

Study on Anhui Image Communication Strategies from Cognitive Perspective of Multimodal Metaphor and Metonymy

--A Case Study of Anhui Global Promotional Video

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Abstract: Guided by the theory of multimodal metaphor and multimodal metonymy, the paper interprets the multimodal metaphors and metonymies adopted, focusing on the case study of promotional video of Anhui issued by the Ministry of Foreign Affairs. It interprets the cognitive significance of the selection of multimodal metaphors and metonymies in the video, as well as the interaction and collaboration between each modality, in building Anhui's image. Relevant strategies are proposed to provide reference for effective promotion of Anhui Province at home and abroad in the future.

Keywords: Multimodal Metaphor; Multimodal Metonymy; Promotional Video of Anhui; Construction of Anhui Image; Communication Strategy.

1. Introduction

At the beginning of 2020, when China was combating the corona virus nationwide, some Western media published reports with racial discrimination. For example, the New York Times called it "China virus" or "Wuhan virus". Danish artists also specially painted the "Five-Star Red Flag of Viruses", which was a discrimination against Chinese people and a distortion of China's national image. On the other hand, China is also actively creating and promoting a real and positive national and urban image. On February 4th, Tencent Video released the latest Wuhan city image film "Wuhan: We Wait for You", which demonstrated Chinese people's determination and strength in this anti-epidemic war and the deep connections between the people of China and Wuhan. This is a successful promotion of China's image, and an appropriate response to Western media. Therefore, it is necessary to take the initiative to construct China's image for foreigners to form a comprehensive and authentic understanding of China. Researches (Jinping Xu, 2014; Hong Hou, 2014) show that image films can comprehensively display the history, culture, national spirit, and values of a country. Due to their intuitiveness, viewability, and ease of transmission, image films have become an important method and strategy for countries, provinces, and cities to shape and promote their image. An important linguistic feature of such image films is the extensive use of multimodal metaphors and metonymies. However, there is currently a few multimodal researches specifically exploring metaphors and metonymies in such texts. In view of this, this article will take the promotional film "Open China: Splendid Anhui Welcome Guests around the World", launched by the Anhui Global Promotion Club in April, 2017 (hereinafter referred to as the "promotional film") as the research object, analyzing its multimodal metaphors and metonymies, such as visual and auditory ones in the film from the perspective of multimodal metaphors and metonymies, and exploring how their selection and collaboration can effectively build image of Anhui, which

enjoys a long rich history and is full of beautiful mountains and waters, technological innovation and dynamic fashion. The research findings can provide reference for the shooting and promotion of future government promotional videos.

2. Multimodal Metaphor and Metonymy

2.1. Multimodal Metaphor

Lakoff and Johnson [1] believe that metaphor is not only a linguistic phenomenon and rhetorical device, but also a cognitive mode and thinking mechanism. Conceptual metaphor refers to the systematic mapping between conceptual domains, which expresses abstract concepts in the target domain through concrete concepts in the source domain. Forceville and Urios Aparisi [2] defined both monomodal and multimodal metaphors. Monomodal metaphor refers to a metaphor that constructs the source and target domains using only or primarily one modality. Metaphors that construct source and target domains through different modalities, or primarily through different modalities, are called multimodal metaphors. In other words, multimodal metaphors mainly refer to metaphors presented in two different modalities, the source domain and the target domain, respectively. For example, two or more modalities of text and image can be used to jointly represent the concept of the source domain, while the target domain can also be jointly represented by these two or more modalities; And using one modality to represent the source domain and another modality to represent the target domain, such as using images to represent the source domain and using text to represent the target domain, is also a form of multimodal metaphor.

2.2. Multimodal Metonymy

Metonymy is also an important cognitive and thinking tool, and Barcelona [3] believes that the essence of metonymy is substitution. The cognitive mapping of conceptual metonymy is based on proximity and is a bidirectional mapping of the

same cognitive domain in an ideal cognitive model. Unlike conceptual metaphor, conceptual metonymy involves one cognitive domain and is an intra domain mapping. The source domain in multimodal metonymy is mainly highlighted through modalities such as images, text, and sound, thereby activating the target domain. After studying the relationships between various types of metonymy, Peirsman and Geeraerts [4] classified metonymy into four categories based on prototype category theory: proximity between spatial and material cognitive domains; Proximity in the time domain; Proximity in behavior, events, and processes, as well as proximity in assembly and aggregation cognitive domains. For the convenience of readers' understanding, this article refers to the substitution of a specific image or thing for another as "homomorphic metonymy", while the substitution of a specific image or thing for an abstract image or thing is called "heteromorphic metonymy". Both "homomorphic metaphor" and "heteromorphic metaphor" can be achieved through various modalities such as audio, visual perception.

2.3. Current Research of Multimodal Metaphor and Metonymy

There exists a large amount of researches on the theory of multimodal metaphor and metonymy in China, mainly focusing on interpreting different types of multimodal texts, such as comics, advertisements, promotional videos, icons, etc. Unlike analyzing multimodal metaphor and metonymy from a cognitive perspective, Dezheng Feng (2011) provided a new perspective, using systemic functional theory, for the construction and classification of image metaphors and multimodal metaphors. Mingwei Peng (2011) provided an informatics definition, classification, and characteristics of advertising metaphors by applying social informatics theory and information thinking methods to deconstruct metaphors in advertising. Afterwards, Xiufeng Zhao (2013) proposed a conceptual integration model based on multimodal metaphor construction, and elaborated on the integration process of multimodal metaphors using political comic discourse as an example. The researches on promotional videos mainly focus on the following two aspects: firstly, analyzing the types of conceptual metaphors and conceptual metonymies in promotional videos and their multimodal dynamic cognitive construction. Secondly, revealing the discourse and meaning construction functions of multimodal metaphors or metonymies in promotional videos. In terms of methodology, the discourse most often used is "Chinese National Publicity Film (Perspective)", followed by tourism promotional films of various cities, mainly based on case studies and involving a small amount of comparative research. Zhang Lei (2012) analyzed how to construct China's national image in the multimodal construction process of metaphors in the "Chinese National Publicity Film (Perspective)". Yanyan Pan and Hui Zhang [5] analyzed the types and multimodal representations of conceptual metaphors and metonymies in the same publicity film, revealing how the interaction between the two contributes to the coherence function of multimodal discourse. Guang Zeng and Xiaobo Liang [6] analyzed the types of metaphors in the film and their multimodal construction methods, explaining the significance of multimodal metaphors in the construction of China's national image. Subsequently, a large number of studies have emerged to analyze the local urban promotional image videos. The common finding of the above studies is that the construction of multimodal metaphors in promotional image

videos helps to showcase the charm of cities and shape their image. At present, there are a few relevant studies specifically exploring Anhui promotional videos from the perspective of multimodal metaphoric and metonymic approaches. In view of this, this article intends to use a case study method to study the representation of multimodal metaphors and metonymies in Anhui's global promotional film.

3. Multimodal Metaphors and Metaphors in Anhui Global "Promotion Film"

Since the reform and opening up, Anhui has achieved gratifying results in its development. In the nine minutes of the "Global Promotional Film", Anhui has impressed the world with its magnificent natural beauties, and innovative vitality. Through the use of metaphors and metonymies in its narrative theme, it has constructed a unique image of Anhui in a multimodal manner: Anhui has accumulated profound culture, and Anhui is thriving in the new era.

3.1. The Use of Multimodal Metaphor in Anhui Global Promotional Film

The most prominent conceptual metaphor in the film is that Anhui is human. Anhui is regarded as a person. For a better understanding, Anhui is shown from three aspects, the three themes of the film, which are reflected through three central metaphors: "Anhui is tolerant and liberal", "Innovation is Anhui's gene", "Anhui is dynamic". In these three metaphors, the words used to describe people in the source domain are used to describe Anhui. The following will discuss how to produce the central metaphor for Anhui through the interaction of textual mode, visual mode, aural and verbal mode in the film, so as to shape Anhui into a dynamic and energetic "human" with tolerance and open-mindedness, and innovative and creative spirit.

3.1.1. "Anhui is Tolerant and Liberal."

The first metaphor used in the promotional film is "Anhui is tolerant and open". It begins with Mount Huang, a landmark tourist attraction in Anhui Province, which represents Anhui. Mount Huang attracts countless global tourists every year, because Mount Huang adopts an attitude of being tolerate and can welcome visitors from all over the world with open arms. The commentary mentioned that "in the early years, the villagers living in the Huang areas went out to do business, formed a world-famous Huizhou merchants, who adhered to the concept of integrity, diligence and innovation, doing business with some European and other Asian countries", which is the embodiment of Anhui's opening up. After that, the camera switches its focus on the famous mountains and beautiful waters in Anhui Province. In the voice over, "Anhui is as beautiful as a fairyland". Here, "Wan", the abbreviation of Anhui Province, is used to replace the "Wan Ruo" of "be like", which reflects the metaphor of text mode. Anhui enjoys a long history and rich culture. The traditional calligraphy and painting written on paper and with ink have been practiced by foreigners. The classical Huangmei Opera and Huagu Deng, also called Oriental Ballet, are deeply loved by Chinese and foreign audiences. Anhui's famous and high-quality specialty products are exported as far as Europe and the United States. All things mentioned above are the performance and achievements of Anhui in responding to the national reform and opening-up policy. It is one of the regions with the highest degree of openness in the Yangtze River Delta Economic

Zone. The narrator also introduces that Yangtze River, Huai River and Xin'an River flow through Anhui. Both sides of the Huai River are rich in grain and wheat, and it is an important base of energy industry in China. Chao Lake, one of the five largest freshwater lakes, attracts tourists and sports lovers from all over the world. Hefei, the provincial capital, is bustling and fashionable, attracts many foreigners to get settled. More than 70 of the world's top 500 enterprises have invested and built factories in Anhui. The combination of such images and words has successfully shaped Anhui's tolerance for cultural, artistic and economic diversities. At the same time, Anhui is also taking initiatives to join the world. Jac and Chery's production bases abroad, Conch Cement's factory in Indonesia, Anhui Agricultural Reclamation group's cooperation with Zimbabwe, Anhui foreign economic construction group's construction in Mozambique, and Africa's "bright journey", are demonstrations of Anhui's attitude towards the world: the integration of ancient history and modernity, the compatibility of eastern and western cultures, the active introduction of foreign capital, the acceleration of opening up, and the active in-depth cooperation with countries around the world.

3.1.2. "Innovation is Anhui's Gene."

The metaphor of "creativity is Anhui's gene" further optimizes Anhui's image. Examples cited in the film reflect Anhui's innovation: more than 2000 years ago, King of Huainan made the first piece of tofu in Anhui. More than 1,800 years ago, Hua Tuo of Bozhou, a small town in Anhui Province, observed the habits of animals and invented the health preserving skill - Wuqinxi. Forty years ago, Xiaogang Village in Anhui Province kicked off China's rural reform and opening up. Since the beginning of the 21st century, the state has launched the construction of Hefei complex National Science Center, and thus Anhui has greatly developed in innovative science and technology. Relying on the camera and narrator's introduction, the two modes are organically combined, implying that people in Anhui have the spirit of daring to break through all along since ancient times.

3.1.3. "Anhui is Dynamic."

It is precisely because of the openness and tolerance of Anhui and the courage to explore and innovate that the science and technology of Anhui has made rapid development, which has brought vitality and vigor to the inland city of Anhui. The above two metaphors are naturally related to the metaphor of "scientific and technological development is the vitality of Anhui", which completes the construction of Anhui's image. This metaphor is mainly reflected in several specific aspects: the export of household appliances and automobiles has ranked first in China for many years. The completion of several airports in Anhui Province, the rapid speed of high-speed rail, the operation of China-Europe Express, and the convenient transportation of Anhui Province have activated its economy. In addition, major breakthroughs have been made in high-end technologies. High-end industries such as quantum communication, intelligent voice message, new display, intelligent creation, integrated circuits, and new energy vehicles have become the characteristics and advantages of Anhui. On the other hand, the tranquil lake with green trees is a metaphor for Anhui's determination to develop green and low-carbon industries. Finally, people of different skin colors, ages and genders show their love for Anhui in their own languages, reflecting that Anhui is a vibrant place. All kinds of visual metaphors demonstrate the image of Anhui being full of vitality in the new era.

The above three main metaphors are presented through the interaction of frames, language and background music, which are intertwined with each other, highlighting the three important characteristics of Anhui, namely, "tolerant and open-minded", "creative and innovative" and "dynamic and ambitious", and constructing the multifaceted image of Anhui.

Besides, the "Promotional Film" shows the image of Anhui through the switching of music style with different images and commentaries, making the communication more expressive and efficient. At the beginning of the promotion film, accompanied by the high spirited March, the rising sun and the surging river symbolize that Anhui is booming. After that, the music tempo changed from fast to slow, and was integrated into the national music, such as the playing of zither. The camera shifted to Huangshan Mountain, Huizhou architecture, brush, ink, paper and inkstone, Qimen black tea, Huangmei Opera, flower drum lantern, and the frames were all the business cards of Anhui. These "moving" historical cards were slowly unfolded in front of the audience like a long picture scroll with the soothing and beautiful music. The commentator talked about the glorious history of Anhui. Thus, the audience can represent the dynamic multimodal metaphor in their minds --- the classical beauty metaphor of Anhui, the brilliant ancient civilization of Anhui. Follow the camera to Xiaogang Village, the starting point of rural reform and opening-up, and then to the bustling city. With the nationwide movement, scientific and technological progress, and the opening-up of Anhui to the world, the rhythm of background music has been significantly accelerated, with Western musical instruments such as piano and violin as the main instruments, to show that modern life in Anhui is full of vitality. At the climax of the development of high-end technology, the background music will be played by the magnificent string orchestra with more harmonies. This not only provides support for string music, but also increases the depth and richness of string music. Rhythm also gives vitality to this harmony. String music performance and harmony are perfectly combined, implying Anhui's high morale in the face of new opportunities. The promotion film uses rich images and sound modes to interact and resonate with the audience, which reflects that Anhui is a desirable place and invites people around the world to witness the opportunities of this land and participate in its development.

3.2. Multimodal Metonymy

In addition to the use of multimodal metaphor, Anhui "Promotion Film" also uses a variety of multimodal metonymies, so that people have a deeper and richer understanding of the image of Anhui. The types of multimodal metonymy in the film are summarized in Table 1.

Proximity in homomorphic metonymy exists in two concrete things. The Promotion Film reasonably uses the famous scenic spots, four famous teas and Hui-style architectures in Anhui to reflect Anhui, so that the audience can have a specific and intuitive understanding of Anhui.

Heteromorphic metonymy is the most frequently used and more important metonymy in the film. In the cognitive domain of Anhui image, a concrete concept is used to replace an abstract concept. For example, Xuan Brush, Hui Ink, Xuan paper, She Inkstone, Huangmei Opera, Huagu Deng, Wuqinxi and other metonymies are used to show Anhui's ancient civilization; the specific appearance of Xiaogang Village; the scenes of practicing Wuqinxi are used to display people Anhui are full of creativity and innovation; and smiling faces are

used to demonstrate the happiness of people in Anhui. The purpose of the promotional film is to comprehensively display the history and culture, local customs, economic development,

and spiritual outlook of the place, and this kind of metonymy is adopted to create the image of Anhui from a number of different specific images.

Table 1. Specific metonymic types in the promotional film

Type	Source Domain	Target Domain
Homomorphic Metonymy Specific ↓ Specific	Famous tourist attractions Mount Huang, Mount Jiuhua, Mount Tianzhu, Mount Qiyun, Rapeseed Flower Sea in South Anhui	Anhui
	Specialties Houkui Tea in Taiping, Maofeng Tea in Mount Huangs, Gua Pian Tea in Lu'an, Black Tea in Qimen, Tofu Feast	Anhui
	Hui-style Architecture Memorial Archway Beam Column Wood Carving High Ridge Cornice	Anhui
	High Rise Buildings&High-speed Trains	Infrastructures

Heteromorphic Metonymy Specific ↓ Abstract	Xuan Brush, Hui Ink, Xuan Paper, She Inkstone, Huangmei Opera, Huagu Deng, Wuqinxi, Mount Bagong Tofu, Tofu Feast	Anhui's traditional culture and characteristics
	Plaza, Night View, Nightlife	Prosperity
	Automobile Assembly Lines, Factories, Airports, Huizhou Merchants' Conferences	Modernization & Economic Development
	Xiaogang Village, Wuqinxi, Tofu	Innovation
	Robot Xiaoman	Intelligence
	cycling, sailing, marathon	Sports
	birds, lakes, green trees	Ecological Civilization
	Foreigners	Internationalization
	Smiling Faces	Happiness
	Opening Arms	Enthusiasm & Vigor

4. The Cognitive Mechanism and Interaction of Multimodal Metonymy

The analysis shows that the image promotional film will maximize the use of various symbolic modes to achieve the purpose of promotion, and behind the use of symbolic modes is the cognitive mechanism of metaphor and metonymy and the interaction between them. This is consistent with the view of Yanyan Pan and Hui Zhang [5], that is, the elaboration of the argument, the use of various symbolic patterns and the cohesion between symbols are all based on metaphoric and metonymic thinking, and serve the purpose of discourse communication. Metaphor is mainly used to demonstrate, explain, persuade and summarize the theme of the text. Metonymy is not only suggesting a metaphor, but also a reasoning mechanism, a narrative means and an organizing principle of a text. This analysis of the promotional film shows that the core metaphor of "Anhui is human" plays the role of summarizing the theme of the whole film. It infers three main metaphors through the metonymy of text mode and a large number of image modes. For example, after the words providing the information that "Anhui has always had a gene for innovation and creation", the film awakens the audience's understanding of how soybeans are made into tofu through the combination and switch of a group of shots (as shown in Fig 1), so as to urge the audience to infer. From the hard yellow beans to the soft snow-white tofu, great changes have taken place in the form, taste and nutrition. Finally, the camera fell to the picture of "tofu feast", forming a metonymy of abnormal state. The specific Anhui characteristic diet was used to refer to the characteristics of Anhui. It was inferred that the people in Anhui Province could make tofu more than 2,000 years ago, which fully reflects the creative and innovative spirit of Anhui people. Finally, the audience completes the conceptual metaphor cognition of "innovation is Anhui's gene". It can be seen that the two basic cognitive mechanisms of conceptual metaphor and metonymy are closely linked and interact to form a conceptual system: innovative Anhui has great potential in development and investment. On the basis of this conceptual system, the choice of various symbolic modes serves for the realization of Anhui's innovative and creative image construction, and ultimately achieves the goal of successfully promoting Anhui around the world.



Fig 1. Picture Group1

5. Anhui Image Promotion Strategy

In the promotional film, the camera takes the audience to witness the historical changes of Anhui. The image of Anhui is presented to the audience from two dimensions: one is the natural landscapes, that is, the beauty of Anhui's natural landscapes, the famous mountains and rivers in Anhui, is presented to the audience; The second is the spiritual and cultural dimension, which is presented to the audience with the image of spiritual civilization, a long cultural history and vibrant modern life in Anhui. In the promotional film, the appearance of physical landscapes such as Mount Huang,

Mount Jiuhua, Mount Tianzhu, the Yangtze River and Huai River, which are the source domain, is the publicity of Anhui brand image, which is the target domain. Relying on these image modes to publicize the style and features of Anhui, at the same time, we should deeply explore the cultural core of Anhui and extract its unique cultural symbols - tolerance, open-mindedness, creativity and innovation. Both sound mode and image mode effectively lead the audience into the cultural connotations and humanistic feelings of Anhui, such as brush pen, ink, paper, ink stone and traditional opera. The film shows the momentum of Anhui's booming economy for a long time, which is a metaphor of the beauty of Anhui's image to the global audience, impressed by Anhui's cultural, historical and economic development in a short time, thus bringing attraction and appeal, and then promoting the development of various industries in Anhui.

However, too much emphasis on Anhui's long history and achievements may lead to the impression that the achievements are exaggerated. It may be counterproductive. It is more convincing to objectively show the life of ordinary people in Anhui. Although some remote mountainous areas in Anhui are relatively backward in economy, this kind of primitive life may be more attractive to the foreigners. At the same time, the underdeveloped economy also means a large market and development potential. In attempt to compare the appearance of the underdeveloped areas before and after the reform and opening up, the prosperity of the new countryside in Anhui can be fully displayed.

The global promotional film must be audience-oriented and goal-driven. First of all, communication concept needs to be modified, paying more attention to the reports of foreign local authoritative media, especially the reports of foreign new media and some Wemedia. The target audience of the global promotional film is mainly foreign audiences, who have little access to China's official media, little interest and low recognition of China. Even if the content of the film is attractive, it is difficult to produce the expected communication effect. Secondly, taking regional and ethnic differences into consideration, and the different cultural backgrounds and ideologies of foreign audiences as well, differentiated communication strategies should be implemented. The memorial archway architecture and the golden Buddha in Mount Jiuhua in the global promotional film of Anhui Province are difficult to successfully resonate and construct cognition for foreign audiences who lack Chinese traditional culture. Therefore, the choice of metaphor and metonymy in the promotional film is of vital importance. And the best balance between "source domain" and "target domain" in multimodal metaphor also needs professional interpretation and guidance. Moreover, considering the reading and viewing habits of modern people, there is no doubt that short videos can make better use of the fragmented time of the audience. Therefore, the duration of promotional films can be appropriately shortened and commentary can be cut down considerably. It is necessary to explore the core of regional culture and show regional advantages, mainly through image mode and sound (background music, logo sound) mode, to mobilize the meaning interaction and coordination between various modes.

6. Conclusion

This paper focuses on the Anhui global publicity film, issued by the Ministry of Foreign Affairs, with the theme of

"Open China --- Beautiful Anhui Welcomes Visitors All Over the World". With conceptual metaphor as one aspect and communication identity effect as aspect, this paper interprets the choice and cooperation of visual and auditory modes to demonstrate metaphors and metonymies in the film from the perspective of cognitive linguistics, analyzes its cognitive mechanism, and interprets the construction of Anhui image in it. Based on this, this paper also expounds the importance of multimodal metaphor and metonymy for the realization of identity effect in image publicity. According to the research, the external communication of Chinese concepts needs not only authoritative and professional interpretation to ensure appropriate interpretations of the concepts, but also communication in a form that the audience is willing to accept, so as to deliver the concepts out and enter the hearts of foreign audiences. The research on the effectiveness of the promotion of Chinese image publicity film is a disciplinary field worthy of further exploration.

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