# A Metaphor study from the perspective of cognitive linguistics--Take the BBC wildlife documentary *Dynasties* as an example.

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*Abstract-* **This paper applies the theory of multimodal metaphor from the perspective of cognitive linguistics, and takes the wildlife documentary *Dynasties* as the research object to analyze multimodal metaphor. By watching the documentary and recording the lines, this paper collects the metaphors used in the BBC wildlife documentary *Dynasties*, and then classifies and analyzes the collected corpus. It is found that multimodal metaphor has three mapping directions: from concrete domain to abstract domain, from abstract domain to concrete domain, and from abstract domain to abstract domain. In addition, the documentary also uses a lot of structural metaphor, positional metaphor and ontological metaphor in conceptual metaphor. Through the investigation of multimodal metaphor in the past, this paper discusses the co-construction of the meaning of multimodal metaphor, widens the scope of multimodal metaphor research, and expounds the importance of protecting endangered animals and ecological environment from a cognitive perspective.**

*Index Terms*—Multimodal metaphor; Cognitive metaphor; Co-construction of meaning; *Dynasties.*

## I. INTRODUCTION

The powerful communication and influence of the information age makes documentary become an indispensable way for people to increase their knowledge and broaden their horizons in their daily life. In documentary films, information transmission is no longer limited to language means, but the comprehensive use of language, image, sound, color, photography and editing technology and other modes to improve the effect of information transmission[12]. Multimodal metaphor is a popular field of language research. Its research method originated from the conceptual metaphor theory, which was further developed to explain the multimodal metaphor used in various media applications. In the field of linguistics, the conceptual metaphor theory represented by Lakoff &Johnson[6] has been limited to the study of linguistic metaphor for a long time. Therefore, the study of multimodal metaphor provides a new perspective for the traditional study of conceptual metaphor, broadens its research vision, and gradually attracts the attention of many scholars. Forceville [5]

took the lead in putting images into the framework of cognitive linguistics. The leading figure represented by Forceville put forward the theory of image metaphor in 1996[15]. They first study the static visual metaphor, that is, the image metaphor of print advertising, and then turn to the dynamic multimodal metaphor of cartoon, animation, music and film. Multimodal metaphor theory is a new development of cognitive metaphor theory. It applies conceptual metaphor theory to explain metaphorical phenomena in visual images and describes the types of metaphors that appear in multimodal discourse [4].

In recent years, the study of multimodal metaphor mainly involves advertising, promotional videos, cartoons, cartoons and so on, rarely involving documentaries. Like other humanities documentaries, wildlife documentaries are also composed of pictures, language (including commentary, subtitles, monologues) and music, which are typical multimodal discourse. Since documentary can only rely on visual media to convey information, it can only convey abstract concepts to the audience with specific visual images. At this time, the picture, language, music, sound and the abstract concepts to be expressed will form a multimodal metaphor. In addition to metaphorizing abstract concepts, wildlife documentaries can also use specific images to metaphorize specific concepts.

With the development of science and technology, great changes have taken place in the way people convey information, from a single oral way to the coexistence of multiple ways. Therefore, it is necessary to study multimodal metaphor deeply. A large number of TV advertisements, documentaries and other media provide rich materials for the study of multimodal metaphor[8]. However, previous studies have paid less attention to multimodal metaphors in documentaries, so this paper selects the BBC wildlife documentary Dynasties as the corpus to study multimodal metaphors, in order to enrich people's understanding of multimodal metaphors in documentaries.

## II. MULTIMODAL METAPHOR AND CONCEPTUAL METAPHOR

### A. Multimodal Metaphors in Documentaries

In recent years, there are more and more researches on multimodal metaphor, and the focus and scope of the research are also expanding. Chen and Hu [1] found that the focus of domestic multimodal metaphor research is the cognitive mapping and construction based on political cartoon television advertising after combing the research on multimodal metaphor in domestic and foreign journal literature in the past 20 years. Xiao [14] analyzed the multimodal metaphors in the film city of love based on conceptual metaphor theory. Ma[10] initially applied the theory of multimodal metaphor to the traditional culture inheritance documentary, and summarized seven typical types of multimodal metaphor. Duan's analysis[3] of multimodal metaphors in a dream of Red Mansions provided a new perspective for the interpretation of the theme of a dream of Red Mansions and a new path for the discourse analysis of multimodal metaphors. Taking China's anti-corruption political cartoons as the background, Liu Yin[9] analyzed the multimodal metaphor in the cartoons, discussed the classification of multimodal metaphor representation and the construction of multimodal metaphor in China's anti-corruption issues. Yana Vermenych[13] views conceptual metaphor as a condensed micro arrangement and expands on examples in documentaries using multimodal and discourse metaphorical methods

### B. Conceptual metaphor

Lakoff&Johnson[6] put forward the "cognitive view of metaphor" in the metaphor we live by, pointing out that "metaphor is a way of thinking and behavior, and language is only the external expression of conceptual metaphor". The theory holds that metaphor is a cognitive activity, which can help people understand relatively complex and abstract concepts more easily with the help of relatively simple and specific concepts. Lakoff and Johnson[6] believe that "the essence of metaphor" is to understand another concept through one concept, and map the structure of one concept domain (source domain) to that of another concept domain (target domain). Therefore, conceptual metaphor can be regarded as the mapping process between source domain and target domain, and metaphor "the mapping between concept domains is the core of human cognitive ability to produce, transmit and process meaning".

Generally speaking, conceptual metaphor follows the pattern of "X is Y"[17]. X is a complex and abstract concept. Y is able to perceive, intuitive and relatively specific things. People associate the known concrete thing y with the abstract thing X through association. Finding their relevant points will activate people's cognition of X, and then generate the mapping between the two cognitive domains.

Lakoff and Johnson[6] divide metaphors into three categories: orientational metaphor, ontological metaphor and structural metaphor. Orientational metaphor refers to the use of spatial orientational concepts such as up and down, inside and outside, front and rear, far and near, center to edge, etc. to understand another conceptual system.

Ontological metaphor mainly refers to entity or material metaphor[2]. It refers to treating experience as a substance. To understand the former through the latter, we can make corresponding material description of experience, such as reference, categorization, quantification, classification, and so

on and through this way we can also reason about it. In addition, ontology metaphor includes container metaphor and personification metaphor. Container metaphor refers to treating non-containers or ontology with fuzzy boundaries, such as vision, events, behaviors, activities, etc., as containers. Personification metaphor is to further refine the object to be human and make it have human characteristics. A wide range of experience can be understood through human motives, characteristics and activities.

Structural metaphors allow us to use highly structural and simply descriptive concepts to construct other concepts[11]. In other words, structural metaphor is to construct a relatively unfamiliar and abstract concept with the structure of a relatively familiar and concrete concept.

From the above discussion, it can be seen that the study of multimodal metaphor is booming at home and abroad, and there is still a lot of research space in the specific research methods and practice. This paper reviews the important theories and research results of multimodal metaphor in different media works by different scholars at home and abroad, including the research on multimodal metaphor and image metaphor from the perspectives of cognitive linguistics, conceptual metaphor, system function and so on. Therefore, this paper uses the mapping between the source domain and the target domain in conceptual metaphor and three types of metaphors in cognitive metaphor theory to study multimodal metaphor. Because there are few studies on multimodal metaphor in animal documentaries, this study aims to bridge this gap.

## III. DATA COLLECTION OF THE WILDLIFE DOCUMENTARY *DYNASTIES*

This paper adopts the natural observation method of corpus collection. A total of 55 were collected for the study of multimodal metaphors in the wildlife documentary *Dynasties*. Tencent Video joins hands with BBC to create the animal epic documentary *Dynasties*. Therefore, all the episodes of *Dynasties* are accessible on Tencent Video. In cognitive linguistics, metaphor is not simply a matter of words or linguistic expressions. It is a conceptual problem, that is, a problem of thinking about one concept in terms of another. Therefore, metaphor is conceptual in nature. It is a valuable cognitive tool. To recognize metaphor, on the one hand, explicit metaphorical signals can be used, such as some signal words, like bridge, family and so on. On the other hand, it can be based on the nature of the conflict between the literal meaning of discourse and the context. The inference of metaphorical meaning is mainly based on the similarity between the vehicle and the noumenon. The author identifies the metaphors of the lines in *Dynasties* based on the above two aspects. All the corpus of metaphors collected are encoded and classified in the order of each episode

## IV. MULTIMODAL METAPHOR IN DYNASTIES

*Dynasties* is also known as "the rise and fall of animal families". The producer is David Attenborough, who is known as "the father of the world's natural documentary". This documentary won a high score of 9.6 on Douban and premiered in mainland China on November 12, 2018. It has five episodes, each of which is 60 minutes. Unlike previous documentaries, this is an unprecedented animal family war. The film is shot from the perspective of the change of animal

family power. It is called the animal version of the game of power, with the keywords of "power", "ferocity", "forbearance", "tragedy", "tenderness" and understanding".

The play focuses on the stories of the five most iconic animals in the world in the form of "unit play", bringing people into an animal world full of power struggle and family Betrayal: an elderly chimpanzee leader and an ally defending the throne; In the cruel Antarctic, Penguin families endure the harsh natural environment to breed young; The lioness defends her home; Wolf mother and daughter fight for territory for their families; Female tigers take the initiative to face fierce competition. In this process, they tried to establish a family handed down from generation to generation, presenting a unique wild ecology and cultural landscape, but also presenting serious problems of ecological environment and animal quantity protection.

*A. Multimodal metaphor analysis of the wildlife documentary Dynasties*

First of all, the title of the documentary *Dynasties* is a metaphor. It is an abstract concept, mapped to a specific field, refers to the rise and fall of animal families. The BBC describes the prosperity of families in animal populations as a metaphor for an animal family. Because the documentary is full of pictures of animal leaders fighting for their group honor. From the close-up shot of the patriarch at the beginning of each episode to the picture of the patriarch leading the family to continue living at the end of each episode, there are many scenes of competing for dominance, territory and food. In *Dynasties*, there are three main modes: sound, picture and music[16]. The sound mode involves two aspects: the call and narration of wild animals, in which the narrator tells the story of wild animals. The image mode involves three states of human, wildlife and ecological landscape, and two states of hunting and family life. The music mode is mainly represented by background music. The following will analyze the multimodal metaphors in the *Dynasties* from three different mapping levels, and point out the types of metaphors contained in the documentaries.

*1) Mapping from concrete domain to abstract domain*

Among the 55 corpora collected, there are 18 corpora from concrete domain to abstract domain. It accounts for 32.8% of the total corpus. In addition, there are 6 related structural metaphors, accounting for 10.9% of the total. There are 8 correlative corpus of orientational metaphor, accounting for 14.5% of the total.

*a) Grooming build bonds of friendship.*

There is such a scene in the documentary: David began to form alliances with other older chimps in order to preserve his leadership position. The groom, as a practical scratching between animals, build an abstract friendship between David and his allies. The mapping from the concrete domain to the abstract domain is realized. The picture shows David courting an elderly chimp by grooming him. And the old chimp groomed David in the same way. This picture activates the metonymy of the concept of Grooming build bonds of friendship and Friendship build cooperation and alliances in our understanding, and combined with the picture, the light background music and the narrator, constructs a multimodal metaphor presented by both visual and auditory modes together. It expresses the intelligence of the animal and the friendly side of the family, laying a solid spiritual foundation for the future joint fight against the rebels.

*b) Jumkin becomes crashing down. (Orientational metaphor)*

Crash down is not only the actual action of Jumkin falling from the tree branch, but also an abstract metaphor for the failure of Jumkin's rebellion. Crashing down uses the concept of "down" as a metaphorical way of saying that Jumkin is stepping down as a candidate for leader. So this is also a orientational metaphor. The other chimps, Chloe and David, attack Jumkin and make it impossible for Jumkin to fight for the leader. David successfully defeats the first challenger to defend the family, and he is sure to win. It shows a wise, powerful head of a family who does not allow others to threaten him. If he loses his leadership position to another chimpanzee, it means not only that he loses his prime hunting ground and mating rights, but that his young offspring will be killed by the new ruler. So, for the sake of the stability and prosperity of the tribe, he will always protect the family from harm. These multimodal metaphors are presented through a synergy of visual images of David guarding his dominion, a variety of different sounds (including animal calls and background music), and speaking modes.

*2) Mapping from abstract domain to concrete domain*

Among the 55 corpora collected, there are 22 corpora from abstract domain to concrete domain. It accounts for 40% of the total corpus. Here are four representative corpora:

*a) Sienna has not returned family. Now, **everything** depends on Charm. As night falls, Charm has no choice but head out to hunt, leaving the vulnerable cubs alone.*

**Everything** is a word in the abstract sense. The mapping to the domain is that Charm takes full responsibility for the development of the cubs, from safety to food. In example, it shows that Sienna does not complete her task of hunting and raising the lion cubs. Charm has to leave the cubs and venture out alone to hunt. As we can see, Charm is very capable. She is a powerful leader. This heralded another and greater crisis for Charm's dynasty.

*b) Despite her losses, there may still be a **future** for Charm and her **dynasty**. Her younger cubs, Yaya and Tatu, have survived the poisoning.*

The **future** is abstract. In this sentence, Charm's two children survived the poisoning. So they represent the future of the Charm family. So this is a mapping from an abstract domain to a concrete domain. In the example, the conflict between humans and wildlife can be seen. Human use poison to protect their rights and interests, thus harming the lives of animals. Charm's youngest son unfortunately did not survive the poison. But two other lion cubs survived, it heralding a return to prosperity for the Charm family.

*c) She will soon have her own **family**, with new **mouths** to feed.*

Rajbera's eldest daughter, Solo, has a family of her own. She's going to have her own cubs. Here, the mouth is the cub metaphor. This is a mapping from an abstract domain to a concrete domain. The family and the new mouths are abstract concepts. That map to the domain is the new cubs. Rajbera also went from being a mother to being a grandmother. In part, Solo's family formation is also a boom for the Rajbera dynasty. The cubs in the image and the narrative and subtitles together constitute a multimodal metaphor.

*d) But now, the family **relationships** are changing.*

In the example, the cubs are growing up. Relationships within the family also gradually changed. Relationships are abstract concepts. The changing relationship is a metaphor for

Biba's growing disharmony with her two brothers. So this is a mapping from an abstract domain to a concrete domain. Only after her three older brothers had their fill did can little Biba go to eat her mother's prey. This foreshadowed that Biba would later leave the family alone to find his own domain. The image of the brother growling at Biba and the subtitles and narratives together constitute a multimodal metaphor that the family relationships are changing.

*3) Mapping from abstract domain to abstract domain*

Among the 55 corpora collected, 15 metaphors are constructed by mapping the abstract domain to abstract domain. It accounts for 27.2% of the total corpus.

*a)The **family** is one of the most **powerful forces** in nature.*

Family is an abstract concept. In documentary *Dynasties*, animal groups are described as families. The phrase "family is force" is a mapping from an abstract domain to an abstract domain. In the first episode, the chimpanzees Luthor and his Jumkin want to compete for the dominance of leader David's tribe, to win the best hunting position and mating rights. They launched many strong attacks on the ruler David, but in the end, David united his former allies to form a powerful force to defeat and drive out the tribe, so that David's dynasty can continue to be maintained. The scenes of chimpanzees fighting, the brutal cries, the serious background music and the narration together construct the multimodal metaphor that *the family is one of the most powerful forces in nature.*

There are also many pictorial metaphors in the Dynasties. As shown, the metaphor of *The family is one of the most powerful forces in nature* is presented by the reproduction of the emperor penguin race. Because each reproduction requires the strong protection of the adult emperor penguins, the young emperor penguins represent the increased strength of the family, a new dynasty. However, due to the existence of background music as a mode, this kind of image metaphor also belongs to multimodal metaphor.

*b) This is a story of power, politics and the fight for survival. (structural metaphor)*

The second example is a typical metaphor realized by mapping concepts: *power is rule, politics is the method of rule, and survival is food.* A story can be thought of as a written text, or it can be thought of as someone's life experience. The story itself is an abstract concept, but the single story of power, politics, and survival becomes concrete. However, power, politics and survival are abstract concepts. So this sentence goes from abstract to concrete to abstract again. At the same time, there are structural metaphor involved. In the conceptual metaphor that *power is rule*, the related concepts in the domain of "right" are systematically reflected into the domain of "rule". The concepts of "Power" are supreme, restraint, supervision and ordering others. These concepts can be systematically used in metaphors related to the expression of "rules". The following two examples represent the struggle for power, politics, and the right to live:

*Example 1: For years, she has used her **position** to keep peace within her **sprawling** family. (container metaphor)*

It shows Tait's power and excellent political ability. Status, peace and family are all abstract words. The metaphor here is that Tait, as the leader of the tribe, maintains harmony in the family. It's a metaphor for Tait's family growing steadily. So this is also a mapping from an abstract domain to an abstract domain. At the same time, this sentence contains the container metaphor of the ontological metaphor. It uses the

family as a vessel and holds peace in the family. The picture shows family members eating and resting together in harmony. Through the close-up shot of the leader of the painted Wolf Tait, the scenes, voices and narration of the harmonious eating of the territorial groups formed the multimodal metaphor of *This is a story of power, politics and the fight for survival.*

*Example 2: Blacktip won more than just hunting lands in her battles to claim Tait's territory. She secured the safest place to raise puppies in all of Mana Pools. (ontological metaphor)*

Blacktip robbed her mother Tait of her territory for the sake of her own tribe. Those with Blacktip had a better chance of survival. The safest places are the best conditions for raising children. So there's an ontological metaphor in these two sentences that quantifies the better parenting conditions that Blacktip won from his mother, Tait. A multimodal metaphor is created by the appearance of new members of the Blacktip's family, the cries of the cubs, the relaxed background music, and the voice-over. In fact, this multimodal metaphor runs through the whole documentary, and each episode revolves around the survival and reproduction of families. It starts with a leader whose life is full of challenges, ends with the leader successfully leading the family to prosperity, and so on. The documentary uses this multimodal metaphor to form an organic whole, cohesive and integrated.

*c)The very survival of this great **dynasty** is under **threat**. (orientational metaphor)*

This sentence is not only a mapping of abstract domains to abstract domains, but also a orientational metaphor. Dynasty and survival are abstract, and both are shroud in threats of the same abstract significance. Under uses the concept of "down" to metaphorically express a tense mood and atmosphere. This sentence also includes pictorial metaphors. The picture shifts from a pride to great black clouds. Dark clouds are pictorial metaphors of threat. The march of the lions under clouds is a metaphor for the uncertain future of the lions. At the same time, the images, along with serious music and narration, together constitute a multimodal metaphor for the uncertain future of the lion dynasty.

*d) The **survival** of the pride now rests upon the **shoulders** of Charm and her cousin, Sienna, the only remaining adults. (orientational metaphors and personification)*

Charm, the most powerful leader of the Marsh lion tribe in the West African savannahs, has raised ten cubs alone. The question of Charm's future survival is abstract, and so are the anthropomorphic Charm's shoulders. Therefore, this is a mapping from an abstract domain to an abstract domain. The phrasal verb "rests upon the shoulders" contains both orientational metaphors and anthropomorphic metaphors. The sentence anthropomorphizes Charm and Sienna, using "upon" as a directional metaphor to express the difficult trials ahead. The scenes of Charm and Sienna lying on a rock looking into the distance and the lion cubs playing behind them are combined with the lines. Images and words together constitute multimodal metaphors. It also indicates that Charm's son will leave the tribe to start a new family on his own when he becomes an adult.

*e) Tatu and Red are now over four years old, ready to take the **final step** to adulthood. It is time for them to leave the pride. For Charm, It is a **success**.*

The final step is that Charm's two sons leave the tribe. Charm's success is a metaphor for the spread of Marsh's glory.

This is a mapping from an abstract domain to a concrete domain and then back to an abstract domain. The last step before adulthood is abstract because there is no concrete concept of it in the human mind. And in this case, the final step in the abstract domain mapping to the concrete domain is when two lions leave the pride and become adults. This true adulthood is Charm's kind of success. There is no doubt that success is abstract. So this is a mapping from a concrete domain to an abstract domain.

The image of the two sons drifting away, and Charm watching them go away, combined with the powerful background music and the commentary, all together constitute multimodal metaphor for Charm's success.

### B. Personification

Among the 55 metaphors collected, personification in ontological metaphor accounts for the largest proportion, accounting for 54.4% of the total corpus. There are 30 of them that belongs to anthropomorphic metaphors.

Anthropomorphic metaphor is a kind of ontological metaphor. Ontological metaphor is also a kind of conceptual metaphor. In Dynasties, many wild animals are given human characteristics. The multimodal metaphor of creatures are persons runs through the whole documentary, achieving the effect of coherence and cohesion.

*1)This is her daughter Biba. And these are her first, rather unsteady steps. Biba has three brothers. The four of them together are the next generation of this tiger dynasty.*

Rajbera, a female tiger, has given birth to four cubs at the Bandaja Tiger Reserve in India. In Example A, it is described that Rajbera gave birth to three boys and a girl. They are the next generation of heirs to this dynasty. The picture of four babies in full cry, accompanied by relaxed music and commentary, forms the multimodal metaphor of a nation is a person. It highlights the glory of the tiger dynasty from the beginning.

*2) She is an experience hunter.*

*3) She is smaller and not as strong as her brothers.*

In example 2 and 3, a tiger is a human being. Being at the top of the food chain, tigers hunt other animals just as humans hunt with tools. It is a metaphor for the tiger as a skilled predator. They also have their own families, just like humans do. Just like humans, being a girl is always weaker than being a boy. The tigress Rajbera is a hunter and the tiger cub Biba is a weak little girl.

*4) But now, Solo appears to be testing her mother.*

In Example 4, Solo is an adult daughter of Rajbera. As we know, tiger cubs have to leave their families to live on their own when they become adults. Solo strays into her mother's domain by mistake. She, like humans, tests the limits of her enemies. In the scene, Solo is gingerly approaching her mother, as if testing her attitude. The images, background music and lines together constitute multimodal metaphors. It's a metaphor for the huge size of Rajbera's family.

*5) Adult male tigers sometimes kill cubs. Unless, of course, it is your father.*

In Example 5, Biba dramatically meets his father while foraging alone. In this sentence, the father of Biba is the same as the father of human beings. It also doesn't attack its own children. Family life is full of wonder, beauty, and drama, which is formed by the background music of father-daughter encounter, the magical picture of exploring each other and the narration.

*6) Against the odds, she has succeeding in securing the future of her tiger dynasty.*

Despite the loss of her youngest daughter Biba, Rajbera's three sons have also come of age. This phrase personalizes Rajbera. She saved her family like a human being. The two boy went from being cubs who couldn't walk very well to hunters who could already hunt alone. This is a success for Rajbera. Once again, she made her dynasty bright.

Through the application of anthropomorphism, the documentary conveys to people the concept of equality between humans and animals. It calls on people to respect life and raise the awareness of protecting the ecological environment. People can not ignore the environmental protection in order to develop the economy, to provide good ecological environment and habitat for animals, to create a warm and harmonious beautiful home together. It mainly shows several main forms of multimodal metaphor in subtitles, music and pictures of documentary Dynasties.
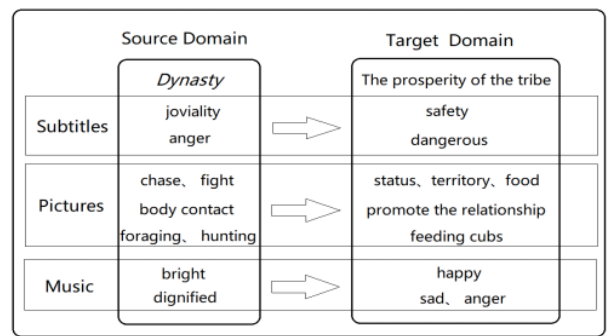


| | Source Domain | | Target Domain | |
|---|---|---|---|---|
| | *Dynasty* | | The prosperity of the tribe | |
| Subtitles | joviality<br>anger | ⇒ | safety<br>dangerous | |
| Pictures | chase、fight<br>body contact<br>foraging、hunting | ⇒ | status、territory、food<br>promote the relationship<br>feeding cubs | |
| Music | bright<br>dignified | ⇒ | happy<br>sad、anger | |

Fig. 1. Multimodal Metaphor Mechanisms in *Dynasties*

As can be seen in the Fig. 1, the word dynasty in this documentary is the most direct and the biggest metaphor. BBC directly used the words of the abstract domain as the title of the documentary, which is a metaphor for the rise and fall of five animal groups. At the same time, the word dynasty includes all the events that take place between animal groups in the documentary, meaning that all the other metaphors are metaphors for the word dynasty. The diagram lists the main mapping from source domain to target domain in subtitles, pictures, and music. The multi-modal metaphor is mainly expressed by pictures, accompanied by subtitles and music[7].

### V. CONCLUSION

The multimodal metaphors in *Dynasties* mainly consist of text + picture + sound. From the perspective of semiotics, these three ways are all commonly used to construct the meaning of discourse. These three modes not only complement each other and realize the meaning between symbols, but also help to form the meaning of multimodal metaphor in *Dynasties*. For example, the meaning of anthropomorphic metaphors is realized through these three modes, because the concept of an animal being a person runs through all multimodal discourse[5].

The mapping directions of multimodal metaphor in *Dynasties* are as follows: from concrete domain to abstract domain, from abstract domain to concrete domain, and from abstract domain to abstract domain. In addition, this documentary also makes extensive use of structural metaphor, orientation metaphor and ontological metaphor in conceptual metaphor. Among them, 34 metaphors are produced by personification, accounting for 60% of the total corpus.

Through watching the documentary *Dynasties* for many times, this paper studies and records some sentences about metaphor, and carefully excavates the content and types of metaphor in each sentence. All examples are multimodal metaphors composed of subtitles, pictures and sounds. From the perspective of mapping from source domain to target domain, there are three different types: concrete domain to abstract domain, abstract domain to abstract domain, and abstract domain to concrete domain. It also includes three different types of metaphors in cognitive metaphor theory: structural metaphor, orientational metaphor and ontological metaphor[11]. The mapping direction of multimodal metaphor is from concrete domain to abstract domain, from abstract domain to concrete domain, and from abstract domain to abstract domain. With the help of multimodal metaphor, this paper explains the textual meaning of multimodal metaphor in *Dynasties*. The visual, linguistic and auditory multimodal metaphors constructed through images, language and background music reveal the themes of the documentary: the rise and fall of animal groups, the predatory nature of the animal kingdom, the protection of endangered wild animals and the maintenance of ecological balance, and pay more attention to how human behavior changes nature. The five animals in the documentary are on the verge of extinction. In their own lives, in addition to natural challenges and intra group competition, the more serious threat comes from mankind. In addition, the use of these multimodal metaphors shows people the hardships of living in the animal world, and encourages people to enhance their awareness of environmental protection, protect the earth, and promote the harmonious coexistence between man and nature[18].

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