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COGNITIVE CONSTRUCTION OF MULTIMODAL METAPHOR AND METONYMY IN CITY IMAGE PROMOTIONAL FILMS

As a prominent feature of modern society, multi-modal phenomenon attracts more and more attention. City image promotion discourse also gradually adopts non-verbal modal symbols such as images, colors and sounds to present the all-round features of the city. This paper, taking the promotional film Hello Yinchuan as an example, discusses the construction of cognitive meaning in multimodal discourse from the perspective of multimodal metonymy and metaphor. It is found that non-verbal modes, such as images, sounds, colors, expressions and movements, endow things with vividness. By constructing multi-modal metonymy modes, such as space part instead of whole and core factor instead of organization, the characteristic charm of the city in history, culture, scientific and technological development, economic construction and social life is displayed, which vividly constructs the positive city image of Yinchuan.

Мультимодальность как феномен в лингвистике и стилистике привлекает все большее внимание. В рекламном дискурсе все шире используются невербальные модальные символы, такие как изображения, цвета и звуки, чтобы представить всесторонние особенности объекта. В данной статье на примере рекламного фильма «Привет, Иньчуань» обсуждается построение когнитивного значения в мультимодальном дискурсе с точки зрения мультимодальной метонимии и метафоры. Путем построения мультимодальных режимов метонимии, таких как часть вместо целого, функция вместо организации, подчеркивается характерное очарование города с точки зрения истории, культуры, научно-технического развития, что ярко конструирует позитивный образ города Иньчуань.

According to cognitive linguistics, metaphor and metonymy are the cognitive mechanisms for human beings to know the world, express their thoughts and construct their meanings. Metaphor is a cross-domain mapping between two domains, while metonymy is cognitive prominence in the same cognitive domain. Metaphor and metonymy exist not only in language modes, but also in non-language modes such as images, sounds, colors and actions. As a representative figure of multimodal implicit metonymy research, Forceville defines modality as a symbolic system that uses senses to construct meaning, and holds that besides written symbols, images, verbal symbols, gestures, actions, sounds, music, smells, tastes, contacts, etc. can all participate in the construction of metaphorical meaning [1, p. 24].

Therefore, metaphor can be divided into two types: monomodal metaphor and multimodal metaphor. The former refers to metaphors whose source domain and target domain are presented by only one modality, while the latter refers to source domain and target domain. Cognitive linguists represented by it believe that the perfect study of implicit metonymy should be multi-modal study [2, p. 12]. In multimodal discourse, symbols from different senses work together with the audience, which can fully mobilize the synergy of various senses, convey richer emotions and be more easily accepted by the audience. Metaphor and metonymy constructed by linguistic and non-linguistic modes are naturally vivid, intuitive, dynamic and narrative. At the same time, they also pay attention to the important role of metonymy and the relationship between metaphor and metonymy. Metaphor and metonymy are often intertwined [3, p. 125]. Whether metaphor exists or not, metonymy must exist, and metonymy is a necessary prerequisite for metaphorical meaning construction [4, p. 329].

The study of multimodal metaphor and metonymy provides a new perspective and analysis dimension for multimodal discourse analysis. Domestic research on multimodal metaphor and metonymy started relatively late, but developed rapidly. Literature review shows that domestic research focuses on theoretical introduction and analysis of multimodal metaphor and metonymy in specific genres. Among them, advertisements and political cartoons are the most concerned. In addition, a few scholars have studied the national image promotion films and sports events promotion films from the interactive relationship between metaphor and metonymy [5, p. 130]. This paper takes the Yinchuan city image promotion film *Hello Yinchuan* as an example, in order to deeply understand how the city image promotion discourse uses metaphor and metonymy to convey the author's intention and win audience recognition.

Yinchuan is the capital city of Ningxia Hui Autonomous Region in northwest China. In recent years, Yinchuan City has taken the initiative to integrate into the national «the belt and road initiative» construction and opening up, and unswervingly implemented the strategy of opening up. At present, Yinchuan city has established international friendship city or friendly exchange city relations with 36 foreign cities, and various departments and enterprises of Yinchuan city have established cooperative relations and trade exchanges with 160 countries and regions such as France, the United States and Russia. In order to build and make good use of the external publicity platform, and actively shape and maintain the image of Yinchuan city, the Foreign Affairs Office of Yinchuan Municipal Government produced the promotional film *Hello Yinchuan* in both Chinese and English, taking this opportunity to widely carry out external publicity, display the image of Yinchuan and enhance the international and domestic popularity of Yinchuan city.

On March 22nd, 2021, *Hello Yinchuan* with a total length of 9 minutes and 38 seconds was officially released. The film started preparation in July 2020, and took 8 months to complete shooting and production. It can be described as a journey of «Charming Yinchuan». The film includes rock paintings, Shuidonggou Ancient Human Cultural Sites, Helan Mountain, wine, sweet dates, Goji berry and other elements, showing the characteristic landscape and unique cultural heritage of Yinchuan city. The whole film is divided into five sections: Hello, Yinchuan, a city rich in profound cultural heritage; Hello, Yinchuan, a hub that gathers countless talents; Hello, Yinchuan, a livable and harmonious home town; Hello, Yinchuan, an idyllic land experiencing green development; Hello, Yinchuan, an open and inclusive city. The first section mainly introduces the interweaving and integration of historical civilization and modern culture; the second section mainly introduces the characteristic cultural inheritance of Yinchuan city; the third section mainly introduces the living environment of Yinchuan city and focuses on highlighting happiness; the fourth section mainly introduces the harmonious coexistence between man and the natural environment, highlighting that the natural environment benefits Yinchuan and brings rich products to Yinchuan; the fifth section mainly introduces Yinchuan's

speeding up of high-quality development, its opening achievements and rich elements, and shows the charm of Yinchuan to the world.

This promotional film is not only a display of Yinchuan's city image, but also an invitation letter, just like the sentence «Yinchuan is reaching out towards the whole world» at the end of the promotional film, Yinchuan is inviting friends all over the country and the whole world.

Metaphor uses source domain to conceptualize target domain. Metonymy allows people to substitute one entity for another in the same cognitive domain. Cognitive linguists generally believe that metonymy is a more basic cognitive mechanism than metaphor, which is not only the premise of metaphor, but also restricts the characteristics and attributes of metaphor mapping. Like metaphor, metonymy can be embodied in modal symbols such as language, image, gesture and sound, and the key to its recognition lies in the reasoning of the concept or complex event referred to by the source domain, i.e., the concrete picture. There are many metonymies in *Hello Yinchuan*, and it is particularly important to understand the history and culture of Yinchuan when recognizing these metonymies. Because dynamic images have strong appeal, which can lead to the audience's transfer from thinking to feeling and from intuition to feeling, almost every picture in the film has some meanings, and these meanings are based on metonymy, a cognitive reasoning mechanism. Based on the classification of metonymy types proposed by Piersman and Greeraerts [6], the main metonymy models in *Hello Yinchuan* are classified.

Types of Multimodal Metonymy in *Hello Yinchuan*: the spatial part represents the whole (Symbolic buildings (Phoenix Monument, Phoenix Bridge); core factor representation organization (Drum Tower, Rock Paintings, Yinchuan Traditional Culture); a single entity represents the whole (riding, running, morning exercise, Tai Chi, skateboarding and skiing High buildings, Urban Greening); behaviors represent participants (running, jumping, clap one's hands); entity representation feature (Phoenix, Pigeon, Beauty. Unity, Development).

Zhang Hui pointed out that the source domain of metonymy is highlighted by visual, auditory or other modes, and its recognition depends more on context and encyclopedic background knowledge [3, p. 125].

The representative institution of the core factor is the metonymy pattern with the highest frequency in the film. The silk painting, paper-cutting, clay tile plastic, chop suey, Sanzi, deep-fried dough cake, eight-treasures-tea, etc. appearing in the film are all representatives of Yinchuan traditional culture and customs and highlighting Yinchuan characteristics; Haibao Tower, Drum Tower, Shuidonggou Ancient Human Cultural Site and Rock Paintings reflect Yinchuan's long history. Schools, students, libraries and bookstores show Yinchuan's emphasis on culture and education; Science and Technology Museum, smart tourism, transportation and logistics are the symbols of Yinchuan's modern high-tech level. These pictures cooperated in many aspects to build the image of Yinchuan, which not only showed the audience the rich traditional culture of Yinchuan, but also presented the modernization of Yinchuan and expounded the development concept of Yinchuan. Riding, running, Tai Chi, skateboarding and skiing show Yinchuan people's pursuit of sports and healthy life; high buildings, rail transit, urban greening and logistics port reflect the rapid development of Yinchuan's infrastructure. In the process of visiting famous scenic spots and cultural monuments and experiencing traditional culture in Yinchuan, the visual images of the characters in the film, such as smiling faces and dedicated expressions, and body language, such as taking pictures, clapping, waving arms and jumping, map their meanings through the metonymic model of entity generation characteristics and actions representing participants' attitudes, expressing approval, harmony and friendship, and conveying happiness and hope.

Metonymy provides the foundation for the formation of metaphor in the process of multi-modal cooperation, and to some extent assists and supports the conceptual structure of metaphor. For example, based on the metonymy that a single entity represents the whole, the sports scenes such as riding, running, Tai Chi, skateboarding and skiing presented in *Hello*

Yinchuan can build the foundation for the concepts such as «sports are healthy» or «sports are vitality», thus forming a multimodal metaphor of «Yinchuan is a healthy and energetic person». The multimodal metaphors based on metonymy of entity representative features include «Yinchuan is like the rising sun», «Yinchuan is like a soaring phoenix» and so on. The urban buildings reflected in the sunshine and the high-rise buildings standing behind the soaring phoenix represent that Yinchuan is under construction and developing.

However, the theme expression of the promotional film actually revolves around a core metaphor, that is, «Yinchuan is like a phoenix, and the development of Yinchuan is like the process of the phoenix taking off». In folklore, Yinchuan city is also called “Phoenix City”. Legend has it that in ancient times there was a phoenix symbolizing happiness and good fortune, which flew from the south of the Yangtze River to the northwest of China. In order to resist foreign invaders and protect the people here, Phoenix transformed itself into Yinchuan city. It is said that the Drum Tower in the old city of Yinchuan is the head of Phoenix, the West Tower and the North Tower are its strong legs, and the Yinjia Canal flowing between the old city and the new city is its blood. The inspiration of the designers of Phoenix Monument comes from this folk legend, and the Phoenix on the top of the monument symbolizes the unity, friendship and happy life of people of all ethnic groups such as Hui and Han in Yinchuan. Phoenix is the symbol of Yinchuan’s urban temperament-beauty, vitality, development, unity and friendship. The Phoenix Monument and Phoenix Bridge at the beginning of the promotional film, the Phoenix Park and the Phoenix light and shadow rising from Helan Ridge, the elements of «Phoenix» are everywhere in the whole promotional film, which symbolizes the charm and development of Yinchuan.

The analysis shows that *Hello Yinchuan* takes metonymy and metaphor as the cognitive framework, and mainly uses symbolic modes such as images, colors and sounds to shape the city image and development goals of Yinchuan, which is vivid and convincing. The main metonymy types in the film include spatial part representing the whole, core factor representing the organization, single entity representing the whole, action representing the state and entity representing the characteristics. Metonymy suggests metaphor, which provides a basis for the recognition and interpretation of metaphor and forms the interaction between them.

In the *Work Report of Yinchuan Municipal Government in 2021*, the development orientation of Yinchuan city to build a demonstration city in the pioneer area of ecological protection and high-quality development in the Yellow River Basin during the 14th Five-Year Plan period was clearly put forward, and the goal of high quality, modernized governance, internationalized city and ecological gardening was established. Under this background, it is of theoretical and practical significance to study the cognitive construction of multimodal metonymy and metaphor in Yinchuan city image promotion discourse. On the one hand, this study can expand the application of multimodal metaphor theory, and provide an example for extending multimodal metaphor theory to the study of city image promotion discourse. On the other hand, it is helpful to understand the use and presentation of non-verbal modes such as images, sounds and colors in the city image promotion space, and to promote the dissemination of Yinchuan urban construction concepts and values through the analysis of metonymy and metaphorical cognitive construction process, so that domestic and foreign audiences can have a deeper understanding of the characteristics of Yinchuan city image in the new era, enhance the international display of Yinchuan city image, tell Yinchuan stories well and spread Yinchuan voice well.

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ПРАГМАТИЧЕСКИЙ ПОТЕНЦИАЛ АНГЛИЙСКОГО ТЕКСТА ОФИЦИАЛЬНО-ДЕЛОВОГО СТИЛЯ

Статья посвящена прагматическому аспекту английского текста официально-делового стиля. В ней рассматриваются такие понятия, как «прагматический эффект», «прагмема», прагматический и коннотативный аспекты слова, способы их перевода и специфика перевода лексики официально-делового стиля английского языка. Кроме того, рассматривается оценочность как компонент коннотации, понятийное поле слова и влияние синтаксиса на перевод лексики.

Современный этап развития лингвистики характеризуется особым интересом к проблемам речевой коммуникации и речевого взаимодействия как ее составляющей. Через речь можно влиять на мысли и чувства слушателя, побуждать его к действию.

С официально-деловым стилем общения мы сталкиваемся постоянно, поскольку именно к этому стилю относятся все деловые документы, поэтому важно знать особенности этого стиля, его закономерности. Уместно использовать те или иные языковые средства, знать закреплённые нормы словоупотребления – норма современного общества. Составляющему тот или иной документ необходимо знать сумму реквизитов, их взаимосвязь и последовательность изложения.

Речевое воздействие следует рассматривать в контексте прагматики, которая описывает те языковые средства и речевые образцы, которые используются для воздействия на мысли, чувства, волю и, как следствие, на поведение партнеров по общению. Для лингвистической прагматики, рассматривающей речевое общение как одну из форм целенаправленной деятельности, естественно стремление выявить механизмы, обеспечивающие успешность речевого воздействия, то есть достижение говорящим определенных целей.

Типичными лексическими средствами оформления официально-делового стиля являются функционально окрашенная лексика (*искажать, допрашивать*), термины и терминологизированные словосочетания (*условия оплаты, устанавливать деловые отношения*), устойчивые словосочетания и клише (*В ответ на ваше датированное письмо*), собирательные существительные (*информация*), существительные, выражающие совокупное единство (*ядерное оружие*), глагольные существительные (*развитие*), глаголы в форме пассивного залога, наречия (*относительно, скорее*).