**An ICM Approach to Multimodal Metaphor in the new media advertising**

**---take WeChat for instance**

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A Thesis Submitted as aPartial Fulfillment

of the Requirement for the Degree

of M.A. in English

College of International Studies,

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April, 2017

# Acknowledgement

It is a great pleasure for me to acknowledgement all the people who offered me their help, support and encouragement throughout my years of postgraduate study and during the journey of thesis writing.

First and for most, my heart-felt gratitude should be extended to my supervisor Professor Wen Xu whose considerable illumination， comments and encouragement have paved the way for the completion of the present thesis .I an greatly indebted to him for his valuable suggestions, incisive comments, insightful feedback and his generosity in spending his precious time revising the drafts of this thesis. Without his help and tireless guidance ,this thesis would never have been materialized.

Next, my sincere thanks should go to Professor Du Shihong, Professor Chuxiuwei and Professor Xiao Kairong, who have offered me invaluable advice for the improvement of the thesis during the oral define of my proposal.

Meanwhile, I am indebted to a group of erudite and prominent professors of the postgraduate courses: Professor Wen Xu, Professor Liu Chengyu, Professor Jia Zhigao, Professor Du Shihong,, Professor Tang Ruiliang, Professor Xiao Kairong et al. Their thought-provoking and enlightening lectures have rendered me a fascinating linguistic world.

I would also wish to express my thanks to my friends: Wang Zhuang form 36kr, He Jv，Sun Minjie, ,Tang Tao, Liu Xiaobin， Cheng Heben et al., all of whom have encouraged and helped me encouraged and helped me tremendously in the process of my work on this thesis.

Above all, my deepest gratitude to my beloved parents, for they are always there providing me with spiritual support and constant inspireation.

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**M.A.THESIS**

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| Specialty: | English Linguistics |
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**Abstract**

**Being distinguished from the traditional advertising, its counterpart in the new media is featured in technology-dominance, audience-oriented interaction and media-terminal personalization. The digital characteristics of technology make the advertising have the capability to employ the combined multimode of dynamic aggregation, such as images, text, and sound to target audience's attention. The multimodal construction is a more interactive, dynamic and symbiotic process in which the general solution for multimodal metaphor involves the multimodal representations of both the source domain and target domain as well as the two domains’ different concepts of ontology, their characteristics of content and their cross-border mapping.**

**Grounded on Forceville Multimodal Metaphor theory, this thesis sets its sight on proposing discerning mechanism of multimodal metaphor from the perspective of cognitive linguistics on the basis of the Idealized Cognitive Model (ICM) theoretical framework proposed by Lakoff (1987), taking advertising from WeChat platform for instance. The following questions will be discussed.**

**First, what are the characteristics of the new media advertising in multimodal metaphor and their significance? Second, under the Idealized Cognitive Model theoretical framework, what is the discerning mechanism of new media advertising and how is the meaning constructed? Third, based on the Idealized Cognitive Model, how can one apply and better the new media advertising?**

**Through combing out the literature review and theoretical framework, the thesis reaches the conclusions as follows with sufficient data collected and specific cases analyzed. First, through the analysis of the three commercials indicating symbolic significance taken from WeChat, it is known in the process of deconstruction of multimodal metaphor in the new media advertising, image mode is the most fundamental model of all, followed by the language mode which includes modal and auditory language mode and finally the sound mode. Second, it indicates that the discerning mechanism is generated by the multimodal collaboration and mapping function of source domain and target domain through the analysis of the case. This process helps to achieve the discourse function of new media advertising so as to achieve the purpose of spreading the public or commercial information, at the same time the use of the multimodal metaphor can also assist to highlight the theme of the advertisement and product features. Third, in the characterization process of multimodal metaphor advertisement in WeChat, if the source domain is the image mode, the target domain is often based on the combination of graphics mode and language mode or the combination of graphics mode and sound mode or a combination of the three. The results also illustrates that if a domain (the source domain or target domain) is implemented by image mode, then another( domain or source domain ) can be implemented by any one or two or three modes, which conflicts with Forceville’s conclusion put forward in 2009. He regards that if a domain is implemented only by the image mode, and another domain is language mode, then the former must be the target domain, and the latter the source domain. Four, this thesis further proves that the abstract concepts of metaphor can be externalized into language as well as can represent the image through other mode or multiple modes synchronically. One shall activate the multiple senses such as vision, hearing, and smell so as to garner a profound understanding of the multimodal metaphor and realize the purpose of information communication and emotional communication with the surrounding environment, and the effective interactions between the symbol information through cognitive experience and the function of contextual factors. In this paper, the research provides further evidence for the cognitive function of multimodal metaphor and the discerning ability of ICM which is verified from the micro level of general solution of multimodal metaphor, sharing the same explanatory power. Five, so as to achieve the best effect of propaganda, new media advertising does not bear resemblances with traditional advertising whose strong suit lies in quantity, conversely, it should aggregate the forms of dynamic and rational cognition modes on the basis of text, images, and sound to draw target audience's attention through the alternating use of complex cognitive means and with the aid of multimodal mode of transmission, making advertising obtain the attraction of the new era.**

**In this process, in addition to the multimodal metaphor and metonymy outside their own cognitive construction, the multi-level, diversity of metaphor, and the extension form between metaphor and metonymy and co-occurrence and proposition, a graphic image of the integrated use of such methods as efficient dissemination for advertising play a significant role.**

**Key Words:** multimodal metaphor; Idealized Cognitive Model; general solution; new media advertising; WeChat

**理想化认知模型下新媒体广告多模态隐喻识解——以微信为例**

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**内容摘要**

有别于传统意义上的广告，新媒体广告具有技术主导的数字化、受众为主的互动性、媒体终端的个性化等特点，而技术主导的数字化特点使得新媒体中的广告能采用图像、文字、声音多模态相结合的动态形式聚合目标群体的注意力。多模态意义的构建是一个互动的、动态的和共生的过程，对多模态隐喻的识解涉及由多模态表征的源域和目标域两个不同的概念本体、其内容的特质及其之间的跨界映射。据此，本文从认知语言学角度出发，以Forceville的多模态隐喻理论为基础，尝试在 Lakoff（1987）提出的“理想化认知模型”（ICM）理论框架内，以微信平台上的广告为例，对多模态隐喻的识解机制进行研究，旨在回答以下问题：

1. 新媒体广告中的多模态隐喻有何特点，其意义是什么？
2. 基于理想化认知模型，新媒体广告中多模态隐喻的识解机制是什么，其中的意义构建是如何完成的？
3. 基于理想化认知模型，多模态隐喻在新媒体广告中的应用还可做怎样的应用和改进？

通过文献梳理和理论框架的搭建，在对案例做了充分分析和数据调查的基础上，本文有如下结论：

1. 通过对微信中有代表意义的三则广告的分析，可知在此类新媒体广告中的多模态隐喻的解构过程中，图像模态是所有模态中最基本的模态；其次是语言模态，包括书写语言模态和听觉语言模态；最后是声音模态。
2. 通过对案例的分析也可知多模态隐喻的识解是由源域和目标域中多模态的协作和映射共同作用产生的，这个过程有助于实现新媒体广告的语篇功能，从而达到传播公益或商业信息的目的，同时这些多模态隐喻的运用也有助于突出各则广告的主题以及表现产品特征。
3. 在微信广告中的多模态隐喻的表征过程中，如果源域是以图像模态实现的，目标域则往往是以图形模态和语言模态的结合或图形模态和声音模态的结合或者三者的结合来实现的，结果也表明，如果一个域（源域或目标域）是图像模态实现的，那么另一个域（目标域或源域）可以由图像模态、声音模态以及语言模态的任何一个或两个或三个来实现，这与Forceville在2009年提出的结论有冲突。他认为，如果一个域只由图像模态来实现。另一个域是有语言模态来实现，那么前者一定是目标域，后者为源域。
4. 本文进一步印证了抽象的概念隐喻不但可以外化为语言，也可以通过其他模态或多种模态协同作用来形象地表征，对多模态隐喻的识解须调动视觉、听觉、嗅觉等多重感官，通过认知、人体经验和语境因素的共同作用，来与周围环境进行信息沟通和感情交流，实现符号信息之间的有效互动。本文的研究进一步证明了多模态隐喻的认知功能以及ICM对多模态隐喻的识解能力。为并从微观的层面验证了ICM对多模态隐喻的识解同样具有解释力。
5. 作为新媒体广告，要取得最佳的宣传效果，并不能像传统广告一样以量取胜，而是要在构建合理的认知模型的基础上，以文字、图像、声音多模态相结合的动态形式聚合目标群体的注意力，通过复杂的认知手段的交错使用，并借助多模态的传播方式，使广告产生具有新时代的吸引力。在这个过程中，除多模态隐喻和转喻自身的认知构建外，隐喻多层性、多向性，以及隐喻与转喻之间的扩展形及共现和命题、意象一图示的铺垫等手段的综合运用都为广告的高效传播起到了良好的助推作用。

**关键词：**多模态隐喻；理想化认知模型；识解；新媒体广告；微信

# Chapter one Introduction

## 1.1Background

Owing to the advancement in technology, media terminals, such as mobile phones, computers, and pads, are becoming increasingly commonplace, which subsequently becomes the essential platforms for modern information exchange and communication. Social media such as WeChat, Facebook, Twitter and other applications alike are generally believed to be ubiquitous in modern life. Professor Xiong from Tsinghua University regards that the concept of new media is constantly changing and any new forms of media grounded on network and wireless gadgets associated with the computer can be called new media. Due to the rapid development in new media industry, the increasingly broad market and notable influence have attracted innumerous capital flow and strengthened the market value as well as the international competition from which the whole industry witnesses the further advancement of the Internet and value-added mobile phones.

As early as in 2007, the Internet market trade volume was over 40 billion yuan which maintained an annual growth rate of more than 40% while the mobile value-added market reached 73.3 billion Yuan, 23% up year on year. However, the mobile Internet trade volume was less than 7 billion Yuan in 2006, which reached 11.1 billion Yuan in 2007, increasing more than 70%. The market pattern witnessed a dramatic transformation with the technology giants Tencent Company, Three News Portal and the Air Network enjoying the lion's share. The Digi-Capital report forecasts that by 2018, the world’s total revenue of Internet market will reach $850 billion, compared with $ 300 billion in 2016, growing nearly twice times (Tim Merel，2015). In addition, according to statistics from China Internet Network Information Center, up to June 2016, the number of Internet users reached 710 million with a total of 21.32 million new-added Internet users within half a year. The steady growth of new Internet users and the original PC users speed up the continuous expansion of mobile phone users. Up to June 2016, the number of mobile Internet users in China reached 656 million with an increase of 36.56 million at end of 2015.The mobile Internet population takes a notable proportion of the Internet population reaching 92.5% from 90.1% at the end of 2015 which dominates the Internet accessible equipments. Moreover, according to the Nielsen report in 2016, the number of global social media users reached up to 2.3 billion. The spectacular number of social media users and interactive participation successfully make social media become a hot field of advertising. As a representative of the new media, WeChat, which provides instant messaging service for intelligent terminal of the free application, was launched on January 21, 2011 by China’s technology giant Tencent Company. By the end of the second quarter of 2016, Wechat has stormed over 94% smart phone users, covering 806 million monthly active users while WeChat users scatter globally in over 200 countries and 20 languages.

The [Wechat](javascript:;) Union (a Wechat-related organization)released the *WeChat Marketing Research Report* in 2015, from which we can see that as the most active social communication platform, the degree of WeChat activity was 64.41%, in addition, the number of WeChat public accounts reached more than 8 million, 85000 mobile applications, and 3.679 billion Yuan advertising revenue.Therefore, we can draw the conclusion from what mentioned above that the new media advertising, taking WeChat for instance, has a promising market prospect and numerous research values.

## 1.2 The research objects and questions

Distinguished from the traditional advertising, the article *Introduction of New Media Advertising and its Integration Services* mentions that, the advertising in new media is featured in technology-dominance, audience-oriented interaction and media-terminal personalization（Cui & Shu）. The digital characteristics of technology make the advertising have the capability to employ the combined multimode of dynamic aggregation, such as images, texts, and sounds to target audience’s attention. The multimodal construction is a more interactive, dynamic and symbiotic process in which the discerning of multimodal metaphor involves the multimodal representations of the source domain and target domain as well as the two domains’ different concepts of ontology, characteristics of content and cross-border mapping.

Grounded on Forceville’s Multimodal Metaphor Theory, this thesis sets its sight on proposing discerning mechanism of multimodal metaphor from the perspective of cognitive linguistics on the basis of the Idealized Cognitive Model (ICM), the theoretical framework proposed by Lakoff (1987), and taking advertising from WeChat platform for instance. The following questions will be discussed. First, what are the characteristics of new media advertising in multimodal metaphor and their significance? Second, under the Idealized Cognitive Model theoretical framework, what is the discerning mechanism of new media advertising and how is the meaning constructed? Third, based on the Idealized Cognitive Model, how can one apply and better the new media advertising?

## 1.3 Research significance

Employing multimodal metaphor as the framework from the cognitive linguistics perspective, this thesis analyses the current popular new media advertising by regarding the advertising in WeChat as the research object, which has the following significances:

First, the research background mentioned above indicates that the research of new media advertising conforms to the demand of social development, which has certain social values. Second, the domestic and foreign scholars have already set foot in some relevant research from semiotics, systemic functional linguistics, rhetoric, and other perspectives, analyzing parody, pun, interpersonal meaning and so forth. This thesis aims at analyzing the multimodal metaphor from the perspective of cognitive linguistics and providing feasible interpretation of metaphor for Idealized Cognitive Model, which has academic significance. Third, this thesis will integrate theory with practice, providing suggestions for the more satisfactory employment of multimodal metaphor in the application of new media advertising designing and new media advertisement production in the hope of offering assistance for new media advertising and prompting the advertisers to reach consumers by precision marketing. Fourth, the analysis of the specific cases is conducive to deepening readers’ understandings of metaphorical meaning in the new media advertising and learning about the purpose of the new media advertising with rational reactions.

## 1.4 Research methodology

Three research methods were employed in this thesis：

Literature research: this research method was widely employed in this chapter in order to comprehensively and correctly understand and elaborate the research object.

Qualitative and quantitative method: this thesis combines qualitative and quantitative research methods, using induction, analysis and generalization to scientifically reveal the new media advertising multimodal metaphor in cognitive construction.

Survey: this thesis mainly adopts the questionnaire on the data collection, investigation and test methods to better connect the characteristics of the new media advertising, significance and suggestions for new media advertising development.

## 1.5 Outline

The thesis is composed of five chapters. Chapter one functions as the introduction part which introduces the research background, research object, research question, research significance and research methods; chapter two is literature review which adopts literature research and data collection to clarify the modal metaphor research status quo at home and abroad by sorting out the literature and pointing out the research achievements and insufficiencies; chapter three serves as the theoretical framework which explores the Idealized Cognitive Model including the concept, composition, etc., providing theoretical foundation for the fourth chapter’s analysis; chapter four adopts the qualitative, quantitative and investigation methods to investigate the Idealized Cognitive Models analysis against the background of one-to-one advertising in WeChat; the fifth chapter is the conclusion which lists the insufficiencies and puts forward suggestions for future relevant research.

# Chapter two Literature Review

## 2.1 Multimodal metaphor

As a way of thinking and behavior of human beings, metaphor is a critical means of recognizing the objective world which has drawn attentions from academic circles for 30 years (Ortony, 1979; Lakoff & Johnson, 1980; Shu, 2000; Hu, 2004; Liu, 2007). The previous research laid stress on language expression of metaphors and summarized the essence of metaphorical thinking, the cognitive mechanism, and the mapping rules based on the linguistic phenomena (Zhao, 2011). Language, however, is only the extrinsic manifestation of conceptual metaphor and one of human communication symbols, images, sounds, colors, space layouts, and models which can also be used to express the concept of construction (Lakoff & Johnson, 1980). Johnson puts it that classic cognitive metaphor research has focused on linguistic representations, which implies a certain biased idea that meaning only exists in language symbols. In fact, other symbols or all the forms of arts are similar to experience construction process（Forceville et al., 2009）. Therefore, since the late 1990s, Charles Forcecille has devoted to expanding the research at pure language level which has been constrained by the concept of metaphor research to interdisciplinary research (Zhao, 2011). In *Pictorial Metaphor in Advertising* (Forceville, 2002), Forceville initially gleaned corpus from advertisements and touched upon the pictorial metaphor from visual images perspective in the advertisement for the first time in which the Conceptual Metaphor Theory was applied to the understanding and experience on visual image, opening up a new field of vision and laying a solid foundation for multimodal metaphor research.

### 2.1.1 Definition

Multimodal metaphor is opposite to the single mode metaphor. The source domain and target domain employ a mode to represent the metaphor of single mode which is called mono-modal metaphor (Forceville, 2009). For instance, in the language metaphor, people often conceptualize target category “LIFE” through source category “JOURNEY” or “STAGE” while in the visual metaphor, a box of chocolate can be mapped into the mixed feelings, full of unknowns and surprises in life; a white light feather can be mapped into a pure life, freedom, and even falling.

According to Forceville, multimodal metaphor is “a metaphor whose target domain and source domain are rendered exclusively or predominantly into two different modes/modalities” (Forceville, 2009a). These different modes include written and spoken language, images, animation, music and movement, etc. Metaphor involves mapping from the source domain characteristics to the target domain, and the cross-domain mapping exists in the concept system whose representative forms can be languages, images, sounds, movements and so forth.

Humans use audio-visual, sniffing, licking, touching and feeling to perceive and cognize the world, by which communicates with the surrounding environment for information and emotional communication, as a result, the daily communication is not only through a single mode of transmission but the result of combination of other modes through language and visual image (Barldry et a1, 2006). Multimode reinforces the expression of the same meaning and exercises supplementary functions in a hierarchical order by using several kinds of symbols (Kress & Leeuwen, 2001). New media advertising constitutes the multimodal metaphor through kinds of modes or synergic symbols such as images, sound, and music.

Take the two-minute-long advertisement named “Bill Diaries” in 2014 celebrating 10th anniversary of Alipay for example, by recording the experience and growth of a ten-year-old girl with six stories representing daily life memories, it indicated that “life is a chain of fragments” and “bill recording is a good change”, in which the concept of metaphor has been made full interpretation, mapping Alipay will bring people more wonderful changes in the future. Multimodal metaphor construction and discerning involve a variety of modal symbols which mobilize people to realize the effective interaction between the symbol information. Compared with the single mode, multimodal texts’ meaning potential increases dramatically, therefore, the meaning creation becomes an interactive, dynamic and symbiotic process (Cheng, 2004).

In a sense, with synergetic function of video, voice and other media, the intuitive forms of the source domain and the spatial dimension are more straightforward meanwhile the metaphor meaning construction and discerning become more vivid, which is conducive to the comprehensive and accurate understanding to metaphor.

### 2.1.2 Domestic and foreign research situation

So far, the linguistic research on multimodal metaphor can be roughly divided into two pathways: one is grounded on the framework of systemic functional grammar, while the other is the concept of metaphor in cognitive linguistics theory, image metaphor or visual metaphor. Combining the specific characteristics of language, the research from systemic functional grammar perspective usually analyzes commercial advertisements, posters, and editorial cartoons, tapping into the metaphorical potential and interpreting the meaning of the metaphorical process of the multimodal metaphor construction and its classification, whose main representatives are Kress & van Leeuven (1996, 2001), O’Halloran (2006), Feng (2011), and Huang (2011), etc.

Represented by Kress & van Leeuwen, systemic functional linguistics researchers of multimodal discourse analysis attempt to apply the theory of systemic functional linguistics to other symbolic resources research (Wang, 2007). Kress & van Leeuwen (2003) argues that the image visual symbols can not only reflect the objective world and subjective world, but also can reflect all kinds of relationships; meanwhile, visual symbol is also an organically internal coherent whole, therefore it can use Halliday’s meta-functions hypothesis to analyze the semantic relations of three different levels of visual symbols respectively from the concept function, interpersonal function and textual function

On the basis of the meta-functions theory, Kress & van Leeuwen puts forward corresponding concept of visual image analysis: significance, reoccurrence, interaction and composition. Based on research on the image metaphors or visual metaphor from cognitive linguistic perspective, the research conducted by Forceville (1996, 2009), Zeng (2004), ForciviUe & Uri (2008), Aparisi (2009), Zhang & Zhan (2011), and Yan (2011), etc., are about the relationship between specific language, illustrating the characteristics of human cognitive phenomena. They regard that metaphor is not only a rhetoric method, but also a way of thinking (Lakoff &Johnson 1980); therefore metaphor can both express language symbols and use other symbolic pattern to express in painting, music, sculpture, construction and other cognitive activities.

All sorts of lines, shapes, and patterns are expressing their thoughts and feelings, rendering us faith, doubt, hope, requirements, and the form of ideal entities (Shu, 2000). Forceville proposed image metaphors (also known as visual metaphor) and multimodal metaphor on the basis of the cognitive metaphor theory, conceptual integration theory and relevance theory.

In the context of the multimodal metaphor, two or more modes or symbols synergistically complement each other, constituting the conceptual metaphor to prove that metaphor is a basic human cognitive mechanism and the concept of language institute observes metaphor and relevant theory in the observation of other nonverbal modal metaphor, which is the research significance of multimodal metaphor.

Throughout the overview of multimodal metaphor research, we found that one aspect of multimodal discourse analysis is on the basis of systemic functional linguistics and the other is cognitive linguistics while the former analysis is from the function level, paying attention to the social discourse analysis; the latter analyzes from cognitive level, paying attention to metaphor and metonymy of human cognition. The two are not contradictory; on the contrary, they can be complementary to some extent in that the visual image provides systemic functional grammar theory a theoretical foundation for modal discourse analysis（Dai & Yin，2013）. But the analysis model is descriptive without explanatory evidence thus the analysis model has been questioned by the researchers (Feng, etc., 2011); cognitive linguistics multimodal metaphor will be mostly applied to the interpretation of the visual image of metaphor and metonymy, but less attention was paid to the working mechanism of multimodal metaphor and cognition. As Feng (201l) put it that, as a new development of cognitive metaphor theory, the construction of multimodal metaphor type and working mechanism are to be further discussed.

This thesis analyzes the process of multimodal metaphor on the basis of using Lakoff’s (1987) idealized cognitive model taking the advertising in new media representative WeChat for instance in order to provide feasible interpretation of metaphor.

## 2.2 Advertising in new media

The concept of new media emerged in 1967 which was initially proposed by the director P. Goldmark of CBS television network technology institute. Distinguished from the traditional media, new media, such as newspaper, radio, and television, are the advancement of new media forms, which employs digital technology, network technology and mobile technology to provide customers with the flow of information and entertainment services through media terminals such as the Internet, wireless communication network, satellite channels and computers, mobile phones, digital television and so forth.

Professor Xiong from Tsinghua University regards that the concept of new media is constantly changing and any new forms of media grounded on network and wireless mobile today which is associated with the computer can be called new media. In the book *New Media Advertising*, Shu (2016) summarizes the research conducted by experts and scholars home and abroad and defines new media as: the digital transmission which is capable of realizing real-time interactions with the means of media terminals such as computers, mobile phones, TV and other multimedia.

From the current view, new media is based on the Internet, wireless communication, digital broadcasting television network and satellite channels, media terminals such as computers, mobile phones and pads. In this thesis, the cases analyzed derive from the mobile terminal.

### 2.2.1 Definition

It is the faculty in the Advertising Department of the University of Texas in 1995 that put forward the concept of “new advertising”. They believe media will witness great changes in economy and society, and the definition of advertising should not be confined within the traditional scope, that is, from a business point of view, advertising is the exchange of information between the seller and the buyer, through which sellers personalize information communication with buyers via media or interactive media (Austin, Texas, 1995). This new interpretation reveals the essential characteristics of the “new advertising” and personalizes the Internet and other new media advertising, but after all, no integrity of new media advertising is put forward.

The earliest scholar in China who combines “new media” and “advertising” is the Professor Chen from Peking University in 2002 who published his book on new media and advertising and put forward the concept of “advertising” (Chen, 2002); in 2007, papers in which clearly put forward the “new media advertising” concept started to appear, however, they only touched upon specific problems without defining the connotation of the concept. Until 2015, the book *New Media Advertising* proposed new connotation by associating the domestic and foreign scholars’ research: embodied in digital transmission, new media advertising can realize the real-time interactive information through terminals appearing on multimedia, which is conducive to assisting advertisers to influence target audience’s purchasing behaviors and brand promotions (Shu, 2005).

The author thinks that, regardless of “new media” or “new media advertising”, the so-called “new media” is compared with the traditional media, and both of which are constantly changing and difficult to be defined.

### 2.2.2 The research at home and abroad

With the proposal of concept of 4.0 industry and the advancement in new media technology against the Internet Plus background, the advertising industry has entered the new media era. At the same time, owing to the rapid popularization of the network, and the widespread coverage of 4G network, consumers tend to fragment and concentrate on advertising media, which enables new media to be the most convenient, quickest and the most universal information communication platform because of its direct and timely feedback, influence and credibility which becomes the hot pursuit of advertisers. Therefore, to give full play to the new media advertising business value and social value, scholars, experts, businessmen domestic and foreign begin to focus on the study of the new media advertising. Partially, some researches concentrate on “new media” and “advertising” from such perspectives as journalism, psychology, communication studies and aesthetics, laying stress on the research of new media advertising form, propagation, its value, development and aesthetic functions (Shu, 2015, Shu & Tao, 2016, Zha, 2016, Xie, 2015, Sonia Livingston, 2004) by comparing the traditional media advertising and new media advertising so as to summarize the type and characteristics.

At the same time, it is necessary to point out the advantage, opportunities, weaknesses, threats and other factors of new media advertising and put forward the countermeasures to solve the problem accordingly, which provides experience for the development of new media advertising and ideas. Also some scholars set sights on exploring the transmission mechanism of new media advertising on the basis of existing research to study the innovative development of the new media advertising in the future. Such research combine with the status quo of the current advertising market analyzing and summarizing the characteristics and communication strategy, advantages, problems and development pathways new media advertising, hoping to strike balance between advantages and disadvantages, build a balanced ecological environment for advertisement development, and promote new media advertising market orderly, healthily and sustainably. Another part of scholars research new media advertising from literature, cognitive science, semantics and translation perspectives based on the Conceptual Integration Theory, Prototype Category Theory, Functional Equivalence Theory, Functional Equivalence Theory, Discourse Function Theory, Adaptation, Adaptation Theory. This thesis studies the significance of new media advertising from some other perspectives, namely, discourse construction, working mechanism, discourse analysis, language characteristics and cross-cultural communication, etc., and puts forward suggestions for the development, construction and improvement of new media advertising.

Much of the existing literature comparatively study the differences in Chinese and foreign new media advertising whose cases are mostly selected from the “new media advertisement, cosmetics ads, cars, etc. (Li, 2014, Yan, 2014, Tian, 2015), which is more inclined to the language itself, but the research mainly put people's understanding of experiential meaning in the first place, providing the creation and interpretation of the new media advertising a new train of thoughts.

Based on the classification of the existing research and interpretation, it is not hard-pressed to fathom out that, many scholars and experts agree that it is not difficult to understand the meaning of advertising from the latitude of language, which needs us to pay attention to each mode, to study how the various modal coordinate and how to promote the general solution of metaphor. In this process, the cognitive subject need to identify the various modes, and then transfer the corresponding psychological linking mechanism to deconstruct the metaphor from which we can draw the conclusion that although the multimodal metaphor research on all kinds of advertising has had a certain amount, the research on new media advertising of multimodal metaphor in cognitive construction is still in the initial state.

# Chapter three Theoretical frameworks

## 3.1 Idealized Cognitive Model (ICM)

### 3.1.1 Definition of ICM

In the 1980s, George Lakoff (1987) put forward the Idealized Cognitive Models theory based on the experience of socialism (experientialism) under the philosophical framework, which has become the effective tool immediately for human beings to explore the conceptual structure and semantic category. ICM is the process of understanding the object entities in the real world on the basis of certain experience and knowledge to develop the abstract, universal and the structural organization and characterization (Li, 2008), which is a complex cognitive model with characteristics of gestalt set (Lakoff, 1987).

### 3.1.2 Constitution of ICM

Based on Lakoff’s theory, the domestic scholar Wang Yin regards that ICM has four construction principles:

(1) The proposition: ICM is composed by the relationship of certain particular objects between the properties and its composition;

(2) The image schema: it includes human daily experience and understanding in the process of repeated and abstract relations and a variety of organization structure, such as containers, paths, mobiles and space;

(3) The metaphorical mapping: the ingredients of a proposition or proposition or image schema, mapping from one cognitive domain to another corresponding structure, to realize the conceptualization of abstract things, understanding, and reasoning;

(4) Metonymy mapping: use the same ICM easily to perceive or highlight in other parts of the whole or the whole for a component map. (Wang, 2011)

To sum up, the former two principles constitute the main content of the ICM which is also the foundation of ICM, providing relevant scenarios as background for understanding, and activate the relevant concepts and knowledge on others (Zhao, 2006). The latter two are the embodiment of the first two which is an extension of the ICM mechanism and the embodiment of the ICM concrete meanings.（Feng，2011）。

### 3.1.3 Analysis of ICM

According to the metaphorical mapping principle, people glean experience through the interactions between human body and the external environment, and through their familiar or concrete experience domain to understand the experience of the relatively unfamiliar or abstract domain. In order to discerning the metaphorical meaning, it is necessary to fathom out the similarity between the source domain and target domain respectively, highlighting the analogical surface（Xie，2011）. Metaphor is the product of interactions among human body, the brain and the social environment, which needs to utilize the experience and perception of everyday life to understand metaphor better. People need to activate part of the source domain, seeking similar experience to implement the new cognition. The construction of multimodal metaphor often takes metonymy as premise, triggers metaphor and provides reasons for metaphor. Metonymy not only activates the metaphor of the source domain and target domain, but also constrains the metaphorical mapping characteristics and attributes (Zhan & Zhan). Metonymy may map corresponding concept domains or fields, making it common to build an ICM, while metaphor combines reasoning and imagination, which is the cognition with human experience and contextual factors. Each characteristic or attribute transforming from the source domain into target domain must establish metonymic connections first.

## 3.2 Multimodal metaphor of ICM

Multimodal metaphors are represented by the source domain and target domain or two or more modal representation whose pro-typical forms can be languages, images, sound, movements and other symbol systems. It is necessary to mobilize multiple senses such as vision, hearing, and smell through cognitive experience and the function of contextual factors, and the human body, to realize the information communication and emotional communication with the surrounding environment and the effective interaction between the symbol information. Analysis of multimodal metaphor needs to distinguish the language classification because language form and guide the understanding of metaphor (Urios-Aparisi，2010). To correctly understand the modal metaphor, we need to judge the multimodal metaphor according to the characterization of different modal forms of the source domain and target domain and the iconicity between the two. Language classification , whose most important features are discourse and its subject, is a social process with steps and goals as well as the product of the combination of the cognition and context (Martin，1992)

The source domain and target domain of multimodal metaphor are encoded in multiple modes, providing clues to cognition through the superposition, stitching and integration of the symbols to create rich meanings. People usually experience the specific things or phenomena according to the awareness of the body; therefore, the understanding of metaphor and physical functions is closely associated perception. Multimodal metaphor is established according to the addresser’s own knowledge and experience while the addressee does not have the knowledge and experience, or the conceptual structure which is formed by the knowledge and experience does not occupy prominent position. Consequently, in order to discern multimodal metaphor, addressee needs to activate multiple senses to absorb a variety of external symbols in the form of modes, mining knowledge and experience in cognitive world which is the foundation of ICM, the main contents of the thesis structure and typical members of the image schema. It’s critical to establish the similarity or relevance between the source domain and target domain and activate the corresponding relationship between the two domains (Forceville & E，Urios，2009).

According to Lakoff about ICM category structural formation and the function of the prototype effect, ICM theory participates in the process of metaphor generation and discerning and plays a significant role between source domain and target domain in the transferring process, namely, metaphor is the mapping from one ICM to another (Lakoff & Johnson，1980). The discerning process of multimodal metaphor involves the various modal characterizations of the source domain and target domain and two different concepts of ontology, their implicit features, and the concept of knowledge about the world (Zhang，2008). Theoretically, multimodal metaphor is established by its creators or addressers based on their own experience and knowledge which the addressees do not own.

At the initial stage of multimodal metaphor discerning, addressers tend to use the most direct information of ICM, that is, the cognitive knowledge and experience of the world from the source domain of each mode characterized by information. The pro-typical members of proposition and image schema seek to find and establish similar differences or connections, and physically or mentally activate the corresponding relationship between the two domains; and further take advantage of cognitive mechanism of metaphor and metonymy to map the relevant elements of source domain onto the target domain which highlights the concept factor of target domain, realizing the ontological correspondence (Croft & Cruse, 2004) and completing the discerning of metaphorical meaning. Multimodal metaphor meaning, therefore, is the process involved by source domain and target domain dynamic interactive process participated by addressers and addressees.

ICM, in a nutshell, participates in the generation and discerning process of metaphor and plays an important role in the transmission process of the two. The addressers achieve the mapping of elements from the source domain to target domain, highlight the concept factors, and discern metaphorical meanings by the means of ICM cognitive mechanism.

The discerning of metaphorical metaphor is the dynamic and interactive process between source domain and target domain as well as between addressers and addressees, which can be indicated by the figure below. S stands for source domain and T target domain.



Figure 1：the metaphorical discerning mechanism of ICM

# Chapter four Cases study

With the rapid popularization and the widespread coverage of 4G networks, consumers and advertising media tend to be more and more fragmented and focused. New media, undoubtedly, has become the most convenient form and the most universal information communication platform because of its advantages such as direct immediacy, timely feedback, notable influence and high credibility, which catches the eyes of advertisers. In November 2016, the Internet giant Tencent Company released its overall revenue of the third quarter as on September 30, 2016 which reached 40.388 billion Yuan ($6.048 billion), 52% up more year on year, of which net income reached 10.646 billion Yuan ($1.594 billion), and 43% up year on year. Chairman and CEO of Tencent Ma huateng posted on Weibo that in the third quarter of 2016, the main business, especially the smart phone games and social network advertising business witnessed a strong financial performance which both made higher year-on-year revenue growth than the average level of the industry and maintained a healthy profit margins. The social network advertising business mentioned refers to platform’s advertising such as WeChat, such as QQ, and Weibo. Considering the financial statements of the third quarter of 2016, Tencent’s online advertising business revenue saw the 51% growth up to7.449 billion Yuan in the third quarter of 2016. The revenue of effect advertising rose 83% to 4.368 billion Yuan, mainly from WeChat, Tencent mobile terminal applications and WeChat public news accounts.

The Tencent Company strategically initiated it which would add more interactive advertising forms in order to improve the consumers’ engagement in the advertising sector, optimize orientation tools to provide better advertising effects evaluation and achieve a deeper insight into data as well as increase advertising orientation technology to assist customers to uplift the effects of click-through rates of advertising, from which it’s safe to draw the conclusion that Tencent has garnered a lion’s share in new media advertising in recent years and its future development is still to be reckoned with.

This thesis will consider the advertisement on one of the most popular Internet social network applications in new media – WeChat as the research object which has representative significance.

## 4.1. The research Object

### 4.1.1Wechat

Wechat is an instant and free-of-charge messaging service for intelligent terminal applications launched on January 21, 2011, by Tencent Company, supporting communication via different telecom operators and operating system platforms through the Internet which sends free (or a small amount of network traffic) and immediate voice messages, videos, images and texts. It can use the information through shared streaming media content and location based some social plug-ins such as “shake”, “bottle”, “friends’ zone”, and “public accounts”.

From the WeChat industry marketing research report released by Wechat Union in 2015, we can see that social network applications ranked the top of all, of which the activity of WeChat was 64.41%, in addition, there were more than 8 million WeChat public accounts and over 85000 mobile applications and dockings whose advertising revenue rose to 3.679 billion Yuan with the staggering growth every day. After a few months, according to the book *Biography of Tencent Company*, the number of active accounts monthly WeChat at some point reached 846 million in 2016 (Xiao, 2017); later on, Brand Finance released the annual list of top 500 global brands in February 2017 with Wechat ranking the 100th (Yang, 2017). From the data mentioned above, it is reasonable to believe that WeChat enjoys the unlimited development space and value.

### 4.1.2 Advertisement types of Wechat

As the representative kind of new media, WeChat differs from traditional advertising in the form and transmission means. Some Internet users subdivided WeChat advertising into the following ten types:

1. Friends zone advertising: advertising among friends online is also called “information flow” or Feeds advertising”. As the name implies, it is the dynamic advertisement which appears in the social media which is the main method of converting the flow traffic into income from WeChat. Depending on the type of phone, age, city and interest expression matching to target groups, the advertisement in WeChat can be located, and especially, the advertising of real estate in the cities is the most active.

2. Click-through advertising: apart from friends’ zone advertising, WeChat also opens the public system of advertising for advertisers, namely the WeChat banners at the end of the public accounts. Primary call flow, brand called advertisers.

3. Intangible advertising: the current mainstream form of public advertising whose biggest advantage is it can be easily accepted by fans, which renders the fans to guess the beginning without noticing the advertising.

4. Tangible advertising： the advantage of this type of advertising is simple and crude whose downside is that unpleasant reading experience and low transformation rate, such as tourist routes, fleeces, watches, P2P financial products and electrical business promotions, etc.

5. Banner advertising： this kind of advertising is the same as the regular Internet banner advertising which is relatively rare.

6. Video patches: this kind of advertising is relatively rare, usually video ads within 4 minutes. As it is a pattern of broadcast plus brand show, the effect is relatively better than that of the banner ads, which only reaches the public via videos.

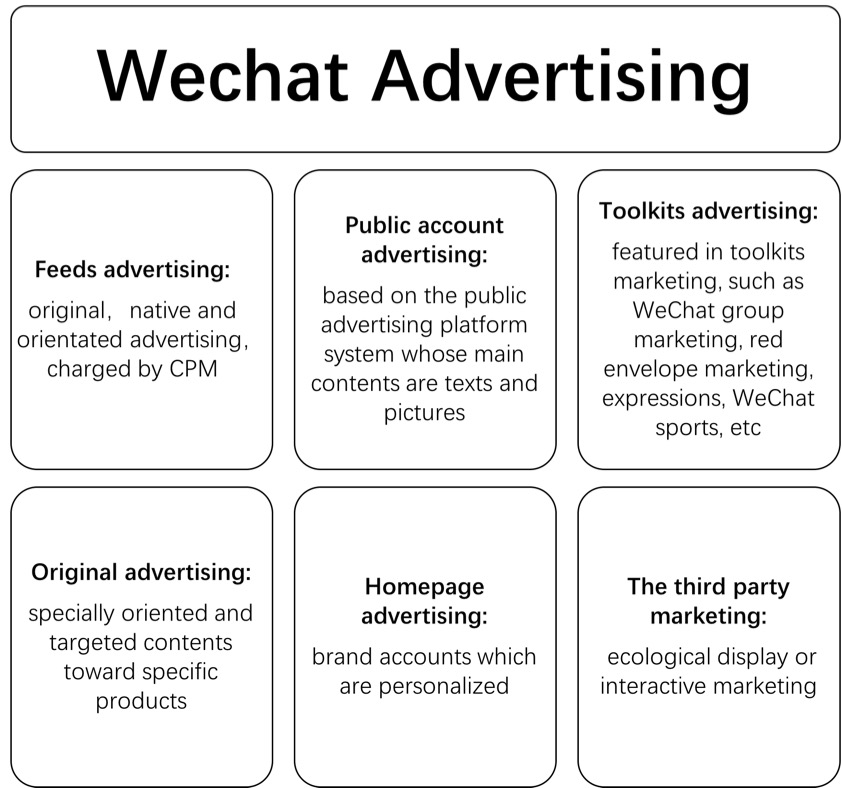
7. The original link of advertising form is usually employed with texts or banner ads combined. Products are suitable for the H5, website and product purchase page.

8. Thumbs-up collection advertising: the latest form of advertising which uses 27 different images with the fastest speed to appreciate the WeChat bloggers, and then only 27 WeChat images of appreciation and advertisements will be showcased. The bloggers may be plagued by this innovative advertising form, and later on, WeChat will fix the bugs to safeguard the bloggers’ rights and interests and maintain the purification of public reading environment.

9. The two-dimensional code can promote this kind of advertising associated with soft-text advertising, but there are also many independent operating cases.

10. Nickname comments: this advertisement and appreciation is such a routine that it usually replaces the nickname with advertisement and make comments on WeChat articles which is fairly easily to become the best selected ones, for instance, pet name can be changed into H5 with additional search; Wechat business advertising is usually linked to various circles of friends which needs to be promoted.

Associated with the classification of other Internet users, the interview survey conducted by WeChat users can be divided into six categories as shown in the figure below:

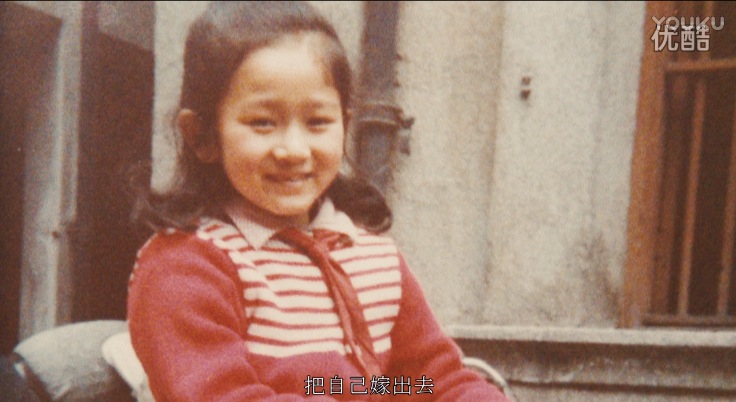


Grounded on the categories mentioned above, through the interviews among several WeChat users, observations and data analysis, the author selects each type representative of the new media advertising forms from the three commonplace and high-profile WeChat advertising types, namely advertising circle of friends, the public, and toolkits advertising from cognitive linguistics the perspective, researching the multimodal metaphor cognitive construction.

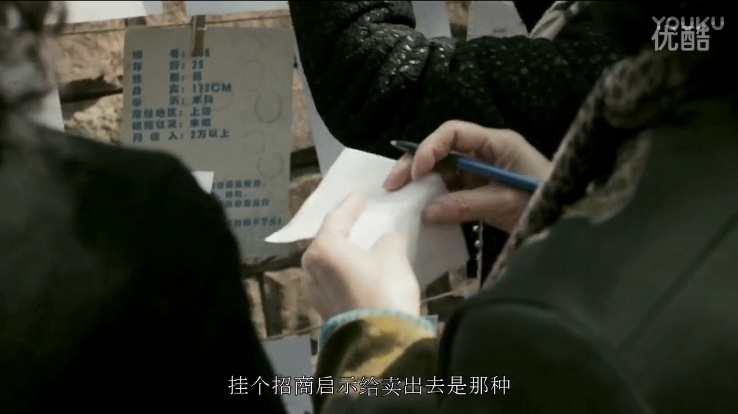
## 4.2 Cases study

### 4.2.1 Public Account Advertising

The WeChat public account is the applied platform for developers or merchants on which businesses can be achieved and specific groups of words, images, voices, videos, all-round communication and interaction can be realized, forming a mainstream online WeChat interactive marketing. Since the opening of the WeChat public platform, notable attention has been drawn by advertisers because of its widespread coverage, clear customer-orientation, relatively low management cost. Procter & Gamble's high-end skin care brand SK-II also launched a public account on WeChat on April 7, 2016, which initiated an advertisement in terms of how should unmarried women in China face imperative marriage pressure named *she finally turned to the blind date* (hereinafter referred to as the “matchmaking corner”). The whole video was a 5-minute- long documentary filmed by ordinary people and quickly became sought-after among the circle of friends with the viral effect whose superposition of these elements will be definitely to enable more female consumers to empathy. Many other public accounts rushed to share this sensational advertisement which caused a heated debate over the mixed reviews about the values through advertising itself, from which the advertisement successfully won reputation and promoted sales for the brand in that the brand dared to touch upon the social issues positively. According to what the global President Markus Strobel released in an interview, the sales jumped 50% in the following nine months after the advertising launched in December 4, 2016 and the “matchmaking corner” advertising managed to help the consumers won the hearts from the professional women and the female executives, resulting in the positive emotions on retailers and consumers (Stella, 2017).

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This advertisement, a span of 4 minutes and 16 seconds touched the sensitive topic of China's “leftover ladies”, tells the story of a group of “leftover ladies” whose ideas of marriage was never understood by the parents at first but reached the settlement with their parents at the end. The “leftover ladies” decided to travel to the matchmaking advertising corner of People’s Square through the change of five scenes to recreate the conflicts with their parents and the reconciliation process: the first scene depicts a stack of several photos “leftover ladies” taken from childhood, along with the accelerating of switching speed, parents were confounded about their concerns and ideas; the second scene is about several “leftover ladies” standing in front of the cameras in the form of monologue revealing their personal status and distress; the third presents the matchmaking corner and the understanding of “leftover women” toward it; the fourth scene is about the dialogue between parents and children, showing their inner thoughts; the fifth switches to matchmaking corner, and each “leftover” lady showcases their most beautiful photos in such a way to win the approval from parents and get to know each other by the means of tender feeling. In the new media advertising, text, voice and image collaboratively and successfully depict the core concepts such as “independence”, “confidence”, “beauty”, “life-loving”, which reflects the new way of life and values of the “leftover ladies” and realizes the purpose of send message to existing and potential customers about “rewrite the fate of skin” and “don’t let stress ruin your future” which inadvertently touches numerous confident and independent women, leading this part of consumers to receive and identify the destiny of rewriting.

Most metaphor is triggered from visions, especially the metaphor in the public network video advertising; metaphor of the perception object can be perceived through ontology. The advertisement “Matchmaking Corner” tends to convey the metaphor from “changing destiny or fate” to “changing the fate of skin”, which conforms to Lakoff’s theory on cross-domain mapping from source domain to target domain.

Therefore, with the assistance of SK-II advertisement posted in the video, this section attempts to analyze and answer three questions: 1. What are the multimodal metaphors in it? 2. How is multimodal metaphor realized? 3. How is the metaphor of ICM constructed?

The construction of ICM

In the first scene of “matchmaking corner”, it starts from parents’ words to the daughter without background music while the speed becomes increasingly faster, meanwhile, words like “being not children anymore, and get married” and “don't be capricious, all the parents under the sun are easily heart-broken” are full of blame and helplessness exacting audience the oppressive feeling who are desperately eager to escape. Accompanied by background words of parents, the pictures show the daughter’s growing process: playing the violin, obtaining a degree, practicing dancing. Each photograph indicates the self-confident and beautiful smile from which one can the woman has received a satisfactory education with elegant hobbies and notable taste. The second scene starts from a girl’s monologue: each girl walks in the lens surrounded by the boisterous and secular world. Girls are gorgeously dressed up and wearing exquisite makeup passing through the streets alone, curious eyes glare at them from time to time to with loneliness and helplessness in the surrounding. Shortly after the carnival in the multifarious dancing hall, they are walking alone on a crowded street, followed by a kaleidoscope of nuclear family, rendering the whole society to feel the real-time pressure. Voice and subtitles show at the same time: “giving me the feeling that a lady who does not get married after 25 years or so is labeled as a leftover one”, “going back home during the Spring Festival is one of the biggest pressures”, and “they think you have to get married in China in order to be a complete woman”, which depicts a leftover woman that have to bear pressure that comes from the society. At the same time, the scene also implicitly expresses target customers of the SK-II: women at the age of 27 or older who have their own independent career, thought, economy and personality, confidence and enthusiasm. In the third scene, the focus turns to the People’s Square, the fast moving camera shows a group of anxious parents and exposes their children under all conditions in matchmaking corner, behind each piece of paper there is a “leftover” lady which underpins the great parents who support them. The matchmaking corner is like the fate of women. The “leftover” ladies within the scene express their personal views on matchmaking corner, “personally, I don't like the matchmaking corner”, expressing the dissatisfaction with this way of dating, implication that they are unwilling to fall into the matchmaking corner and become a member of the matchmaking corner with contrast to the content of the present in scene five, embodying the theme “change” of the advertisement. In scene four, parents are occupied with dealing with their daughters’ personal affairs which reflects their deep concern about daughter through the conversation. The voice and subtitles send the message that “not get married is definitely undutiful” and “hurry up to solve the marriage problem without being too cruel” accompanied by the images such as thick opaque curtain, unfinished dumplings, etc., which implicates that “leftover” ladies have to bear constant guilt, shame and pressure from family. The “leftover” daughters also tearful express their inner most idea, that is, “long for true love”, “compromise”, “helplessness” as well as “stubbornness”.

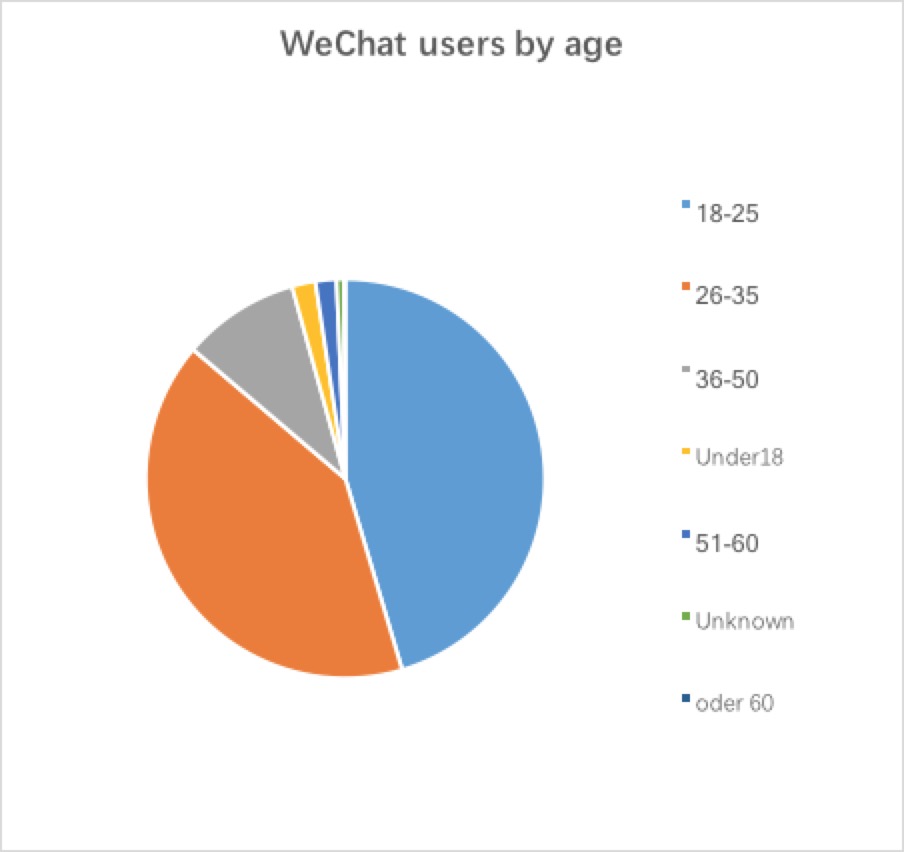
In the last scene, the subtitles depict that they decide to travel to the People's Square, and then followed by background music. Then the “leftover” ladies’ pictures are magnified in a blind date corner as the pictures appeared do not indicate the traditional features of introduction, such as height, education, income, etc., instead, their attitudes toward life: “I won’t get married for the sake of marriage itself which will not be happy”; “until I have encountered the Mr. Right”; “their wisdom of life in the face of the so-called fate”.

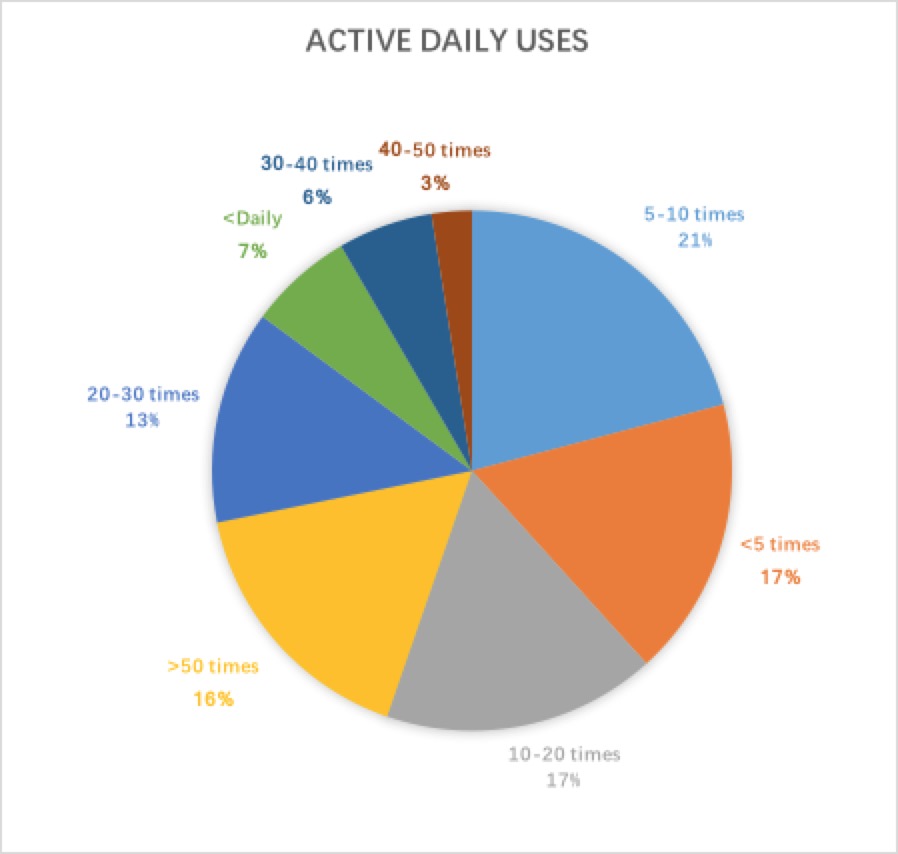
The combination of the subtitles, voice and image of the five scenes succeed in highlighting the stress of the advertising: “to dominate your own life and not to get married for the sake of marriage under pressure”; “no matter how much you have suffered from social pressure, as long as you are independent, self-confident, and love your life desperately, even if you are a “leftover” woman, SK-II will always provide strength and tell you not to let the stress ruin your future” and send the message that changing the fate starts from changing the skin to every audience.

### 4.2.2 Friends’ zone advertising

The friends’ zone advertising is the directional distributed advertising form which is charged by CPM on WeChat. These advertisements will appear in WeChat circles of friend whether the users have paid any attention to the advertising platform or advertisers or not. There are two types of orientations in advertising, one is the local, such as the local merchants of Chongqing may advertise to the local users; the other is specifically oriented, such as the high-end skin care products advertising will directly and invisibly target the high-income career women who pursue high quality of life. Because of the inevitability and orientation, in order to obtain a better user experience, it is required that such advertising is short and eye-catching from which the user will not feel disgusted but interested in viewing the advertisement, and then understand the advertisement which conveys information through a very short time after watching and finally it realizes the information transmission and transformation of the commercial value. All of which form of advertising put forward more stringent requirements which are different from the traditional advertising such as television adverting. By inspection of the market, video advertising has become the most common form which concentrates on multimodal metaphors in the form of text, images, background music, and other elements that play a role together. Forceville (2008) points out that the multimodal is a complex concept which needs to consider the symbol system and the mature theory of sensation. If the advertising producer tends audience to correctly interpret a metaphor, the obvious clue will be provided to the audience, what needs to emphasized most is that, in most of the commercials of metaphor, goods are the target domain while the source domain are other things. There is not a comprehensive mapping between the source domain and target domain, instead, only the source domain actively map onto the target domain (Forceville, 2009).

According to the data gleaned in 2016, the average age of WeChat users is only 26, of which 97.7% were under the age of 50, 86.2% of the users were between the ages of 18 to 36, 25% of which WeChat checked their friends’ zone more than 30 times a day and 55.2% of users WeChat checked it more than 10 times a day from which we can conclude that Wechat has incomparable commercial value. Therefore, since the WeChat published the first new media advertising in the circle of friends, more and more advertisers have chosen it to do advertising with no exception for Head and Shoulders.





In the Head and Shoulders advertisement video, the multimodal metaphor is employed a step-by-step and echo each other. A the first beginning, the heroin of the advertising is the shape of a confident and gorgeous female popular star with simple blue, white, clean and pure images. Audience will usually compare the image of products and spokespersons. The facial image to some extent represents the image of the product, therefore, these features of female star will be mapped onto the product, from which the audience will also obtain a corresponding image for this product.

Second, advertising had started off gradually, the background music in rhythmic, pleasant. Then on the screen appear eight different actions of the spokesperson, each is ripped off the paper with the word “dandruff” by the baseball, and the fan with the same word is thrown away. Each action shows the power of the female beauty and a goodbye to the dandruff. At this point, the audience or consumer is likely to construct such a metaphor: the product is the popular star that has super ability. Then the pictures appear with words “goodbye and never come back”, and some other words. From the advertisement, we have reason to say the metaphor is the self-confident and beautiful women full of strength that is Head & Shoulders shampoo itself. To promote Head & Shoulders shampoo, various ways have been employed to get rid of the dandruff and completely stay away from dandruff by the female star, which indicates the shampoo has such a strong effect. The picture metaphor and language metaphor co-contribute the effect and our visual and auditory senses are activated at the same time from which we can discover the combination of the two modes, and the two senses activated at the same time can make it faster to interpret the metaphor in advertising. The effect of the advertising film changes along with the spokesman taking different actions and the background music also strengthens the effect of the metaphor. The background music is light music with a variety of ways to say goodbye to dander and the percussion rhythm becomes stronger and stronger as well as the symbol of the product effect is stronger and stronger. The advertising image color also has its symbolic roles while human beings gradually form the concept of color and thinking through the contact with nature and society. human beings have common psychological and physiological reactive hint that the color has a certain symbolic features. Red symbolizes health, passion, joy; blue symbolizes nature, life and vitality; yellow signifies passion, taste and light (Huang, 2007). The dominant colors of the video attune blue and white, white symbolizes the cleanness and purity while blue symbolizes nature. The collocation of blue and white is refreshing and comfortable which indicates the shampoo has the same function. In the advertisement, such language, pictures and music multimode appear at the same time and audience’s visual and auditory senses are activate at the same time and because of which the interpretation of metaphor in advertising can be faster. Table 3 is the multimodal mapping process of the metaphor “the woman with super ability is shampoo”.

|  |  |  |  |
| --- | --- | --- | --- |
| “the woman with super ability is shampoo” | | | |
| metaphor | image | words | music |
| Source domain  The woman with super ability | Self-independent and gorgeous woman  Five actions of the spokesperson；  The dominate colors are blue and white | Goodbye and never come back；  No dandruff in 2016 | Comfortable background music  The percussion music becomes stronger |
| Target domain  shampoo | This product can make you look like the spokesperson and it functions effectively and quickly | The function of the product is ever-lasting | The process of eliminating dandruff is quick and noticeable |

|  |  |  |
| --- | --- | --- |
| Source domain | actions |  |
|  | Action1 | Rip of the paper with words “dandruff” |
|  | Action 2 | Beat off the word with baseball bat |
|  | Action 3 | Throw away the fan with the word “dandruff” |
|  | Action 4 | Kick off the word “dandruff” |
|  | Action 5 | Say goodbye to “dandruff” with different means |
| Target domain | Eliminate dandruff |  |

From table 3 we can see that the realization of the metaphor is represented by images, language and music modes which function together and each mode assists audience to identify “women with super ability” and the different roles in the process of the source domain. We can identify the source domain at the beginning of words and images, but even without background music, we still can build metaphorical relationship by sound and music to strengthen the relationship between the metaphor or make us more confirmed that the recognition of the source domain. Therefore in this advertisement, image and language provide clues to identify the source domain for the reader, and the voice plays an important role in the process. Forceville（2009）also elaborated that sound almost never identifies the source domain separately, but usually provide clues to identify the language information of source domain, and aids the identification of the source domain through pictures and voice. Bordwell &Thompson（1997）has also pointed out that “voice can cause strong effect without being noticed”.

From table 3 and table 4, in the Head and Shoulders advertisement *Say Goodbye to Dandruff*, there are two metaphors in the process of mapping “the woman with super ability is shampoo” and “different behavior is eliminate the dandruff”, which contain both horizontal resistance as well as the longitudinal and overlapping existence. First of all, the crosswise table 3, the “woman with super ability is shampoo” is such a metaphor which is constructed by three subordinate metaphors and their mapping direction is the same. In addition to the horizontal metaphor, there is still another metaphor, that is, “the different behavior is to eliminate dandruff” which is the longitudinal metaphor indicated in table 4. In this table, each motion of the spokesperson is to eliminate dandruff and the image of these movements vividly show the speed, strength and effect of the anti-dandruff product and complete the metaphorical mapping naturally from the source domain “action” to the domain “dandruff”.

In the Head & Shoulders advertisement *Say Goodbye to Dandruff*, the construction of cognitive model can be fully completed with reference to the four parts of ICM. First of all, “the woman with high ability is shampoo” and “different behavior is eliminate the dandruff”, are two propositions, which suggests that “female” and “shampoo”, “action” and “dandruff” have certain relationships and can make a judgment based on the commonality between the two concepts. Second, the spokesperson uses a graphic image structure to help the audience to understand the abstract concepts with the help of the experience of the space concept.

In the five movements, the director employs different objects as the spokesperson’s “attacking” object and different physical objects to constantly indicate that women are shampoo and women can defeat all items related to the “dandruff”, furthermore, indicates the anti-dandruff shampoo presented by Head & Shoulders, and finally uses a graphic image of audience’s cognitive function to continuously strengthen psychological impression. Based on the proposition and the structure of the image, the video regards the metaphor as a means of intention expression which successfully realizes the propaganda function and achieves the goal of the popularity. Taking the video as a whole, proposition of “the woman with super ability is shampoo” and “different behavior is eliminate the dandruff” are the starting points which means a graphic image structure is the foundation of human cognition in such a background and spatial cognition is the cognitive basis for Head & Shoulders to complete the propaganda. The differentiation of five videos project the metaphor and metonymy as the alternative effect cultivate in constructing the cognitive model.

### 4.2.3 Original advertising

The original advertisement is the soft content which is specially planed about some specific subjects in the WeChat or other media, and some authors write various soft texts, film some videos and other new media advertising which mostly friends in Wechat and the public which are usually transmitted so as to achieve the intended purposes, to some extent, an original advertisement is the combination of advertising, and the public. At the end of each year, numerous WeChat users may expose their Bill Diary which is the special content of each Alipay users in terms of their spending. To produce a balanced production of personal bills, Wechat users can share it with friends which may trigger a round of “eating” or “flaunting wealth” boom, which earns Alipay potential customers by satisfactory users’ experience. This two-minute-long Bill Diary advertisement was intended to celebrate the 10th anniversary of the advertisements propaganda in major network platform initiated in 2014, telling the story of experience and growth of a ten-year-old girl. Composed of the six stories recordings, it reflects the memories of real life: graduated sought jobs in 2004, failed in dating in 2006, fell in love in 2009, worked hard in 2012, set foot in financial investment in 2013 and gave birth to new life in 2014, starting a life journey. The texts, voices and images in this video collaboratively and successfully sent the message to the public that “payment is easy”, “pay reimbursement anytime, anywhere”, “safeguard your payment” and “Alipay is trustworthy”, which introduced the new way of life and the purpose of advertising to existing customers and transmit the promises, determination and idea of creating a better life for potential customers. The two-minute-long Bill Diary advertisement involves two metaphors: “life is a chain of moments” and “the bill is a diary” in the form of a reference words appeared in the video which started with the subtitles of the third metaphor “bills record good changes” and presented with subtitles in the form of voice and reasoning at the end of the video. The three metaphors are “A is B” structure which conforms to Lakoff’s definition about the cross-domain mapping from source domain to target domain.

(1) Life is a chain of moments

In this advertisement, it starts group of words from Marcel Proust's *In Search of Lost Time*: life is just a series of isolated moments. The first story at the beginning of comes the soothing background music, and the tone is rising in the complexity: girl wearing suspenders and the ponytail and carries a backpack and a suitcase and pushes the door, and then the scene is switched to the girl standing in front of the mirror and looking at her slightly mature professional dress, sometimes wandering in the cabin and pacing for practice English for self-introduction. Followed by the switch of voice and subtitles, the graduation in 2004 was a new start and the biggest spending is professional dress. With the assistance of graphs, texts, sounds, and other modes which describe the girl’s change from graduation to early career, construct the transition period of social transition, and confirm the metaphor that “life is a chain of moments of isolated”, in which “life” is the source domain, and “fragments” is the target domain.

At the same time, the metaphor implicitly expresses one of advantages of Alipay: no matter how young people are, Alipay always provides support for their customers, which is one of the most basic functions to complete the popularity towards audience in the video. The second story starts from aesthetic images: pieces of exquisite cakes on the counter, sunshine, flowers. Although the young girl has become more delicate and mature, audience still can feel the nervousness. Shortly after having fun in the multifarious dancing floor, she vomited at home which renders the real-time loneliness. Later on, the voice and subtitles emerge at the same time: “failed three times in dating in 2006, succeeded in Alipay refunding three times, and slowly understood that love and drink require practice”. This story continues the metaphor that “life is a chain of isolated moments” and of which “failures and setbacks” are life experiences and the taste of life is not only sweet. Subtitles in the video, voice, and images are the combination of the three modes which successfully activate the mapping process from the source domain “life” to the target domain “failures and setbacks”. Meanwhile, from the focus and background point of view, the background of the life experience setbacks and failures intangibly highlight the focus of the video: Alipay is always trustworthy. The third story happened in the cinema. The girl is lost in the movie and the boy passes the drink to her gently, but the picture is instantly switched back to the warm hut: when the boy is absorbed in paying for the utilities fees by Alipay while the girl wittily hugs him from the back and play with him, which is full of romantic colors. Voice and subtitles emerge in the video: the expenditure on movie tickets in 2009 accounts for 9% and utilities fees are paid for the whole year”. This is a sweet love story that is the decomposition of: “life is a series of isolated fragments”: warmth and romance are the moments of life. At the same time, according to the development of the story, the girl now leads a stable life which accords with the metaphor “life is a journey” (the traditional metaphor of life is a journey) which completes the mapping that life is a sweet and romantic period. Moreover, the heroine enjoys the sweet love with the company of the boy (utilities bills are paid for the whole year by the boy), and the video pauses with the Alipay interface whose design is very delicate, smooth and silent: literally, the girl’s sweet life is promoted by the arrival of the boys, but actually it implicates the process of instant payment function and highlights the Alipay’s instant and convenient features to convey the concept of a new life style. The fourth story happens in the darkness of the office, the only light comes from a girl’s computer screen: the girl quietly open the box lunch after a busy day in the deep night, at this moment, the fireworks outside of the window are brilliant. The brightness and darkness highlight the girl is in the struggle against the loneliness and insistence on the road to success. Voice and subtitles emerge: “paid 26 times of mobile phone bills in 2012, forgot 26 times to bring the purse, and ordered 26 times late night meal”. The “Life is a string of isolated pieces” metaphor continues: struggle and insistence are the scenes of life, which is one of the fragments of life as well. Many such fragments are combined to support the continuation of life, therefore, life is period climbing a hill. After completing projection of this metaphor, the characteristics of Alipay companion are also highlighted, indicating that Alipay is a reliable life style.

From the beginning of the fifth story, the picture is switched to the interface of Alipay which focuses on two phones. The camera zooms out unceasingly and freeze-frames inside the sitting room where the girl is sitting on the sofa to teach her elderly father to use the balance of treasure and her father lovingly touches the daughter's head, presenting a harmonious picture. Voice and subtitles come: “I finally learn to do financial management even though I got 23 points of mathematics. Thank you, balance treasure”. The “Life is a series of fragments” metaphor is a combination of three images, language and sound modes: home is a warm harbor, and the harmonious moments are the fragments of life, thus completes the mapping from the source domain “life” to the target domain “warm and comfortable period”, in addition, the voice and image that the girl teaches her elderly father also highlights another layer of meaning: the balance of treasure which brings better life for users of all ages can be a value-added life style. The sixth story focuses on Alipay messages: the sound comes from the mobile phone; the girl comes up to it, wearing a lovely smile. Voice and subtitles emerge: “received the first emotional transfer which turned over to be the living cost of the first month on April 29, 2014”. Then the lens drops close to the desktop, a pregnancy test stick reflects on the screen and dynamic texts appear which extends from “raise you” to “raise you all”, indicating the breeding of a new life and family, which completes the mapping from the source domain “life” to the target domain “hopeful” on the basis of “the child is the hope” and “segments of happiness is the life”.

(2) Bills are diaries.

Life is a chain of isolated moments, and bills truthfully record them like diary. The six stories that the video records are six fragments of life experience: graduation, dating, love, work, financial management, and inoculation. Each stage is a microcosm of life, Alipay records the representative activities of each stage through little silhouette: buy professional dress, fail in dating, buy the ticket, buy overtime meals with pay treasure, learn to financial management, and pay living expenses. Therefore, every transaction record is more than just the bill, but also are the dribs and drabs of life, which naturally construct the mapping from the source domain “bill” to target domain “diary”.

(3) Bills are wonderful changes

On the basis of the first two metaphors, it is not difficult to find that whether the fragments of life, or the billing records, are seeing changes from lower living standard to the higher, more specifically, life experiences include graduation, love, overtime, money and hope. The bills record process from successful refund, all-weather financial management (value-added) and an emotional transfer as well as experiences from the basic functions (payment, refunding, and buying) to an extension of the humanized service (financial and emotional transfer), which is also the gradual improvement of life. At this point, the third metaphor is completed by means of sound, images, subtitles, and dynamic construction: the content of the bill records is source domain while the change of life is target domain.

In the advertisement Bills Diary, “life is a series of isolated fragments” and “bills are diaries” are two metaphors in the process of mapping which contains lateral resistance and longitudinal existence. As is shown in the figure below:

|  |  |  |  |
| --- | --- | --- | --- |
| Figure 1 “life is a series of isolated fragments” | | | |
| Source domain | Target domain  a series of isolated fragments | | |
|  | Source domain | Mapping medium（bills） | Target domain |
| fragment 1 | graduation | Buying professional dress | Transmission period |
| fragment 2 | dating | Successful refund | internship |
| fragment 3 | love | Online buying | Stable period |
| fragment 4 | work | Pay for overtime meals | Climbing period |
| fragment 5 | life | Value-added financial management | Enjoyable period |
| fragment 6 | pregnancy | Emotional transfer | The future |

|  |  |  |  |
| --- | --- | --- | --- |
| Figure 2 Bills are diaries | | | |
| Source domain | bills | | Dribs and drabs of life |
|  | Story 1 | Expenditure in 2004 |
| Story 2 | refunding in 2006 |
| Story 3 | Online buying in 2010 |
| Story 4 | payment in 2012 |
| Story 5 | Financial management in 2013 |
| Story 6 | Emotional transfer in 2014 |
| Target domain |  | diaries |

These two metaphors conform to Kovecses’ idea on two basic metaphorical constructions about human cognitive experience, the former belongs to t the Great Chain of Being Metaphor, while the latter belongs to the Event Structure Metaphor, therefore, the recognition of metaphor should start from the transformation on the basis of invariance and we believe that the feelings emerge in the form of image process can be also should have multilayer and diversity in the mind.

As an original advertisement, how does Bill Diaries build a cognitive model and finally reach its promotion purpose?

First of all, the video in motion in the form of text comes before quoting Proust’s poet to construct the entire structural proposition of cognitive model and complete the judgment of the structural concepts and relationships between concepts.

(1) Bills are diaries.

(2) Life is a series of isolated fragments.

The first one is a proposition that “bill” and “diary” have a relationship between two concepts based on the general judgment while the second is a proposition that “life” and “fragments” have a certain relationship and we can make a judgment based on the commonality between the two concepts.

Moreover, the dynamic images of the six stories employ the graphic-image structure to help the audience to understand abstract concepts with the help of the experience of the space concept, which is the mental representation that Bill Diaries tend to construct. In the six stories, the advertiser highlight three different parts and takes a different view to lift the level of abstraction, and finally completes the different levels of psychological impression by employing graphic-image cognitive function: first of all, a young girl pulls rod box and opens the door of the rental apartment, later on, she vomits alone in a toilet and stays happily with her boyfriend to watch the movies. Her father and she are talking pleasantly in the living room and see bills reminder on mobile phone. The images of the surface are merely a reoccurrence, but it precisely highlights the psychological cognition of these phases, namely the focus on human beings activity at some point reaches the characteristics of mental image. Then, after ten years of experience as a “highlight”, it is not difficult to find the whole story which describes step toward the better off life. When the emergence of the subtitles and voice over the “ten years of the three hundred million people’s bills”, the video completes the metaphorical construction after using the audience “from part to whole” cognitive drive and indicates that Alipay brings three hundred million people a better life. When the image of the final motion standing on the roof and overlooking appears, “the change of the three hundred million people’s lives” converts into a background where the audience's mentality reaches the climax and completes the mental image of “Alipay will bring people more wonderful changes”.

Based on the proposition and the structure of the image, the video employs the metonymy and metaphor as two means of intention expression, which successfully depicts Bill Diaries as an advertising tool to achieve the goal of popularity. Regarding the video as a whole, the proposition of “bills are diaries” and “life is a series of isolated fragments” is merely the starting point, and the graphic-image structure is the foundation of human cognition in which the focus-background spatial cognition is the cognitive basis. The video differentiates six stories respectively with multi-level “projection” of metaphor and “alternative” effect of metonymy to finish the construction of a “trustworthy” cognitive model (Yan, 2016).

## 4.3 Summary

The three cases analysis above showcase that the new media advertising commonly employ multimodal combination of texts, images, and sound to draw target audience’s attention of dynamic aggregation, to understand the information acceptance and advertising acceptance toward each mode and the data from the questionnaire below will be analyzed:

（加入问卷调查两个图，分别为模态使用比例和模态效果图）

Through the analysis of the questionnaire data, in the process of multimodal metaphor deconstruction of new media advertising, the image mode is the most fundamental mode of all; the second most fundamental is the language mode, including written and auditory language modes, followed by the sound mode. Although the discerning of multimodal metaphor is affected by different context, personal experience, encyclopedic knowledge, the influence of the different cultural background, data indicate that image modal message is the most intuitive and audience acceptance of is the highest, followed by the language mode, and at last the sound mode. A modal using the percentage of new media advertising is proportional to the rendering effect. Therefore, unlike traditional advertising which lays stress on quantity, new media advertising is grounded on rational cognition model with texts, images, and sounds which are multimodal combination of dynamic aggregation to draw target audience’s attention through the alternating use of complex cognitive means, and with the aid of multimodal mode of transmission, rendering advertising to have the attraction of the new era. In addition to the cognitive construction of multimodal metaphor and metonymy, factors such as multi-level and diverse metaphor, the extensive form between metaphor and metonymy, co-occurrence, proposition, and the graphic image contribute the efficient dissemination for advertising.

# Chapter five Conclusion

## 5.1 Findings

According to the literature review, theoretical framework, and a full analysis on the basis of investigation and data, this thesis has findings as follows:

First, although the discerning of multimodal metaphor is affected by different context, personal experience, encyclopedic knowledge, the influence of the different cultural background, data indicate that image modal message is the most intuitive and audience acceptance of is the highest, followed by the language mode, and at last the sound mode. A modal using the percentage of new media advertising is proportional to the rendering effect. In the first, by analyzing the representative significance of the three advertisements, we can conclude that image mode is the most fundamental mode of all in the process of multimodal metaphor deconstruction; the second is the language mode, including written and auditory language mode; followed by the sound mode. For the audience or the same, image information transfer by modal is the most intuitive, and audience acceptance of the highest, followed by the language mode, and at last the sound mode. A modal using the percentage of new media advertising is proportional to the rendering effect. According to the cases analysis, the discerning of multimodal metaphor results from the collaboration and mapping function of the source domain and target domain so as to achieve the discourse function of new media advertising, the aim of spreading the public or commercial information, and the use of the multimodal metaphor which highlights the theme of advertisement and product features.

First, in the process of multimodal metaphor representation, if the source domain is the image mode, the target domain is often based on the combination of graphics mode, language mode, sound mode or the combination of graphics or a combination of all three. The results also show that if domains (the source domain and target domain) are implemented by image mode, then another domain or source domain (target domain) can be image mode, language, or sound mode of any one or two or three, which does not accord with Forceville’s conclusion put forward in 2009. If a domain, he thought, only is realized by image mode, and the other is language mode, then the former must be the target domain and the latter the source domain.

Second, this thesis further proves that the abstract concept of metaphor can be not only externalized into language, but also can be transferred into multiple senses such as vision, hearing, and smell through cognitive experience and the function of contextual factors to promote information communication and emotional communication with the surrounding environment and realize the effective interaction between the symbolic information. This thesis provides further evidence to support the cognitive function of multimodal metaphor and the discerning ability.

Third, unlike traditional advertising which lays stress on quantity, new media advertising is grounded on rational cognition model with texts, images, and sounds which are multimodal combination of dynamic aggregation to draw target audience’s attention through the alternating use of complex cognitive means, and with the aid of multimodal mode of transmission, rendering advertising to have the attraction of the new era. In addition to the cognitive construction of multimodal metaphor and metonymy, factors such as multi-level and diverse metaphor, the extensive forms between metaphor and metonymy, co-occurrence, proposition, and the graphic image contribute the efficient dissemination for advertising.

Fourth, the discerning of Idealized Cognitive Models is affected by different contexts, personal experience, encyclopedic knowledge, and cultural background.

## 5.2 Deficiencies

The author has exert herself to illustrate the main points which includes the explanation of key concepts, the theoretical framework, theoretical application and cases analysis, so while this article has been repeatedly modified, there are deficiencies as follows:

First, this thesis just lists the understandings and definitions of new media and new media advertising given by scholars at home and abroad, even though the author does not agree on some ideas, but failed to give the exact definition.

Second, based on the analysis of three cases, the main analysis is one of the obvious modal forms, such as advertising language, pictures and music with countless interpretation possibilities. Different customers or audience may have different metaphor interpretations owing to personal circumstances. Because of the author’s knowledge is limited, there certainly exists some deficiencies in explanations and some analysis may be subjective.

Third, the cases analyzed in this thesis are selected form the most common forms of new media WeChat advertising, and several other advertising forms such as toolkit advertisement, namely WeChat brings tools for marketing, such as WeChat group marketing, red envelope marketing, and expressions which enjoy research value and significance, but because of the particularity of its form, there are no specific texts and objects. The author conducts in-depth research briefly from the perspective of cognitive linguistics.

Fourth, the innovative point of this thesis lies in the novel research object; the analysis of the cases is close to the real life and brings the theory back to reality, which will serve academics. The findings and conclusions of this thesis for the creation of the new media advertising especially WeChat have certain reference significance for the readers and provide a distinct perspective for journalism, aesthetics.

## 5.3 Research suggestions

According to the writing experience and introspection, the author puts forward the following research suggestions:

First, although the author thinks that either “new media” or “new media advertising”, the so-called “new” is compared with the traditional media, both of which should be a constantly changing concept which is hard to define. Nevertheless, the “new media” connotation and the essence of the “new media advertising” have a quantitative standard so as to realize the definitions of both.

Second, the scope of data collection and cases should be more widely, which makes the cases analysis more objective and reaches more accurate conclusions. The data for subsequent research on new media advertising can be collected through a large number of consumers to get first-hand data.

Third, future research can list the most effective forms of modal collocation, and then apply them into the production of the new media advertisements which cater to consumer cognition, thus converting the academic value to the commercial value and social value.

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