A critical analysis of metaphors used in Arabic and English cosmetics advertisements

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This study aims to critically analyze metaphors employed in Arabic cosmetics advertisements and compare them to those used in English advertisements. A specialized corpus including 250 advertisements (125 Arabic advertisements and 125 English ones) of different cosmetics products was compiled. The method adopted for data analysis was based on Charteris-Black's (2004) Critical Metaphor Analysis framework (CMA). Data analysis demonstrated that advertisers in the context of cosmetics advertisements use different conceptual metaphors to depict cosmetics, beauty, skin/hair care and skin/hair. The findings revealed that both languages share 5 conceptual metaphors out of 10. Moreover, some metaphors reveal how both Arabs and Westerners perceive the beauty of skin or hair.

1. Introduction[1]

Advertising plays a crucial role in our lives, where advertisements are regarded as the most efficient and pervasive devices used by manufacturers to sell and promote their products (Kelly 2016). Advertisers use different methods in order to attract customers' attention, including inviting

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celebrities, exaggerating the effects of products, and using eye-catching and persuasive slogans with rhetorical devices such as alliteration, pun, metonymy, and metaphor (Kelly 2016). In relation to cosmetics advertising, Bai (2018) defines cosmetics advertisement as one kind of advertisements that communicates some information to consumers and aims to convince them to purchase cosmetics products. The researcher points out that the language of cosmetics advertisements tends to be concise, informative, interesting, and euphemistic in order to be persuasive and attractive. One of the main characteristics of cosmetics advertisements is the use of adjectives such as silky, soft, smooth, fresh, healthy, and so on (Bai 2018).

Advertisers also employ metaphorical expressions in order to effectively convey the advertised messages to the audience and make them more attractive (Xiaqing 2017). For instance, advertising JEWELRY as CLOTHES (i.e., a woman wearing jewelry as clothes) shows that it is a necessity rather than a luxury (Negro-Alousque 2014).

In Cognitive Linguistics (CL), Metaphors are understood as mappings between two conceptual domains: the source domain and the target domain (Lakoff and Johnson 1980). For example, the expression *your claims are indefensible* is a linguistic realization of the conceptual metaphor ARGUMENT IS WAR (Lakoff and Johnson 1980: 4). In this example, ARGUMENT is the target domain, whereas WAR is the source domain. In traditional studies on Arabic metaphor, a metaphor is referred to 'al-istiʕra' which means borrowing. It is linguistically derived from the verb *istaʕra'* which means to borrow a feature from someone/something and give it to another (Abdul-Raof 2006). The author points out that metaphor in Arabic is regarded as a form of linguistic allegory which refers to an effective simile in which one of the two ends (either the likened-to or the likened) has been omitted. However, recent studies on Arabic metaphor shows that in essence many conceptual metaphors could be shared between different languages with their linguistic manifestations being different based on the language in question. Several researchers studied metaphors in Arabic from the viewpoint of CL and cultural linguistics (see among others Maalej 2007; Zibin and Abdullah 2019; Zibin and Altakhaineh 2023).

For instance, Zibin and Abdullah's (2019) analysis of the metaphors employed to conceptualize tolerance in the United Arab Emirates (UAE) revealed that the source domains used to conceptualize TOLERANCE in the context of UAE (e.g., PLANT, RUG, SHIP, OASIS, TENT, among others) reflected and were influenced by the Emirati culture. The researchers argue that the culture of Emirati Bedouins who used to navigate the desert, drink from the oases, live in tents, sleep on rugs, and use boats for fishing were reflected in the identified source domains employed to conceptualize tolerance in UAE newspapers. In relation to Arabs' view of beauty, it was reported by Zibin *et al.* (2022) that in their love songs, Arabs represent the object of love or the beloved as an animal that has certain attributes, e.g. big eyes and fit

figure. In addition, the beloved was also conceived of as basil\thyme. The latter is employed metaphorically to braise the slim waist of girls which is another coveted attribute in addition to big black shiny eyes (Zibin *et al.* 2022).

Apart from CL, metaphor can also be investigated under the scope of Critical Discourse Analysis (CDA) (see Zibin 2022). According to Charteris-Black (2004), metaphor analysis is central to CDA. CDA reveals the connection between language, power, and ideology (Fairclough 1995). Fairclough's analytical approach assumes that language helps create change and can be used to change behavior (Fairclough 1995). Therefore, metaphor is central to CDA as it contributes to forming a coherent view of reality (Charteris-Black 2004). The current study is concerned with metaphors used in Arabic and English cosmetics advertisements adopting Critical Metaphor Analysis (henceforth CMA) as its theoretical framework (Charteris-Black, 2004). This study attempts to uncover how the choice of certain metaphors can reveal the advertisers' embedded intentions, attitudes, beliefs, and ideologies in cosmetics advertisements. The investigation of metaphors in the context of cosmetics advertisements could provide the opportunity to explore the persuasive power of metaphors and the role that such metaphors play in revealing people's ideologies.

2. Literature review

2.1. Theoretical framework

Critical Metaphor Analysis (CMA) is defined as an approach to metaphor analysis which aims to unveil covert and unconscious intentions of language users utilizing CMT (Charteris-Black 2004). He points out that this is similar to what takes place in CDA (i.e., revealing covert and unconscious intentions of language users). CMA is also based on the main principle of CMT in which metaphors are claimed to govern human thinking processes. Thus, CMA is an approach towards language description and analysis that integrates corpus linguistics with CL and CDA (see Zibin 2020).

With regard to the role of corpora, Charteris-Black (2004) posits that a corpus helps us identify common metaphorical usages of language as well as it provides the basis for interpretations and explanations of these usages. He also points out that considering the context in which metaphors appear is central to the understanding of the metaphors under investigation. Thus, Charteris-Black (2004, 2014) points out that analysts should focus on what speakers/writers mean pragmatically when metaphors are used in a specific context to achieve a particular communicative objective. Hence, Charteris-Black (2004) argues that metaphor cannot be explained without considering the interdependency of its semantic, cognitive, and pragmatic dimensions.

Charteris-Black (2004) argues that metaphors have an important persuasive role in evoking a particular emotional response on the part of the recipient. He states that "metaphors are used persuasively to convey evaluations and therefore constitute part of the ideology of texts" (Charteris-Black 2004: 28). Thus, typical evaluations of metaphors will aid in explaining their role in persuasion (Charteris-Black 2004). Hence, the metaphors used by writers are not neutral, but they are covert ways that communicate the ideology of the text producer (Charteris-Black 2004). Charteris-Black (2004) follows three stages in conducting CMA which are identification, interpretation and explanation. A detailed explanation of these three stages is provided in Section 3.

2.2. Previous studies on metaphors used in cosmetics advertisements

Several researchers have analyzed metaphors in cosmetics advertisements using Lakoff's and Johnson's CMT. For instance, Czerpa (2006) conducted a comparative study pertaining to metaphors used in cosmetics advertisements published in a women's magazine called *ELLE* in both Swedish and English editions adopting Lakoff's and Johnson's (1980) CMT. Findings indicated that many textual elements of advertisements in both languages are built on metaphors to attract viewers' attention (e.g., PRODUCT IS A HUMAN WITH CAPABILITIES). Despite this similarity, the study found that the English advertisements focus on the effect (physical and emotional pleasure). On the other hand, the Swedish advertisements focus more on functionality (informing the viewer about the functions of a product). The researcher argued that this distinction can be attributed to cultural coherence, difference in world experience, or difference in customers' needs in both societies.

Lê (2018) analyzed the conceptual metaphors employed in both English and Vietnamese cosmetics advertisements adopting Lakoff's and Johnson's (1980) CMT. The data of this study consisted of 497 advertisements related to skin and hair products (227 in English and 270 in Vietnamese). The findings revealed that both Americans and Vietnamese share a number of conceptual metaphors, such as SKINCARE IS WARFARE, HAIR CARE IS WARFARE, SKIN IS SATIN, HAIR CARE PRODUCT IS WATER, among others. With regard to the differences, the study indicated that there was one difference related to the metaphor HAIR IS SUN. The researcher pointed out that this metaphor is only used in American advertisements since most Americans have a yellow and bright hair which is compared to the light of the sun. Conversely, Vietnamese have a dark hair which cannot be associated with the sun.

Alsalem (2019) conducted a multimodal discourse analysis of Saudi Arabic television commercials to examine the manifestation of figurative language and semiotic symbols, and how the employed visuals and figurative expressions are shaped by cultural values. The analysis was based on Saussure's (1966) theory of semiology, and Lakoff's and Johnson's (1980) CMT. The data of this study included five

commercials of personal care products. The study indicated that the commercials did not reflect Saudi cultural practices. The researcher pointed out that one reason is that most of personal care products did not belong to local companies that are aware of the cultural values and expectations of Saudi Arabia. With regard to figurative expressions, the analysis demonstrated that metaphor is used in cosmetics advertisements (e.g., HAIR was portrayed as A HUMAN BEING who comes back to life and who is a lover or a romantic partner). Furthermore, the visual metaphors were used to emphasize the meaning (e.g., THE HAIR is compared to AN ORCHID, ROSE, or CURTAINS).

Shuo and Xuanyi (2020) investigated metaphorical thoughts in business advertising from the perspectives of cognitive linguistics and relevance theory. The data of this study were made up of 70 texts and 15 pictures of Chinese cosmetics advertisements. Results showed that conceptual metaphors map concepts, features, effects, and actions of the source domain to the target domain. The study also demonstrated that the integration of metaphorical thought into advertisements stimulates the reader's interest in products.

Apart from CMT, Agnes (2009) used CDA from a cognitive perspective to analyze metaphors used in advertisements in *Cosmopolitan* magazine in American and Hungarian versions. The study emphasized the ways by which the media manipulate people's thinking by applying certain figures of speech like metaphor. For instance, the researcher indicated that in some perfume advertisements, perfumes are endowed with attributes, features, and characteristics that viewers would like to possess such as being friendly and easy-going. As pointed out by the researcher, these advertisements make people believe that if they wear the advertised perfumes, they will possess such attributes.

Kelly (2016) took a step further to conduct a cross-cultural study in an attempt to compare metaphorical expressions in both English and Chinese cosmetics advertising slogans adopting Charteris-Black's (2004) CMA framework. The data of this study included 10 Chinese metaphorical advertising slogans and 10 English ones. This study revealed that CMA is useful to uncover people's beliefs, values, and attitudes hidden in ideology loaded advertising slogans. This study found that both English and Chinese consider soft, shiny, and rosy to be good as reflected in cosmetics advertising slogans. Despite this similarity, English perceives STANDARD BEAUTY as BARBIE DOLL who has angelical face, big eyes, soft and shiny hair, and slim figure. On the other hand, Chinese view BEAUTY as having moist, smooth, and stretchy skin. , and to be obedient and gentle. Furthermore, metaphorical expressions in Chinese slogans emphasize mother's love and emotional intimacy with physical closeness, whereas English slogans focus on taste and personality. The researcher concluded that the cosmetics advertisers make use of metaphorical expressions in cosmetics advertising slogans to linguistically grab customers' attention to purchase the advertised products.

Based on the literature review, it is obvious that none of the previous studies have conducted a comparative study to analyze metaphors used in Arabic cosmetics advertisements and compare them to those used in English advertisements utilizing CMA. This study attempts to bridge this gap by providing some answers to the following research questions:

1. What are the metaphorical expressions and the underlying conceptual metaphors used in Arabic and English cosmetics advertisements?

2. What are the similarities and/or differences between Arabic and English in terms of the identified metaphorical expressions and conceptual metaphors?

3. In light of CMA, to what extent does the use of certain metaphors reveal the advertisers' ideology pertaining to cosmetics?

The next section explains the methods employed in the current study.

3. Methodology

3.1. Data collection

The corpus of this study was built via collecting 125 Arabic advertisements and 125 English ones of different cosmetics products including skincare cream, hair oil, soap and shampoo. These advertisements were selected from two social media websites (I.e., Facebook and Instagram), and they were posted in the year 2020. The researchers selected Facebook and Instagram due to their popularity. An online questionnaire was posted on Facebook groups, and 50 responses were randomly selected (40 women and 10 men). The age of the surveyed participants ranged between 18 and 45 since people in these ages may be more interested in searching for and using cosmetics.

The questionnaire consisted of two questions: first, the surveyed respondents were required to indicate which social media websites they use the most when they want to look for cosmetics. Second, they were asked to provide names of popular Arabic and English pages that post advertisements of cosmetics that they use. It was shown that 58% prefer using Instagram when they want to look for cosmetics, 32% use Facebook, and 10% prefer watching the advertisements on YouTube. After collecting the names of pages provided by the respondents, the researchers selected two groups of brands: the first group consists of three brands of English origin posting advertisements in English, whereas the second group consists of three brands of Arab origin posting advertisements in Arabic. The English brands include *Dove*, *The Body Shop*, and *OGX*, whereas the Arabic brands include *Amina's Natural Skincare*, *Izil Beauty*, and *Argan Package*.

The advertisements involved in this analysis were taken from the official pages of the selected brands. The researchers took into consideration that the selected pages have at least 20-30 advertisements a year in order for these brands to be representatives of the two languages.

The corpus compiled is a specialized corpus as it is collected for a particular purpose and represents one discourse type which is cosmetics advertising (see Upton 2004; Flowerdew 2004). This study is corpus-driven as opposed to corpus-based. According to Tognini-bonelli (2001), a corpus linguistic analysis leads to more insightful results when it is corpus-driven as it examines all the data. The corpus size in this study is approximately 13000 words (approximately 6600 in Arabic and 6400 in English), and as such, it can be entirely analyzed. With respect to the Arabic sample, the researchers selected the pages that post advertisements in modern standard Arabic (MSA). This is in order to avoid any cultural differences that may occur across the various dialects of Arabic. The Arabic advertisements were transliterated using the International Phonetic Alphabet (IPA) of MSA. The symbols used are adopted from Altakhaineh (2016).

3.2. Data Analysis

CMA framework comprises three stages as follows:

3.2.1. Metaphor identification

The identification stage includes two steps: in the first step sample texts are closely examined to identify candidate metaphors, whereas in the second step corpus contexts are investigated in order to determine whether a keyword is metaphorical or literal. In the current study, metaphors were identified under CMA based on the Metaphor Identification Procedure (MIP), as outlined by the Pragglejaz Group (2007). That is, if the word under investigation has "a more basic contemporary meaning in other contexts than the one in the given context, it can be marked as metaphorical" (Pragglejaz Group 2007). Basic meanings tend to be more concrete (related to feeling, taste, hearing, sight, smell, and bodily actions), more precise (not vague), and historically older (Pragglejaz Group 2007).

3.2.2. Metaphor interpretation

After the identification of the metaphorical expressions, the interpretation stage deals with establishing a relationship between the target metaphors and the pragmatic and cognitive factors that

determine whether a keyword reflects a conceptual metaphor or not. In order to derive the underlying conceptual metaphors from the metaphorical expressions, the researchers adopted Steen's (2007) five step procedure which involves: 1) find the metaphorical focus, 2) find the metaphorical proposition, 3) find the metaphorical comparison, 4) find the metaphorical analogy, and 5) find the metaphorical mapping.

In an Arabic advertisement promoting a skin oil, the advertiser writes: *dallili: baʃarata-ki* 'pamper your skin.' The first step is using MIP in order to identify words which are metaphorically used. In this advertisement, *dallili: baʃarata-ki* 'pamper your skin,' is used metaphorically since it has a contextual meaning different from its basic meaning, i.e., we usually pamper humans typically children rather than things such as skin. In steps 2 and 3, it appears that THE SKIN in this example is being talked about as AN ORGANISM (CHILD). An open comparison is generated between two propositions: SIM {∃F ∃a [F (SKIN)]t [CHILD (a)]s. The meaning of this open comparison indicates that there are some similarities between the target domain (SKIN) and the source domain (CHILD). In the fourth step, the researchers transform the open comparison indicated in the previous step into a closed comparison to identify the analogical structure. In the fifth step, the researchers transform the analogical structure derived in step 4 into a mapping structure between two conceptual domains to identify other cross-domain mappings. For example, the fact that THE SKIN is being compared to AN ORGANISM (CHILD) and that as such, it should be pampered. Therefore, the conceptual metaphor would be that SKIN IS A CHILD that should be pampered.

3.2.3. Metaphor Explanation

The explanation stage is concerned with identifying the social agency involved in the production of metaphors and their social role in persuasion. This stage is also concerned with judging whether the used metaphors influenced an audience as well as it shows the persuasive role of metaphors in forming, constructing or changing beliefs and opinions (Charteris-Black 2014).

In the present study, metaphors were explained in the context of cosmetics advertisements to deconstruct the hidden ideology and persuasive power of metaphors used in such advertisements. In addition, this stage investigated the similarities and/or differences between Arabic and English metaphors used in cosmetics advertisements.

Based on the researchers' observation and reading of different cosmetics advertisements, it is expected that metaphors used in cosmetics advertisements tend to have positive connotations either when describing BEAUTY or THE PRODUCTS. In order to validate this argument, the judgments of 6 native speakers (3 native speakers of Arabic and 3 of English) were collected. Their age was between 18 and

45. They were recruited through personal contact. Each participant was given five items (each item includes two sentences: one has metaphorical expressions, and another does not). They were asked to choose the statement they prefer to find when reading cosmetics advertisements. The questionnaire was used to gain more insights into the role of metaphor in persuasion.

3.3. Limitations of the study

The current study is limited in terms of the compiled corpus. A larger number of advertisements would have allowed the researchers to generalize the findings more confidently. It should also be noted that the corpus was narrowed down to include only 3 Arabic brands and 3 English ones. Therefore, the fact that English advertisements use more metaphors could be due to the selected brands. Further studies may include other brands in order to validate the study's findings. Moreover, the current study was only concerned with written cosmetics advertisements. Therefore, an analysis of both written and spoken advertisements could be a possible area for future research. The current study was only concerned with the verbal content of the advertisements. This is because the images attached to the advertisements mostly represent the advertised products themselves.

4. Results and discussion

4.1. Conceptual metaphors

After identifying the metaphorical expressions used in both Arabic and English cosmetics advertisements, these metaphors are interpreted in order to identify the conceptual metaphors that these expressions represent (second stage of CMA). The following two subsections identify the conceptual metaphors found in each sub-corpus.

4.1.1. Analysis of the Arabic corpus

Data analysis reveals that 10 conceptual metaphors were used to describe the target domains (i.e., COSMETICS, BEAUTY, SKIN/HAIR CARE, and/or SKIN/HAIR) in Arabic cosmetics advertisements. The following table presents the frequency of each conceptual metaphor.

No.	Conceptual metaphor	Frequency	Percentage
1	BEAUTY IS A NATURAL PHENOMENON	71	33%
2	SKIN/HAIR CARE IS WARFARE	43	20%
3	COSMETICS IS FOOD/DRINK	29	13%
4	COSMETICS AND SKIN/HAIR ARE HUMANS	24	11%
5	COSMETICS IS A SUPERNATURAL BEING	24	11%
6	SKIN/HAIR IS A BUILDING/CONSTRUCTION	8	4%
7	SKIN/HAIR CARE IS JOURNEY	5	2%
8	COSMETICS IS A CULTURAL ARTIFACT	5	2%
9	SKIN IS A CONTAINER	5	2%
10	COSMETICS IS GOLD	4	2%
	Total	218	100%

Table 1. Frequency of Conceptual Metaphors in the Arabic Corpus

The identified conceptual metaphors are presented in the following subsections based on their frequency in a descending order (from high to low).

1. BEAUTY IS A NATURAL PHENOMENON

The analysis reveals that different Arabic cosmetics advertisements employ features taken from the nature around us to describe BEAUTY as in example 1.

1.   *rabi:ʕ   la: yazu:l   / istaxdimi: zayt al-ʔargan [...]   li-baʃara muzhir-a da:ʔiman*
       'A spring never goes away use Argan oil … to keep a bloom skin.'

This conceptual metaphor is reflected through the use of some adjectives that are mainly associated with the nature around us. For instance, shining, brightening, and glowing are usually associated with celestial bodies (e.g., sun, moon, star). These features are mapped to skin/hair as features of beauty. The mapped features in this conceptual metaphor are blossoming, brightening, glowing, and shining.

Describing THE BEAUTY of face (skin) in terms of SPRING (example 1.) indicates that the state of skin will become different from the previous days since the spring season is not always there. In spring, dark and cold begin to decline as well as the state of things around us starts to change (e.g., flowers begin to bloom). Therefore, using the product advertised will help consumers enter a state of renewal. This idea is confirmed by the use of 'libaʃara muzhira' (blossoming/bloom skin). Blossom refers to the flowering part of a tree that forms the seeds or the fruit, and this stage usually takes place in spring. In

the context of cosmetics and beauty, blossoming skin could be used to refer to skin that is characterized by having fresh and healthy appearance.

2. Sᴋɪɴ/ʜᴀɪʀ ᴄᴀʀᴇ ɪs ᴡᴀʀғᴀʀᴇ

2.   6   ʔaʕda:ʔ / ħaribi:-him bi-l-ʔargan...
        '6 enemies: Fight them with Argan oil....'

The analysis shows that cosmetics advertisers employ expressions related to the domain of ᴡᴀʀғᴀʀᴇ such as *yaħmi:* 'it protects,' *ħaribi:him* 'fight them!' and *muka:faħa* 'combat.' These expressions are used metaphorically since there is no real war/battle between skin/hair and the sun or other environmental factors. However, ᴄᴏsᴍᴇᴛɪᴄs function as ᴀ ᴡᴇᴀᴘᴏɴ to protect skin/hair and fight against any factors that might affect them negatively (see Sandikci 1996; Czerpa 2006; Vincent 2007; Phakdeephasook 2009; Xu 2014; Xiaqing 2017; Lê 2018; Shuo and Xuanyi 2020). The example above indicates that ᴛʜᴇ ᴀᴅᴠᴇʀᴛɪsᴇᴅ ᴘʀᴏᴅᴜᴄᴛ (Aʀɢᴀɴ ᴏɪʟ) is depicted as ᴀ ᴡᴇᴀᴘᴏɴ that combats and fights against enemies of skin/hair such as signs of aging, dryness, stretch marks, etc.

3. Cᴏsᴍᴇᴛɪᴄs ɪs Fᴏᴏᴅ/ᴅʀɪɴᴋ

3.   ɣaðði: ʃaʕr-aki maʕ madʒmu:ʕat al-ʕina:ya bi-ʃ-ʃaʕr bi-zayt al-ʔargan wa-l-ʕasal 🍼☺.
        'Nourish your hair with the hair care collection made of Argan oil and honey 🍼☺.'

3. shows how the target product is responsible for nourishing hair. In this conceptual metaphor, ғᴏᴏᴅ/ᴅʀɪɴᴋ is the source domain and ᴄᴏsᴍᴇᴛɪᴄs is the target domain (see Kelly 2016; Lê 2018; Stanković 2019). The main function of ᴄᴏsᴍᴇᴛɪᴄs in relation to the ғᴏᴏᴅ/ᴅʀɪɴᴋ source domain is to nourish/feed skin/hair.

4. Cᴏsᴍᴇᴛɪᴄs ᴀɴᴅ sᴋɪɴ/ʜᴀɪʀ ᴀʀᴇ ʜᴜᴍᴀɴs

4.1. Cᴏsᴍᴇᴛɪᴄs ɪs ʜᴜᴍᴀɴ

Analyzing the data shows that ᴄᴏsᴍᴇᴛɪᴄs are portrayed as ᴀ ʜᴜᴍᴀɴ with human characteristics as in:

4.   ʔafdal sˤadi:q li-baʃarat-iki   ha:ða: asˤ-sˤayf 🕶.
        'Your skin's best friend this Summer 🕶.'

This conceptual metaphor was also reported in various languages (see Czerpa 2006; Kelly 2016; Bai 2018; Eatidal Khalefa 2018; Shuo and Xuanyi 2020). That is, the features that are generally associated with

HUMAN BEINGS are mapped onto COSMETICS. COSMETICS are described as A FRIEND, as A GENTLE MOM, as A PERSON WITH CAPABILITIES, among others. These usages possibly indicate that the target product is nice, strong, and very close to consumers. Since best friends tend to be honest, loyal and trustworthy, using 'best friend' might entail that the advertised product will be the best product that the consumer will use.

4.2 SKIN/HAIR IS HUMAN

SKIN/HAIR is depicted as A HUMAN and is thus endowed with human characteristics.

5.   *Yatruk baʃarat-aki tatu:q li-l-mazi:d.*
        'It leaves your skin yearning for more.'

This conceptual mapping demonstrates that SKIN/HAIR performs physical action (breathing), has desires, and is attributed with human emotions. In example 5., SKIN is described as A PERSON who yearns for more. In other words, SKIN is depicted as A PERSON who yearns and looks for more beauty. This is because skin does not have feelings and desires like humans. The feeling of longing or yearning is typically associated with humans.

Although SKIN/HAIR is part of human body, the examples above show that it is viewed as A SEPARATE BEING. This finding is similar to what was found by Sanjaya (2009), Kilyeni (2011), Kelly (2016), Eatidal Khalefa (2018), and Alsalem (2019). Sanjaya (2009) and Kilyeni (2011) pointed out that female body parts (lashes, hair, skin, etc.) live, act, and have feelings, attributes and needs like humans.

4.3. SKIN/HAIR CARE IS LOVE AND PAMPERING

This conceptual metaphor focuses on the process/experience of skin/hair care itself.

6.   *imnaħi: baʃarat-aki al-ħubb wa-l-ihtima:m allaði: tastaħiqqu-h.*
        'Give your skin the love and attention it deserves.'

In this conceptual metaphor, SKIN/HAIR is described as A HUMAN BEING (e.g., CHILD) that needs to be loved, pampered, and taken care of. This can be reflected via using words like *al-ħubb* 'love' and *dallili:* 'pamper.' We usually show and receive feelings and emotions from humans rather than non-human entities such as body organs. Skin/hair cannot show feelings as well as they cannot realize others' emotions. However, these expressions show that people should take care of skin/hair in the same way they love and pamper children.

5. Cosmetics is a supernatural being

7.   *yuʕadd haːðaː azzayt alqawiy almudˤaːd li-ʕalaːmaːt aʃ-ʃayxuːxa ʔaħdaθ muʕdʒiza fiː madʒaːl al-ʕinaːya bi-l-baʃara.*
       'This powerful anti-aging oil is considered the latest miracle in the field of skincare.'

The use of this conceptual metaphor reflects the powerful and supernatural abilities and effects of the advertised products (Shuo and Xuanyi 2020). The miracle in 7. is an impossible thing that can happen in rare occasions and to certain people. Miracle refers to an extraordinary event that tends to be attributed to God. Thus, describing THE TARGET PRODUCT as A MIRACLE might reflect its good, wonderful and amazing features and effects. In this conceptual metaphor, THE ADVERTISED PRODUCT is also depicted as A SUPERNATURAL CREATURE having supernatural powers. It is capable of reviving or bringing the dead or damaged hair back to life.

6. Skin/hair is a Building/construction

8.   *allatiː tusaːʕid ʕalaː binaːʔ aʃ-ʃaʕr.*
       'Which helps in building hair.'

Data analysis shows that some advertisers deal with SKIN/HAIR in terms of A BUILDING/CONSTRUCTION. The features that are mapped from the source to the target are restoration and building. This can be reflected through the use of the words 'tarmiːm' (restoration/renovation) and 'binaːʔ' (building). Thus, skin/hair can be built, and therefore, if it is damaged, it needs to be restored or renovated. Hence, SKIN/HAIR CARE PRODUCTS are portrayed as TOOLS that help in strengthening and restoring skin/hair. Construing the process of SKIN/HAIR CARE as BUILDING entails that skin/hair will be in good shape after using the advertised products.

7. Skin/hair care is a journey

Throughout the analysis, it was found that some Arab advertisers portray USING COSMETICS in terms of A JOURNEY, as in 9.

9.   *Baʃara muʃriqa wa-nadˤira alaːn ʕalaː buʕd xutˤwatayn.*
       'A bright and fresh skin is now two steps away.'

The advertiser views THE EXPERIENCE OF TAKING CARE OF SKIN/HAIR as A JOURNEY whereas COSMETICS are depicted as A VEHICLE that will take the user/customer to a certain point of satisfaction. Thus, BEAUTY can be regarded as THE DESTINATION that consumers aim to reach. This can be reflected through the use

of the phrases *aːla taʕuːd bizzamaːn* 'a time machine that returns,' *ʕala: buʕd xutˤwatayn* 'two steps away,' *li-l-wusˤuːl* 'to reach,' among others.

These phrases indicate moving towards a specific goal. Depicting the process of SKIN/HAIR CARE as A JOURNEY gives rise to image schemas such as movement, path, backward, forward, etc. This finding is similar to what was found by Shuo and Xuanyi (2020) who point out that the process of SKINCARE is described as A JOURNEY of benefit or enjoyment.

8. COSMETICS IS A CULTURAL ARTIFACT

10. *fiː-l-maɣrib / naʔxuð fann xalq adʒ-dʒamaːl ʕala: maħmal adʒdʒad / li-ʕiddat quruːn / istaxdamat an-nisaːʔ al-maɣribiyya: ʔadʒwad al-mukawinaːt min atˤtˤabiːʕa... wa-haːða: huwa at-turaːθ allati: tadʒlib-hu yizil ʔilay-ki al-yawm.*

     'In Morocco, we take the art of beauty creation seriously. For many centuries, Moroccan women have used the best natural ingredients... and this is the heritage that Izil brings to you today.'

The example above shows that COSMETICS are perceived as A CULTURAL ARTIFACT that represents or carries the culture and heritage of a society. A cultural artifact generally refers to any object created by humans that represents a particular culture (e.g., books, tools, clothing, etc.). Conceptualizing COSMETICS as CULTURAL ARTIFACT might indicate that these cosmetics are valuable, authentic, and old since they get transferred from one generation to the next. It could be argued that this metaphorical use indicates that the advertised products represent the traditional signs of beauty, which means that if consumers use these cosmetics, they will acquire such signs of beauty.

This idea can be shown in the use of the expression 'the art of beauty creation' coupled with 'seriously' in 10. This metaphorical expression might indicate that these ancient signs of beauty are embedded in the advertised ingredients and thus get transferred from one generation to the other.

9. SKIN IS A CONTAINER

11. *mim-ma: yadʒʕalha: mumtaliʔa wa-muʃriqa wa-sˤiħhiyya.*

     'Which makes it plump, bright, and healthy.'

Data analysis reveals that skin is described as a container that should be fuller, meaning that beautiful skin should be a bit fat or full of fat. Thus, the conceptual mapping of this metaphor is that skin is an entity (container) that can be filled. This finding is consistent with Shuo and Xuanyi (2020) who point out that the human body is conceptualized as a container that stores, coagulates, or locks water. It is also worth noting that plumped skin has a fresh looking as well as wrinkles or fine lines are filled in.

10. COSMETICS IS GOLD

12.   *az-zayt að-ðahabi: ʔaħad ʔandar az-zuyu:t atˤ-tˤabi:ʕiyya fi:-l-ʕa:lam ma: yumayyiz ha:ða:*
        az-zayt tarki:bati-hi al-fari:da...

        'The golden oil is one of the rarest natural oils in the world what distinguishes this oil
        is its unique composition...'

This conceptual metaphor was reflected in expressions like *að-ðahab as-sa:ʔil* 'liquid gold,' *as-sa:ʔil að-ðahabi:* 'golden liquid,' and *az-zayt að-ðahabi:* 'golden oil.' It could be that the advertisers used these expressions to show the high value of the advertised products and their good effects. That is, the high value is the common likeness between COSMETICS and GOLD. Shuo and Xuanyi (2020) argue that the substantial metaphor GOLD reflects the product's high value, and that this mettle had a role in beauty treatment and calming nerves in the past. Gold is also entrenched in the Arabic culture. It was reflected in many aspects of their life, such as trade, adornment, and treatment. It was also used to describe the beauty of skin/hair by different Arab poets. Arabs still valuate gold nowadays where it is purchased as a dowry.

4.1.2. Analysis of the English corpus

The identified conceptual metaphors in the English corpus are presented in Table 2.

No	Conceptual Metaphor	Frequency	Percentage
1	COSMETICS AND SKIN/HAIR ARE HUMANS	77	29%
2	SKIN/HAIR CARE IS WARFARE	53	20%
3	COSMETICS IS FOOD/DRINK	46	17%
4	BEAUTY IS A NATURAL PHENOMENON	28	10%
5	COSMETICS IS A SUPERNATURAL BEING	27	10%
6	COSMETICS IS A GATEWAY	12	5%
7	BEAUTY IS SILK AND VELVET	11	4%
8	COSMETICS IS A PRODUCT OF NATURE	8	3%
9	SKIN/HAIR CARE IS A GAME	3	1%
10	BEAUTY IS A HIDDEN OBJECT	3	1%
	Total	268	100%

Table 2. Frequency of Conceptual Metaphors in the English Corpus

1. COSMETICS AND SKIN/HAIR ARE HUMANS

1.1. COSMETICS IS HUMAN

13.   Our Fuji Green Tea™ haircare range was born for that

The depiction of COSMETICS as A HUMAN BEING appears through the use of certain expressions such as 'was born,' 'best friend,' 'guy,' 'hug,' and others. The mapped features here could be: birth, friendliness, hard-working, gentleness, among others. Describing COSMETICS as A NEWBORN in the example above indicates that this product did not exist before, but it was born to do certain tasks. The previous products did not provide all the features that were needed, so this product comes to life (was created) to do some actions in order to improve the state of hair.

1.2   SKIN/HAIR IS HUMAN

14.   *Put dry skin to bed. Our new hemp overnight nourishing rescue mask gets to work while you sleep...*

This conceptual mapping shows that SKIN/HAIR is portrayed as A HUMAN who has feelings (e.g., thirst), performs physical actions (e.g., sleeping), and is attributed with emotions (e.g., love). In 14., the advertiser describes DRY SKIN as A HUMAN BEING (CHILD) who is taken to bed. The advertisement shows that the user should take dry skin (child) to bed and give it some care by using the advertised product that will do its job while sleeping.

1.3. SKIN/HAIR CARE IS LOVE AND PAMPERING

15.   Whether it is your skin or hair that is due for a little pampering, we've got you covered.

This example shows that some English advertisers deal with the process of SKIN/HAIR CARE in terms of LOVE AND PAMPERING given to skin/hair. This is shown in the words 'love', 'indulge', 'pampering', among others. The use of such metaphorical expressions possibly implies that we should take care of skin/hair in the same way we do with humans (e.g., children).

2. SKIN/HAIR CARE IS WARFARE

Data analysis shows that English advertisers also deal with the process of SKIN/HAIR CARE in terms of A WARFARE.

16.   *Keep dry skin at bay, top up throughout the day. If your skin's feeling thirsty, we've got dry skin defenders... what's your secret to beating weather-beaten skin.*

In this example, the advertiser used the expression 'keep dry skin at bay' which might indicate that DRY SKIN IS AN ENEMY that is kept under control and at a distance away from the user. Thus, dry skin cannot get closer to you as well as it cannot attack you, implying that COSMETICS function as WAR DEFENDERS/SOLDIERS that fight against dry skin and keep skin smooth and hydrated. Describing COSMETICS as ARMY or as WEAPONS implies that they have the ability to protect against any environmental factors (sun rays, cold weather, pollution, etc.).

3. COSMETICS IS FOOD/DRINK

17.   *We've got the answer to your hair nourishing needs 🙌The lightweight formulas of these Nutritive Solutions Shampoos moisturize your hair, without weighing it down 💃Try…*

The advertiser in this example used the expression 'nourishing needs' accompanied with 'nutritive solutions shampoos' indicating that the advertised product is important to hair. This conceptual metaphor was also reflected in expressions like 'needed drink' coupled with 'parched skin'. To make it easier to grasp, we can say that skin/hair is portrayed as a thirsty human who needs a drink to quench their thirst. In the same way, extremely dry and damaged skin/hair needs nourishment.

4. BEAUTY IS A NATURAL PHENOMENON

18.   This lightweight lotion will also help your skin look brighter and healthier – the perfect way to finish off that glowy summer look.

In 18., SKIN is described as A BRIGHT AND GLOWING CELESTIAL BODY. The advertiser employed the expression 'glowy summer look' implying the glowy and radiant look that someone will get when being exposed to the sun. Glowy summer look also refers to a type of makeup characterized by having a light touch. Thus, the advertisement indicates that the user will get that glowy look by using the advertised lotion. This is confirmed by the use of 'brighter'. It is worth noting here that the advertiser used 'summer look' because people typically get a nice glowing look in summer (e.g., people usually tan in summer). Thus, this advertisement indicates that beautiful skin should be glowy and radiant. In the context of cosmetics, bright or glowing skin refers to skin that looks healthy, has small pores, reflects light, and is not dull, flaky or dry. Poets and singers tend to use both the sun and the moon when describing a beautiful girl. According to Lê (2018), both English and Vietnamese perceive healthy and beautiful skin as being bright like light.

5. COSMETICS IS A SUPERNATURAL BEING

19.   … and let the creamy formula work its magic 🪄 to reveal skin that feels: …

The use of the expression 'work its magic' shows the powerful ability of the target product. Since magic requires supernatural force or power, employing this metaphorical expression could be used to show the unique abilities of the target product. To make it easier to grasp, we can compare it to a magic stick that can do magical things. This conceptual metaphor was also reflected in expressions such as 'superheroes', 'breathe life', 'give your hair a whole new lease of life', among others.

6. COSMETICS IS A GATEWAY

The corpus analysis demonstrates that some English advertisers use some metaphorical expressions that describe COSMETICS as A GATEWAY as in 20.:

20.   Summer vibes in winter time! Soften, hydrate, and transport your senses to the tropics
with our Nourishing + Coconut Milk shampoo. ✨

Data analysis shows that THE ADVERTISED PRODUCT is compared to A GATEWAY through which consumers can get to somewhere they would like to access. This conceptual metaphor is reflected in the use of some expressions such as 'slice of paradise', 'escape to the tropics', 'transport your senses to the shores', among others. In example (20), 'transport your senses to the tropics' is coupled with 'summer vibes in winter time', which indicates that using the advertised product will allow the consumer to experience the feeling of the tropics without really going there.

7. BEAUTY IS SILK AND VELVET

21.   … to help uncover silky smooth hair in time for the holidays.

This conceptual metaphor shows that BEAUTIFUL SOFT SKIN/HAIR is described as SILK or VELVET. This conceptual metaphor is explicitly shown through the use of the words 'silk' and 'velvet'. Construing SKIN and HAIR in terms of SILK/VELVET indicates that they are very soft and smooth. Moreover, velvet could be used to show that beautiful skin should shine as velvet is characterized by having a shiny appearance. According to Lê (2018), both English and Vietnamese perceive healthy and beautiful hair as smooth and soft like silk.

8. Cosmetics is a product of nature

Analyzing the data reveals that some English advertisers focus on the idea that cosmetics products are made of natural ingredients.

22.   Force of nature in a bottle! 🌿Our drops of youth range is enriched with the power of plants.

This example shows how cosmetics are empowered and inspired by nature (plants) which might imply their high qualities since organic things are conventionally associated with being better than non-organic or chemical products.

9. Skin/hair care is a game

23.   Looking to boost your hair game?…

In this conceptual metaphor, the process of Skin/hair care is depicted as a game, whereas users themselves are the players. The features that can be mapped are competition and winning. This can be reflected in the use of 'game', 'up', 'level up', and 'boost'. Since games usually involve competition, using such metaphorical expressions might indicate looking for better skin/hair care routine. Thus, the winner is the user who uses the best products and has better results.

10. Beauty is a hidden object

24.   Still looking to repair summer hair damage? Grab our Coconut Miracle Oil Conditioner for a boost of hydration to help soften and revive damaged strands to discover silky, soft island-inspired hair. 💟

Viewing this example indicates that beauty is perceived as a hidden object that will be unveiled using the target products. This conceptual mapping is reflected in the use of verbs like 'reveal', 'uncover', and 'discover'. Construing beauty as a hidden object might imply that the final result of using the advertised product will be surprising since there will be a big transformation in the user's skin/hair. In fashion shows and beauty makeovers, the change in appearance is presented by showing the viewers a before and after image of the same person. In these shows, the after picture is presented by uncovering the person in order to show the viewers the big change or transformation in the person's appearance.

4.2. Similarities and/or differences

Based on the comparison of the conceptual metaphors in the two corpora, the researchers reached the following two results:

1. Data analysis demonstrates that both languages share 5 conceptual metaphors, i.e. BEAUTY IS A NATURAL PHENOMENON (33% in Arabic and 10% in English), COSMETICS AND SKIN/HAIR ARE HUMANS (11% in Arabic and 29% in English), SKIN/HAIR CARE IS WARFARE (20% in Arabic and 20% in English), COSMETICS IS FOOD/DRINK (13% in Arabic and 17% in English), and COSMETICS IS A SUPERNATURAL BEING (11% in Arabic and 10% in English). These conceptual metaphors were the most frequent conceptual metaphors in both languages. These similarities can be attributed to the nature of the context of cosmetics advertisements which may require using common conceptual metaphors that are not related to a specific language/culture. For example, conceptualizing the process of SKIN/HAIR CARE in terms of A WAR was reported in various languages, such as English, Vietnamese, Chinese, and Thai (see Phakdeephasook 2009; Kelly 2016; Xiaqing 2017; Lê 2018; Shuo and Xuanyi 2020). It could also be that cosmetics advertisers in different languages/cultures have borrowed some metaphors from each other (see Kövecses, 2010), especially that advertisers nowadays depend on social media websites to promote their products. With regard to the HUMAN source domain, using this source domain in both languages may be attributed to universal bodily experience emerging from human cognitive embodiment (see Kövecses, 2010). For instance, describing A DRY SKIN/HAIR as A THIRSTY HUMAN in both languages can be due to our experience in the physical world. That is, when our bodies are in need of water, we feel thirsty.

2. Data analysis shows that some conceptual metaphors used in Arabic advertisements do not appear in English advertisements: SKIN/HAIR IS BUILDING/CONSTRUCTION (4%), SKIN/HAIR CARE IS A JOURNEY (2%), COSMETICS IS A CULTURAL ARTIFACT (2%), SKIN IS A CONTAINER (2%), and COSMETICS IS GOLD (2%). On the other hand, the conceptual metaphors that were used in English but were not reported in Arabic are: COSMETICS IS A GATEWAY (5%), BEAUTY IS SILK AND VELVET (4%), COSMETICS IS A PRODUCT OF NATURE (3%), SKIN/HAIR CARE IS A GAME (1%), and BEAUTY IS A HIDDEN OBJECT (1%).

These differences indicate that some conceptual metaphors tend to be salient in some cultures more than others (Zibin and Abdullah 2019). According to (Kövecses 2010: 207), "the set of conceptual metaphors for a particular target domain is roughly the same between two languages/cultures, but one language/culture shows a clear preference for some of the conceptual metaphors that are employed."

These differences may be also attributed to social, regional, stylistic, ethnic, subcultural, and individual dimensions that may cause variation in metaphorical conceptualization across cultures or even within cultures (see Kövecses 2010). For instance, the GAME source domain is used in English advertisements since Westerners, especially Americans, can be known for their competitiveness. The west is known for sports, playing competitive games, and having championships. A more detailed explanation of metaphorical choices is provided in the next section.

4.3. The results in light of CMA

4.3.1. The role of metaphor in revealing advertisers' ideology

This section attempts to show how both Arabs and Westerners view beauty based on the metaphors employed in cosmetics advertisements. Data analysis demonstrates that both Arab and Westerners perceive the beauty of skin and hair in terms of natural phenomena. This cross-mapping from the source domain (natural phenomenon) onto the target domain (beauty) seems to be near-universal (it appears in various languages). This is consistent with Lê (2018) who found that both English and Vietnamese perceive healthy and beautiful skin as being bright like light which is reflected in adjectives such as glow, bright, radiant, and luminosity. Moreover, Kelly (2016) indicated that water stands for the Chinese women's beauty (e.g., lips are portrayed to look as radiant as ripple).

Although both cultures PERCEIVE THE BEAUTY of skin/hair in terms of NATURAL PHENOMENA, data analysis reveals that there are some differences with respect to the adjectives being used. Arabic advertisements tend to use the adjective *muʃriq* 'bright' more than English advertisements. This adjective was used only once in the analyzed English advertisements, whereas it constitutes the majority of the expressions reflecting the source domain NATURAL PHENOMENON in the Arabic advertisements. *muʃriq* 'bright' or *ʔiʃraːq* 'brightening' are often associated with the sun in the Arabic language. English advertisers tend to use 'glowing' or 'radiant' which usually have nothing to do with skin's tone (i.e., whatever the skin tone is, it can get glowing). On the other hand, 'bright' seems to refer to fair/white skin. In some Arabic ads, 'bright' was directly associated with whitening the skin's tone.

This can be attributed to different reasons. First, Westerners tend to have a whiter skin tone more than Arabs. Most Middle Easterners skin's tone tends to be tawny or dark brown. Thus, it seems that westerners do not need many products to brighten their skins unlike Arabs. Rather, some western women tend to tan their skin under the sun. Second, it could be that Arab women are influenced by western ads especially that many cosmetics brands that appear on the social media websites and are sold in the Arab world belong to western countries. The models appear in these advertisements usually have white skin, which might influence Arab women' perception of their skin's beauty (the desire to

have white skin). Third, it could also be that Arab women were influenced by Westerners given that Arabic countries were colonized by Western countries. This might show the role of power (Western countries had power over Arab countries). This might explain Arab women's desire to get the same appearance of Western women's skin/hair. Using such metaphorical expressions shows the role of advertisers in constructing and changing beliefs about the beauty of skin among Arab women.

Apart from the source domain NATURAL PHENOMENON, data analysis reveals that the conceptual metaphor BEAUTY IS SILK AND VELVET used in English advertisements indicates that Westerners considers soft skin/hair to be beautiful. This does not mean that Arab do not view soft skin/hair to be good, but it was not frequently used in the metaphorical expressions found in the analyzed advertisements (i.e., only two advertisements reflect this conceptual metaphor in the Arabic corpus). One reason that might explain this difference is the potential straightforwardness of the Arabic advertisements. In the analyzed advertisements, Arab advertisers seem to be more straightforward when describing beauty or the product. Another reason could be related to Arabs' tendency of using concepts from nature around them. This is evident in the Arabic literature, where some poets describe the beauty of women's skin/hair using entities from nature (e.g., vineyard branches, palm tree, the darkness of the night, among others). Furthermore, some Arabs portray the softness of the woman's skin/hair in terms of animals such as horses and antelopes. This is still evident nowadays where we can find some Arabic hair oils that carry names like 'Muhra' or 'Horsetail.' These concepts seem to be associated with the Arabic culture more than silk or velvet.

Kelly (2016) argues that both English and Chinese perceive soft and shiny to be good. Therefore, the features of shining and softness seem to be regarded as standards of beauty in various cultures (e.g., Chinese, English, and Arabic). However, the data of the current study are not in agreement with Kelly's finding with respect to the feature 'rosy' which only appears in the Arabic corpus. One reason that might explain this could be attributed to the nature. The Arab countries are not ever green due to the lack of water resources and the tyranny of the desert environment in most of their lands. It could be that Arabs use metaphorical expressions such as spring or rose in their advertisements to compensate for this need.

With regard to the Arabic corpus, it was found that Arabs conceive of BEAUTIFUL SKIN in terms of A FULL CONTAINER. This could indicate that Arabs tend to consider plump skin to be beautiful. Ancient Arabs used to prefer women with plumped skin before fashion shows that focus on thin figures. This was reflected in their songs and poems in the past. This is also evident in Arabs' use of the expression 'xarsa:ʔ alʔasawir' (the mute of the bracelets) to describe a plumped woman. This metaphorical use

indicates that advertisers imply that plumped and youthful-looking skin is attractive unlike old-looking skin that is considered undesirable.

4.3.2. The persuasive power of metaphor

This section discusses the persuasive power of metaphors from the viewpoints of pragmatics and cognitive linguistics. As conceptual metaphors are construed as systematic restructuring of cognitive target domains via source domains (by projecting semantic aspects, features, and/or entities of the source domains onto the target domains; Lakoff and Johnson 1980), conceptualizing BEAUTY (target domain) in terms of more concrete source domains (NATURAL PHENOMENON, SILK, VELVET, CONTAINER) may have a role in helping consumers realize the signs of beauty that will be obtained after using the target products. For instance, describing THE BEAUTY of skin/hair in terms of NATURAL PHENOMENA may facilitate consumers' cognitive processes to interpret the target features. This is because these features are generally associated with celestial bodies which are part of people's environment.

In this respect, emphasizing the features of brightening, glowing, and shining as features of beauty might show advertisers' intention of making viewers feel unsatisfied about their appearance, and therefore, buy the target product in order to acquire the ideal image of beauty (see Kelly, 2016). This might also show how advertisers exercise power over consumers by using language to influence people's construction of concepts (see Agnes 2009; Kaur *et al.* 2013).

According to Charteris-Black (2004), the social role of metaphor in constructing ideology is motivated by a rhetorical purpose of evoking the emotions to persuade. This means that advertisers' use of certain metaphors has a role in constructing consumers' beliefs about beauty. This can be done through arousing consumers' desires and convincing them that what appear in advertisements are the ideal signs of beauty. For instance, describing THE SOFTNESS OF SKIN/HAIR in terms of LUXURIOUS FABRICS SUCH AS SILK OR VELVET could play a role in persuasion since these fabrics were associated with power and wealth. Thus, advertisers might intend to show that if ladies use such products, their skin/hair will become very soft and charming just like wearing silk or velvet. According to Negro-Alousque (2014), the persuasive effect of metaphors may be attributed to the links that such metaphors create between the target product and a desired feature.

The ways by which advertisers portray cosmetics in advertisements might also help in persuasion. According to Negro-Alousque (2014), one way by which metaphor contributes to the promotion of a product is by enhancing its qualities. Analyzing the collected advertisements showed that the use of the conceptual metaphor COSMETICS IS A CULTURAL ARTIFACT in the Arabic corpus could reflect the high qualities of the products advertised since it shows that these products are valuable,

authentic, and are transferred from one generation to the next. Advertisers possibly chose to use this metaphor to convince consumers since people usually valuate ancient things or materials. The use of this conceptual metaphor in Arabic advertisements could be explained in terms of the nature of Arabic societies who have the tendency to stick to the traditions and heritage. It shows how Arab women in the past used natural and traditional materials (e.g., herbs, henna, basil, jasmine, etc.) to care for their appearance and thus wanted to preserve the heritage by transferring it from one generation to the next. Moreover, the use of this source domain may convey the advertisers' intention of showing consumers that these products are pure and natural.

With regard to metaphors used in English advertisements, the use of the conceptual metaphor COSMETICS IS A GATEWAY could also evoke viewers' desire to purchase the target products. As people do not go to paradise, the tropics, the shores, and so on literally, using such metaphorical expressions might trigger viewers' interest to try out such products to cater for their desires (achieving the feeling of being in these places). The majority of the metaphorical expressions reflecting this conceptual metaphor include transporting the consumer to the tropics or helping him/her get the feeling of tropical vibes. Tropics or tropical vibes tend to be associated with freshness, relaxation, tranquility, warmness, and sunny atmosphere. It could also be that advertisers employ such metaphorical expressions to show consumers that the target products are made of tropical fruits (e.g., mango, avocado, pineapple, kiwi). Tropical fruits are known for being enriched with minerals and vitamins that are necessary for skin.

Construing THE ADVERTISED PRODUCTS as WEAPONS in both languages may also have a role in convincing consumers about the necessity of the target products. Metaphor helps in the promotion of products by presenting them as a necessity (Negro-Alousque, 2014). In a war, warriors or soldiers cannot fight enemies without weapons. In the same way, skin/hair cannot be protected and undesired problems (enemies of skin/hair) cannot be defeated without using cosmetics. The use of this conceptual metaphor shows how advertisers may intend for consumers to have negative attitudes towards dry skin, damaged hair, wrinkles, and so on. As a result, viewers are encouraged to recognize the necessity of THE PRODUCTS advertised since people cannot ignore an ENEMY.

After discussing the role of metaphors in persuasion from the viewpoints of pragmatics and cognitive linguistics, the data yielded from the informants show that the majority of consumers prefer presenting the functions and effects of the products via metaphors. For instance, they prefer being told that the advertised product will breathe life into their skin/hair rather than directly telling them that the product will repair skin/hair damage. This is consistent with Shuo and Xuanyi (2020) who argue that the use of direct expressions to promote products would not make consumers feel attracted.

Different researchers also emphasized the role of metaphor in attracting and persuading consumers e.g., Czerpa (2006), Agnes (2009), Kelly (2016), among others. Hence, metaphors employed in cosmetics advertisements positively valuate cosmetics, which could incite viewers to realize the good effects, high qualities and the necessity of the advertised products. Positive evaluation of metaphors probably achieves the effect of persuasion. According to Chupryakova *et al.* (2019), the use of numerous positive metaphors in advertising discourse highlights positive aspects of the advertised product (e.g., product as a helper and product as a protector).

5. Conclusion and recommendations

The current study has critically investigated conceptual metaphors used in Arabic cosmetics advertisements and compared them to those used in ENGLISH advertisements by adopting CMA (Charteris-Black, 2004). The source domains in the rendered conceptual metaphors were mainly used to perform three different functions: (1) reflect the features of beauty that consumers will possess after using the advertised product (e.g., SILK/VELVET), (2) reflect the high value and the high effectiveness of the advertised products (e.g., GOLD), and (3) show the necessity of the products advertised (e.g., FOOD/DRINK). This may suggest that different source domains are required to inform viewers about the functions and effects of the products advertised. The findings demonstrated that cosmetics advertisements are construed metaphorically which gives rise to a number of cross-linguistic conceptual metaphors. The similarities found in the two languages could be attributed to the nature of cosmetics advertisements which may require using common conceptual metaphors regardless of the language/culture. On the other hand, the differences show that some metaphors tend to be salient in some cultures more than others.

    Based on data analysis and the judgments of the respondents, it has been argued that using metaphors in cosmetics advertisements is more attractive and persuasive than using direct statements. Thus, it can be concluded that metaphor employed in this discourse type might enact two types of change:

1.   it may influence consumers' perception of beauty, and
2.   it may change or manipulate consumers' attitudes towards the products being advertised, and as a result, they may take action and make a purchase. Based on these findings, it is recommended that more studies need to be done to compare metaphors used in Arabic cosmetics advertisements with those used in languages other than English. This is in order to explore which conceptual metaphors are near-universal and which ones reflect cultural specificity.

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