

Table of contents

- Introduction13**

- Chapter 1. Theoretical orientation.....33**

 - 1.0. Introduction33

 - 1.1. An overview of the current research into the meaning-making potential of comics33
 - 1.1.1. The origins and early stages of comics scholarship.....35
 - 1.1.2. The new comics scholarship.....37
 - 1.1.2.1. Seminal contributions from practicing cartoonists38
 - 1.1.2.2. Internationalization of the new comics scholarship.....43
 - 1.1.2.3. Popularization of research into comics47
 - 1.1.2.4. The formalist strand of the new comics scholarship51

 - 1.2. An outline of Peirce’s sign theory57
 - 1.2.1. The correlates of the sign and continuous semiosis58
 - 1.2.2. Classification of signs60
 - 1.2.2.1. The first trichotomy: qualisigns, sinsigns, and legisigns61
 - 1.2.2.2. The second trichotomy: icons, indexes, and symbols.....62
 - 1.2.2.3. The third trichotomy: rhemes, dicisigns, and arguments.....66

 - 1.3. An outline of conceptual metaphor theory67
 - 1.3.1. The origins of conceptual metaphor theory.....67
 - 1.3.2. Main elements of conceptual metaphor theory73
 - 1.3.2.1. The principle of unidirectionality.....74
 - 1.3.2.2. The dichotomy between source and target domains.....75
 - 1.3.2.3. Orientational, ontological, and structural metaphors78
 - 1.3.2.4. Conceptual metaphors and image schemas82
 - 1.3.2.5. Image-schematic metaphors and other kinds of conceptual metaphor as overlapping categories85

1.3.2.6. Other characteristics of conceptual metaphors.....	86
1.3.2.7. The invariance hypothesis/principle and its limitations.....	89
1.3.3. Primary metaphor theory.....	92
1.3.4. Objectification theory.....	95
1.3.5. Interaction of metaphor and metonymy.....	97
1.3.6. Linguistic and nonlinguistic manifestations of conceptual metaphors	99
1.4. On the compatibility of Peirce's conception of metaphor with conceptual metaphor theory.....	101
1.5. An outline of a cognitive-semiotic approach to the study of metaphorical signs in comics.....	107

Chapter 2. Metaphoricity of individual comics panels and multi-panel complexes.....115

2.0. Introduction.....	115
2.1. A general characterization of panels and multiframe.....	117
2.1.1. Ontology of the panel.....	117
2.1.2. Formal parameters of panels.....	122
2.1.3. Panels as units of increasingly inclusive formal structures.....	124
2.1.4. Spatial and temporal interrelatedness of panels	125
2.1.5. Fragmentariness of multi-panel structures and their interpretation	128
2.2. A Peircean semiotic characterization of panels and multiframe.....	130
2.2.1. Imaginal and diagrammatic hypoiconicity of panels.....	130
2.2.2. Indexicality of panels and multi-panel complexes.....	131
2.2.3. Symbolicity of panels and multi-panel complexes	133
2.2.4. Metaphorical hypoiconicity of panels and multi-panel complexes.....	136
2.3. Metaphors characterizing individual panels and their verbal manifestations	137
2.3.1. Metaphorical reifications of episodic situations in comics and language	138

2.3.1.1. Metaphorical reification of episodic situations as objects in comics and language	138
2.3.1.2. Metaphorical reification of episodic situations as containers in comics and language	142
2.3.2. Metaphorization of visual fields as containers in comics and language	157
2.3.3. Metaphorization of the means of accessing information as windows in comics and language	166
2.4. Metaphors characterizing multi-panel structures and their verbal manifestations	170
2.5. Discussion	176

Chapter 3. Metaphoricity of conventional representations of diegetic motion in comics183

3.0. Introduction	183
3.1. Principal varieties of visual representations of diegetic motion used in comics	186
3.2. Representational conventions included in the scope of this chapter and terminological matters	192
3.3. A semiotic characterization of motion-cueing images of bodily configurations.....	194
3.3.1. The semiotic makeup of pictorial representations of characters in comics.....	195
3.3.2. The semiotic makeup of motion-cueing images of gestures.....	199
3.3.3. The semiotic makeup of motion-cueing images of whole body actions.....	200
3.3.4. The semiotic makeup of motion-cueing images of facial expressions.....	202
3.4. A conceptualist characterization of motion-cueing images of bodily configurations.....	204
3.5. Ontology of polymorphic motion signs	205
3.6. A semiotic characterization of polymorphic motion signs.....	214

3.7. Polymorphic motion signs as metaphorical reifications of episodic motion events.....	216
3.8. Metaphor-metonymy interaction in polymorphic motion signs	221
3.9. Ontology of polyptychal motion signs.....	223
3.10. A semiotic characterization of polyptychal motion signs.....	227
3.11. Polyptychal motion signs as metaphorical reifications of episodic motion events	229
3.12. Metaphor-metonymy interaction in polyptychal motion signs	230
3.13. Ontology of motion signs comprising an image of the moving body and one or more motion lines	231
3.14. A semiotic characterization of motion signs comprising an image of the moving body and motion lines.....	236
3.15. Motion signs comprising an image of the moving body and motion lines as image-schematic reifications of episodic motion events.....	239
3.16. Discussion	245

Chapter 4. Metaphoricity of conventional representations of diegetic sound in comics 251

4.0. Introduction	251
4.1. An overview of the major kinds of visual signs representing diegetic sound in comics.....	253
4.1.1. Structural heterogeneity of visual signs representing diegetic sound in comics.....	255
4.1.2. Expressive potential of visual signs representing diegetic sound in comics	256
4.1.3. Contextual situatedness of visual signs representing diegetic sound in comics.....	261
4.2. Representational conventions included in the analytical scope of this chapter	266

4.3. Conventional representations of speech sounds produced by characters in diegetic worlds of comics	268
4.3.1. Ontology of speech balloons.....	268
4.3.2. A semiotic characterization of the speech balloon conceived of as a sound sign	270
4.3.3. A semiotic characterization of the components of the speech balloon conceived of as sound signs	273
4.3.3.1. Balloon-internal writing as a visual representation of the acoustic/auditory form of speech	273
4.3.3.2. Non-standard typography of balloon-internal writing as a representation of the acoustic/auditory form of speech.....	276
4.3.3.3. Balloon-internal pictograms as representations of the acoustic/auditory form of speech.....	282
4.3.3.4. Interaction of the linguistic and non-linguistic contents of speech balloons conceived of as sound signs	284
4.3.3.5. The shape of the speech balloon as a representation of the acoustic/auditory form of speech	286
4.3.3.6. The color of the speech balloon as a representation of the acoustic/auditory form of speech	290
4.3.4. A semiotic characterization of speech balloon complexes conceived of as sound signs	292
4.3.5. A semiotic characterization of stand-alone writing conceived of as a representation of the acoustic/auditory form of speech.....	294
4.4. Conventional representations of non-speech sounds produced by characters in diegetic worlds of comics	297
4.4.1. A semiotic characterization of written representations of non-speech vocalizations.....	298
4.4.2. A semiotic characterization of stand-alone punctuation marks representing non-speech vocalizations	301
4.4.3. A semiotic characterization of visual representations of non-speech vocalizations featuring elements of musical notation	303

4.5.	Conventional representations of sounds belonging to the sonic environment of diegetic worlds of comics.....	307
4.5.1.	A semiotic characterization of written representations of sounds belonging to the sonic environment.....	307
4.5.2.	A semiotic characterization of (para)balloonic representations of sounds belonging to the sonic environment	310
4.6.	Metaphors characterizing conventional representations of diegetic sound in comics and their verbal exemplifications.....	311
4.6.1.	Balloons as metaphorical reifications of diegetic sound events.....	311
4.6.2.	Metaphoricity of the outlines of balloons representing diegetic sound events.....	317
4.6.3.	Written texts as metaphorical reifications of the audible form of diegetic sound events.....	321
4.6.4.	Metaphoricity of non-standard typography in written representations of diegetic sound events.....	325
4.6.5.	Metaphoricity of multi-balloonic representations of the audible form of sequences of diegetic utterances	330
4.7.	Discussion	334

Chapter 5. Metaphoricity of conventional representations of diegetic mental experience in comics.....341

5.0.	Introduction	341
5.1.	An overview of prior research on conventional representations of diegetic mental experience in comics	344
5.1.1.	Representations of the meaning of externalized diegetic utterances.....	345
5.1.2.	Representations of diegetic thought.....	346
5.1.3.	Representations of diegetic emotions.....	348
5.2.	Representational conventions included in the scope of analysis.....	358
5.3.	A semiotic characterization of balloonic representations of the linguistic meaning of diegetic utterances	358

5.3.1. Written text as a representation of the linguistic meaning of diegetic utterances	359
5.3.2. Balloon-internal pictograms and pictorial runes as representations of the linguistic meaning of diegetic utterances	362
5.3.3. Speech balloons conceived of as indexical representations of the sources and goals of the meanings communicated by diegetic speech events	372
5.4. Speech balloons as visual exemplifications of the metaphor whereby linguistic communication is construed as physical transfer	373
5.5. A semiotic characterization of visual representations of direct thought and their components	383
5.6. Metaphorical underpinnings of thought balloons	386
5.6.1. Thought balloons as metaphorical reifications of inner diegetic utterances.....	386
5.6.2. Metaphoricity of the outline of thought balloons representing inner diegetic utterances.....	388
5.6.3. Written texts as metaphorical reifications of the non-externalized form of inner diegetic utterances.....	389
5.6.4. Metaphoricity of non-standard typography in written representations of inner speech.....	390
5.6.5. Metaphoricity of multi-balloonic representations of the non-externalized form of sequences of inner diegetic utterances	392
5.7. A cognitive-semiotic characterization of thought balloons conceived of as representations of the semantic poles of inner diegetic utterances.....	393
5.8. Representations of emotions in the narrative medium of comics.....	396
5.8.1. A conceptualist characterization of linguistic representations of emotions	397
5.8.2. A cognitive-semiotic characterization of representations of emotions in comics.....	401
5.8.2.1. Mimetic visual images depicting physiological and behavioral responses to the signified emotions	402

5.8.2.2. Non-mimetic visual images depicting expressive responses to the signified emotions.....	406
5.8.2.3. Non-mimetic visual images depicting metaphorical responses to the signified emotions.....	408
5.8.2.4. Non-mimetic visual images depicting emotions via metaphor.....	412
5.9. Discussion	414
Conclusion.....	419
References.....	437
Index.....	475