clip shows are connected to each other by a moderator: a woman wearing the red dress. She tells the story and makes judgements on the people who lost their reference to reality. Irony always means the opposite of what is said or shown. She expresses this ironical point of view verbally (the text of the song), visually (mimics, gestures, outfit, movements) and by other modes of communication (vocality, etc.)

as well. She functions this way as an ironical factor, who moderates the clip and helps the viewers navigate between virtual and real worlds, and interpret the given metaphors in an appropriate way.

Kövecses (2002: 4) speaks about conceptual metaphors and their linguistic expressions, which abound in the clip. The metaphor chains result in multimodal metaphors.

Cognitive linguistics differentiates two conceptual domains from which a metaphor develops. Mapping between these domains is the very act of creating a metaphor and recognising a metaphor. Cognitive linguistics also suggests that our conceptual system builds on conceptual metaphors. When we connect two conceptual domains, we think metaphorically. However, conceptual metaphors do not only exist in the verbal mode (see also Kövecses – Benczes 2010: 88); metaphoric thinking is highly embedded in multimodal metaphor chains as well.

However, Kövecses suggests that one should not confuse conceptual metaphor with metaphoric linguistic expressions. Metaphoric linguistic expressions are “words or other linguistic expressions that come from the language or terminology of the more concrete conceptual domain” (Kövecses 2002: 4). This suggestion becomes essential when we analyse multimodal metaphors. Metaphoric linguistic expressions always refer to the existing conceptual metaphors from a linguistic point of view. Given that multimodal metaphors are not always expressed verbally but visually, vocally and by other modes of communication as well, we consequentially have to re-interpret the term “metaphoric linguistic expression” in the cases of multimodal metaphors. This is the reason why we will refer in the following to “multimodal metaphoric expressions”. In some cases, the multimodal metaphoric expressions are not revealed explicitly; here, we should rather speak of metaphoric implications that are revealed in multimodal ways (Kövecses – Benczes 2010: 86).

Based on the Twain’s video clip, we intended to identify the main conceptual metaphors that emerged from or were expressed by visual and non-visual communicative expressions. Accordingly, the basic conceptual metaphors that we have identified in the video clip are the following: LIFE IS A CASINO; MONEY IS RELIGION; POSSESSION IS POWER; IMAGE IS REALITY; DEBT IS A PRISON.

3.1. Method of analysis

The metaphor analysis of the present paper is based on Fiske’s (1995) methodology, according to which 1) we script the clip from scene to scene; 2) make note of the elements of the verbal and the visual domain; 3) analyse the visual metaphors; and 4) compare the images

of real economy with images of virtual economy. When analysing the stylistic elements, the targets and sources, and other modes of communication that construct multimodal metaphors, selected various parts of the video clip and investigated these parts by taking into account the above-mentioned aspects. Importantly, we aimed to analyse the visual and verbal domains of communication, as well as other modes of expression, that might have contributed to the construction of multimodal metaphors. Due to space limitations, the parts of the video clip that we analysed were chosen by random sampling and are shown in a chronological order (the time of the examined section is indicated in brackets). Each section was examined on the basis of what a) verbal and visual aspects; b) other tropes and phenomena (e.g., irony, gestures, camera movements etc.); and c) multimodal metaphors it contained.

3.2. Stylistic possibilities

Different shots and camera angles help to connect the two dimensions of the clip. The interactions of the different views expressed by the camera movements express the similarity between a metaphorical target and source. This similarity is conveyed visually. At 01:51 the verbal dimension of the clip says: *Consolidate so you can afford*. At the same time one visually gets to the scene of the hotel where the real woman is turning towards a painting that shows a red-dressed woman. The viewers have the knowledge of the moderator, who acts as a kind of teacher, expressing the ironical point of view on the discrepancy of the real and imagery world. Gibbs and Colston (2007: 3) differentiate between verbal irony – where a speaker says something that is seemingly the opposite of what they mean, and situational irony – where some situation in the world is just contradictory. Based on this distinction, this is a moment when both types of irony are actually revealed: when the portrait of the red-dressed, wealthy woman takes a glance at the needy woman watching her, situational irony is created, while the lyrics ironically motivate us to consolidate and economise. Proximity is also important. The painting is located above the woman, which suggests that the woman on the painting has a superior knowledge and the casually-dressed woman seeks answers. The irony is not only expressed by the woman's glance, but also by the unreal outfit of the woman in the painting, which symbolises the distortion of the real. The moderator in the image is an interesting stylistic way of mixing the scenes and suggesting ideas.

Other parts of the clip use the tool of mixing and changing scenes, and verbal and visual messages to express multimodal metaphors. The metaphor DEBT IS A PRISON is suggested by several multimodal metaphoric expressions (see Table 1). While the verbal dimension at scene A says: *We've created us a credit card mess* to refer to debt, the visual dimension

shows that the door is closed, and thus the woman cannot enter. Debt or the lack of money means closed doors, prisons, traps.

3.3. Target and source in multimodal metaphors

The conceptual metaphor MONEY IS RELIGION is introduced at 01:03. On the one hand, we have a conceptual domain for MONEY and another one for RELIGION. The mapping between the two conceptual domains results in the conceptual metaphor MONEY IS RELIGION. This metaphor is revealed verbally, by metaphoric linguistic expressions shown by the verbal dimension of the clip: *Our religion is to go and blow it all; So it's shopping every Sunday at the mall.* The ritual of spending money is associated with the ritual of Sunday mass services in the church. Shopping thus has become a religious action. At 01:10 the verbal dimension says *All we ever want is more.* But the visual dimension expresses something very different, as the red-dressed-woman makes exaggerated hand movements (Image 1). Thus, the verbal and visual dimension together express irony. However, the conceptual metaphor POSSESSION IS POWER is also suggested in a multimodal form. There is a metaphoric linguistic expression underlining this conceptual metaphor which is expressed at the verbal dimension of the clip: *You live like a king with lots of money and things.* The verbal dimension here implies that having money is a kind of kingship, i.e., power. At this point (01:10) one can conclude that the image is quite positive. It suggests that the attitude towards possessing, gaining, owning more and more is acceptable.

Image 1. The red-dressed-woman making exaggerated hand movements



However, as summed up in Table 1, the scene is replaced at 01:13 by another one, which is absolutely negative. The verbal dimension says: *A lot more than we had before.* The visual

dimension turns into the abandoned hotel, where the woman finds a three-legged-dog eating from an empty plate (Image 2). The only real creature is the dog, but the woman cannot do anything with it. The first and the second scene at this part of the video clip present an ironical message: although we want more, we get less. Multimodality is revealed yet again. On the level of conceptual metaphors one may observe several ones: REALITY IS DISABILITY, POSSESSION IS POWER, etc. We cannot talk about metaphoric linguistic expressions in these cases, as the conceptual metaphors REALITY IS POWER and POSSESSION IS POWER are not revealed verbally but visually. Multimodal metaphoric expressions do not arise from the verbal dimension this time, but from the images in the same context: You are like a three-legged-dog when you lack money, when you lack people. This is the technique of juxtaposition, from which the viewer channels the inferences. If we accept that the only real creature is the three-legged dog, we accept that reality implies the lack of something. Reality is distortion. Unreality, on the other hand, will be connected to the image of having something or the belief of having something.

Table 1. Multimodal metaphors

Time	Verbal dimension	Visual dimension	Other dimension	Metaphoric (ironic) level
01:10	All we ever want is more.	Red-dressed woman: exaggerated hand movements	Former information of the clip provided visually, verbally or by other modes of communication. The created image: positive	Money is happiness. Possession is power. More money is greater happiness. + Irony
01:13	A lot more than we had before.	Abandoned hotel: the woman finds a three-legged-dog eating from an empty plate	The only real creature is a three-legged-dog but the woman cannot do anything with it. Reality: negative	Reality is poverty. Reality is distortion. Reality is the lack of something. Reality is disability.

Source: authors

Image 2. The three-legged-dog eating from an empty plate



Contrary to the previous disaccord, when one gets to 0:58, the verbal and the visual stance unite in harmony. First, the lyrics say *We've created us a credit card mess* and accordingly, visually one witnesses a scene where the casually dressed woman of reality cannot enter a door, much as she tries. The metaphorical level expresses a truly powerful message: DEBT IS A PRISON. The metaphoric linguistic expression comes from the visual elements (the mimics of the woman, the closed door, the ropes, etc.) and from later parts of the song. We understand at this point that a door is closed. A closed door is associated with a problem. However, it comes at a later stage when we realise the linguistic expression of the metaphor: With poverty, something is closing. Right after, on the verbal level one hears "We spend the money that we don't possess", while the red-dressed story-teller is nodding her head in irony, implying metaphorically that spending the money we do not have is natural. Once one reaches 3:29, the cleaner of the hotel appears as she is counting her cash, and the lyrics say: *With lots of money and things*. The closing scene of this segment presents the satisfied cleaner fiddling with all the money she has. Simultaneously one hears the words: *Can you hear it ring*, which suggests the following metaphoric implication: *Money talks*. If you hear the sound of money, you might suppose you have the key to open the door which has been closed. Further metaphoric implications can be suggested: *Money opens doors. The key goes hand in hand with money*. These metaphoric implications also connect to other conceptual metaphors of the clip: LIFE IS A CASINO. POSSESSION IS POWER.

Table 2 shows the nature of multimodality in the creation of conceptual metaphors. Scene A, B, C, D do not necessarily follow each other; however, they create several metaphors together.

Table 2. The nature of multimodality in the creation of conceptual metaphors

Time	Verbal dimension	Visual dimension	Other dimension	Metaphoric (ironic) level
0:58 Scene A	We've created us a credit card mess.	The woman cannot enter the door.		No money no entrance. Debt is prison. Lacking something is a closed door. Source: verbal Target: visual
1:02 Scene B	We spend the money that we don't possess	Red-dressed woman is shaking her head.		Ironical. The image of money is power. The image of possession is power.
3:29 Scene C	With lots of money and things.	Hotel: cleaning woman is counting the cash.		Ironical.
3:32 Scene D	Can you hear it ring?	Hotel: cleaning woman is smiling. She has the power. She lets the woman into the room. Meanwhile the popstar is making the music.	Verbal and vocal dimensions here are accompanied by the visual expression of the power of the cleaning lady. However this scene is more complex. The verbal dimension of Scene C and the visual dimension of Scene D together give the metaphor MONEY IS POWER again. Pre-knowledge of Scene A, B and C give us multimodal metaphors that are not only based on parallel visual-verbal dimensions but on former scenes.	Money talks. Money opens doors. Money is a key. Money is power.

Source: authors

A truly symbolic moment is the appearance of the pop star who is wearing newspapers as clothes. This moment happens when she appears in the television which is behind the real woman. A picture in the picture, an element of reality (newspaper) is re-represented in a viral context. Metaphorically this suggests that the IMAGE OF MONEY is re-actualised by the media.

3.4. Other modes of communication

As mentioned earlier, the third difference between static images and motion pictures is that motion pictures can deploy other modes of communication. This statement has also been strengthened by Nyíri (2007), who connected motion pictures to sentences. As Forceville (2008) suggests, if we accept the view that metaphors are essential to thinking, it makes sense that they should occur not only in language but also in static images and motion pictures, sounds, music, gestures, even in touch and smell – and in their various permutations (see Gibbs 2008: 463). This is exactly what happens in the last section of analysis, where verballity does not gain as much attention as visuality, non-verbal communication (e.g., smiles, mutated faces), music and the metaphors themselves. As a different mode of communication, at 02:30 one cannot hear anything being said, only an opening door is visible to the viewer and the light tones of music help us understand the level of the multimodal metaphoric expression, which suggests that *where a door opens, a problem ends*. This is connected to the conceptual metaphors CLOSED DOORS ARE UNSOLVED PROBLEMS. Right after, at 02:31, the lyrics say *Let's swing!*, and the pop star is in the limelight, playing seductively as she visually fades away into the casino scene.

The casino scene speaks for itself: a lot of people, satisfied faces and a huge sense of community can be observed, all because the casino itself is happiness, just as money makes you part of the society, and money helps you to have friends. However, the happiness that the casino offers soon comes to an end. As the verbal dimension says, *Dig deeper in your pocket*, and the visual level still suggests that the woman is in the crowded casino having the time of her life; yet the non-verbal level depicts faces which slowly and gruesomely start to mutate into the face of a monster. Metaphorically it translates into MONEY IS POWER, POSSESSION IS POWER, LIFE IS A CASINO. Metaphoric implications supporting these conceptual metaphors are the following: The image of happiness itself is distorted. If you dig deeper in your pocket, you may find some happiness, you may remain powerful. If you stay longer in the casino, you live longer. An empty pocket means death. An empty pocket means powerlessness. The image of money is an illusion.

4. Conclusions

In this paper we have revealed that the concept of economy and money has changed in the age of the image. We introduced several concepts of metaphor. By doing so we aimed to demonstrate that not only does metaphor exist in the verbal and visual domains, but it also functions in static pictorial forms and in multimodal forms as well. We have also intended to demonstrate visual metaphor chains that set a mirror between real and virtual economy/money and that serve to show the changed attitude towards money. Accordingly, we illustrated our theoretical approach by analysing the multimodal metaphors that appear in a video clip by pop singer Shania Twain. We have demonstrated that the metaphorical nature of visual popular culture is highly embedded in social practice. The messages of the video clip are mostly revealed by visual rhetorical figures. This paper has not aimed to show all the visual rhetorical figures of the analysed video clip. Nor has it aimed to explicitly handle money as virtual and viral. Rather, the paper wished to contribute to the empirical testing of multimodal metaphor theory, as we have discussed specific verbal, pictorial, and meta-elements of the video which construct conceptual metaphors. We referred to the pictorial and meta-elements of the video as “multimodal metaphoric expressions” in order to sufficiently differentiate them from the verbal dimension that provide metaphoric linguistic expressions. This paper has strived to a) give an outline of the metaphor analysis of a video clip which uses multimodal metaphors in order to illustrate the imagery base of visual culture; and b) investigate the phenomenon in which economy and money have lost their reference to reality. It is no longer money, but the image of money, that talks.

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