

A Research on Multimodal Metaphor and Its Representation Type in Public Service TV Advertisements About Clean Politics Construction*

Qunfang Zhang

School of English Language and Culture
South China Business College of Guangdong University of
Foreign Studies
Guangzhou, China

Jiabao Wang

School of English Language and Culture
South China Business College of Guangdong University of
Foreign Studies
Guangzhou, China

Abstract—On the basis of conceptual metaphor theory of cognitive linguistics, this research makes an analysis on 56 public service TV advertisements about clean politics construction in an attempt to clarify the features of multimodal metaphor and its representation types. As a result, it is found that the multimodal metaphor in those advertisements are not disorderly, but based on the great chain of being metaphor HIGHER-ORDER OBJECTS / ATTRIBUTES ARE LOWER-ORDER OBJECTS / ATTRIBUTES and the event-structure metaphor STATES ARE LOCATIONS, MEANS ARE PATHS, CHANGES ARE MOVEMENTS. And multimodal metaphors are presented cooperatively by the visual modal, verbal mode and other auxiliary modes. The main representation type is multimodal mapping. The presence of source domain is mostly much earlier than that of the target domain.

Keywords—multimodal metaphor; conceptual metaphor; the great chain of being metaphor; the event-structure metaphor; multimodal mapping

I. INTRODUCTION

With the rapid development of information technology and digital technology, "multimode" has become the focus of multidisciplinary researches. Research on multimodal metaphor has become a new development trend in research of cognitive linguistics. In 1996, Forceville used the Conceptual Metaphors Theory to interpret multimodal discourse in his work of "Pictorial Metaphor in Advertising", and explored the image metaphor in advertising from a visual perspective, laying a foundation for research on multimodal metaphor. Since then, large quantity of researches on multimodal metaphor in advertisings on printed media have emerged (e.g., Forceville, 1996; Caballero, 2009; Koller, 2009; Wang Yang, Xiang Enbai, 2016; Liu Yin, Yang Wenbin, 2017; Hu Fang, Liu Shimeng,

2018); and nowadays, more and more multimodal metaphor researches use TV stereoscopic advertising as the corpus, that is, the researches on dynamic multimode in TV advertising are mainly reflected in TV commercial advertisings (such as Urios-Aparisi, 2009; Forceville, 2007, 2013, 2017; Lan Chun, Cai Ying, 2013) and public service TV advertisements (e.g., Yu, N., 2009, 2011; Liu Yin, 2017; Wang Xiaoping, Wang Jun, 2018). As a typical dynamic multimodal discourse, TV advertising discourse is researched focusing on the dynamic construction, representation type and implicit metaphor interaction of the advertising's internal metaphor, but there are few researches on the characteristics, representation type and allocation of multimodal metaphor system in public service TV advertisement of the same theme. Thereby, this research uses anti-corruption public service TV advertisements as the corpus, and analyzes the distribution characteristics, mode configuration and rationale of dynamic multimodal metaphor in such advertisement. Since issue of the "eight regulations on improving work style and closely contacting the masses" by the Party Central Committee, anti-corruption has become a hot topic concerned by the whole society constantly. Hence, the "anti-corruption" themed public service TV advertisement was selected as object of this research. At the same time, "anti-corruption" themed public service TV advertisements have emerged in an endless stream, and have been widely spread and had great influence. So, how the characteristics and representation of multimodal metaphors reflect the purpose of advertising will be a topic worth exploring.

This paper addresses the following questions: first, what are the characteristics of multimodal metaphor distribution in public service TV advertisements? Second, what is the type of representation of those multimodal metaphors? Third, what is the relationship between those representation types and advertising?

II. CONCEPTUAL METAPHOR

According to the conceptual metaphor theory, metaphor is not only a language (rhetoric) phenomenon, but also the development result of human mind. "Metaphor is the

*Fund: This paper is a staged achievement of the "Research on 'the Belt and Road' Related Multimodal Metaphor on Corpus-based English Publicity Website" under the "Innovative Team of English and Chinese Comparative Research in the New Era" project of the South China Business College of Guangdong University of Foreign Studies [NG No. 2017298] and the general project of the Provincial Key Discipline level of the College.

mapping between two conceptual domains." (Lakoff 1993: 232). Specifically, the conceptual metaphor involves two conceptual domains: the source domain and the target domain. Specific concepts and abstract concepts are metaphorized by "framing" the conceptual structure, to facilitate understanding abstract and complicated concepts. The conceptual nature of metaphor indicates that there are certain connections between different cognitive domains at the conceptual level. Lakoff and Johnson believe that the correlation between the two domains is ubiquitous in our daily life experience, and forms a conceptual level of association that is ultimately reflected in language metaphor.

According to Kovecses (2010: 151), there are two major metaphorical systems of human cognition: the great chain of being metaphor system and the event-structure metaphor system. The former system explains how things in nature are understood by metaphorization, while the latter system describes how the concept of event is understood. That is to say, the great chain of being metaphor reflects the metaphorical conceptualization of "things", while the event-structure metaphor reflects the metaphorical conceptualization of the "relationship" in events (or status change).

III. MULTIMODAL METAPHOR AND ITS REPRESENTATION TYPE

Forceville defined the so-called mode as "a symbolic system that uses senses to construct a meaning" (2009: 22). Mode includes: 1) picture or visual mode; 2) auditory mode; 3) olfactory mode; 4) taste mode; 5) tactile mode. Combined with the communication form and sensory mode, Forceville (2009:23) got mode divided into nine categories: 1) image symbols; 2) written symbols; 3) oral symbols; 4) gestures; 5) sounds; 6) music; 7) smell; 8) taste; 9) touch sensation. Multimodal metaphor is relative to single-modal metaphor. Multimodal metaphor is a kind of type metaphor. The target and source domains are characterized in different modes. Multimodal metaphor is to provide necessary clues for understanding the target and source domains in multiple modes. "In the research on multimodal metaphor, the surface representation must be taken into account in order to further deepen the understanding of metaphorical mappings" (Forceville & Urios-Aparisi 2009: 97).

Feng Dezheng (2011) used the mapping form in metaphor to examine the implementation form of multimodal metaphor composed of words and images. He divided the mapping into cross-modal mapping, single-modal mapping and multimodal mapping. Based on Feng Dezheng (2011), Yu Yanming (2013) and Lan & Zuo (2016)'s text-image representation and mode configuration classification method, Liu Yin (2017) divided the basic representation types of multimodal metaphors in public service TV advertisements into cross-modal mapping (source domain image — target domain language — (other mode aids)), single-modal mapping (source domain language — target domain language — other mode aids), multimodal mapping (source domain graphic language — target domain language — (other mode aids), source domain graphic language — target domain image — (other mode aids), source domain image —

target domain graphic language — (other mode aids)) and implicit mapping (source domain graphic language — target domain implication — (other mode aids), source domain implication — target domain language — (other mode aids)). This paper will draw on Liu Yin's representation type of multimodal metaphor and analyze the multimodal metaphors and their representation types in public service TV advertisements about clean politics construction.

IV. MULTIMODAL METAPHOR SYSTEM AND ITS REPRESENTATION TYPE IN PUBLIC SERVICE TV ADVERTISEMENTS ABOUT CLEAN POLITICS CONSTRUCTION

In this research, totally 56 public service TV advertisements about clean politics construction having metaphors were collected via Tencent video, Youku video and iQiyi video, and formed corpus. Among those advertisements, the minimum length is more than ten seconds and the maximum length is not more than 2 min. In the corpus, multimodal metaphors can be divided into two categories: one category involves physical objects, including humans, animals, plants, composite products, inanimate objects, etc.; the other category involves events, mainly including the cases or events relevant to clean politics construction. The former belongs to the great chain of being metaphor system, and the latter belongs to the event-structure metaphor system. Therefore, multimodal metaphors in the corpus are not disorderly, and their distribution has its regularity and system based on the conceptual metaphor system in cognitive thinking, namely the great chain of being metaphor system and the event-structure metaphor system. Specifically, the those multimodal metaphors are based on the HIGHER-ORDER OBJECTS / ATTRIBUTES ARE LOWER-ORDER OBJECTS / ATTRIBUTES in the great chain of being metaphors and the STATES ARE LOCATIONS, MEANS ARE PATHS, CHANGES ARE MOVEMENTS and so on in the event-structure metaphors.

A. The Great Chain of Being Metaphor HIGHER-ORDER OBJECTS / ATTRIBUTES ARE LOWER-ORDER OBJECTS / ATTRIBUTES

The great chain of being metaphor is based on the human cultural psychological model. In this model, the beings of objective objects in the natural world follow the top-down hierarchical order. The so-called Great Chain of Being is a hierarchical structure composed of various forms of being and its characteristics. The form of higher-order beings is located above the form of lower-order beings; as shown in "Fig. 1", people is located above animal, animal is located above plant, and plant is located above inanimate object. "The great chain of being itself is not metaphorical, but metaphors may arise when the concept of one of the hierarchical order is used to interpret the concept of another hierarchical order". (Kovecses 2010: 154)

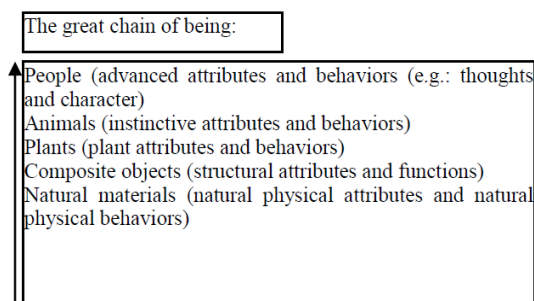


Fig. 1. "The great chain of being" expressed by Kovecses.

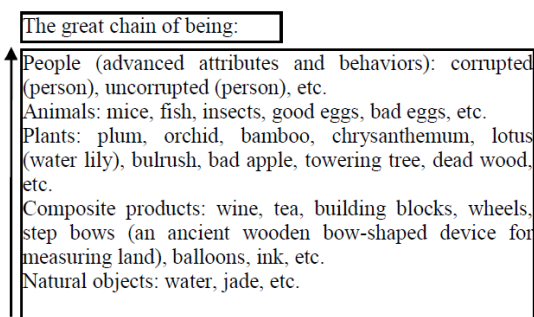


Fig. 2. "The great chain of being" shown in public service TV advertisements about clean politics construction.

In this corpus, the multimodal metaphor is based on the great chain of being metaphor *HIGHER-ORDER OBJECTS / ATTRIBUTES ARE LOWER-ORDER OBJECTS / ATTRIBUTES*. The concepts involved include: corrupted (person), uncorrupted (person), mice, fish, insects, good eggs, bad eggs, plum, orchid, bamboo, chrysanthemum, lotus (water lily), bulrush, bad apple, towering tree, dead wood, wine, tea, building blocks, wheels, step bows, balloons, ink, water, jade, etc. "Fig. 2" illustrates the hierarchical relationship of those concepts in the great chain of being. People (advanced attributes and behaviors) represent the highest order of the great chain of being, followed by animals (attributes and behaviors) (mice, fish, insects, good eggs, bad eggs, etc.), plants (attributes and behaviors) (plum, orchid, bamboo, chrysanthemum, lotus (water lily), bulrush, bad apple, towering tree, dead wood, etc.), composite products (wine, tea, building blocks, wheels, step bows, balloons, ink, etc.), and then natural objects (water, jade, etc.). In this research, the hierarchical orders of the source and target domains in those Great Chain of Being Metaphors are divided into three categories by the rank in the great chain of being: lower-order source domain — higher-order target domain (people), lower-order source domain — higher-order target domain (people's advanced attributes and behaviors), and higher-order source domain — lower-order target domain (see "Table I").

TABLE I. THE GREAT CHAIN OF BEING METAPHORS AND ITS REPRESENTATION TYPE IN PUBLIC SERVICE TV ADVERTISEMENTS ABOUT CLEAN POLITICS CONSTRUCTION

Multimodal Metaphor Category 1: The great chain of being metaphor (33 pieces in total, accounting for 59%)	lower-order source domain — higher-order target domain: people (14 pieces, accounting for 25%)	Representative advertisements (source domain — target domain) and the representation type of its multimodal metaphor	
		Public service advertisement "About Healthy Atmosphere" (plum, bamboo, lotus — people who are uncorrupted)	Multimodal mapping: source domain graphic language — target domain language — (other mode aids)
	Lower-order source domain — higher-order target domain: people's advanced attributes and behaviors (18 pieces, accounting for 32%)	Public service advertisement "Yanghe Advertisement About Uncorrupted Character" (wine — the uncorrupted; sweet wine — the corrupted)	Single-modal mapping: source domain language — target domain language - other mode aids
		Public service advertisement "About Bad Eggs" (good eggs — the uncorrupted, bad eggs — the corrupted)	Multimodal mapping: source domain graphic language — target domain language — (other mode aids)
		Public service advertisement "Happiness is nowhere if there is not an Uncorrupted Environment" (Building blocks — the uncorrupted)	Cross-modal mapping: source domain image — target domain language — other mode aids
	Higher-order source domain — lower-order target domain (1 piece, accounting for 2%)	Public service advertisement "Tug of War" (Winner and loser — "the uncorrupted" and "the corrupted")	Implicit mapping: source domain implication — target domain language - (other mode aids)

As shown in "Table I", a total of 33 pieces adopted the great chain of being metaphors, among the 56 pieces of public service TV advertisements about clean politics construction collected having metaphors. Among the 33 pieces of advertisements, 14 advertisements belong to the metaphor of lower-order source domain — higher-order target domain (people), 18 advertisements belong to the metaphor of lower-order source domain — higher-order target domain (people's advanced attributes and behaviors), and 1 advertisement belongs to the metaphor of higher-order

source domain — lower-order target domain. Its representation types include multimodal mapping, single-modal mapping, cross-modal mapping, and implicit mapping.

In lower-order source domain — higher-order target domain (people) typed metaphor, the source domain includes mice, fish, plum, orchid, bamboo, chrysanthemum, lotus, bulrush, wine, tea, water, porcelain, etc., and the target domain is human (the corrupted or the uncorrupted). In the lower-order source domain — higher-order target domain

(people's advanced attributes and behaviors) typed metaphor, the source domain includes tea, water, jade, plum, orchid, bamboo, chrysanthemum, lotus, bricks, good apples, good eggs, towering tree, (inflated) balloons, ink, bad apples, bad eggs, dead wood, sewage, etc., and the target domain is people's advanced attributes and behaviors such as corrupted and uncorrupted and so on. There is only one advertisement "Tug of War" showing the higher-order source domain — lower-order target domain typed metaphor. In this advertisement, the tug-of-war between the two parties of "the uncorrupted" and "the corrupted" warns people that "the uncorrupted" party will surely be the winner, and "the corrupted" party will surely be the loser in the tug-of-war contest. This advertisement adopts anthropomorphic metaphor. The representation type of its multimodal metaphor belongs to the implicit mapping, namely the metaphor which is not directly presented by the source domain or target domain. Since there is only one advertisement adopting higher-order source domain —

lower-order target domain typed metaphor, this paper will mainly analyze the multimodal metaphor of the lower-order source domain — higher-order target domain type.

1) *Lower-order source domain — higher-order target domain (people) metaphor*: From the perspective of lower-order source domain — higher-order target domain (people) typed metaphor, in terms of the source domain, most of them are well-known, specific, and intelligible things. For instance, mice are compared to the corrupted; fish is compared to people, warning people that don't be greedy; plums, orchids, bamboo, chrysanthemums, lotus, and bulrush are compared to the noble man; wine, tea and water are compared to the uncorrupted nature of people; porcelain is compared to people, indicating that only those have experienced hardship can make something different. Taking the advertisement "About Healthy Atmosphere" as an example:

Plum, bamboo and lotus are compared to the uncorrupted:

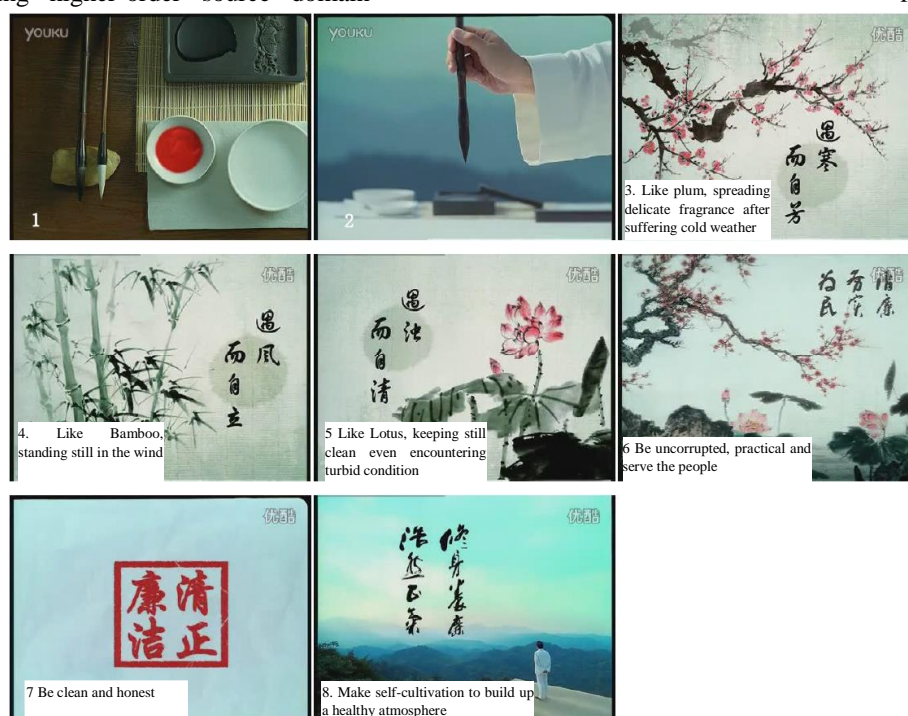


Fig. 3. "About Healthy Atmosphere" — national excellent public service advertisement about clean politics construction.

As shown in "Fig. 3", this advertisement presents the spokesperson Tang Guoqiang's painting process, against the background of zither music, appealing for "making self-cultivation to build up a healthy atmosphere". Lens 1-2 adopt visual modal, supplemented by sound modal, and show the process that Tang Guoqiang takes up the Chinese brush and is ready to paint (see lens 1-2). Lens 3-5 vividly show the images of plum, bamboo and lotus on the paper under Tang Guoqiang's brush, accompanied with a sound outside the painting "Yu Han Er Zi Fang (Like plum, spreading delicate fragrance after suffering cold weather)", "Yu Feng Er Zi Li (Like Bamboo, standing still in the wind)" and "Yu Zhuo Er Zi Qing (Like Lotus, keeping still clean even encountering turbid condition)". Lens 6-7 show the whole picture of Tang Guoqiang's paintings. In addition to plum, bamboo and lotus,

there are also inscriptions such as "Qing Lian, Wu Shi, Wei Min (Be uncorrupted, practical and serve the people)" and the seal "Qing Zheng Lian Jie (Be clear and honest)". This scene adopts visual, auditory and verbal modes jointly and appropriately, evoked the theme mode that "People are like plum, bamboo and lotus". More precisely, "the people who are clean and honest are like plum, bamboo and lotus". The last lens 8 shows that Tang Guoqiang is standing on a white paper, watching the splendid mountains and rivers, accompanied with the words "Xiu Shen Yang Lian, Hao Ran Zheng Qi (Make self-cultivation to build up a healthy atmosphere)". This language mode further presents the theme of to be uncorrupted. The auditory modal, image mode and language mode jointly explains that people should be like plum (clean), bamboo (positive), lotus

(uncorrupted), and make self-cultivation to build up a healthy atmosphere.

In the metaphorical presentation of this advertisement, each mode has specific division of role and collaboration. The language mode presents the source field "plum, bamboo, lotus" in the form of voiceover and subtitles (showing the clean nature of plum, the positive nature of bamboo and the clear nature of lotus); the visual mode runs throughout the whole advertisement. The advertisement presents a painting process from beginning to end. Paper and ink stones, Chinese paintings, inscriptions, stamps, etc. are presented one by one in it. The auditory mode demonstrates the rhyme of Chinese Guzheng music; and the associated image mode jointly highlights the source domain. The target domain, the people who are clean and honest are presented in form of the language mode inscription "Qing Lian, Wu Shi, Wei Min (Be uncorrupted, practical and serve the people)" and the seal "Qing Zheng Lian Jie (Be clear and honest)".

2) *Lower-order source domain — higher-order target domain (people's advanced attributes and behaviors) typed metaphor:*

From the lower-order source domain — higher-order target domain (people's advanced attributes and behaviors) typed metaphor point of view, most of the source domains are well-known, specific, and intelligible things. For instance, tea, water, jade, plum, orchids, bamboo, chrysanthemum, lotus, bricks, good apples, good eggs and towering trees are compared to the clean and honest nature of people; (inflated) balloons, ink, bad apples, bad eggs, dead wood, sewage, and other abstract concepts are compared to the uncorrupted. Taking the advertisement "About Bad Eggs" as an example:

Good egg is compared to the uncorrupted and bad egg is compared to the corrupted:

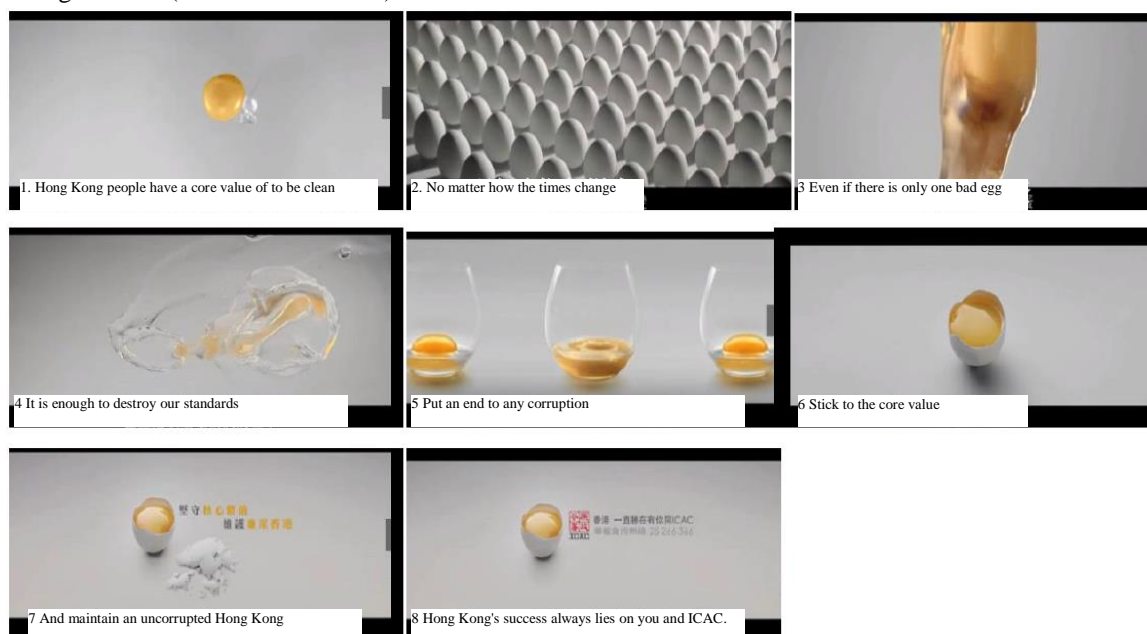


Fig. 4. "About Bad Eggs" — 2012 advertising video of Hong Kong Independent Commission Against Corruption (ICAC).

As shown in "Fig. 4", at the beginning of the advertisement "About Bad Eggs", the visual mode shows a good egg. After that, the language mode proposed in the form of voiceover and subtitles "Hong Kong people have a core value of to be clean", showing the target domain. Up to now, it can be known that "good egg" is the multimodal metaphor's source domain and "to be clean" is the target domain (the core value). Namely, the metaphor "those who are clean are good eggs" is presented in lens 1; then the visual mode and language mode simultaneously present another multimodal metaphor's source domain "bad egg" (see lens 3); the language mode in lens 5 presents "Put an end to any corruption", which explains the multimodal metaphor's target domain "corruption". Up to now, the metaphor "the corrupted is a bad egg" is presented. The metaphor in a short 30-second ad reflects the advertising appeal of "Stick to the core value", "And maintain an

uncorrupted Hong Kong", and "Hong Kong's success always lies on you and ICAC" (see lens 6-8), based on a conceptual metaphor HIGHER-ORDER OBJECTS / ATTRIBUTES ARE LOWER-ORDER OBJECTS / ATTRIBUTES. In this advertisement, the multimodal metaphor mainly runs throughout it in form of visual modal; the source domain "good egg" is presented in visual modal, and the other source domain "bad egg" is presented in visual and verbal modes, while the target domains "clean" and "the corrupted" are mainly presented in the form of verbal mode, namely voiceovers and subtitles. The auditory modal, that is the background music, mainly plays an auxiliary role.

B. The Event-structure Metaphor System

The event-structure metaphor compares various aspects of an event structure (such as state, change, process, action, cause, purpose and method) to space, force and movement.

As Kovecses pointed out, the event-structure metaphor contains the following mappings: (1) STATES ARE LOCATIONS; (2) CHANGES ARE MOVEMENTS; (3) CAUSES ARE FORCES; (4) ACTION IS SELF-PROPELLED MOTION; (5) PURPOSES ARE DESTINATIONS; (6) MEANS ARE PATHS; (7) DIFFICULTIES ARE IMPEDIMENTS; (8) EXPECTED PROCESS IS A TRAVEL SCHEDULE; (9) EXTERNAL EVENTS ARE LARGE, MOVING OBJECTS; (10) LONG-TERM, PURPOSEFUL ACTIVITIES ARE JOURNEYS). (Kovecses 2010: 163) The event-structure metaphor takes the concepts of space, force and movement as the source domain, and takes the concept of event structure as the target domain.

TABLE II. THE EVENT-STRUCTURE METAPHOR SYSTEM AND ITS REPRESENTATION TYPE IN PUBLIC SERVICE TV ADVERTISEMENTS ABOUT CLEAN POLITICS CONSTRUCTION

Multimodal Metaphor Category 2: Event-structure metaphor (23 pieces in total, accounting for 41%)	Typical mapping type	Representative advertisements and the representation type of its multimodal metaphor	
	STATES ARE LOCATIONS (7 pieces)	Public service advertisement "About Lin Dan"	Multimodal mapping: source domain graphic language — target domain language — (other mode aids)
	MEANS ARE PATHS (11 pieces)	Public service advertisement "Parallel World"	Multimodal mapping: source domain image — target domain graphic language — other mode aids
	CHANGES ARE MOVEMENTS (4 pieces)	Public service advertisement "Light dance and honest heart"	Multimodal mapping: source domain graphic language — target domain language — (other mode aids)
	CAUSES ARE FORCES (1 piece)	Public service advertisement "Corruption may ruin a life"	Multimodal mapping: source domain graphic language — target domain language — (other mode aids)

As shown in "Table II", 23 of the 56 public service TV advertisements about clean politics construction adopt the event-structure metaphor, mainly showing the mapping types: STATES ARE LOCATIONS (7 pieces), MEANS ARE PATHS (11 pieces), CHANGES ARE MOVEMENTS (4 pieces), and CAUSES ARE FORCES (1 piece). For example, the "holding the moral bottom line is like holding the bottom line of a game", "different life choice determines different life path", and "The changes in the realm of life are like the movements of a dance". The representation types of those multimodal metaphors are mostly presented by multimodal mapping.

1) *STATES ARE LOCATIONS*: Holding the moral bottom line is like holding the bottom line of a game:

The advertisement, as shown in "Fig. 5" just plays 45s. The whole content is a monolog of Lin Dan, a famous badminton player. At the beginning of the advertisement, Lin Dan stands on the arena ground, stating "Each athlete...must always keep an eye on the bottom line...so, each ball must fall into the bottom line" (see lens 1-3). In this advertisement, the multimodal metaphor's source domain "the arena for playing badminton" is successively presented in image mode and verbal mode. Followed by, the language mode "On the arena of life," reflects the multimodal metaphor's target domain "life" (see lens 4). Through this scene and context, it can be judged that there is some similar relation between the source domain (arena) and the target domain (life). Through lens 2-3 and 5-7, it is known that there is some similar relation between holding the white bottom line on arena and holding the ethic bottom line in life (in the advertisement, "bottom line" respectively appears 6 times in verbal modes and image modals): on the arena, score can be granted if only the ball is maintained in the while bottom line; similarly in life, a man should also stick to the ethic bottom line; otherwise "the lost thing may never be returned". The "Don't go beyond the mark, and always stick to the bottom line" (see lens 8-9) further laterally indicates the metaphor relation between "life" and "arena". Up to now, the multimodal metaphor "life is like the arena" is built up, that is each person is a player on the arena and each person should stick to the bottom line (bottom line is connected between the target domain and the source domain). The "bottom line" refers to both the position to be maintained on arena and the status to be maintained in life. Hence, the conceptual metaphor STATES ARE LOCATIONS is presented.



Fig. 5. "About Lin Dan" — national excellent public service advertisement about clean politics construction.

2) *MEANS ARE PATHS*: Different life choice determines different life path:

Throughout the advertisement (see "Fig. 6"), parallel montage technique is adopted to show the two lives under two choices of a person. In one life choice, the person is hardworking, upright in daily behavior, and lives a simple and happy life, while in another life choice, the person is idle in work, luxurious in living, and is corrupted and full of dangers (see lens 1-5). In the advertisement, the image mode and language mode (letter symbol, namely the subtitles), present two different choices, namely different life attitudes, life styles and life statuses (see lens 2-4) in distinctive contrast. Lens 5 shows two different life results, namely one life choice lead to a happy life and the other life choice lead to a prison life. Those are the different results caused by correct and wrong choices. Namely, the uncorrupted can obtain happiness finally and the corrupted may go deep into un-free life. Here, the different life way (path) is compared to different choice (means). Hence, the conceptual metaphor *MEANS ARE PATHS* is presented. And the metaphor theme "Different life choice is the different path in life" is demonstrated. Therefore, the advertisement is appealing for "selecting correct way of life".

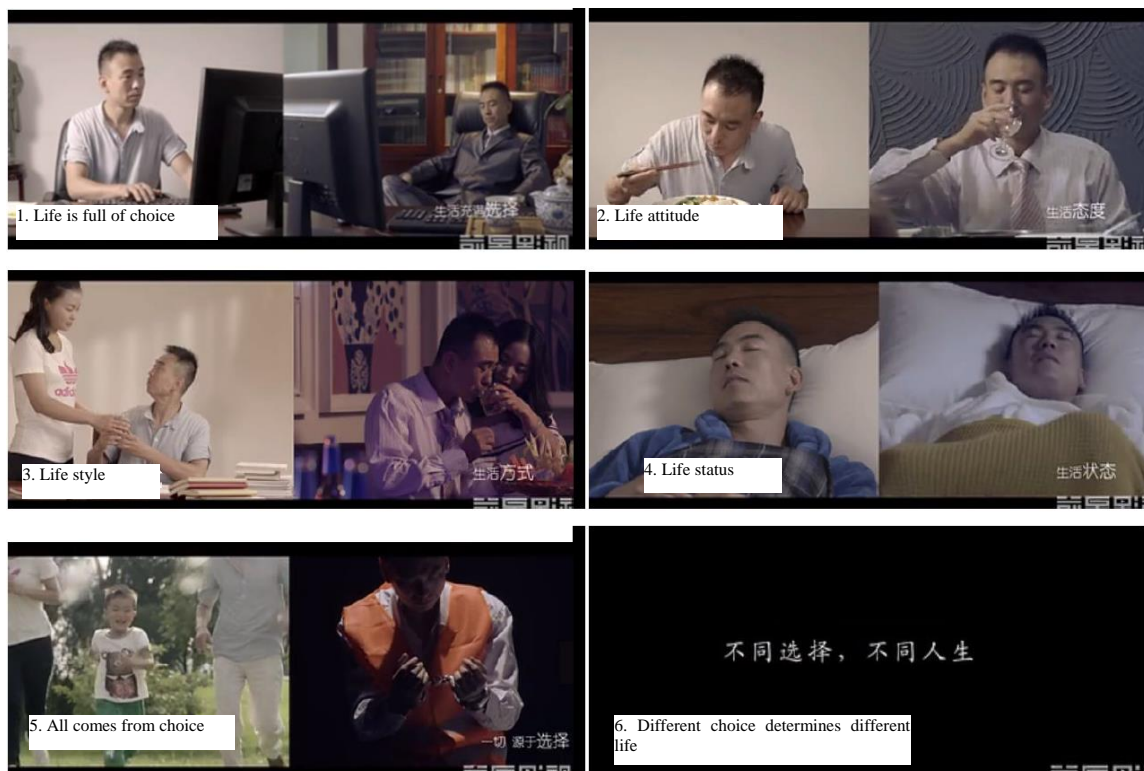


Fig. 6. "Parallel World" — public service advertisement about clean politics construction.

3) *CHANGES ARE MOVEMENTS*: The changes in the realm of life are like the movements of a dance:

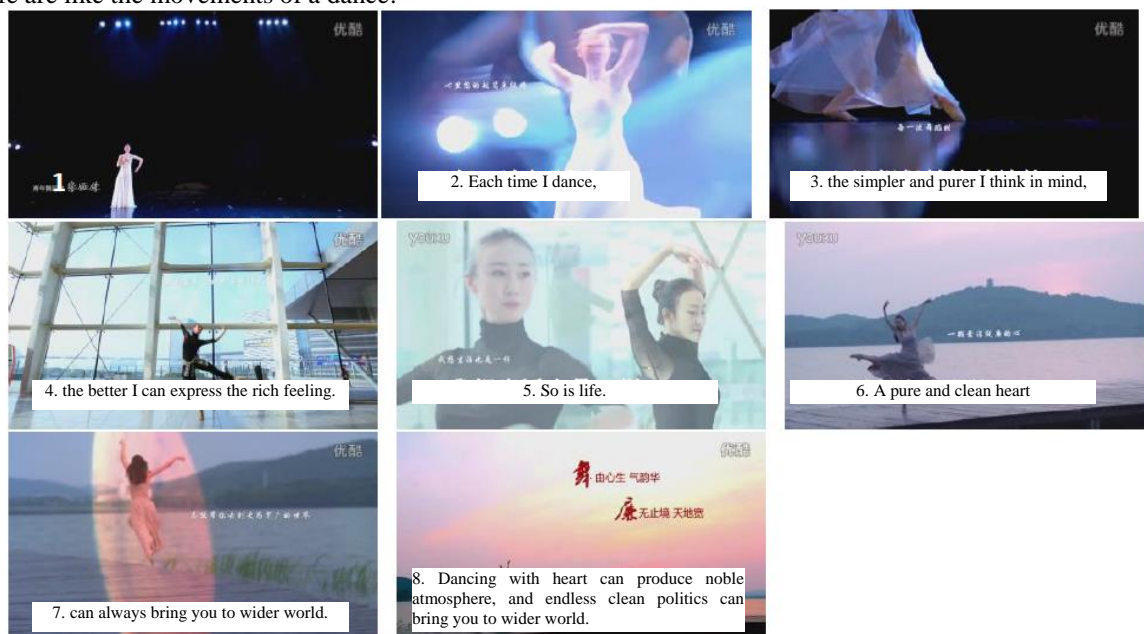


Fig. 7. "Light dance and honest heart" — public service advertisement about clean politics construction.

This advertisement (see "Fig. 7") just plays 28s. The whole scene shows the lithe and graceful figure and slim dancing movements and postures of the youth dancer Zhang Yamei. At the beginning of the advertisement, the dancer dances on the stage along with a gentle music, followed by

the voiceover "Each time I dance..." Here, the source domain "dance" is presented in image mode and verbal mode. The language mode "So is life" indicates the target domain "life", hence the conceptual metaphor "life is like dance" is presented. The similar relation between the target domain

(life) and the source domain (dance) is the "pure heart". "The simpler and purer I think in mind, the better I can express the rich feeling." "A pure and clean heart can always bring you to wider world." For a dancer, the true feeling can be expressed only when dancing in pure heart; similarly, each person in life should also maintain a pure and clean heart in order to move toward the highest realm of life.

It is worthwhile to note that in the advertisement, the dancing background is constantly changing. At the beginning, the dancer is dancing on stage (see lens 1-3), then dancing in urban area with rising buildings (see lens 4-5), and finally dancing lightly in wide nature. The dancing background moves from stage to wider nature, from small stage to large stage of life, mapped the wider and wider realm of life (see lens 7). Here, the dancing (movements) with pure heart is compared to the wider and wider realm of life (changes). Namely, the conceptual metaphor "CHANGES ARE MOVEMENTS" is presented in the advertisement.

V. THE REPRESENTATION TYPES OF MULTIMODAL METAPHOR IN PUBLIC SERVICE TV ADVERTISEMENTS ABOUT CLEAN POLITICS CONSTRUCTION

Liu Yin (2017) divided the basic characterization types of multimodal metaphors in public service TV advertisements into cross-modal mapping, single-modal mapping, multimodal mapping and implicit mapping. This research draws on the characterization types of multimodal metaphors of predecessors (Liu Yin, 2017; Paula Perez-Sobrinho, 2016), and marks the multimodal metaphors in the corpus. Wherein, S stands for the source domain, T stands for target domain, a stands for the audial mode (namely non-verbal sound), p stands for pictorial/visual mode, v stands for verbal mode (namely written or spoken symbols, i.e., subtitles and voiceovers), and \emptyset stands for implication (namely source domain or target domain doesn't appear). In this research, the metaphor mappings in the corpus are divided into: cross-modal mapping (source domain image — target domain language — (other mode aids), i.e., $S_{-p}T_{-v}$), single-modal mapping (source domain language — target domain language — other mode aids $S_{-v}T_{-v}$), multimodal mapping (source domain graphic language — target domain language — (other mode aids) $S_{-pv}T_{-p}$, source domain graphic language — target domain image — (other mode aids), source domain image — target domain graphic language — (other mode aids) $S_{-p}T_{-pv}$) and implicit mapping (source domain graphic language — target domain implication — (other mode aids) $S_{-pv}T_{-\emptyset}$, source domain implication — target domain language - (other mode aids) $S_{-\emptyset}T_{-v}$). Since audial mode (namely non-verbal sound) plays an auxiliary role in metaphor, it is not reflected in the mark.

TABLE III. THE REPRESENTATION TYPES OF MULTIMODAL METAPHORS IN THE CORPUS OF PUBLIC SERVICE TV ADVERTISEMENTS ABOUT CLEAN POLITICS CONSTRUCTION

Representation type	Number of advertisements (pcs)	Proportion
Cross-modal mapping: $S_{-p}T_{-v}$	13 13	22% 22%
Single-modal mapping: $S_{-v}T_{-v}$	2 2	4% 4%
Multimodal mapping: $S_{-pv}T_{-v}$ $S_{-pv}T_{-p}$ $S_{-p}T_{-pv}$	36 28 6 2	65% 50% 11% 4%
Implicit mapping $S_{-pv}T_{-\emptyset}$ $S_{-\emptyset}T_{-v}$	5 3 2	9% 5% 4%

As shown in "Table III", there are 7 different modal representation types appeared in the 56 advertisements in the corpus. Multimodal metaphor representation types are diversified as follows: 13 cross-modal mapping (22%), 2 single-modal mapping (4%), 36 multimodal mapping (65%), and 5 implicit mapping (9%). Among them, the multimodal mapping $S_{-pv}T_{-v}$ and the cross-modal mapping $S_{-p}T_{-v}$ take the largest share. Multimodal mapping is the most common type of metaphor representation, represented by $S_{-pv}T_{-v}$. Multimodal metaphors are mainly presented in image modal, verbal mode, and other auxiliary modal. The source domain configurations of the multimodal metaphor's source domain and target domain are completely different: first, the source domain is mainly presented in visual mode, followed by verbal mode (namely subtitles and voiceover), and audial mode (namely non-verbal sound) playing an auxiliary role; the target domain is presented in language mode, and image mode is rarely used. Therefore, the source domain configuration type is more complex, and its visual modal, verbal mode, etc. are far more complicated than the target domain. The above multimodal metaphor's features are related to the object of public interest advertising. Public service advertisements generally convey abstract concepts. Therefore, the source domains are mostly presented by people's familiar material object or event to explain a truth, namely representation in visual mode or verbal mode is more effective. In addition, the source domain usually appears before the target domain (such as the public service advertisement "About Healthy Atmosphere", "About Bad Eggs", "About Lin Dan", "Light dance and honest heart", etc.) or implies source domain/target domain (such as the public service advertisement "Tug of War"). This presentation type can attract viewers' attention and curiosity, increase the attractiveness of advertising, and enhance the advertising appeal.

VI. CONCLUSION

Based on the conceptual metaphor theory of cognitive linguistics, this paper analyzes the 56 public service TV advertisements about clean politics construction having multimodal metaphors. Over the analysis, it is found that multimodal metaphors in this corpus are not distributed disorderly but regularly. They are based on two metaphor systems: the great chain of being metaphor system and the event-structure metaphor system. Wherein, a total of 33

advertisements adopt HIGHER-ORDER OBJECTS / ATTRIBUTES ARE LOWER-ORDER OBJECTS / ATTRIBUTES in the great chain of being metaphor, and their representation types include: cross-modal mapping, single-modal mapping, multimodal mapping, and implicit mapping and so on. In addition, 23 advertisements adopt the event-structure metaphors, mainly presenting the mapping types such as STATES ARE LOCATIONS, MEANS ARE PATHS, CHANGES ARE MOVEMENTS, and their representation types are mostly presented by multimodal mapping. Those metaphors compare specific thing to abstract thing and reflect the truth of life by specific event, to show the appeal of public service advertisement.

The multimodal metaphors in the corpus have the following common features: first, most metaphors are presented in the form of a combination of visual, verbal (written symbols and oral symbols) modes, i.e., multimodal mapping. The visual mode and verbal mode play the most important role; visual mode often presents the source domain, and verbal mode presents the target domain, which is used to point out the mapping between the source domain and the target domain, and clearly convey the appeal of the public service advertisement. The audial mode is mainly embodied by background music or non-verbal sound, and mainly assists visual mode and verbal mode to effectively convey the connotation and appeal of the advertising. Therefore, the image mode, verbal mode and other mode in advertisement work together in completing the presentation of multimodal metaphor. Secondly, the source domain and target domain do not always appear at the same time. The source domain mostly appears first, followed by the target domain. This is to naturally convey the thoughts to be conveyed in public service advertisement through well-known, specific, and intelligible things or truths.

REFERENCES

- [1] Caballero, R. (2009). Cutting across the senses: Imagery in winespeak and audiovisual promotion In C Forceville & Urios-Aparisi E(Eds.). *Multimodal Metaphor*. Berlin/New York: Mouton de Gruyter, 73-94.
- [2] Charteris-Black, J. (2004). *Corpus Approaches to Critical Metaphor Analysis*. Basingstoke: Palgrave Macmillan.
- [3] Forceville, C. & E. Urios-Aparisi. (2009). *Multimodal Metaphor*. Berlin/New York: Mouton de Gruyter.
- [4] Forceville, C. (2007). Multimodal metaphor in ten Dutch TV commercials. *The Public Journal of Semiotics*, 1, 15-34.
- [5] Forceville, C. (2009). Non-verbal and multimodal metaphor in a cognitivist framework: Agendas for research. In C Forceville & Urios-Aparisi E(Eds.). *Multimodal Metaphor*. Berlin/New York: Mouton de Gruyter, 19-42.
- [6] Forceville, C. (1996). *Pictorial Metaphor in Advertising*. London & New York: Routledge.
- [7] Forceville C. (2013). The strategies use of the visual mode in advertising metaphors. In Djonov E. & S. Zhao(Eds.). *Critical Multimodal Studies of Popular Culture*. New York: Routledge, 55-70.
- [8] Forceville C. (2017). Visual and multimodal metaphor in advertising: cultural perspectives. *Styles of Communication*, 2, 26-41.
- [9] Koller, V. (2009). Brand images: Multimodal metaphor in corporate branding message In C Forceville & Urios-Aparisi E(Eds.). *Multimodal Metaphor*. Berlin/New York: Mouton de Gruyter, 45-71.
- [10] Kovecses, Z. (2010). *Metaphor: A Practical Introduction*. Oxford: Oxford University Press.
- [11] Lakoff, G. (1993). The contemporary theory of metaphor. In A. Ortony. *Metaphor and Thought*. Cambridge: Cambridge University Press. 202-251.
- [12] Lan, C & D. Y. Zuo. (2016). Pictorial – verbal metaphors in Chinese editorial cartoons on food safety. *Metaphor and the Social World*. 1, 20-51.
- [13] Perez-Sobrinho P., (2016). Multimodal Metaphor and Metonymy in Advertising: a Corpus-based Account. *Metaphor and Symbol* 32(2): 73-90.
- [14] Urios-Aparisi E. (2009). Interaction of multimodal metaphors and metonymies in TV Commercials: four case studies. In C Forceville & Urios-Aparisi E(Eds.). *Multimodal Metaphor*. Berlin/New York: Mouton de Gruyter, 95-118.
- [15] Yu, N. (2011). Beijing Olympics and Beijing opera: A multimodal metaphor in a CCTV Olympics commercial. *Cognitive Linguistics*. 3, 595-628.
- [16] Yu, N. (2009). Nonverbal and multimodal manifestation of metaphors and metonymies: A case study. In C Forceville & Urios-Aparisi E(Eds.). *Multimodal Metaphor*. Berlin/New York: Mouton de Gruyter, 119-143.
- [17] Feng Dezheng. Construction and classification of multimodal metaphors — perspective of systemic functions. *Foreign Languages Research*. 1, 24-29. 2011. (in Chinese)
- [18] Guo Fang. Analysis on the Hotspots and Trend of Multimodal Discourse Analysis Research — Based on Bibliometrics. *Foreign Languages and Their Teaching*. 3, 58-66. 2016. (in Chinese)
- [19] Hu Fang, Liu Shimeng. Multimodal Metaphorical Representation in Pro-environment Public Service Advertisements of Water Protection. *Shandong Foreign Languages Teaching Journal*. 1, 34-45. 2018. (in Chinese)
- [20] Huang Jie. Recent developments in cognitive linguistics. *Modern Foreign Languages*. 1, 87-94, 2012. (in Chinese)
- [21] Lan Chun, Cai Ying. Research on Cognitive Linguistics of Multimodal Metaphor in TV Advertising — Taking Head & Shoulders Advertising as an Example[J]. *Foreign Languages Research*, 5, 17-23. 2013. (in Chinese)
- [22] Liu Yin. Research on the Types of Multimodal Metaphor Representation in Public Service TV Advertisements. *Foreign Language and Translation*, 1, 50-56. 2017. (in Chinese)
- [23] Liu Yin, Yang Wenbin. Multimodal Metaphor and Metonymy in Printed Anti-corruption Public Service Advertising. *Journal of Beijing International Studies University*, 5, 40-56. 2017. (in Chinese)
- [24] Wang Xiaoping, Wang Jun. Research on the Formal Representation of Dynamic Multimodal Metaphor in Advertising Discourse — Focusing on mode Allocation Characteristics and Rationale. *Foreign Language Research*, 5, 47-52. 2018. (in Chinese)
- [25] Wang Yang, Xiang Enbai. An Analysis of Multimodal Metaphorical Representation in Domestic and Foreign Automobile Print Advertisement. *Foreign Language and Literature*, 2, 85-92. 2016. (in Chinese)
- [26] Yang Youwen. Research on the Representation Types of Multimodal Metaphors in Poster Discourse. *Foreign Languages Research*, 3, 30-35. 2015. (in Chinese)
- [27] Yu Yanming. Research on the representation types of multimodal metaphor in news comics — the types, characteristics and rationale of mode configuration. *Foreign languages research*. 1, 1-9. 2013. (in Chinese)