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新闻漫画中的多模态隐喻和转喻

Multimodal Metaphor and Metonymy in Newspaper Cartoons

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Abstract

Cognitive linguists have claimed that metaphor and metonymy are so pervasive in our daily life that they not only play a role in language, but also in systematically structuring concepts. To further prove this claim, evidence should go beyond the verbal mode and should be extended to other communication modes as well. However, previous studies have largely focused on verbal metaphor and metonymy. Their manifestations in other communication modes have been relatively less studied and restricted to certain genres like advertising and films. Therefore, it is necessary to study them in relation to other modes and genres in order to provide more evidence to this claim.

In view of the status quo of the metaphor and metonymy study, this research first distinguishes between different types of metaphor and metonymy in newspaper cartoons; and then discusses what are multimodal metaphor and metonymy, how they are interpreted, and in what way they interact with each other to construct meaning in newspaper cartoons. Previously, scholars have already made some studies on visual metaphor and metonymy, verbo-pictorial metaphor and metonymy, and it is generally accepted that metaphors and metonymies in visual art like cartoons fall into either one of the above categories. However, we have observed another category of metaphor—verbal metaphor—in newspaper cartoons. This may be rare due to the fact that visual signs usually play a dominant role in newspaper cartoons, but it does exist.

With regard to what should be called multimodal metaphor and metonymy, opinions still vary. In this research, we follow Forceville's definition of multimodality and make a distinction between pictorial metaphor and metonymy and multimodal metaphor and metonymy. It is found that in some of these cartoons, verbal signs may not play a role. But in some others, verbal signs play a very important role and consist in part of what we call multimodal metaphor and metonymy. In such cases, verbal signs mainly have the following functions: cuing the target of metaphor, cuing the

source of metonymy, and cuing the target of metonymy. What's more, based on conceptual metaphor theory, conceptual blending theory and relevance theory, we also find that there are four steps to follow in interpreting metaphor and metonymy, namely, perception of inputs, identification of metaphor/ metonymy, identification of source and target, and interpretation.

In many newspaper cartoons, metaphor and metonymy are not isolated; instead, they usually interact with each other in order to construct meaning. Within the frame of conceptual metaphor theory, we have observed three kinds of interaction between metaphor and metonymy in newspaper cartoons: metonymic expansion of the target of metaphor, metonymic reduction of the target of metaphor, and the source of metaphor triggers the source of metonymy.

Key words: metaphor; metonymy; newspaper cartoon; multimodality; interaction

摘要

认知语言学家宣称隐喻和转喻在日常生活中无处不在,它们不仅在语言中扮演着重要角色,而且在系统地构建概念方面起着重要作用。为了进一步证明这一说法,隐喻和转喻的研究应当就不仅仅停留在语言层面,而应当扩展到其他交流模态层面。然而,之前对隐喻和转喻的研究主要集中在语言隐喻和转喻上,而对其它交流模态的隐喻和转喻研究则相对较少,并且仅限于广告以及电影等。因此,为了证明认知语言学家的这一说法,有必要研究隐喻和转喻与其它模态和体裁之间的关系。

考虑到隐喻和转喻的研究现状,本文一方面研究了新闻漫画中不同类型的隐喻和转喻,讨论了如何对它们进行解读以及它们以何种方式进行互动从而构建意义。在这之前,许多学者已经对视觉隐喻和转喻、语言—图形隐喻和转喻进行了研究,他们普遍认为像漫画一类的视觉艺术中的隐喻和转喻要么属于视觉隐喻和转喻,要么属于语言—图形隐喻和转喻。然而,通过研究,我们发现新闻漫画中还存在另一类隐喻——语言隐喻。由于在新闻漫画中视觉符号通常占据着主要地位,因此这类隐喻相对较少,但确实存在。

关于什么叫多模态隐喻和转喻,研究者的意见依然不一。本文参照福塞维尔关于多模态的定义,区别了图形隐喻和转喻以及多模态隐喻和转喻。我们发现,在一些漫画中,语言符号可能不扮演任何角色,而在另一些漫画中,语言符号则是多模态隐喻和转喻的组成部分,扮演着非常重要的角色。其作用可以概括为以下几点:提示隐喻目标域,提示转喻始源域以及提示转喻目标域。此外,基于概念隐喻理论、概念整合理论以及关联理论,我们还发现,解读隐喻和转喻有四个步骤,即:输入知觉、确认隐喻/转喻、确认始源域和目标域以及解读。

在许多新闻漫画中,隐喻和转喻并不是孤立存在的,相反,为了构建意义,它们通常需要进行互动。在概念隐喻理论的大框架下,我们在新闻漫画中观察到了三种隐喻和转喻的互动方式:隐喻目标域的转喻拓展、隐喻目标域的转喻缩小和隐喻始源域激发转喻始源域。

关键词: 隐喻 转喻 新闻漫画 多模态 互动

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Chapter 1 Introduction

1.1 Research Background

The study of metaphor can be traced back to as early as 300 B. C, when Aristotle viewed it as a rhetorical device. During its more than 2000 years' history, the study of metaphor has gone through tremendous change. According to Shu Dingfang, it can be generally divided into three phases in terms of its scope and methodology, namely, the study of metaphor from the perspective of rhetoric (300 B. C-1930s), the study of metaphor from the perspective of semantics (1930s-1970s), and the study of metaphor from the perspective of multi-disciplines (1970s-now) (束定芳, 2000: 4-6). Before the 1970s, metaphor was considered primarily to be a verbal phenomenon. However, in the late 1970s and early 1980s, as Andrew Ortony's edited volume *Metaphor and Thought* (1979) and Lakoff and Johnson's monograph *Metaphors We Live By* (1980) came into publication, scholars began to change their views about metaphor and regard it as a predominantly conceptual phenomenon. Indeed, in the past few decades, the "conceptual metaphor theory" (CMT), as the Lakovian-Johnsonian model is habitually referred to, has been a very productive one. Besides Lakoff and Johnson, scholars like Sweetser (1990), Gibbs (1994), Turner (1996), Kövecses (2000, 2010) have contributed much to its development.

Like metaphor, metonymy was also mainly viewed as a figure of speech, in other words, it was basically considered as a matter of language, especially literary or figurative language. However, different from metaphor, which was thought of as a purely linguistic term first, metonymy has always been described conceptually. Traditional rhetoric already operated with conceptual notions such as CAUSE FOR EFFECT, CONTAINER FOR CONTENTS, etc. This view of metonymy is reflected in its standard definition, which tends to describe metonymy as "a figure of speech in which a thing or concept is called not by its own name but rather by the name of something associated in meaning with that thing or concept" (*Wikipedia*). Such

definition thus claims that metonymy operates on names of things, involves the substitution of the name of one thing for that of another and assumes that the two things are somehow associated. Even though conceptual notions were involved in its early study, the systematic study of metonymy from a cognitive perspective is still a recent development, which was also marked by Lakoff and Johnson's work. Historically, there was an imbalance in metaphor and metonymy study, to be more specific, metonymy was somehow in the shadow of metaphor and was considered to be secondary to the latter. It was not until the 1990s that the study of metonymy became popular and came onto the academic stage. During the last more than two decades, we have witnessed numerous publications (Panther & Radden, 1999; Barcelona, 2000; Dirven & Pörings, 2002) about the working mechanism of metonymy, its similarities to and differences from metaphor as well as their relationship and interaction.

Just as Lakoff and Johnson pointed out, metaphor can be perceived not only in language, but also in thought and action (1980: 8). Meanwhile, they also pointed out that metonymy, like metaphor, is part of our everyday way of thinking, is grounded in our experience, is subject to general and systematic principles, and structures our thoughts and actions (1980: 8). In a word, it is generally accepted that metaphor and metonymy operate at the level of thought rather than being merely linguistic. From this point of view, any form of communication, be it writing, speaking, sound, picture, music, gesture or touch, etc. can be seen as an instance of metaphor or metonymy as long as it can induce a metaphoric or metonymic thought or concept. Even though contemporary linguists have realized that metaphor and metonymy are conceptual in nature, previous studies on metaphor and metonymy have largely focused on the verbal level, and the increasing interest in the study of nonverbal and multimodal manifestations of metaphor and metonymy was only seen in the last two decades. The basic idea of this young field is that neither a metaphor's or metonymy's target nor its source has to be necessarily rendered verbally. Other modes (or, modalities) besides speaking or writing can also render metaphor or metonymy. Leading figures in multimodal metaphor studies

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