



New Trends and Issues Proceedings on Humanities and Social Sciences



Issue 7 (2016) 43-50

Selected paper of 3rd Global Conference on Linguistics and Foreign Language Teaching (LINELT 2015) 16-18 November 2015, Istanbul University, Istanbul – Turkey

Conceptual Metaphor of Happiness/Joy in Lithuanian Comics

Saule Juzeleniene^{a*}, Vilnius University, Kaunas Faculty of Humanities, Kauna, Muitines str. 8, LT-44280, Lithuania

Skirmante Sarkauskiene^b, Vilnius University, Kaunas Faculty of Humanities, Kauna, Muitines str. 8, LT-44280, Lithuania

Rita Baranauskiene^c, Vilnius University, Kaunas Faculty of Humanities, Kauna, Muitines str. 8, LT-44280, Lithuania

Suggested Citation:

Juzeleniene, S., Sarkauskiene, S. & Baranauskiene, R. (2016). Conceptual Metaphor of Happiness/Joy in Lithuanian Comics. *New Trends and Issues Proceedings on Humanities and Social Sciences*. [Online]. 07, pp 43-50. Available from: www.prosoc.eu

Selection and peer review under responsibility of Prof. Dr. Ali Rahimi, University of Bangkok

©2016 SciencePark Research, Organization & Counseling. All rights reserved.

Abstract

This article analyses happiness in Lithuanian Comics albums. This will yield, enrich, and qualify Forceville's (2005a), Eerden's (2009) earlier findings on the visual representation of the Idealized Cognitive Model of anger in the Asterix album La Zizanie, Bart Eerden's finding in anger investigations in "Anger in Asterix: The metaphorical representation of anger in comics and animated films", as well as insights made by Kazuko Shihara and Yoshihiro Matsunaka in "Pictorial metaphors of emotion in Japanese comics". On the other hand we also try to extend Forceville's view to other types of emotion, such as happiness. To attain this goal, we examine pictorial manifestations of emotion in Lithuanian comics. The source of this type of the manifestation is visual or pictorial metaphor, where meanings are conveyed via pictorial or visual signs. The target is emotion, which belongs to a more abstract domain of psychological experience. In this kind of metaphor, the picture can be interpreted as representing emotion of happiness. Data are taken from Lithuanian comic books and Internet sites, where comics have been presented. The data and the analysis we are providing in this article aims to reveal that there are pictorial metaphors that manifest conceptual metaphors that are also expressed verbally and that methodological framework constructed for the analysis in the papers by Forceville at all is applicable to other emotions and culture specific pictorial manifestations.

Keywords: multimodal methaphor; comics; indexical signs; emotions of happiness/joy

* ADDRESS FOR CORRESPONDENCE: **Saule Juzeleniene**, Vilnius University, Kaunas Faculty of Humanities, Kauna, Muitines str. 8, LT-44280, Lithuania

E-mail address: juzeleniene@gmail.com / Tel.: +4-345-42-223.

1. Introduction

In this article it is aimed to analyse multimodal metaphors used in Lithuanian comics. Thus visual metaphor is compared to verbal metaphor comprehension and analyzed mainly from a cognitive linguistics point of view. The main claim underlying this article is that the comprehension of verbal and visual metaphors involves similar mental procedures. While the perception of images is obviously different from linguistic decoding, reaching an interpretation of visual metaphors also entails an adjustment of conceptual information – a stage during comprehension that will be called conceptual upload – in the same way as verbal metaphors).

As Eerden exemplifies (Eerden, 2009), in cognitive metaphor research, metaphorical expressions are the verbal manifestations through which Idealized Cognitive Models (ICMs) or Folk Models (Lakoff and Johnson, 1980, 1999; Lakoff, 1987) can be investigated.

Kovecses has systematically analyzed the ICMs of various emotions (Kovecses, 1986, 1990, 2000, 2002 and 2005). Based on verbal evidence in several languages, Kovecses argues that people structurally conceptualize emotions metaphorically. Kovecses in his “Metaphor and Emotion: Language, Culture and Body in Human Feeling” states that “anger is perhaps the most studied emotion concept from a cognitive” semantic point of view” (Kovecses, 2000, 21). For example “he is doing a slow burn” and “he spat fire” can be traced back to the concept ANGER IS FIRE. By contrast, “he has a ferocious temper” and “he unleashed his anger” draw on ANGER IS A CAPTIVE ANIMAL or ANGER IS A HOT FLUID IN A CONTAINER: She is boiling with anger. These metaphorical source domains address various aspects of the concept of *anger* (Kovecses, 2000).

Since this paper aims to investigate the metaphors of joy/happiness it is important to look to the conceptualization of joy/happiness investigated by Kovecses (1991) and Lakoff and Johnson (1980). Researches state that the main source domains for happiness may be stated as follows: HAPPY IS UP: We had to cheer him up. HAPPINESS IS BEING OFF THE GROUND: I am six feet off the ground. I was so happy my feet barely touched the ground; HAPPINESS IS BEING IN HEAVEN: That was heaven on earth; HAPPY IS LIGHT: She brightened up at the news; HAPPINESS IS VITALITY: He was alive with joy; HAPPY IS WARM: That warmed my spirits; HAPPINESS IS HEALTH: It made me feel great; A HAPPY PERSON IS AN ANIMAL THAT LIVES WELL: He looks like the cat that got the cream; HAPPINESS IS A PLEASURABLE PHYSICAL SENSATION: I was tickled pink; HAPPINESS IS A FLUID IN A CONTAINER: He was overflowing with joy; HAPPINESS IS A CAPTIVE ANIMAL: She couldn't hold back her feelings of happiness; HAPPINESS IS AN OPPONENT IN A STRUGGLE: She was overcome by joy; HAPPINESS IS A RAPTURE/HIGH: I was drunk with joy; HAPPINESS IS INSANITY : They were crazy with happiness; HAPPINESS IS A NATURAL FORCE : He was swept off his feet (Kovecses, 2000).

Here again, we find some very general metaphorical source domains, such as CAPTIVE ANIMAL, OPPONENT, INSANITY and so forth. The concept of happiness is also characterized by a number of more limited source domains, including UP, LIGHT, RAPTURE /HIGH. It seems to have some very specific ones as well, such as AN ANIMAL THAT LIVES WELL and PLEASURABLE PHYSICAL SENSATION (Kovecses, 2000).

The author notices that “we have to distinguish the source domains of UP, on the one hand, and BEING OFF THE GROUND and BEING IN HEAVEN, on the other, despite the apparent similarity of UPNESS found in these source domains (Kovecses, 2000). He also suggests that the “hot” part of the emotion heat-scale needs to be distinguished from the “warm” part, which characterizes happiness” (Kovecses, 2000).

Kovecses' model, however, provides a good starting point for the investigation of structural emotion metaphors in non-verbal and multimodal representations (Eerden, 2009).

Over the past decade the research of visual and multimodal metaphors within the cognitivist paradigm has taken shape in the works of quite a few scientists: Carroll (1996), Forceville (1996, 2002,

2008, 2009), Kennedy (1993), Khordoc (2001), Whittock (1990). As Earden states, most of this work focuses on creative rather than on structural metaphors.

According to Earden (Earden, 2009), comics provide good source material for research, because of their rich use of pictorial metaphors to convey a vast array of emotions (see also Fein and Kasher, 1996; Khordoc, 2001). Forceville (2005) introduces various pictorial signs such as “red face,” “spirals” and “bulging eyes” that are frequently used in the Asterix comic to depict anger. The nature and use of these signs appear to confirm that these are not just creative metaphors in the sense of Black (1979) and Forceville (1996) but indeed manifestations of structural metaphors (Earden, 2009).

2. Manifestation ways of Non-verbal Conceptual Metaphors

All signs, as meaning manifestation tools, can be divided into two major categories – verbal and non verbal signs. The conceptual nature of metaphor implies that not only language can be used for metaphoric conceptualization. Pictures, sound and gestures can trigger metaphors as well (e.g., Cienki, and Müller, 2008; Forceville, 2009; Schilperoord, and Maes, 2009). In recent years growing research interest in visual rhetorical figures, with a special focus on visual metaphors and metonymies. The perception psychologist Kennedy is one of the first scholars who mentions cartoons as a source of non-verbal metaphors (Kennedy, 1982). As Bart Eerden notices, “Much of the importance of Kennedy’s work resides in the fact that he argues how the signs used in comics need not always be derived from verbal metaphors: “there may be pictorial devices which are metaphoric but which have no clear equivalent in language” (Kennedy, 1982 ; Earden, 2009),

By analysing manifestations of anger metaphors in the study “Multimodal metaphors”, Earden refers to Kennedy’s study, where he introduces the term “**pictorial rune**” for non-realistic visual metaphors. According to Kennedy, pictorial runes are often used to depict abstract concepts, which are difficult to depict literally. Emotions are a good example of such abstract concepts: “States such as anxiety and pain are difficult to depict [...]. Cartoonists often turn to pictorial runes to show these states” (Kennedy, 1982). Kennedy’s concept of pictorial runes is thoroughly analysed by Forceville (2005a). Pictorial runes includes “spirals,” “ex-mouth,” “smoke,” “bold face,” and “jagged line.” These “are not perceptible in real life. Through the analysis of the collected examples of expressions of anger in La Zizanie, Forceville concludes, “the pictorial runes signaling anger appear indeed to be Peircean indices rather than Peircean symbols, since they are motivated rather than arbitrary signs” (2005).

The second category is formed by “**indexical signs**”. The indexical sign differs from the pictorial rune in that it is a realistic sign (although often exaggerated). Apart from its realism, the indexical sign seems to function much like a pictorial rune. Both pictorial rune and indexical sign signify anger through a metonymic relation (as opposed to arbitrary signs or literal depiction) (Earden, 2009). state indexical signs) includes “bulging eyes,” “tightly closed eyes,” wide mouth,” “tightly closed mouth,” “pink/red face,” “arm/hand position,” and “shaking.” These are indexical signs since “we recognize them as symptoms accompanying anger from our everyday experience” (Forceville, 2005; Shinohara and Matsunaka, 2009).

Accoring to Shinohara and Matsunaka in “Pictorial metaphors of emotion in Japanese comics” “pictorial runes can deviate from indexicality (being related to physical states of a person in anger that actually occur). Some of the visual signs of anger in Pictorial metaphors of emotion in Japanese manga, which are experientially motivated, can be drawn in physically impossible places (e.g., “veins” in the air). Such cases of deviation sometimes cannot be verbally expressed, or they become hard to understand if they are directly translated into words. Though they share cross-domain mappings with the verbal expressions of conceptual metaphor ANGER IS A HOT FLUID IN A CONTAINER, these pictorial anger metaphors have a broader range of use than verbal expressions of this metaphor. Thus, we can see that some pictorial metaphors have different and novel ways of representing the conceptual metaphor of anger from verbal ones” (2009).

In this study we try to analyze pictorial emotion metaphor in Lithuanian comics using the two categories suggested by Forceville, indexical signs and pictorial runes. The analysis supports Forceville's (2005) discussion that the pictorial runes signaling emotion are Peircean *indices* rather than Peircean *symbols*. It is hypothesised that some pictorial metaphors have different and novel ways of representing the conceptual metaphor of anger from verbal ones.

Flowers, birds, and other naturally occurring or existing phenomena are used as the background-scene of panels, and can express emotional states of a person described in a panel. The sources of data that are used in this study are as follows: "Flintas" (eng. "Flint" (2014 Nr. 5, 7, 8-9, 10; 2015 Nr. 1, 2) and "Naminukas" ("Home Spirit" (2015 Nr. 1, 3, 4); The graphic novel by Migle Anušauskaite and Gerda Jord "10 litų" (eng. "10 litas"), internet sites: www.komiksai.com, www.satenai.lt/category/tekstai-ne-tekstai, www.kulturpolis.lt/category/komiksai/kino-komiksai.

2.1. Conceptual Metaphor HAPPINESS IS UP / HAPPINESS IS BEING OFF THE GROUND

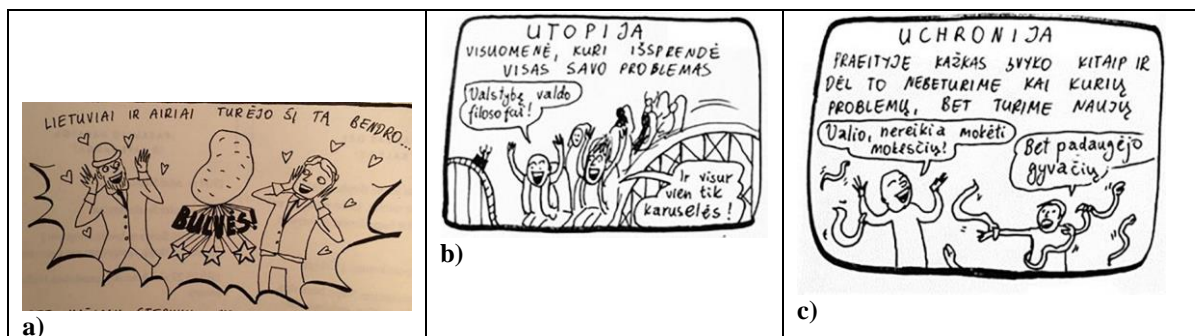


Fig. 1. (a) first picture; (b) second picture; (c) third picture

Figure 1, picture (a) represents the relations between Irish and Lithuanian. Verbal context informs that potatoes was the only one thing which was common for both nations. Metaphor HAPPINESS IS UP has been manifested by runic and indexical signs. The indexical sign of happiness is represented by both men keeping their hands raised up. Runic signs are represented by hearts and rays of the stars depicted in such configuration which suggests upward direction.

In the Figure 1, picture (b) HAPPINESS IS UP is represented by the indexical sign, such as hands of depicted people are up. In addition, the metaphor HAPPINESS IS BEING OFF THE GROUND is represented by the roller coaster. Verbal contexts presented on the background and in two balloons inform of reasons of happiness. Words on the background tell about utopian society without any problems. We can read „State is ruled by philosophers“ in one of the balloons and „Only the roller coasters everywhere“ in another. The last one verbally expresses the metaphor HAPPINESS IS BEING OFF THE GROUND. At the same time the metaphor HAPPINESS IS BEING ON THE ROLLER COASTER in this case.

Figure 1, picture (c) is another example where the text on the background tells about the problems of the state, i. e. some of them have been solved, but new problems occur. One person on the picture is happy and says: “Hey, we do not have to pay taxes!”, another man says: “But there are more snakes now”. So the indexical sign of the happiness of the first person is represented by his hands raised up which helps to decode the metaphor HAPPINESS IS UP. The indexical sign of snakes metaphorically represents problems in this picture, so the metaphor PROBLEMS ARE SNAKES can be identified as well.



Fig. 2. (a) first picture; (b) second picture; (c) third picture

Figure 2, (a) first picture. Similar implication of the metaphor HAPPINESS IS UP we can see in the picture where man dreams of the return to his homeland Lithuania is depicted. Indexical sign of happiness is glance of the man diverted up. Also runes representing flowers and stars makes impression of upward direction. Besides, the runes of rays and radiant eyes of the man indicates metaphor HAPPINES IS LIGHT. All discussed examples show that smile is very important index of happiness.

Figure 2, (b) second picture. Metaphor HAPPINESS IS UP in this example can be identified from the verbal context. Man says “good bye” to his doctor and refers to the feeling of happiness, which will continue forever. Based on the verbal context, metaphor HAPPINESS IS EVALUATION can be identified. Countenance of man is not very obvious index of happiness in this case. We also see the diagonal lines in the background which creates the effect of upwards direction as well.

Figure 2, (c) third picture. Verbal context is of great importance identifying metaphor HAPPINES IS BEING OFF GROUND in this picture. The picture is from the same comic which tells story about famous Lithuanian pilots. Both pilots are depicted with medals and roses, i. e. as winners. One of them says to another: “Thank you for inviting me to fly to the glory”. It helps us to identify the metaphor HAPPINESS IS FLYING in this picture. We can see two indexical signs on the background which seem like pastiche of the firework. Fireworks are visual metonymy of celebration in honour of pilots and implicates metaphor HAPPINESS IS UP at the same time.



Fig. 3. (a) first picture

Figure 3, (a) first picture. Metaphor HAPPINESS IS UP verbally and pictorially is expressed in the two pictures. The cluster “to be on wave”, means “to be popular” is used here to convey happiness of the editor who has published the book about two famous Lithuanian pilots Steponas Darius and Stasys Girenas, who crossed the Atlantic in 1932. Editor says that they are “on wave this year”. Pilots are depicted on the surfboard in the second picture; one of them continues the words of the editor saying “Very much on the wave”. Index of happiness is caunterenance of the persons and hands on the breast, which indicates the direction up. We can notice that hands of the editor are close to his heart. Such gesture can be interpreted as an index of sincere happiness, since heart is an anatomic metonymy of true feelings.

2.2. Conceptual Metaphor HAPPINESS IS LIGHT



Fig. 4. (a) first picture, (b) second picture; (c) third picture

Figure 4, (a) first picture. Metaphor HAPPINESS IS LIGHT can be identified in this picture mostly from runes representing rays of light. In addition, the way in which the young girl is depicted by using the contrast between white and black colours makes the effect of radiance. Verbal context which starts from word “Victory” (lith. *pergale*) helps to understand the reason of happiness of the girl.

Figure 4, (b) second picture. represents another example where the contrast of white and black colours stresses the opposition between sadness and happiness in this picture. Here we see the two

metaphors where the black and white stands for sadness and happiness, therefore SADNESS IS BLACK and HAPPINESS IS WHITE / LIGHT have been expressed in this case. Runic sign of rays as well as in previous examples helps to decode metaphor HAPPINESS IS LIGHT. The reason of happiness experienced by the boy, is explained by the words in the balloon: „I will start to go to school and I will be the same as others“.

Figure 4, (c) third picture. The same runic sign of rays expresses happiness in another example. In this case light colours of the picture, i. e. white balloon and yellow background are important in decoding the metaphor HAPPINESS IS LIGHT. Lithuanian word „valio“, eng. “hey” is written with three “o” letters and three notes of exclamation. Such writing strengthens expression of joy of the personage.

3. Conclusions

To sum up this section, we argue that (1) the general schema of the happiness metaphors HAPPY IS UP, HAPPY IS LIGHT is applicable to Lithuanian emotion metaphors, expressed by pictorial signs, i.e. runes, indexes, colours as well as verbal signs; (2) the source domain LIGHT is expressed by using the runes denoting rays, play of contrasts between white and black which connotes the opposition of good and evil; (3) The metaphor HAPPINESS IS UP / HAPPINESS IS BEING OFF THE GROUND is represented by the indexical hands raised upwards and runes expressing hearts, flowers, stars). In the panel it creates an impression of upward direction; (4) The expression of face, as well as eyes and (smiling) mouth are the most important indexical sign representing emotion of happiness/joy. The sincerity, genuineness of happiness is expressed by representing the hands positioned towards one’s heart; (5) Verbal context is very important for the identification of conceptual metaphor: sometimes the reason of happiness is expressed verbally (“victory”), other times the source domain is expressed by verbal signs alone (“roller coaster”, “fly”). In this case the metaphor HAPPINESS IS BEING OFF THE GROUND could be expanded to HAPPINESS IS BEING ON THE ROLLER COASTER; (6) the source domain of natural force is low elaborated in Lithuanian emotion metaphors of happiness/joy and doesn’t clearly display the levels of intensity.

Acknowledgements

Current research uses some references and insights from the Bachelor work “Metaphors of Emotions in Lithuanian Comics” by Ugnė Jatkauskaitė, which was performed under the supervision by assoc. prof. Saule Juzeleniene, Vilnius University Kaunas Faculty of Humanities.

References

- Black, M. (1979). More about metaphor. In *Metaphor and Thought*, Andrew Ortony (ed.), 19–43. Cambridge: Cambridge University Press.
- Blair, P. (1994). *Cartoon Animation*. Laguna Hills: Walter Foster.
- Bordwell, D., & Thompson K. (2004). *Film Art: An Introduction*. 7th ed. Boston: McGraw-Hill.
- Carroll, N. (1996). A note on film metaphor. In *Theorizing the Moving Image*, 212–223. Cambridge: Cambridge University Press.
- Cienki, A. (1998). Metaphoric gestures and some of their relations to verbal metaphoric expressions. In *Discourse and Cognition: Bridging the Gap*, Jean-Pierre Koenig (ed.), 189–204. Stanford: Center for the Study of Language and Information.
- Earden, B. (2009). Anger in Asterix: The metaphorical representation of anger in comics and animated films. In *Multimodal Metaphor*, 243-264. Mouton de Gruyter. Berlin, New York.

- Fein, O. & Kasher A. (1996). How to do things with words and gestures in comics. *Journal of Pragmatics* 26: 793–808.
- Forceville, Ch. (1996). *Pictorial Metaphor in Advertising*. London/New York: Routledge.
- Forceville, Ch. (2002). The identification of target and source in pictorial metaphors. *Journal of Pragmatics* 34: 1–14. Anger in Asterix 263
- Forceville, Ch. (2005). Cognitive linguistics and multimodal metaphor. In *Bildwissenschaft: Zwischen Reflektion und Anwendung*, Klaus Sachs-Hombach (ed.), 264–284. Cologne: Von Halem.
- Forceville, Ch. (2005a). Visual representations of the Idealized Cognitive Model of anger in the Asterix album La Zizanie. *Journal of Pragmatics* 37: 69–88.
- Forceville, Ch. (2008). Metaphor in pictures and multimodal representations. In *The Cambridge Handbook of Metaphor and Thought*, Raymond W. Gibbs, Jr. (ed.), 465–485. Cambridge: Cambridge University Press.
- Forceville, Ch. (2009). Non-verbal and multimodal metaphor in a cognitivist framework: agendas for research. In *Cognitive Linguistics: Current Applications and Future Perspectives*, Gitte Kristiansen, Michel Achard, René Dirven, and Francisco Ruiz de Mendoza (eds.), 379–402. Berlin/New York: Mouton de Gruyter.
- Kennedy, J. M. (1982). *Metaphor in pictures*. *Perception* 11: 589–605.
- Kennedy, J. M. (1993). *Drawing and the Blind: Pictures to Touch*. New Haven/London: Yale University Press.
- Khordoc, C. (2001). The comic book's soundtrack: Visual sound effects in Asterix. In *The Language of Comics: Word and Image*, Robin Varnum and Christina T. Gibbons (eds.), 156–173. Jackson: University Press of Mississippi.
- Kovecses, Z (2000). *Metaphor and Emotion: Language, Culture, and Body in Human Feeling*. Cambridge: Cambridge University Press.
- Kovecses, Z. (1986) *Metaphors of Anger, Pride and Love*. Amsterdam/Philadelphia: Benjamins.
- Kovecses, Z. (1990). *Emotion Concepts*. New York: Springer.
- Kovecses, Z. (2005). *Metaphor in Culture: Universality and Variation*. Cambridge: Cambridge University Press.
- Lakoff, G. (1987). *Women, Fire, and Dangerous Things: What Categories Reveal about the Mind*. Chicago: University of Chicago Press.
- Lakoff, G. and Johnson M. (1980). *Metaphors We Live By*. Chicago: University of Chicago Press.
- Lakoff, G. and Johnson M. (1999). *Philosophy in the Flesh: The Embodied Mind and its Challenge to Western Thought*.
- McCloud, Scott (1994). *Understanding Comics: The Invisible Art*. New York: HarperPerennial.
New York: Basic Books.
- Schilperoord, J. and Maes, A. (2009). Visual Metaphoric Conceptualization in Editorial Cartoons. In C. Forceville & E. Urios-Aparisi (Eds.), *Multimodal Metaphor*: 213-240. New York: Mouton De Gruyter.
- Shinohara K., and Matsunaka Y. (2009). Pictorial metaphors of emotion in Japanese comics. In *Multimodal Metaphor*, 265-293. Mouton de Gruyter. Berlin · New York.
- Whittock, T. (1990). *Metaphor and Film*. Cambridge: Cambridge University Press.