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THE GOD OF MISCHIEF: A CASE STUDY OF PICTORIAL METAPHORS IN COMICS²

This paper demonstrates how the study of monomodal metaphors of the pictorial type could serve as a tool for analyzing the emotional state of a character. By documenting the visual representations of the most dominant emotions, we try to explain what makes the character of Loki Laufeyson evil and why he emerges as a villain, even when the story is told from his point of view. Within the framework presented by Forceville (2005), we make an inventory of pictorial markers which cue emotions such as *anger, surprise, sadness, pride, fear, annoyance, contempt, disgust, and jealousy*. We then compare our results to the emotion metaphors identified by Kövecses (2000) to determine their verbal counterparts. The results suggest that the basic-level emotions could easily be identified by indexical signs, while those that present their subordinate-level categories and non-prototypical emotions also require the use of pictorial runes.

Keywords: villain, multimodal discourse, pictorial metaphor, Conceptual Metaphor Theory, emotion, comics

1. Introduction

The long tradition of metaphor studies has largely been marked by work on verbal manifestations of conceptual metaphors (e.g., Lakoff, Johnson 2003; Goatly 2007; Gibbs 2017). Yet to narrow the focus in this way is to downgrade one of the basic tenets of the cognitive theory of metaphor, i.e., the fact that metaphor is a matter of *thought* (Lakoff, Johnson 2003: 7). This claim is neither new nor surprising. As a matter of fact, it has led to the development of a young field which focuses on the non-linguistic realizations of conceptual metaphors (Kövecses 2010: 71). The work of Kennedy (2008), Forceville (1996; 2007; 2008), Zbikowski (2008), Cienki and Müller (2008), to mention only a few, centers on the question of how metaphors can be manifested in other modes, such as picture, sound, or gesture. Just as there is metaphor variation across different types of discourse³, there is a significant interaction between the choice of a particular mode of communication and the overall meaning (Forceville, Urios-Aparisi 2009: 4; Forceville 2019: 374). For this reason, the key terms that have

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3 For more discussion, see Krennmayr (2011).

received much scholarly attention in the study of nonverbal metaphor are *pictorial* and *multimodal metaphor*. The difference between the two lies in the number of modes in which a metaphor's target and source are rendered. Hence, in Forceville's (2009: 23-24) terms, the pictorial metaphor represents a type of *monomodal metaphor* that appears in static and moving images. The target and source of a monomodal metaphor of the pictorial type are presented in the same mode, i.e., visually, while the target and source of a multimodal metaphor are "represented exclusively or predominantly in different modes" (e.g., sound, music, smell, or language). Given that we have chosen to explore comics, the subsequent discussion will center on pictorial metaphors.

Comics have been recognized as a good source material for research since they rely heavily on pictorial metaphors to convey emotions (Eerden 2009: 244). *Anger* remains the most minutely researched emotion in comics (see Forceville 2005; Eerden 2009; Van Eunen 2007; Shinohara, Matsunaka 2009). The visual representations of other "emotion types" include *disgust* (Moes 2010), *fear*, *love*, and *pride* (Van Eunen 2007), while the visual signs of *anxiety*, *disappointment*, *surprise*, and *happiness* have been investigated primarily in manga (Shinohara, Matsunaka 2009). Building on these findings, we intend to explore the range of pictorial metaphors used to express the emotional state of a villain. For present purposes we have chosen the character of Loki Laufeyson, also known as the Trickster God or the God of Mischief, Evil, and Lies. Through the signs that visually represent emotions, we hope to deepen our understanding of the character's complex nature.

2. Data and Methodology

To study how a mode affects the interpretation of metaphors, we have chosen the *Thor & Loki: Blood Brothers* comic book⁴ (Rodi, Ribić 2011) as our source material for this research. We are using the Serbian translation, but since we are not presently dealing with verbal metaphors, language is an unimportant factor.

The metaphoricality of linguistic expressions can be identified either by MIP (Pragglejaz 2007) or MIPVU (Steen *et al.* 2010). Multimodal and pictorial metaphors should also rely on a set of clearly delineated steps for their identification. It has been noted by Forceville (2009: 31-32) that, in the case of these metaphors, the metaphorical identification is achieved by: a) *perceptual resemblance*, b) *filling the schematic slot unexpectedly*, and c) *simultaneous cueing* (especially when two things are signaled in different modes).⁵ When analyzing pictorial metaphors, it is also important to bear in mind that

4 It is, in fact, a graphic novel which has four parts, but for our purposes we disregard the minor differences between a *graphic novel* and a *comic book*, because the story is presented in the comic strip format. The material also exists in the form of a four-episode motion comic miniseries.

5 For further discussion and examples, see Forceville (2009: 31-32).

comics differ from other media, like photography, in that they do not always mirror real-life manifestations; rather, they often exaggerate them (Forceville 2005: 4). The visual signs which communicate different emotions in comics have traditionally been divided into two categories. The perceptible, often exaggerated sign which signifies an emotion through a metonymic relation is termed the *indexical sign* (Eerden 2009: 245).⁶ Conversely, the non-realistic visual sign, which is also metonymically motivated, is called the *pictorial rune* (ibid.). For instance, the spirals and stars around someone's head are typically used to suggest dizziness, making them pictorial runes, while bulging eyes or a red face indicate that we are dealing with an indexical sign (the examples are taken from Forceville 2005). The metonymically motivated connection between signs and emotions has been confirmed by several researchers (see Forceville 2005; Eerden 2009; Shinohara, Matsunaka 2009), which proves that signs do not just iconically depict an emotion. Since conceptual metonymy is a "stand-for" relation, visual signs follow the general metonymic principle THE PHYSIOLOGICAL AND EXPRESSIVE RESPONSES OF AN EMOTION STAND FOR THE EMOTION (Kövecses 2000: 5, 134).⁷ Indexical or pictorial signs, therefore, represent a cue which allows the addressee to infer the target concept (EMOTION) (Forceville 2009: 4).

Using the methodology borrowed mainly from Forceville (2005), the material was analyzed in the following manner. First we analyzed each panel in order to make an inventory of all nonverbal, metonymically motivated signs. Since our goal was to explore the emotional state of the lead character, only the panels in which Loki appears (270 in total⁸) were considered relevant. Instead of focusing on one emotion, we tried to document a whole range of portrayed emotions. So as to distinguish these emotional states, we relied on the textual information and real-life knowledge of situations that cause a certain emotion. These proved to be reliable cues in Forceville's (2005) analysis of *anger*. However, since the visual representations of other basic-level emotions have been far less extensively studied, we wanted to test whether these two factors would be equally useful in the case of understudied emotions. Following Eerden (2009), we also consulted some comics handbooks (Thomas, Johnson 1981; McCloud 1994) to check whether our results match the descriptions of facial expressions and body postures pertaining to standard emotions. In this paper, we address the following questions:

6 These are recognized as symptoms of an emotion (Forceville 2005: 13).

7 The drop in body temperature is an element of the domain of FEAR; therefore, the expression "to have cold feet" is seen as an example of the conceptual metonymy DROP IN BODY TEMPERATURE STANDS FOR FEAR (the example is taken from Kövecses 2000: 5).

8 Not all panels in which the character appears are equally relevant to the present discussion. Some of the panels were excluded from the analysis because they show movement or passage of time, instead of emotion. Following Forceville (2005), we also excluded the panels in which the characters were fighting since they portray physical suffering (i.e., pain), rather than emotional or mental suffering. In fact, 172 panels were recognized as containing emotion signs.

- a) What are the most dominant emotions in the analyzed comic?
- b) How are these emotions visually represented? Which pictorial sign represents which emotion?
- c) Can these signs be attributed to a particular conceptual metaphor?
- d) Do these metaphorical pictorial devices have verbal counterparts?
- e) What can we conclude about the character of Loki based on the most dominant emotions/panels?

In a series of lectures (*A Course in Pictorial and Multimodal Metaphor*, Lecture 7), Forceville (2013: 24) hypothesized that different characters may call for different depictions of a particular emotion, because they “favour certain expressions of emotion over others.” We approached the analyzed material with this claim in mind. Based on the most dominant emotions, we draw conclusions about the portrayal of Loki. In the next segment, we discuss the use of emotion signs that characterize the protagonist’s behavior in this comic, after which follows the discussion about the character’s nature.

3. Pictorial Signs in *Thor & Loki: Blood Brothers*

In our case study (see Table 1 for the results), *anger* was the most commonly depicted emotion. It was largely expressed through indexical signs, which would indicate that the symptoms accompanying anger are a highly productive way of signaling this emotion. In fact, 18 of the anger panels represented *anger* by both types of markers (i.e., indexical signs and pictorial runes); the remaining 34 panels contained varying combinations of indexical signs belonging to at least two different categories (eyes, mouth, hand/arm). One of the indexical signs that has not been observed in previous research is “red sclera,” appearing in the comic only in the case of this emotional state. Among the pictorial runes observed for *anger*, balloonic features such as “bold face” and the use of color around the text balloon were indicative of this emotion; the former is normally taken to signal shouting⁹, while the latter indicates the intensity of the emotion. It is important to note that “red text balloons” occur only twice in the analyzed comic – once for *anger* and once for *surprise*. Therefore, the sign could not be seen as an indicator of a certain emotion (in this case *anger*), but as an indicator of the aspect (intensity) of an emotion concept.¹⁰ The other pictorial marker, the “twinkle in the eye,” was classified as a rune rather than an indexical sign (the result of light reflection), since its intensity was depicted

9 “Bold face” is recognized as the visual representation of the MORE OF FORM IS MORE OF CONTENT conceptual metaphor since it cues loudness, which is metonymically related to *anger* (Forceville 2005: 15).

10 The results of Forceville’s (2005: 10) earlier analysis can further corroborate this claim, since the color of the text balloon in his analysis of *anger* in *La Zizanie* was, in fact, green, not red. While Forceville excludes this sign from the analysis, Eerden (2009: 259) does not reject the possibility that it could be a manifestation of a particular conceptual metaphor.

rather unrealistically in several anger panels. The threatening behavior was also cued by the “low angle” marker, about which there has been some scholarly debate, primarily concerning its function, since it could be seen as an indicator of both *fear* and *anger* (Eerden 2009: 256). This angle has been said to portray the victim’s point of view, but we documented only one such case in the comic. In the other example Loki was the only visible character in the panel and the remaining indexical signs, apart from the “low angle” marker, indicated that he was angry. We also documented an instance of the “high angle” marker in combination with *anger*, where Loki is on top of his victim. Eerden (2009: 258) claims that the “low angle” marker has no relation to the body of an angry person and, subsequently, cannot be taken as a sign of the ANGER IS A HOT FLUID IN A PRESSURIZED CONTAINER conceptual metaphor. Yet, since it appears in panels depicting one (angry) character having physical control over another, it could be seen as an instance of the POWER/HAVING CONTROL IS UP conceptual metaphor.

Based on the levels of emotion terms in a vertical hierarchy (Kövecses 2000: 3), *annoyance* is a subordinate-level category of *anger*. To distinguish it from *anger* or *boredom*, we had to rely more on the textual information, which confirmed that the character was impatient in addition to being angry. Yet typical pictorial expressions of annoyance proved to be “averting,” “rolling eyes,” and “arm/hand position.” *Jealousy* is another subordinate-level emotion, which was differentiated from *anger* solely based on the words that appeared in bold face (i.e., *pretty*, *golden*, *adored* [Balder]).

According to the results, the pictorial representation of *surprise* draws heavily on the eyes to convey this emotion. In fact, the absence of this category was observed only in rare instances where the character’s face was not even visible. In such cases *surprise* was conveyed by the character’s posture, i.e., the “forward stretched” body, “leg/feet,” and “arm/hand” position. Interestingly, most of the signs depicting *surprise* involve the notion of width. The verbal evidence (Kövecses 2000: 33) suggests that temporary loss of control presents an important aspect of this emotion, and that surprise is the least metaphorically comprehended emotion concept. The number of cues used to represent it visually seems to corroborate the claim regarding its complexity, given that in most cases the eyes alone, or sometimes the combination of eyes and mouth signs, are enough to represent this emotion in static images.

The metonymic relation between markers and emotion points to one central conceptual metaphor of *sadness*, i.e., SAD IS DOWN. The downward orientation has been visually expressed both in gestures and facial expression, mainly by the “lowered head,” “drooping bearing,” and “downward-curling mouth.” There was also one instance of darkness accentuating this negative emotion that engulfed the character, as he stood in complete darkness. THE SAD IS DARK conceptual metaphor that emerges in this case has a verbal counterpart: *He is in a dark mood* (the example is taken from Kövecses 2000: 25). Pictorial signs, on the other hand, played no particular role in the case of

this emotion, since the words (e.g., *alone*, *sting*, *enough*) that appeared in bold face only provided some information about the reasons behind the emotion that was experienced.

Indexical signs signaling *pride* were further strengthened by the use of the pictorial rune “bold face,” by means of which words like *already* [brought so low], [Asgard’s] *new* [age], [Loki’s divine] *majesty*, [new and rightful] *lord*, [behold what I] *have achieved*, or *defeated* [my brother] confirmed that the emotion depicted was, in fact, *pride*.¹¹ Among the realistic signs, most prominent were the markers related to the body, that is, the “upright” position with the “legs apart” stance and an “arm stretched forward.”

The most frequent markers for *fear* proved to be “bulging eyes” and “wide mouth,” always appearing together. The use of the angles (both high and low angle) from which the character experiencing another’s wrath was depicted also served as a visual cue for this emotion, while “droplets” and “white face” (observed by Van Eunen in *Asterix and the Normans*) were not found.

“Bold face” was, yet again, the pictorial rune which aided us in the attempt to distinguish emotional states which were not as basic as *anger*, *fear*, or *sadness*. Such was the case with *contempt*, where the bold-faced words (e.g., [looked upon us with] *disdain and derision*, [your ruined] *beauty*), in combination with the “stretched forward” body position where the character was leaning over his victims, were used to express Loki’s deep contempt for others. According to one empirical study (Fillenbaum, Rapoport 1970)¹², *contempt* and *disgust* have been judged to be most similar to each other (Kövecses 1990: 9-10). In our case study, the eyes and mouth were either open or closed in the case of *disgust*, but its most typical indicator was the act of “averting” the body from the source of unpleasantness, which reinforces earlier findings on disgust (Moes 2010). There was even one panel in which the emotion was explicitly expressed by the use of the bold-faced word “disgust” in the text balloon.

11 Telling people about one’s achievements is a part of the linguistically-based folk model of the behavioral reactions of PRIDE (Kövecses 1986: 41).

12 The subjects were asked to rate 15 emotion names in terms of their similarity.

EMOTION	PICTORIAL MARKER				
	INDEXICAL SIGN		Frequency	PICTORIAL RUNE	Frequency
ANGER	bulging eyes	red sclera	14	bold face	16
		one eye in focus, wide open, pupil dilated, the other slightly closed, pupil contracted			
	tightly closed eyes		10	twinkle in the eye	4
	frown		12	red text balloon	1
	wide mouth		17		
	tightly closed mouth	downward-curling mouth	11		
		clenched teeth			
	low angle		2		
	high angle		1		
	stretched forward		11		
upright		10			
leg/feet position	kicking	1			
arm/hand position	grabbing a character	30			
	stretched arms				
	clenched fists				
	index finger pointing				

SURPRISE	bulging eyes	one pupil dilated, the other contracted	15	bold face	3	
	wide mouth		7	red text balloon	1	
	tightly closed mouth		4			
	ex-mouth (inadvertent spitting)		1			
	stretched forward		1			
	leg/feet position	legs apart	2			
	arm/hand position	stretched arms				3
clenched fists						
SADNESS	tightly closed eyes		4	bold face	3	
	tightly closed mouth	downward-curling mouth	4			
	arm/hand position	hand resting on a column				6
		clenched fists				
		hand supporting the head				
	upright		7			
	sitting with a drooping bearing		3			
	lowered head		13			
	tears		1			
	natural phenomena: darkness		1			
PRIDE	tightly closed eyes		2	bold face	7	
	tightly closed mouth	downward-curling mouth	5			
	arm/hand position	stretched arm				7
		clenched fist				
	upright		7			
	lowered head		4			
	upward head		1			
	leg/feet position		6			
low angle		1				

FEAR	bulging eyes		6	bold face	1
	wide mouth		6		
	lowered head		1		
	arm/hand position	hands close to the chest	1		
	leg/feet position	kneeling	3		
		crouching			
	low angle		2		
	high angle		2		
ANNOYANCE	rolling eyes		2	bold face	1
	tightly closed mouth		2		
	wide mouth		1		
	arm/hand position	head in hand	3		
		waving away			
		arms crossed			
averting		2			
CONTEMPT	bulging eyes		1	bold face	3
	upward-curling mouth		2		
	arm/hand position	index finger pointing	3		
		hand on hip			
	stretched forward	leaning over	3		
DISGUST	tightly closed eyes	one eye partly closed, the other open	2	bold face	1
	wide mouth		1		
	tightly closed mouth	downward-curling mouth	1		
	averting		2		
	arm/hand position	releasing the object/person that causes disgust	1		
JEALOUSY	tightly closed mouth	downward-curling mouth	1	bold face	1
	frown		1		

Table 1. Frequency of pictorial markers that cue a specific emotion

4. Discussion

By presenting the information in tabular form, we were able to draw some conclusions regarding the way the character expresses certain emotions. Our findings on *anger*, *pride*, and *sadness* provide useful insight in this regard. In previous studies, the visual signs communicating *anger* in comics have been divided in accordance with the five-stage scenario developed by Kövecses (2000: 11), with some signs (e.g., “tightly closed eyes,” “tightly closed mouth,” “fisted hands,” “upright”) denoting the rising or suppression of anger, and others (e.g., “bold face,” “stretched forward,” “index finger pointing”) denoting its expression. The frequency of *anger* signs in our case study would suggest that Loki seldom exhibits self-control, since most of the markers convey the eruption of this emotion. Our results are in line with those of prior studies on *anger* (Eerden 2009: 247; 259) in that the signs are the visual representation of the ANGER IS A HOT FLUID IN PRESSURIZED CONTAINER metaphor. Namely, the tension within the body-container is evident in the “upright” body position and “bulging eyes” (heavily implied by the “red sclera” sign), and the attempt to suppress the pent-up tension is cued by “clenched fists” and “tightly closed mouth” and eyes. That he frequently expresses this hostile feeling is clear from the prevalence of the “bulging eyes,” “wide mouth,” “stretched forward,” and “index finger pointing” pictorial markers, compared to their counterparts “tightly closed eyes,” “tightly closed mouth,” “upright,” and “hands held close to the body.” The loss of control is observable even in the second most dominant emotional state - *surprise*.

While the SAD IS DOWN conceptual metaphor proves to be shared by both verbal (Kövecses 2000: 25) and visual modalities, it cannot be claimed that the character favors a certain way of expressing *sadness*. The indexical signs that were identified are the typical manifestations of *sadness*. What can be seen as somewhat distinct is the fact that, perhaps contrary to general expectation, it is hinted by body posture (the “upright” position always occurs in combination with “lowered head” when the entire body is in focus) more so than by eyes and mouth. Tears, as a prototypical way of depicting a sad character, appear only once, in a panel which represents a flashback from Loki’s childhood. The drooping bearing is at times combined with the “arm/hand position” that provides some kind of support, which could indicate that the character is trying to gain some control over the feeling that is weighing him down (the SADNESS IS A BURDEN conceptual metaphor¹³). Such conceptualization has been observed in language as well: *She is weighed down by sadness* (taken from Kövecses 2000: 82).

Pride was depicted in accordance with the circumstances or the character

13 The EMOTION IS A BURDEN metaphor was also present in one of our panels where *relief* was represented visually through markers pointing upwards (“upward head” and “upward-curling mouth”). These suggest that the burden (emotion) which causes the physical pressure (emotional stress) has been removed.

himself. Namely, the affordances of Loki's scepter and the Horned Helmet were fairly obvious in pride panels because he was represented as standing up, holding the scepter in one hand while his helmet cast a shadow over his eyes. The verbal expressions found by Kövecses (1986: 40) indicate that INTERFERENCE WITH ACCURATE PERCEPTION is one of the metonymies for pride, which could also explain why the eyes were often not visible. In addition to Loki standing up, the panels had other characters (mainly Thor or servants) kneeling, because of which they could be seen as examples of the conceptual metaphors POWER IS UP and the PROUD PERSON IS UP.¹⁴ These results seem contrary to Van Eunen's (2007) pride markers observed in *Asterix*, which included the "protruding chest" and "upward head" position. In our case study, Loki's head was lowered so that he may look down on his victims. This, in turn, placed more emphasis on and highlighted the importance of the Horned Helmet as a symbol of his power.

5. Conclusion

Our inventory of pictorial markers shows that indexical signs are more prevalent in the analyzed material. In the case of basic-level emotions like *anger*, *surprise*, *sadness*, *disgust*, or *fear*, such markers were enough to distinguish the emotional state in question. The subordinate-level categories like *annoyance* and *jealousy*, as well as non-prototypical emotion terms like *contempt* and *pride*, call for a greater reliance on text and thought balloons for their identification. When it comes to indexical signs, the eyes, mouth, and arm/hand position categories were among the most frequently used signs. In the other category of pictorial markers, the most commonly used rune was "bold face." However, given that it has been observed in panels depicting all nine emotions, we would argue that its main function is to emphasize a certain word rather than solely signal loudness and shouting. The interaction between pictorial markers and emotions suggests that fewer markers are used for *jealousy* compared to other emotions, while *anger* seems the most complex in this regard. Although some signs may be *strong* and others *weak* (in the sense of Eerden 2009), the results support the claim that markers seldom signal a certain emotion independently. Rather, emotions are expressed by a combination of pictorial markers. Our analysis has also resulted in the identification of two new signs for *anger* – the indexical sign "red sclera" and the pictorial rune "twinkle in the eye."

The emotions identified in our analysis of the character's emotional state include *anger*, *surprise*, *sadness*, *pride*, *fear*, *annoyance*, *contempt*, *disgust*, and *jealousy*. If we were to classify these along the positive–negative dimension, it would appear that the character predominantly displays negative emotions. *Anger*, *sadness*, *fear*, and *disgust* have been recognized as those that have a negative evaluation (Kövecses 2000; Frijda 2007), as they represent states that

14 For further discussion and examples of linguistic metaphors of PRIDE, see Kövecses (2000: 30–32).

are difficult to cope with, they produce undesirable physiological reactions, and may result from non-functionality (Kövecses 1986: 22; Kövecses 2000: 44). Since *annoyance* and *jealousy* are subordinate-level categories of *anger*, they should also be classified as negative emotions, along with the feeling of *contempt*. *Pride*, as opposed to *shame*, could be seen as an inherently positive emotion (Kövecses 2000: 44). However, in our material, the character believes that he is better and more important than other people; therefore, we would also assign *pride* to the negative category. With the exception of *surprise*, which is not inherently good or bad (ibid.), all the emotions that we have identified prove to be negative. Yet not all of them depict the character as “evil.” To make such a distinction, we relied on the criterion used to classify an emotion that does have this quality, i.e., *anger*. Namely, a particular emotion would have to involve behavior that is dangerous to others. This would exclude *fear*, *sadness*, and *surprise* since they lead to inaction, while *anger*, *annoyance*, *jealousy*, *contempt*, *pride*, and *disgust* do characterize the protagonist as evil, because these emotions lead him to either verbally or physically abuse those around him.

The analysis resulted not only in a description of markers that cue different emotions, but it also showed that such an approach could prove useful when analyzing a character. More importantly, by exploring other modes of metaphorical representation, the results could be compared with a large body of linguistic evidence. Multimodal and pictorial metaphors could provide valuable insight and contribute greatly to the Theory of Conceptual Metaphor, which reinforces the claim that metaphor is pervasive in our thinking.

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БОГ ПРЕВАРЕ: О ВИЗУЕЛНИМ МЕТАФОРАМА У СТРИПУ – СТУДИЈА СЛУЧАЈА

Резиме

У раду приказујемо како анализа мономодалних визуелних метафора може послужити као адекватно средство за проучавање емотивног стања лика. На основу визуелних манифестација појмовних метафора и метонимија које се јављају у одабраном материјалу желимо да испитамо репрезентацију једног зликовца у стрипу као облику визуелне комуникације. Ослањајући се првенствено на методолошки поступак који предлаже Форсвил (2005), у раду дајемо преглед забележених визуелних елемената, односно пренаглашених индекса и сликовних руна путем којих се исказују емоције попут *беса*, *изненађења*, *шуге*, *поноса*, *страха*, *презира*, *гађења* и *љубоморе*. Добијене резултате затим поредимо са језичким реализацијама појмовних метафора које бележи Кевечеш (2000) како бисмо утврдили степен сличности између визуелног и језичког модалитета. Резултати показују да се емоције основног нивоа могу поуздано утврдити на основу њихових симптома, док сликовне руне играју већу улогу при репрезентацији непрототипичних емоција.

Кључне речи: зликовци, мултимодални дискурс, визуелна метафора, теорија појмовне метафоре, емоције, стрип

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