



Name, Image, and Enjoyment: A Conceptual Metaphor Study of Snack Names in Children's Pop Culture

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Abstract. This research focuses on the naming of snacks of today's generation of children with a conceptual metaphor perspective within the framework of cognitive linguistics. Snack names not only serve as product labels, but also represent a way of thinking, marketing strategies, and cognitive constructs aimed at the main target market, namely children and adolescents. The research data was collected from various popular snack brands circulating in both modern and traditional markets, as well as from digital advertisements that are widely consumed by children. The analysis was carried out by classifying the names into several categories of metaphors: (1) sensory metaphors (taste is adventure, eating is play) which emphasizes the experience of eating as a form of play or adventure; (2) the metaphor of animals (snack is animal power) that associates food with animal traits, both funny and strong; (3) hyperbolic metaphor (flavor is explosion) which gives the impression of excessive and extreme taste; (4) figure-like metaphors and fantasies (snack is hero/magic) that present associations with popular figures, imaginary worlds, or magical powers; and (5) the metaphor of everyday objects (snack is object) that takes advantage of children's proximity to concrete objects in everyday life. The results showed that snack naming utilized imaginative associations to build emotional appeal, stimulate imagination, and reinforce children's consumption cultural identity. Thus, snack naming is not a neutral activity, but rather a complex semiotic practice, in which language, cognition, and culture intertwine. This study is expected to contribute to the development of cognitive onomastics as well as enrich the understanding of linguistic strategies used by the modern snack industry..

Keywords: conceptual metaphors, cognitive onomastics, snack naming, consumption culture, children.

1 Introduction

Snacks or snacks are an important part of children's lives in Indonesia. The process of buying, enjoying and sharing with peers, is a social, cultural, and even emotional experience. The snacks are part of the means of friendship and lifestyle. With that, most children fill their collective childhood memories. Various forms of light snacks with brightly colored packaging and adorable mascot characters become attractions that even surpass the shape and taste of food. That will be recorded strongly in the child's memory. Packaging and mascots reinforced with audiovisual advertisements spread in various media reinforce the position of snacks as popular culture [1]. In school stalls, canteens, or shopping centers, the name of a product is often remembered faster than its composition or nutritional content [2]. This phenomenon shows that Snack present as a medium of entertainment and social identity, not just a biological need. More than that, the name Snack It has a special appeal because it is able to arouse curiosity, fantasy, and simple pride in sharing with peers. Thus, the study of naming children's snacks is actually not just a linguistic or Branding Not only that, but it is also part of a cultural study that reflects how children interpret their world through daily consumption.

Children's snack product names have a very strategic role in building consumer attraction and loyalty. In contrast to adult products that often emphasize quality, luxury, or health aspects, products Snack Children rely on aspects of fun, play, and imagination [3], [4]. The names are chosen as a brand not just as a label, but as a gateway to a pleasant experience. With a simple, memorable name, and full of positive associations, children are quicker to identify certain products and associate them with memories of playing or socializing [2]. Branding This kind of shows that the name has just as important (maybe even more) power as the taste or shape of the product. Producers are aware that before children taste, they first "eat" through the imagination evoked by the name and packaging [1]. Therefore, naming becomes the main marketing strategy that operates on a cognitive as well as an emotional level. This phenomenon confirms that the study of the name Snack children can open up new understandings of how Branding It serves symbolically to shape the tastes and preferences of early age consumers.

The conceptual metaphorical framework provides an important foundation for understanding product naming strategies, particularly in the realm of snacks aimed at children. This theory, as popularized by Lakoff and Johnson [5] which emphasizes that humans tend to understand abstract experiences through mapping from more concrete and familiar domains. In this way, a concept that is difficult to understand can be explained through metaphors that come from everyday experience. In the context of product naming, a name serves not only as a linguistic sign, but also as a conceptual device that mediates the consumer's understanding of the consumption experience [6]. Product names, for example, can be seen as a metaphor that connects eating activities with other, more interesting and meaningful experiences, such as adventure, fantasy, power, or uniqueness. For children, this metaphorical mechanism works more intensively because their world is filled with games, imaginative characters [7], as well as non-literal symbols that make up everyday mindsets. In this case, the product name not only informs, but also activates the emotional and cognitive associations that make the dining experience

rience feel more special. Through a conceptual metaphor perspective, biological activities such as eating snacks can turn into symbolic experiences loaded with cultural value. Children don't just "eat," but "play," "adventure," or "feel the miracle" through the metaphorical meaning that the name carries. The metaphorical analysis of product names thus opens up space to uncover the conceptual mindset that underlies the way children interpret consumption, while also revealing the close relationship between language, cognition, and popular culture.

To analyze the names of children's snacks more systematically, the Cognitive onomastics introduced by Reszegi [8], [9] provide an adequate methodological tool. This approach seeks to bridge the study of onomastics with cognitive theory, so that naming is not seen only as a linguistic convention or commercial practice, but also as a mental representation that reflects the way humans perceive the world. The four main devices in this framework—Profiling, Domain Analysis, metaphor/metonymy, and Salience—provides a way to uncover the conceptual structure hidden behind a name. Through Profiling, the researcher can identify specific aspects chosen to accentuate the product's identity, such as the presence of cute animals, onomatopological sounds, or the shape of objects associated with excitement. Domain analysis allows for cross-domain mapping, for example how non-culinary worlds—such as games, fantasies, or everyday objects—are connected to the culinary domain of snacks [10]. In this way, the product name serves as a bridge that expands the meaning of consumption from a mere biological activity to a richer symbolic experience. Meanwhile, metaphors and metonymy describe cognitive strategies in transforming the experience of eating into another more interesting experience, such as playing, adventuring, or feeling certain powers [11], [12]. The last device, Salience, highlighting factors that make a name easier to remember, such as sound repetition, hyperbole, or strong visual associations. By leveraging these four tools, children's snack naming analysis can move beyond surface descriptions toward a deeper understanding of how names are designed, received, and maintained in children's collective memory as consumers [13].

Although the phenomenon of children's snacks has been extensively researched from the perspective of nutrition, consumption behavior, and health impacts [14], [15], [16], [17], the study of product naming from the point of view of conceptual metaphors is still very limited [18], [19], especially in Indonesia. Most marketing research only highlights packaging or advertising strategies, while product names—which are actually the earliest elements of interacting with consumers—are often overlooked. In fact, names are not just signs, but also the construction of meaning that shapes the way children understand, remember, and enjoy products. This void opens up opportunities for research that integrates conceptual metaphor theory [5] with Cognitive onomastics [8], [20] to uncover the cognitive and cultural dimensions of naming *Snack child*. The relevance of this study lies in its ability to show that the name of snacks can be read as a cultural text, which at the same time reflects the mindset, fantasy, and identity of children in the midst of modern consumer culture. Thus, this article is expected to enrich the study of applied linguistics while contributing to the study of popular culture and ethical marketing in Indonesia..

2 Literature review

The conceptual metaphor theory that is the basis of this study was first popularized by George Lakoff and Mark Johnson through classical works *Metaphors We Live By* [5]. In the book, they assert that metaphors are not just rhetorical ornaments or language styles, but rather basic cognitive mechanisms that shape the way humans think and interact with the world. This concept suggests that humans understand abstract domains—such as emotions, time, or sensory experiences—through mapping from more concrete domains and directly experienced them. In the context of naming snack products, this framework allows us to understand how simple activities such as eating are mapped into a broader domain of experience, for example Taste is Adventure or Eating is Playing.. In this way, consumption is no longer seen only as a biological act, but also as a symbolic experience loaded with cultural meaning. This theory also asserts that product name choices are never neutral, but rather loaded with cognitive strategies that seek to associate the product with certain emotions, fantasies, or values that the manufacturer wants. Therefore, the conceptual metaphor analysis of children's snack names opens the way to uncovering how language functions as a bridge between the needs of daily consumption and the more complex world of imagination.

The development of post-Lakoff & Johnson conceptual metaphor theory further strengthens the relevance of this framework to the study of product naming. Kövecses asserts that conceptual metaphors are systematic and universal, but they are also influenced by the cultural context that shapes the choice of source and target domains [12]. This means that although the basic structure of metaphorical mapping is cross-cultural, its specific realization is often determined by local social and cultural practices. Forceville even developed a multimodal metaphorical study, which shows that metaphors are not only present in verbal language, but also in visuals, sounds, and other design elements—something that is particularly relevant to children's snack branding, as product names usually come alongside logos, colors, and mascots [21]. In addition, Gibbs emphasizes that metaphorical understanding is embedded in everyday cognitive processes and influences practical human behavior, including in choosing or rejecting a product [22]. Thus, naming children's snacks can be seen as a metaphorical practice that combines linguistic, visual, and cognitive aspects at the same time. Through this framework, product names are not just commercial labels, but also conceptual mediums that construct the dining experience as a game, adventure, or extraordinary sensation. This shows that conceptual metaphorical theory is not only relevant for the study of literature or everyday language, but also for the study of popular culture and contemporary marketing strategies.

Cognitive onomastics is a relatively new approach to the study of names, introduced and developed by Reszegi by integrating cognitive linguistic theory into the framework of onomastics. This approach departs from the assumption that names are not just arbitrary signs, but mental representations that function in human conceptual systems. Reszegi emphasized four main analytical tools, namely profiling, domain analysis, metaphor/metonymy, and salience. Through profiling, researchers can identify which aspects of an object or concept are chosen to be highlighted in the name. Domain analysis allows us to trace the relationship between the origin domain and the target domain in

the naming. The metaphorical and metonymy devices describe the cognitive mechanisms that connect everyday experiences with the construction of new meanings, while salience focuses on the factors that make names easier to remember, whether due to sound forms, visual associations, or cultural relevance. Thus, cognitive onomastics provides a tool to explain why a name is chosen, how it activates conceptual networks in the mind, and why it persists in collective memory. This approach extends the study of onomastics from mere etymological or sociolinguistic studies to more in-depth cognitive analysis.

In addition to Reszegi, several other studies also support the relevance of the application of cognitive theory in the study of names. Barcelona emphasizes the importance of metaphors and metonymy in shaping the structure of meaning, and this is in line with the idea that names often work through non-explicit conceptual mapping [23]. The structure of the human mind depends on a network of interconnected concepts, so that the name can be understood as a trigger (trigger) that activate various conceptual associations [24]. In terms of memory and salience, Langacker in *Cognitive Grammar* affirms that the emphasis or Profiling to a certain aspect can make linguistic representations more prominent in the minds of users [25]. In the context of language economics, Földes (2019) also shows that the choice of names is often influenced by the factors of communication efficiency, ease of pronunciation, and commercial appeal [26], [27]. By combining these perspectives, Cognitive onomastics Placing the study of naming at the intersection of cognition, culture, and economics. This means that name analysis not only explains the structure of language, but also shows how humans process, remember, and value names in certain social contexts. This approach, thus, opens up new space to understand the dynamics of naming products, including children's snacks, as a linguistic practice full of conceptual meaning as well as an effective branding strategy.

Research in the field of marketing and consumer psychology has consistently shown that brand names and packaging function not only as product identities, but also as perceptual cue which greatly affects the behavior of children as consumers. Children, in contrast to adults, are more responsive to simple visual and verbal stimuli that stand out, so memorable names and bold colored packaging can trigger preferences as well as increase brand recognition. Children tend to prefer foods with packaging that feature cartoon characters or fantasy elements rather than similar products without these elements [28], [29]. This shows that names and packaging are not just aesthetic attributes, but cognitive devices that shape the perception of taste, pleasure, and even quality.

These findings are further reinforced by neuromarketing studies using fMRI, which show how logos and brand names can activate brain areas associated with motivation and reward [30], [31]. The research shows that consumer preferences for food and soft drinks are strongly influenced by brand exposure, not just taste. In children, this effect is even more significant due to the self-control system (Executive Function) are not yet fully developed, so they are more easily influenced by metaphorical associations within brand names—such as "hero", "animal", or "extreme"—that evoke both imagination and motivation [32]. From a developmental psychology perspective, this is in line with Elliott's findings on how children form "brand literacy" from an early age through interaction with snack product packaging [3].

The implication is that the effectiveness of naming products that bring metaphor to life cannot be separated from ethical factors. Marketing that is too aggressive towards children risks instilling unhealthy consumption preferences. Therefore, in addition to providing insight into branding strategies, studies on conceptual metaphors in the name of children's snacks also need to consider the regulatory framework and ethics of children's marketing that has been widely underlined in the public health literature.

3. Method

The first step in the design of this study uses a qualitative-multimodal approach with the product corpus as the unit of analysis. The data collection step begins with the formation of a purposive sample: recording brand-names and children's snack packaging that are representative of several categories (e.g. animals, fantasies, hyperbole, objects) such as Chiki Balls, Big Babol, Cheetos, Doraemon Dorayaki, and Paddle Pop. Inclusion criteria: (1) the product is positioned/targeted for children; (2) physical packaging or advertising materials (packaging, banners, TV/digital advertising); (3) active in the market in the last 5–7 years (for cultural relevance). Data sources include taking pictures of packaging in supermarkets/school cafeterias, online store archives, official brand pages, and advertisements/promotional videos on social media. Each item is given metadata (brand name, product type, year of release, country/rayon distribution, logo visual size, mascot, dominant color). Technical capture includes standard photography (high resolution), digital ad downloading, and basic OCR to extract text on packaging. Initial sample (pilot) of 40–60 items to test the coding instrument; After revision, sample expansion is performed (e.g. 100–200 items) for theme saturation. All files are stored with an anonymous code and master list for tracking.

The second step, the analysis procedure uses a verbo-pictorial combination (Forceville; Kress & van Leeuwen) and cognitive onomastics tools (Reszegi): profiling, domain analysis, metaphor/metonymy, and salience. The analysis is divided into staged stages: (1) descriptive coding — catalogs linguistic (phonology, morphology, lexicon) and visual elements (mascot, composition, color, typography, portion of images); (2) verbo-pictorial mapping — aligning lexical units (e.g. "big", "magic", the name of the animal) with visual elements that reinforce it (mascots, action illustrations, graphic effects); (3) the application of Reszegi: profiling is recorded based on features positioned as focus (shape, sound, size); domain analysis identifies source and target domains (e.g. animal→snack, ride→sensation); identification of metaphors/metonymy following the Barcelona & Kövecses criteria; Salience was measured quantitatively-qualitatively with two indicators: (a) linguistic (reduplication, alliteration, syllables, word length) and (b) visual (relative area of logo/mascot on packaging, color contrast, placement). Coding is done in NVivo/Atlas.ti or MAXQDA, with two independent coder—a reliability test (Cohen's kappa ≥ 0.75) for the main category. The results of triangulation analysis through the focus group of children (8–12 years) and parents to test the interpretation of meaning and memory; as well as a brief brand recognition survey ($N \approx 100$) to validate empirical salience. The final report contains a name taxonomy based on

metaphorical patterns, case examples (in-depth analysis of several brands), ethical discussions, and recommendations for further research.

4. Result and Discussion

4.1 Sensory Metaphor (taste is adventure, eating is play)

In the framework of cognitive onomastics, profiling emphasizes which aspects are highlighted in a naming. In this data, it can be seen that snack manufacturers choose aspects that are close to the children's world: game, sound and size. The name Chiki Balls profiles a round shape like a ball, not just a flour-based snack. The "ball" profile here refers to a play activity that is synonymous with children. Taro Net profiles the element of "net" or net, which in children's daily lives is closely related to the sport of volleyball, badminton, or other ball games that require nets. Meanwhile, Nyam-Nyam profiles the sounds that appear during eating, which are onomatopoeic sounds that are directly associated with pleasure. The manufacturer does not emphasize the base ingredients or taste, but rather the excitement of consuming. Big Babol profiles the large bubbles of gum as a symbol of play and an expression of freedom. All examples show that in the naming process, manufacturers highlight the features that are most cognitively relevant to their target consumers, namely children, by profiling the elements of play, sound, and size that make up a pleasurable mental image. This profiling is the starting point why these names are easily attached to memory.

Domain analysis looks at relationships across conceptual domains in naming. The name of this snack does not only refer to food products, but involves mapping from the domain of games, sounds, to everyday objects to the domain of food. Chiki Balls involves a ball game domain that is projected into the shape of a round food, so that children associate eating with play activities. Taro Net brings the domain of sports games (nets) into the realm of food, building an association that consuming these snacks is as exciting as playing sports. Nyam-Nyam connects the sound domain to the domain of eating activities, emphasizing sensory experience and enjoyment. While Big Babol connects the bubble domain to the gum domain, there is an association that the bigger the bubble, the more enjoyable the experience. This whole name indicates a conceptual strategy: children are not only invited to eat, but also to enter other domains that are more familiar to them. Thus, the naming of snacks contains cross-domain mapping that affirms the role of language as a cognitive bridge between consumption activities and children's world full of games, sounds, and fantasies.

In the perspective of cognitive onomastics, many names are formed through the mechanisms of metaphors and metonymy. In this data, Chiki Balls uses the conceptual metaphor of snack is play, where the ball as the object of play is mapped to snacks. Taro Net also contains a similar metaphor: snack is game equipment, so consuming snacks is perceived as equivalent to engaging in a web game. Nyam-Nyam is closer to metonymy, because the sounds that appear during eating are used to name the entire experience of consuming food. This name is not just metaphorical, but rather displays a direct representation of the activity itself. Big Babol presents the hyperbolic metaphor of snack is magnitude, where a large bubble is considered a symbol of excitement that

exceeds the ordinary. This metaphor creates an imaginative appeal, as if chewing gum is not only eaten, but also becomes an arena of play in the mouth. Thus, naming strategies take advantage of fundamental cognitive processes: children tend to understand things through metaphorical or partial associations (metonyms). This is what makes the name of a snack easier to understand, fun, and sticks in the memory. This process shows that snack naming serves as a creative vehicle for mapping sensory experiences into everyday language.

The salience aspect of cognitive onomastics highlights why a name stands out more than others. In this data, the names of snacks stand out because they utilize elements that are easy to recognize, familiar, and fun for children. Chiki Balls stands out because the word balls is easy to visualize, simple, and close to children's play. Taro Net attracts attention because the word net is rarely used in the food realm, thus causing curiosity. Nyam-Nyam stands out for its repetition and onomatopoeic elements, which make it musical, memorable, and at the same time present a funny impression. Big Babol stands out for its hyperbolic element of big, which sparks children's imagination of something big, spectacular and fun. These four names were successfully chosen and survived in the market because of their novelty and cognitive ease. Of the many possible names, the one chosen is the most salient in the context of the target market: concise, imaginative, and contains strong associations with the world of children. Salience in this case shows how cognitive mechanisms work in branding strategies, where language is used to attract attention and ensure a high attachment to young consumers' memories..

4.2 Animal Metaphor (snack is animal power)

In naming animal-based snacks such as Cheetos, Chiki Taro, Koala's March, and Dodo Snack, the aspect profiled is not the taste, ingredients, or function of the product, but rather the characteristics of certain animals that are considered relevant to the children's world. In Cheetos, the profile that stands out is speed, through association with cheetahs as the fastest land animals. The manufacturer emphasizes that eating *Cheetos* is just as exciting as the fast and agile movements of a cheetah. Chiki Taro uses an octopus mascot, so the profile chosen is cuteness, flexibility, and closeness to marine animals. Koala's March features koalas, Australia's animals that are known for being cute and friendly, so the profile is one of gentleness and innocence that suits children. Dodo Snack chose the dodo bird, a unique and extinct species, to profile its peculiarities and cuteness that differ from ordinary animals. In all cases, the emphasis is on animal quality, not on the product directly. This strategy makes naming suggestive: children are not only offered food, but imaginative experiences that bring them closer to the distinctive traits of the animals. Profiling like this explains how manufacturers highlight the features that are considered most emotionally appealing to the target market.

When viewed through the framework of domains, these four names involve mapping from the animal domain to the food domain. In Cheetos, the cheetah's domain (speed, agility, predatory power) is transferred to snacks, so that snacks are perceived as full of energy and excitement. Chiki Taro makes use of the domain of octopuses, a marine animal with many tentacles, which is projected onto the product's mascot so that children connect it with the underwater world. Koala's March uses the domain of the

koala, an adorable Australian animal, and then transfers it to cream-filled biscuits. The shape of the biscuit featuring the image of the koala confirms this cross-domain mapping. Meanwhile, Dodo Snack draws on the domain of the unique and extinct dodo bird, then channels it into snack products, so that an impression of uniqueness and rarity appears. All the names show that children are not invited to understand snacks only as a product of consumption, but as a bridge to the animal world. Thus, eating activities become framed by cross-domain narratives: chewing *Cheetos* means as fast as a cheetah, enjoying *Koala's March* means entering the world of koalas, while buying a *Dodo Snack* means getting in touch with rare animals. This domain transfer shows the creativity of producers in linking consumption with imaginative experiences.

These names can also be explained through metaphorical devices and metonyms. Cheetos clearly contains the conceptual metaphor of *snack is animal power*, which is that eating is considered equivalent to absorbing the energy and speed of a cheetah. Chiki Taro uses an octopus mascot, so there is a metaphor *for snack is sea creature*, where the cuteness of the octopus is mapped to the excitement of enjoying snacks. In *Koala's March*, the metaphor used is *snack is animal life*, with biscuits with a picture of a koala as if presenting the world of the animal itself. While Dodo Snack uses the metaphor *of snack is rarity*: food is identified with a rare dodo bird, thus giving it a unique value. In terms of metonymy, each name uses a specific part of the animal to represent the whole product. In Cheetos, the word *cheetah* (fast) is used as the identity of the snack; in *Koala's March*, the image of the animal is used directly as a product marker; in the Dodo Snack, the name of the bird is used as a label, emphasizing the uniqueness of the product. Thus, metaphors channel imaginative associations, while metonymy reinforces a direct connection to animal characteristics. The combination of the two makes the name more layered in meaning and rich in imagination.

The salience aspect is very prominent in these four names. Cheetos stand out because the word derived from *cheetah* is memorable, short, and instantly evokes the association of speed. For children, the world's fastest animals are powerful and iconic images. Chiki Taro stands out for the presence of an octopus mascot, an unusual marine animal, thus adding to its visual and emotional appeal. *Koala's March* stands out because the image of the koala is already popular globally as a cute animal, so this name has universal appeal. While Dodo Snack stands out for its unique and rarely known use of bird names, it arouses curiosity. The salience factor also arises from the phonological aspect: all these names are easy to pronounce, have a simple rhythm, and are pleasant to hear. In addition, animal visualization makes names easier to process by children's cognition who tend to think concretely. This salience explains why all four products are quickly recognizable, well remembered, and able to last a long time in the children's snack market. By highlighting the most emphatic features—whether it's speed, cuteness, cuteness, or uniqueness—these names have become icons of consumption culture..

4.3 Hyperbolic Metaphor (flavor is explosion, snack is extreme)

Names like Taro Extreme, Super Ring, Hot Hot Pop, and Jaguar Spicy Gila highlight hyperbolic aspects that are deliberately profiled to build an impression of extraordinary sensation. At Taro Extreme, what is chosen is not just the typical light taste of taro-based snacks, but also a thrilling "extreme" experience. The profile chosen here is the courage to face the challenge of taste. Super Ring highlights the word *super*, so the focus of the profile is not just the shape of the ring or the taste of the cheese, but the advantages that go beyond the standard. Hot Hot Pop profiles the intensity of spiciness: the repetition *of the word hot* underlines that the spiciness is not once, but repeatedly. The Mad Spicy Jaguar profiles two things at once—the ferocious jaguar and the spicy flavor that is described as "crazy." The profiling here clearly shows how manufacturers are shifting consumer attention from mere ingredients or product forms to extraordinary, even exaggerated, taste experiences. This emphasis is effective in attracting children and teenagers who like to try extreme or unique things, so that the product is perceived not only as a snack, but also as a challenge.

Viewed through *domain analysis*, these names involve mapping from the domains of hyperbole, strength, and challenge to the domain of food. Taro Extreme connects light snacks with the domain of extreme sports or extreme experiences, so eating is considered comparable to adventure. Super Ring transfers the domain of greatness or perfection (superiority) to a cheese ring-shaped food, so that it is as if one bite contains extraordinary power. Hot Hot Pop combines the domain of hot temperature or spicy flavor with layered intensity, then transferred to the experience of eating spicy snacks. The Crazy Spicy Jaguar connects the domain of wild animals (jaguars) with the extreme spicy sensation that is considered "crazy," resulting in a wild and uncontrollable effect. In other words, the consumption of these snacks is not understood in the domain of everyday life, but rather through the domain of excessive and intense experience. This mapping strategy makes snacks feel more interesting because they are positioned in a realm that goes beyond just food, becoming part of a dramatic and emotional experience.

In the perspective of metaphors and metonymy, each of these names is loaded with cognitive constructions. Taro Extreme contains the metaphor *eating is adventure*: eating is considered like challenging boundaries. The Super Ring carries the metaphor *of snack is superhero*: the cheese ring is positioned as something that has superpowers. Hot Hot Pop contains the metaphor *of spice is fire*, where spicy is equated with layered heat, and the repetition of the word *hot* adds to its metaphorical intensity. The Crazy Spicy Jaguar utilizes two layers of metaphor: the jaguar as a symbol of ferocity mapped to the snack, and the "crazy spicy" which forms the hyperbolic metaphor *of flavor is madness*. In terms of metonymy, each name takes one prominent feature to represent the entire product. In Super Ring, the shape of the ring is used as a representation of snacks; in Hot Hot Pop, the sensation of heat is used to represent the entire dining experience; In Jaguar Pedas Gila, the jaguar image replaces the image of taste as the identity of the product. This combination of metaphor and metonymy makes the name more

imaginative, elevating the snack to more than just food—it is a symbol of excessive sensation.

The *salience* aspect is evident in the selection of hyperbolic and memorable names. Taro Extreme stands out because the word *extreme* is very powerful in popular culture, synonymous with challenge, adventure, and courage. Super Ring stands out for its simplicity of shape (ring) but is reinforced by the word *super*, so that it is easy to leave an imprint in children's memory. Hot Hot Pop becomes salient through rhythmic and easy-to-pronounce word repetition, creating the impression of a fun play of sounds. While the Crazy Spicy Jaguar stands out for its uniqueness: the combination of the name of the wild animal with the "crazy" spicy taste creates an unusual and challenging image. Phonological, visual, and cultural association factors work together to make these names memorable, instantly recognizable, and firmly embedded in consumers' memories. Children and adolescents, as the main targets, tend to choose products that offer "more" in terms of taste and sensation. Therefore, *the salience* here comes not only from the word chosen, but also from the excess of meaning superimposed in it. Names become an effective branding tool because they highlight the most extreme, most dramatic, and most fun features in the consumer's imagination.

4.4 Metaphor of Figure and Fantasy (snack is hero / magic)

Names like Doraemon Dorayaki, Naruto Ramen Snack, Magic Pop, and Superman Snack clearly profile the imaginative aspect rather than the physical aspect of the food itself. Doraemon Dorayaki does not highlight the taste of dorayaki as a red bean filling, but rather its relationship with Doraemon's character who is always described as liking the food. The profile chosen is the emotional closeness of the children to the popular fictional character. Naruto Ramen Snack highlights the image of Naruto, an energetic and passionate anime character, so the profile chosen is not the ramen itself, but the spirit of heroism and fighting power. Magic Pop profiles the sensation of exploding in the mouth as something magical, so that sensory experiences are understood in a fantasy frame. Meanwhile, Superman Snack profiles superpowers and heroism, not nutritional content or food forms. Thus, what is chosen to be highlighted in all these names is an imaginative and fictional world, which is much more interesting for children. This kind of profiling is effective because it brings an entertainment and fantasy dimension to food products, making them not only filling, but also fun and full of emotional meaning.

Viewed through domain analysis, this naming works by moving meaning from the domain of fiction, fantasy, and magical powers to the domain of everyday food. Doraemon Dorayaki connects the domain of cartoon characters with food, so dorayaki is understood not only as a traditional Japanese cake, but as a symbol of closeness to children's favorite characters. Naruto Ramen Snack moves the domain of shōnen anime (adventure, struggle, friendship) to snacks, so that this snack is perceived as full of energy like Naruto. Magic Pop associates the domain of the magic world or magical powers with taste sensations, so the explosion of snack granules in the mouth is captured as a fantastic experience, not just a chemical reaction. Superman Snack moved the domain of Western superheroes into the world of food, so snack consumption was

considered synonymous with gaining extraordinary powers. The mapping of this domain shows that snacks are understood through the lens of narrative and popular fiction, which is relevant to the world of children's and adolescents' imaginations. As a result, the dining experience is elevated to a pleasant imaginative experience.

From the perspective of metaphor and metonymy, these four names exhibit distinctive cognitive constructs. Doraemon Dorayaki uses metonymy: the cartoon character's favorite food is used to name the product, so that a small part of Doraemon's narrative (his favorite cake) represents the entire product. Naruto Ramen Snack presents the metaphor of snack is hero's food, where consuming ramen means absorbing the spirit and energy of the character. Magic Pop contains the metaphor flavor is magic: the sensation of an explosion is understood as an unusual magical effect, so the experience of eating becomes a fantasy. Superman Snack contains the metaphor of eating is empowerment: by eating snacks, children seem to gain superpowers like Superman. In terms of metonymy, each name takes the characteristics of the main character or attribute (Doraemon–dorayaki, Naruto–ramen, Superman–superpower) to represent the entire product. With this combination of metaphor and metonymy, the name snack succeeds in bridging the real world (food) with the fantasy world, thus inviting the consumer's imagination to "play" in the eating process.

The salience aspect is evident in the four names because they all highlight elements that are very familiar and emotional to the target market. Doraemon Dorayaki stands out because Doraemon is a global icon synonymous with friendship and cuteness, so this food is immediately associated with the memorable cartoon world. Naruto Ramen Snack is salient because Naruto is a popular anime character that the younger generation likes, so this name is easy to recognize and provokes emotional involvement. Magic Pop stands out for its simplicity as well as magical power: the word magic instantly conjures up associations with fantasy worlds, while the word pop adds a pleasant sound sensation. Superman Snack is very salient because it associates the product with the most famous superhero in the world, which is instantly recognizable even without additional explanation. Salience is also reinforced by the phonological aspect: these words are easy to pronounce, rhythmic, and familiar to children's ears. This salience factor makes the product name not only a label, but also a gateway to a fantasy world that is firmly embedded in the consumer's memory. Thus, these names not only market products, but also sell imaginations that are easily recognizable and hard to forget.

4.5 Metaphor of Everyday Objects/Objects (snack is object)

Names like Paddle Pop, Roller Coaster, Tic Tac, and Marbles Candy profile everyday objects that are familiar to children, not just food ingredients or flavors. In Paddle Pop, what is profiled is the shape of a paddle (paddle/straight toy) that is close to the world of children's play, then combined with the word pop that adds a cheerful burst of nuance. The roller coaster profiles an extreme game ride full of sensations, so that children understand that snacks are not just ring-shaped fries, but an exciting sliding experience like in an amusement park. Tic Tac highlights the rhythmic sound of the tic-tac from a clock or beat, profiled as the repetitive excitement and crunchiness of small candy. Marbles Candy profiles the shape of marbles, a round, colorful, and visually appealing

traditional children's play object. This profiling shows that manufacturers deliberately choose non-culinary aspects—toys, sounds, rides, and visual objects—to highlight, as these aspects are more relevant to the child's fantasy and fun world. So, in these four names, what is chosen is not the taste or content of the product, but rather the iconic aspects of everyday objects that channel the playful experience into the dining experience.

Through domain analysis, we can see that each name maps from the domain of everyday objects or entertainment activities to the domain of food. Paddle Pop connects the toy domain (paddle) with the world of ice cream bars, so eating ice cream is understood as playing. Roller Coasters move the domain of extreme game rides to ring-shaped potato snacks, so that the snack bite is likened to the sensation of skating full of adrenaline. Tic Tac shifts the domain of repetitive beat sounds to small candies, so eating candy is synonymous with rhythm and excitement. Marbles Candy moves the domain of marble toys (visual, round, colorful) to round candy, so that consumption becomes both a visual game and a taste. Thus, food is understood through non-culinary experiences: playing marbles, riding rides, hearing sounds, or holding toys. This mapping enriches the children's consumer experience, as eating activities are combined with the conceptual framework of everyday play. This is what makes snacks feel like they are not just snacks, but part of the world of children's fantasy and entertainment.

In the framework of metaphors and metonymy, these four names work in creative ways. Paddle Pop uses the metaphor of snack is toy, where ice cream is perceived as a paddle or a game stick; the pop element adds to the sensory metaphor of eating is explosion. Roller Coaster presents the metaphor of eating is thrill ride: the experience of eating is understood as an extreme ride. Tic Tac contains the metaphor of snack is rhythm: each piece of candy is likened to a second of a clock or a small repetitive beat. Marbles Candy uses the metaphor of snack is marble: the shape of a colorful round candy is projected from a marble object familiar to children. In terms of metonymy, each name uses one iconic aspect of the object to name the entire product: paddle as a representation of ice cream, roller coaster as a taste sensation, tic-tac as a crunchy sound, and marbles as a colored round shape. This combination of metaphor and metonymy makes the name richer, presenting a layer of meaning that bridges the real world (objects) with the world of consumption (snacks).

These names also indicate a high strength of salience. Paddle Pop stands out for its simple, easy-to-pronounce, and playful sounding rhythm; The word pop makes it feel cheerful. Roller Coasters are salient because they directly spark children's visual and emotional imagination of the big thrilling rides, so this name is more than just a product label. Tic Tac has phonological salience: two short syllables with repetition of consonant sounds make them easy to remember and fun to pronounce. Marbles Candy salient because the shape of the marbles is very familiar in children's lives, so the name sticks firmly in their visual memory. The salience factor is also reinforced by the multisensory appeal: colorful visuals (Marbles), rhythmic auditory (Tic Tac), kinesthetic games (Roller Coaster, Paddle). All of this makes the names recognizable, quickly recognizable, and long-lasting in consumer culture. With high salience, this snack is not only seen as a food, but a small icon that brings children to the world of play.

5. Conclusion

Children's snack naming is not a neutral linguistic activity, but rather a semiotic and cognitive practice that reflects the way children think, imagine, and interact with their world. Through the framework of conceptual metaphors and cognitive onomastics, this study shows that the names of snack products form a bridge between children's language, perception, and popular culture. Various categories of metaphors—sensory, animal, hyperbolic, figures and fantasies, and everyday objects—describe how eating is interpreted not just as a biological act, but as a symbolic experience full of game, adventure, and identity. The analysis shows that naming strategies operate on a cognitive and emotional level: producers choose words and images that are easy to understand, imaginatively appealing, and high in salience. These names trigger emotional associations that reinforce a child's attachment to the product, while also reflecting the construction of consumption culture in the visual and digital age. Thus, this study affirms the importance of viewing product names as cultural texts that contain consumption ideologies and identity formation from an early age. In the future, further research can expand this study on aspects of children's marketing ethics, multimodality advertising, and cross-cultural comparisons to understand global dynamics in children's snack metaphorization.

Further research can expand the focus by examining the ethical and regulatory dimensions of children's marketing, especially how metaphors in naming affect unhealthy consumption patterns and the perception of nutritional value. In addition, a multimodal approach can be used to analyze the relationship between names, packaging designs, colors, typography, and visual characters in shaping the symbolic meaning of products. Cross-cultural studies are also important to trace the differences in metaphorical patterns between the Indonesian context and other countries, in order to understand the extent to which local factors shape global branding strategies. By expanding this perspective, research on conceptual metaphors in children's snack naming can make a more comprehensive contribution to cognitive linguistics, cultural studies, and ethical marketing communication policies.

Authors' Contributions. We hereby declare that the scholarly article entitled: "From Ucing-Ucingan to Bebentengan: Metaphor and Identity in Traditional Sundanese Games" is a joint work, and all the authors listed in this article contributed substantially to the development and writing of the manuscript, with the following details. The FIRST AUTHOR is responsible for conceptualizing, analyzing, interpreting, writing the first version of the paper, revising, and supervising. The SECOND AUTHOR is responsible for writing the literature review and methodology section and explaining the steps and approaches used in the research. The THIRD AUTHOR is responsible for drafting the introduction, providing the research background and formulating the research problem. The FOURTH AUTHOR is responsible for writing the research findings, providing a detailed explanation of the results obtained with relevant perspectives and details. The FIFTH AUTHOR is responsible for conducting a second review and refining the overall draft, ensuring alignment and consistency throughout the manuscript.

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