The Use of Metaphors in Automotive Magazines

Michal Srovnal

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Jméno a příjmení:	Michal SROVNAL
Osobní číslo:	H10486
Studijní program:	B7310 Filologie
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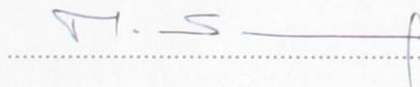
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ABSTRAKT

Hlavním cílem této bakalářské práce je analýza metaforických prvků v automobilových magazínech. Práce je rozdělena do dvou částí. Teoretická část rozebírá historii magazínů od jejich zrodu po moderní podobu a jejich prvky. Práce obsahuje stručný úvod do studia stylistiky jako nezbytného prostředku pro studium metaforických prvků. Praktická část bakalářské práce se zabývá analýzou dvou vybraných anglických automobilových periodik a na vybraných příkladech se snaží prokázat, že úroveň metaforických prvků je v automobilových časopisech vysoká.

Klíčová slova: Diskurs, Automobil, Magazín, Dispozice, Grafologie, Stylistika, Kognitivní stylistika, Metafora, Metonymy, Analýza

ABSTRACT

The main objective of this bachelor thesis is analysis of the metaphorical concepts in automotive magazines. The thesis is divided into two parts. Theoretical part discusses the history of magazines, from their beginnings to present, and their major elements. The thesis contains brief introduction to the study of stylistics as necessary mean for studying metaphorical concepts. Practical part of the thesis contains analysis of two selected British magazines and aims to prove on chosen examples that level of figurativeness in automotive magazines is high.

Keywords: Discourse, Automotive, Magazine, Layout, Graphology, Stylistics, Cognitive stylistics, Metaphor, Metonymy, Analysis

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CONTENTS

INTRODUCTION

"*The second-gen Focus RS took the hot hatch power war to unprecedented levels.*" (Jethro Bovingdon, *Evo UK*, May 2014)

Everyone knows cars cannot take and carry things because they have no hands, rationally they cannot war with anybody or with another cars. Speaking of rivalry, it could be more issue of car manufacturers rather than cars themselves. Even though, we do not have to be car enthusiasts, and we can be pretty sure after reading the sentence above, that the second generation of Ford Focus RS is somehow special and is groundbreaking among other hot hatchback ever made.

This Bachelor thesis is focused on a variety of language, in a way of describing cars (which undoubtedly are inanimate objects) using metaphorical concepts which in most cases describe cars as living species or human beings. The main question I want to pay attention to is to find out the level of figurativeness and prove if the level of these metaphorical concepts in analyzed magazines is high.

Leading chapter of the theoretical part introduces the magazine's history, its beginnings and structure, layout and major elements of magazine's pages. All these things go hand in hand with its integral part of language, stylistics, (i.e. style in language), and thanks to stylistics, we are able to examine and analyze the metaphorical concepts in the written text, and above that, to understand the text and context.

The practical part introduces two British magazines, each with a little different target reader group, which author chose to analyze and do research on. Author will also comment on major elements of magazine page using means described in theoretical part. Following chapter will be dealing with the level of figurativeness in the analyzed magazine. Last chapter of thesis contains the results and analysis of the questionnaire.

I. THEORY

1 MAGAZINES

When somebody says 'magazine', a lot of people roughly imagine fifty to hundred glossy paper pages bonded together. On the top of title-page there is magazine's name itself, few catchy cover lines all supported with attractive photo in the background which often represents the main topic of the issue. They are published at regularly weekly or monthly. We can see magazines literary everywhere: in supermarkets, shops, gas stations, newsagents, we can see them when we are sitting in a doctor's waiting room and, as we know, there is a plenty to choose from.

If we think about it, there are many kinds of magazines or titles despite the fact printed magazines are slowly replaced by electronic devices and sources, such as internet or iBooks[1]. In this digital era readers have interesting information at their fingertips almost instantly but the age of magazines is not past (yet).

Huge amount of population is not that confident with e-sources as we, 'generation Y'[2], do. This huge amount of population is still reading the printed paper magazines but we are able to read news, articles and find information on our smart phones in few seconds now, we are able to subscribe to our favorite magazines, download them into our phones and read them wherever and whenever. Moreover, most of these e-magazines are free of charge. But, even though it is faster, more comfortable and time-saving digitally it cannot beat the real paper. It is hard to replace that feeling of bringing home our favorite magazine: find some minute for ourselves, make cup of coffee, sit on a couch and enjoy the read. And also let us not forget the smell of printed magazine. Readers on the top of that, are supporting the publisher, who also gets paid from advertisement.

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[1] E-book application for device made by Apple Inc. such as iPad, iPhone or MacBook, where we can download the latest books, dictionaries, magazines, classic literature, etc.

[2] According to Business Dictionary, (see www.businessdictionary.com/definition/Generation-Y.html), it is a generation of people born during the 1980s and early 1990s. The name is based on *Generation X*, the generation that preceded them. Members of *Generation Y* are often referred to as 'echo boomers' because they are children of parents born during the baby boom (the 'baby boomers'). Because children born during this time period have had constant access to technology (computers, cell phones) in their youth, they have required many employers to update their hiring strategy in order to incorporate updated forms of technology, and also called: *millenians, echo boomers, internet generation, iGen, net generation*.

1.1   Definition of Magazine

The Collins Concise Dictionary[3] (hereinafter CCD), says that *magazine* is: a periodic paperback containing articles, fiction, photographs, etc. Origin of the word is from French *magasin*, from Italian *magazzino*, from Arabic *makhäzin*, (plural *makhazan*) – a storehouse, from *khazana* – to store away.

1.2   Magazine's Items

According to McLoughlin, (McLoughlin, 2000), these days, we can say that paperback is used to tell more about book rather than magazine. Material today's magazines are made of can vary. Publications issued weekly are made of a cheaper quality paper but on the other hand monthly issued magazines are made of high quality (often glossy) papers. The quality of paper has an effect on the connotations[4] which the magazine conveys. For example glossy paper connotes sophistication and glamour; these are the magazines adorning our coffee tables.

One of the most obvious features of the magazines is heterogeneity[5]. Over the years the format has changed but these three items are a staple of many magazines.

1.3   The Beginnings of Magazine

The very first magazines were published more than 350 years ago. According to Mileta (Mileta. 2013. "History of the Magazines".), the first publication we can say that was a magazine was in the 1663 the German *Erbauliche Monaths Unterredungen*[6]. A publication similar to today's magazines with various themes and written by several authors appeared in 1672 in the French magazine *Le Mercure Galant*[7]. These two predecessors were called periodicals at first.

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[3] Online version of UK/US English dictionary, translator and thesaurus (publishing from the year 1819) available on – www.collinsdictionary.com/

[4] CCD definition – an association or idea suggested by a word or phrase; implication

[5] CCD definition – composing of unrelated or differing parts or elements

[6] In English "Edifying Monthly Discussions" issued periodically from 1663 to 1668 started by Johann Rist, a theologian and poet of Hamburg.

[7] Periodical founded by Donneau de Visé in 1672. Later renamed *Mercure de France*, at first published at irregular intervals, it became a monthly in 1678 containing topics from court events, theatre and literature.

1.3.1 Warehouse and The Gentleman's Magazine

Mileta, (Mileta. 2013) highlights that origin of the word comes from Arabic and its meaning is "warehouse". Warehouse was used as a statement for place where large quantity of various goods was deposited. On the other hand, magazines were understood as books, containing useful information for travelers and sailors. The first publication which called itself 'magazine' was in 1731 Edward Cave's *The Gentleman's Magazine*.

Figure 1: The Gentleman's Magazine *taken from www.magazinedesigning.com*

1.3.2   First Magazines in American Colonies

According to Mileta (Mileta. 2013), ten years after Cave's *The Gentleman's Magazine*, Benjamin Franklin and Andrew Bradford started rivalry with their own publications in American colonies. Franklin's *General Magazine* lasted longer because Franklin has an advantage over his antagonist: he was Postmaster General for colonies. At that time, the colonies were physically isolated with little trade or travel between colonies, so transport of letters and packages was difficult. Postmaster General Benjamin Franklin started distribution of his magazines with no post charge and even forbid post riders from carrying Bradford's magazine.

Magazines were successful, but printing cost was high and the number of printed copies was limited because it was technically impossible to squeeze a large amount of paper through the machine. Despite of Franklin's advantage, distribution was also big problem because of large quantities of magazines. (Mileta, 2013)

1.3.3   Advertisement in Magazines

Mileta (Mileta. 2013) points out that in the middle of 19th century not only the rich readers could buy magazines but magazines become available to the middle class as well. This was beginning for the first family magazines such as *Dickens Households Words*[8]. Publishers were trying to cut the cost of the magazines and because of that first ads appeared. Ads were taxed with special tax until 1853. Many publishers were avoiding this type of income, for example *Readers Digest* magazine did not print ads until 1955.

The price was reduced after invention of rotary press in the late 19th century when the number of printed copies increased. With this technological progress, increased circulation, and increasing use of images, magazines become more and more attractive to advertisers. According to Crouse[9] (Crouse, Megan Corinn. Fall 2010.), Volney B. Palmer is considered as one of the pioneers in advertising field who started the first advertising agency in Philadelphia in 1841.

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[8] An unillustrated weekly magazine conducted and edited by Charles Dickens from late March 1850 through May 1859. It was issued weekly, but also monthly and as bound annual volumes. Most articles were unsigned; many were edited or written by Dickens or his co-editor William Henry Willis. The title of the magazine comes from Shakespeare's Henry V: *"Familiar in their mouths as household words."*

[9] Crouse, Megan Corinn. Fall 2010. "Business Revolution: The Ad Agency". See at http://pabook.libraries.psu.edu/palitmap/AdCo.html

1.3.4 Rise of the Magazines

According to Mileta (Mileta. 2013), one of the most important icons in the world of publishing appears in the early 20th century. His name was William Randolph Hearst and he was the owner of several newspapers across America. He engages in an unmerciful battle for readers with his mentor Joseph Pulitzer. During the Cuban War for Independence Hearst and Pulitzer published in their newspapers images of tortured and starving Cuban troops and from the very moment arises the term *'yellow journalism'* which lead to the sensationalist approach to events presentation. Hearst enlarged his magazines publishing empire by famous titles such as *Good Housekeeping, National Geographic* and *Harper's Bazaar.*

Mileta, (Mileta. 2013), highlights that other important publications come into existence such as Conde Nast's *Vogue,* Henry Luce's news magazine *Time.* To the detriment, Luce was not a visionary and he did not guide the magazine well. Britton Hadden, as the editor of the *Time,* formed personality of the magazine. He attracted regular readers and brought the financial profit to the company. The same company then issued several well-known magazines such as *Life, Sports Illustrated* and *Money.*

1.3.5 Full Color Print and Photo-journalism

Mileta, (Mileta. 2013), points out that Britton Hadden was the one who has influenced popular culture in such a particular way that he changes the patterns of thinking and behavior of people in 20th century. Britton Hadden unfortunately died very young at the age of 30 and his partner Henry Luce continued with development of *Time* magazine. After that he becomes the biggest media mogul in the next few decades.

Another world-class magazine originated from the *Time's* business page. Its name was the *Fortune* magazine and that time was considered the best and the most influential American magazine and is known for being the first high-quality printed magazine with full-colored pages. After increasing costs of printing was the *Fortune* in 1948 redesigned, in both graphics and journalistic, and become an ordinary magazine. (Mileta 2013)

2 MAGAZINES TODAY

Every month or certain period we are able to estimate the number of released and sold publications. But there is unerringly no chance to estimate the precise number of these magazines readers. The thing is when we buy a magazine about gardening for example. We read it and put it on the table at home. The magazine we bought could be read by our partner or roommate another day and he or she may have a friend interested in gardening. He or she asks us for a favor to lend him or her that magazine. When we stop for a while and little think about it. There was one person at the beginning which bought a magazine and there are now two or three who read it as well.

According to McLoughlin (McLoughlin, 2000) compare this to newspapers, which become out of the date the day after publication, magazines have relatively long lifetime period and they can be read again and again after some time.

2.1 Structure

McLoughlin (McLoughlin, 2000) points out, that publishers do their best to attract our attention via covering. Cover is more important than it may seem at first sight, because front cover is a feature which helps us to decide between two issues. Front covers literally compete for our attention. We can say that magazine's front-cover image and cover line are, more or less, great persuasive selling tools. It also helps us to distinguish one magazine from another if someone is does not subscribe and buys magazine every month in newsagents, he probably recognize the one he wanted to buy in few seconds without reading the titles.

The title of the magazine, depends on each of us, plays a large part in shaping the reader's expectations what he could await. When the title says *'Speed', 'Bike'* or *'Forbes'* we cannot expect publications full of cooking or gardening tips.

2.2 Layout

We are learnt to read from left to right and from top to bottom of the page in our culture. According to McLoughlin (McLoughlin, 2000) when we look at the front cover as a preview, the most interesting and most important story or topic contained inside will be placed in the top left hand corner. If there is a magazine's title, cover line will be right below the title. Cover lines are usually written after the contained stories and articles.

2.3 Magazine's Elements

In Mileta's article (Mileta, 2013. "Elements of a Magazine Page") are presented several important elements which are crucial for every successful magazine page. If we want to work with them we have to understand them first. Each one element of the magazine page will be commented introduced.

2.3.1 Headline

Mileta (Mileta, 2013) claims that headline is as important as layout. In fact headline is the most important textual element on the page after opening the magazine the reader perceives. When the headline is not attractive or interesting, the reader may skip that article, even though, the article itself is interesting.

According to Mileta (Mileta, 2013), size of headlines can vary depending on the importance of the article. Its position should be on the top of the page because this is the place where our eyes go first (reading from left to right, from top to bottom).

2.3.2 Intro

Mileta (Mileta, 2013) stresses that the intro is sometimes called '*kicker'*, '*stand-first'* or '*deck'*. It is the introduction into the topic the article is about. Intro and is the next element which catches our attention right after the headline. Intro also connects the headline with the story text. In fact the intro is a summarization of the story. Intro should be written in bigger size than the text but smaller than the headline.

According to Mileta (Mileta, 2013), the intro should be placed bellow the headline because it solves reader's curiosity which headline drawn after reading the intro.

2.3.3 Body Copy (Text)

Mileta (Mileta, 2013.) says that the body copy, known also as body text, is the largest part of any article. It should be interesting in the same way as headline or intro. We can reach the agreement that interesting headline, catchy introduction and boring text is not a good combination at all and magazine may lose its readers. When we design the magazine, we should pay attention onto margins, columns and size of the text. All these features have affecting capability on reader. When is the text divided into three columns for example, instead of one wide, the reading is faster and seems to be more interesting. Entire magazine should have one-sized body copy and the same font size.

2.3.4 Pull Quotes

According to Mileta (Mileta, 2013), pull quotes are very useful and attractive design elements. Pull quotes are used to emphasize the most interesting parts of the story and they are a great tool to break up big blocks of text (body copy). This magazine page element should be set in bigger size than body copy but not as big as the headline and it can be attached to the image (if there is any).

2.3.5 Subheads

Mileta (Mileta, 2013) says that subhead's important job is to break up the body copy (same function as pull quotes) and give us some clever insight into what can the reader expect in the next paragraph (what the following paragraph will be about). Mileta also gives us a piece of advice that subheads should be just a bit larger than body copy (text) or the same size but in bold instead. Subheads should not be placed at last three rows at the bottom and at the last three rows at the top. Subheads should be never placed at the top of a column where they do not fulfill any purpose.

2.3.6 Image Captions

According to Mileta (Mileta, 2013), image captions should work with the image they relate to. They should work as a unit and image captions' best placement is on the image/picture or below it. Format of the image caption does not play any important role. If there are one or two long rows, or several narrow ones, it is up to editor. Its size should be similar to the text size and thanks to that we can be sure that image captions do not act as pull quotes.

2.3.7 Bylines and Credits

Mileta (Mileta, 2013) points out that treatment of these elements is determined by the importance of authors and photographers that worked on the article. In case the article was written by famous journalist and images were taken by photographer, we should place credits just below headline or below the intro (if the intro is placed below the headline). Size of the bylines and credits may vary but their size should be the same or very similar to the body copy (text).

2.3.8 Running Head

Running head, also known as the "section head" is according to Mileta (Mileta, 2013) reader guide and should be carefully designed to reflect the style and tone of the rest of the magazine.

2.3.9 Folio

Mileta (Mileta, 2013) explains the variety of folio element that page numbers are required but publication logo, date, month, section title, web page, etc., are optional. Folios are important because reader should know in every moment at which page he is or to which page he needs to go. The biggest problem with folios is when full-page image bleeds out of the page and according to Nikola, at least page numbers should be placed on each page if they will be clearly visible.

2.3.10 Panels and Box Copy

According to Mileta (Mileta, 2013) are boxes used as news items or as extensions to along article where author can place some other facts or data which are relevant to the article but have more factual tone. Boxes should be set in a different style than main body but around the same size. Boxes have own headlines sized few points larger than body copy (text), and kickers are welcome.

3   STYLISTICS

'Stylistics is a method of textual interpretation in which primacy of place is assigned to *language*. The reason why language is so important to stylisticians is because the various forms, patterns and levels that constitute linguistic structure are an important index of the function of the text.' (Simpson 2004, 2)

3.1   Stylistics in the End of 20th Century

According to Simpson (Simpson 2004) is stylistics fairly young discipline. French linguist Jean-Jacques Lecercle Professor of English at the University of Paris at Nanterre in 1993 published uncompromising critique dealing with aims, methods and rationale of contemporary stylistics. Lecercle said that nobody really know what the term 'stylistics' means and hardly anyone seems to care. Despite of these dark times, today's stylistics is doing pretty well.

3.2   Modern Stylistics

In Simpson's *Stylistics* (Simpson 2004) is the modern stylistics described as flourishing discipline because there are a lot of new sub-disciplines where stylistic methods are enhanced by theories of discourse culture and society. Stylistics is also a valued assistant and reliable method during teaching and learning the language. Stylistics has an appreciable application of the study of second language.

'Stylistics is interested in language as a function of texts in context, and it acknowledges that utterances (literary or otherwise) are produced in a time, a place, and in a cultural and cognitive context. The more complete and context-sensitive the description of language is, the fuller the stylistic analysis accrues.' (Simpson 2004, 2-3)

3.3   Style in Language

Verdonk (Verdonk 2002) points out that the term 'style' is used in our everyday conversation and communication. When we talk about style, we commonly refer to the shape or design of something (*'the elegance style of house'*) or when something is done or presented (*'I don't like his style of management'*), describing someone's manner of writing (*'She write in vigorous style'*), architecture, painting, dress, etc. By saying that people or places have style we are also expressing the opinion that people have fashionable elegance, smartness or a superior manner (e.g. *'they live in grand style'*).

3.3.1 Definitions and Approaches in the Study of Stylistics

In the table below we can see described definitions of style and chronologically ordered various approaches in the study of stylistics according to Miššíková, (Miššíková 2003, 20)

DEFINITIONS OF STYLE	APPROACHES IN THE STUDY OF STYLISTICS
Style can be seen as: • The manner of expressions in writing and speaking, • From the point of view of 'language in use' as a variation, i.e. speakers use different styles in different situations: advertising, legal language, sports commentary, etc.). Styles may vary also according to medium (spoken, written) and degree of formality (termed also style-shifting), • The set or sum of linguistic features, • A choice of items, • Deviation from a norm (e.g. marked poetic idiolects, common approach in the 1960s)	In the 19th century Rhetoric was replaced by: • Linguistic/emotionally expressive stylistics in the Romance countries (Ch. Bally) • Individualistic, neo-idealistic, psychoanalytical approach in Germany (Croce, Vossler, Spitzer) • Formalism in Russia (1920-1923) • Structuralism in Czechoslovakia (The Prague Linguistic Circle, 1926), Denmark (J. Hjelmslev), USA (E. Sapir, L. Bloomfield) • The New Criticism in Great Britain (Cambridge University, Richards, Empson) and USA (Brooks, Blackmur, Warren). • Functionalists: Generative Grammar 1960s Discourse Analysis 1970s Pragmatics and Social Semiotics 1980s • British Stylistics and Linguistic Criticism reached its most influential point at the end of the 1970s. • New directions in British Stylistics and its transition to Social Semiotics (Fowler, R.: Literature as Social Discourse: The Practice of Linguistic Criticism, 1981). • General stylistics (non-literary varieties), • Sociostylistics (close to sociolinguistics)

Table 1: Style and Stylistics (Miššíková Gabriela, 2003)

3.4   Purpose of Stylistics

As Simpson (Simpson 2004) explains when we are doing stylistics we are exploring the language and exploring the creativity in language use. It enriches our ways of thinking about language. We should do stylistics and stylistic analysis only when we are in interested language and if we want to do stylistics we should follow the 'three Rs' principles. By the Simpson should be stylistics <u>R</u>igorous, <u>R</u>etrievable and <u>R</u>eplicable.

Rigorous means that it should be based on an explicit framework of analysis. Stylistic analysis is not the end-product of a disorganized sequence of ad hoc and impressionistic comments but is underpinned by structured models of language and discourse instead that explain how we process and understand various patterns in language.

Retrievable means that the analysis is organized through explicit terms and criteria and the meanings of which are agreed upon by other students of stylistics.

Replicable does not mean copying each other's' work but methods should be sufficiently transparent as to allow other stylisticians to verify them, either by testing then on the same text or by applying them beyond that text.

3.5   Levels of Language

Simpson (Simpson 2004) highlights some more of the basic categories, levels and units of analysis in language that can help organize and shape a stylistic analysis. Any utterance and piece of text is organized through several distinct *levels of language*.

To make the analysis more organized and principled, according to Simpson, we can identify and follow the major levels of language which are interconnected and depend one on another:

Phonology and Phonetics – is dealing with the *sound* of spoken language and the way how words are pronounced.

Graphology – is dealing with the patterns of *written* language and the shape of language on the page.

Morphology – is dealing with the way how words are constructed and words and their constituent structures.

Syntax and Grammar – is dealing with the way how words are combined with other words to form phrases and sentences.

Lexical analysis; Lexicology – is dealing with the words we use and with the vocabulary of a language.

Pragmatics and Discourse Analysis – is dealing with the way how words and sentences are used in everyday situations and with the meaning of language in context.

Semantics – is dealing with the *meaning* of the words and sentences.

3.5.1 Discourse

Simpson (Simpson 2004) stresses that above the core levels of language is situated discourse. It is a context-sensitive and open-ended term used to encompass aspects of communication that lie beyond the organization of sentences. It is a form of naturally occurring language use in a real social context. Its domain of reference includes pragmatic, ideological, social and cognitive elements in text processing. According to Simpson what a sentence 'means' in strictly semantic terms is not necessarily a guarantor of the kind of job it will do as an utterance in discourse.

3.6 Narrative Stylistics

'Narrative discourse provides a way of recapitulation felt experience by matching up patterns of language to a connected series of events.' (Simpson 2004, 18)

Simpson also mentions that narrative comprises two clauses which are temporally ordered and a change in their order will result in a change the assumed chronology of the narrative events are interpreted. This fact particularly refers to the narrative style of writing in automotive magazines. Editors have to put their experience, their feelings, sensations, and their impressions from the car they have just tested, best chronologically, from the moment they sit behind the wheel for the first time to the moment they close the door and lock the car behind them onto a paper. They actually become narrators for a while.

According to Simpson the narrative story has two basic components: narrative *plot* and narrative *discourse*. The term *plot* is for us kind of all-information-package, which we are able to find out about the story (e.g. who is the narrator, where the story takes place, who or what is involved in the story, when the story takes place and its chronological order etc.). The narrative *discourse* involves various stylistic elements and basically it tells us how the story (plot) is narrated and produced.

3.7   Speech and Thought

The Simpson (Simpson 2004) highlight that in modern stylistics is the interest in a way speech and thought are represented very important. Stories themselves contain a great deal of reported speech and thoughts and story is a composition of actions and events.

Simpson in his *Stylistics* explains: 'The presentation of speech and thought is not straightforward. There is an array of techniques for reporting speech and thought, so it makes sense as stylisticians to be aware of and to have at our disposal a suitable model that in the first instance enables us to identify these modes used, and in the second, enables us to assess the effects in the ways these modes are used.' (Simpson 2004, 30)

4   COGNITIVE STYLISTICS

'It is a part of the natural development of modern stylistics constantly to enrich and update its methods of analysis.' (Simpson 2004, 38)

4.1   Cognitive Approach

In Barcelona's *Metaphors and metonymy at the crossroads: a cognitive perspective* (Barcelona 2003, 2) is the general approach to the study of language, known as cognitive linguistics, interpreted as a part of a broader quest for a more satisfying account of the nature of human cognition in general and of linguistic meaning. Barcelona also highlights that one of the major general cognitive abilities is imagination.

'While cognitive stylistics is intended to supplement, rather than supplant, existing methods of analysis, it does aim to shift the focus away from models of text and composition towards models that make explicit the links between the human mind and the process of reading.' (Simpson 2004, 38)

4.2   Concepts of Stylistics

According to Miššíková (Miššíková 2009), the French School of Charles Bally is classified as emotionally expressive because Bally believe that each part of language and a part of a man who interprets or announces the information in the language are combined.

At the beginnings of the 20th century Russians developed a new linguistic and literary movement known as formalism. Formalists were focused and put main emphasis on the form of the text, material and 'skill' but not on the content. After approximately 10 years was the Russian formalism modified and further elaborated. Some its ideas became a part of structuralism. The method of structural analysis, known as close reading, was with other concepts related to the study of metaphor (tenor and vehicle[10]). (Miššíková 2009)

Generative approach introduced by Chomsky (1957) had strong influence on stylistics and its representatives were concerned with the human mind and how language reflected it. The stumbling-block of both the structuralist and generative linguists was that they ignore all surrounding details, such as context, understanding and interpretation of a text.

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[10] The components of a metaphor, with the tenor referring to the concept, object, or person meant, and the vehicle being the image that carries the weight of the comparison. The words were first used in this sense by the critic I.A. Richards. (see at http://www.britannica.com/EBchecked/topic/587448/tenor-and-vehicle)

'As a result of this criticism many linguists and stylisticians became interested in the circumstances under which language is used. This was the new emphasis on the contextual approach introduced mainly by Halliday and Hasan (1976) as well as on pragmatic dimensions and historical and sociological aspects in the study of language and literary texts (Sell1991)'. (Miššíková 2009, 33)

5 METAPAHOR

'Metaphor is the cognitive mechanism whereby one experiential domain is partially 'mapped' (i.e. projected), onto a different experiential domain so the second domain is partially understood in terms of the first one. The domain that is mapped is called the *source* or *donor domain* and the domain onto which the source is mapped is called the *target* or *recipient* domain.' (Barcelona 2003, 3)

According to Lakoff's *Metaphors We Live By* (Lakoff, 2003) most people think that metaphor is a device of the poetic imagination and the rhetorical flourish, a kind of extraordinary language and is viewed as a matter of words rather than thought and action. On the contrary, our conceptual system is largely metaphorical, how we think, how we act and what we experience is very much a matter of metaphor. It is also a matter of course and we are not aware of it in everyday life. (Lakoff, 2003)

5.1 Structural Metaphor

It is process when one concept (source domain), i.e.: *the human body, health and illness, animals, plants, buildings and constructions, machines and tools, games and sport, money and economic transactions, cooking a food, heat and cold, light and darkness, forces, movement and direction* (Kövecses 2010), is metaphorically structured in terms of another (target domain), i.e.: *emotion, desire, morality, thought, society or nation, politics, economy, human relationship, communication, time, life and death, religion, events and actions etc.* in short psychological and mental states, events, social groups or processes. (Kövecses, 2010). Lakoff's (Lakoff, 2003) concept of WAR is his model example of conceptual (structural) metaphor.

Some examples in everyday language of ARGUMENT IS WAR concept:

"Your claims are *indefensible*."
"He *attacked every weak point* in my argument."
"His criticisms were *right on target*."
"I *demolished* his argument."
"He *shot down* all of my arguments."   (Lakoff 2003)

As Lakoff (Lakoff 2003) points out we are no talking about argument in terms of war but we can actually win or lose those arguments and the person we are arguing with is in our eyes seen as an opponent.

Here we can see other examples of metaphors: *Time is money, a heart of gold, Apple of my eye, battle of egos, life is a journey, moral compass, to the bitter end, the price of milk,* etc...(www.metaphors.com)

5.2   Orientational Metaphor

Compared to *structural metaphor* in which one concept is structured into another, the *orientational metaphor* is based on relation where one concept respects the other in the way of spatial orientation. For example: up-down, in-out, front-back, on-off, deep-shallow, central-peripheral. (Lakoff 2003)

Lakoff also highlights that they depend on our physical and cultural experience. When we talk about physical basis, drooping posture usually means sadness or depression at variance with erect posture which suggest positive emotional state.

Some examples of orientational metaphors:

Happy is up; sad is down	Health and life - up; sickness and death - down
"I am feeling *up*."	"He is at the *peak* of health."
"That *boosted* my spirit."	"He is in *top* shape."
"He is really *low* these days."	"He came *down* with the flu."
"My spirits *sank*."	"He *dropped* dead."

More is up; less is down

"My income *rose* last year."

"The number of errors he made is incredibly *low*."

"He is *under*age."   (Lakoff 2003)

5.3   Personification

According to Lakoff (Lakoff 2003) is personification a category that covers a very wide range of metaphors. In this case we are allowed to comprehended experiences with nonhuman entities in terms of human motivations, characteristics and activities. Not every personification is seeing the same way and it depends on what is our personal experience or society's view. Let us look on the example of personification, '*inflation*':

"Inflation *has pinned* us *to the wall*."

"Our biggest *enemy* right now *is* inflation."

"Inflation *has robbed* me of my savings." (Lakoff, 2003)

Even though the inflation is personified but the metaphor here is not understood as a person in general, but most specific, adversary or opponent for example. (Lakoff, 2003) Most of metaphorical concepts related to car are personifications whether in terms of human being or animal.

5.4   Systematicity of Metaphor Concepts

Lakoff's example of systematicity is using time as a valuable commodity (Time is money, Time is a limited resource, and Time is a valuable commodity). It is because we are thinking and comprehending time that way; in short it depends on the perspective. In some cultures (e.g. African tribes or native inhabitants of South American rain forests) where the time is not related to the economics, to earning money, has the time no value compared to our society. In fact, systematicity is based on sub categorization, i.e. there is a limited amount of money, in order to the metaphorical concept *time is money* evokes that *time is a limited resource* and as a result of we think that *time is a valuable commodity*.

5.5   Metonymy

Metonymy could be at the first sight similar to metaphorical concepts, where one thing (A), is mostly abstractly, understood in term of the second one (B) but it is not. Metonymy needs a relation between A and B.

'Metaphor and metonymy are different kinds of processes. Metaphor is principally a way of conceiving of one thing in term of another, and its primary function is understanding. Metonymy, on the other hand, has primarily a referential function, that is, it allows us to use one entity to *stand for* another.' (Lakoff 2003, 36)

Metonymy has also the function of understanding, and according to Simpson (Simpson 2004), involves the transposition between associated concepts. For example: 'There's a good *Spielberg* on tomorrow night.', 'I've got a new *set of wheels*.', 'We need some *new blood* in the organization.', 'There are a lot of *good heads* in the university.', 'The Pentagon refused to comment on the story'., etc…

According to Lakoff (Lakoff 2003), metaphors and metonymic concepts structure our language, thoughts, attitudes, actions and are grounded in our experience. Metonymy has also significance meaning in cultural and religious symbolism, e.g. lost sheep – people who do not believe in god.

Because it is not easy to distinguish metaphor from metonymy, we should try to convert the expression into a *simile* (see Simpson 2004; 43-44), using the 'is like' formula. Simile makes an explicit connection between two concepts. (Simpson 2004)

II.   ANALYSIS

6 PRACTICAL PART

The aim of the practical part of this thesis is, as the name 'Use of Metaphors in Automotive Magazines' prompts, to demonstrate the level of figurativeness of metaphorical concepts on two selected British successful automotive magazines, each with different target readers. Magazines chosen for the analysis and source of metaphorical features are Auto Express and Evo, both published by Dennis Publishing Limited[11]. On practical examples I want to analyze elements of the magazine's page.

Reason why I choose to analyze the metaphorical concepts in connection with cars and automotive magazines is, because not so long ago, I had an opportunity to participate in online project as editor. My job content was finding and putting together interesting information and news from the automotive world. This project is focused on sports and luxury cars and as proper car enthusiast, right after I realize, how beautiful and heterogeneous the language is, in case of speaking/writing metaphorically about cars. It is almost kind of magic, transforming pieces of metal, aluminum or carbon fiber, screwed together in a factory, to living creatures with soul, heart and character. Practical part of the thesis also contains an analysis of collected data from my questionnaire research.

6.1 Collection of Automotive Magazines

Decision making which magazines to choose was difficult. There are plenty of similar magazines to choose from in United Kingdom but intention was to stay nearer to the Czech equivalents. So that is way I decided for Auto Express (Czech equivalent is Auto Tip) and Evo which issues here in Czech Republic as well (its major part is translated but some sections are influenced by regional differences) because one of the founders of Evo magazine is Charles Harrison Metcalfe (Harry Metcalfe), English editor, automotive journalist and respected person in this field. So I concluded the quality of written text should be high.

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[11] Dennis Publishing is one of the world's leading independent publishers. Founded in 1974, the group consists of a number of operating companies in the UK and USA and is privately owned by Felix Dennis. See also www.dennis.co.uk/about-us/

6.2 Auto Express magazine introduction

Auto Express is one of the best-selling automotive magazines in the United Kingdom. Auto Express magazine was launched in 1988 and it is known for its quality road tests, long term tests, consumer advices, and the most current news from the automotive world. They actually claim: "*Nothing moves in the world of cars without Auto Express knowing about it, from future models to changes in the law*". The Auto Express's toughest competitor is Autocar. They are only two magazines coming out in weekly intervals. Auto Express is very similar to the Auto Bild in Germany or (as was mentioned) to Auto Tip here in Czech Republic (issued every two weeks). According to ABC (Audit Bureau of Circulation) were in Britain from July to December 2013 on average 50,010 printed issues of Auto Express magazine sold every month and according to editor in chief, Steve Fowler, with over 30,000 paid for weekly subscriptions, it is the UK's biggest-selling.

Dennis publishing claims that 87% of the Auto Express readers are men, thereof 55% are men aged from 25 to 54 years. Mean aged is 44 years. I have found interesting information, that very of them are married or they living with a partner and 45% are intended to change their car within 6 – 12 months.

Figure 2: Auto Express cover. *taken from www.magazinesubscription.co.uk*

6.3   Evo magazine introduction

'Evo is devoted to the thrill of driving. From hatchbacks to hypercars, evo puts the reader behind the wheel of the world's greatest driver's cars.' This is how Dennis publishing describes their world's leading car and driving title. Evo magazine was launched in 1998 and in its quite short history become respected magazine all over the world. Unlike the Auto Express, the Evo is issued in many international editions including the Czech one without need of changing the title. Compared to Auto Express's 50,010 monthly issues on average, Evo does not lag behind with its 47,322 issues per month. Evo magazine is also famous for its 'Car of the Year'. Every year Evo editors pick the most exciting and incredible performance cars revealed that year and take them on the circuit or the best driving destinations at Europe. Since the 1998, the Porsche win 9 of these prestigious awards.

According to Dennis publishing 89% of readers are male and 62% of them are from 25 to 54 years. The mean age is 35. Compared to the Auto Express's it is a whole 9 year difference. Also the front covers are different, unlike the Auto Express, the Evo have a clear and smooth wrapping with one picture (main topic/story of the issue).

Figure 3: Evo magazine cover; *taken from www.pdfmagazines.org*

7 MAGAZINE PAGE'S ELEMENTS ANALYSIS

In this part of the thesis I want to analyze the major elements of a magazine page. According to website www.magazinedesigning.com where Nikola Mileta focuses on its importance and offers a well-arranged recipe for designing and creating the magazine's layout. I will focus on the headline, intro, pull quotes and running head elements. This analysis will be much like comparison between two pages at the final.

7.1 Auto Express (Figure 4)

Very first thing we can notice after open this page is dynamic picture. What reader may think is that this will be a duel between two pictured models. And of course, he will be right because picture of two cars driving the same direction is giving him all but this possibility.

Headline is mostly the first element that catches your attention. After reading the headline, which is and should be, wrote in the biggest size, we are able to estimate what the story will be about. According to www.magazinedesignin.com should be headline placed nearer to the top of the page, but as you can see in this example, the placement is different. *"Economy drive"* headline is at the lower half of the page, still, it is visible and it catches our attention.

Intro situated right below the headline is another important element. It tells us and also confirms our meaning about the headline and should be written smaller size then headline, which in this case is.

Pull quote in the Auto Express magazine's page is omitted. The body copy on this double page is not that broad to be broken by using pull quotes, but on the other hand, there is a plenty of space on the right side where the pull quote may be placed, in the lower right corner right below the Mercedes for example. As a plus, on the top right corner of the Auto Express's double page there is little information such as price, engine type, fuel consumption or the CO_2 emission.

Regarding to running head, there is nothing to criticize. Running head (section title) is large, well arranged, and synoptic and on top of that, color-coded (yellow square mark).

In the lower left corner is the name of photographer (credits), responsible for the pictures and location of the testing / photo shooting. Author of the text is always an editor

and his name is in most cases right under the *intro*, but in this particular case, the author name is missing.

7.2   Evo (Figure 5)

The Evo's double page feels, compared to the Auto Express's, more relaxed at the first sight despite the Evo magazine is much more sports based and is targeting real car enthusiasts. The first thing catching our attention is a picture spreading all over the double page and it evokes the one on one story (again).

After reading the headline which is written the biggest size must be reader pretty sure, that this is not going to be a classic road test but this will be a *challenge*. Just below the headline we can see credits, in other words, who is the text author and who is responsible for the photo shooting to this story.

According to Mileta's website, the intro acts as a bridge between headline and text. The Evo's *bridge* works perfectly because the main question here is if the brand new GT3 will be better than the former Evo's Car of the year 911 GT3. This is a great persuasive tool for reader to keep on reading.

Regarding to pull quotes, as in the Auto Express's analyzed double page, there are pull quotes omitted as well and because of the same reason. The body copy (text) is not that long and broaden over the pages to be broken. I was suggesting that in the lower right corner of the Auto Express's page could be the pull quote situated but here it is not necessary because of catchy intro.

Compared to large and yellow colored Auto Express's running head, here the Evo bets on simplicity. At the left top corner we can see running head as just small transcription of the headline.

Figure 4: (*Auto express*. London: Dennis Publishing, Ltd., 2014, 1,311)

Figure 5: (*Evo*. London: Dennis Publishing, Ltd., 2013, 187)

7.3 Magazine Page's Elements Conclusion

The aim of this chapter was to analyze selected magazine page's elements in both, Auto Express and Evo examples. I have tried to pick the most similar pages to find if there are differences in the use of 'layout theory'.

The main criteria were:

- Road test
- Double page
- Picture covering both pages

From the commentary and figures above is obvious that there is no significant difference in practical examples. Further reading proved this statement. Both the Auto Express's and Evo's have not pull quotes on their initial pages to the road test but both of them have pull quotes on the following pages. The very text is not so long and reader hardly ever gets bored and it is not necessary (on practical examples) to separate the columns by using pull quotes. The pull quotes are often situated next to the picture or right onto it.

There are no significant differences between these two practical examples and through whole magazine(s). It gives us the impression that both magazines are designed by using the same determinate layout patterns. Only visible difference was spotted and it was in graphic design. To be honest, I prefer the Evo's picture. It has more pleasant font of the headline and intro and it may be said that team responsible for the graphic design is more experienced and has better aesthetic sense.

8 LEVEL OF FIGURATIVENESS IN AUTO EXPRESS AND EVO

In this chapter I want to prove that the level of figurativeness (amount of metaphorical concept used in automotive magazines) is high. Editors / automotive journalists are able to make immense numbers of connections between concepts on the basis of everyday uses of language that have no direct link or semantic meaning thanks the metaphors (metaphorical concepts).

From my findings (corpus of 238 figurative expressions of 12 magazines, 6 of each) could be stated that in analyzed magazines dominated personification and the level of figurativeness is considerable. With advanced reading and collecting data I realized in how many ways could be cars described, as living species (human beings, animals, etc.). As was mentioned before cars are very often referred to people, they can behave, communicate, they can be punished, etc…

Let us take a look on selected examples. Speaking of people, people's life begins with birth:

(1) *"The Swedish landscape is both beautiful and functional…But only Volvo cars are really born there."* (Volvo commercial, Auto Express; 2014),

(2) *"Assistance* (power steering) *brings the car to life"* (Richard Meaden; Evo, 2014),

(3) *"...to witness the birth of a car…"* (Jethro Bovingdon; Evo, 2014)

We can also resurrect or rebirth the car:

(4) *"Next year heralds the revival of the hot Honda."* (About forthcoming Honda NSX, Tom Phillips; Auto Express 2014).

Cars are in extensively associated with the members of family, or relationships:

(5) *"...can the hard-top F-Type outshine its Convertible sibling?"* (Jaguar road test, David Vivian; Evo UK 2014),

(6) *"...and the wild Focus RS brothers"* (Richard Meaden; Evo, 2014).

(7) *"Skoda is being pushed hard by parent company VW…"* (Steve Fowler; Auto Express 2014),

(8) *"...its third-generation sports car…"* (news, Luke Madden; Auto Express 2014),

(9) *"...has discarded its unassuming roots like never before"* (Dan Prosser; Evo, 2014)

(10) *"The Gallardo was by some distance the most successful Lamborghini, with 14,000-plus finding home in nine years."* (Jack Rix; Auto Express, 2014),

(11) *"...but once you do you'll have a friend for life in this uniquely charming-and challenging-little device."* (Richard Meaden; Evo, 2014).

As in the families one generation leave and another arrives the car makers face the same problem. A car which has been here for decade for example needs to be replaced:

(12) *"...new Huracán is the successor to the Gallardo"* (Mike Duff; Evo, 2014)

When are cars associated with the family members it is usually because car makers' long tradition. Most of the car makers have more than one model in production at time, and they basically became relatives (e.g. Audi A4 is *a little sister* of A6).

Cars are often classified as rivals and could be competitive:

(13) *"you could park the Veneno Roadster next to a solid gold Bugatti Veyron and safely expect the outrageous Lambo to win most of the attention"* (Mike Duff; Evo-Car of the Year, 2013),

(14) *"...those of what might be seen as rivals."* (Henry Catchpole; Evo, 2014),

(15) *"...Swift's engine begins to give up"* (Dan Prosser; Evo, 2014).

(16) *"...fast enough down a road to trouble a dedicated sports car"* (Dan Prosser; Evo, 2014),

(17) *"...six current cars against each other to decide which one is top of the pile right now"* (Richard Meaden; Evo, 2014),

(18) *"...to create a car that can put further pressure on the 12C"* (Herry Metcalfe; Evo 2013).

We can agree the term of rivalry originate from the motorsport and throughout the time it became a phenomenon. Evo's Car of the Year is great example, where cars strive for the victory fighting in the battle one facing another to become the best, the car of a year.

The fuel (petrol or diesel) is not only what powers the engine. The oxygen is also necessary and cars need to breathe:

(19) *"...enables the Swift to breathe"* (Dan Prosser; Evo, 2014),

(20) *"...and one jostling the carbon snorkel intake to check it fits correctly"* (Jethro Bovingdon; Evo, 2014),

(21) *"Lamborghini has kept the faith with natural aspiration"* (Mike Duff; Evo, 2014)

Breathing is important because the more air car gets through the air intake the better for the engine. Then is engine able to stay in good shape to produce some power:

(22) *"...but it still has a healthy 181bhp."* (Luke Madden; Auto Express, 2014).

Aerodynamic features such as rear spoiler are associated with birds and flying:

(23) *"The rear wing is a thing of almost grotesque beauty."* (J. Bovingdon; Evo, 2014).

Editors' often used terms associated with cooking (e.g. when quality elements meet):

(24) *"with five doors…it's a pretty compelling recipe"* (Richard Meaden; Evo, 2014)

(25) *"frontal area of a car helps it slice through the air better"* (David Vivian; Evo, 2014)

What I came across during the magazine analysis is even debts between cars can occur:

(26) *"…but the styling owes a fair amount to the Aventador"* (Mike Duff; Evo, 2014).

Cars and car parts may have their own character and personality:

(27) *"hot hatches are more complex, contradictory characters than you may think"* (Richard Meaden; Evo, 2014),

(28) *"…its peachy powertrain has a great personality"* (Richard Meaden; Evo, 2014),

(29) *"…design director Filippo Perini even uses the word 'feminine' when introducing it"* (Mike Duff; Evo, 2014).

Parts of a human body occurred. In fact a lot of car parts refer to the human body. For example eyes (headlights), ears (side mirrors), nose (front end of the car), engine (heart), ECU (brain), etc.:

(30) *"…backbone that runs down the centre of the floor"* (Mike Duff; Evo, 2014).

Clothes and packaging:

(31) *"…and the bodywork is shrink-wrapped around the mechanicals"* (Owen Mildenhall; Auto Express, 2014),

(32) *"Elise in a sharper set of clothes"* (Peter Tomalin; Evo, 2014)

Huge portion of animal expressions were found:

(33) *"The cat with long tin roof is clearly the more evolved animal."* (David Vivian; Evo, 2014),

(34) *"…both will bite if you take liberties"* (Richard Meaden; Evo, 2014),

(35) *"…I've driven has felt different – sometimes wildly so"* (Jethro Bovingdon; Evo, 2014).

(36) *"engine produces throaty roar and enticing supercharger whoosh"* (Peter Lyon; Auto Express, 2014)

(37) *"…it remains a formidable beast"* (Jethro Bovingdon; Evo, 2013)

Signs of human traits appeared:

(38) *"...slightly lowered, firmer springs provide a bit more composure without sacrificing too much of that complaint ride."* (Luke Madden; Auto Express, 2014).

Speaking about comfort, just like in case of Lexus testing (example 40), on the B-roads may the car feel nervous and jumpy, but:

(39) *"...at motorway speeds the F Sport feels pretty relaxed."* (Matt Robinson, Auto Express; 2014).

Cars themselves cannot communicate (so far) but when editors want to characterize upcoming model which is expected, or should be better in some ways then the previous one we can use the term of promise:

(40) *"The new Type R promises to be very different..."* (Tom Phillips; Auto Express, 2014),

(41) *"...do you begin to feel the GTI loses its composure"* (Richard Meaden; Evo, 2014).

Cars may be described in association with job or work:

(42) *"Very few cars do a better job of resisting cynicism..."* (Mike Duff; Evo, 2013).

(43) *"AX is a master at accentuating the sensation of speed"* (Richard Meaden; Evo, 2014),

...and they could be punished:

(44) *"Braking is too much of a penalty"* (Dan Prosser; Evo 2014)

Here is an example to symbolize the price of a car:

(45) *"The Audi R8 may be splendiferous but that doesn't mean you need to sell several major organs to buy one"* (Auto Express, 2014).

There also occurred metaphorical concepts referred to the roads and racing circuits.

(46) *"The Nürburgring Nordschleife is a notoriously tricky test for any car"* (Evo, 2013),

(47) *"A flat-out lap of the Nordschleife in a 1341bhp 'megacar' is a tas only the clinically insane would take on..."* (Jethro Bovingdon; Evo, 2014).

(48) *"the roads up there are excellent and an exacting test of a chassis"* (Henry Catchpole; Evo, 2013)

9 QUESTIONAIRE ANALYSIS

The aim of questionnaire research was to find out if people are still interested in printed automotive magazines. Analysis wants to provide overview if there is a link between metaphorical concepts used in automotive magazines and human imagination. Metaphorical concepts are, to all intents and purposes, devices which its work is to portray inanimate objects (cars in magazines in this particular part) as human being or living creatures. Metaphorical concepts in automotive magazines may influence the reader, after that, he will be looking on car from different perspective.

9.1 Respondents' Gender

It was sent precisely 50 questionnaires (Appendices I and II) with 14 loaded questions (in Czech) to people of different age, who were supposed to be subtly interested in automotive field at least (to 40 men and 10 women). Regrettably, only 31 (62%) completed questionnaires were returned. Despite the lower number of collected materials I decided to continue with the analysis and complete the research. In chart No.1 we can see that the proportion of male respondents is 27 out of 40 (almost 68%) and 4, female respondents, out of 10 (40%) completed the questionnaire.
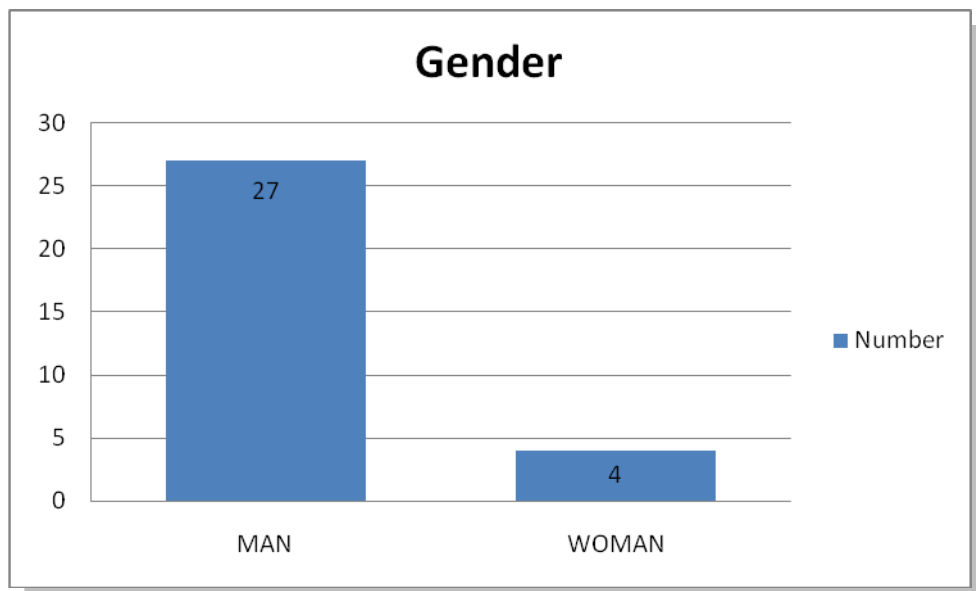

Chart 1: Gender of respondents (Thesis author)

9.2 Age of Respondents

In chart No.2 we can see that the major group, 13 out of 31 (42%) of respondents is aged 24-30. There is also perceptible group, 11 out of 31 (35%), which come under the 18-24 year olds and last but not least the group of respondents, 7 out of 31 (23%) older than 30 years.
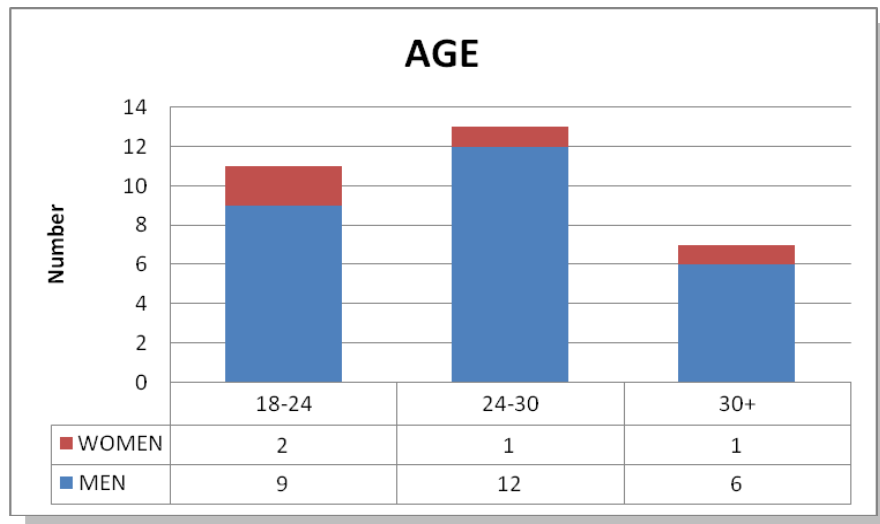

Chart 2: Mean age of male and female respondents (Thesis author)

9.3 Driver License

Third question in my research was if respondents are owners of driver license. Noticeable dominance in favour of drivers is visible in chart No.3 because all of respondents were active drivers.
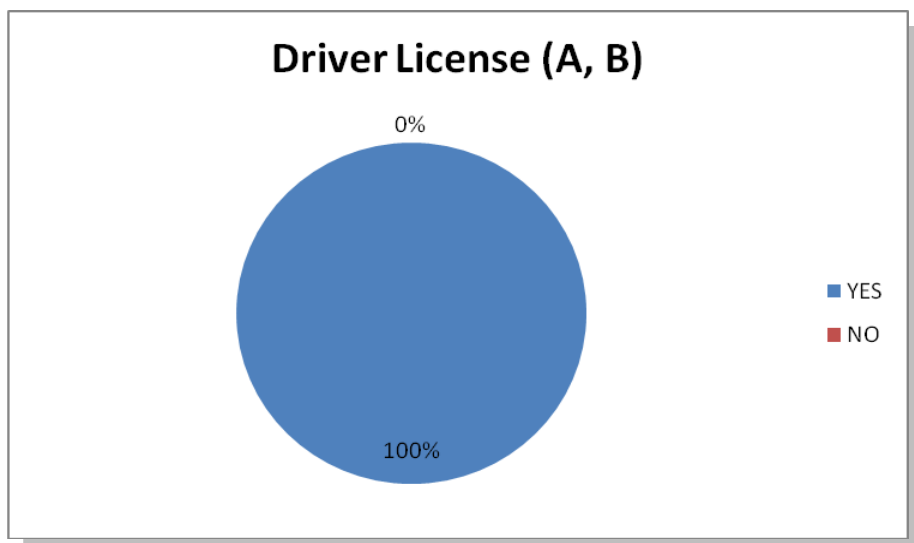

Chart 3: Driver license (Thesis author)

9.4 Personality Description

Chart No.4 shows how respondents described themselves and their attitude to cars. 8 out of 31 (26%) described themselves as "Car enthusiast / Petrolhead" (option A), 20 out of 31 (64%) dominated by claiming that they are only "Car user" (option B) and cars drive them from A to B and 3 people out of 31 (10%) described themselves as "Not a car person" (option C) using another kinds of transportation. There was any "Car dissenter" participated my questionnaire.
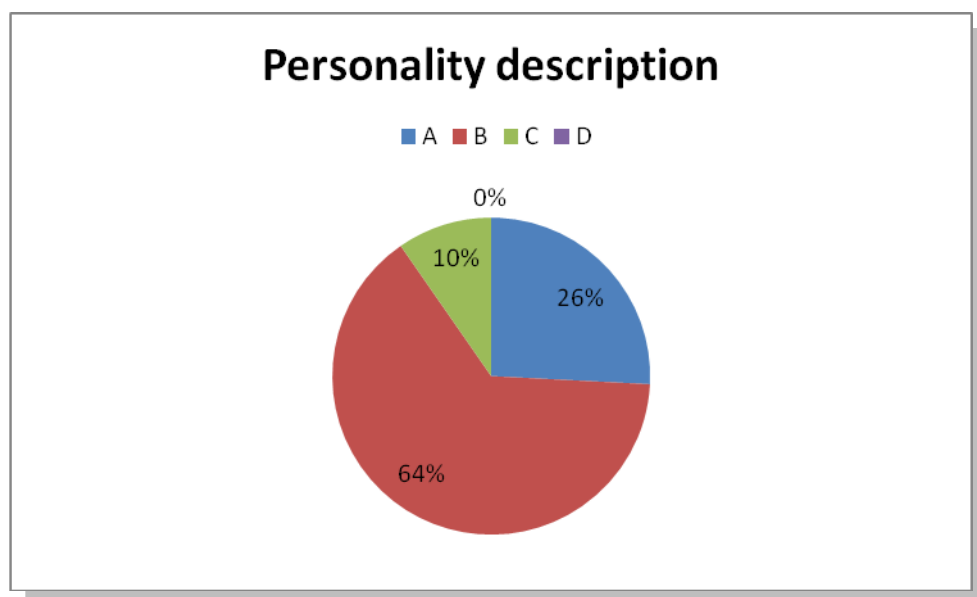

Chart 4: Personality description (Thesis author)

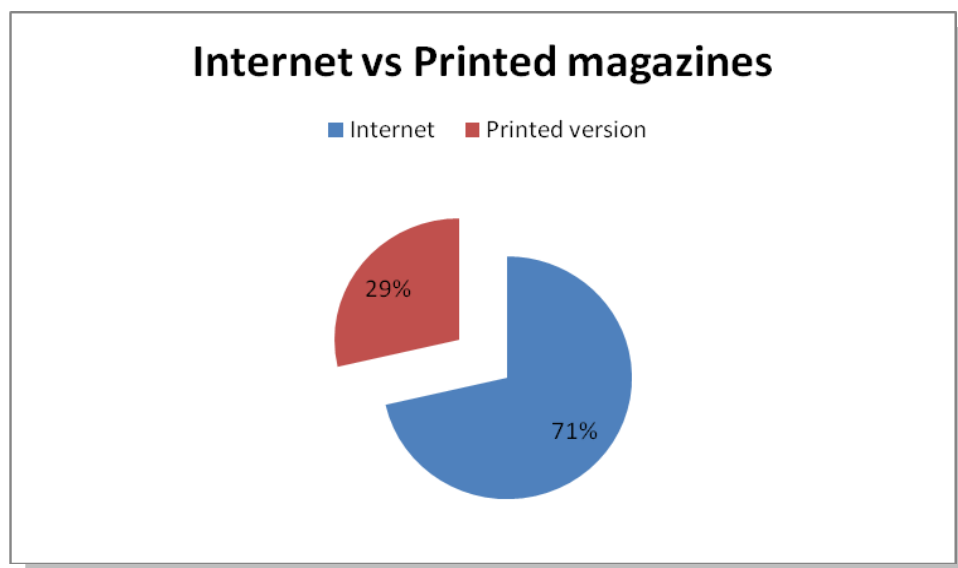## 9.5 Reading automotive magazines (Internet versus Printed form)

Chart 5: Internet versus printed magazines

The 5th question in my questionnaire was if they are reading automotive magazines. 90% of respondents (28 out of 31) answered "Yes" and 10% (3 out of 31) answered "No". For those 3 which answered that they do not read about cars, there was no need to continue in the questionnaire. People which answered positively were immediately asked, which form they prefer, if internet (or other electronic) sources or printed magazines. As we can see in Chart No.5, 20 remaining respondents selected "Internet". Unfortunately, for those as well, there was no need to continue in the questionnaire. So, only 8 respondents were able to continue and complete my questionnaire.

9.6 Subscription

Sixth question was looking into if are respondents subscribing any printed magazine. All of them (8 respondents, 100%) answered "No". I am reminding that only printed magazines are discussed here and later in the analysis.

9.7 Main Aspects

Chart No.6 shows us which main aspect helps people in choosing between magazines. They were asked if their decisions are made because of: Title, contents, cover or photo, price or favorite editor / journalist. 7 respondents out of 8 answered that main aspect helping them to choose is contents.
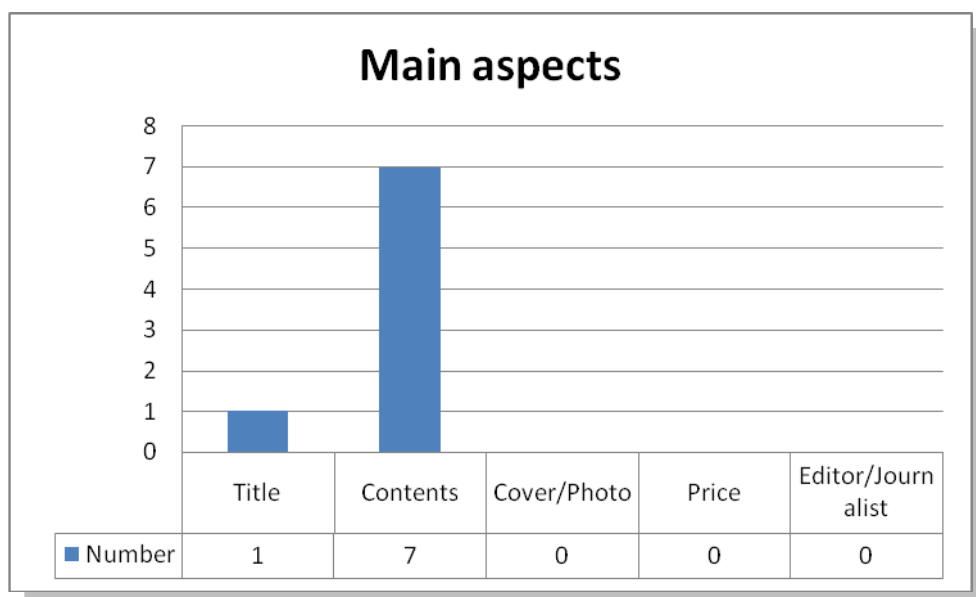

Chart 6: Main aspects (Thesis author)

9.8 Reading Magazines Throughout

Through the questionnaire I have asked respondents if they are reading the magazine throughout or they pick some parts and read just them.
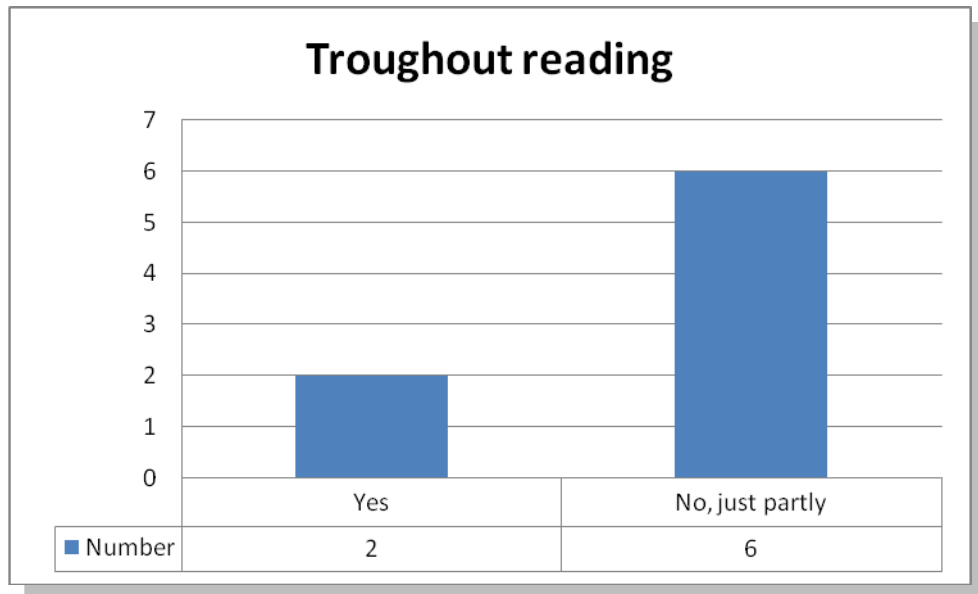

Chart 7: Throughout magazine reading (Thesis author)

As we can see in Chart No.7, 6 (75%) respondents out of 8 read magazine just partly. Only 2 (25%) of them is reading magazine as a whole (throughout).

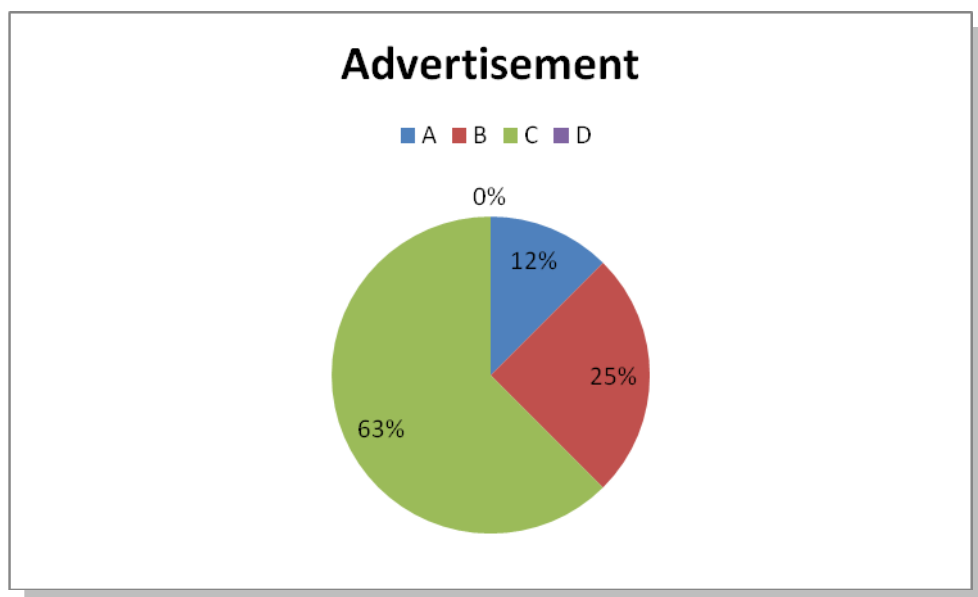## 9.9 Advertisement in Magazines

Chart 8: Advertisement in automotive magazines (Thesis author)

The findings in Chart No.8 are focused on how respondents / readers perceived the advertisement in printed automotive magazines. The question was if they feel comfortable with the advertisement in magazines. 5 respondents (63%) say that advertisement does not bother them and they ignore the advertisement (option C). 2 of them (25%) answered that they like only relevant advertisements (i.e. car commercials, car cosmetics, fluids, etc.) (option B) and 1 (12%) like all advertisement in magazines (option A). None of respondents answered that advertisement bothers them.

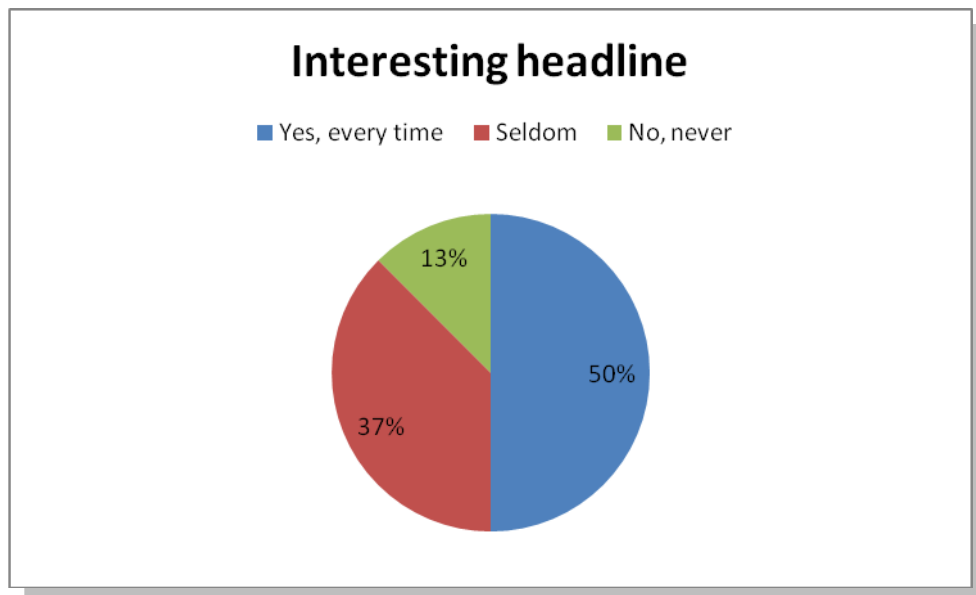## 9.10 Headline Importance and its Influence

Chart 9: Influence of interesting headlines (Thesis author)

Chart No.9 shows us a result of the headline's influence when people come across to the interesting one. I was asking them if headline is found interesting to them if they read the article despite the fact that they were not intended to read it before. And most of respondents answered positively. 4 of them (50%) chose "Yes, every time" and 3 of them (37%) chose "Seldom". Only one respondent does not continue in reading the article, even though the headline is interesting to him. So, here is clearly visible that headline matters and it is an important element for attracting readers. As was mentioned before, headline and intro work as a team. When headline attract the reader's attention intro is able to make reader continuing in reading the whole article.

9.11 Role of a Photo / Story Picture

In Chart No.10 we can see how big attention readers pay to the photo or story pictures, for example photos of car exterior or interior. Photo shooting in motion is also very effective and interesting, because it may soak the reader into the story. 5 people (62%) pay very high attention to photographs because as was mentioned, they have the power to soak you into the story and enjoy the reading all out (option A). 2 of them (25%) do not pay a huge attention to the photos but they agree that photos' role is to embody the story (option B). 1 respondent (13%) do not pay attention to the photos at all. The main thing is contents to him (option C).
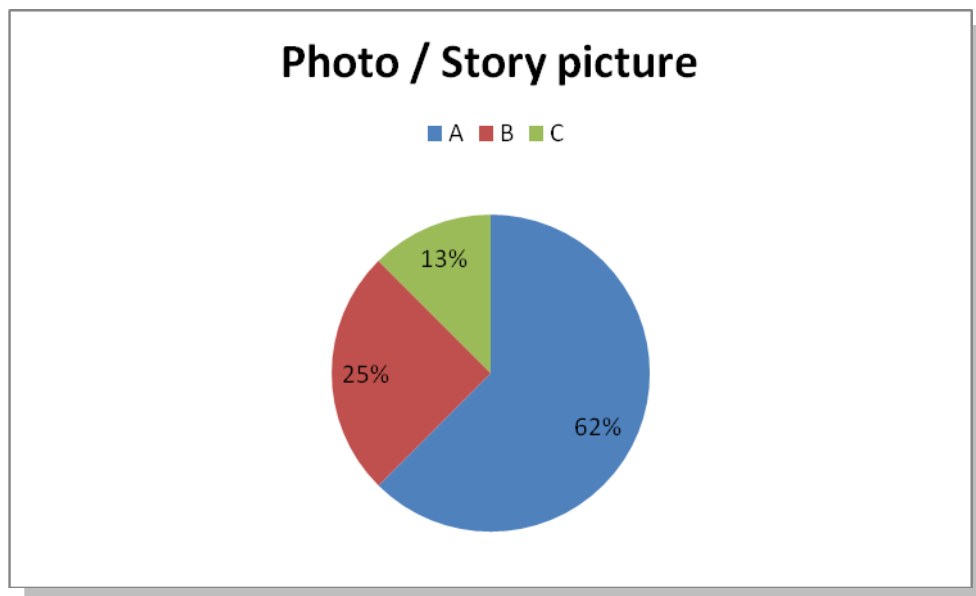

Chart 10: Role of a photo / story picture (Thesis author)

9.12 Metaphorical Concepts in Automotive Magazines

The findings in Chart 11 obviously prove that ordinary reader is able to recognize the metaphorical concepts in automotive magazines referred to cars. Question was if respondents have ever noticed the use of metaphorical concepts (cars as human being or living creatures) in automotive magazines? All of them noticed metaphorical concepts but for 5 of them (62%) is car still an inanimate object (engine means engine and ECU is ECU), (option A). On the other hand, 3 of them (38%) are also speaking about cars in animated terms (engine as a heart and ECU as a brain), (option B).
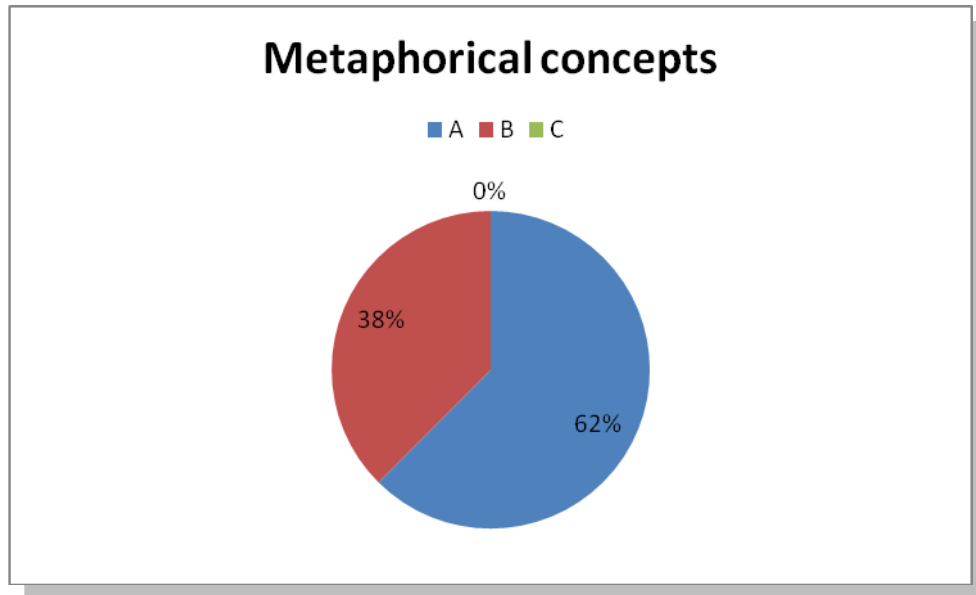
Chart 11: Metaphorical concept use in automotive magazines (Thesis author)

Chart No.12 shows us result of how many respondents imagine right away what author (editor) is trying to say using by the metaphorical concept after spotting it. 4 respondents (50%) chose the answer "Yes, sometimes" (option B). 3 of them (37%) chose option A, "Yes, always" and 1 respondent (13%) chose the option C, which was "No, never". It looks like there is another evidence of high use of metaphorical concepts. As was mentioned before, metaphors cooperate with our thinking and imagination on every day basis (in most cases without realizing it).
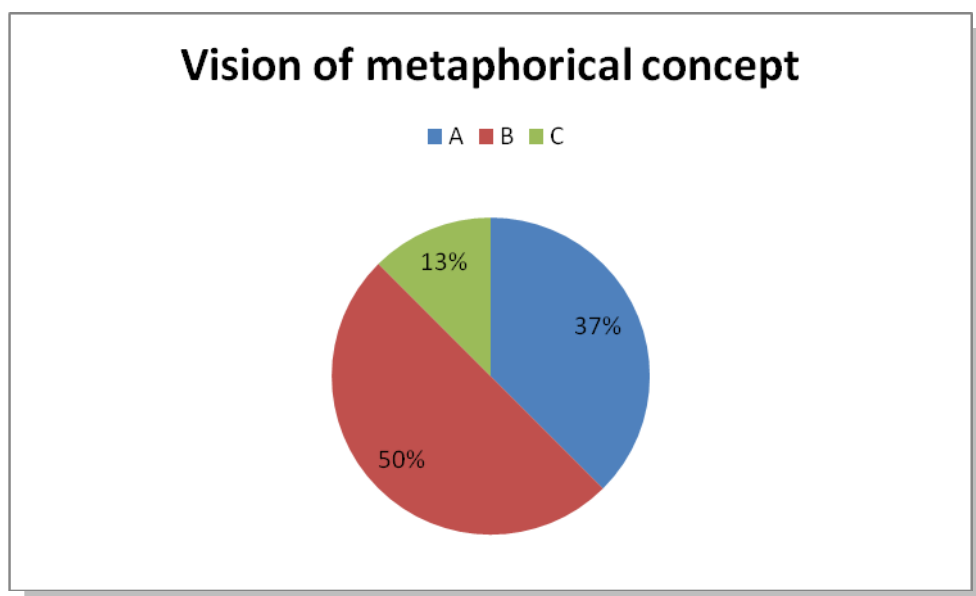

Chart 12: Vision of metaphorical concept in automotive magazine (Thesis author)

Last but not least, the final question was when respondents come across with metaphorical concept which engaged their attention, if they associate it with the concrete car afterwards. 4 respondents selected "Seldom" (50%). 3 out of 8 respondents (38%) chose the answer "No, never" and only 1 respondent (12%) answered "Yes, always". In this particular example could be said that metaphorical concepts are registered by readers but on the other hand they do not influence the readers' (consumers') thinking in depth.

It also depends on the concrete type of car. When are editors describing ordinary car there is no need to associate some metaphorical concepts with it but when the tested car is for example one of the most expected models of the year, it is something different. For example, few years ago Nissan introduced the new generation of its sports car wearing the "GT-R" badge (R35). When someone says "GT-R", almost everybody associate it with "Godzilla". Godzilla because it is from Japan, because of its powerful engine and inconceivable ability to cornering, there is no doubt they nicknamed it like this. It is a car which demolishes its competitors and costs less than half of its major rival from Porsche.
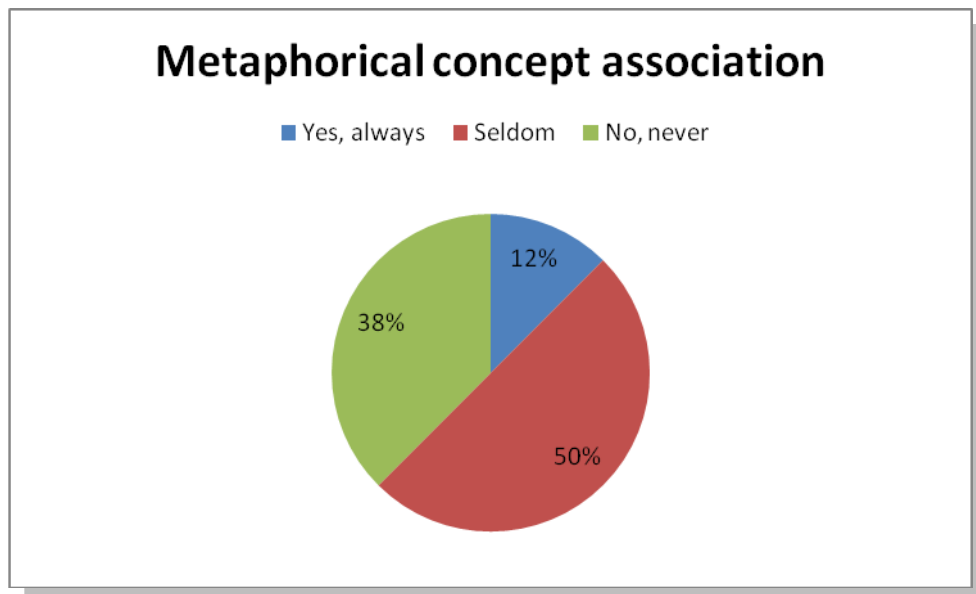

Chart 13: Metaphorical concept association (Thesis author)

10 SUMMARY OF THE ANALYSIS

Very first thing I want to point out is, even though the total amount of respondents was low, that collected data I analyzed demonstrate the supremacy of internet. Before the question "Do you read about cars, if yes where: a) Internet b) Printed magazines?" were 31 valuable questionnaires in my hand. Afterwards there were only 8 of them. If amount of the addressed people was one hundred or five hundred, I think there will be the same result as well. Majority of respondents were of age from 18 to 30 years. Nowadays it is the generation Y mentioned before.

From my findings is noticeable and could be said that people, slowly but surely, more and more use e-sources for reading and collecting information about what they are interested in. There is possibility that people do not want to pay high prices for magazines when they are able to download them into their smart phones or tablets for free or they do not have so much free time, they are busy and have many duties. It is more comfortable to play a video on YouTube during lunch or dinner for example. I know a lot of people who do it this way and it is not because they are lazy, although it could be the case of some other people, but it is more time efficient. They get information they wanted to get and there is no need to spend minutes or hours by sitting and reading to get the same amount of information.

Analysis has also proved that headline, story pictures and any other page's elements are important. Key element is undoubtedly headline because 50% of respondents, after reading the headline (and found it interesting) kept always reading the article afterwards, even if it was not their intention. Photographs and story pictures were found important and for readers are pictures interesting and entertaining. They are a perfect tool for a break and as was found out from the analysis, readers are thanks to the pictures soaked into the story and they could imagine "the editor's ride".

All respondents came across with some metaphorical concept at least once. Some of them are talking about car as animate object but major part of them is talking about cars as inanimate objects. Analysis has proved that people are aware of and perceive metaphorical concepts.

I was convinced that era of printed magazines is not past however this analysis demonstrated and proved the very opposite. The actual amount of respondents who read the printed versions of automotive magazines was too little. The new digital era has started.

CONCLUSION

This Bachelor thesis was focused on use of metaphorical concepts in automotive magazines. The main aim was to find out if the level of figurativeness in printed versions of automotive magazines is high and on practical examples prove this statement. Magazine page's elements were discussed and analyzed and thanks to the questionnaire we are aware of headline and story pictures have a significant meaning and influence the reader's intention. Cars are in large-scale described as animate / living objects with human mind, own feelings, characteristic in automotive magazines. Analysis also disproves, surprisingly, a hypothesis printed magazines are not a past but from findings is significant that printed magazines are on the decline.

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content/uploads/2011/02/piller_1999_extend-metaphor.pdf (accessed April 29, 2014)

LIST OF FIGURES

LIST OF CHARTS

LIST OF TABLES

APPENDICES

P I   Questionnaire (English Version).

P II   Questionnaire (Czech Version).

APPENDIX P I: QUESTIONNAIRE (ENGLISH VERSION)

Questionnaire: The Use of Metaphors in Automotive Magazines

Hello, my name is Michal Srovnal and I would like to ask you for favor to fill in this questionnaire. I am working on Bachelor thesis these days and it contains analysis of the use of metaphorical concepts in automotive magazines. Completion takes just few minutes and it is totally anonymous.

1. I am:

a) MAN   b) WOMAN

2. My age:

a) 18-24 years   b) 24-30 years   c) 30 years and more

3. Driver license (A, B):

a) YES, I have   b) NO, I have not

4. Describe yourself:

a) Car enthusiast / Petrolhead – „I love cars! "

b) Car user – „It drives me from A to B. "

c) Not a car person – „Where is my bike / shoes / when the bus departures? "

d) Car dissenter– „I hate noise and pollution cars make! "

5. Do you read about cars?

a) NO   (There is no need to continue with the questionnaire, Thank you.)

b) If YES, where?

    - Internet (Which site: _____)

                    (There is no need to continue with the questionnaire, Thank you.)

    - Printed magazine (Name of the magazine :_____)

6. Do you have a subscription?

a) YES   b) NO

7. What is the main aspect which helps you to choose the magazine?

a) Title   d) Price

b) Contents   e) Favorite editor / journalist

c) Cover / Photo

8. Do you read printed magazines throughout?

a) YES   b) NO, just partly

9. How comfortable do you feel with advertisement in car magazines?

a) I like all ads (watches, etc.)

b) I like relevant (car ads, car cosmetics, fluids, etc.)

c) Does not bother me / I ignore them

d) I do not like ads, they bother me

10. When you come across to interesting headline (for you) of a story you did not plan to read before, do you read the article/story afterwards?

a) Yes, every time

b) Seldom

c) No, never

11. What attention you pay to the story pictures (photos of cars, interiors, etc.)?

a) Very high, they soak me into the story

b) They are not important to me but they embody the contents

c) I do not care about pictures, the important thing is contents

12. Have you ever noticed use of metaphorical concepts (cars as human beings or living creatures) in car magazines?

a) Yes I have, but car is inanimate object for me (engine is engine, ECU is ECU)

b) Yes I have, I talk about cars as living creatures (Engine as heart, ECU as brain)

c) No, I have not

13. When do you spot metaphorical concept, do you imagine right away why author used it and what was he exactly trying to tell about tested car?

a) Yes, always

b) Yes, sometimes

c) No, never

14. When do you come across with metaphorical concept, which engaged your attention, do you associate it with the concrete car afterwards?

a) Yes, always

b) Yes, sometimes

c) No, never

Thank you for your time and have a nice day,

Michal Srovnal

APPENDIX P II: QUESTIONNAIRE (CZECH VERSION)

Anketa: Metaforické prvky v automobilových časopisech

Dobrý den, mé jméno je Michal Srovnal a chtěl bych Vás prostřednictvím této ankety poprosit o laskavost. Pracuji na závěrečné práci bakalářského studia, a jejíž součástí je analýza metaforicky zabarvených prvků v automobilových časopisech. Vyplnění dotazníku zabere jen pár minut a je zcela anonymní.

1. Jsem:

a) MUŽ   b) ŽENA

2. Je mi:

a) 18-24 let   b) 24-30 let   c) 30 a více

3. Jsem držitelem řidičského oprávnění (sk. A, B):

a) ANO   b) NE

4. Váš vztah k automobilům byste popsal/a:

a) Automobilový nadšenec / Petrolhead – „Miluju automobily!"

b) Uživatel – „Doveze mne z bodu A do bodu B."

c) Auta mne nezajímají – „Kde mám kolo / boty / v kolik mi jede autobus?"

d) Automobilový odpůrce – „Auta jsou hlučná a znečišťují prostředí!"

5. Čtete o automobilech?

a) NE   (Pokud jste označili tuto možnost, není třeba v anketě dále pokračovat, Děkuji)

b) Pokud ANO, kde?

    - Internet (Název webu:_____)
                (Pokud jste označili tuto možnost, není třeba v anketě dále pokračovat, Děkuji)

    - Tištěné periodikum (Název časopisu:_____)

6. Máte předplatné?

a) ANO   b) NE

7. Čím se při koupi časopisu nejvíce řídíte?

a) Titul / Název   d) Cena

b) Obsah   e) Oblíbený autor / žurnalista

c) Úvodní strana / fotografie

8. Čtete časopis od začátku do konce?

a) ANO   b) NE, jen části

9. Jaký máte názor na reklamu v časopisech?

a) Mám rád/a všechny reklamy (hodinky, apod.)

b) Mám rád/a jen ty s automobilovou tématikou

c) Nevadí mi / Ignoruji je

d) Nemám je rád, vadí mi

10. Když narazíte na (pro Vás) zajímavý nadpis u článku, který jste nejdříve neměli v plánu číst, přečtete si ho nakonec?

a) Ano, vždy

b) Jen málokdy

c) Ne, nikdy

11. Jak vnímáte při čtení obrázky k danému článku (fotografie automobilů, interiér, apod.)?

a) Mám je rád/a, vtáhnout mne tak do děje

b) Nejsou pro mne důležité, ale dávají představu obsah článku

c) Neřeším obrázky, zajímá mne jen obsah

12. Všimli jste si metaforického zabarvení (auto jako živá bytost, lidské vlastnosti) textu v automobilových časopisech?

a) Ano všiml, ale auto je pro mne neživá věc (Motor je motor, řídící jednotka je řídící jednotka)

b) Ano všiml, sám o autech mluvím jako o živých věcech (Motor je srdce, řídící jednotka mozek)

c) Ne, nevšiml

13. Představíte si po přečtení metaforicky zabarveného výrazu, proč jej autor použil a co se o autě snaží sdělit?

a) Ano, vždy

b) Ano, někdy

c) Ne, nikdy

14. Když v časopise narazíte na metaforické pojmenování automobilu, které Vás zaujme, spojujete si jej poté s konkrétním autem/modelem?

a) Ano, vždy

b) Ano, někdy

c) Ne, nikdy

Děkuji za Váš čas a s přáním hezkého zbytku dne se s Vámi loučím,

Michal Srovnal