Original Research Article

Visual Representation of Metaphors in Urban Billboards*

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Abstract

Problem statement: Urban billboards are one of the most effective advertising media and due to the way that visual elements are used in them, they play an important role in attracting the audience. The use of visual metaphors in this advertising medium is very important and its recognition depends on understanding the interaction between visual elements and the way the message is conveyed. Little research has been done on visual metaphors in the field of Iranian advertising, and therefore their performance has been less studied in this field of art.

Research objective: The purpose of this study is to investigate the visual representation of metaphor in terms of structural features in advertising billboards in Tehran. In this regard, a social semiotic approach based on visual mechanisms has been adopted. In addition, metaphorical analysis of interactive meanings is also examined. The main research question is whether the visual metaphors used in advertising billboards can be considered in accordance with certain visual mechanisms.

Research method: The research method used is descriptive-analytical. The purposeful selection of the statistical population includes 35 billboards in Tehran, the main design of which are visual metaphor.

Conclusion: The metaphors used in billboards have played the role of messaging through the interaction of visual elements, which are compatible with the visual mechanisms of the social semiotic approach, and their representation consists of certain structural features. The results of the analysis of the purposeful statistical population consisting of 35 billboards in Tehran, show that all billboards comply with one of the mechanisms. The *actional* mechanism -which is realized by substituting the conventional element with an unconventional element- has been most used, and on the other hand, the *classificational* mechanism that have numerous visual elements; has been less used.

Keywords: *Visual representation, Metaphor, Advertising, Billboard, Urban advertising.*

Introduction and problem statement

Among visual rhetoric, metaphor is one of the most influential. Metaphor, beyond being a tool of rhetoric in the field of literature and poetry for many centuries, has long been entered in various fields of art. For example, in the field of graphic design, metaphor has been able to gain a special place for itself and be represented as a visual metaphor.

In this regard, the field of literature considers metaphor as a simile, in which one of the parts of the similarity -source or target- is omitted, but its meaning is implied. Thus, visual metaphor must also be able to establish a relationship between two objects or to relate an object to an abstract concept, in which the metaphor of "object is object" or "object has a salient feature" is created in the mind of the audience.

Given that the social semiotics approach seeks to find visual mechanisms to be able to classify and characterize the methods of visual representation of metaphor in terms of structural features, from the perspective of this approach, a comprehensive framework can be provided that encompasses the visual realization of metaphor and includes the types of visual metaphors cited by the cognitive linguists.

Research backgrounds indicate that the metaphor and the social semiotics have been discussed in several studies, but the visual representation of metaphor with the social semiotics approach has received less attention. However, this approach can make designers more familiar with the potential of this field and put a more conscious process in front of them. Given that the focus of this study is on urban advertising, we can observe that this field of advertising seeks to create rich concepts by using visual rhetorical techniques, especially metaphors, to better communicate with the audience. Therefore, the present study intends to study and analyze how is the representation of visual metaphors in advertising billboards in Tehran according to the mechanisms proposed by Feng & O'Halloran (2013).

Literature Review

Pourebrahim (2014) in her article entitled: "A Study of Verbo-Pictorial Metaphors in Some Persian Informative Posters", has examined verbo-pictorial metaphors in appropriate posters based on the analytical model of Forceville multimodal metaphors and mentioned how these metaphors appear in the poster and the interaction of image and text in the form of multimodal metaphor.

Social semiotics in Parsai dissertation (2016) entitled: "Social semiotics in urban environmental advertising and its relationship with semiotic elements in Tehran with an emphasis on billboards in district 1 and 2" has been considered and has identified the structure governing urban advertising in the system of signs and stereotypes of the rules that govern it.

Jafari (2016) in his dissertation entitled: "Semiotics of visual patterns in the design of the cover of Iranian pop music albums in 2014-2015" has investigated the cover of music albums and through semiotics has addressed the meanings of them.

In the field of visual metaphor and marketing, Kashanizadeh, Esfidani, Keimasi and Manavirad (2019) in a doctoral dissertation entitled: "Designing a Typology for Visual Rhetoric with a Focus on the Interaction of Metaphor and Metonymy in Print Advertising" with a multiple-case study on five hundred domestic and foreign rhetoric print ads and based on the method of semiotic analysis found out that not only metaphors and metonymy can be used in media such as images, but also the two can have an interactive relationship.

In the article: "A Cognitive Linguistic Study of Metaphors in Selected Advertisements by some Financial Institutions in Ghana" (Afrah, 2017), advertisements of financial institutions in Ghana have been examined. In this study, a selection of advertisements collected from various magazines have been analyzed in the framework of conceptual metaphor theory and based on the social semiotics hypothesis presented by Feng & O'Halloran (2013). Using this framework and hypothesis, in

this research, an attempt has been made to analyze conceptual metaphors, to extract some of the cultural beliefs of Ghana.

In the article: "Aspects of visual metaphor: an operational typology of visual rhetoric for research in advertising" (Peterson, 2018), a review of the operational typology of visual rhetorical techniques in advertising and various aspects of visual metaphor have been considered. In this article, based on the researches of various researchers (McQuery & Mick, 2003; Phillips & McQuarrie, 2004; Feng & O'Halloran, 2013), an attempt has been made to advance the existing frameworks and mechanisms and to analyze examples for each and compare them finally.

Theoretical Foundations

Prior to the theory of conceptual metaphor (Lakoff & Johnson, 1980), there was a traditional view of the metaphor and it was considered a feature of language and literature. This theory claims that metaphor is a process that deals with human perception and human cognition and the mind itself has a metaphorical nature (Hashemi, 2010, 124). Accordingly, metaphor can be realized both in language and in other methods of communication such as visual communication, advertising, and architecture (Kovecses, 2010; Forceville, 1996; Forceville, 1994).

Today, the use of metaphors in advertising has become widespread but the analytical view of it has changed fundamentally over time (Peterson, 2018, 1). It should be noted that initial studies conducted in the field of visual rhetorical techniques, including visual metaphors, have attempted to find arrangements and systems similar to literary rhetorical techniques. But in a paper entitled "Beyond Visual Metaphor: A new typology of visual rhetoric in advertising" Phillips and McQuarrie (2004) developed a new perspective, and based on their description, visual rhetorical techniques, which also include visual metaphors, were based on two axes: visual structure and semantic operation.

Accordingly, it can be said that visual metaphor in advertising is drawn as an indirect demand and does not provide an explicit message and requires the audience to get the desired meaning by putting visual cues together (Phillips & McQuarrie, 2005). Accordingly, visual metaphor is considered as a visual expression of metaphorical thinking, and it may seem that there will be a wide range of representations that can express metaphorical concepts visually (El Refaie, 2003). Considering the role of situational and cultural context of the audience as well as the procedure of human recognition from the social semiotics perspective, specific mechanisms can be introduced for creating visual signs (Feng & O'Halloran, 2013).

In the proposed model of Feng & O'Halloran (2013), visual metaphors in representational structures are realized in two ways: Defamiliarization and Domestication metaphors. Defamiliarization metaphors, whether they have a narrative structure or a conceptual structure, are formed mainly by creating anomalies or unconventionalities. On the other hand, Domestication metaphors, whether creative or conventional, are intended to convey abstract concepts.

Defamiliarization metaphors can fall into three general groups. The first group is Actional processes that are formed by creating a narrative anomaly. The second group is the Classificational processes that are created by creating an anomaly in categorization (a conceptual anomaly) and the third group is the Analytical processes that are created by creating an analytical anomaly (which is again considered a conceptual anomaly) (Feng & O'Halloran, 2013).

In Actional processes, conventional participants or conventional circumstances elements are substituted by their unconventional examples. Here, the unconventional element is considered the target domain and the conventional element is considered the source domain. For example, in the Fig. 1-A, when a person puts a gas nozzle on his forehead, it looks like he wants to commit suicide. The created metaphor is "gasoline nozzle is a gun" and the

metaphor is represented by substituting the medium of an action (Forceville, 1994, 10).

The Classificational processes themselves include two types. In the first type, entity "a" is substituted as an unconventional member of the category that entity "b" can be its conventional member of. Here "a" will be the target domain and "b" will be the source domain, and entity "a" will borrow the salient features of entity "b". An example of this mechanism can be seen in the Fig. 1-B where a newspaper called the "American Newspaper" is among the books on a shelf labeled "horror storybooks". The newspaper is an unconventional member of the horror category, and the metaphor of "American news is horror" has taken shape, and in fact the newspaper has borrowed a salient feature of the books (Teng, 2009, 198).

In the second type, the two entities are unconventionally placed next to each other to form a covert category. The formation of such a covert category has two conditions; one is that the juxtaposition of two entities is unusual, and the second is that there is symmetry in their composition (equality in size, framing, or arrangement). Due to this symmetry, it is not structurally possible to distinguish between the target domain and the source domain, and they must be identified through verbal content. Here, too, the target domain borrows the salient features of the source domain. For example, in the Fig. 1-C, a row of vans is placed at the bottom, and at the top is a row of weightlifting champions with the same number and arrangement. Due to its unconventionality and symmetry, a covert category is formed, and with the help of verbal content and recognition of the target domain and source domain, the metaphor of "van cars are strong" is conveyed (Feng & O'Halloran, 2013, 325).

Analytical processes are always represented by a "part-whole" relationship, and an unconventional "part" is placed in a "whole" that includes two types. In the first type, the unconventional part "a" substitutes the conventional part "b" and thus inherits its salient features. In most cases, "a" is the target domain and "b" is the source domain. For example,

in the Fig. 1-D, a man's torso with a suit is depicted, but with the tie substituted by a shoe (Forceville, 2008, 110). The shoe inherits the salient feature of a tie and forms the metaphor of "shoe is formal and stylish". In rare cases, "a" may be the source domain and "b" the target domain, which can be obtained by referring to the verbal content. The second type is the state in which an entity (or part of it) is superimposed to the whole entity (or part of the whole entity). If the superimposed part doesn't change the conventional identity of the whole; it will then be the target domain and inherits the whole attributes. An example of this mechanism can be seen in the Fig. 1-E where the image of the Earth's continents is superimposed to a pan. Here the whole identity (the pan) has not changed and the (earth) part inherits its attributes and the metaphor of "the earth is warming" is formed (Yus, 2009, 162). But if the superimposed part changes the conventional identity of the whole, together they create a new or hybrid identity, and here the part will be the source domain and its salient feature will be attributed to the whole. An example of this mechanism can be seen in the Fig. 1-F where dots of a dice are superimposed on the ballot box. Here the salient feature of the dice is attributed to the ballot box (ibid.,164).

In order to better understanding, Fig. 2 shows the different mechanisms of Defamiliarization metaphors. As mentioned, Domestication metaphors play an important role in the representation of abstract meanings, and usually images alone cannot express these meanings. Therefore, the usual tactic in this mechanism is that the image shows the source domain and the verbal content indicates the target domain by labeling on the image. This type of metaphor is very similar to the second type of Analytical processes in which the whole identity does not change. The difference is that instead of the part, it is the verbal label that is superimposed to the whole. In terms of social semiotics, the two constitute a symbolic attributive process in which the image is considered as a "token" and the verbal label as its "value". Fig. 1-G shows an example of this mechanism in an

illustrated story in which the word Europa is written on a castle and the metaphor of "Europe is a castle" is formed (El Refaie, 2003, 83). Sometimes the value of a token may not be explicitly stated in the verbal label and may be implicitly included in the cultural content, for example, the use of spatial orientations that can give a special meaning in a culture. For example, in the Fig. 1-H, there is a car in the middle and at the behind there is a tower with lights on showing an up-side arrow which is a symbol of career advancement and increase of power in some cultures thus creates the metaphor of "having this car is gaining power" (Feng & O'Halloran, 2013, 328).

Visual representation of metaphor and interactive meaning

Cognitive studies of visual metaphor have often focused on the elements in the image and less on how the image is represented. Social semiotics is no exception to this rule, and the interactive meanings between the elements of the image are often implicit. Meanwhile, El Refaie (2009, 190) by examining visual metaphor in political cartoons, has related the use of spatial orientations to the concepts of power and time. In another study (Feng, 2011, 70) the relationship between the angle of view or in other words the camera positioning and its interactive meaning is considered as a metaphor that has created a metaphorical relationship between the source domain and the target domain. The interactive meanings seen in (Fig. 3) in fact are a system of conceptual metaphors that are realized visually and are based on the studies of Kress and Van Leeuwen (2006) which have been comprehensively regulated (Feng & O'Halloran, 2013, 329). Shot
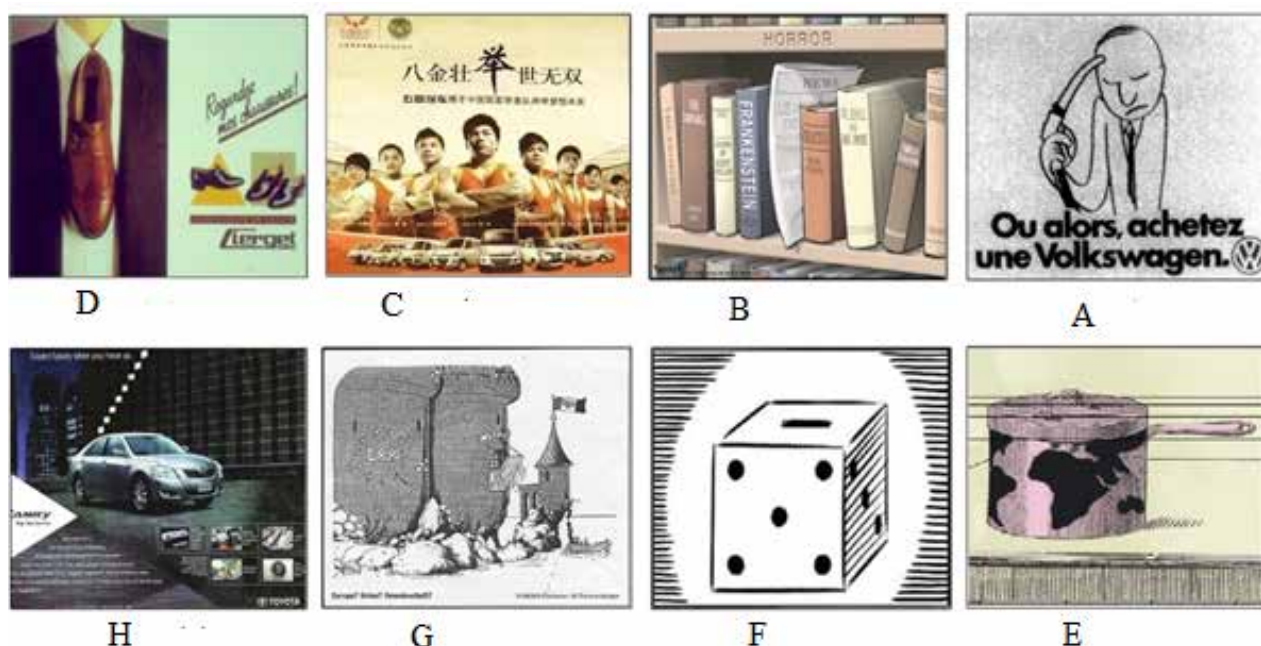

Fig. 1.

A) An example of Actional mechanism of defamiliarization metaphors. Source: Forceville, 1994, 10.

B) An example of Classificational mechanism of Defamiliarization metaphors by substituting the unconventional member. Source: Teng, 2009, 198.

C) An example of Classificational mechanism of Defamiliarization metaphors by creating an unconventional covert category. Source: Feng & O'Halloran, 2013, 325.

D) An example of Analytical mechanism of metaphor by substituting an unconventional part. Source: Forceville, 1996, 110.

E) An example of Analytical mechanism of metaphor by superimposing a part without changing the whole identity. Source: Yus, 2009, 162.

F) An example of Analytical mechanism of metaphor by superimposing a part with changing the whole identity. Source: Yus, 2009, 164.

G) The Domestication metaphor with explicit verbal labels. Source: El Refaie, 2003, 83.

H) The Domestication metaphor with implicit cultural content . Source: Feng & O'Halloran, 2013, 325.
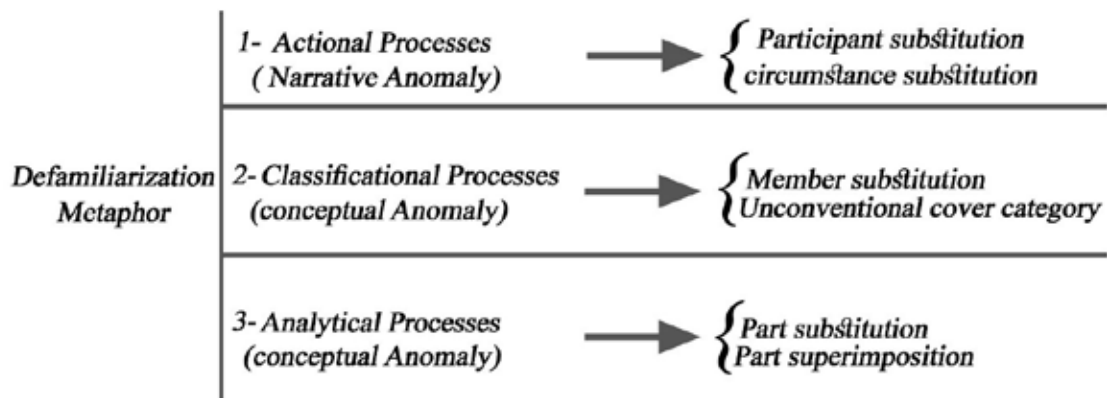
Fig. 2. The various mechanisms of defamiliarization metaphors. Source: authors.

distance, which ranges from close shot to long shot, is a metaphor for the social distance between the viewer and the image, or in other words between the audience and the content of the ads. Vertical angle, on the other hand, is a metaphor for power and superiority and is like different real-life situations; in this way, it looks up on the strong people and looks down on the weak people. The high angle, which is an expression of the superiority and power of the viewer (audience), actually shows the accessibility of the image (advertising content), while the low angle shows an expression of the power and superiority of the image (advertising content) and its access will not be easy for any viewer (audience). An Eye-level angle is also an expression of equality and does not give superiority to either the viewer or the image. Finally, from the perspective of horizontal angle, the frontal view is an expression of closeness and involvement, and it shows the mutual desire of the viewer and the image (audience and advertising content), and the back view is an expression of distance and detachment. It can also be said that theseinteractive meanings which are metaphorical, are derived from the ordinary perceptual system of human beings. However, due to the content or specific influencing factors, there may be cases in which these interpretations are not true (ibid., 330). For this reason, from a semiotic point of view, interactive meanings cannot be considered as strong rules, and it is possible that they sometimes create

ambiguity and lead to different interpretations (El Refaie, 2009, 182).

Research methods

By adopting a descriptive-analytical method, the researchers studied billboards in Tehran over the last five years. Theyincluded advertising or social issues. The statistical population consisting of 35 urban billboards was purposefully selected based on the use of visual metaphor in ideation. It should be noted that the analysis of 5 billboards was done in details and the analysis of other items were mentioned in Fig.9. 5 billboards that was analyzed as a case study had visual metaphors and could be examined through the method of social semiotics analysis based on the mechanisms proposed by Feng & O'Halloran (2013).

The analysis of the selected billboards showed that all of them were compatible with one of the proposed mechanisms, as shown in the Fig. 10.

Analysis

In the terms of metaphorical meaning, the five selected billboards have been well qualified among the billboards that have been displayed in Tehran over the last five years, considering their interactive and compositional meanings. They were analyzed in this part of the research:

• **Billboard No. 1**

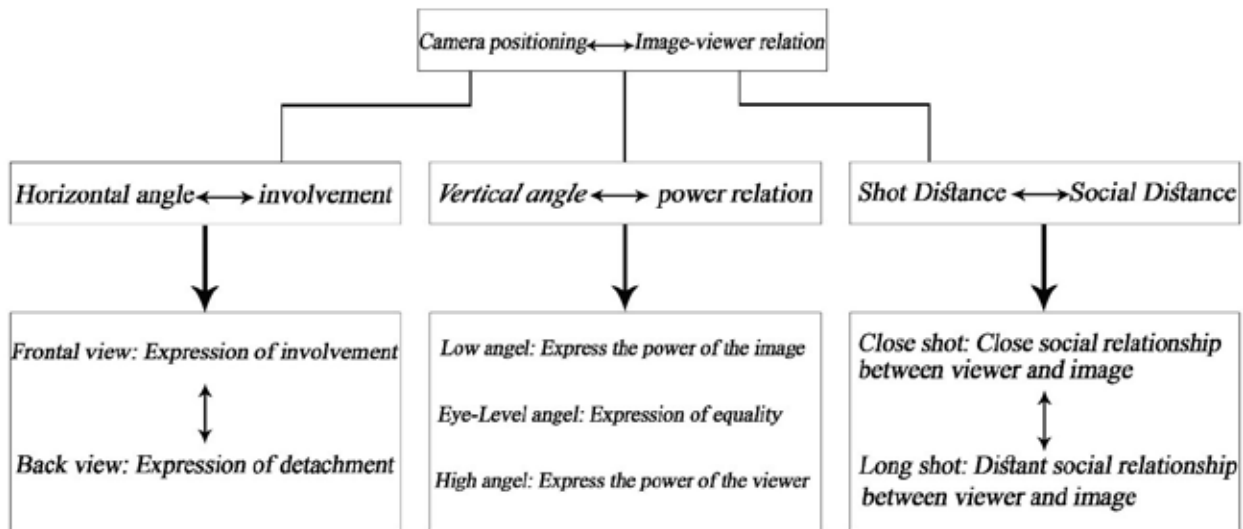This billboard is designed to introduce the product

Fig. 3. Visual representation of metaphor and its interactive meaning. Source: authors.

under the title: "Bijan low-fat mayonnaise" (Fig.4). The metaphor used in this billboard, according to the deformation of the glass of mayonnaise in Defamiliarization corresponds to the Actional mechanism. The unconventional participant that substitutes the mayonnaise glass is the target domain in this metaphor, and the unconventional twist of the sauce glass is the source domain in this metaphor.

Through the artistic metaphor used by the designer in the ideation of this billboard, the concept is indirectly conveyed to the audience. The metaphor of "extracted fat" in terms of interactive meaning, a closed shot, eye-level, and frontal view, has established a good visual relationship with the audience (consumer of the product). Exaggerating the size of the sauce jar and its location in the center of the billboard, along with the proximity of the background color and the product, has doubled the metaphorical effect. The location of the Bijan logo leads the viewer's eye from the visual metaphor by the white box of the logo background to the slogan " 50 years of the taste of life". And the fat drops on the red background, which are part of the visual metaphor, guide the viewer's eye towards the real image of the product and the feature of the low-fat sauce that is the basis of conceptualizing the visual metaphor of the billboard.

• **Billboard No. 2**
This billboard belongs to the caramel cream product and the designer's goal is to encourage the audience to eat the delicious desert. The image consists of two sections where the background contains a visual metaphor and a foreground section shows the product sample (Fig. 5). The verbal message of the billboard (mountain of pleasure) in the background is the conventional participant which is substituted with the sample of the product (caramel cream) to associate a meaning and thus a visual metaphor has been created with an Actional mechanism of the type of Defamiliarization metaphors. The mountain is the source domain and the caramel cream is the target domain, and being a mountain has been attributed to this dessert by the designer. As a result, the metaphor of "caramel cream is a mountain" has been formed. The important point in this metaphor is that the understanding of the concept of pleasure cannot be taken directly from the concept of the mountain, and this is not possible without referring to the verbal message of the image. There are two different approaches here; either it is considered as a weakness of the metaphor used, or another visual metaphor involved in the work gets considered, which is of Domestication type, because by deleting the verbal message, the metaphor will not be fully

Fig. 4. Advertising of Bijan low-fat mayonnaise, Mavi Design Advertising Group, 2015.
Source: https://mavi-design.com/wp-content/uploads/2016/07/023.jpg.

received by the audience. If we consider the second approach as the correct one; in fact, there is also visual-verbal metaphor whose target domain is the verbal message "mountain of pleasure" and whose source domain is the product image, resulting in the metaphor of "Danette caramel cream is a mountain of pleasure". Considering whether it is appropriate to judge the use of two metaphorical concepts in a billboard is appropriate; it is beyond the scope of this study but it can be seen that both metaphors can be described by the proposed mechanisms. In terms of interactive meaning, the image has a medium shot and frontal view thus it indicates its close relationship with the audience, and in terms of vertical angle, it is at eye-level and can evoke a sense of equal power between the product and the audience.

• **Billboard No. 3**

This billboard is designed for banking services (Fig. 6). Since "peak" is an abstract concept; the designer has used the metaphor of domestication. In this

billboard, the image alone does not express metaphor, and to understand the metaphor, it is necessary to refer to the cultural concepts of the work as well as the verbal message. The image shows elevator call buttons, and the one used to go upstairs is lit with a green upward arrow. The up arrow is the symbol of the number 8 in Persian (metaphor of 1398 AHS (2019 AD)) and the down arrow is the symbol of the number 7 in Persian (metaphor of 1397 AHS (2018 AD)), which has been designed for Persian-speaking audience. The message of the verbal label "the year of the peak" conveys the metaphor of "1398AHS (2019 AD) is the year of the peak".

In this billboard, a vertical and eye-level angle is adopted, which creates equal power between the audience and the image, and evokes something achievable.

• **Billboard No. 4**

This billboard is designed for the product of polymer pipes (Fig. 7-A). The mechanism of visual representation of metaphor is of the metaphorical

Fig. 5. Advertising of Danette caramel cream, Iran Ads, 2018. Source: https://iranads.club/gallery.

Fig. 6. Bank Mellat advertisement, DNA Union, 2019. Source: https://dnaunion.com/fa-ir.

type of Defamiliarization and the part-whole relationship is a sign of Analytical type. This billboard was designed for Nowruz and according to the cultural content of Nowruz in Iran, the designer has used the wheat of Nowruz. Wheat of Nowruz is the whole entity and its conventional part (freshly sprouted leaves) has been substituted with an unconventional part (green tubes). The most salient feature of the wheat of Nowruz is germination and growth and the beginning of life again, and in this metaphor this feature is attributed to the pipe. It should be noted that these pipes have many advantages compared to metal pipes, and if they are replaced with traditional metal pipes there

will be a significant practical difference. If we look at the billboard from this perspective, we can say that the current metaphor is not very influential in terms of product advertising and expresses the attributes of the green pipe, but it should be noted that the designer certainly focus his attention on aesthetics and was paying attention to was certainly the aesthetic and cultural content to congratulate the New Year.

As this product has been familiar to its audience for many years, the designer has substituted the familiar concept of Nowruz culture with a visual metaphor on the left side of the billboard. In the right half of the billboard, it has placed a metaphor of neo-verbal concepts with a slogan appropriate to Nowruz by placing the set of green tubes in the green image metaphor section of the logo (Easypipe) and the text below it in the green box, the viewer's eye is well guided between visual and verbal metaphor.

• **Billboard No. 5**

This billboard has a social theme that has been designed by the order of Tehran Beautification Organization (Fig. 7-B). The design of this billboard is based on the goals of the "Diligent Citizen"

campaign and its main message is to avoid laziness. The designer refers metaphorically to wasting the lazy person's time, while the same person may have many abilities.

Using an Analytical mechanism from Defamiliarization mechanisms, the whole-part structure is formed in this billboard, in which the whole-part is a pillow and a bolster, in which the normal part or the sleeping person is substituted with the unconventional part or the wrench. Here the attributes of the wrench, which is a versatile tool with great ability, attributed to the lazy person who is sleeping.

The high vertical angle of the view brings a derogatory expression about the indolent person. Due to the large size of the visual metaphor and its location in the center of the billboard, the designer has tried to draw the audience's attention to the subject. The title of the campaign in the lower-left corner of the billboard, through visual metaphor, directs the audience's eye to the right, that is, the position of the billboard slogan (get up it is time to work). This arrangement of verbal content with visual metaphor due to the white color of the

A

B

Fig. 7-A. Easypipe Advertising, Badkoobeh Advertising Agency, 2018. Source: http://badkoobeh.com/Media/images/Works/easypipe/3.jpg.
Fig. 7-B. Diligent Citizen Billboard, Future Image, 2016. Source: http://fvc.ir.

background has created a good relationship and has caused the audience to pay close attention to visual metaphor.

In order to accurately understand the analyses performed, Fig. 8 shows the results of the billboards and their source and target domains.

Conclusion

The statistical population, Iranian billboards with visual metaphors in their ideation, were compatible with the mechanisms proposed by Feng and O'Halloran, as expected. In the study of mechanisms that contained different types, at least one case of each type was considered and the results show that all types of mechanisms are used in the billboards

thus in the field of graphic design, visual metaphors can be created by relying on these mechanisms.

The analysis of 35 billboards in Tehran that were purposefully selected based on the use of metaphors in their ideation showed that 40% of them were from the Actional mechanism, 14% were from the Classificational mechanism, 31% were from the Analytical mechanism and 14% used the Domestication mechanism. Given that the Actional mechanism has the largest number, it can be said that the substituting of the elements of conventional environmental conditions with unconventional ones, the Actional mechanism draws most designers' attention to create a visual metaphor. On the other hand, in the Classificational mechanism of the
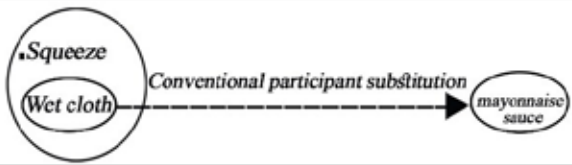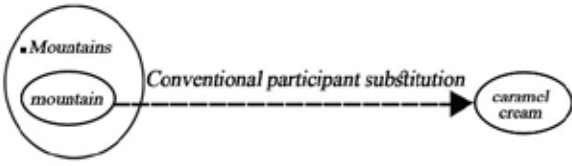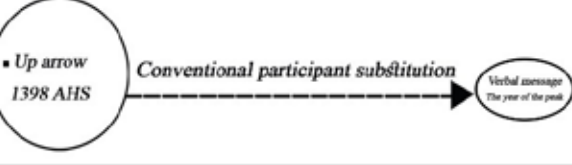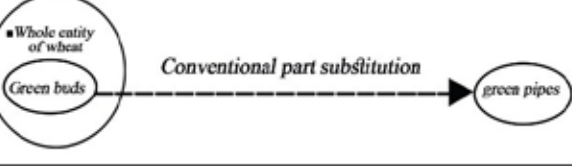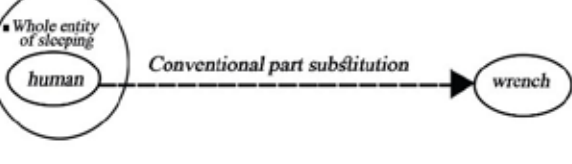

Fig. 8. Schematic representation of visual metaphors of analyzed billboards and their relevant mechanism. Source: authors.
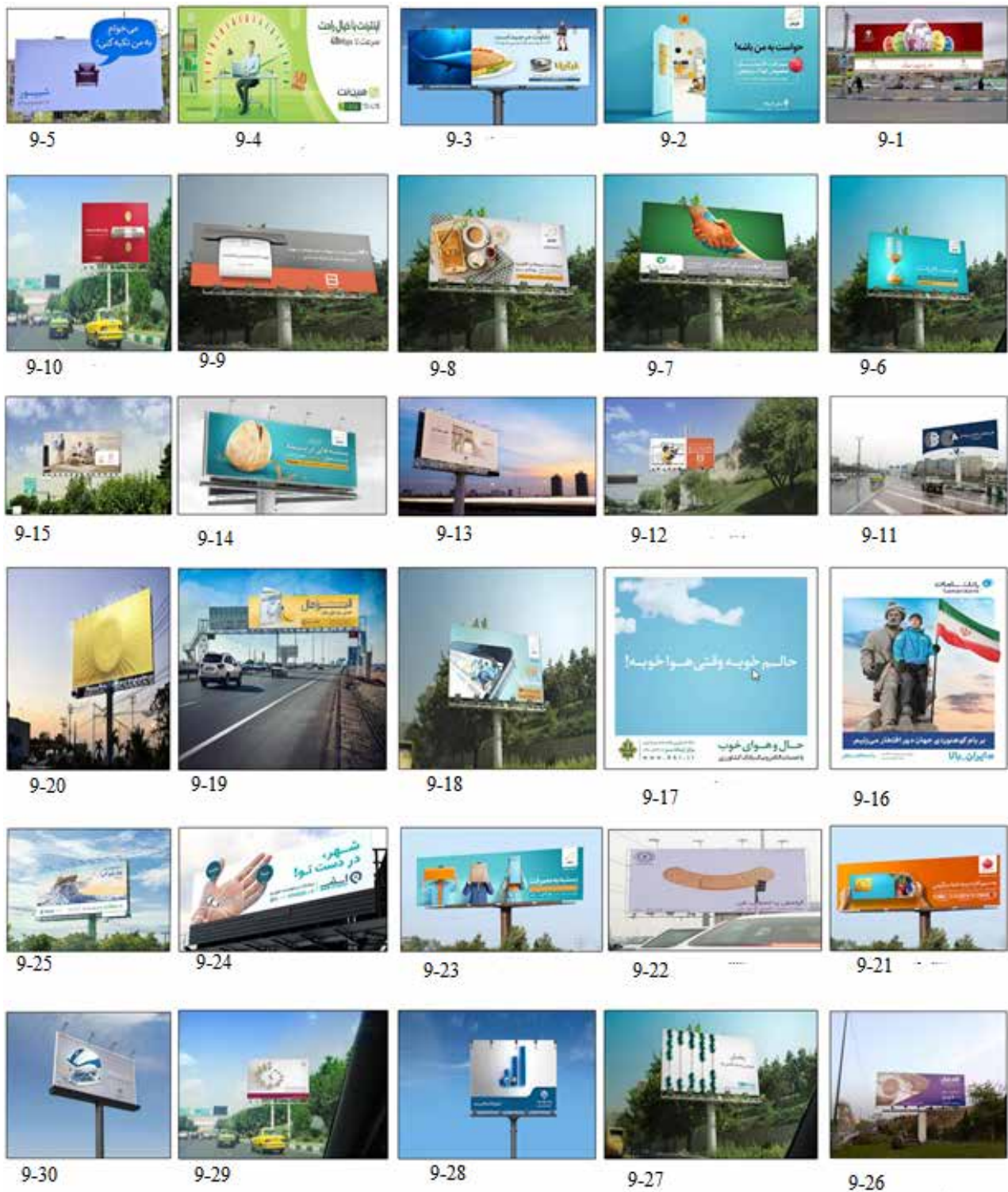
Fig. 9. Images of statistical population billboards. Source: Archive authors.

first type, only one case was seen that had the lowest number. According to this, it can be said that Classificational mechanism is less used by graphic designers since there are numerous visual elements in this mechanism and also city billboards should have the least number of visual elements due to the type of media (fast movement of cars and short opportunity for the audience to receive the image messages).

Billboard No	Short analysis	Source Domain	Target Domain	Actional Defamiliarization	Classificational Defamiliarization	Analytical Defamiliarization	Domestication
9-1	Analytical type one, substituting colored-egg texture by a banknote	Colored-egg	Banknotes			■	
9-2	Analytical type two without changing the whole identity, superimposing SIM card on the door child's room door	Room door (security)	SIM card			■	
9-3	Classification type two by creating covert category, fish in the sea and fish gourmet on a plate	Fresh fish (quality)	Fish gourmet		■		
9-4	Classification type two by creating covert category, Odometer and Internet user	High speed	Internet user		■		
9-5	Implicit Domestication with verbal label and cultural content (relying means trust)	Sofa (backrest)	Sheypoor App				■
9-6	Actional, Substituting a spherical-shaped tank by a SIM-shaped tank in hourglass	Hourglass	SIM card	■			
9-7	Analytical type two without changing the whole identity, superimposing a map of Iran on tight hands	Hands (Collaboration)	(Map) of Iran			■	
9-8	Classification type one, placing the mobile phone image among the elements of the breakfast table	Breakfast (morning)	high speed Internet		■		
9-9	Domestication by explicit verbal label (ATM receipt text)	Maskan Bank (loan)	Becoming a house owner				■
9-10	Actional, substituting the horizontal line of the division mark by banknotes and its dots with coins	Divide (fairly)	Banknotes (wealth)	■			
9-11	Actional, substituting sugar cubes with sesame seeds	Less sugar	Sesame	■			
9-12	Actional, substituting the rug or carpet with the plan of an apartment	Carpet (underfoot)	House plan	■			
9-13	Classification type two by creating covert category, Two well-known architectural elements from Iran and world	(Equivalence) with the world	Azadi tower (Iran)		■		
9-14	Analytical type two without changing the whole identity, superimposing WiFi motif and phone on pistachio	Pistachio (valuable pack)	Internet and calls			■	
9-15	Analytical type two with changing the whole identity, superimposing an ATM in the living room of the house	ATM (bank)	House			■	
9-16	Actional, substituting mountains and peaks with Ferdowsi statues	Mountain (height)	Ferdowsi (Iran)	■			
9-17	Domestication by explicit verbal label (you are good when the weather is good)	Clear blue sky	Good mood				■
9-18	Actional, substituting the race car track with a phone screen	Race track	Cellphone	■			
9-19	Actional, substituting banknotes by knotted document pages	Knotted document	Banknotes	■			
9-20	Actional, substituting biscuits by fetus in the mother's womb	Fetus	Biscuits	■			
9-21	Analytical type one, substituting the entertainment toolbox lid with a SIM card	Entertainment and music	SIM card			■	
9-22	Actional, substituting smiling lips with band aids	Smile	band aids	■			
9-23	Classification type two by creating covert category, User category and package category	Various packages	Users		■		
9-24	Implicit Domestication with verbal label and cultural content (palm in the sense of mastery)	Holding in hand	City routes				■
9-25	Actional, substituting sea waves with banknotes	Sea wave	Banknotes (money)	■			
9-26	Analytical type one, substituting the 5000-Toman banknote with the texture of the back of the carpet	A small amount	Carpet			■	
9-27	Actional, substituting abacus beads with rosary beads	Abacus (account)	Rosary beads (worship)	■			
9-28	Actional, Displaying of bank chairs as a mobile antenna icon	Bank chair	Mobile antenna	■			
9-29	Analytical type two with changing the whole identity, superimposing coins to the number of clock face	Coin	number of clock face			■	
9-30	Analytical type two with changing the whole identity, Add bank hall elements inside the mouse	Bank Hall	Mouse			■	

Fig. 10. Brief analysis and type of mechanism of billboards in the statistical population. Source: authors.

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