A Research on Multimodal Metaphorical and Metonymical Framing in Guangzhou City Image Promotional Films*

Yulian Chen

Guangdong University of Foreign Studies South China Business College
Guangzhou, China

Abstract—**Multimodality has become a very distinctive feature of modern society. Non-verbal modes like image, color and sound have been increasingly applied in city image promotional films to provide an overall description of the cities. This paper probes into the promotional films of Guangzhou based on the theories of multimodal metaphor, multimodal metonymy and framing. The findings reveal that with the help of images, music, sound and text, the city image promotional films constructs three main types of metaphor and five types of metonymy to provide the foundation for the construction of Guangzhou's city image. Meanwhile, multimodal metonymy assists and supports the conceptual domain of metaphor to a certain extent. The interaction between them helps construct a vivid, positive and beautiful image of Guangzhou, showing Guangzhou's beauty, vitality, development and inclusiveness to the world.**

Keywords—city image promotional film; multimodal metonymy; multimodal metaphor; framing

I. Introduction

City Image refers to the public's comprehensive evaluation of a city, including its internal strength, apparent vitality and future development prospects. As an inherent intangible asset, city image is an important soft power and has a deep influence on the development of the city. In contemporary society, city image promotional film, as a concentrated embodiment of city image, has become a recognized and effective way for cities to carry out external image dissemination and marketing. It is not only an important carrier for tourism propaganda and advertising, but also an important representation of values, humanistic ideas, and historical traditions. The discussion on city image promotional film is still in the initial stage. The academic circles often portray the construction and dissemination of city image from the macro perspective, and lack of the cognitive motivation research. Though researchers have already noticed the importance and particularity of city image promotional films and made related studies in diversified fields like sociology, linguistics, communication

and semiotics, few of these researches have been made from the perspectives of multimodal metaphor and multimodal metonymy.

The truth is that multimodality has become a distinctive feature of modern society. Non-verbal modes like image, color and sound have been increasingly applied in city image promotional films to provide an overall description of the cities. As special ways of language construction, multimodal metaphor and multimodal metonymy are usually taken as effective means to stimulate the audience's feeling and arouse their empathy. Considering the widespread use of these special ways in city image promotional films and the rapid development of Guangzhou, the current study probes into multimodal metaphor and multimodal metonymy, and their framing in typical Guangzhou city image promotional films, in order to gain an in-depth understanding of how the promotional films draw on the well-established conceptual metaphors and metonymies to convey the intention of the producer and win the audience's recognition.

II. Theoretical Basis

A. Multimodal Metaphor and Multimodal Metonymy

Metaphor and metonymy are both basic cognitive ways of human beings and are important mechanisms for human beings to understand the world, express ideas, and organize meanings. Metaphor is a cross-domain mapping between two different cognitive domains, that is, using the source domain to conceptualize the target domain; metonymy is cognitive prominence in the same cognitive domain, that is, one conceptual entity in the same cognitive domain provides psychological accessibility to another conceptual entity.

Metaphor, as an abstract mode of thinking, not only occurs in words, but also can be represented by other semiotics like image and color. Forceville's Pictorial Metaphor in Advertising [1] initiated the multimodal analysis of metaphor and metonymy in the field of cognitive linguistics. In 2009, Forceville and Urios-Aparisi co-authored Multimodal Metaphor [2], which included the latest results of multimodal metaphor research, marking the formal formation of multimodal metaphor theory. They claimed that multimodal metaphor refers to "a metaphor whose target and source are exclusively or predominantly rendered in different modes/modalities". A multimodal metaphor can only

function if the perceived source domain is recognized and evokes one or more connotations. In this way, meaning integration of diversified modals becomes possible. Existing studies of multimodal metaphor focus on the use of modality: the choice of source and target domains and whether they have genre characteristics. Among them, advertising is the most concerned and studied genre. Further literature review shows that most of the studies on multimodal metaphor have been carried out by taking product commercials as the research object; few of them involve city image promotional films.

Metonymy is also an important cognitive and thinking tool. Barcelona [3] believes that the essence of metonymy is substitution. The cognitive mapping of conceptual metonymy is based on proximity and is based on bidirectional mapping of the same cognitive domain in the ideal cognitive model. The source domain in multimodal metonymy is mainly highlighted by modes such as image, text, and sound, thus activating the target domain. After studying the relationship between various metonymy types, Peirsman and Geeraerts [4] classified metonymy into four types: the proximity of space and material cognitive domains; proximity in the time domain; proximity in behavior, events, and processes, and proximity in assembly and heaping cognitive domains. Based on their classification, this study analyzes the multimodal metonymy in city image promotional films of Guangzhou.

B. Framing Theory

The concept of frame was originally used in the field of artificial intelligence and psychology, which was later developed by many scholars. It was introduced into cultural sociology by sociologist Goffman [5] and then was introduced into linguistics by Fillmore [6] who developed the notion of frame, aiming to show a cognitive model for languages. Fillmore deemed that language users interpret their surroundings, convey and comprehend messages according to their internalized frames, which gives prominence to what the speaker says and the context in which he says it. Based on Goffman and Fillmore's understanding of frame, cognitive linguist Lakoff [7] proposed the framing theory and introduced the concept of frame into the study of politics. He believed that one of the important discoveries of cognitive science is that people tend to think with the help of frame and metaphor. To put it in his words, the notion of frame is a mental structure that shape the way we see the world. He believes that the frame exists in the contacts of neurons in our brains. Conceptual metaphor is actually a neural loop that maps between two frames. The frame is activated when people understand metaphorical expression. When the values represented by the frame fit in with the underlying ideas in the audience's mind, metaphor can achieve a better persuasion effect, so that the public spontaneously understands, naturally identifies and voluntarily accepts. Therefore, frame can excavate the cognitive psychological process of metaphor understanding under the interesting representation of multimodal metaphor in the promotional film, and explain the communicative effect of the promotional film. In other words, if the

metaphorical and metonymical structure in city image promotional films are consistent with the preset frame in the public's brain, it will be easier for them to understand and accept, thus improving the publicity effect. Only when the values fit into the frames in people's minds, can they be received and accepted.

III. ANALYSIS OF MULTIMODAL METAPHORICAL FRAMING IN GUANGZHOU CITY IMAGE PROMOTIONAL FILMS

Researches into the collected Guangzhou city promotional films reveal that the seemingly scattered images in the promotional films are composed of metaphors that resonate with people's underlying ideas. It mainly includes three thematic metaphors: personification metaphor "Guangzhou is a man", plant metaphor "Guangzhou is a blossoming flower" and journey metaphor "The development of Guangzhou is a journey". These metaphors activate the source domain by means of multimodal resources such as language, music, animation and gestures. The activated health and vitality frame, beauty and vibration frame, hope and progress frame have enabled the film to take root in the hearts of people.

A. Personification Metaphor

Lakoff and Jonson [8] mentioned in their famous book Metaphors we live by that "perhaps the most obvious ontological metaphor is those where the physical object is further specified as being a person. This allows us to comprehend a wide variety of experiences with nonhuman entities in terms of human motivations, characteristics and activities". Personification metaphor is widely used in promotional films of Guangzhou which endows Guangzhou with human characteristics, emotions and value orientation, helping the audience understand the features and styles of the city with vivid images and beautiful music.

Guangzhou, as one of the largest city in China, has drawn the world's attention in this new era of development. Although there is no specific text description in some of the promotional films, image, color and sound work together to impress the audience that Guangzhou is a man of vitality and energy. The scenes of marathon, football and street-dancing build up the basis for the concepts like "exercise is health" or "exercise is energy", thus form the multimodal metaphor "Guangzhou is a man of health and vitality".

B. Plant Metaphor

It is widely accepted that Guangzhou is a city of flowers. Since kapok is the city flower of Guangzhou, it is not surprising for the audience to see the images of kapok in the promotional films. Besides, the flower fair in Guangzhou has also won great reputation; therefore, in the promotional films, the elements of flowers are ubiquitous. The blossoming kapok and variety of flowers in the flower market signifies the development process and charm of Guangzhou. In this sense, the metaphor "Guangzhou is a blossoming flower" is formed. In some of the videos, close-up shots are taken to show the exact blooming process of a flower, so as to indicate the development of the city.

C. Journey Metaphor

Journey metaphor is the universal life experience of all nationalities in the world. The journey has its starting point, hikes, direction and destination, and the development of a city also has its history, partners, direction and goal [9]. Traditional factors like Guangdong opera and Cantonese embroidery reveal to the world the history of Guangzhou while modern factors like skyscrapers and unmanned drones have impressed the world the modernization degree of this city.

As Lakoff and Jonson say "In actuality we feel that no metaphor can ever be comprehended or even adequately represented independently of its experiential basis." [8]. In these promotional films, the progress of Guangzhou are reflected in the scenes like the rising sun in the east, the up-flying balloons and bubbles which are common things in people's daily life. Thus, it is not difficult for the audience to understand the metaphorical meaning "The development of Guangzhou is journey". Actually, besides the scenes mentioned above, the modernization process of Guangzhou is also exhibited in the development of its infrastructure, economy and science technology. Meanwhile, it is easy to notice that children's smiling faces show up in almost every promotional film, implying hope, innovation and vitality of the city.

IV. ANALYSIS OF MULTIMODAL METONYMICAL FRAMING IN GUANGZHOU CITY IMAGE PROMOTIONAL FILMS

Metonymy is a shift within one domain; metaphor is a shift across domains. However, what can not be denied is that there is a close relationship between these two. Cognitive linguists generally believe that metonymy is a more basic mechanism than metaphor and metonymy is the premise of metaphor, which restricts the characteristics and attributes of metaphor mapping. That is also why we also make a study on multimodal metonymies in Guangzhou's city image promotional films.

Similar to metaphor, metonymy can take the form of modal symbols such as language, images, gestures, and sounds. The key to metonymy recognition lies in the reasoning of the source domain, that is, the concept or complex event referred to in the specific picture. Research into the collected city image promotional films of Guangzhou reveals the existence of numerous metonymies which can be recognized through enough knowledge of history and culture of the city. Based on metonymy categorization proposed by Piersman and Greeraerts, we classify the metonymies in the films into five main types that will be illustrated in the following.

A. The Spatial Part Stands for the Whole

Parts and wholes are very basic categories in our conceptualization of the world. "Spatial part refers to the whole" is one of the most commonly used metonymy in promotional films, which can give the audience the most intuitive impression of the whole city with some of the city's most famous buildings or attractions. In almost all the city image promotional films of Guangzhou, the part-whole relations exist. Verbal and non-verbal modalities like words, images, music and color complement with each other to make seemingly scattered visual pictures have a common referent. For instance, images of landmark buildings and famous scenic spots like Canton tower, Sun Yet-sen Memorial Hall and Chen Clan Academy are shot from different angles and spatially represent Guangzhou as a whole. A city full of modern favor and traditional cultural background has been vividly exhibited in this way.

B. Entity Stands for Characteristics

In these films, some entities are endowed with special meaning and are applied to represent active characteristics like energy, peace, beauty and hope. This kind of entity usually includes the rising sun, the blossoming flower and the shining lights.

C. Core Factors Stand for Institutions

This type of metonymy is of the highest frequency in city image promotional films of Guangzhou. In these films, pictures and scenes of Cantonese opera, embroidery, flower fair and dim sum have been shown and are all the core factors of traditional culture of Guangzhou. Similarly, video shots of campus, college students and library well reflect the importance given to education by Guangzhou while pictures of mobile robots and unmanned aerial vehicle prove the degree of its technological development.

D. Actions Stand for the State of the Participants

One of the advantages of multimodal discourse is that it can not only vividly show the features of an entity, but also the actions and the state of the participants. In Guangzhou city image promotional films, it is not hard to notice the participants who are smiling, running, or dancing. These actions, to a great extent, reflect the spiritual state of the participants. For instance, smiling implies friendliness and happiness; running and leaping mean health and vitality; and clapping delivers excitement and jubilation.

E. Individual Entity Stands for the Collection

"Individual entity stands for the collection" is another important type of metonymy in the city image promotional films of Guangzhou. Typical representatives are chosen to show to the audience the features of the certain group of people or things they represent. For example, the promotional film Guangzhou, Flower City in Bloom leads the audience to explore Guangzhou with clues to the process of a pair of Chinese and foreign man and woman meeting and falling in love. The woman stands for all the Chinese living in Guangzhou while the man stands for all the foreigners living in Guangzhou. As Guangzhou becomes open to the world, more and more foreigners enter Guangzhou. They live and work in Guangzhou, forming close ties with the local people. To allow the audience to appreciate the openness and inclusiveness of Guangzhou, especially, to attract the attention of foreign audiences, the film takes the actor as the main representative and vividly describes his life experience in Guangzhou in a dynamic and multimodal manner.

V. CONCLUSION

Starting with the theory of multimodal metaphor, this paper analyzes and interprets the framing interaction of multimodal metaphor and metonymy in Guangzhou city promotional films. The dynamic cognitive mechanism of multimodal promotion is revealed. Through the analysis, it is found that framing in the films are dynamically constructed using the interactive integration of multimodal symbols such as images, sounds, and texts. Three main metaphor types and five metonymy types greatly enhance the legibility of discourse meaning and provide the foundation for the construction of city image. Among them, the three main metaphors highlight the promotional themes of Guangzhou's vitality, beauty and progress. The five metonymy types reflect the integration of traditional culture and modern culture, the vitality and innovation of the city, and its inclusiveness and friendliness. There is a complex interaction between metaphor and metonymy in the films; they not only interact with each other but also restrict each other. Multimodal metonymy to a certain extent assists and supports the conceptual domain of metaphor; different modal elements complement each other to form a dynamic continuum, which establishes a more intuitive image representation for the text. In addition, the source area of the films is mostly positive energy and beautiful things, and the target area is mostly an idealized city image that is expected by the audience.

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