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A Cognitive Contrastive Study of the Dynamic Meaning Construction of Multimodal Discourses in English and Chinese Current News

英汉时事新闻中多模态语篇动态意义建构的认知对比研究

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A Cognitive Contrastive Study of the Dynamic Meaning Construction of Multimodal Discourses in English and Chinese Current News

A Thesis

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Abstract

With the development of multimedia technology, single-mode media, for example, traditional paper media, are gradually replaced by multimodal media that synthesize text, sound and image. Analysis of discourse from the perspective of multimodal discourse has become a hot topic in linguistic research. However, within current research of multimodal discourse, there are few studies on the interaction and integration of the text mode, sound mode and image mode, let alone contrastive studies on English and Chinese multimodal discourses. There are three modes—text mode, sound mode and image mode both in *BBC World News* and *World Weekly*; this thesis takes ten pairs of multimodal news videos with corresponding content from *BBC World News* and *World Weekly* as the research object, and mainly attempts to solve two sets of problems: (1) What are the features and functions of multimodal discourses in *BBC World News* and *World Weekly*? What are their similarities and differences and the underlying motivations? (2) How is the meaning of multimodal discourses dynamically constructed in *BBC World News* and *World Weekly*? What are the similarities and differences and the underlying motivations?

Concerning the contrastive study of features and functions of

multimodal discourses, we firstly apply the Cognitive Reference Point Theory to find out the features and functions of the text mode, sound mode and image mode in *BBC World News* and *World Weekly*. Secondly, we contrast each pair of modes and summarize their similarities and differences. Finally, we explore the motivations for these similarities and differences. The results show that: (1) in *BBC World News* and *World Weekly*, the sound mode is the main mode, providing a lot of specific information; the image mode is the secondary mode, providing the most authentic and supplementary information; (2) the text mode in *BBC World News* serves as a cognitive reference point, providing an ideal cognitive model for the whole multimodal discourse; the text mode in *World Weekly*, as the focus of information, summarizes and sublimates the whole multimodal discourse; (3) motivations for the similarities are the characteristics and nature of the multimodal news discourse itself; motivations for the differences are different thought patterns between Chinese and Westerners. Namely, Chinese prefer synthesis and induction, while westerners prefer analysis and deduction.

As for the contrastive study of dynamic meaning construction of the multimodal discourse, we firstly use Conceptual Blending Theory to analyze the process of meaning integration between different modes in *BBC World News* and *World Weekly*. Secondly, we contrast the process of meaning integration between modes and summarize their similarities and

differences. Lastly, we explore the motivations for these similarities and differences. The results reveal that: (1) meaning integration occurs between modes, and the complete meaning of multimodal discourse comes from the interaction and integration of the three modes; (2) the multimodal news discourse reporting the same event may have different meanings through integration; (3) motivations for the similarities are the characteristics and nature of the meaning construction of multimodal discourses; motivations for the differences are different culture and different political stances between China and the West. Namely, China aims to make objective and fair comments on current news, while the west tends to protect its benefits.

Keywords: multimodal discourse, current news, dynamic meaning construction, contras between English and Chinese

摘要

随着多媒体技术的发展，单一模态的语言媒介，如传统的纸媒，正逐渐被综合呈现文字、声音和图像的多模态媒体取代；从多模态语篇的角度分析话语已成为语言研究的热点。然而在目前的多模态语篇研究中，涉及三种模态的互动与整合性研究极少，英汉多模态语篇的对比研究更是寥寥无几。《BBC 世界新闻》和《世界周刊》中都有文字、声音和图像这三个模态，因此，本文选取《BBC 世界新闻》和《世界周刊》中十组对应内容的多模态新闻视频语篇为研究对象，主要解决两个问题：（1）《BBC 世界新闻》和《世界周刊》中多模态语篇的特点和功能有哪些，它们的异同及其成因是什么？（2）《BBC 世界新闻》和《世界周刊》中多模态语篇的意义是如何被动态建构起来的，它们的异同及其成因是什么？

在多模态语篇的特点和功能对比研究中，我们首先运用认知参照点理论，探究《BBC 世界新闻》和《世界周刊》中文字模态、声音模态和图像模态的特点及功能；其次，将每组模态进行对比，总结其异同；最后，探究这些异同产生的理据；结果显示：（1）在《BBC 世界新闻》和《世界周刊》中，声音模态是主要模态，提供大量的具体信息；图像模态为次要模态，最具真实性，提供补充信息；（2）《BBC 世界新闻》中的文字模态作为认知参照点，为整个多模态语

篇提供了一个理想化的认知模型；《世界周刊》中的文字模态作为信息焦点，总结和升华了整个多模态语篇；（3）造成相同点的原因是多模态新闻语篇本身的特点与性质；造成不同点的原因是中西不同的思维方式，即中国人重综合和推导，西方人重分析和演绎。

我们在多模态语篇动态意义建构的对比研究中，首先运用概念整合理论，分析了《BBC 世界新闻》和《世界周刊》中各模态之间的意义整合过程；其次，将模态间的意义整合过程进行对比，总结其异同；最后，探究这些异同产生的理据；结果表明：（1）意义整合发生在模态之间，完整的多模态语篇意义来自于三个模态的互动与整合；（2）报导同一事件的多模态新闻语篇可能整合出不同的意义；（3）造成相同点的原因是多模态语篇意义建构的特点与性质；造成不同点的原因是中西方不同的文化和不同的政治立场，即中方力求保持客观公正，西方倾向于保护自身利益。

关键词：多模态语篇；时事新闻；动态意义建构；英汉对比

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Contents

Introduction

The background, objectives, significance of this study and the layout of this thesis will be discussed in this section.

0.1 Research Background

It is no exaggeration to say that a great amount of breaking news is happening in every corner of the world every day. Following the latest current news to gain the information about the world is one of the most common things people do in daily life. And with the rapid development and extensive application of digital media technology, most people prefer to acquire information by vivid and concise news videos rather than purchase traditional newspapers which are limited by time and space. Whenever people turn on the television, log into a website or open up a smartphone application to browse news content, news videos are abundantly available. Put it in another way, we have moved from "pages" to "screens".

BBC World News is one of the leading news channels in the world responsible for broadcasting news and current affairs (http://123tvonline.com/live/bbc-world-news.html). Launched on 11

March, 1991 as the BBC World Service Television outside of Europe, with its name changed to *BBC World* in 1995 and to *BBC World News* in 2008, it broadcasts for 24-hours with television programming including BBC News bulletins, documentaries, lifestyle programs and interviews (https://www.tvmao.com/tvcolumn/Uy9rVg). *BBC World News* is one of the main programs which generally contain four news bulletins in a one-minute video.

World Weekly，a powerful news weekly program , launched by China Central Television News Channel at the very beginning of its broadcasting. Every edition of *World Weekly* basically focuses on two or three representative current affairs happened in the world during the week. Although it lasts 45 minutes, deeply delving into the essence of each event, it will briefly summary the events right at the start of the news video.

BBC World News and *World Weekly* are alike in form and often cover the same events. They are both typical multimodal news discourses which use the combination of the text mode, image mode and sound mode to deliver messages and convey meanings. So this thesis takes ten pairs of multimodal news discourses with corresponding content from *BBC World News* and *World Weekly* from May to July 2018 as the research object.

Since the 1990s, multimodal discourse analysis has gradually

sprung up in western countries and then in china. However, on the one hand, the current emphasis in the research is still on text mode and image mode; more modes like sound should be taken into consideration. On the other hand, contrastive studies of multimodal news discourses can hardly be seen. Thus, the thesis attempts to contrastively analyze the dynamic meaning construction of multimodal news discourses.

0.2 Research Objectives

This thesis takes ten pairs of multimodal discourses with corresponding content from *BBC World News* and *World weekly* as the research object to make a contrastive study of their similarities and differences in features and functions, on the basis of which we will analyze the dynamic meaning construction of multimodal news discourses.

This thesis tries to answer two questions:

(1) What are the features and functions of multimodal discourses in *BBC World News* and *World Weekly*? What are their similarities and differences and the underlying motivations?

(2) How is the meaning of multimodal discourses dynamically constructed in *BBC World News* and *World Weekly*? What are the similarities and differences and the underlying motivations?

0.3 Research Significance

This thesis contrastively analyzes the dynamic meaning construction of multimodal discourses in English and Chinese current news from the perspective of cognitive linguistics. The research significance lies in two aspects:

Theoretically, this study attempts to enlarge the scope of multimodal discourse analysis by combining text mode, image mode and sound mode together. What's more, it can testify the feasibility and applicability of Cognitive Reference Point Theory and Conceptual Blending Theory in elaborating multimodal discourses, which provides new ideas for cognitive multimodal research.

Practically, this study would serve as an enlightening study to the multimodal teaching method, especially to the English audio-visual courses. Having a good grasp of the features and functions of different modes and the dynamic construction of them not only enables teachers to impart knowledge in an advanced way but also contributes to students' learning. Furthermore, in this information era, this study might provide media professionals who aim at propagating information in a more efficient way with some suggestions from the point of linguistics.

0.4 Structure of the Thesis

In addition to an introduction and a conclusion, there are four chapters in this thesis. The introduction provides the background of the study, the objectives and the significance of the research, and the arrangement of this thesis.

Chapter One is about literature review. It briefly introduces the previous studies of news discourse and multimodal discourse, and then makes comments on them.

Chapter Two is about the theoretical foundations of this thesis. Cognitive Reference Point Theory is taken as our theoretical backup for this thesis to analyze the features and functions of each mode in *BBC World News* and *World Weekly*, and Conceptual Blending Theory is used to study the dynamic meaning construction of multimodal discourses in them.

Chapter Three makes analyses of multimodal discourses taken from *BBC World News* and *World Weekly*. It contrastively analyzes the features and functions of each mode and summarizes their similarities and differences, and then manages to explain the underlying motivations.

Chapter Four is to analyze the dynamic meaning construction of multimodal discourses in *BBC World News* and *World Weekly* in the light of Conceptual Blending Theory. The process of meaning construction goes from the interaction of two modes to the combination of three modes. At last, similarities and differences together with the underlying

motivations will be analyzed.

In conclusion, work done in this thesis is summarized; the major findings and the limitations of the study are also pointed out.

Chapter One Literature Review

This chapter introduces the previous studies of news discourse according to the systemic-functional approach and the cognitive approach respectively. And previous studies of multimodal discourse are also referred.

1.1 Previous Studies of News Discourse

News discourse refers to the objective reporting of recent events, which is publicly disseminated. News discourse is a value-loaded, ideologically determined discourse that potentially influences readers' world outlook and beliefs. Carrying the characteristics of truthfulness, accuracy, timeliness, and objectivity, news discourse plays a very important role in modern society, and naturally has become one of the research objects favored by linguists.

1.1.1 A Systemic-functional Approach

Since the 1980s, from the perspective of systemic-functional linguistics, scholars have begun to explore the relationship between news discourse and social, cultural and ideological factors. Foreign scholar Van

Dijk (1985) took a sociological perspective to study the organization of news discourse; Francis (1990) conducted a contrastive analysis of transitivity, theme and thematic progression patterns in news discourse; Bell (1991) and Fairclough (1995) studied the relationship between speech reporting and discourse comprehension in news text. At home, Wang Huan and Wang Guofeng (2012) studied the internal relationship between linguistic context and news comprehension; Wang Tianhua (2012) used Appraisal Theory that was put forward by systemic-functional linguist Martin to explore how covert evaluation in news discourse constructs the text axiology under the influence of textual context. Returning to language itself, Xin Bin (1998, 2007, 2014) has written several articles to study the form and function of reported speech in news discourse, advocating paying attention to the news discourse itself and analyzing the social function of news discourse from the perspective of critical discourse analysis. Cao Jun and Zhang Shaojie (2014) studied the cohesion and coherence of news discourse, focusing on the referential and cohesive functions of the reference *more* in VOA English news discourse.

1.1.2 A Cognitive Approach

In recent years, more and more scholars have applied cognitive

linguistic theories such as Conceptual Metaphor Theory, Conceptual Metonymy Theory and Conceptual Blending Theory to study news discourse. Zhang Lei and Miao Xingwei (2012) did a comparative study on metaphorical representations of the Olympic economy in English and Chinese news discourse and revealed the differences between them. Dai Limin (2013) offered a relatively comprehensive and integrated analytical framework for news text organization from the perspective of metonymy. Yan Xu (2015) elaborated the blending process of meaning construction of Mexican immigration news discourse with the theoretical background of Conceptual Blending Theory. With the continuous advancement and development of the information age, various news discourses emerge day by day, which provide a substantial number of corpus for language research and make it a hot research topic. The breadth and depth of news discourse research deserve our further exploration.

1.2 Previous Studies of Multimodal Discourse

Since Harris, an American linguist, put forward discourse analysis in the early 1950s, scholars of Prague School, Systemic Functionalism School and Cognitive Linguistics School have put forward various theories and methods, with a large number of case studies, to explain the inherent rules of discourse activities and the relationship among discourse

activities, ideology and cognitive model. However, these theories and methods are basically applied to single language analysis, focusing only on the relationship between language system, semantic structure and social culture, psychological cognition, ignoring other forms of meaning representation such as image, sound, color, animation and so on (Zhu Yongsheng, Yan Shiqing, 2011:118). This makes discourse analysis lopsided and limited. Fortunately, soon afterwards, scholars expanded their research to multimodal discourse.

Multimodal discourse is the phenomenon that the use of visual, auditive, tactile and other senses, through the use of language, image, sound, action and other means or symbolic resources to communicate (Zhang Delu, 2009). Multimodal discourse analysis is the application of discourse analysis in the field of multimodality. And multimodality is the use of diverse modes in the design of a semiotic product or event, along with the particular way in which these are combined to fulfill communications (Kress & van Leeuwen, 2001). According to Baldry & Thibault (2006), multimodality means the different ways in which semiotic resource systems are contextualized to construct the meaning of a multimodal text. Wei Qinhong (2009) defines multimodality as the study of interdependence and interrelationships between various communication modes, no matter what kinds of modes.

1.2.1 Previous Contrastive Studies of Multimodal Discourse

With the booming of multimodal discourse research in academia, a few scholars have also attempted to reveal the similarities and differences between English and Chinese multimodal discourses, and to explore the deeper differences between Chinese and Western cultures, values and thought patterns. Chang Yingyuan (2011) used the Appraisal Theory and Visual Grammar Theory to analyze the meaning construction of text mode and image mode in Chinese and American museum web pages. Xia Qing (2015) and Chen Lin (2016) both analyzed multimodal metaphor in English and Chinese public service and automobile advertisements. It is thus obvious that Conceptual Metaphor Theory is mostly used in the contrastive study of English and Chinese multimodal discourses from the perspective of cognitive linguistics, and the research corpus is generally taken from all kinds of advertisement. So there is still a broad field for further exploration and research.

1.2.2 Other Studies of Multimodal Discourse

Roland Barthes first discussed the relationship between image and text from the perspective of semiotics. In his paper, *Rhetoric of The Image*, published in 1977, he explained that image and textual description are related, and the meaning of image is often determined by textual

description. Halliday (1978), the founder of Systemic Functional Linguistics, regarded language as a kind of social symbol, pointing out that not only linguistic symbols, but also other symbols, or a combination of multiple symbols are useful tools for human communication. Systemic Functional Linguistics holds that other symbolic systems besides language are also the source of meaning. Multimodal discourse has conceptual, interpersonal and textual functions as well. Multimodal discourse itself is systematic, and its meaning interpretation is also influenced by contextual factors. Therefore, many systemic functional linguists turn their research to multimodal discourse analysis. O'Toole (1994) carried out a semiotic analysis of paintings, sculptures and architecture. Kress & van Leeuwen (1996) studied the relationship between modality and media, and specifically explored the phenomena in which multimodality regularly express meanings, including visual images, color grammar, and layout of newspapers. In his book *Speech, Music, Sound*, Van Leeuwen (1999) described speech mode, music mode and other sound modes from the perspective of social semiotics. Lemke (1998, 2002) studied the multimodal features of scientific discourses and hypertexts and put forward new ideas on reading and writing education in the new media age. Royce, T (2002) studied the complementarity of different symbols in multimodal discourse and the multimodal collaboration in second language teaching. O'Halloran (2005) not only

studied the theoretical construction of multimodality, but also discussed multimodality in mathematical discourse. Bednarek & Martin (2010) studied the manifestations and meaning features of various modes in contemporary discourse under various contexts.

Domestic research on multimodal discourse began in the early 21st century. In 2003, Li Zhanzi published the paper—*Social Semiotic Approach to Multimodal Discourse*, and took the lead in introducing the social semiotic approach to multimodal discourse to China for the first time. Subsequently, Hu Zhuanglin (2007), Zhu Yongsheng (2007), Zhang Delu (2009) and Yang Xinzhang (2009) also wrote articles to introduce the theoretical basis, research path and practical significance of multimodal research, which greatly contributed to an upsurge in the research of multimodal discourse in China. Wang Hongyang (2007), Chen Yumin (2008) and Feng Dezheng (2011) analyzed the relationship between pictures and discourses in different kinds of advertisements from the perspective of multimodal discourse analysis. Gu Yueguo (2007), Zhu Yongsheng (2008) and Zhang Delu (2009) tried to develop a theoretical framework for multimodal discourse analysis and provide guidance for the choice of effective procedures and practice in foreign language teaching, multimodal learning and multiliteracy. Yang Yunzhi (2014), Tang Meng (2016), Shen Xiumei (2017) and Zhan Jinyang (2017) used the Visual Grammar Theory proposed by Kress and Van Leeuwen to

analyze multimodal discourses in films, television works and political news. In recent years, many scholars, such as Yu Yanming (2013), Pan Yanyan (2013), Cui Jian (2015), Wang Tianyi and Ganlin (2015), applied Conceptual Metaphor Theory and Conceptual Metonymy Theory to analyze the construction of multimodal discourse.

1.3 Summary

From above we can see that in the current study of multimodal discourse, a great emphasis is still on the combination of text mode and image mode, while studies on interaction and integration between sound mode and other modes are rare. Moreover, the study of dynamic meaning construction of multimodal discourse is far scarcer. From the perspective of research, although many cognitive linguists have jumped out of the framework of systemic functional linguistics and tried to use theories from cognitive linguistics to study multimodal discourse, they are mostly confined to the repeated use of Conceptual Metaphor Theory or Conceptual Metonymy Theory. Therefore, this thesis attempts to use Cognitive Reference Point Theory to analyze the features and functions of text mode, image mode and sound mode in English and Chinese current news, and use Conceptual Blending Theory to study the dynamic meaning construction of the three modes.

Chapter Two Theoretical Foundations

This chapter aims at presenting the theoretical framework applied in this thesis, which will lay a solid foundation for the following chapters. Cognitive Reference Point Theory and Conceptual Blending Theory will be stated in detail and proved to be the applicable tools for the contrastive analysis of dynamic meaning construction of multimodal discourse.

2.1 Cognitive Reference Point Theory

Cognitive Reference Point Theory originated from psychology and was introduced into cognitive linguistics in the 1990s. It has developed into a highly-explanatory theory over the past years.

2.1.1 The Development of Cognitive Reference Point Theory

Max Wertheimer, one of the founders of Gestalt Psychology, first used the concept of anchoring points in perception in 1912, believing that some "ideal species" would act as fixed points in perception (Zhao Yongfeng 2013). Later, Rosch published the paper titled *Cognitive Reference Point* in *Cognitive Psychology* in 1975, and formally put

forward the theory of Cognitive Reference Point. Since then, the theory has been widely used in the fields of cognitive psychology, social psychology, behavioral economics, management and marketing and so on.

The introduction of Cognitive Reference Point Theory into linguistics goes back to the 1990s. Langacker put forward the Reference-Point Model in 1991, which is also called the Principle of Cognitive Reference Point (CRP) to explain three kinds of possessive constructions like possessive pronoun, the possessive case of nouns and preposition "of" in English (Yang Qingyun 2013). Langacker believes that cognitive reference point is a basic cognitive ability of human beings, which exists in our everyday life experience. In most cases, we often need to refer to the known objects to recognize the unknown new objects. For example, if children want to grasp the concept of UNCLE, they must first understand the concept of FATHER. Langacker uses the phenomenon of "Night-time Sky" to explain CRP principles. He points out that the night sky is covered by millions of stars and how to find out the star you want from the sky? The solution is that observers (i.e. conceptualizers C) often identify a bright, easy-to-find, prominent star (R) as a reference point, and then use it as a starting point to find it (T) (Wang Yin 2005). He (2000:174) illustrated this principle as follows:

C = conceptulizer
R = reference point
T = target
D = dominion
- - - - -→ = mental path
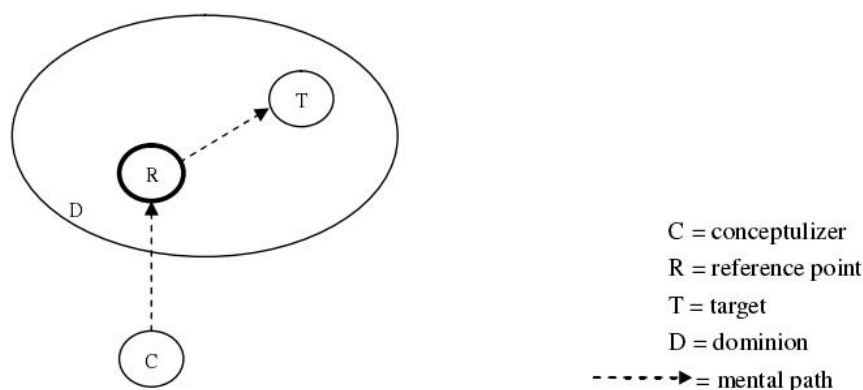
Figure 1.1 Reference Point Model (Langacker, 2000: 174)

According to this theory, conceptualizer, as the cognitive subject, chooses a specific concept as the reference point of target in the specific cognitive dominion when he cognizes the real society, thus forming a mental path from C to R and then to T. In our psychological experience, the function of cognitive reference point is basic and persuasive. It exists in the level of concepts and grammatical organization, even in a simple expression. People use cognitive reference point to establish a psychological connection between one concept and another concept (Wei Zaijiang 2008).

2.1.2 The Application of Cognitive Reference Point Theory

The application of Cognitive Reference Point Theory has been explored and expanded by many scholars. In the light of Cognitive Reference Point Theory, Langacker analyzed "the + noun" construction,

derivative word, compound word, tense, indirect speech, modal verb, rhetorical devices and so on. Wei Zaijiang (2008) used Cognitive Reference Point Theory to explain the functions and characteristics of pragmatic presupposition. Zhao Yongfeng (2013) , with the help of Cognitive Reference Point Theory, conducted a research on "a set of stunning advertisements of real estate culture" from *People's Daily* to interpret and analyze the relation of society, cognition and language from the perspective of cognitive sociolinguistics. Yang Qingyun (2013) proposed four multidimensional cognitive reference point models to explain the cognitive mechanism of ironic discourses. Wang Yin (2005) is the first scholar to use the Cognitive Reference Point Theory to explain discourse coherence. Later, he (2011) proposed "Revised CRP (RCRP)" to further explain the construction mechanism of various types of discourses, which greatly enhanced the explanatory power of the Cognitive Reference Point Theory.

This paper applies Cognitive Reference Point Theory to multimodal discourse analysis in order to make new discoveries on the dynamic meaning construction of multimodal discourses.

2.2 Conceptual Blending Theory

The development of Conceptual Blending Theory has mainly gone

through two stages. The first stage is from 1985 to 1994, when Mental Space Theory was put forward and applied. The second stage is from 1994 till now; Mental Space Theory has gradually developed into the more explanatory Conceptual Blending Theory.

2.2.1 The Development of Conceptual Blending Theory

In order to describe how language users assign and manipulate reference, including the use of names, definite descriptions, and pronouns, Gilles Fauconnier introduced the notion of mental spaces in his book *Mental Spaces* in 1985. He (1997: 11) defined mental spaces as "partial structures that proliferate/grow rapidly when we think and talk, allowing a fine-grained partitioning of our discourse and knowledge structures". The sources of mental spaces are varied. There are a large number of conceptual domains that have long been stored in our knowledge structure, like eating in a restaurant, shopping in a supermarket, having conversations in public places and so on. In addition, immediate experience and what people say to you can also help to build up mental spaces. For example, when taken to visit aircraft manufacturing, the industrial processes the visitors have seen and the presentations the guide has offered can build up a mental space about aircraft manufacturing in the visitors' mind. In a full discourse, there may exist a rich array of

mental spaces which are interrelated with each other. The shifts of focus from one mental space to another push forward the unfolding of a full discourse. Mental spaces entrenched in the long-term memory can be aroused when needed, and new mental spaces are build up dynamically in working memory. Mental Space Theory aims at interpreting the on-line meaning construction process.

However, the Mental Space Theory also has its own disadvantages. For example, the working mechanism is not clear enough; the emergence of new meanings cannot be adequately accounted for. To address these shortcomings, Fauconnier and other cognitive linguists spared no effort in developing and perfecting the Mental Space Theory. So in 1997, Fauconnier published his outstanding work: *Mapping in Thought and Language* in which Conceptual Blending Theory was put forward. Conceptual blending is a basic, universal cognitive activity of human beings which is central to the way we think and imagine. Compared with Mental Space Theory, the most remarkable progress of Conceptual Blending Theory lies in that it insists that meaning is more than the sum of component parts, and the meaning construction will produce emergent structures which generate new meanings. Furthermore, in 2002, the publication of *The Way We Think* was a landmark of the Conceptual Blending Theory as in this book Fauconnier and Turner highlight the dynamic process of meaning construction and point out that conceptual

blending is a basic cognitive mechanism, which experienced almost all cognitive activities.

2.2.2 Basic Network of Conceptual Blending Theory

A network of conceptual blending, also known as integration network is a mechanism for modelling how meaning is constructed and how emergent meaning might come about. According to Fauconnier and Turner (2002), an integration network is made up of inputs in which elements exist. The specific elements in each input are linked by mappings of connections. As shown in figure 1.2, an integration network contains at least four spaces: input space1, input space2, a generic space, and a blended space. There are cognitive frames, domains, and entities in the two input spaces and through a partial cross-space mapping, elements in input1 and input2 can be connected. However, the projection is not random but selective. Not all the elements or the concepts from the input spaces are projected to the conceptual blending, but only the matched elements, which are required for on-line meaning construction. The elements in the generic space are general and abstract. Elements in the generic space can be traced back to counterparts in each of the input space, and they motivate the identification of cross-space counterparts in the input spaces. Except for the elements projected from the input spaces,

the blended space also contains new or emergent information that is not contained in the inputs. The blended space fetches elements from both or all the inputs, but goes further in generating new structures that distinguish the blended space from the inputs.

The mapping from the input spaces to the blended space should go through three processes: (1) composition process, i.e. the fusion of concepts from the input spaces to the blended space; (2) completion process, i.e. the complementation of incomplete information mentioned in the input spaces; (3) elaboration process, i.e. due to the uncertainty and openness of concepts, it is necessary to elaborate the blended structure in detail. The mapping process from the input spaces to the blended space is called compression, which is the process of simplifying complex concepts in the input spaces to a new, complete and unified conceptual structure.
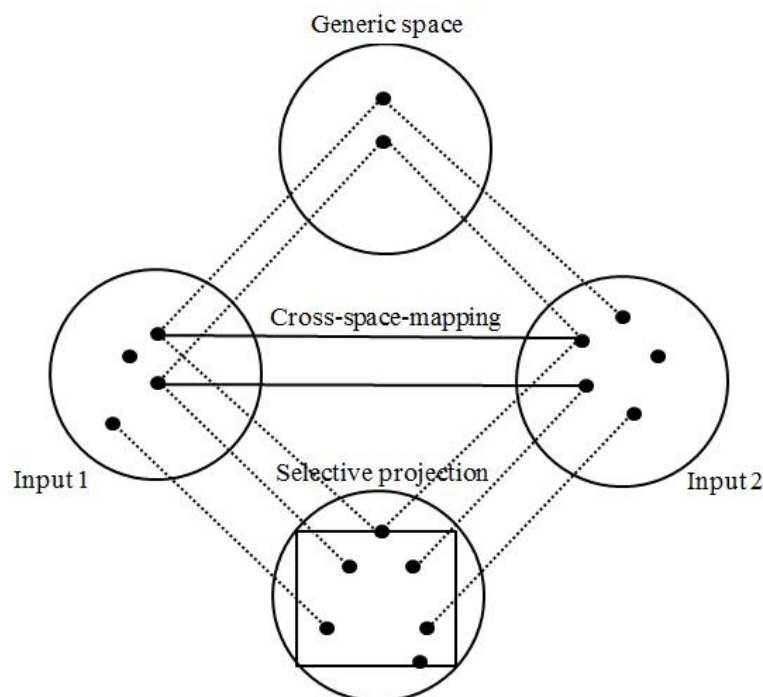
Figure 1.2 Conceptual Blending Network

2.2.3 Types of Conceptual Blending Networks

Due to the various ways of connection, projection and emergence, Fauconnier and Turner (2002) put forward five types of conceptual blending networks: simple network, mirror network, single-scope network, double-scope network and multiple blending network.

2.2.3.1 Simple Network

Simple network involves two inputs, one contains a conceptual frame with roles and the other contains values. Fauconnier and Turner described a simple network as in the frame "X is the Y of Z". The two inputs are matched by a frame-to-values connection. The unframed elements are used to fill in the abstract frame after simple cross-space mapping and projection. For example, the sentence "Tom is the father of Mary" contains two input spaces: there is a frame of "father-daughter" relationship in input 1, and in input 2, there are two unframed elements "Tom" and "Mary". After the direct projection of the relationship frame to the blended space, the unframed elements "Tom" and "Mary" fill in the frame of "father-daughter". Therefore, in the blended space, Tom is the father of Mary.

2.2.3.2 Mirror Network

A mirror network is an integration network in which all spaces—inputs, generic, and blend—share an organizing frame (Fauconnier & Turner 2002: 122). An organizing frame for a mental space is a frame that specifies the name of the relevant activities, events and participants. The same organizing frame also exists in the blended space but much richer than the original one. And the elaborated frame only exists in the blended space. Compression is quite evident in the mirror network. For example: Reading books is to have a conversation with the author. In this case, each of the two inputs contains the "book" frame; the relevant activities are reading books and having conversations, and the participants are reader and author. The elaborated frame in the blended space contains expression, communication, response and interaction.

2.2.3.3 Single-Scope Network

Fauconnier and Turner (2002) defined the concept of single-scope network as follows:

> A single-scope network has two input spaces with different organizing frames, one of which is projected to organize the blend. Its defining property is that the organizing frame of the blend is an extension of the organizing frame of one of the inputs but not the other… (p. 126).

In single-scope network, every input contains a distinct conceptual frame. But only one conceptual frame can structure the blending.

Single-scope networks form the prototype for certain types of conceptual metaphor, such as compound metaphors and metaphors motivated by perceptual resemblance. Put differently, the source-target mapping in a metaphor is part of an integration network that results in a blending. For example, "Shiseido pounds hard on Kao." In this case, input 1 is a frame of "boxing", and input 2 has a frame of "business". They are two different frames. Through the cross-space mapping between the two input spaces, the input space of "boxing" provides the organizing frame, projecting to the blended space as the organizing frame. Finally we can get the emergent structure: the completion of business is as fierce as boxing.

2.2.3.4 Double-Scope Network

According to Fauconnier and Turner (2002), double-scope network can be illustrated as follows:

> A double-scope network has inputs which different (and often clashing) organizing frames as well as an organizing frame for the blend that includes parts of each of those frames and has emergent structure of its own. In such networks, both organizing frames make central contributions to the blend, and their sharp difference offer the possibility of rich clashes. Far from blocking the construction of the network, such clashes offer challenges to the imagination; indeed, the resulting blends can be highly creative… (p. 131)

In double-scope network, both input spaces also contain distinct conceptual frames but the blending is organized by conceptual knowledge structure taken from each one. As a result, the blending may include concepts from two incompatible input spaces. And that is why the

double-scope networks are highly creative. Take "You are digging your own financial grave" as an example. The frame in input 1 is the businessman takes out a loan that his company cannot afford and the other frame in input 2 is about grave digging. So, in generic space, there is a shared frame: A is digging B. After projection, composition, completion and elaboration, the emergent structure comes out: the businessman and his company end up in a financial grave.

2.2.3.5 Multiple Blending Network

Generally speaking, a basic conceptual blending network contains four mental spaces: two input spaces, one generic space and one blended space. In practical analysis, there can be more mental spaces in conceptual blending. A blending network may have more than two inputs and some inputs can be adopted again, for whose outputs of the previous blending will be the input spaces for the further blending. However, no matter how complicated the network and its blending process are, it must comply with some fundamental principles of conceptual blending, such as cross-space mapping between two input spaces, selective projection, composition and completion. To sum up, multiple blending network differs from the other four networks in the following two aspects: (1) more than two input spaces are projected to the blended space in parallel; (2) several input spaces are projected successively into blended space,

which themselves serve as an input space for further blending.

2.3 Summary

In this chapter, a detailed description of Cognitive Reference Point Theory and Conceptual Blending Theory has been carried out. In the next two chapters, the theoretical framework and the operation mechanism will be applied to explore the features and functions of multimodal discourses and the contrastive analysis of dynamic meaning construction of them.

Chapter Three Contrastive Analyses of Features and Functions of Multimodal Discourses in *BBC World News* and *World Weekly*

The features and functions of text mode, sound mode and image mode in *BBC World News* and *World Weekly* will be analyzed in this chapter. Then the shared features and functions of each mode will be summarized and the specific features and functions of the three modes in *BBC World News* and *World Weekly* will also be found out. Lastly, the motivations for the similarities and differences of multimodal discourses will be given.

3.1 Features and Functions of Multimodal Discourses in *BBC World News*

In *BBC World News*, there are three kinds of modes: text mode, sound mode and image mode. Multimodal discourse from each mode has its own features and plays different roles in meaning construction.

3.1.1 Features and Functions of the Text mode

As shown in Image 3.1, text mode is the main mode in *BBC World News*. The manifestation of the text mode is the headline which lies in the bottom of the video from the very beginning of the news video till the end. The scarlet capital letters which summarize the main information of the whole news are extremely eye-catching. As we can see in Table 3.1, except News 8, the headlines of the other news are noun phrases basically within four words. To sum up, the features of the text mode in *BBC World News* are: high generality; conciseness; prominence.

Image 3.1 N KOREA NUCLEAR DECOMMISSIONING

Table 3.1 Headlines from *BBC World News*

News	Headlines of the news videos	Dates
News 1	N KOREA NUCLEAR DECOMMISSIONING	May 22, 2018
News 2	US-NORTH KOREA SUMMIT	May 26, 2018
News 3	ITALY'S POLITICAL CRISIS	May 30, 2018
News 4	US-NORTH KOREA SUMMIT CONFIRMED	June 2, 2018
News 5	TRUMP-KIM SUMMIT	June 12, 2018
News 6	WORLD CUP 2018	June 14, 2018

News 7	EU MIGRANTS	June 24, 2018
News 8	TRUMP CRITICISES HARLEY DAVIDSON	June 26, 2018
News 9	THAI CAVE SEARCH	June 27, 2018
News 10	TRADE WAR FEARS	July 6, 2018

A specific piece of news video can serve as a specific cognitive dominion; people who want to keep the track of the news are conceptualizers. Text mode appears from the very beginning in the news video and in order to get the rough idea of a piece of news, people literally tend to check the headline first and get a general meaning of the news. So text mode will naturally become the reference point which can be used to establish a psychological connection between image mode and sound mode.

3.1.2 Features and Functions of the Sound Mode

Sound mode in *BBC World News* refers to the spoken discourses the news anchors read dispassionately. It is invisible but audible, and lasts throughout the whole piece of news. The spoken discourses are objective statements about the events, which contain the detailed information about the headlines. In other words, sound mode contains much more information than text mode and image mode, so sound mode remains the dominant mode in *BBC World News*. For example, on June 14, 2018, the headline of the news is WORLD CUP 2018, while the script of the spoken discourse is:

(1) "Football's World Cup starts in Russia in just a few hours. The host country has spent 19 billion dollars. The first match will be the host country against Saudi Arabia." (June 14, 2018, *BBC World News*)

In this news, sound mode provides more information about the 2018 World Cup, such as the host country, time, cost and the first match. So invisible/audible, objective and explanatory are distinguishing features of sound mode.

Sound mode, the main mode in *BBC World News*, plays a vital role in expanding and completing the news by adding detailed information to the static text mode. Without sound mode, people who watch the news video could not get a whole picture of the event.

3.1.3 Features and Functions of the Image Mode

Image mode in *BBC World News* is the dynamic images or scenes in news videos. Images presented in news videos echo the content of text mode and sound mode and provide some specific information that cannot be revealed in the other modes. The selection of images basically depends on the unfolding of spoken discourses. For example, in Image 3.2, the headline of this news video is THAI CAVE SEARCH and the spoken discourses go that:

(2) "Efforts continue to find the group of young football players

and their coach being missing inside a flooded cave complex in silence since Saturday." (June 27, 2018, *BBC World News*)

From the headline, we can get the information that this piece of news is about a search in a Thai cave. On hearing the spoken discourses, we know that it is a flooded cave complex. And with the images, we can actually see the real appearance of the flooded cave complex. The construction, size, color of the cave is represented realistically.

Image mode provides an intuitive feeling about the objective things mentioned in a piece of news. As an auxiliary mode, image mode can further supplement details and optimize information. Sound mode and image mode can also be referred to each other. The visualization, authenticity and the dynamic nature of image mode make it indispensable in *BBC World News*.

Image 3.2 THAI CAVE SEARCH

3.2 Features and Functions of Multimodal Discourses in *World Weekly*

Like *BBC World News*, there are also the same three modes in *World Weekly*. Although their importance and the order they appear are different, the three modes will still be introduced in the sequence of text mode, sound mode and image mode to make a clear contrast between *BBC World News* and *World Weekly*.

3.2.1 Features and Functions of the Text Mode

As shown in Image 3.3 and Image 3.4, except for the program title "World Weekly" suspending at the bottom of the video, text mode does not appear until the last scene. And the text mode we discuss in this thesis is the caption on the last picture. According to Table 3.2, these captions are very short, basically kept within six characters. Except for News 6, a simple sentence, all of them are noun phrases. As for the content, these captions are the summaries of sound mode and image mode, serving as the focus of information.

Image 3.3 金特会(1)

Image 3.4 金特会(2)

Table 3.2 Captions from *World Weekly*

News	Captions of the news videos	Dates
News 1	核•和"反转剧"	May 27, 2018
News 2	"金特会"的悬念	June 3, 2018
News 3	最长的组阁	June 3, 2018
News 4	"金特会"倒计时	June 10, 2018
News 5	金特会	June 17, 2018
News 6	世界杯，我来了！	June 17, 2018
News 7	难民	June 24, 2018
News 8	贸易战升级	July 1, 2018
News 9	极限救援	July 8, 2018
News 10	贸易争端之"思"	July 15, 2018

3.2.2 Features and Functions of the Sound mode

In *World Weekly*, ahead of image mode, sound mode is presented first. Besides the spoken discourses the news anchor reads, there is another soundtrack which serves as the background music for news casting. The background music has a strong beat and is heart-thrilling, which is in line with the characteristics of current news. Nevertheless, this thesis mainly discusses the spoken discourses the newscaster reads.

In order to present more information in two or three short sentences, the spoken discourses are very refined. For example, the spoken discourses reporting the summit between Kim Jong-un and Donald Trump are:

(3) "美朝首脑实现历史性会晤，半岛能否迎来真正和平？世界周刊本期视线，金特会". (June 17, 2018, *World Weekly*)

"美朝首脑", "半岛" and "金特会" are very concise deictic expressions which refer to Donald Trump and Kim Jong-un, the leader of American and North Korea, North Korea and the talk between Kim and Trump.

Of the ten news videos we collected, three of them use the interrogative sentences in the spoken discourses. Except for the one mentioned above, the remaining two are:

(4) "特朗普宣布恢复朝美峰会，一波三折，屡次反转，究竟为何？世界周刊本期视线，"金特会"的悬念". (May 27, 2018, *World Weekly*)

(5) "美国频频挑起贸易摩擦，硝烟不断，国际秩序遭遇挑战，应该如何应对？世纪周刊本期特别节目，贸易争端之"思"". (July 15, 2018, *World Weekly*)

Compared with direct statements, the use of interrogative sentences in news reports is more thought-provoking, purposeful and tendentious. For example, in (3), whether the Peninsula can usher in genuine peace expresses the expectation of a real peace for North Korea; in (5), how should we deal with the trade frictions provoked by The United States

condemns the irresponsible behavior of the United States and shows China's sense of crisis and responsibility.

As the main mode in *World Weekly*, sound mode provides most of the information and dominates the trend of the whole multimodal discourse.

3.2.3 Features and Functions of the Image Mode

Image mode in *World Weekly* is a combination of dynamic video and static picture. The first part of the news video is a documentary film, while the last scene is a static, text-equipped picture. For instance, in the video of "Kim-Trump Summit" on June 17, 2018, as in Image 3.3, the dynamic film shows that Kim and Trump shake hands with each other on the red carpet at the summit venue and then the two men sign papers and finally exchange the file. In addition, we can get more details from the film, such as their dress, manner, expression, the layout of the venue and so on. Following the short film, a static picture (Image 3.4) that shows Kim and Trump sitting at a table, shaking hands with each other in delight is presented. Left in the bottom of the picture are three conspicuous artistic words "Kim-Trump Summit".

Image mode in *World Weekly* serves for sound mode because it provides more specific information for sound mode. What is more, it is

also the carrier of text mode.

3.3 Similarities and Differences of Multimodal Discourses in *BBC World News* and *World Weekly*

In this section, a comparison of the three modes in *BBC World News* and *World Weekly* will be conducted on their features and functions. Their common characteristics will be put together to discuss, while their specific features and functions will be analyzed separately.

3.3.1 Shared Features and Functions of Multimodal Discourses

Text mode, sound mode and image mode are the three major modes in *BBC World News* and *World Weekly*. The three modes are mutually referenced, complemented and optimized to construct a complete multimodal news video.

Because of the dynamic and flexible nature of short news videos, sound and image modes often occupy a dominant position, which makes traditional text mode serves for the whole news video. Although text modes in the *BBC World News* and *World Weekly* are placed in a prominent place, comparing with the traditional print media, which is dominated by long-winded articles, they are presented in short and

concise headlines and captions. Similar to the article titles in traditional newspapers, the content of the headlines and captions is the core information about the whole news which has been refined and compressed. In short, text mode plays a relatively minor role in both *BBC World News* and *World Weekly*.

Contrary to text mode, sound mode in *BBC World News* and *World Weekly* is the main mode. Sound mode runs through the whole news video. The presentation of sound mode is the spoken discourses read by the news anchors. Sound mode carries the largest amount of information, generally including the time, place, participant, process of current events. In order to make the news objective and easy to accept, the tone of the news anchor is generally stable, the speed of the language is moderate, not mixed with personal feelings.

Image mode is definitely the highlight of the news videos. Image mode in *BBC World News* and *World Weekly* refers to the dynamic films composed of multiple scenes. These images have the characteristics of authenticity and reliability. Image mode can give the audience the most intuitive visual feeling and startling impact. More importantly, images in news videos often provide details that are difficult to describe in text and sound modes.

3.3.2 Specific Features and Functions of Multimodal Discourses

Among the three modes, text mode is the most different one. In *BBC World News*, text mode first appears in the form of headline, which is located at the bottom of the whole news video. The bold red capitalized font with a white background is very conspicuous. The function of text mode is to provide a reference point for the whole news video. The audience can grasp the information provided by text mode at a glance, and then use it as a reference to further interpret the information in sound mode and image mode.

In *World Weekly*, text mode is arranged for final presentation. Text mode is the caption on the last picture. Compared with the fixed format of the text mode in *BBC World News*, text mode in *World Weekly* has no unified format. It is designed according to the meaning expressed by the caption, so it is more flexible and innovative. For example, in News 1, the text mode is presented as "核•和"反转剧""in the last scene. As can be seen in Image 3.5, the caption uses black and white fonts, and the character "核" is designed to be black to symbolize the horror and darkness of nuclear war, while the character "和" is designed to be white to symbolize the holy and pure peace. "反转剧" is split in white and black, which means reversible. In addition to the different forms, text mode in *World Weekly* comes to the end, which serves as the summary of sound mode and image mode that appeared before it. In a specific

cognitive domain, it is more like a part of the target.

Image 3.5 核·和"反转剧"

Sound modes in *BBC World News* and *World Weekly* have great similarities. The only one difference is that besides the spoken discourses read by the news anchor, sound mode of *World Weekly* is accompanied by background music, helping to create the tense atmosphere of current news.

Image modes in *BBC World News* and *World Weekly* are dynamic video images composed of several scenes, which is used to provide detailed information that sound mode and text mode cannot show. The most obvious thing is that *World Weekly* has a static picture at the end of the video. Comparing with the objective videos, this picture is post-produced, and is also equipped with caption.

Moreover, by contrast, *World Weekly* has more scenes in its news videos of about 10 seconds than *BBC World News*. For example, under the same news coverage of refugee issues, *BBC World News* has only one

scene (Image 3.6) of a group of refugees sitting on a small rescue boat, floating on the sea. In *World Weekly*, a sequence of scenes (Image 3.7) is used to depict the facts that a large number of refugees are queuing for help on land, some refugees drifting on the sea. And a close-up shot has been given to a little boy who is trapped behind a barbed wire fence, staring at the camera lens in despair. These scenes fully record the difficult situation of refugees, and reflect the mood of them.

Image 3.6 EU MIGRANTS

Image 3.7 难民

3.4 Motivations for the Similarities and Differences of Multimodal Discourses

This thesis chooses ten pairs of news videos from *BBC World News* and *World Weekly*. Each pair of news reports on the same event, which is consistent in the core content. But from the above analysis, we can see that *BBC World News* and *World Weekly* have both similarities and differences. Therefore, the following will reveal the motivations for these similarities and differences.

3.4.1 Motivations for the Similarities

From the point of view of news video itself, image is the essence of video, and video cannot be said without image. News images provide first-hand, most authentic visual information. Compared with traditional newspapers, news videos are designed to fully satisfy the audiences' visual and auditory needs. Sometimes, audiences may not have time to watch video pictures, but rely solely on listening to the sound of video to obtain information. Moreover, because of the coherence and logic of spoken discourses, in news videos, sound mode often carries the largest amount of information and plays the most important role. In order to achieve the most perfect ideographic effect, adding text mode to news videos, which people are most familiar with, will also make news videos

richer and more complete. Therefore, *BBC World News* and *World Weekly* both use text mode, sound mode and image mode to produce news videos and report current news.

From the essence of news media, authenticity is the life of it. No matter what kind of form of news report, we should avoid fabricating facts and unfounded imagination. News needs to speak with facts and stick to the objectiveness and fairness. Image mode is the most effective way to reflect the authenticity. Therefore, in *BBC World News* and *World Weekly*, image modes are used to provide information that sound modes and text modes cannot present.

However, the information provided by image mode is too fragmented and lacks coherence and logic. A single image mode cannot constitute a complete news discourse. In order to ensure there is adequate news content in a limited time, sound mode is absolutely necessary. Therefore, *BBC World News* and *World Weekly* both use the news announcer's spoken discourses as the voice of the news videos, which runs through the whole news video. Sound modes in *BBC World News* and *World Weekly* contain the largest amount of information and can often form an independent news discourse.

In news video, the combination of image mode and sound mode can basically achieve the goal of fully expressing objective news information. Some news videos only have image mode and sound mode, and that

makes text mode seem to become dispensable. While in some news videos, the news announcer's spoken discourse will appear in the form of text, and the way of overlapping sound mode and text mode will make the audience unable to concentrate on image mode, thus missing more details. Therefore, the text in news videos should be as concise and refined as possible, only prompting key information. The conspicuous and concise texts in *BBC World News* and *World Weekly* are in line with the standard of excellent news videos.

In a word, the characteristics and essence of news videos make *BBC World News* and *World Weekly* have many similarities in reporting news on the same subject.

3.4.2 Motivations for the Differences

Thought pattern is the integration and unification of stereotyped form of thinking, method of thinking and procedure of thinking in the thought process of subject reflects object (Rong Kaiming, 1989: 30). Due to the impact of different cultural, economic and geographical factors, China and the West have formed their own unique thought pattern.

There are great differences in thought pattern between Chinese and Westerners. Chinese generally prefer the thinking of intuitive, correlative, holistic and inductive, while Westerners are basically good at objective,

logical, analytic and deductive thinking. There are two pairs of thought patterns that lead to the differences between the multimodal discourses in *BBC World News* and *World Weekly*: analysis and synthesis; deduction and induction.

Analysis is a thought process in which the whole of the objective reality are separated into different parts. By contrast, synthesis is a thought process in which all the parts of the objective reality are combined into a whole (Guan Shijie, 1995: 10). In the view of Westerners, prominent objects and their attributes should be paid more attention to, so they basically use the analytical point of view to analyze prominent objects; while Easterners pay more attention to the continuity of objects and their adaptability and integration with the surrounding environment, thus generating a holistic thinking. That is why Westerners emphasize the interests of individuals, while Easterners emphasize collective rather than individual. As Nisbett (2003: 80) put it, "the ancient Chinese philosophers saw the world as consisting of continuous substances and the ancient Greek philosophers tended to see the world as being composed of discrete objects or separate atoms. A piece of wood to the Chinese would have been a seamless, uniform material; to the Greeks it would have been seen as composed of particles." Chinese prefer synthesis, which means they see objects as parts of a whole that cannot be manipulated or controlled piece by piece (Lewis, 2003: 131). To sum up, Westerners like to pay

more attention to the value of prominent parts, emphasize details and reasons, so they prefer analysis; Chinese people tend to attach more importance to the value of the whole, emphasize the overall situation and results, so they prefer synthesis.

Deduction is a reasoning process in which general or major topic in an article move towards particular or minor points; while induction is a reasoning process in which particular or minor points in an article move towards general or major topic (Lian Shuneng, 2002). In language expression, deduction begins with putting forward conclusive statements or centering on a topic, and then goes deep into specific statements step by step; induction starts with showing all the specific statements, and then summarizes the conclusive statements. In fact, deduction and induction are the most common thought patterns. On various occasions, deduction and induction tend to appear simultaneously and complement each other. We can't say that Westerners only deduce while Chinese only generalize. Deduction and induction are just a tendency of thinking. In most cases, Westerners prefer to put forward the conclusion before deduction, while Chinese prefer to present the details and conditions before synthesis.

The biggest difference between *BBC World News* and *World Weekly* is the text mode. As a headline, text mode in *BBC World News* is first presented, and determines the direction of sound mode and image mode. *World Weekly*'s text mode is put in the final scene as a summary of sound

mode and image mode. This is precisely the result of different thought patterns between China and the West. *BBC World News* puts the text mode in the initial and more important position, and then uses sound mode and image mode to analyze the content of the text mode by deduction, and finally shows a whole news discourse. *World Weekly* focuses on the final summary of the text mode, which is the induction and synthesis of sound mode and image mode.

3.5 Summary

In this chapter, we firstly analyze the features and functions of the text mode, sound mode and image mode in *BBC World News* and *World Weekly* separately. Then, we make a contrastive analysis of the three modes to find out their similarities and differences. At last, based on these similarities and differences, we explore the motivations and find out it is the characteristics and essence of news videos themselves, together with the different thought patterns of China and the West that give rise to these similarities and differences.

Chapter Four Contrastive Analyses of Dynamic Meaning Construction of Multimodal Discourses in *BBC World News* and *World Weekly*

Contrastive analysis of dynamic meaning construction of text mode, sound mode and image mode in *BBC World News* and *World Weekly* will be implemented in chapter four. Based on the dynamic nature of news videos, this thesis will apply Conceptual Blending Theory to analyze the interaction and integration among the three modes, and to explain their cognitive process and mechanism of constructing a complete multimodal discourse meaning. These dynamic meaning construction processes will be compared to find out their similarities and differences, and the underlying motivations will be found out.

4.1 Dynamic Meaning Construction of Multimodal Discourses in *BBC World News*

Because there are three modes—text mode, sound mode and image mode in *BBC World News*, We should first analyze the dynamic meaning construction between each two modes, and then combine the three modes together for a final analysis.

4.1.1 Dynamic Meaning Construction of Text Mode and Sound Mode

In *BBC World News*, the text mode is static, while the sound mode is dynamic. Text mode and sound mode exist in two mental spaces respectively. Static text mode exists in input 1 which contains a conceptual frame with roles, and dynamic sound mode exists in input 2 that contains values.

For example, in the news video about world cup 2018, the headline, which is the manifestation of text mode, is "WORLD CUP 2018", and the spoken discourse of the sound mode is:

(6) "Football's World Cup starts in Russia in just a few hours. The host country has spent 19 billion dollars. The first match will be the host country against Saudi Arabia." (June 14, 2018, *BBC World News*)

So in input 1, there is a WORLD CUP frame with roles for HOST, COST and COMPETITOR, and in input 2, there are elements of "Russia", "19 billion dollars" and "the host country against Saudi Arabia". After the direct projection to the blended space, the elements "Russia", "19 billion dollars" and "the host country against Saudi Arabia" fill in the WORLD CUP frame. Therefore, in the blended space, "The host of the world cup 2018 is Russia; the cost of the world cup is 19 billion dollars and the competitor for the first match is Russia and Saudi Arabia."

Through the analysis of the other 9 news videos, we find that text

mode and sound mode in *BBC World News* form the simple network which compresses the ROLE-VALUE relations between the two inputs into UNIQUENESS in the blending.

4.1.2 Dynamic Meaning Construction of Text Mode and Image Mode

In *BBC World News*, the image mode is also dynamic. Text mode and image mode are put into two mental spaces respectively. Text mode is in input 1 and image mode in input 2.

In the news video about the talk of Donald Trump and Kim Jong-un, the text mode is presented as the headline "TRUMP-KIM SUMMIT", and the image mode consists of four scenes: Donald Trump and Kim Jong-un are shaking hands on the red carpet; Donald Trump and Kim Jong-un are talking at the table; Kim Jong-un is smiling; and the fourth scene is the same as the first. So as shown in Figure 4.1, input 1 consists of the elements "Trump", "Kim" and "summit" from text mode as well as the SUMMIT frame. Input 2 consists of four scenes that provide the elements of the appearances of Donald Trump and Kim Jong-un, the scene of their talk and Kim Jong-un's smile. Most elements in input 1 and input 2 are matched. There are "PARTICIPANT" and "EVENT" in the generic space. The counterparts between the inputs are projected to the

blending. In addition, the scene that shows the smile of Kim Jong-un is also projected to the blending. By the composition, completion and elaboration in the blended space, we get the emergent meaning that Donald Trump and Kim Jong-un have a "successful" summit. Obviously, it is a mirror network. The blended space also maintains the SUMMIT frame but has more information like "successful" than those in the two inputs.
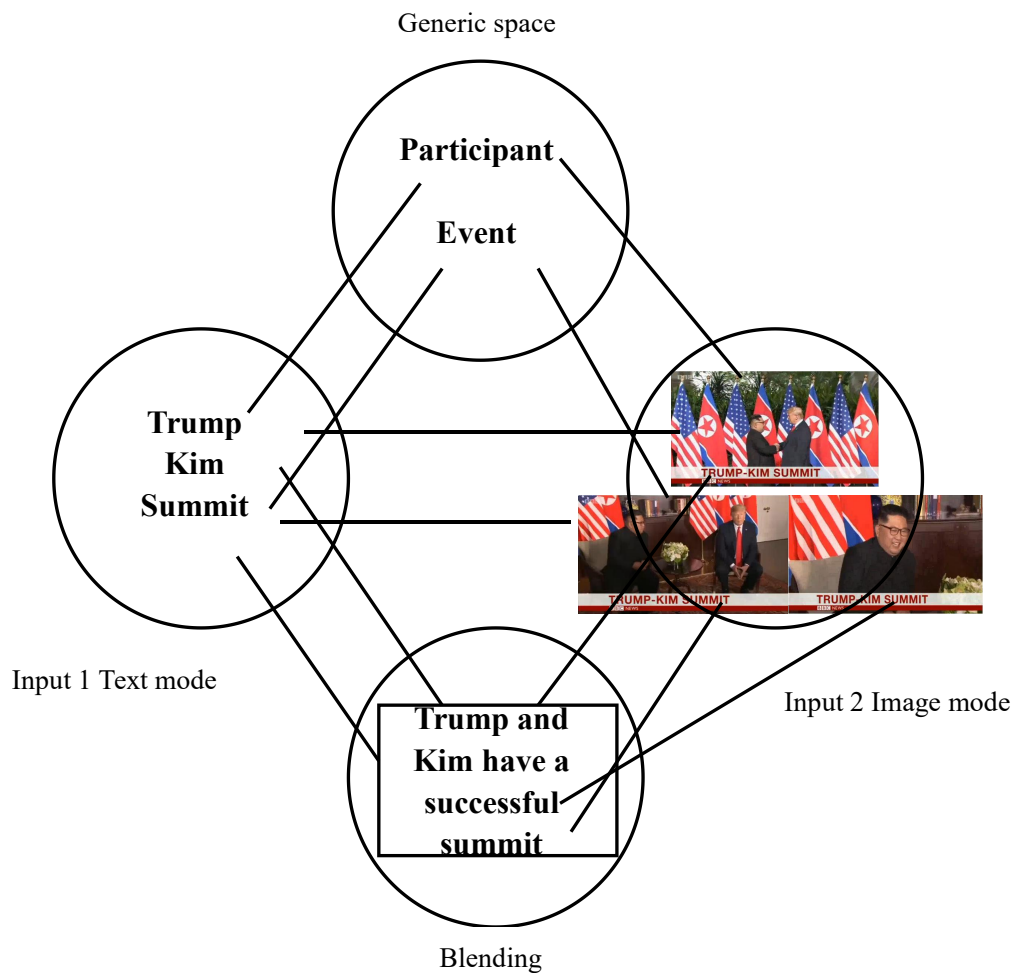

Generic space

Participant

Event

Trump
Kim
Summit

Input 1 Text mode

Input 2 Image mode

Trump and
Kim have a
successful
summit

Blending

Figure 4.1 The network of "Trump-Kim summit" blending

4.1.3 Dynamic Meaning Construction of Sound Mode and Image Mode

Since sound mode and image mode are both dynamic, the meaning construction of them is constantly constructed with the unfolding of news videos. As the main mode, sound mode carries the most important information in *BBC World News*. So in the blending of sound mode and image mode, the elements from sound mode is put into input 1 and the information provided by image mode is put into input 2.

Take the news video of "Thai cave search" as an example. The spoken discourse of the sound mode is:

(7) "Efforts continue to find the group of young football players and their coach being missing inside a flooded cave complex in Thailand since Saturday. The searches have been hampered by continued bad weather. " (June 27, 2018, *BBC World News*)

The image mode contains three scenes as shown in Image 4.1. Scene 1 is the appearance of the flooded cave complex; scene 2 shows that the rescue work is ongoing and the weather is bad and the road is muddy. In scene 3, a group of local people or the relatives of the victims are gathering in a shed and waiting anxiously. So in input 1, the elements are "a flooded cave complex", "missing young football players and their coach", "search" and "bad weather". In input 2, the corresponding elements are "the real appearance of the flooded cave complex", "the

rescue worker" and "the muddy road"; and the specific element is "the anxious relatives". In generic space, there are general elements of "PLACE", "PARTICIPANT", "EVENT", and "WEATHER CONDITION". When all the counterparts in the inputs are projected into the blending, the emergent information is that the rescue work is very difficult, but the local people outside the cave and the audience in front of the TV are very concerned about it, hoping that the victims can be saved as soon as possible.

Image 4.1 THAI CAVE SEARCH

4.1.4 Dynamic Meaning Construction of Text Mode, Sound Mode and Image Mode

Only with the integration of text mode, sound mode and image mode in *BBC World News* can the complete meaning of multimodal discourses that news videos want to provide for the audience be truly conveyed. The network of the dynamic meaning construction of text mode, sound mode and image mode is a multiple blending network. Elements in text mode, sound mode and image mode are put into input1, input 2 and input 3. Then the matched elements are projected into the generic space and the

blended space. Finally the emergent structure will come out.

The news video on June 2 is also about the meeting between America and North Korea. The text mode is presented as the headline "US-NORTH KOREA SUMMIT CONFIRMED". The spoken discourse of the sound mode is:

(8) "After receiving a letter from Kim Jong-un, president Trump says denuclearization and a formal end to the Korean War will be discussed at the summit in Singapore. The meeting scheduled to take place on the 12th June." (June 2, 2108, *BBC World News*)

The image mode consists of three scenes. Scene 1 shows that: Trump receives a letter from a North Korean official. Scene 2 shows that: holding the letter in hand, Trump takes a photo with the North Korean official. Scene 3 shows the following talks of Trump and the North Korean official as well as other officials of America and North Korea.

The elements in input 1 from the text mode are "US", "North Korea", "summit", and "confirmed". In input 2, more information has been revealed, such as "a letter from Kim Jong-un", "denuclearization", "Korean War", "Singapore", "the 12th June". In input 3, elements are "the letter", "Trump", "a North Korea official" and "a following talk". In the generic space, the common elements are "PARTICIPANT", "EVENT" and "RESULT". The integrated information in the blended space is: Trump received a letter by Kim Jong-un from a North Korea official and

said denuclearization and a formal end to the Korean War will be discussed. After the talk among American and North Korean officials, the summit was confirmed to be held on June 12 in Singapore. Furthermore, the emergent meaning is: this will be a historic meeting of great attention from the world, which will not only affect the relationship between America and North Korea, but also affect the world political pattern. The network is shown in the following Figure 4.2:

Generic space
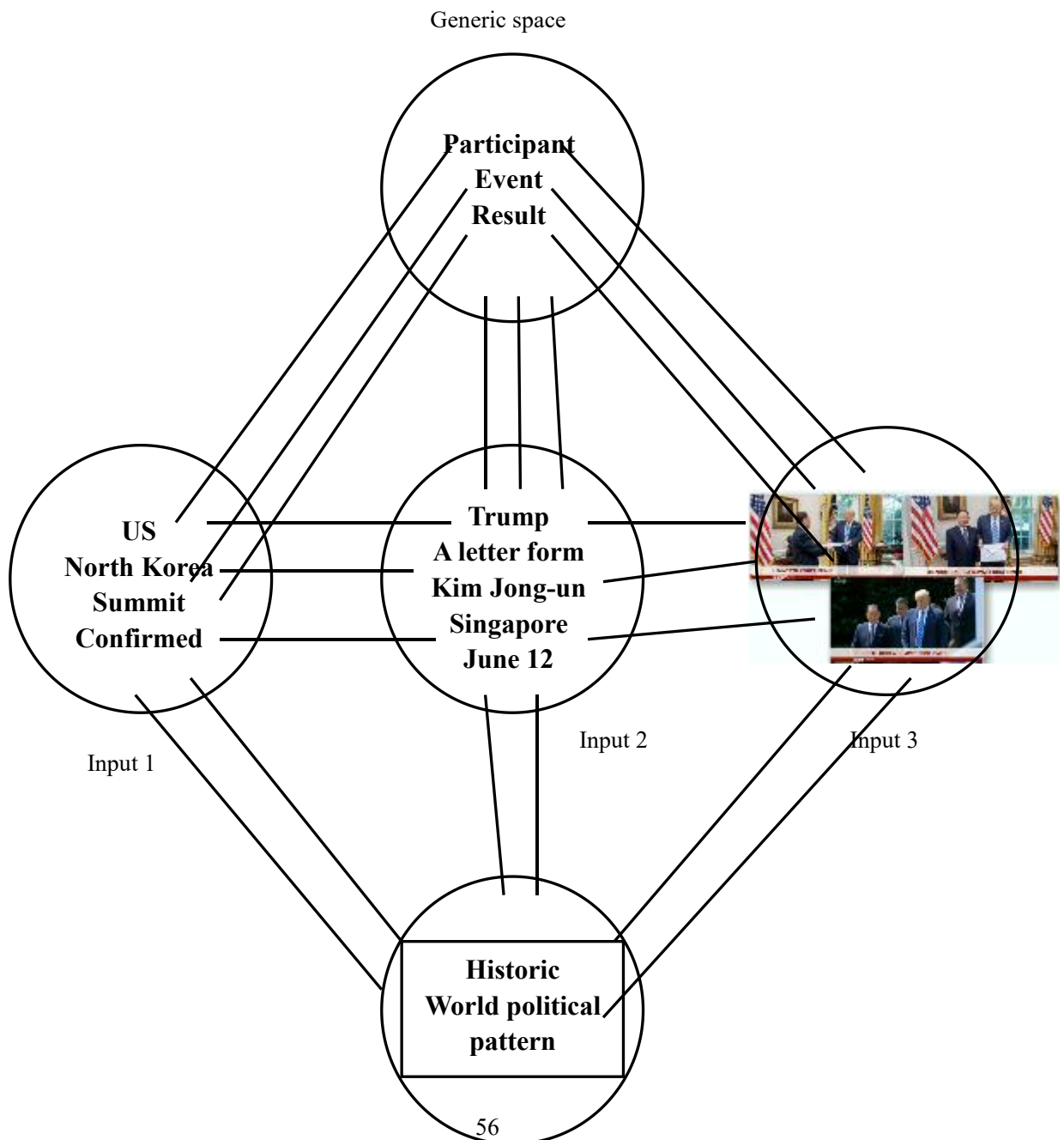
Participant
Event
Result

US
North Korea
Summit
Confirmed

Trump
A letter form
Kim Jong-un
Singapore
June 12

Input 1

Input 2

Input 3

Historic
World political
pattern

56

Blending

Figure 4.2 The network of "US-North Korea summit confirmed"

blending

4.2 Dynamic Meaning Construction of Multimodal Discourses in *World Weekly*

Dynamic meaning construction of multimodal discourses in *World Weekly* is also the integration of text mode, sound mode and image mode. And the analysis of dynamic meaning construction also starts with the integration of text mode and sound mode.

4.2.1 Dynamic Meaning Construction of Text Mode and Sound Mode

Text mode is the last one presented in *World Weekly*. Therefore, in the process of the integration of sound mode and text mode, sound mode is firstly put into input 1 and then text mode into input 2. In the news video about World Cup 2018, the spoken discourse of the sound mode is:

(9) "四年一度世界杯热烈揭幕，俄罗斯做东，上演足球狂欢季。世界周刊特别报道，世界杯，我来了！" (June 17, 2018, *World Weekly*)

The text mode is the caption "世界杯，我来了！" in the last scene.

The network of the integration between sound mode and text mode

in this news is a simple one. In input 1, the elements from the sound mode are "world cup", "opening", "Russia" and "carnival". In input 2, there is a WORLD CUP frame. After the direct projection to the blended space, the elements "Russia" and "carnival" fill in the WORLD CUP frame and give rise to the meaning that the World Cup has started in Russia and it will be revelries for people from all over the world.

4.2.2 Dynamic Meaning Construction of Text Mode and Image Mode

In *World Weekly*, text mode exists in the last scene of image mode, but this does not mean that text mode is a part of image mode. Image mode and text mode can be put into two mental spaces separately.

In the news video about the meeting of Trump and Kim Jong-un, the image mode is comprised of five scenes as shown in Image 4.2. Scene 1 shows that Trump and Kim Jong-un are shaking hands with each other on the red carpet at the summit venue; scene 2 and 3 show that Kim and Trump are signing on papers; scene 4 shows that Kim and Trump exchange the file; scene 5 shows that at the end of their talk, Kim and Trump shake hands again in delight. Text mode is also presented in the fifth scene as the caption "金特会". In the blending of the image mode and the text mode, input 1 is for the image mode and input 2 for the text

mode. Input 2 consists of the SUMMIT frame and input 1 have more detailed elements, such as "the procedure of the meeting" and "Kim and Trump's expressions". In accordance with the analysis in 4.1.2, the emergent meaning in the blended space is also that the summit between Kim and trump is successful and must come to fruition.

Image 4.2 金特会(3)

4.2.3 Dynamic Meaning Construction of Sound Mode and Image Mode

Sound mode and image mode appear simultaneously in the news videos of *World Weekly*. They are mutually referential to each other to construct the meaning of multimodal news discourse.

We have discussed the integration of sound mode and image mode in *BBC World News* with the example of "Thai cave search" in 4.1.3. In order to make a contrastive analysis, we will choose the news video on the same topic in *World Weekly* for analysis. In the July 8 news video, the spoken discourse of the sound mode is:

(10) "少年被困洞穴十天后被发现，如何逃脱依旧面临重重困难。世界周刊特别报道，极限救援". （July 8, 2018, *World Weekly*）

The image mode is comprised of six scenes as shown in Image 4.3. Scene 1 is the photos of the missing teenagers; scene 2 is the circumstance when the teenagers are found; scene 3 is the ichnography of the cave; scene 4 depicts that rescue workers try to design the rescue route at night; scene 5 is the rescue work in the dark; scene 6 is the look of the cave.

The network of the blending of sound mode and image mode in this news is a mirror one. In input 1, the elements consist of "teenagers", "cave", "found", "rescue" and "difficulties". In input 2, besides the matched elements extracted from the scenes, one obvious element is "the rescue work at night". Input 1 and input 2 share the same RESCUE frame. So the elements in generic space are "PARTICIPANT", "PLACE", "EVENT" and "PROGRESS". The blended space contains the information that missing teenagers have been found in a cave. But because of the complex geography, the rescue work is filled with many obstacles.

Image 4.3 极限救援

4.2.4 Dynamic Meaning Construction of Text Mode, Sound Mode and Image Mode

The complete meaning of the multimodal discourses in *World Weekly* comes from the dynamic integration of text mode, sound mode and image mode. Elements in sound mode, image mode and text mode are put into input 1, input 2 and input 3 in sequence.

In the news video on June 10, the spoken discourse of the sound mode is:

(11) "一波三折，变数不断，朝美峰会两天后将举行。世界周刊本期特别报道，金特会倒计时." (June 10, 2018, *World Weekly*)

The image mode is comprised of 6 scenes: scene 1 and 2 show that Kim Jong-un meets and has a meeting with the US secretary of state Mike Pompeo; scene 3 is a portrait of Kim Jong-un and Donald Trump with the background of Korean and American Flags; scene 4 and 5 give a quick glance of a white building; scene 6 is also a portrait of Trump and Kim. The text mode is the caption "金特会"倒计时 in scene 6.

In input 1, the elements from the sound mode are "America", "North Korea", "summit", and "in two days". In input 2, "Kim Jong-un", "Mike Pompeo", "Trump", "North Korean government" are the salient elements. In input 3, elements from the text mode are "Kim", "Trump", "summit" and "countdown". So in the generic space, the common elements are "PARTICIPANT" and "EVENT". When the elements in the three modes

are selectively projected into the blended space, we get the meaning that: after some turns and twists, the summit between Kim and Trump is confirmed to be held in two days. The emergent meaning is that the upcoming summit between Trump and Kim Jong-un is stirring and dramatic which may shape the political pattern of the world.

4.3 Similarities and Differences of Dynamic Meaning Construction of Multimodal Discourses in *BBC World News* and *World Weekly*

In this section, a comparison of the dynamic meaning construction of multimodal discourses in *BBC World News* and *World Weekly* will be conducted, based on the above analyses. The similarities and differences will be stated separately.

4.3.1 Similarities of Dynamic Meaning Construction of Multimodal Discourses

Similarities of the dynamic meaning construction of multimodal discourses in *BBC World News* and *World Weekly* lie in three aspects.

Firstly, the text mode, sound mode and image mode in *BBC World News* and *World Weekly* can be integrated in pairs. The integrated

network of two modes is generally simple network and mirror network.

Secondly, the text mode, sound mode and image mode are respectively put into three mental spaces, also known as input spaces. Elements in the three input spaces can be mapped to each other to form the generic space, and then projected into blended space, which is integrated into a complete multimodal discourse meaning.

Thirdly, the meaning of the whole multimodal discourse is not simply the sum of the information from the three modes. When the specific information in the input spaces is projected into the blended space, it will activate the emergent structure and produce new expanding meaning.

4.3.2 Differences of Dynamic Meaning Construction of Multimodal Discourses

Dynamic meaning construction of multimodal discourses in *BBC World News* and *World Weekly* also has its own characteristics.

Firstly, in the integration of sound mode and image mode, sound mode in *BBC World News* provides more information than image mode, while in *World Weekly*, the elements provided by sound mode are always general and recapitulative but the information from image mode is more detailed and concrete.

Secondly, because the text mode in *BBC World News* serves as a cognitive reference point and in *World Weekly* serves as a conclusion, in the integration of sound mode and text mode and the integration of image mode and text mode, the network of the blending in *BBC World News* is a simple one and in *World Weekly* is a mirror one.

Thirdly, because of the different sequences of occurrence of the three modes in *BBC World News* and *World Weekly*, the order of the three inputs is different in the integration of the three modes. In *BBC World News*, input 1 is for the text mode, input 2 for the sound mode and input 3 for the image mode; while in *World Weekly*, input1, 2, 3 are respectively for the sound mode, for the image mode and for the text mode.

Fourthly, when reporting the same current news, the emergent meaning in the blended space can be different. For example, in the news about EU migrants, *BBC World News* concerns about how to tighten and reduce the flow of migrants while *World Weekly* hopes that migrants can settle down and live in peace and contentment.

4.4 Motivations for the Similarities and Differences of Dynamic Meaning Construction of Multimodal Discourses

In 4.3, we summarized the similarities and differences of dynamic meaning construction of multimodal discourses in *BBC World News* and

World Weekly. So in this section, we will probe into the motivations for them.

4.4.1 Motivations for the Similarities

In multimodal discourses, each mode contains core information related to the topic, and also contains different specific information which is easy to express within the mode. Therefore, in the meaning construction of multimodal discourses, each modal can interact and integrate with another mode because of their common information. In order to fully express the whole information of multimodal discourses, the three modes must be integrated, and none of them is dispensable.

The nature of the meaning construction of multimodal discourses is integration and innovation. Only through the integration of all modes can we construct the complete meaning of a multimodal discourse; and on the basis of the complete meaning of a multimodal discourse, it is possible to derive new meanings.

In a word, the characteristics and nature of the meaning construction of multimodal discourses are responsible for the similarities of dynamic meaning construction of multimodal discourses in *BBC World News* and *World Weekly*.

4.4.2 Motivations for the Differences

Motivations for the differences of dynamic meaning construction of multimodal discourses in *BBC World News* and *World Weekly* lie in different culture and different political stances between China and the West.

Culture is the total accumulation of beliefs, customs, values, behaviors, institutions and communication patterns that are shared, learned and passed down through the generations in an identifiable group of people (Davis, L, 2001: 24). In Chinese culture, language often has the characteristic of generality and imagery; while western language is often accurate and empirical. For example, in the news videos about the missing teenagers in Thailand, *BBC World News* uses the concrete words like "young football players and their coach", "a flooded cave complex" and "continued bad weather". However, in *World Weekly*, the corresponding expressions are "少年", "洞穴" and "重重困难". The text mode in *BBC World News* is "THAI CAVE SEARCH", and in *World Weekly* is "极限救援". So, in the integration of the text mode, sound mode and image mode, their importance and functions are different.

BBC World News represents the views and attitudes of Western countries, while *World Weekly* represents the position of China and Asian countries. Therefore, when it comes to the issues of the western countries, *BBC World News* always safeguards the interests of the western countries,

while *World Weekly* analyses the issues from a more objective standpoint. The most representative example is the news about EU migrants. *BBC World News* expresses rejection of immigrants while *World Weekly* expresses concern and sympathy for them.

4.5 Summary

Contrastive analyses of dynamic meaning construction of multimodal discourses in *BBC World News* and *World Weekly* have been made in this chapter. The dynamic meaning construction of multimodal discourses is the blending process of the information in the three modes. Every mode can integrate with other modes and generate the integrated meaning. Because of the characteristics and nature of the meaning construction of multimodal discourses, together with different culture and different political stances between China and the West, there are similarities and differences in the integration of the text mode, sound mode and image mode. The integrated meaning of the news videos in *BBC World News* and *World Weekly* consists of the emergent meaning by the process of composition, completion and elaboration.

Conclusion

1. Work Done in This Study

The thesis is a cognitive contrastive study on the dynamic meaning construction of multimodal discourses in BBC World News and World Weekly based on the Cognitive Reference Point Theory and Conceptual Blending Theory. Previous studies rarely involve the interaction and integration among sound mode, image mode and text mode, and confine to the repeated use of Conceptual Metaphor Theory or Conceptual Metonymy Theory. To give a creative exploration for the dynamic meaning construction of multimodal discourses, we attempt to use Cognitive Reference Point Theory to analyze the features and functions of the text mode, image mode and sound mode in English and Chinese current news, and use Conceptual Blending Theory to study the dynamic meaning construction of the three modes.

2. Major Findings

The major findings of the thesis can be summarized as follows:

Concerning the contrastive study of features and functions of multimodal discourses, (1) in *BBC World News* and *World Weekly*, the sound mode is the main mode, providing a lot of specific information; the

image mode is the secondary mode, providing the most authentic and supplementary information; (2) the text mode in *BBC World News* serves as a cognitive reference point, providing an ideal cognitive model for the whole multimodal discourse; the text mode in *World Weekly*, as the focus of information, summarizes and sublimates the whole multimodal discourse; (3) motivations for the similarities are the characteristics and nature of the multimodal news discourse itself; motivations for the differences are different thought patterns between Chinese and Westerners. Namely, Chinese prefer synthesis and induction, while westerners prefer analysis and deduction.

As for the contrastive study on dynamic meaning construction of the multimodal discourse, (1) meaning integration occurs between modes, and the complete meaning of multimodal discourse comes from the interaction and integration of the three modes; (2) the multimodal news discourse reporting the same event may have different meanings through integration; (3) motivations for the similarities are the characteristics and nature of the meaning construction of multimodal discourses; motivations for the differences are different culture and different political stances between China and the West. Namely, China aims to make objective and fair comments on current news, while the west tends to protect its benefits.

3. Limitations of This Study

In spite of detailed analysis and elaboration as well as repeated modifications and polishing, this thesis still has its limitations.

On the one hand, as the limitation of network and the inadequacy of the author's ability, the corpus of this thesis is not rich enough, and on the other hand, due to technical constraints, some dynamic corpus, such as the sound mode and the image mode, cannot be displayed in their original way.

To overcome the limitations, the author ought to keep up to date with the latest network technique and continue to learn new theories. Moreover, for those who are interested in the dynamic meaning construction of multimodal discourses, it would be challengeable and meaningful to constantly find or build new theories to conduct and perfect the study.

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