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Metaphor and Its
Roles in the Novel: A Cognitive Stylistic
Approach to *Jane Eyre*

小说中的隐喻与隐喻角色： 《简·爱》的认知文体学研究

程瑾涛 / 著



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**Metaphor and Its Roles in the
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· 北京 ·

内 容 简 介

本书依据概念隐喻理论,从认知文体学的角度对英国作家夏洛蒂·勃朗特的小说《简·爱》中的隐喻及隐喻扮演的角色从三个层面进行分析和研究,即:隐喻的创新性;概念隐喻的认知及思维塑造功能;隐喻和意象图式的关联作用如何影响象征小说宏观结构的复合意象图式的生成。

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前 言

本书试图从认知文体学的角度对《简·爱》这部小说中的隐喻及隐喻扮演的角色进行较为深入的探讨。作者认为，隐喻在这部作品中表现为隐喻的创新性、概念隐喻的认知及思维塑造功能，以及隐喻和意象图式的关联作用如何影响象征小说宏观结构的复合意象图式的生成。

本书首先应用莱考夫提出的隐喻创新性这一概念对这部作品中隐喻表达的创新性动因进行了分析。在对 Z. Kövecses 提出的语境观进行修正的基础上，对小说中隐喻的创新性动因从语境和审美两个角度做了分析。其次，本书应用“概念隐喻理论”研究了隐喻表达及背后的概念隐喻，展现了隐喻使用者的世界观及认知发展过程。再次，本书针对“意象图式理论”与“宏观结构”的结合点，探讨了小说中的四类主要隐喻在生成这部成长小说的宏观结构过程中的作用，即显著的隐喻系统逐渐积累并将其典型性属性叠加到象征小说情节基因的复合意象图式上。同时，本书分析和阐释了作为小说宏观结构的意象图式的主要功用和微观层面的意象图式对小说主题的揭示。

通过对上述三方面的分析，本书的作者发现：小说《简·爱》中隐喻的创新性动因主要源于语境触发，通过语境因素可以反映出社会、文化语境及说话人的个人特质；概念隐喻对体现小说人物认知发展，即对个体状态、性别角色及宗教信仰的看法和世界观起着重要作用；读者可以通过在阅读过程中浮现的反映小说情节的意象图式来把握小说宏观结构，而这部作品中的几类隐喻为构成复合意象图式的要素，即容器意象图式、路径意象图式及动力意象图式，提供了特征属性，从而将小说的宏观结构与意象图式联系起来。

本书的贡献主要体现在以下三个方面：首先，对文学语篇中的隐喻创新性动因从语境和审美维度做了具体阐释，通过强调隐喻表达的多样性对认知隐喻共性说给予了有益补充；其次，通过运用认知隐喻理论分析隐喻表达背后的认知隐喻，进一步阐释了小说中涉及的成长主题；最后，尝试通过隐喻将意象图式与小说情节结构联系起来，并对体现这部小说情节结构的复合意象图式在文学作品中的功能做了分析，强调了成长主题。

作者

2014年6月

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Chapter 1

Introduction

1.1 The Rationale of the Study

Stylistics is the study and interpretation of texts from a linguistic perspective. Although other forms of written texts such as text from the domains of advertising, pop culture, politics or religion are also included, the preferred object of stylistic studies is still literature, therefore, stylistics is sometimes also called literary linguistics^① (Stockwell, 2002: 6), to designate interdisciplinary activities in which a linguistic approach is used to analyze poetic texts.

Stylistics is both old and new. It is old in the sense that its history can be traced back to ancient Greece. It is new in the sense that the analytical models of stylistics mainly come from the theories of linguistics and each theory of linguistics in fact is a potential model of stylistics. Theories and

① See “Checklist of American and British programs in stylistics and literary linguistics — Directory” (<http://findarticles.com/p/articles/mi_m2342/is_1_37/ai_101862389>).



schools of linguistics are various in history, so is stylistics. With the development of linguistics, each new theory will instill energy and new blood to the discipline. In recent years, with the development of cognitive linguistics, stylistics is witnessing its robust development.

Cognitive stylistics has been moving from the periphery to the center of stylistics in the last decades, represented by a profusion of publications in this area. But at the same time, we should realize that the study in this area is far from being mature and systematic and is calling for continued and extensive effort to bring it to a new level.

Although cognitive stylistics has its theoretic bases from many areas of cognitive linguistics, and even theories from psychology and cognitive science in general, this study will focus and make use of cognitive metaphor theory and image schema theory to show the potential of cognitive linguistics in accounting for literary works.

The choice of this topic is out of several concerns.

Firstly, cognitive stylistics has been traditionally focusing on the study of poetry and Shakespeare's drama (Lakoff & Turner, 1989; Freeman, 1993, 1995, 1999; Culpeper, 2000; Deane, 1995; Steen, 1999), and has given little attention to other genres. The recent development in the field shows a general concern for coverage of a wider range of literary texts.

Secondly, considered as a "classic of Gothic and Victorian literature" (Bloom, 2007), *Jane Eyre* has been a great success since its publication and has undergone careful studies by various schools of literary criticism, ranging from psychoanalysis, Marxism to the recent trend of feminism and post-colonialism. However, it has seldom been approached from a linguistics perspective, leaving room for a cognitive stylistic approach as a necessary supplementary perspective to the above mentioned studies.

Thirdly, a thorough reading of *Jane Eyre* reveals it a work of



metaphor-laden languages, with metaphorical expressions at linguistic level and metaphorical concept beneath, which provide a firm foundation for the intended cognitive stylistic study.

1.2 Objectives of the Study

Given the vigorous development of cognitive stylistics, the present study aims to answer the following questions.

Firstly, what are the distinctive features of metaphor use in a literary text like *Jane Eyre*? How is it different from the ordinary, everyday metaphor and what are some underlying motivations that trigger the metaphorical creativity in the text? How do they influence the understanding of the novel?

Secondly, do conceptual metaphors underneath rich manifestations of their linguistic expressions reflect and further affect the world views of the conceptualizers (the protagonists) in the novel? How do they contribute to the theme of Bildungsroman?

Thirdly, what's the role of image schematic metaphor in the process of establishing link between image schema and the story macrostructure of *Jane Eyre* as a Bildungsroman?

Finally, how will metaphor use contribute to the style of the novel?

1.3 Methods of the Study

The methodology of metaphor study roughly falls into two categories: first is the traditional approach represented by George Lakoff and his followers. They are following a top-down direction, and based on a small number of decontextualized examples they arrive at and suggest conceptual



metaphors. In such an approach, what is in the center of attention is the conceptual metaphor itself as a (hypothetical) higher-level cognitive structure. By contrast, a bottom-up approach often studies a large number of expressions e.g., an entire corpus. The metaphorical expressions are identified on the basis of a well established protocol (Pragglejaz Group, 2007), and the metaphorical expressions are then examined for their detailed behavior (semantic, structural, pragmatic, esthetic, etc.) in concrete contexts of use, and finally conceptual metaphors are established as a result of a multi-stage procedure. In this kind of research, what are in the center of attention are language and linguistic metaphors, as well as their behavior in specific contexts (Kovecses, 2008: 170).

Cameron & Low describe three stages in the methodology of metaphor analysis:

The methodology of metaphor analysis typically proceeds by collecting examples of linguistic metaphors used to talk about the topic ... generalizing from them to the conceptual metaphors they exemplify, and using the results to suggest understandings or thought patterns which construct or constrain people's beliefs and actions. (Cameron & Low, 1999: 88)

Since the main concern of this study is to find out metaphorical expressions and then examine the underlying conceptual metaphors for an interpretation of the conceptualizer's world view as well as their function in strengthening the theme and contributing to the coherent structure of the novel, a bottom-up approach will be adopted starting with reading through the data and then locating as many linguistic metaphors as possible.

However, a difficulty faced by researchers using this kind of corpus is



where to start the investigation. The usual techniques involve searching for individual words or phrases. Searching by hand in a corpus long enough to be representative would be too time-consuming and hard to convince the reader that it is exhaustive, and using corpus software to search for words that are determined in advance runs the risk of completely missing some important metaphors. At the same time, this quantitative advantage does not necessarily lead to a qualitative advantage (Stefanowitch, 2007).

Jonathan Charteris-Black's (2004) solution is a close reading of a sample text to identify metaphor keywords, which he searches by hand. And then, these metaphor keywords are searched automatically in a larger corpus followed by a further qualitative phase in which contexts are examined to ensure that each use of a metaphor keyword is metaphorical. Though the method is effective, it is still possible that some metaphors will be overlooked.

Although "metaphorical expressions are systematically motivated by underlying (or conceptual) metaphors", it does not mean that conceptual metaphor can only be retrieved through metaphorical expressions. Many conceptual metaphors are just in our conceptual system, and we need to "read between the lines" so as to discover the concept behind, and that is, perhaps, one of the reasons why George Lakoff rejects the corpus study of metaphor.

Therefore, I will mainly use close reading and manual collection of metaphor complemented by computer search facilities to first locate both linguistic metaphors that may give rise to certain conceptual metaphors and some other hidden conceptual metaphors that might not be explicitly reflected through their linguistic representation. The identified metaphors will then be grouped into different classes for different purposes, for example, by different target domains for the interpretation of the world



view of certain characters or by source domains. It should be acknowledged that due to the limitation of the manual method this study undertaken, it is inevitable that metaphors can not be exhaustively collected.

Metaphor Identification

One of the major problems for corpus investigations of metaphor is the reliable identification of metaphors in the first place, especially when ideas and theories about metaphor are to be systematically tested against large quantities of language use. However, researchers often differ in their intuitions about what constitutes a metaphoric word or phrase. The lack of criteria or agreed criteria for metaphor identification complicates evaluation of theoretical claims about the frequency of metaphor, its organization in discourse, and possible relations between metaphoric language and metaphoric thought. The effort to make up this deficiency was seen for example, in Gerard Steen (2002), Jonathan Charteris-Black (2004) and most recently the Pragglejaz Group^① (2007). Until now, the metaphor identification procedure (MIP) proposed by the Pragglejaz Group has been quite popular in the metaphor study field and been applied into various researches. The procedure is as follows:

1. Read the entire text-discourse to establish a general understanding of the meaning.
2. Determine the lexical units in the text-discourse.
3. (a) For each lexical unit in the text, establish its meaning in context, that is, how it applies to an entity, relation or attribute in the situation evoked by the text (contextual meaning). Take into account what comes

① The name of Pragglejaz is formed by the initials of the first names of the ten members of the group: Peter Crisp, Ray Gibbers, Alan Cienki, Gerald Steen, Graham Low, Lynne Cameron, Elena Semino, Joseph Grady, Alice Deignan and Zoltan Kövecses.



before and after the lexical unit.

(b) For each lexical unit, determine if it has a more basic contemporary meaning in other contexts than the one in the given context. For the research purpose, basic meanings tend to be

— More concrete (what they evoke is easier to imagine, see, hear, feel, smell and taste);

— Related to bodily action;

— More precise (as opposed to vague);

— Historically older.

Basic meanings are not necessarily the most frequent meanings of the lexical unit.

(c) If the lexical unit has a more basic current-contemporary meaning in other contexts than the given context, decide whether the contextual meaning contrasts with the basic meaning but can be understood in comparison with it.

4. If yes, mark the lexical unit as metaphorical. (Pragglejaz Group, 2007: 1-39; Semino, 2008: 11-12)

Let me now demonstrate the application of MIP procedure to the use of the word “float” in a sentence from *Jane Eyre*, Chapter 5: “I hardly yet knew where I was; Gateshead and my past life seemed *float*ed away to an immeasurable distance.”

Having read the whole chapter (Step 1), I concluded that it is about the first day Jane spent in Lowood Institution, a place for orphanage girls. When she silently observed the operation of the school and the conduction of the class as a total strange, she felt isolated and had no idea of what her future would look like. I then considered “float” as a single lexical unit (Step 2), and established its contextual meaning, which I would paraphrase as “pass” (Step 3a), I then considered the issue of whether the noun has a more



basic meaning in other context, and decided that it is indeed the case (Step 3b). In the *Longman Dictionary of Contemporary English*, this meaning is expressed as follows: “to (cause to) move easily and lightly as on moving liquid or air”. This basic meaning is more concrete than the current contextual meaning (physical movement vs. abstract time flight), as well as more closely related to bodily action. Having identified a different basic meaning, I observed that it contrasts with the contextual meaning (physical movement contrasts significantly with abstract time flight), and that the contextual meaning can be understood in comparison with the basic meaning, abstract time flight, including the use of metaphor, can be understood in terms of the floating away of an entity on a body of water (Step 3c). As a result, I concluded that “float” is a metaphorically used word in the sentence given above (Step 4).

Step 3 can be rephrased in terms of CMT. The basic meaning and contextual meaning corresponds to different elements of conceptual domains: the basic meaning of “float” can be seen as an element of RIVER conceptual domain, while the contextual meaning can be seen as an element of the LIFE conceptual domain. Of course, I should say I rely on my intuition to analyze data too, and I intuitively identified ‘float’ as metaphorically used before I checked this word through MIP procedure. But, we should remember that “intuitions are not necessarily explicit and systematic, and tend to vary from individual to individual... moreover, it is generally recognized that metaphoricity is a matter of degree. And the boundary between metaphorical and non-metaphorical expressions are fuzzy (Semino, 2008: 14). In a word, a procedure like MIP will make the analysis explicit, precise and consistent.

However, despite its advantage, MIP is not without limitations upon which I have several points to make. Firstly, as the title of the article —