

**Research Article**

## **METAPHOR AND ALLEGORY IN GRAPHIC IMAGING**

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### **ABSTRACT**

With the growth in universal communications, recognition of image's features, functions and its relation to the field of language has become essential. Since language has a prominent role in communication, abridgments like metaphor and allegory were created in it to make possible, a quicker and deeper understanding of a message. Considering that graphic art is defined as the art of conveying a message visually, being quick in doing so is also of great importance. Based on this, with the assumption that allegory and metaphor are employed in graphic imagery, we can follow the impacting process of these two methods in form of extra-linguistic and visual communications in the art of graphic; as that metaphor in graphics includes the category of imageries that deals with different aspects of combining images, and to some extents, surrealistic inclinations can be seen in them. In fact, in lingual metaphor and consequently in creating visual metaphors, through defamiliarization, the audience enters a new, original world, which effect sometimes stems from the effect of innovation and creativity on the audience mentality. Also in employing allegory (allegory, is the description of something, disguised as something else) in imagery, it's expected that the images have realistic aspects in their appearance that ultimately hint at deep levels of meaning, including symbols, signs and concepts, for the audience and through them it will be deciphered. The power to evoke meanings in visual conveyance of a message, in the field of allegory, is an influential and familiar force that addresses the audience with an internal and familiar feeling. In this research, through descriptive-explanatory research and comparative method, we're after the traces of these two completely opposite methods, in commercial advertising, to show expressional power of each one. It seems that, visual metaphor and allegory make complex concepts and deep levels of meaning, easy to reach, for the audience. And psychic impressions of each one, opens a door for the audience, a door to familiar pasts and/or an unclear and interesting future.

**Keywords:** *Metaphor, Allegory, Graphic Imaging*

### **INTRODUCTION**

The word *communication* is used in communications sciences and contains different concepts like transmission and dissemination of awareness, creation of likely cohesion, intellectual commonality, and universal cooperation. In other words, it is this definition with the use of symbols, words, and pictures, among others that is defined as communication (Chwast and Heller, 2005). In historiographic studies of communication, the principle under attention is the thought or the content of the "expression," which is important in visual and expressive acts.

Given the definition of the nature of graphics, it falls within the area of visual communications; in fact, it is related to image and the area of information which is visually visible. Graphics is a branch of nonverbal communication, which is visual at an extended level. Therefore, image is very important has a key role in graphic design, as in initial human communication the image was a factor for establishing communication. This necessarily included a message and was designed to affect the addressee. From this point of view we can point to the importance and status of image in communication situation and message.

In graphics, image is used to convey concepts and feelings (this aspect of conveying messages includes conveying messages in the form of metarepresentation or expression) and whatever is there as a message is used. Here paying attention to linguistic short forms which have improved human communication is especially important. Because these images undergo the stages of perception, the creation of ideas, or recreation and other modes of creation and artistic creativity on the part of the creator, they change into a set of signs and codes which have to be decoded on the part of the addressee

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for the message to be conveyed. This process is according to codes' connotation and is in connection with the culture of the addressee.

Here the addressee's use of more effective methods in coding for expression and also quicker and deeper perception of the message seems essential. It seems that by using allegory and metaphor and symbolification, the artist encodes the image message. The addressee decodes this message with his/her mental background and information and in this way perceives and interprets it. Of course, the coding process and choosing the context and also the method of decoding the message are items the artist considers important in the designing process and determines their status. One can say that art of graphic is the cultural catalyst.

It is a factor which simplifies obscure concepts, making them easy to understand for all, and finally presents them in a channelized form (Chwast and Heller, 2005).

The use of known codes for the addressee is the technique of combining perceptions carved in the imagination and mind, in such a way that it is in relation with language functions. Changing and configuring the image, too, is for conveying the message and can increase the scope of conveying message and deepen its perception with the evolution of language and understanding image conventions and also their combinations. Here the use of allegory, metaphor, and symbolification, as well as the use of signs for achieving this goal seem necessary.

#### **Theoretical Foundations of Metaphor (Yohpatem)**

Metaphor is defined as something used, or regarded as being used, to represent something else; emblem (<http://dictionary.reference.com/browse/metaphor?s=t>). Also, it is a kind of metonymy, defined in rhetorics as the use of a phrase with a meaning other than the primary and regular one because of a special reason. In this area one can use a phrase with a meaning other than the regular one when there is, firstly, a relationship between the primary and non-primary meanings and, secondly, there is a ground between the two to guide the mind to the meaning. If this relationship is one of similarity, then it is a metaphor (Givi *et al.*, 2006). In image metaphors, in addition to the meaning relationship between the subject (Tcejbo) and the mind (Tcejbus) on the basis of similarity, the subject takes on the form of a sensory or perceptive experience.

Taking into account the meaning function of *representation*, i.e. something is shown as something else which can be perceived or recognized by the addressee, perception or cognition is the result of referring concepts to the imagination of the addressee. In a sense, it is the presentation of similarities between two subjects. If the aim of showing the relationship between two subjects in images is to show their similarity, the necessity of the use of metaphor in images is justified because from the representational meaning, the "presence" theme is derived. Presence, then, is the main element of the concept of imaginary visualization and image (Madadpour, 2011).

Therefore, for the presence to be realized, the imaginary images need to become objective. Here one can use the image or even linguistic means of metaphor. Metaphor is in fact a condensed simile only the "vehicle" of which remains. Metaphor's being condensed makes it more artistic and more imaginative than simile (Shamisa, 1994). In the same way, in *The Rule of Metaphor* Paul Ricouer (Paul Ricouer is considered one of the most important theorists of hermeneutics in literature. A prominent French philosopher and man of letters, he is known with combining phenomenological descriptions with hermeneutic interpretations) says "The life of metaphor is due to the fact that it stimulates the imagination to think more at the conceptual level. Striving for thinking more, under the guidance of metaphor, is the essence of interpretation (Ricouer, Paul, *The Rule of Metaphor*, trans. Robert Czerny, Kathleen McLaughlin, and John Costello, S.J., TORONTO: University of Toronto Press, 1977) (Translation from Persian, 2009)). Therefore, the goal of image metaphor is the expression of complex concepts in a form that the imagination of the addressee is sought for help to interpret the message. Thus, one can say that metaphor is the biggest discovery of the artist and the best facility of artistic language, beyond which it is impossible to go. Also, metaphor is the most efficient imagination tool and, as it is called, painting tool, in language (1994, p. 142) because defining metaphor is the process of combining elements and phenomena and can be presented as unexpected ideas (Figures 1 and 2).



**Figure 1: Image metaphor-an unexpected idea**

Source:[http://images.sodahead.com/polls/001838049/2745495742\\_creative\\_ads\\_2248\\_answer\\_4\\_xlarge.jpg](http://images.sodahead.com/polls/001838049/2745495742_creative_ads_2248_answer_4_xlarge.jpg)



**Figure 2: Image metaphor-an unexpected idea**

Source:[http://images.sodahead.com/polls/001838049/2745495742\\_creative\\_ads\\_2248\\_answer\\_4\\_xlarge.jpg](http://images.sodahead.com/polls/001838049/2745495742_creative_ads_2248_answer_4_xlarge.jpg)

Therefore, **idea (metaphor)** can be a thought that invokes the addressee through linking two **unrelated concepts**. This process creates conditions which enable a new relation with the use of elements familiar to the addressee. This can be considered as the unknown known relationship (Wells *et al.*, 2004). It should be noted again that image metaphor, as a visual solution, creates new conditions for the idea's

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being different and creates new meaning in the addressee with changing the normal form of the thing. This means that in creative idea, the reality is shown in a different way rather than usual, which can carry the meaning and content load, including bombast and hyperbole, invocation, etc. In fact, it is the use of two different expressions for the creation of a single thought which is based on association. Association in advertisement can be visual or even fall in the category of sensory advertisement, which in addition to being visual, includes the touch, taste, and hearing senses.

Another creative ploy in manipulating ideas can be the use of image or even written metaphor, so that not only the image, but also the words or the advertisement or the piece of writing entail replacement, so that it stimulates the attention and thought of the addressee. This is done via the creation of a kind of unconventionality in image or written words. The use of metaphor in image and text for advertisement creates an ambiguous expression in such a way that familiar elements create a new concept as they replace the unfamiliar.

#### **Metaphor in Image**

Literally, metaphor means something wrapped up, and decodes the meaning through referring one state of affairs to another. Often the reason why a metaphor is used is to help understand the meaning via penetration into meaning layers. Metaphor in image makes the meaning known via putting incongruous images together. The nature of metaphor is a mental image which is produced for the realization of concepts of the message, so that through constant references to different images makes concepts understandable for the addressee. In order to get the message, the addressee refers the images in the first level to another image and concept, in this way creating an endless chain of image and concept references through metaphor. These references lead to deeper layers of meaning for the addressee on the basis of his/her awareness. Ultimately it can be hoped that the addressee achieves deeper understanding and perception of the subject.

The power of image metaphor is derived from displacement, replacement, and reassembling, which operate in the unconscious. It can be said that image metaphor is the use of accidental combining and confrontation of two unrelated facts in a common context. In fact, image metaphor is creation or invention of this common aspect. The capability of image metaphor depends on realization of a strategic displacement between parties to the relation, the initial meaning contents of which are different, but are put together to express effective meaning. There are different ideas about the metacognitive effect of metaphor, including Lakoff and Johnson's (1980) view that metaphor has a pervasive presence all other the thought. They have emphasized the unknown effect of basic concepts and the unconscious of the metaphor (Hagberg, 2010).

The use of image metaphor can be one of the ways of creative manipulation of ideas in pictures in our age. The function of image metaphor is such that it is accomplished through combining incongruous images ostensibly unable to go together and a similar one of which the addressee did not have in his/her habits, and therefore presents a new and unexpected idea to the viewer. This unexpected idea conveys the message to the addressee via incongruous images' coming together in place of one which could naturally exist. In a sense, images take the place. For example in Figure 1, an advertisement of hair color, the brush is tied up with a woman's hair instead of being dipped in paint. The replacement of the woman's hair with the dye and the brush with the paint imparts a new concept to the addressee quickly. Effectiveness in this mode is exercised through the application of an image shock and violation of the reality. One can match this mode with contrast in art, such that apparent contrast (in scale, colors, etc.) leads to meaning and conceptual contrasts with higher meaning loads. Here one element of the image has a network of meaning references which can possibly stimulate a new meaning in mind. As a result of the combination of unconventional images, a new concept is presented to the viewer which was not experienced before.

First it was Aristotle who provided a basic definition of metaphor. He held that "Metaphor consists in giving the thing a name that belongs to something else; the transference being either from genus to species, or from species to genus, or from species to species, on the grounds of analogy" (*Poetics* :b1778457). Therefore the addressee is expected to compare the similarity and the common aspects of images in his/her imagination. Max Black's article (1955) should be considered as the point where the

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evolution of discussions about metaphor in the recent age started. As he sees it, the similarities to which metaphors impart innovative attitude result from the innovative combination of tenor and the vehicle, and do not simply describe the set of similarities which are already hidden in the world of perception. It should be noted that the respective concept network of each of the two components of metaphor affect each other mutually, and, as a result, provide a unique insight which is not possible in frameworks totally non-metaphorical and is not expressible in terms of those elements (ibid, pp. 207-208). It seems that the use of metaphor in image is for conveying concepts which are intricate and entail deeper understanding and conveying the subject on the part of the sender of the message, as Nietzsche, too, in describing metaphor in the area of language, considers it not only the foundation of the linguistic meaning, but also the basis for the meaning of cognition (Ibid, 208).

Since 1950s, when conceptual qualities received attention more than simple message transmission did, we see more works containing image metaphors. Visual use of metaphors occurs extensively in political cartoons. These were also used in designing posters first by Thomas Theodor Heine for the satirical German weekly magazine *Simplicissimus* (Hollis, 2006). This method is also used frequently in commercial graphics or the area of commercial advertisement, such that Armando Testa provided a combination of images for Pirelli tires (1945) which has been internationally effective (Figure 3). With the works of Polish School in commercial and cultural advertisement, image metaphor found a special position in graphic design. This method started with analogies in surrealistic style and found its most expressive form in advertisement posters.



**Figure 3: Testa's design for Pirelli Tires**  
Source: [https://lh3.ggpht.com/pirelli\\_testa](https://lh3.ggpht.com/pirelli_testa)

The use of metaphor in commercial advertisement will contain a large context of concepts, such that in designing signs, one of the alternatives for producing creativity is the creation of ambiguity in it to increase its meaning load. Saul Bass, the American designer of the 1960s, held that in a commercial sign there are hidden elements of metaphor and ambiguity, which attract the attention of viewers again and again. He also held that the use of metaphor should be such that it is easy to understand (2005, 452).



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### Theoretical Foundations of Allegory

Allegory literally means *to analogize* and *to provide examples* (Nafisi, 1976, the entry word), and also means to record the body and represent the face of something (Shad, 1984, the entry word). Allegory is a branch of simile and is a term in rhetorics. Like symbol and metaphor, allegory belongs to the paradigmatic realm of language, such that they give more depth to meaning layers and convey them to the addressee. Allegory and simile are similar in that both of them compare two things. In simile this similarity is imaginary, while in allegory the comparison is done by the addressor on the basis of mimesis. It should be noted that allegory replaces the concept, unlike metaphor that replaces the term and the image. In fact, this point of distinction determines the value and the use of each of these art industries.

Allegory is mostly used in narrative literature (fiction, epic, and drama). Allegory in fiction means a fiction told from the point of view of a human being or an animal which, in addition to manifest content, has latent content as well (Shafi'iKadkani, 1987). Books on rhetorics divide allegory according to the appearance into different kinds of exemplum, parable, fable, and proverb (Fotouhi, 1994).

The word *allegory* has a Greek root meaning “to say in another way” and is a narrative in which the elements, factors, actions, the appearance, and sometimes the context of the work are used not only for themselves and their own meanings, but also for secondary meanings and purposes. In other words, some of image elements and words characterize other image elements and words. Each characterization has two sides, and sometimes more. Upon reflection on the apparent trend, the viewer understands the allegorical trend which usually contains an ethical point or a piece of social or political satire (Murfin, 1998). Today one can consider advertisement purposes as well (Figure 4).

A feature used in fictional allegory, and one which is important, is ambiguity which is absent in metaphor. Hence, allegory demands a kind of interpretation on the part of the addressee (Fotouhi, 1994). Therefore, it can be said that allegory, in addition to being a way of expression, is one of the methods of analysis and interpretation (Allegorical interpretation was prevalent up to late Renaissance period and Christian thinkers sought allegorical concepts for Christian facts in classic literature, and they interpreted many of old Rome and Greek myths

form this viewpoint (Shamisa, 2006)) of the work as well.



Figure 4: Mascot of Rouzaneh dairy products

Source: <http://www.refah.ir/brand/354?cid=510>

### Image Allegory

It can be claimed that allegory is among important pillars of literature and especially art, because it provides the suitable context for different narratives and putting thoughts together, while it is capable of simplifying a difficult and multi-layered idea, making it easy all to access the concept. Allegory represents abstract concepts to make them palpable and accepted. Here we should also talk about

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attraction of attention and also persuasion (Dastgheib, 2006). This persuasion depends on the artist's choice of the branches of allegory which have their roots in cultural layers of the addressee.

The use of allegorical functions in graphic imaging is not unrelated to the function of images, because it resorts to imagination and makes the addressee refer to connotations which have their roots in culture and civilization, religion, and/or social matters. In a sense, the image allegory dimension frees the addressee from the surface matters. This freedom occurs in the mental experience and the imagination of the addressee. The symbolic dimension of the image is exactly the description of this mental experience, which can be available to those addressees who have trained their minds in interpretative style. With this definition one can conclude that interpretation on the part of the addressee accompanies the use of image allegory and a deeper understanding of the meaning results. The image allegory is used for concepts which characterize in the imagination of the addressee the existence of the concept of allegory. Image allegory is one of the image coding processes and frequently occurs in graphic images in the form of simplification and/or sterilization; simplification occurs in combination, colors, making forms more similar to main figures, and envisaging the message implicit in the text, but complicatedness occurs in the content and the theme of the graphic image. With decoding on the part of the addressee, these codes lead to mental images and signs.



**Figure 5: Metaphor in poster Designer: WieslawWalkuski**  
Source: [www.flickr.com](http://www.flickr.com)

Allegory is also called extended metaphor, and exists in all nations' proverbs, legends, and literature, and shows that human mind has used the common method of using allegory since old times. The most prevalent type of allegory is fable or allegorical legend in which animals characterize personality, temperamental traits, and different behavior patterns of humankind.

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Fables by Aesop the Greek fabulist, La Fontaine the French poet, KelilehvaDemneh (Kelileh and Demneh was originally an Indian folklore. Therefore, the writer is actually all people, or at least we can say it does not have any special writer. In Sanskrit the original stories were called *Panchatantra*. Translated into Pahlavi by Borzouye the Physician these stories came to Iran before Islam. In the second century AH, IbnMoghaffa' rendered this book into Arabic, to be translated two centuries later by Roudaki in the form of mathnavi from Pahlavi to Farsi. Ultimately, in the sixth century AH Nasrollah the Amanuensis rendered it into prose Farsi), and also Animal Farm by George Orwell, the English writer, are examples of allegorical works. There have been considered no limits for allegorical works as regards length, enabling allegory to be used in a whole work or part of it (Mirsadeghi and Mirsadeghi, 1998).

Allegorical language is one of the subsets of the language of poetry and the creator of allegory and allegory is an indirect expression which is based on simile. In allegory the selected objectivity should inculcate the mindset and emotions of its creator. It has points of similarity and difference with other forms of imagery and deserves to be considered an independent mode of expression. Also, one can categorize allegory on the basis of its features of the degree of explicitness, content and theme, as well as structure and origin, and introduce types of this mode of expression.

Allegory has a very long and glorious history and is used by almost all nations and peoples. Also, all heavenly books like Torah and Bible and the Holy Quran contain allegory. In addition, the reason for common people's tendency to it is that it enriches literature, affects training, and very efficiently challenges the atmosphere of censorship and suppression (<http://drsalimi.blogfa.com/post-13.aspx>, SoleimaniBejestani, 2013). The formation and evolution of different kinds of allegory have different origins which are not very clear. Because the appearance of many allegories in cultures and literatures of nations all over the world derives from "mythology", "dream", and "folklore", it seems that these literary subjects, due to their secret and allegorical structure and the principle of interpretability, have long received the attention of poets and writers and hence been among the first and the most important and the most universal origins of formation and development of different kinds of allegory (Hamidi and Shamian, 2005). In allegory a familiar and known phenomenon is used to convey the message of the second subject which is intended by the artist. In allegory what the artist means is not objectified in the image and is derived via association and/or abstraction. But in metaphor what the artist means is objectified in the first layer of the image, although the image is subjective in metaphor and objective in allegory. In a sense, in allegory what the artist means and his/her main message is understood from the association of the image in the second layer, and the first layer just displays the syntagmatic order of signifiers, but in metaphor the artist's message is seen in the first layer of the image. In allegory, as occurs in, for example, advertisement images, everything seems normal but in the second layer it expresses another meaning, like the advertisement for a car with the image of a jaguar running on the beach and the association of the name of the animal (jaguar) with the name of the car (Jaguar). In this image simple and familiar narrative and one which is derived from nature confronts its opposite extreme, i.e. a car, which is made by culture. In allegorical images something in the normal and conventional form explains another phenomenon the role of which is not seen in the first layer. In many cases images can be formed on the basis of popular familiar narratives, stories, and interpretations and/or prevalent allegories in each community and sometimes the human society. Familiar interpretations and stories are common to allegory in graphic images and allegory in literature. But, there is a point of difference, too: in the language of common people the same stories for the expression of a single subject are known by all. All know that fox is an allegory for a clever and cunning person, but the creation of allegorical images is not known to all. When one's countenance is likened to a flower, the creation of this in terms of image has more difficult rules. When one says "He is like an eagle," the image of a man with feathers is a metaphorical one because it has presented the addressee with an unfamiliar image but if we show him while he is running and an eagle is flying above his head, the association will be the man is like an eagle.

#### **Image in Allegory and Metaphor**

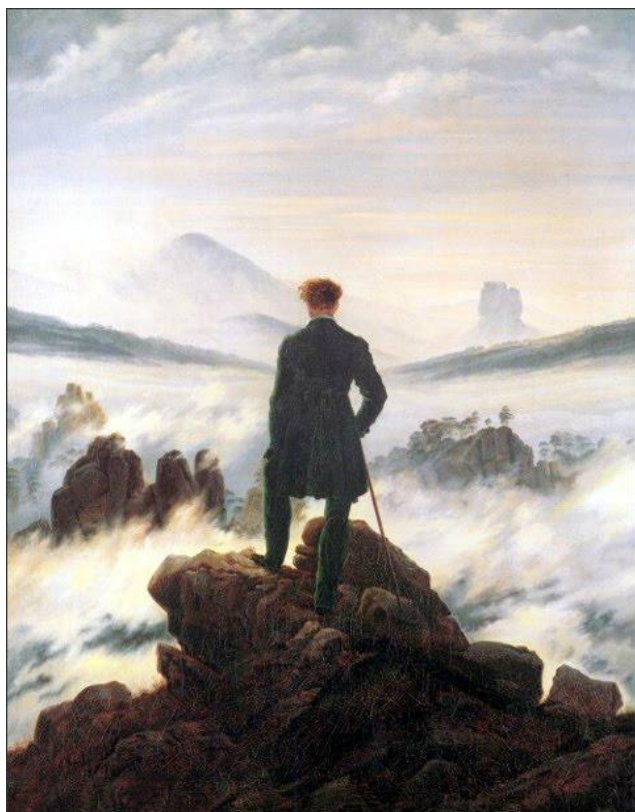
Allegorical images can be said to have their roots in narrative expression of romanticisms in paintings of natural views in which the glory of nature confronts the glory of human soul and association occurs



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(figure 6). In other words, in allegory the association is from a familiar meaning to a second one, while in metaphor two unfamiliar and incongruous meanings get together and make up a new one, like surrealistic paintings in which familiar phenomena are shown together in an unusual space and in an unusual configuration and create new message and meaning. It can be said that allegory relates to association and introduces a meaning in the second layer of the work, but in metaphorical images the first layer of the work points to the message directly and results in production of a message in a new and sometimes unconventional template. Metaphor is a creative view to familiar subjects, which it defamiliarizes, and the meaning is imposed by the artist upon the addressee, but allegory is created for the addressee by association and interpretation.

Metaphor is non-arbitrary (Chandler, 2008) and allegory conveys the message on the basis of social conventions (proverbs, myths, etc.). As regards the role of images, metaphor is close to surrealistic imagination and allegory is close to romanticist imagination. The message of allegory has its roots in the past, sometimes in transcendental time, and the message of metaphor points to the future and above the present time. Allegory is created on the basis of the primary familiar message known to the addressee, while in image metaphor defamiliarization and deconstruction happen. Hence one can say that metaphor is more in tune with new and postmodern ideas.



**Figure 6: The Wanderer above the Mists, Caspar David Friedrich**      **Figure 7: CHANEL No 5**

Source: <http://www.brandhot.de/parfum/chanel-no5-catherine-deneuve/72/>

In allegorical expressions the signified in the first layer replaces the signified in the second layer and associates it. In image metaphor unconventional images go together and signifiers together show the signified. For example, the image of the beautiful French actress Catherine Deneuve in an advertisement

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for perfume is, contrary to some interpretations, based on allegory not metaphor because in its beauty, delicacy, and elegance of the actress is likened to the nice smell of CHANEL No 5 and says that the user of this perfume would be like her (Figure 7).

Allegorical images with normal appearances can be said to associate more directly, but the main message is in the second layer and has implicit association with relations of the one that associates the message. Metaphor, with unconventional appearance, tries to naturalize. Allegorical expressions, like mythological ones, have symbolic appearances. Taking into account the tripartite division of signs into iconic, indexical, and symbolic ones, it can be said that symbolic metaphor and indexical and iconic images have allegorical character.

As Lakoff and Johnson see it, synecdoche, including allegory, is of three types: producer replaces product, object replaces user, and controller replaces control (Chandler, 2008). Also, with regard to Jakobson's discussion about 6 functions of language, allegory is related to phatic and expressive functions, and metaphor is more related to conative and metalingual functions.

In graphic advertisements, both expressions of metaphor and allegory are effective in creating two kinds of works: those which have surrealistic atmospheres and those which have realistic appearances as regards design and configuration but, like romantic works, convey special messages inside themselves. In fact, graphic images do not go further than imagery and simulating things which are seen or imaged. These are signs the contents of which give unitary meaning to them, and their status and presence in specific conditions can give them new concept. This is the capability and function of graphic art (Hollis, 2005).

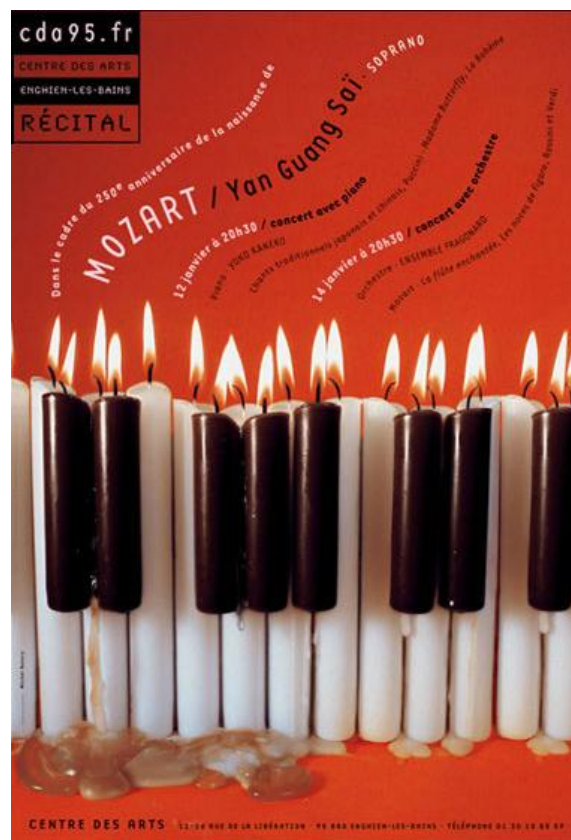


Figure 8: Designer: Michal Batory

Source:<http://poto.kikicici.com/album-read-id-2263-page-20.html#t>

Paul Ricoeur (Paul Ricoeur (1913) is one of the most important theorists of hermeneutics in literature. He is a prominent French philosopher and man of letters who is known with combining phenomenological

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accounts with hermeneutic interpretations) states “I call any signification system in which a direct, primary, and literal meaning refers, via extension, to another meaning which is indirect, secondary, and figurative, and is just known through the first meaning, a symbol” (Rezaei, 2005). One can say that a symbol is a term or sign which shows something else through analogy or association. Therefore, the use of image allegory is accompanied with symbols (on the basis of frequently used proverbs and fables). Symbols have in fact wider and more intricate meanings. The arbitrary function of artistic signs, including symbolic signs, has made meaning hide in artistic works. From this viewpoint one can say that the use of symbols in the form of allegory increases the richness of graphic imagery. In art, when the mind processes and decodes the sign it comes across thoughts which are beyond its rational-logical capabilities (Hohenegger, 1987). It is based on this that to Jung archetypes are a symbolic set recoded in a people’s unconscious. He regards the beliefs of people lines of their past lives which are connected to this day with a series of symbols and are inculcated to their conscious minds and are considered associates. Symbols can also be accounted for in this way: the first use of symbols is in the area of unfolding of spiritual concepts of realities, and refers to concepts which have arbitrary meanings.

If, following Peirce (For the first time the American pragmatist Charles Sanders Peirce (1839-1914) divided signs into three categories and entered them into modern literature. These were then used in different sciences) (Alston, 2002,) we categorize signs into the three categories of iconic, indexical, and symbolic ones, the first and the last can fall into the group of allegorical images.

This is frequently seen in graphics design, too. The study of signs in graphic works leads to the unconscious, which in turn is not unrelated to fancy and imagination. Hence the culture of symbols and allegory is based on hermeneutics or the science of interpretation. In allegorical images the artist creates a familiar symbol for his/her addressee from familiar concepts, like the image of the actress shown above which is an allegory and symbol of excellence of the perfume Chanel No. 5, because, as Jung says, “the human nature creates symbols” (Jung, 1997). Some of these symbols remain limited within their place and time (Figures 9 - 10).



Figure 9:

Source: <http://webneel.com/daily/sites/default/files/images/daily/08-2013/24-rademar-shoe-sports-creative-advertising.preview.jpg>

### Conclusion

One of the features of successful verbal and visual communication, as regards conveying messages and affecting, is the use of short forms in language and image. Using short forms enables one to deepen the



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understanding of the language and image and expand its concepts with apparently unconventional combinations. Short forms like metaphor and allegory in language are clear to everyone. Due to the history of image and its function in human civilization, the use of these short forms (image metaphor and allegory in image) in conveying messages in the form of images can make intricate and complicated concepts easy to understand, such that with engaging the imagination of the addressee, it provides different mental perceptions.

Image metaphor is in fact a new and different view to a subject, and is involved in graphic imagery (the combination of incongruent images or the replacement of images for a specific purpose). In image metaphor image is taken out of the mental templates common to communication, conveying the message and affecting would be far from the addressee's perception.

Allegory in image is a short form in language and image which can narrate a meaning above what appears at surface, such that with breaking open the meaning layers connotations which are rooted in the addressee's culture guarantee the communication. These connotations can be uses of symbols taken from the addressee's culture.

The reading of the image in metaphor together with the image shock and seeing the abstract image created by the artist stimulate the imagination of the addressee and convey the message with the conative function. But in allegorical images the message is conveyed with the creation of a familiar image and with phatic and expressive functions of language.

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