

Tamara N. Janevska¹
University of Kragujevac
Faculty of Philology and Arts
Center for Scientific Research

THE (FE)MALE REPRESENTATION OF VIRTUE IN SUPERHERO COMICS²

The present study is motivated by the asymmetric gender paradigm observed in several cognitivist analyses of metaphor (see López Maestre 2020; Hirsch, Andrews 1983; Koller 2004). Specifically, it seeks to examine the potential feminine/masculine dichotomy in the representation of virtue in superhero comics. The focus is thus on the domain of GOOD. The key objective is to explore the extent to which multimodal representations of virtue and morality could be said to be closer to metaphoric femininity or metaphoric masculinity, and whether such a generalization can be made at all. In line with this goal, the first issues of *Wonder Woman* (WW) and *Superman* (S) comics albums are analyzed within the cognitivist framework, i.e. Conceptual Metaphor Theory (CMT), and the manifestations of metaphors are classified according to the typology of different classes of verbo-pictorial multimodal metaphors (Tasić, Stamenković 2015). Greater diversity of domains was documented for the WW comic, while the S comics album was based almost entirely on aspects such as strength and speed. The link between masculinity and virtue was more obvious in the case of the S comic strip, while the situation was less clear in the case of the WW album. The results thus seem to suggest that the asymmetric gender paradigm could be a matter of degree, rather than an actual split. The higher portion of text-dominant and complementary metaphors supports the claim that the metaphorical content in superhero comics is usually delivered through the verbal channel.

Keywords: the concept GOOD, virtue, gender paradigm, multimodal discourse, Conceptual Metaphor Theory, superhero comics

1. Introduction

The opposing notions of GOOD and BAD are among the most basic concepts and are therefore often explored in metaphor studies. Their linguistic manifestations have been well documented in a large body of research (see Lakoff, Johnson 2003; Hampe 2005; Kövecses 1990, 2004, 2005, 2010; Goatly 2007; Casasanto 2009), followed by the exploration of their manifestation in other modalities (see Forceville, Marloes 2011; Forceville, Renckens 2013; Winter 2014; Forceville 2016; Forceville, Paling 2018). The present discussion centers on moral goodness of character and behavior in particular. By bringing together the results of previous studies we get the following mappings for

1 tamara.janevska@filum.kg.ac.rs

2 The research conducted in this paper was funded by the Ministry of Education, Science and Innovation of the Republic of Serbia (Contract on the implementation and financing of scientific research of SROs in 2024 No. 451-03-66/2024-03/200198).

the concept of GOOD: GOOD IS LIGHT, GOOD IS WARM, GOOD IS CLEAN/WHITE, GOOD IS PURE, GOOD IS UP, GOOD IS HIGH, GOOD (HONEST) IS STRAIGHT, and GOOD IS VALUABLE. In addition, Goatly (2007: 164) traces the origin of the word *virtue* to the Latin word *virtus* or Middle English *vertue*, which meant both “the power to act” and “goodness”, and attributes the mapping POWER IS GOOD to the etymological basis of the word. It is reasonable to expect that these mappings would be commonly employed in superhero comics since the contrasting hero/villain roles represent the dominant feature of the genre.

According to Lakoff (1996), American discourse about morality rests on two conceptual metaphors which form the so-called *metaphorical system of morality*: MORALITY IS STRENGTH³ and MORALITY IS NURTURANCE (Lakoff 1996, as cited in Kövecses 2005: 175). Although not mutually exclusive, these two models may be more or less prevalent among different people and, by extension, different characters (*ibid.*). As morality is taught through discipline in the “moral strength” metaphor, and through nurturance in the “nurture” metaphor (Kövecses 2005: 176), we formed a working hypothesis that the former could be more prevalent in a male superhero, while the latter could be employed in the depiction of a heroine.

Other factors seem to point to the conclusion that there is a good reason to assume that the representation of virtue would vary due to the variable such as gender. According to Lakoff (1987: 74), the *nurturance model* is one of the individual cognitive models in a cluster on which the concept MOTHER is based. As a result, we may expect this metaphor to be more prevalent in females. Studying the interconnection between gender roles and the domain of HUNT, López Maestre (2020: 206) makes mention of the androcentric perspective which commonly surfaces from the mappings whereby men normally assume active roles and women typically assume more passive ones (see also Hirsch, Andrews 1983; Koller 2004: 1). Strength, courage, willpower, decision and action are, according to Koller (2004: 113, 174), soldier qualities and WAR/SPORTS cluster is said to be masculinized. The “asymmetric gender paradigm” supports the belief that “females are inherently nurturing and loving” (Chapkis 1988, as cited in Koller 2004: 41), which leads Koller (*ibid.*) to question the idea “whether there can be ungendered metaphors at all”. However, López Maestre’s research indicates that “gender ideologies are not simple and direct but complex, indirect and contradictory at times, giving rise to ideological tensions” (2020: 214). The attested asymmetry stems primarily from linguistic data and the visual representation of abstract ideas may be independent of how such ideas are expressed verbally, as has been shown by Górska (2019: 279), Eerden (2009: 250), Shinohara and Matsunaka (2009).

To examine the hypothesis, we contrast two comic book characters whose adventures have been published continuously over nearly eight decades. With the aim of exploring the potential feminine/masculine dichotomy in the representation of virtue, we analyze the characters of Wonder Woman and

3 More accurately, MORALITY IS THE STRENGTH TO RESIST A FORCE (OF EVIL) (Kövecses 2004: 195).

Superman, each serving as the embodiment of this quality. *The Encyclopedia of Comic Book Heroes* (Fleisher 1976, 1978) is an eight-volume reference guide to the literature of the great heroes covering over 10,000 comic books, two⁴ of those volumes are devoted to the characters we chose to study. Because it offers a detailed description of the heroes themselves, we referred to this guide to find out more about the origin stories of the two characters. In the case of Wonder Woman, the patron goddesses of the Amazons were Athena, goddess of wisdom, and Aphrodite, goddess of love and beauty (Fleisher 1976: 3). This fact undoubtedly informs the moral principles of the character given that goddess Aphrodite, unlike her rival god Ares, is said to have vowed that “women shall conquer men with love”, not the sword (1976: 4). The moral, ethical, and religious principles of the Amazons are governed by the *Amazon code* and *Aphrodite’s Law* that stress justice, mercy, love and service to humanity (ibid.). Such standards seem closer to the MORALITY IS NURTURANCE conceptual metaphor. Krypton, the home planet of Superman, was populated by a civilization of great intelligence and “physical perfection” that was millions of years more advanced than that of earthlings (Fleisher 1978: 132–133). Apart from being super-scientific, they are therefore often described as possessing titanic strength (ibid: 134) – in fact, Superman is himself often referred to as “the Man of Steel”. This emphasis could make his values more commensurate with the MORALITY IS STRENGTH mapping. Although the chronicles never fully describe the Kryptonian system of government, it was the scientific establishment that exerted influence on political and social policy, while the society at large was opposed to capital punishment (ibid.). We thus sought to test whether, and to what extent, virtue and morality could be said to be closer to metaphoric femininity if the data points to domains such as NURTURANCE, or closer to metaphoric masculinity if there is a prevalence of the masculinized domains like STRENGTH in this visual medium.

2. Corpus and Method of Analysis

The “All Star Comics No. 8” is the first comic in which Wonder Woman appeared (Fleisher 1976: x), and “Action Comics No. 1” contains the first portrayal of Superman (Fleisher 1978: vi). Yet the characters received a more exhaustive treatment in the first issues of “Wonder Woman No. 1” (Moulton 1942) and “Superman No. 1” (Siegel, Shuster [1939])⁵, so we chose their self-titled comics albums as our source material⁶.

The structure of a comics text has two components or levels, linguistic and pictorial (Stainbrook 2013, as cited in Stamenković, Tasić 2015: 205). The

4 The *Wonder Woman* encyclopedia represents the second volume, while the sixth volume is devoted to *Superman*.

5 The abbreviation WW is employed throughout the remainder of the paper for the character and the title of the comic devoted to Wonder Woman, while the abbreviation S stands for the character of Superman, as well as the comics album devoted to him.

6 Each issue contained four parts.

materials selected for this study have therefore been examined⁷ by taking the multimodal approach to metaphor (see Forceville 1996; 2005; 2007; 2008; 2009; 2019; Forceville, Urios-Aparisi 2009), with main emphasis on the classification of different types of verbo-pictorial multimodal metaphors proposed by Tasić and Stamenković (2015). In our qualitative analysis, we categorized the representations into three classes that are based on the type of relations that exist between these two mediums: (i) *image-dominant metaphors* where “the core meaning of the mapping as well as the two domains between which that mapping is made lie primarily in the visual component”, while the text itself supports that content by providing an additional layer of explanation; (ii) *text-dominant metaphors* where the images support/illustrate the metaphorical content that is predominantly expressed through the verbal channel; and (iii) *complementary metaphors* where words and images (depend on each other to) convey the same message (Tasić, Stamenković 2015: 119–121). The qualitative analysis included the panels that featured the two heroes, while the panels featuring other characters were deselected. Special attention was given to the division of pictorial markers offered in Forceville (2005) according to which visual information is divided into (i) visual tropes that do not occur in real life (*pictorial runes*) and (ii) exaggerated *indexical signs* which we observe in everyday experience. A depiction of an angry character with a red face and smoke coming out of his ears, for instance, would contain both types of markers, the first of which (red face) would fall under the category of indexical signs and the second (smoke) under pictorial runes. These markers tend to stand for less depictable entities (*target domains*) (Tasić, Stamenković 2015: 118), in other words, they serve as *source domains*. We follow the criterion put forth by Forceville (1996, cited in Stamenković, Tasić 2014: 158) and mark a representation as metaphorical if “a ‘literal’ or conventional reading of the pictorial representation is felt either not to exhaust its meaning potential, or to yield an anomaly which is understood as an intentional violation of the norm rather than as an error”.

The type of information considered included bodily postures, facial expressions, and pictorial runes, as well as linguistic information provided in text and thought balloons. Textual information was of considerable importance when deciding on the non-linguistic signs that were used to represent a morally good character. The reason was that text balloons act as sources of background information and, given that a good moral quality in a person is most evident in their treatment of others, we relied on the elements that were setting the scene. Our main goal was to document the multimodal metaphors that appear in the panels showing either Wonder Woman or Superman and to determine which of those could be associated with virtue. This we explain in the subsequent section.

7 Handbooks such as *Understanding Comics: The Invisible Art* (McCloud 1994) and *Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels* (McCloud 2006) could be used as a reference point in comics studies (see Eerden 2009: 248–250; Stamenković et al. 2018).

3. Results and Discussion

The well-documented orientational metaphor GOOD IS UP had but three realizations in the form of the image-dominant metaphor in the WW comic strip. Each of these occurrences rested upon the initial personification of virtue in the form of the character. Metaphorical content was mainly expressed by means of layout, whereby the heroine occupied the upper part of the panel depicting her as the winner of the Amazon contest (followed by the words: “But the masked fighter catches her powerful opponent off balance and -”). In the two other panels, Wonder Woman was carried either by the Amazons after she had won the Athletic Tournament or by the spectators after she had saved a girl from harm and put on a circus act for the crowd. The metaphorical content in the panels is accompanied by text (the Amazons cheering: “Hola! Hola! Hail the Princess Diana, our new champion!” and the explanation: “With wild enthusiasm the spectators rush down into the arena and raise Wonder Woman on their shoulders.”), but the intended meaning VIRTUE/MORALITY IS UP is primarily expressed visually. Such a representation arises from the fact that “positive things tend to be located in higher regions, bad things in lower regions” (Forceville 2016: 7; as well as Kövecses 2002, in Winter 2014: 160).

Text-dominant metaphors, on the other hand, were more varied:

1. Higher and even higher swings the whirling loop, but like* a bird, the masked jumper soars over it!
2. Suddenly, like* a streak of light, a beautiful figure flashes downward into the arena.
3. Wonder Woman smashes the bars with her shoulder. “Yippee! You’re tougher than* a tank!”
4. But Wonder Woman at Etta’s call, bursts her heavy ropes like* cotton threads to the unhappy surprise of her guards.

The mappings in all four occurrences are largely expressed directly and contain metaphor flags⁸ (MFlag) that draw attention to the comparisons between the contrasted domains. In 1, Wonder Woman is both directly and indirectly (by virtue of the verb *to soar*) compared to a bird, which is commensurate with the GOOD IS HIGH conceptual metaphor observed in linguistic data. The depiction of Wonder Woman in the air supports the mapping, but it is not enough to “convey the intended metaphorical content” (Tasić, Stamenković 2015: 120). In 2, she is compared to a streak of light, again in a direct and indirect way (due to the contrast that exists between the contextual (“to move very quickly”, *Longman*, sense 7) and basic meaning (“to shine suddenly and brightly for a short time”, *Longman*, sense 1) of the verb *to flash*), thus exemplifying the GOOD IS LIGHT conceptual metaphor. In both panels we find straight lines surrounding the character, but the use of this pictorial rune solely cues the direction of movement and, therefore, has no connection to the two mappings. The

8 Marked with asterisks.

aspect of the target domain that 3 and 4 focus on is that of strength, hence these linguistic metaphors arise by virtue of the MORALITY IS STRENGTH mapping. Apart from the choice in source (TANK in 3 as opposed to COTTON THREADS in 4) and target domains (WONDER WOMAN/VIRTUE in 3 as opposed to HEAVY ROPES in 4), the two examples differ in that the linguistic metaphor in 3 is preceded by the MFlag in the form of comparative inflection + *than*.

Unlike 1 and 2, the pictorial rune *speed lines* is combined with the linguistic metaphor in 5 to form a complementary metaphor GOOD IS FAST:

5. Carrying the Plumpetta without effort Wonder Woman races after Pepita's fleeing horse with the speed of* a bullet.

With the exception of 5, the mappings of the complementary type were largely based on the VERTICALITY image schema in the remaining examples:

6. Wonder Woman, the most powerful and captivating girl of modern times, the fearless maiden who gave up her heritage of peace and happiness to help America fight evil and aggression!
7. The courage and wit of a beautiful woman, pitted against the cool, calm villainy of Axis plans! Here again is a picture of Wonder Woman struggling violently against the forces of evil... and winning!
8. "Oh, I think you can be made to fall, Torrence."
9. "Holy Hannah! It's Wonder Woman!" "Boy! Oh boy! She musta dropped out of heaven!"

Evil and aggression are personified in 6 and 7. As the embodiment of virtue, Wonder Woman occupies the upper segment of these panels, while her enemies are depicted (as falling down) in the lower portion of the panels, therefore serving as the representation of the POWER/GOOD IS UP and BAD IS DOWN metaphors, or VIRTUE IS UP/DEPRAVITY IS DOWN. Their complementary nature is due to the fact that the linguistic level illustrates the MORALITY IS THE STRENGTH TO RESIST A FORCE OF EVIL conceptual metaphor. The same holds for the visual and linguistic representations in 8 where the linguistic expression *fall* denotes both literal (since the villain is portrayed as falling on his back) and figurative fall ("if a leader or a government falls, they lose their position of power", *Longman*, sense 26). Due to her divine origin, she is depicted with the help of *downward straight lines* runic symbol which supports the expression "dropped out of heaven" in 9, the use of both types of information (linguistic and pictorial) is yet again motivated by the VERTICALITY image schema. The content in 7 is further supported by her being drawn disproportionately larger than her enemies, yet it is important to note that the combination of linguistic and pictorial representations does not express the same idea (GOOD IS UP) in this case. Rather, such pairing allows us to postulate the mappings GOOD IS BIG and BAD IS SMALL. A summary of identified metaphors is offered in Table 1 below.

Table 1: Types of multimodal metaphors observed in the WW comics album

Basic-level	Specific-level	Metaphor type
GOOD IS UP	VIRTUE/MORALITY IS UP	image-dominant complementary
GOOD IS HIGH	VIRTUE/MORALITY IS HIGH WW IS A BIRD	text-dominant
GOOD IS BIG	VIRTUE/MORALITY IS BIG	complementary
GOOD IS LIGHT	VIRTUE/MORALITY IS LIGHT WW IS A STREAK OF LIGHT	text-dominant
GOOD IS STRONG	VIRTUE/MORALITY IS STRENGTH WW IS A TANK HEAVY ROPES ARE COTTON THREADS	text-dominant
GOOD IS FAST	VIRTUE/MORALITY IS SPEED WW IS A BULLET	complementary

Metaphors in the S comic strip (presented in tabular form below) were either text-dominant (10–13) or complementary (14–19). The following are among the metaphors of the former type:

10. The passing away of his foster parents greatly grieved Clark Kent, but it strengthened a determination that had been growing in his mind.
11. Attacking the sturdy barrier with his bare hands, Superman proceeds to demolish it as tho* it were but constructed of putty!
12. Just as the lynching is about to begin... down hurtles a fantastic figure.
13. Superman commences to climb the elevator-cable hand-over-hand! [...] -Holy mackerel! He's rising like* a streak of lightning!

While highlighting the same aspect (i.e. strength), the underlined expressions in 10 and 11 differ in that the first denotes an abstract concept and the second a concrete one. Namely, 10 indirectly exemplifies the MORAL STRENGTH IS PHYSICAL STRENGTH mapping, whereas 11 brings Superman's physical strength into focus by virtue of the analogy between a STURDY BARRIER and PUTTY. Despite these differences, both realizations can be seen as instances of the GOOD IS STRONG/VIRTUE IS STRENGTH metaphor.

The remaining two examples emphasize speed as the aspect of the target domain (GOOD IS FAST/ VIRTUE IS SPEED). 12 allows us to draw a parallel between Superman and a rocket or a spacecraft, since it is preceded by the complementary metaphor which gives rise to this mapping (14). It thus serves as a representation of the following set of metaphors (from specific to general): S IS A ROCKET, VIRTUE/MORALITY IS SPEED, GOOD IS FAST. The analogy in 13 is expressed in the form of a signaled direct metaphor S IS A STREAK OF LIGHTNING, or VIRTUE/MORALITY IS SPEED and GOOD IS FAST at higher levels of abstraction.

Complementary metaphors had the following linguistic realizations:

14. Superman launches himself up along the side of the building in a great leap!

15. Butch’s car leaps forward like* a released rocket, but is easily overtaken by Superman.
16. Shortly later, a streaking figure speeds toward Blakelytown at a terrific pace that not even the fastest auto or airplane could duplicate.
17. The starting gun barks - Dale kicks off - Superman receives and is off like* a shot!
18. For an instant, Superman poises the torturer overhead... Then tosses him away as tho* he were a javelin.
19. Down the field streaks SUPERMAN - bowling opposition aside like* nine-pins -- and scores a touchdown! The crowd goes wild!

The highlighted aspects again include those of speed (14–17) and strength (18–19). Each of these linguistic representations was supported by the pictorial rune *speed lines* that expressed the same core meaning of the mapping (virtue/morality is speed): S is a rocket (14), car is a released rocket (15), S is the fastest auto, S is an airplane (16), S is a shot (17). In addition, Superman’s body resembled the shape of a rocket and was directed upwards in 14. The mappings in 18 and 19 imply that Superman is immensely strong by juxtaposing his opponents with a javelin or ninepins respectively, while he himself adopts the posture that is required in these sports (the javelin and bowling).

Table 2: Types of multimodal metaphors observed in the S comics album

Basic-level	Specific-level	Metaphor type	
GOOD IS STRONG	VIRTUE/MORALITY IS STRENGTH	MORAL STRENGTH IS PHYSICAL STRENGTH STURDY BARRIER IS PUTTY OPPONENT IS A JAVELIN OPPONENTS ARE NINEPINS	text-dominant complementary
	GOOD IS FAST	VIRTUE/MORALITY IS SPEED	S IS A ROCKET/SPACECRAFT S IS AN AIRPLANE S IS THE FASTEST AUTO S IS A SHOT S IS A STREAK OF LIGHTNING CAR IS A RELEASED ROCKET

The set of metaphors identified in the WW comic strip points to no direct link between the notion of femininity and virtue. We have documented both the concepts that feature natural phenomena (such as LIGHT) and the natural world (such as BIRD), along with the concepts that belong to the “masculinized” domain of WAR (e.g. BULLET, TANK). The highest priority seems to be given to the VIRTUE IS UP conceptual metaphor which arises “because virtuous actions correlate with social well-being from the society/person’s point of view” (Lakoff, Johnson 1980: 18). The observations regarding the S comic strip, on the other hand, appear to support our working hypothesis given that linguistic and

pictorial information did point to the VIRTUE/MORALITY IS STRENGTH metaphor. Interestingly, the choice of direct metaphors often involved some kind of a vehicle (rocket, spacecraft, airplane, or an auto) by means of which the character's signature physical perfection was given precedence.

4. Conclusion

The verbo-pictorial representations of a positive moral quality in a person were explored in the present study to test the possible correlation between virtue and a variable such as gender in the comics genre. The analysis of *Wonder Woman* and *Superman* comics showed that morality could be expressed through several different domains, including: UPWARD ORIENTATION, HEIGHT, SIZE, LIGHT, STRENGTH, and SPEED. Although different sources of information (ranging from facial expressions and gestures to pictorial runes) were taken into consideration, certain categories were predominant in the materials because of the very style of the two issues that were consulted. Such was the case with pictorial runes and layout, while body postures, facial expressions and abstract referential gestures were not as frequently utilized in the representation of virtue. Speed and straight lines were used profusely in the two comics to indicate abstract notions such as speed and direction of movement. They proved to be commensurate with some of the central conceptual metaphors for the concept of GOOD (e.g. GOOD IS FAST or GOOD IS STRONG). The choice of (and emphasis on) pictorial markers and particular linguistic expressions could be said to have varied between the two characters, as a greater diversity of domains was documented for the WW comic strip, and S was based almost entirely on aspects like strength and speed. The link between masculinity and virtue was more obvious in the case of the S comic strip, while the situation was less clear in the case of the WW album. It is therefore hard to make a strong claim that our results support the asymmetric gender paradigm. The issue could quite possibly be a matter of degree, rather than an actual split. The pictorial and linguistic representations were divided based on the metaphor type, yet it should be borne in mind that their choice could be the result of the specific style of a particular artist. One other key observation emerges from the research. Namely, our results support the previously made claim that multimodal metaphors in superhero comics are, in fact, scarce. This is "not so much because of the subject matter, but the manner of its rendition, which in this type of comics most often depends heavily on photorealism, meaning that the metaphorical content is usually delivered exclusively through the verbal channel" (Tasić, Stamenković 2015: 121). The higher portion of text-dominant and complementary metaphors in our data, largely of the direct metaphor type, points to the same conclusion.

REFERENCES

- Casasanto 2009: D. Casasanto, Embodiment of abstract concepts: good and bad in right- and left-handers, *Journal of Experimental Psychology*, 138 (3), 351–367.
- Eerden 2009: B. Eerden, Anger in *Asterix*: The metaphorical representation of anger in comics and animated films, in: C. Forceville, E. Urios-Aparisi (Eds.), *Multimodal Metaphor*, Berlin: Mouton de Gruyter, 243–264.
- Fleisher 1976: M. Fleisher, *The Encyclopedia of Comic Book Heroes: Volume 2 – Wonder Woman*, New York: Macmillan Publishing Co., Inc.
- Fleisher 1978: M. Fleisher, *The Encyclopedia of Comic Book Heroes: Volume 3 – The Great Superman Book*, New York: Harmony Books.
- Forceville 1996: C. Forceville, *Pictorial Metaphor in Advertising*, London: Routledge.
- Forceville 2005: C. Forceville, Visual representations of the Idealized Cognitive Model of anger in the *Asterix* album *La Zizanie*, *Journal of Pragmatics*, 37, 69–88.
- Forceville 2007: C. Forceville, Multimodal Metaphor in Ten Dutch TV Commercials, *The Public Journal of Semiotics I* (1), 15–34.
- Forceville 2008: C. Forceville, Metaphor in pictures and multimodal representations, in: R. Gibbs (Ed.), *The Cambridge Handbook of Metaphor and Thought*, Cambridge: Cambridge University Press, 462–482.
- Forceville, Urios-Aparisi 2009: C. Forceville, E. Urios-Aparisi, Setting the Scene, in: C. Forceville, E. Urios-Aparisi (Eds.), *Multimodal Metaphor*, Berlin: Mouton de Gruyter, 3–17.
- Forceville 2009: C. Forceville, Metonymy in visual and audiovisual discourse, in: E. Ventola, A. Moya Guijarro (Eds.), *The World Told and the World Shown: Multisemiotic issues*, London: Palgrave Macmillan, 56–74.
- Forceville, Marloes 2011: C. Forceville, J. Marloes, The flesh and blood of embodied understanding: The source-path-goal schema in animation film, *Pragmatics & Cognition*, 19 (1), 37–59.
- Forceville, Renckens 2013: C. Forceville, T. Renckens, The good is light and bad is dark metaphors in feature films, *Metaphor and the Social World*, 3 (2), 160–179.
- Forceville 2016: C. Forceville, Visual and multimodal metaphor in film: Charting the field, in: Kathrin Fahlenbrach (Ed.), *Embodied Metaphors in Film, Television and Video Games: Cognitive Approaches*, London: Routledge, 17–32.
- Forceville, Paling 2018: C. Forceville, S. Paling, The metaphorical representation of depression in short, wordless animation films, *Visual Communication*, Vol. 20 (1), SAGE, 100–120.
- Forceville 2019: C. Forceville, Developments in multimodal metaphor studies: a response to Górska, Coëgnarts, Porto & Romano, and Muelas-Gil, in: I. Navarro I Ferrando (Ed.), *Current Approaches to Metaphor Analysis in Discourse*, Berlin: Walter de Gruyter, 367–378.
- Goatly 2007: A. Goatly, *Washing the Brain – Metaphor and Hidden Ideology*, Amsterdam: John Benjamins Publishing Company.
- Górska 2019: E. Górska, Spatialization of abstract concepts in cartoons. A case study of verbo-pictorial image-schematic metaphors, in Ignasi Navarro i Ferrando (Ed.), *Current Approaches to Metaphor Analysis in Discourse*, Berlin/Boston: Walter de Gruyter GmbH, 279–294.
- Hampe 2005: B. Hampe, When down is not bad and up is not good enough: A usage-based assessment of the plus-minus parameter in image-schema theory, *Cognitive Linguistics*, 16 (1), 81–112.
- Hirsch, Andrews 1983: P. Hirsch, J. Andrews, Ambushes, shootouts, and Knights of the Round Table: The language of corporate takeovers, in L. R. Pondy et al. (Eds.), *Organizational*

- Symbolism, Monographs in Organizational Behavior and Industrial Relations, 1*, Greenwich, Conn.: JAI Press, 145–55.
- Koller 2004: V. Koller, *Metaphors and Gender in Business Media Discourse: A Critical Cognitive Study*, New York: Palgrave Macmillan.
- Kövecses 1990: Z. Kövecses, *Emotion Concepts*, New York: Springer-Verlag.
- Kövecses 2004: Z. Kövecses, *Metaphor and Emotion: Language, Culture, and Body in Human Feeling*, Cambridge: Cambridge University Press.
- Kövecses 2005: Z. Kövecses, *Metaphor in Culture: Universality and Variation*, Cambridge: Cambridge University Press.
- Kövecses 2010: Z. Kövecses, *Metaphor: A Practical Introduction*, New York: Oxford University Press.
- Lakoff 1987: G. Lakoff, *Women, Fire, and Dangerous Things: What Categories Reveal about the Mind*, Chicago: University of Chicago Press.
- Lakoff, Johnson 2003 [1980]: G. Lakoff, M. Johnson, *Metaphors We Live by*, London: University of Chicago Press.
- López Maestre 2020: M. López Maestre, Gender, Ideology and Conceptual Metaphors: Women and the Source Domain of the Hunt, *Complutense Journal of English Studies*, 28, 203–218.
- McCloud 1994: S. McCloud, *Understanding Comics: The Invisible Art*, New York: HarperPerennial.
- McCloud 2006: S. McCloud, *Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels*, New York: HarperCollins.
- Shinohara, Matsunaka 2009: K. Shinohara, Y. Matsunaka, Pictorial metaphors of emotion in Japanese comics, in: C. Forceville, E. Urios-Aparisi (Eds.), *Multimodal Metaphor*, Berlin: Mouton de Gruyter, 265–293.
- Stamenković, Tasić 2014: D. Stamenković, M. Tasić, The contribution of cognitive linguistics to comics studies, *Balkan Journal of Philosophy*, 6 (2), 155–162.
- Stamenković, Tasić 2015: D. Stamenković, M. Tasić, Analiza diskursa u vizuelnom jeziku stripa, u B. Dimitrijević (ur.), *Jezik, književnost, diskurs – jezička istraživanja. Zbornik radova*, Niš: Filozofski fakultet, 203–218.
- Stamenković et al. 2018: D. Stamenković, M. Tasić, C. Forceville, Facial expressions in comics: an empirical consideration of McCloud's proposal, *Visual Communication*, 17 (4), 407–432.
- Tasić, Stamenković 2015: M. Tasić, D. Stamenković, The interplay of words and images in expressing multimodal metaphors in comics, *Procedia - Social and Behavioral Sciences* 212, Elsevier, 117 – 122.
- Winter 2014: B. Winter, Horror Movies and the Cognitive Ecology of Primary Metaphors, *Metaphor and Symbol*, 29, Routledge: Taylor and Francis Group, 151–170.

SOURCES

- Moulton 1942: C. Moulton, *Wonder Woman No. 1*, New York: Wonder Woman Publishing Company, Inc.
- Siegel, Shuster 1989 [1939]: J. Siegel, J. Shuster, *Superman Archives: Volume 1*, New York: DC Comics Inc.
- Longman Dictionary of Contemporary English Online* <<https://www.ldoceonline.com/>>

РЕПРЕЗЕНТАЦИЈА ВРЛИНЕ КОД ЖЕНСКИХ И МУШКИХ СТРИП ЈУНАКА

Резиме

Подстакнут увидима претходних когнитивистичких студија о односу метафоре и рода (в. Лопез Маестре 2020; Колер 2004), рад испитује дихотомију при репрезентацији врлине у стрипу. Основни циљ јесте утврдити да ли је одабир мултимодалних метафора којим се приказују апстрактни појмови попут врлине и доброте условљен варијаблом као што је род. Стога се у раду анализирају прва издања стрипова *Чудесна жена* (1942) и *Супермен* (1939) у теоријском оквиру појмовне метафоре (Лејкоф, Џонсон 1980) и мултимодалног дискурса (Форсвил 2008, 2009). Забележене визуелне и текстуалне манифестације појмовних метафора разврстане су у складу са типологијом односа између визуелног и језичког текста (Тасић, Стаменковић 2015). Резултати истраживања упућују на закључак да је однос рода и репрезентације врлине више питање степена него јасне поделе. Уочен је већи скуп изворних домена у стрипу *Чудесна жена*, док су се метафоричке представе у стрипу *Супермен* преваходно базирале на аспектима попут брзине и снаге, чиме је делимично потврђена хипотеза истраживања. Број текстуалних и комплементарних метафора говори у прилог становишту да се медиј стрипа, првенствено оних посвећених суперхеројима, у већој мери ослања на језик приликом приказивања метафоричког садржаја.

Кључне речи: циљни домен доброта, врлина, родна парадигма, мултимодални дискурс, теорија појмовне метафоре, суперхеројски стрип

Тамара Н. Јаневска