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„Metaphor in Joe Sacco's Graphic Novel *Palestine*"

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Was ist also Wahrheit? Ein bewegliches Heer von Metaphern, Metonymien, Anthropomorphismen […]

- Friedrich Nietzsche. *Über Wahrheit und Lüge im außermoralischen Sinne*.

TABLE OF CONTENTS

Preface and Acknowledgements

At around the same time as my work on this thesis began, I happened to read a passage from W.H. Auden's 1947 Oxford lecture on Shakespeare's *The Tempest*, in which he states that "comic strips are a good place to start in understanding the nature of myths because their language is unimportant" (Auden, *Lectures* 296-297). Although that statement should not be torn out of context, the present paper may still be seen as a kind of refutation of it with regards to both verbal and visual language in the multimodal medium. Something of the sort can, indeed, be found amongst Auden's own works, when in the "collage" of a poem, *Letter to Lord Byron* (1936), implied author advises implied reader:

> Ask the cartoonist first, for he knows best.
> Where is the John Bull of the good old days,
> The swaggering bully with the clumsy jest?
> His meaty neck has long been laid to rest,
> His acres of self-confidence for sale;
> He passed away at Ypres and Passchendaele.
>
> Turn to the work of Disney or of Strube;
> There stands our hero in his threadbare seams;
> The bowler hat who strap-hangs in the tube,
> And kicks the tyrant only in his dreams,
> Trading on pathos, dreading all extremes;
> The little Mickey with the hidden grudge;
> Which is the better, I leave you to judge.
> (Auden, *Letter* 2. 198-210)

This kind of comic strip ekphrasis potentially forms the basis of a future study. For the present moment, the anecdote serves to counter the already waning argument that canon and cartoon cannot be reconciled.

Inspiration from literature was not, however, what really allowed me to complete this thesis. Thanks for that go primarily to my supervisor, Dr. Susanne Reichl, for her many perceptive comments, and for tolerating my changes of tack, as I attempted to convince myself of the value of what I was producing. My warmest thanks also to Dr. Martin Prinzhorn for his kind support and valuable opinions as a linguist and art critic. To A.D. Nuttall, once more 'Do fidem'. And affectionate

thanks to Leonie and Felix Grassberger for, without knowing it, reminding me of the potential and pleasure of literature.

Introduction

Metaphor, surrounded by a centuries-old and ever-growing web of theorisation, and comics journalism, relatively scantly theorised, have in common a complex relationship to truth(s) and the stylistic encasement of truth(s). Utterers or writers of metaphor opt for an expression which has, to put it mildly, an uneasy relationship with propositionality. So when, to take an example from a classic graphic novel, *Watchmen*'s Comedian states that masked adventurer Sally Jupiter "was a peach" (Moore and Gibbons 9. 20), he is of course not claiming that she was an edible, fuzzy-skinned fruit. Likewise, remaining with food imagery but moving to *Palestine*, it is highly unlikely that a reader would be brought up short by the claim that "terrorism is the bread Palestinians get buttered on" (Sacco, *Palestine* 7) because they failed to recognise its metaphoricity, although they may well take issue with the statement for other reasons. This feature of figurative language is one which analytic philosophers of the objectivist school have long been keen to labour in their accounts of metaphor. According to Locke, "all the artificial and figurative application of words eloquence hath invented, are for nothing else but to insinuate wrong ideas, move the passions, and thereby mislead the judgment, and so indeed are perfect cheat" (Locke, *Essay concerning Human Understanding* qtd. in Goatly 1).

Locke's less than complimentary description of figurative language may assume special significance for a reader of Joe Sacco's graphic novel *Palestine* (2001 as a single volume), a work which is very much concerned with the motivated dissemination of ideas, insinuation and manipulation in media discourse about events in the Middle East. *Palestine*, it has been argued, "is designed from the very start to challenge the orthodox mythology of Arab culture as hostile, contrary, inferior and of less consequence to the dominant […] western culture" (Adams 197). This design, if there is indeed such a thing underlying *Palestine*, involves directly addressing the "perfect cheat" with which "the orthodox mythology" is purportedly constructed by the US media, and subsequently narrating the "other side of the story" (*Palestine* 256). Sacco's counter-narrative, according to Edward Said in his laudatory introduction to *Palestine*, does not

exploit the same persuasive devices. "In Joe Sacco's world," Said writes, "there are no smooth-talking announcers and presenters, no unctuous narrative of Israeli triumphs" (*Introduction* iii).

Two important points arise here. Firstly, and this is crucial for the present thesis in its entirety, Said's use of "unctuous" in the above quotation involves a value judgement of the kind from which this paper will consistently refrain. It is my aim to investigate figurative language in *Palestine* as a meaning-making device active in character construction and narrative development, not to provide background information on or to assess the credibility of conflicting versions of events in the Middle East. At the same time, however, the continuing volatility of Israeli-Palestinian relations, as well as the regrettable topicality of forced migration, did indeed motivate my decision to select *Palestine* as the object of my study.

Secondly, correct as Said's observation may be, its emphasis on what is absent from *Palestine* distracts from the narrative devices that *are* employed in the book. Granted, its narrative voice is not "smooth-talking" in Said's sense of the expression, but it is a distinctive voice, and one whose heavy use of figurative language is striking. This is perhaps not surprising given that *Palestine* is comics journalism; after all, journalism is "not the most metaphorically sensitive stylistic register" (Goatly 33), nor – as not to neglect the visual component of Sacco's multimodal work- is caricature the subtlest mode of pictorial representation. Furthermore, it is perhaps not surprising in a work which seeks to tell a previously neglected tale or, in the postmodern spirit, to subvert an established one; metaphors serve this purpose nicely by "structur[ing] our thinking, hiding some features of the phenomena we apply them to and highlighting others" (Goatly 2). A central aim of this thesis is to identify and investigate the possible structuring, highlighting and hiding functions of *Palestine*'s dominant metaphors (see also Lakoff and Johnson, *Metaphors* 10-13). Is multimodal figurative language in the graphic novel utilised to "challenge the orthodox mythology" alone, or is Sacco's project also in the business of shedding light on ideological and discursive processes on a more general and

abstract level? Does close analysis of the book and its metaphors show that Sacco takes sides to tell 'the other side of the story'? Is it merely for its stylistic, poetic effects, foregrounded in such early accounts of metaphor as Aristotle's *Poetics* (see Johnson, *Philosophical Perspectives* 6), that figurative language is so prevalent in *Palestine* or do Sacco's metaphors come with an implicit parallel commentary on their connection to power relations and discourse, as stressed by writers such as Kress and van Leeuwen in *Reading Images: The Grammar of Visual Design* (1996, 2006) and Norman Fairclough in *Language and Power* (1989)?

Underlying the *Palestine*-specific questions presented above is a more general interest in figurative-language use and processing in multimodal works. And, at bottom, a wish to explore "[…] the unique human cognitive faculty of producing, transferring, and processing meaning" (Fauconnier, *Mappings* 1), although experimental evidence related to it is not part of this study. Contrary to the classical view of metaphor as the prerogative of linguistic expression (see Johnson, *Philosophical Perspectives* 5-9), this paper argues that it is a multimodal phenomenon, working with Charles Forceville's definition of multimodal metaphor as one "in which target, source, and/or mappable features are represented or suggested by at least two different sign systems (one of which may be language) or modes of perception" (Forceville, 'Metaphor in Pictures' 463). Unlike Neil Cohn, who in his recent study *The Visual Language of Comics* (2013) focuses "predominantly on the structures of visual language alone, without connection to written language" (Cohn 13), my study treats multimodal figures as ultimately unified wholes, albeit with attention to the separate functions of and interactions between modes. As Kress and van Leeuwen point out, "in a text using images and writing the writing may carry one set of meanings and the images carry another" (Kress and van Leeuwen 20), and close analysis of functional discrepancies is only facilitated by initially discriminating between modes.

That analysis of this kind proves something of a challenge to traditional narrative theory is alluded to by Horstkotte and Pedri, who state that: "in graphic

narrative both narration and focalization operate on two modal tracks simultaneously, and this may create gaps, lags, and tensions to a degree that is not available within […] monomodal, linguistic narratives […]" (Horstkotte and Pedri 336). What is identified here as a narrative-theoretical obstacle is a major problem for metaphor theory. It is particularly problematic for those approaches tailored to monomodal, verbal expression which are built on the idea of an image or images being triggered by metaphor. In the case of verbo-pictorial works, these 'metaphor as picture' theories are forced to accommodate actual pictures; any internal, individual image (see Carston, 'Metaphor' 2002: 11) can be checked against that specific picture provided by the author-artist. And his/her illustration in turn is highly likely to work with visual metaphor to some degree. This additional complexity, with meaning-making mappings (see Fauconnier, *Mappings* 1) being built not only within a single mode but between expressive media is also one of the most stimulating aspects of investigating figurative language in graphic novels, opening up channels of metalinguistic reflection on the act of communicating information verbally and visually. In what follows, the approach and methodology selected for its examination in this thesis are presented.

In line with authors of pioneering contemporary studies combining linguistic theory with multimodal literature, notably Forceville, Kukkonen and Yus, my work will largely draw on two approaches to metaphor from the field of linguistics, namely Conceptual Metaphor Theory (CMT), as first set out in Lakoff and Johnson's *Metaphors We Live By* (1980), and Relevance Theory (RT), as defined by Sperber and Wilson (1986). The latter is developed further in a sub-chapter on ad hoc concept building in relevance-theoretic pragmatics (see Carston, *Metaphor* 2002: 1-2).

Conceptual Metaphor, the guiding principles of which are introduced in section 1.3, is the theory which arguably suggests itself most naturally to a reading of *Palestine*. In Sacco's work, established metaphors such as ARGUMENT IS WAR (Lakoff and Johnson, *Metaphors* 4-5, 77-83 et passim), JOURNEY metaphors (ibid. 44-45, 89-103), orientational concepts such as HAVING

CONTROL OR FORCE IS UP; BEING SUBJECT TO CONTROL OR FORCE IS DOWN (15), and ontological metaphors involving a CONTAINER as source domain (29-32) cannot be overlooked, whether they appear in words, images, or a combination of the two. It would not be sufficiently cautious to state that metaphorical concepts appear in droves in *Palestine*, as that would be to accept Cognitive Metaphor Theory too readily, and consequently to make a claim about human thought and cognitive structures generally, and reader response to this work specifically, without presenting proper evidence for it. More recent studies than Lakoff and Johnson's in the 1980s do indeed provide experimental evidence in favour of competing theories (see e.g. McGlone 1996), the literature on metaphor is vast and complex, and this thesis does not deal with that by presenting pages from *Palestine* to a group of participants and monitoring their responses to figurative language. Although that may be a valid and fruitful undertaking for later research.

What a reading of *Palestine* arguably does make clear is that metaphors such as ANGER IS PRESSURE, LIFE IS A JOURNEY, PEOPLE ARE ANIMALS are a natural part of everyday language and communication. Or at least, the literary-artistic work draws attention to the prominence of figurative expressions in everyday activities. That is in line with Lakoff and Johnson's core claim in *Metaphors We Live By*, where they write that "[…] our conceptual system is not something we are normally aware of. In most of the little things we do every day, we simply think and act more or less automatically along certain lines. Just what these lines are is by no means obvious. One way to find out is by looking at language" (1980: 3). Whether literary and artistic works comprising high-density figurative language should be regarded as evidence for theories of metaphor which posit it as an innate phenomenon, fundamental to human conceptualisation, or whether observant artists like Sacco undertake mimetic exercises in order to challenge stagnant attitudes is a question which simply cannot be answered by this paper. A more realistic task is to reach conclusions about whether graphic novels, based on analysis of *Palestine*, serve merely to underline the everyday nature of metaphor (see Lakoff and Johnson, *Metaphors* 3-6), or can go beyond that, encouraging reflection on its possible social

implications. It might come as no great surprise that this thesis will argue for the latter. What this paper can also attempt to do is to ask whether and how conceptual metaphor distribution throughout *Palestine* "dynamically play[s] into our cognitive predilections and put[s] them to particular narrative and literary use" (Kukkonen 13), continually setting the scene for immediate, panel-for-panel interpretations. These myriad interpretative points in the reception process are where ad hoc concept building arguably comes into play (see also Tendahl 91).

Relevance-theoretic pragmatics, as will be explained in more detail in 1.2.3., holds that "concepts lexically encoded in [a] linguistic expression […] may be pragmatically strengthened (or narrowed) as part of the process of deriving the intended explicit content of the utterance" (Carston, *Metaphor* 1). When trying to understand multimodal works, once it has been accepted that linguistic expression can be replaced by visual expression, this view has much to recommend it. For one, it caters to the difference in modal specificity, pointed out by Forceville: "pictures, sounds and gestures have a perceptual immediacy that is lacking in language. One dimension of this perceptual immediacy is a high degree of specificity" (*Metaphor in Pictures* 463). Visual deictics arguably demand an on-the-fly interpretation of the linguistic metaphors with which they are coupled, potentially impacting on standard interpretations of conventional metaphors and idioms. And vice versa; accompanying words can force a context-dependent interpretation of images. These processes, particularly their potential cognitive and stylistic effects for readers of *Palestine*, will be investigated in this thesis by the close analysis of selected panels.

The overview offered of CMT and RT provides the necessary background to section 1.2.5., in which Markus Tendahl's *The Hybrid Theory of Metaphor* (2009), a key study in the field, and one to which my thesis is indebted, is discussed. As this paper sets out to do, Tendahl argues that although cognitive linguistics and pragmatics might not be the most obvious theoretical partners, particularly with regard to their stance on modularity in cognition, their combination has great potential for dealing adequately with the complex nature

of figurative language. Models of monomodal metaphor processing proposed in *The Hybrid Theory* (HTM) provide a starting point for suggestions towards a model of multimodal metaphor comprehension.

Moving from theories to their application, part two of the paper presents an analysis of *Palestine*. Here, the focus is two-fold, with figurative language in the multimodal context being examined as a narrative-driving and character-constructing phenomenon. From the point of view of narrative structure and cues, JOURNEY concepts as they relate to both form and content are at the forefront of my analysis. In addition, MULTIPLE SELVES metaphors relating to *Palestine*'s narrator are considered, while the KNOWING IS SEEING conceptual metaphor is investigated as a vehicle for Sacco's critical commentary on multimodality. Also central to the paper is the matter of constructing a given social, cultural or ethnic group – in the case of *Palestine*, primarily Israelis and Palestinians – by means of figurative language. Both groups are investigated from the perspective of those metaphors which contribute to their construction in *Palestine*, and the possible implications of those choices are considered. Particularly prominent in this respect are concepts of space and of embodiment.

Before proceeding to introduce the paper's contextual and theoretical frameworks, a few words on presentational conventions. Firstly, styles of lettering - font, scale, use of majuscules or minuscules - are chosen by graphic novel author-artists to particular ends, can also be regarded as possessing metaphoric qualities, and so should not pass without comment. However, such features cannot be faithfully reconstructed in this paper, and accompanying excerpts from *Palestine* act as an aid in some cases. Significant variations in font are commented on, although any attempt to paraphrase pictorial elements in words is admittedly tied up with complex theoretical issues (see also Guttenplan, *Objects of Metaphor* 132-136 et passim for discussion). To avoid confusion, uppercase letters are not reduplicated in citations from *Palestine*, as they are reserved for conceptual metaphors in this study. Finally, the necessary formal distinction between Joe Sacco as author-artist, and the narrator of

Palestine is dealt with by consistent reference to the latter as SaccO. The further discrepancy between SaccO as narrative voice, and visual, caricatured constructions of the journalist will be highlighted at the necessary points in the paper, receiving particular attention in part two, in which metaphors of multiple identity from conceptual metaphor and mental spaces theory are discussed.

Part 1: Contextual and Theoretical Frameworks

1.1. Contextual Framework: Joe Sacco and the Graphic Novel Form

1.1.1. Questions of Genre

Trading the position of comics practitioner for that of critical analyst, Will Eisner remarked in *Comics & Sequential Art* (1985) that "unless comics address subjects of greater moment how can they hope for serious intellectual reviews?" (Eisner 5). In 1985, it was a pertinent question. The unfortunate reputation for being but "crude, poorly-drawn, semiliterate, cheap, disposable kiddie fare" (McCloud 3) which had clung to comics since the publication of Fredric Wertham's condemnatory *Seduction of the Innocent* (1954) and the subsequent passing of the restrictive Comic Book Code in the USA and Great Britain, was proving difficult to shake off. Comics were still generally perceived as "frivolous and ephemeral" (Said, *Introduction* i), but at the same time to be taken seriously as things potentially subversive, dangerous to the adolescent reader. Here the works of such 'comix' artists as Robert Crumb and Gilbert Sheldon spring to mind. It was a subversive streak that did not disappear with mainstream success; the comics colossi of 1986, Moore and Gibbons' *Watchmen*, and Frank Miller's *Batman: The Dark Knight Returns*, retained the satirical edge and an air of foreboding. Nor was it dissipated by the commercial triumph of Art Spiegelman's *Maus* (1991), a work which promoted the perception and reception of graphic narratives as "potential influences on public awareness, civic engagement, and tolerance, without [sacrificing] their reputation for edgy subversion" (Keen 144). Beginning in earnest with *Maus*, Spiegelman's comic book treatment of the Holocaust, the "serious intellectual reviews" which Eisner had wished for started to be written. And yet connotations, derogatory or otherwise, of the kind constructed around hybrid literature can be stubborn; "the dominance of the verbal, written medium over other visual media is firmly coded and buttressed in conventional histories of writing" (Kress and van Leeuwen 21), and not just there. Such associations arguably feed into the reception process and impact on interpretation in the same way that pragmatic knowledge contributes to expression and comprehension in other communicative situations

(see Gibbs and Colston 23). Suggestions towards a model of metaphor comprehension in multimodal literature are therefore required to accommodate them. For that reason, they merit attention at this point in the paper.

As Francisco Yus, also drawing on Relevance Theory, points out:

> Inferential activity starts a long time before the readers actually get hold of a copy of the comic which they want to read. On many occasions, readers […] will have acquired a personal mental storage of specific information […]. This background encyclopedic knowledge is a preliminary context against which the verbal and visual information of the new comic will be assessed. The new visual and verbal information which interacts fruitfully with the readers' background knowledge will be relevant. Information from comics can also be relevant if it reinforces previous assumptions, or contradicts and leads to the erasure of these assumptions. (Yus, 'Inferring' 2)

While memory-dependent inferential activity of the kind described by Yus is common to many forms of cognitive activity, not exclusively to reading comic books, comics might be said to have a particular relationship to it. Said, in his introduction to *Palestine*, claims that comics "turn their readers, whether in Egypt, India or Canada, into a sort of club in which every member knows and can refer to a whole set of common assumptions and names" (Said, i), and represent a "universal phenomenon" (ibid.). Be that as it may, however, differentiation between groups of readers, potential individual interpretations, and an awareness of the idiosyncrasies of their chosen reading material is important. Although the present paper will take up and develop Yus' key points, it does not share his optimistic belief in erasing assumptions by exposure to contradictory input. Already reaching forward to the conclusion, *Palestine* in its content and structure only highlights the difficulty of putting the past behind oneself, turning over a new leaf, finding a path out of the cycle of old and burdensome habits (see also Walder 2003: 7 on the Derridean notion of concepts 'under erasure').

Zoltán Kövecses, whose *Metaphor in Culture* (2006) investigates cultural variation in conceptual metaphors, also poses questions about the relationship between genre, style and metaphor (Kövecses, *Metaphor* 95-97). Of relevance

to this paper is Kövecses' interrogation of correlations between register and metaphor, metaphor usage in journalistic articles (ibid. 96), and his postulating a correspondence between slang and creative metaphors, with "slang expressions [in some cases] reflect[ing] exaggerated elaborations of […] conceptual metaphors" (ibid. 97). Key research questions formulated by the author, for example "Does metaphor in literature exhibit special forms, meanings, or uses, in terms of frequencies, distributions, or even as single but prominent occurrences in specific texts?" or "Does it exhibit ordinary forms, meanings or uses, but in a relatively extreme density?" (ibid. 100), are likewise pertinent to a study of *Palestine*.

Genre-attribution, then, mostly rapid and subconscious (see Forceville, 'RT as model' 12), can arguably be imperative to understanding. As studies into the processing of figurative language have shown (see Gibbs and Colston 83), grasping the discourse situation enables readers to negotiate a fictional world. On a local level, readers' familiarity with artistic conventions will allow them to "override the effect[s] of [specific] lexical-semantic animacy violation[s]" in comics (ibid.). On a more abstract level, readers of any fictional work are confronted with a "large-scale metaphor" (Goatly 135). In this case, according to Levin's theory of phenomenalistic construal (1977), "[t]he unconventional referent […] will be interpreted in terms of Similarity or Analogy with the world that we know" (Goatly 135). This phenomenon does not escape Sacco's attention; the narrative caption that leads onto his bleak, black-guttered construction of "Moderate Pressure" in Israeli detention centres begins: "Make no mistake, everywhere you go, not just in Marvel Comics, there's [sic] parallel universes" (*Palestine* 102). What this thesis strives to investigate is how these "parallel universes" are created and conveyed by Sacco in his chosen hybrid medium, and to examine the figurative verbo-pictorial narrative strategies which he employs to construct Palestine, arguably the book's dominant "unconventional referent", whose name has at times been "next to impossible to use in public discourse" (Said, *Introduction* ii).

Returning now to genre attribution, strong support for the centrality of which is voiced by Forceville, who writes:

> Whereas context is endless, and ever-changing, genre-attribution is quite stable and reliable. Indeed, I submit that 'genre' more than any other contextual factor helps constrain […] 'free pragmatic processes' [Forceville cites Carston, *Explicit Communication* 265]. This genre-attribution is first of all cued by text-internal semantic and 'syntactic' information […]. But in addition, the spatio-temporal circumstances in which we encounter a discourse enormously facilitate correct genre-attribution. (Forceville, 'RT as model' 12)

The present paper, in which the focus will be on verbal and visual text-internal features, agrees with Forceville's view to a large extent. One point which ought to be borne in mind, however, is that generic categories may be fuzzier than the above citation implies. Comics, somewhat inconveniently for researchers, are a case in point. On the one hand, a differentiation between comic strips, comic books and graphic novels can be regarded as innocuously serving practical purposes such as bibliographic cataloguing (see Gluibizzi 28). On the other hand, labelling a work 'graphic novel' and distancing it from its 'comics' predecessors, perhaps for publishing and marketing purposes, is something with which Joe Sacco himself takes issue. "I have no problem with the term 'comics', but now we're saddled with the term 'graphic novel' and what I do, I don't see as a novel," he commented in a 2003 interview with *The Guardian* (see Campbell §9). As the issue of what exactly might constitute a comic, and how to distinguish between a comic book and a graphic novel, is not a key concern of this thesis, the terms will be used interchangeably. In addition, 'multimodal' and 'hybrid' will find frequent use, reflecting this study's greater interest in medium, structure and cognition than in comics/graphic novels as a 'genre' and sociocultural product (see also Cohn 18).

1.1.2. Joe Sacco and *Palestine*: Cornerstones

The single-volume graphic novel that is *Palestine* was composed during Sacco's visit to the Middle East in 1991-1992, and originally published as a

nine-part series between 1993 and 1995. It went on to win the prestigious American Book Award in 1996. Its author, the Maltese-American journalist and cartoonist Joe Sacco (born 1960), combines political reportage with the comics medium, and his own experiences in the Middle East with historical interludes recollecting Palestine's recent and more distant past (see also Ali 455). Of course, this narrative strategy is not exclusive to Joe Sacco; other authors working in the same medium and dealing with the same area of the world - Guy Delisle in *Jerusalem: Chronicles from the Holy City* (2012, trans. 2015), for example - also write/draw themselves into their own work, and from that narrative vantage point present a plurality of stories. However, in *Palestine* as in other works such as *Safe Area Goražde* (1994-1996; 2000 in one volume), Sacco's work stands out as "[…] political work of extraordinary originality, quite unlike any other in the long, often turgid and hopelessly twisted debates that [has] occupied Palestinians, Israelis, and their respective supporters" (Said iii). Whether *Palestine* does break with those "hopelessly twisted" exchanges, or rather ends up reinforcing the sense of irresolution and circularity will be considered in my discussion of JOURNEY metaphors in the book. It does not shy away from the 'graphic' in the sense of shockingly physical, is "assertively etched, at times grotesquely emphatic" (ibid.). Nor does Sacco spare his narrative persona this visually grotesque and verbally scathingly ironic treatment. Rather he creates and repeatedly highlights a gap between the (verbal) narrative voice through which the story is chiefly focalised on the one hand, and the often unflatteringly rendered cartoon character SaccO on the other, thereby destabilising the potentially hierarchical relationship between observers and the objects of their observation (see also Kress 121).

Of those studies devoted to Sacco and his works, the majority display an understandable tendency to focus on representations of suffering, the ethics of observation or the "appropriateness for creating narratives that explore conditions of social crises" (Adams 9). These include Rebecca Scherr's article "Shaking Hands with Other People's Pain: Joe Sacco's Palestine" (2013) and Tristram Walker's "Graphic Wounds: The Comics Journalism of Joe Sacco" (2010). Other insightful articles such as Maureen Shay's "Framing Refugee

Time" (2014), again on *Footnotes in Gaza* (2009), or Hillary Chute's "Comics Form and Narrating Lives" (2011), which examines *Footnotes* alongside the work of contemporary artists such as Alison Bechdel, look more closely at hierarchies of discourse, what Shay refers to as Sacco's "preoccupation with excavating unofficial and unrecorded histories in the Gaza Strip through archival research and oral testimony" (202), and the way in which his graphic novels "strive [...] to materialize visually an archive of oral testimony [...] reconstructing the bodies of others, bodies that have been ignored by official discourse" (Chute 114). Shay's critical interpretation of what she terms "circular visuality" (202) in Sacco's treatment of time, his "locating images of the past alongside images of the present such that history appears circular and doomed to repetition" (ibid.), constituting a "kind of temporal prison" (Shay 215) is an idea which will be returned to in part two of this paper.

The question is not whether or not *Palestine*, on an overt level, presents one side of the story, namely the Palestinian side. The book's narrator is quite clear on that: "I say I've heard nothing but the Israeli side most all my life, that it'd take a whole other trip to see Israel, that I'd like to meet Israelis, but that wasn't why I was here" (*Palestine* 256). Such admissions of purposeful one-sidedness via the narrative voice appear increasingly towards the end of the book. A further prime example is his satisfied observation that "[N]o one who knows what he's come here looking for leaves without having found it…" (280), as he alights the Cairo-bound bus with all the material he needs to compose his graphic novel. According to this, SaccO got what he came for and wrote the very story he set out to write. However, on another level, and in what can be considered a brave authorial move, Sacco as journalist-artist draws attention to the potential for manipulation granted him as a writer, to the strategic design behind his work. Signalling it as participating in an ideologically-charged discourse, he engages with issues of bias, mass dissemination of selective information, and the creation of ideologies. By doing so he arguably goes a step beyond challenging the notion "that mainstream journalism is anywhere near balanced" (Ali 456), but extends the critique to reporting in general. Is not, after all, SaccO's critical comment on American media tactics - "[…] They want

human interest, […] [someone] gets killed and we get the full profile, the bereaving widow, where he lived and what he put on his corn flakes till he sounds like the guy next door who borrows your ladder. You see the power of that?" (*Palestine* 6) – a fitting description of Sacco's own mode of narrating events in the Middle East? The present paper considers this question, focusing in its search for answers on the role of figurative language in locating Sacco's Palestine closer to or at a distance from readers.

1.2 Theoretical Framework: Linguistic Approaches to Figurative Language

Researchers approaching the literature on figurative language may well feel like SaccO peering into the depths of old Jerusalem's subterranean shafts: in both cases "[i]t's hard to see the bottom" (*Palestine* 11). In the face of such profundity and complexity, it is tempting to shy away from the task of outlining the current state of research on metaphor. But the object of study nonetheless demands some attention, and the necessarily partial sketch provided in the following section goes some way to answering that demand. For practical reasons, the following outline is restricted to those theories upon which my study of *Palestine* will be based. There is, for example, a large and ever-growing body of research investigating the possible neural correlates of figurative language comprehension (see e.g. Levin 2009; Giora 2012). As adequate treatment of work within that paradigm is far beyond the scope of this paper, it will be left aside. From another perspective, those readers interested in a historico-philosophical take on metaphor studies are referred to *Philosophical Perspectives on Metaphor* (1981), edited by Mark Johnson; for a broader, multidisciplinary view on metaphor to *The Cambridge Handbook of Metaphor and Thought*, Raymond Gibbs ed. (2008).

1.2.1. Conceptual Metaphor Theory

There is, it has been said, a "paradox of metaphor" (Gibbs, *Metaphor and Thought* 5), and it is with this that Lakoff and Johnson open their seminal work on conceptual metaphor, *Metaphors We Live By* (1980):

> Metaphor is for most people a device of the poetic imagination and the rhetorical flourish – a matter of extraordinary rather than ordinary language. Moreover, metaphor is typically viewed as characteristic of language alone, a matter of words rather than thought or action. […] We have found, on the contrary, that metaphor is pervasive in everyday life, not just in language but in thought and action. (Lakoff and Johnson, *Metaphors* 3)

The position advocated here undoubtedly represented a turning point in the scholarly discussion on the vitality of metaphor, countering the so-called standard pragmatic theory of metaphor, as advocated from the 1970s by Grice and Searle, which privileged non-figurative over figurative language (see Katz 18-19). Amongst the numerous supporters the *Metaphors* account has since gained is Fauconnier, who in *Mappings in Thought and Language* (1997) writes of the "mounting evidence for the central role played by various kinds of mappings at the very heart of natural language semantics and everyday reasoning" (8-9; see also Happé 1995: 275). Just how central that role is remains open to debate; as Katz & Law (2010: 263) write, "[t]here are stronger and weaker versions of the theory. The stronger approach arises from Lakoff's claim (1993: 245) that "the system of conventional conceptual metaphor is mostly unconscious, automatic, and used with no noticeable effort."

The appeal of the CMT perspective for studies of multimodal literature is clear: it extends the borders of metaphor beyond exclusively verbal language. Furthermore, it takes metaphor far beyond its traditional definition as a mere "elliptical simile useful for stylistic, rhetorical, and didactic purposes, but which can be translated into a literal paraphrase without any loss of cognitive content" (Johnson, *Philosophical Perspectives* 4). It contests the Formalist view of figurative language as a peripheral phenomenon, serving "the aesthetically intentional distortion of the linguistic components of [a literary] work […]" (Mukařovský qtd. in Semino and Steen 233). Moreover, Lakoff and Johnson's findings go some way to refuting the claim that common expressions such as 'to fall in love', 'to get something straight' or 'to plow through a crowd' (see *Palestine* 17 and 33 for examples two and three) have surrendered any evocative properties they may originally have had in a process of familiarisation and, ultimately, lexicalisation. According to conceptual metaphor theory, novel

and often humorous expressions can be constructed by playing on potential metaphorical extensions. Lakoff and Johnson's observation that "there are cartoon conventions where mountains become animate and their peaks become heads" (*Metaphors* 54), for example, is of interest in the context of this paper. That said, it is not the case that all instances of figurative language are presented as having full and equal cognitive liveliness in *Metaphors We Live By*. Discussing partial structuring in conceptualisation, Lakoff and Johnson identify certain "idiosyncratic, unsystematic, and isolated" cases (*Metaphors* 55) of which they say: "If any metaphorical expressions deserve to be called "dead," it is these" (ibid.). Amongst these expressions which "[d]o not interact with other[s] […], play no particularly interesting role in our conceptual system, and hence are not metaphors that we live by" (*Metaphors* 55), are "the *foot* of the mountain, a *head* of cabbage, the *leg* of a table" (ibid. 54; italics in original). By "isolated", Lakoff and Johnson mean that these concepts do not branch out to make use of the entire source domain; a mountain has a foot but not, at least not in common usage, a leg, torso or a head. More recent studies such as Cornelia Müller's *Metaphors Dead and Alive, Sleeping and Waking: A Dynamic View* (2008) tend to emphasise the problems with notions of dead metaphor and argue for gradience to a greater degree. This issue will be taken up again in part two, where idioms in *Palestine* are discussed in detail.

Cognitive linguistics has, of course, moved on since CMT was first proposed, and advances in the field have led to the elaboration, and in some cases modification, of the theory as it stood in 1980. Blending theory and mental mapping as an example of one such expansion will be discussed in section 1.2.2., while Lakoff's article 'The Neural Theory of Metaphor' (2008) presents and discusses recent work in neural computation and resulting evidence for the Neural Theory concept of "semantics-as-simulation" (18). However, a comprehensive, evaluative discussion of figurative language theory, apart from being far beyond the scope of this thesis, would not necessarily support a better understanding of Sacco's *Palestine*, its artistic techniques and possible effects. It is not only because "the fundamental outlines of what [Lakoff and Johnson] discovered remain as valid today as they were then […]" (Lakoff, *Neural Theory*

17), or because it is simply more straightforward to focus on CMT in its earliest form, that essentials of CMT will receive the most attention in this paper. It is rather because when reading *Metaphors We Live By* and *Palestine* side by side, it is difficult not to become aware of parallels. Consequently, it appears more important to ask questions about how metaphorical conceptualisation as a cognitive phenomenon is highlighted in *Palestine*, and how individual metaphors are arranged throughout the book, as opposed to searching for ever more theoretical input. What follows is a brief introduction to those aspects of CMT relevant to my analysis of *Palestine* in part two.

Of vital importance to CMT is the idea of conceptual domains, most significantly a source and a target domain. The dualistic, source-target, nature of metaphor acknowledged above had been the topic of earlier twentieth-century works, each with its own terminology, as Charles Forceville points out:

> A metaphor consists of two elements. One of these terms is that about which something else is said. It is the "topic" or "tenor" (Richards 1936/1965), the "primary subject" (Black 1962, 1979), or the "target" (Lakoff and Johnson 1980, 1999) of the metaphor. […] The other term is the "something else" used to convey something about the target. It is the "vehicle" (Richards 1936/1965), the "subsidiary subject" (Black, 1962), the "secondary subject" (Black, 1979) or the "source" (Lakoff and Johnson 1980) (*A Course in Pictorial and Multimodal Metaphor*, Lecture 1, §1).

In very basic terms, and as conveyed in Forceville's summary, a more familiar source domain is utilised to support comprehension of a more abstract target domain. Mappings from source to target can also go beyond the most basic of correspondences, resulting in complex entailments or inferences. For example, the primary metaphor PROGRESS IS MOTION FORWARD potentially serves as a basis for a more complex metaphor such as LIFE IS A JOURNEY (see Kövecses, *Metaphor in Culture* 3-7). In structural metaphors such as the 'event structure metaphor', "different aspects of events, such as state, change, cause, action, and purpose, are comprehended via a small set of physical concepts: location (bounded region), force, and movement" (Kövecses 43). Prominent examples include "STATES ARE LOCATIONS: They are *in* love", "CHANGES

ARE MOVEMENTS: He *went* crazy" and "CAUSES ARE FORCES: The hit *sent* the crowd into a frenzy" (ibid.).

Understood in Lakoff and Johnson's terms, then, metaphor is more rhizome than Jakobsonian "gravitational pole" (Jakobson 77), with its universality, at least in the case of primary metaphors, allowing it to take on a role that Jakobson had assigned to metonymy in *Fundamentals of Language* (1956):

> […] it is the predominance of metonymy which underlies and actually predetermines the so-called "realistic" trend […]. Following the path of contiguous relationships, the realistic author metonymically digresses from the plot to the atmosphere and from the characters to the setting in space and time. (*Fundamentals* 78)

Applied to *Palestine*, and glossing over the thorny issue of 'realism', Jakobson's claim that "preference is given to one of the two processes [metaphor or metonymy]" (ibid.) does not really hold up. While synecdochic details are certainly a staple part of cartoon or graphic novel composition, and although Sacco's illustrations are not expressionistically metaphorical in the way that, for example, Craig Thompson's are (see *Blankets* 40-43, 60, and *Palestine* 200-201 for a rather disturbing example of visual metonymy), it is arguably conceptual metaphors that function as the narrative's main driving force.

One question of interest is whether those metaphors which function as a type of undercurrent in the text (see Sullivan 79 for a citation of Paul Worth on extended metaphors as undercurrent), if indeed such can be identified, are of the primary, more universally accepted variety (AFFECTION IS WARMTH, for example) or are more idiosyncratic (say, LIFE IS A GAME, where the game and its rules are not concepts acquired in early childhood and may be culturally or socially influenced). Are certain metaphors associated with different situations, groups or individual characters constructed in the book? If so, what are the implications for the narrative? Similar questions, though not relating directly to literature, are posed by Kövecses, who asks "[t]o what extent and in what ways is metaphorical thought relevant to an understanding of culture and society?" (*Metaphor in Culture* xi), and argues that "[i]t is complex metaphors – not primary metaphors – with which people actually engage in their thought in real

cultural contexts" (11). An examination of all the cultural, social or other variations discussed by Kövecses exceeds the bounds of this paper, and could be taken up in future research. Perhaps the most promising of those areas is metaphor's role in the construction of gender roles (Kövecses 89-90); *Palestine*'s "Eye of the Beholder" (16-17), "The Tough and the Dead" (97-99), and the triad "Women", "Hijab" and "Still One of the Boys" (133-141) would all lend themselves very well to an analysis from a gender studies perspective.

In spite of the importance of questioning universality in figurative language, as Kövecses does, primary metaphors and their place in the book remain highly significant, and will be investigated accordingly. To an extent, primary metaphors are related to another key notion in CMT, that of embodiment (see Lakoff and Johnson, *Metaphors* 87, 99 and Kövecses 7). As Sweetser points out in her introduction to *Viewpoint in Language* (2012), language reflects embodiment, so that "[a] stretch of country with a human in it is no longer just a stretch of country – it is also a human's egocentric conceptualization of that physical area" (1). When physical experiences take on a structure due to their frequent recurrence, so-called 'image schemata' are created. These bodily experiences "include containment, force, moving along a path, symmetry, and balance" (Kövecses 19). When dealing with multimodal literature, an extra dimension is added to considerations of embodiment, as readers are invited to engage with those figures who inhabit the fictional world, to observe constructions of their actions, movements and physical interactions with other characters and the environment. A further notion related to experiential knowledge and embodiment in conceptualisation is that of a pluralised self as discussed in Lakoff and Johnson's *Philosophy in the Flesh: The Embodied Mind and its Challenge to Western Thought* (1999). Summing up their position, Kövecses describes how:

> […] one or several selves are opposed to what they [Lakoff and Johnson] call the *subject*, the aspect of the person with experiencing consciousness monitoring the world. This is also where reason, will, and judgment reside in a person […] The self, on the other hand, is the aspect of the person corresponding to the person's body, emotions, actions, and so on. (54)

The implications and potential uses of this bi- or multifurcation theory for an understanding of narrative voice in *Palestine* will be discussed in section 2.3.

Having introduced some basic notion from CMT, attention will now be turned to another approach from cognitive linguistics, namely conceptual blending, as developed by Fauconnier and Turner in *The Way We Think* (2002). While CMT, however useful an explanatory tool it may be, is at times restrictive as regards the directionality of mappings and the preservation of the cognitive topology of a source domain (see Tendahl 118 for a citation of Lakoff (1990) on the 'invariance hypothesis'), blending […] allows us to account for multiple input spaces and multidirectional projections among spaces […] (Marquette 695). Moreover, the mental spaces involved in the blending process, "[i]n contrast to the notion of a domain, which is characterized by a fairly context-independent, long-term knowledge structure", are constructs "[…] created ad hoc and for a local purpose" (Fauconnier, *Mental Spaces* 131). As a result, and because it "[...] can dynamically describe the information flow during processing" (Tendahl 221-222), conceptual blending and the related mental spaces theory arguably sit more easily with the multimodal dynamics of graphic novels than does conceptual metaphor theory.

1.2.2. Conceptual Blending Theory

To reiterate, conceptual blending theory is appealing in that it accommodates bi- or multi-directional transfer, and also allows for the construction of new meaning in a third cognitive space between source and target domains. As Kövecses observes, "[b]lending is a process that makes use of but also goes beyond conceptual metaphors, in that it can account for cases in which people imaginatively construct elements that cannot be found in either the source or the target domain" (128-129; see also Gibbs and Colston 109-110, Tendahl 128). What is more, blending allows for "novel interpretations of poetic figures [being] constructed on the fly" (Gibbs and Colston 111), a feature which enables it to complement theories of ad hoc concept building from relevance pragmatics, as will be outlined in section 1.2.3. One central notion in blending theory is that of mental spaces, defined as follows:

> Mental spaces are small conceptual packets constructed as we think and talk, for purposes of local understanding and action. [They] are very partial assemblies containing elements, and structured by frames and cognitive models. They are interconnected, and can be modified as thought and discourse unfold. Mental spaces can be used generally to model dynamical mappings in thought and language. (Fauconnier and Turner 1998: 137 qtd. in Kövecses 131)

In the context of this paper, the on-the-spot construction, flexibility and dynamic characteristic of mental spaces is highly relevant. Particularly promising in the context of narrative studies is the 'viewpoint space' which serves as a base for accessing and/or setting up other spaces (see Parrill on Fauconnier, *Interactions* 101). The concept of viewpoint space(s) is helpful in the analysis of multimodal works involving complex narrative positions and strategies such as irony, and will be returned to in part two.

A further significant characteristic of these assemblies is, as Fauconnier puts it, that they "[…] belong to the domains of role functions. That is, a role (e.g., in the form of a definite description such as *the president*) will take different values in different spaces, and these values need not be images of one another" (*Mental Spaces* 42). That roles, in the form of descriptions, take varying values results from the underspecification of language, something crucial to mental space theory and also to RT. Underspecification, according to Fauconnier, can account for certain aspects of cognitive construction when combined with what he refers to as the Access Principle (also Identification Principle) (Fauconnier, *Mappings* 60). The Access Principle basically states that "[i]f two elements a and b are linked by a connector F (b = F(a)), then element b can be identified by naming, describing, or pointing to its counterpart a" (Fauconnier, *Mappings* 41). Connectors must be "capable of connecting *triggers* and *targets* in the parent and daughter spaces" (*Mental Spaces* 18).

So much for a brief definition of spaces. What is it that might trigger their creation? According to Fauconnier, so-called "space-builders" may come in the form of "[…] prepositional phrases (in Len's picture, in John's mind, in 1929 […]) adverbs (really, probably, possibly […]), connectives (if A then -, either – or -), underlying subject-verb combinations (Max believes […])" (*Mental Spaces* 17).

Future research could take up each type of space builder and examine it in terms of its functions in graphic novels in general or in Sacco's *Palestine* specifically. As far as this thesis, with its focus on figurative language, is concerned, it is the general space-building process and its applications to metaphor building and comprehension which is of interest. Especially thought-provoking in the graphic-novels context is the role of pictures, and pictures within pictures, as space builders. Jackendoff's (1975) insight that "[…] linguistically, sentences involving pictures share semantic properties with those involving beliefs" (Fauconnier xxxvii) is likely to catch the attention of those seeking to understand multimodal literature, as it implies further multiplication of mental spaces in verbo-visual works. A selected scene from *Palestine* which goes some way to exemplifying these processes is that from a Nablus hospital (2.33), in which the gloved hand of the cartoon SaccO, arguably in a play on the collocation 'take a picture', reaches out behind him for a small panel depicting the young patient who also appears to be positioned ahead of the journalist in the main panel. Not only is there a visual picture within a picture here; the reported, perhaps even third hand information "The boy came in this morning…/ Sitting at home…/…a bullet came through the wall" (33) also sets up an 'indirect speech space'. Issues related to pictures, either purely visual or in linguistic descriptions, are taken up again later in the paper in the context of the KNOWING IS SEEING metaphor.

Some basic examples may help to shed light on blending in practice. The first, provided by Kövecses and also cited in Bergen's (2003) analysis of political cartoons after September 11th, is that of an angry person with smoke coming out of their ears, where the target is the furious person and the source is a container holding a hot fluid, released as steam. As Kövecses points out, a raging person does not emit smoke, nor do containers tend to have ears, "[b]ut the example conceptually integrates the two: We have a container that has ears that have smoke blowing out of them. This is a blend" (*Metaphor in Culture* 7). Terry Janzen, in "Two ways of conceptualizing space", sums up the blending process in a similar way, writing that "[b]lends are produced when non-present entities, either imagined or recalled from memory, are mapped onto real space,

which then may be interacted with bodily […]" (Janzen 160). Janzen's attention to physical interaction is explained by the fact that she is writing on American Sign Language, but the importance of body language, gestures, and physical reactions potentially triggered in readers should not be neglected in studies of multimodal literature. While "real space" in Janzen, following Liddell (2003), is understood as "[…] someone's conceptualization of an actual space in an immediate environment obtained by their perceptions of the space and the items within it" (160), a reader's 'real space' in that sense is replaced as the focus of attention in this paper by the constructed space within the graphic novel. That is, *Palestine* is not primarily dealt with as an artefact taking up a space in a reader's physical world; it is rather the artistically created landscape, and the cues and viewpoints of which it is comprised which are of interest.

A further example of figurative language on which blending theory sheds light is the metaphor 'This surgeon is a butcher', as cited in Kövecses (267-268). As pointed out in that work, the conceptual metaphor approach which sets up two separate domains for 'surgeon' and 'butcher' fails to capture the incompetence of the surgeon, but blending's "[…] generic space […] inherits some structure from both [input spaces]" (268), allowing the tools, methods and aims of butchery to be associated with the surgeon.

1.2.3. Relevance Theory

In the previous chapter, the Lakoffian view that "human *thought processes* are largely metaphorical" (Lakoff and Johnson, *Metaphors* 6; italics in original), making metaphor an inevitably pervasive, universal linguistic phenomenon was explicated. Although driven by the same interest in language cognition, relevance theory (henceforth RT), with its roots in Gricean pragmatics, takes rather a different approach to metaphor as "[…] located at the interface between the stability and unity of the language system and the mutability and diversity of its operational use in context" (Goatly 23). As Dan Sperber and Deirdre Wilson, who first set out RT in *Relevance: Communication and Cognition* (1986), state in "A deflationary account of metaphors" (2008): "[…] metaphorical interpretations are arrived at in exactly the same way as […] other

interpretations. There is no mechanism specific to metaphor […]" (*Deflationary Account* 84; see also Gibbs and Colston 8). Whatever its importance in other respects, then, figurative language as RT sees it is a product of communication, not cognitively distinctive from non-figurative language, only a long way from it on a scale. On this scale, "literal, loose and hyperbolic interpretations" are located (ibid. 84); what constitutes 'literal' and what 'figurative', what belongs to semantics and what to pragmatics is no longer called with relative confidence. This is one case of RT's Gricean roots having withered (see also Tendahl 51).

As the name suggests, Relevance Theory is built upon the "main premise […] that human cognition is geared toward the maximization of relevance" (Gibbs and Colston, *Interpreting* 100), where optimal relevance is defined in terms of a trade-off between cognitive effects and processing effort:

(a) The greater the *cognitive effects* achieved by processing an input, the greater its relevance.
(b) The smaller the *processing effort* required to achieve these effects, the greater the relevance.

(Sperber and Wilson, *Deflationary Account* 88).

Working on the assumption that a communicator has benevolently aimed to express themselves in a relevant way, a listener (or in the case of graphic novels, a reader) will naturally opt for the most direct route, preferably expending minimal effort when processing an utterance (or caption or image). This involves an initial decoding phase in which the input is translated into the logical form. When this proves underdetermined, which it does to a high degree in the case of metaphorical expressions, a hearer or reader will begin hypothesising, deriving explicatures and implicatures, and finally reaching implicated conclusions. An illuminating example of this process comes from Saraceni's *The Language of Comics* (2003) (cited in Yus, *Inferring* 17):

> Scene 1: The couple [celebrating their anniversary] is sitting, watching TV. She is wearing a striped jacket. He is wearing striped trousers and a checked shirt. The sofa where they are sitting is also striped, as well as the TV.

> Scene 2: The couple are in bed. She is wearing striped pyjamas; the wallpaper is also striped. She gets up, looks at her husband sleeping, goes to the window (which has a Venetian blind), pulls down one of the strips of the blind and looks out.

That Saraceni is able to move from the simple recognition that stripes/strips appear with striking frequency in the above scene, to the conclusion that "[…] all the straight lines inside can be seen as the bars of a cage in which she feels trapped" (Saraceni 32), demonstrates explicature-to-implicature development at work. In addition, and of relevance to my argument in this paper, the oft-cited conceptual metaphor X IS A JAIL arguably underlies an interpretation of the relationship as punishingly stifling.

Finally, when they are satisfied that they have found the relevant interpretation, a listener or reader will automatically stop searching for further possible interpretations (see also Tendahl 45). The search may have been prolonged in the case of literary texts comprising novel metaphors, for which "a greater amount of processing effort is required: but the rewards in terms of the contextual effects are correspondingly higher" (Pilkington 2000:100-1 cited Tendahl 89). Poetic effects, as Semino and Steen write in *Metaphor in Literature* (2008), are the result of "a wide array of weakly communicated implicatures" (Semino and Steen 237). The example which they choose to illustrate this is taken from Sylvia Plath's *Tulips* (1961): "My husband and child smiling out of the family photo; / Their smiles catch onto my skin, little smiling hooks." (qtd ibid. 233). Here, the vehicle 'hooks' is likely to trigger a wide range of associations and entailments when paired with the topic 'smiles'.

Highly evocative works such as Plath's *Tulips*, by way of their weak implicatures, shift the responsibility for interpretation to the implied reader. However, the whole process of what RT terms ostensive-inferential communication begins with "[…] the communicator produc[ing] a stimulus which makes it mutually manifest to communicator and audience that the communicator intends, by means of this stimulus, to make manifest or more manifest to the audience a set of assumptions […]" (Sperber and Wilson, *Relevance* qtd. in Tendahl 37). The apportioning of communicative and

interpretative responsibility is complicated somewhat when the communicative vehicle happens to be a work of literature or visual art, as there are multiple moments of stimulation. Firstly, the work as a whole can be regarded as signalling intention(s) as it enters into discourse. Then, between the covers or inside the frame, numerous stimuli are produced, one set pertaining to communication between implied reader and fictional characters, either narrative voice and/or focal character (focalisation as coined by Genette 1972), or characters whose contribution comes from visual depiction alone, and the other set involving character-character exchanges. Of course, any character-character interaction is simultaneously, and more properly, character-reader communication, as it is the implied reader who is responsible for inferring, and moving from explicatures and implicated premises to implicated conclusions. For example, an analysis of *Palestine* which investigated fictional communicative acts between Israeli and Palestinian characters, analysing direct speech (marked by speech bubbles rather than narrative captions) and body language, would only be of value if it connected them to reader cognition, dealing with them as narrative tools or "clues" (Kukkonen 13) which play into readers' 'theory of mind'. Proper discussion of the psychological/psycholinguistic concept of theory of mind, like RT's theory of mutual manifestness mentioned above, goes far beyond the scope of this paper; for an overview and an alternative approach to manifestness see Tendahl 17-35.

A further central concept in RT which, again, cannot be covered in detail here for practical reasons is 'context'. Context as RT has it is not set prior to a communicative act, nor exclusively by external factors such as setting or by preceding utterances, but is rather individual, "a psychological construct, a subset of the hearer's assumptions about the world" (Tendahl 21). From the point of view of literary theory, this sits well with approaches that place interpretative power with individual readers. However, taking this to mean that specific discourse contexts and scenarios, the page-by-page organisation of verbal and visual devices by an author-artist have little or no relevance, would be to deem any analysis of narrative pointless. Clearly, that is not the approach

taken in this study, which like Kukkonen's *Contemporary Comics Storytelling* (2013) "look[s] for […] elements on the page that prompt readers to draw particular inferences which, in turn, can be based on our cultural knowledge or psychological capacities" (Kukkonen 13). While it is not possible to know with which assumptions an individual reader takes up a given book, which does admittedly impede an evaluation of contextual effects, what can be investigated is how the selection, distribution and presentation of "new information [might] either strengthen older assumptions or […] contradict and eliminate these assumptions" (Tendahl 39), where 'assumptions' may come in the form of established conceptual metaphors.

1.2.4. RT and ad hoc concept building

More recent research from within relevance-theoretic pragmatics, as introduced by Robyn Carston's insightful paper *Metaphor, ad hoc concepts and word meaning - more questions than answers* (2002), proposes ad hoc concept construction, in which concepts that "may be narrower or looser than the lexical concepts which provide the input" are built spontaneously in discourse (Carston 1). As Carston states, "the process involves accessing a relevant subset of the information (logical and encyclopaedic) made available by the lexical concept and using this to construct the intended concept" (Carston 2). An example provided for pragmatic strengthening or narrowing is "The *birds* wheeled above the waves" (Carston 1; italics in original). As sparrows or robins, for example, while they might be considered more prototypical birds, are not likely to be spotted wheeling above ocean waves, BIRD* (asterisk indicates ad hoc concept) is restricted here to a subset of birds (see Carston 2). Another of the paper's examples of ad hoc concept construction in loose use is that of geometrical terms being used figuratively: "[…] a 'round' lake, a group of people standing in a 'straight line', a person with a 'triangular' face, etc" (Carston 2). This group seems particularly relevant to studies of comics, in which artists might experiment with visual representations of such concepts, for example narrowing or broadening them in caricatured or abstract drawings to achieve particular effects.

Largely restricting her study to relatively straightforward metaphors of the 'x is y' ('Steve is a PARASITE*', 'Malcolm is a ROCK*', 'He's a real ARTIST*') variety, Carston puts forward the view that accessible elements of an encyclopaedic entry ('PARASITE', 'ROCK', 'ARTIST') are activated in a particular context, and are used to construct a novel concept (X*) belonging to the explicature, which can subsequently act as the basis for implicatures (Carston 4). As the paper's apt sub-title, 'more questions than answers', had announced in advance, however, even ad hoc concept construction cannot satisfactorily solve the major and oft-debated problem of encyclopaedic entries simply not containing some of the information required for comprehension (ROCK plainly does not contain 'reliable', in the sense that a human being can be by nature and maybe intentionally reliable, or 'protective', for example). While a more extensive evaluation of Carston's findings and suggestions cannot be provided here, one highly appealing element of her work ought to be mentioned, namely the recognition that ad hoc concepts in RT may "perhaps need […] to be supplemented by a further cognitive component in order to be fully explanatory" (Carston 3). One of the options considered is CMT, with "preexisting metaphorical schemes [being] […] readily available to the processes of utterance interpretation" (Carston 10). This view is also supported by Markus Tendahl, who in *A Hybrid Theory of Metaphor* (2009) argues that "it should be an essential part of relevance theory that underlying conceptual metaphors as particular procedural discourse devices guide and facilitate the hearer's processing devices" (91).

The fact that Carston deems it necessary to entertain a number of possible supplementary theories, testifies to the problematic nature of metaphor definition and comprehension. Being initially drawn to an array of essentially conflicting theoretical approaches is something to which researchers of multimodal literature are arguably more susceptible, perhaps finding that alternative modes are better served by different models at various points in a narrative. How, if at all, to accommodate imagistic accounts of metaphor as put forward by Donald Davidson (see Davidson, *What Metaphors Mean* 1978) is a good example of this. According to Davidson, metaphors just invite

comparisons (see also Guttenplan 139). If I claim that Malcolm is a rock, or Rosalie is the light of my life, I am, so Davidson, simply not speaking the truth. Based on my introduction to key tenets of CMT, it should be apparent why that approach to metaphor clashes with one that holds that "metaphors mean what the words, in their most literal interpretation, mean, and nothing more" (Davidson 32). However, what Guttenplan terms the 'Image Account' of metaphor (Davidson's account) does in fact find its way into Carston's RT study when she poses the question: "could it be that we derive conceptual representations […] through scrutinising the internal image, rather as we might form thoughts through looking at an external picture? If so, this would provide a ready explanation for the open-endedness and variability of metaphor interpretations" (Carston 11). Nor can it be easily dismissed in the present study. When Richard Rorty, an advocate of Davidson's position, vividly describes the "linguistic flares" that he considers metaphors to be (Johnson, *Philosophy's Debt* 46), comics readers may find that there is something in his assessment:

> Tossing a metaphor into a conversation is like suddenly breaking off the conversation long enough to make a face, or pulling a photograph out of your pocket and displaying it, or pointing at a feature of the surroundings, or slapping your interlocutor's face, or kissing him. Tossing a metaphor into a text is like using italics, or illustrations, or odd punctuation or formats. All these are ways of producing effects on your interlocutor or your reader but not ways of conveying a message. (Rorty 1989: 18 qtd. in Johnson, *Philosophy's Debt* 46-47)

If Rorty had stopped before the 'but' of his final sentence, would his description of the purposes and effects of metaphor not match *Palestine* quite nicely? Do Sacco's metaphors, more often slaps than kisses, not indeed function like italics, bold or capital lettering in that they (perhaps primarily) demand readers' attention? They do, but they also convey a message, and that is the point at which the 'image account' ceases to be of real value to this study.

A further approach to metaphor which could potentially inform a study of multimodal literature is the 'Semantic Descent' account as proposed by Guttenplan in *Objects of Metaphor* (2003). In contrast to accounts which regard metaphor as placing a picture before the listener or reader, but not going

beyond that, Guttenplan proposes a two-step theory which involves descending from words to objects, and subsequently allowing the object as "hybrid predicate" (Guttenplan 110) to bring information to bear on a subject, just as words predicate other words. Amongst the very many systematically developed arguments put forward in *Objects*, the author's observations regarding demonstratives, specifically the demonstrative 'this' where an object is in the role of 'this', warrant closer consideration in this paper. The example which Guttenplan works with is "Tolstoy is an infant" (ibid. 98-100), about which he writes: "In effect, the expression 'is this' is functionally a hybrid. It consists of a word 'is' - understood as the predicate copula and not as the sign of identity - and the object answering to 'this' [i.e. infant]. The copula and the object working together function as a predicate of Tolstoy" (ibid. 99). Not moving beyond the first step of the author's model, i.e. stopping short of qualification by the object, results in "a certain strangeness: it invites the reading of the copula as an identity claim, as if we are saying, bizarrely, that Tolstoy is one and the same as some infant" (ibid.). These considerations are interesting when applied to multimodal literature for the reason that illustrations interfere with the model and force it to become more dynamic, defiantly suggesting that it really is 'this' – this particular face, this landscape, this weapon (see Sacco, *Palestine* 128) – that matters, whatever else might be being constructed on another level by hybrid predicates.

Given that the above comments, in their brevity and superficiality, do not do justice to *Objects of Metaphor*, it does not seem fitting to dwell on a footnote. But in a study of fiction and narrative devices it does not deserve footnote status. It reads as follows:

> Indeed, one way to think of metaphors—something that is encouraged by the semantic descent account—is as small-scale attempts at fiction or, perhaps better, narrative. […] Creators of metaphor can be understood as telling us very short stories about objects, and their use in characterizing the world. These stories ask us, sometimes but not always, to imagine determinate objects, but they offer no guarantees about their existence, and my account is one about how these objects are used, not about whether we can bump into them. (Guttenplan, footnote to 115)

The idea of metaphors as micro-narratives, increasing the density and thereby heightening the intensity of the macro-narrative holds considerable appeal.

1.2.5. Combining CMT and RT: Tendahl's *A Hybrid Theory of Metaphor* (2009)

Building on a thorough preliminary comparison of cognitive linguistics and relevance-theoretic pragmatics, Markus Tendahl's cognitive-pragmatic hybrid theory of metaphor (hereafter HTM) argues, as does this thesis, that the Cognitive Linguistics and RT frameworks are potentially complementary in spite of their differences. Rather than taking the view that CMT, Blending Theory, or RT offer alternative, even mutually exclusive routes to metaphor comprehension, Tendahl proposes that "conceptual metaphors can influence the construction of ad hoc concepts" (255). Simply put, they can account for distinct phases in a single process. This line of thought will feature prominently in the present paper, which aims to examine how the iterative and incremental use of verbal and visual conceptual metaphors in *Palestine* provides essential input for the construction of ad hoc concepts on a page-to-page basis. It is for this reason that considerable attention is given to *A Hybrid Theory* at this point in the paper.

Like the approaches on which it draws, HTM cannot be done justice by a brief summary, particularly as its incorporation of a variety of metaphor-theoretical concepts calls for proper definition and description of each concept and its place in the hybrid model. The following section is intended as an outline of selected salient elements of the HTM account which will be pertinent to the analysis of *Palestine* in part two. Pre-empting that analysis, and rounding off my discussion of the hybrid theory, is a sample application to one scene from *Palestine*.

A glance at figure 1 will reveal that HTM comprises several conceptual hubs, surrounding or branching out from a lexical concept. The lexical concept represents the innermost area of the HTM model, where crucial "[…] context-invariant pieces of information [which] may be called the encoded content of the *lexical concept*" are situated (Tendahl 199).
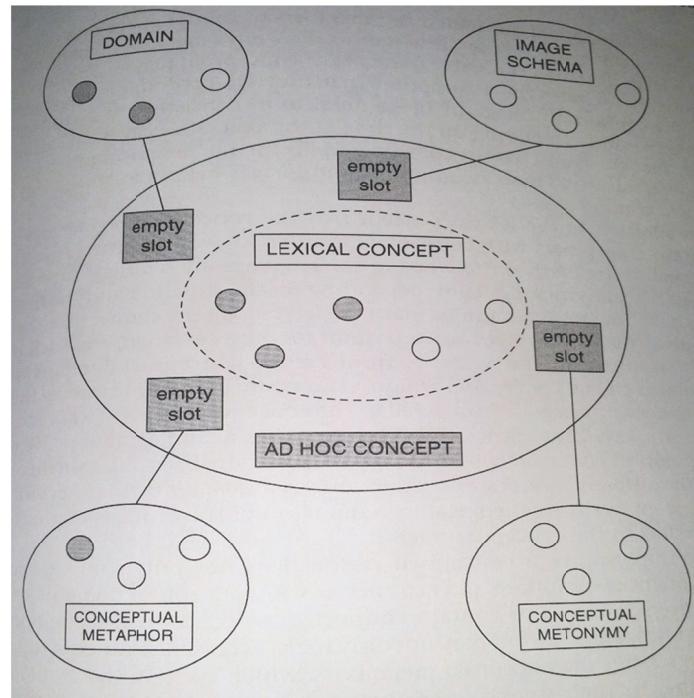
Fig. 1: from Tendahl 2009: 203

As Tendahl illustrates with the example of the natural-kind term 'tree', phonological and morphological information are part of the lexical concept (199). It must be this information which constitutes our "perceiving" a word in Tendahl's observation that "the first thing we do upon perceiving a word is access a *conceptual region*" (199). This means that lexical concepts are the gateways to regions, those "context-independent unit[s] related to a particular word" (200). Additional encyclopaedic information, which "does not just consist of propositional knowledge, but also of image-schematic knowledge" (199), may also be stored in a lexical concept. What at first sight appears to complicate matters somewhat is that image schemata, along with domains, conceptual metaphors and conceptual metonymy, are also allocated a second, separate slot as external knowledge structures in HTM (Tendahl 203). However, the alternative - replacing the blurred boundary between concept-inherent and external image-schematic knowledge with a clearly demarcated one - is not likely to capture reality either. It seems fair and satisfactory to say, then, that it is prototypical and therefore more universal images which are evoked at the lexical-concept level, and more individually modified ones which can be

activated from a more peripheral position. As far as the present study is concerned, what Tendahl's image-schema field acts as a reminder of is that multimodal literature's visual mode must still be accommodated. What it cannot do, however, is serve as the location of that mode, since situating it there would be to reduce image-schemas to optionally activated adjuncts of a particular lexical concept. Aiming to reflect the graphic novel form, and so to grant equal status to verbal and visual modes, implies the necessity of a single structure which captures both their individual and unified contribution.

Already touched upon above, the overarching conceptual region accessed via perception of lexical concepts requires further attention at this stage. One important thing to note is the use of 'access' rather than 'construct' here; HTM does not hold that a conceptual region is first of all built and an ad hoc concept is then constructed upon it (see Tendahl 200). Carston, in *Thoughts and Utterances: The Pragmatics of Explicit Communication* (2002), had previously introduced the notion of regions, asking: "Could it be that the word 'happy' does not encode a concept, but rather 'points' to a conceptual region, or maps to an address (or node, or gateway, or whatever) in memory?" (Carston 360-361 qtd. in Tendahl 199). Elaborating on that idea, Tendahl defines a conceptual region as "a blueprint for an *ad hoc concept*" (199), in the sense that it "[…] provides us with some lexical information plus procedural information about how to create the ad hoc concept" (200). While accessing a region is seen in HTM as constituting lexical semantics, "[…] a conceptual region is usually much too unspecified in order to call it 'the meaning' of a word" (ibid.). The idea of un- or underspecification, and the consequent role of context in meaning-making recalls relevance theoretic pragmatics, as presented in section 1.2.3.

It is not only relatively stable categories which play a key role in HTM, but also the empty spaces in between, those "*free slots* which need to be filled via the activation of connectors to external knowledge structures" (Tendahl 200). External knowledge structures, examined more thoroughly below, are vital to HTM, which "[…] predicts that the use of a word in an utterance will be perceived as being metaphorical if the main relevance of the ad hoc concept is

achieved by a *profiling of the concept against an external knowledge structure*"
[emphasis added] (220). As figure 1 shows, free slots can be filled with input
from satellite areas such as CMT domains which are not only broader but also
more stable and long-term than ad hoc concepts (see Tendahl 198). According
to Langacker (1987) "[…] concepts may be profiled against several domains […]
as a domain matrix" (qtd. in Tendahl 204). As will be shown in part two of this
study, domains and domain-shifts play no small part in Sacco's work. Most
prominent are the domains of innocuous domesticity and military aggression or
torture. In *Palestine*, utensils such as knives and hotplates, the consumption of
food and drink, and 'beat'-type verbs of physical force, signify very different
things depending on the domain with which they happen to be most closely
associated. But while the narrative depends upon a sharp contrast between
domains and their connotations for sudden impact, in the lives of those
characters which Sacco constructs in *Palestine* there is no neat matrix which
keeps realms safely divided from one another. Arguably, one domain (in this
case, the domestic realm) is permanently situated within the dominant domain
of war and weaponry, so that it is constantly informed by it and so transfers it to
any ad hoc concept to which it might contribute. Represented in a highly
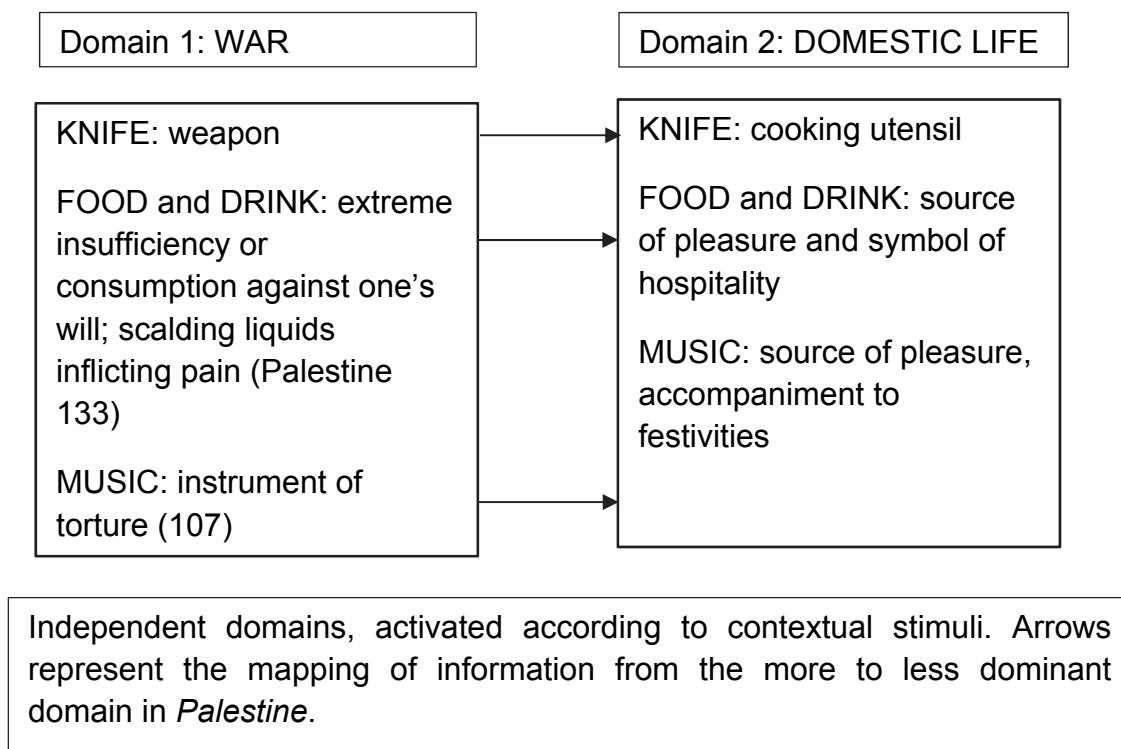simplistic manner, a possible relationship is shown in figure 2 overleaf.

Domain 1: WAR	Domain 2: DOMESTIC LIFE
KNIFE: weapon FOOD and DRINK: extreme insufficiency or consumption against one's will; scalding liquids inflicting pain (Palestine 133) MUSIC: instrument of torture (107)	KNIFE: cooking utensil FOOD and DRINK: source of pleasure and symbol of hospitality MUSIC: source of pleasure, accompaniment to festivities

Independent domains, activated according to contextual stimuli. Arrows represent the mapping of information from the more to less dominant domain in *Palestine*.

figure 2

That domains alone may be such a hive of cognitive activity is suggestive of the complexity of metaphor processing in HTM as a whole. With the activation of further external knowledge structures, the process of ad hoc concept building becomes more dynamic still, for those additional structures are not just productive within themselves but may also be related to one another. The best example of this kind of interaction, at least for the present paper, is that between conceptual domains and conceptual metaphors. Looking at metaphors and then at the domain-metaphor relationship, the notion of a matrix is evoked once more. First of all taking conceptual metaphors on their own, a dominant matrix consisting of the four concepts WAR, JOURNEY, ARGUMENT and CONVERSATION can be identified in *Palestine*. This will be discussed in more detail in part two. Because these conceptual metaphors are repeatedly mapped onto more abstract target domains and also onto each another ('CONVERSATION is a JOURNEY' or 'ARGUMENT is WAR', for example), there is more than sufficient contextual pressure to ensure that they are perceived as relevant enough to contribute to numerous ad hoc concepts (see Tendahl 201). Furthermore, due to their density, these significant conceptual

metaphors inevitably interact with *Palestine*'s major surface domain – that of the war zone – and this may result in discomforting mismatches very similar to those produced by domain-shifts. In this artistically constructed realm, mapped onto Sacco's version of a specific geopolitical landscape, many of the 'metaphors we live by', particularly 'X is WAR', can appear ill-suited and even tasteless. Part two of the study offers a more in-depth analysis of the way in which this works and its possible effects.

What is striking about external knowledge structures such as conceptual domains, metaphors and image schemas in the context of Sacco's comics journalism is their relationship to two phenomena which figure prominently there, namely memory and the senses or sensorimotor system (see Tendahl 200). The latter, as will be explicated in what follows, is arguably relevant to the graphic novel form in general. Both sources of knowledge structures, memory and the sensorimotor system, operate on an overt, thematic level in *Palestine* as well as on a theoretical level, potentially cueing responses on a reader's part. Both merit further elaboration, beginning with the role of memory.

Memory has a vital part to play in the retrieval of knowledge structures used in ad hoc concept building. Particularly interesting for this study is the existence of empirical evidence for the claim that conceptual metaphors are stored in long-term memory (see Tendahl 194), and are therefore "[…] typical examples of external knowledge structures connected to entrenched free slots" (Tendahl 200). Conceptual metaphors, which "may become strongly manifest if either the source domain or the target domain has become strongly manifest individually" (ibid. 194), form part of the 'cognitive environment', defined by Tendahl as "a set of assumptions including assumptions which the interlocutors may not even have represented before" (193). These sets of assumptions need to overlap at least partially for communication to be successful. While it should be acknowledged that the application of theories of communication to narrative is a thorny issue, and that uncritically setting up 'the author' and 'the reader' as the equivalent of two interlocutors in natural, spontaneous communication would ignore the pluralities and intricacies of identity on both sides, it ought not to

stand in the way of examining literature from this perspective. Adapting the angle of investigation and asking, for example, in which ways notions of the cognitive environment and mutual assumptions, their construction, dissemination and cultural significance are integrated into a literary-artistic work, may open up new paths of understanding. *Palestine* offers itself up to an approach of this kind, as the author frequently plays on issues of mutual understanding and misunderstanding between individuals and social groups, and has the narrator periodically quiz the implied reader about their recollections of political events. A prime example, the insistent "do you remember that, do you remember Munich and the blown up athletes, the bus and airport massacres?" (Sacco, *Palestine* 7), could be interpreted as a rhetorical strategy to provoke a reader's mental reconstruction of their knowledge of those events, and to emphasise commonalities between reader and narrator. However, should a reader not come equipped with recollections of Munich, a fairly likely scenario considering that many of Sacco's readers would have been born after 1972, they are not excluded from all key assumptions. This is, to a large extent, thanks to the universal quality of primary metaphors, a defining feature which will be returned to throughout this thesis. Most prominent in the scene in question is the CONTAINER metaphor and varieties of EMOTION IS PRESSURE, which act as a connector between SaccO's private frustration and the release of aggression on a tragically public scale. Of course, the importance of at least some prior knowledge of the visual language, symbols and structure of multimodal literature should not be taken for granted, particularly with regard to the sequential development of this portion of narrative. Unable to recognise pent up aggression in a clenched fist, or impotent fury in the conventionally rendered face of SaccO (7), a reader will remain unaware of triggers to primary conceptual metaphors in the first place. As pointed out by Shweta Narayan in her study of physical and cognitive viewpoint in gesture, "[m]aking the 'correct' mappings, to reach the canonical interpretation, requires frame-based knowledge (Fillmore 1985) of real-world situations, image-schematic (Hampe and Grady 2005) and force-dynamic structure (Talmy 2000), and knowledge of comics conventions [...]" (Narayan,

"Maybe what it means" 113). However, a reader's complete obliviousness to what is being reconstructed by Sacco arguably remains purely hypothetical, partly for reasons which will be discussed in the following section on the role of the senses and sensorimotor system in yielding assumptions.

A recent work of import to cognitive linguistics, viewpoint and narrative is Dancygier and Sweetser's (eds.) *Viewpoint in Language: A Multimodal Perspective* (2012). Working within the framework of Mental Spaces Theory, its contributing authors address questions of "the relationship between physical perceptual viewpoint and abstract – for example, narrative – viewpoint" (Dancygier and Sweetser, *Viewpoint* ix). So as to avoid confusion, it should be pointed out that the 'multimodal' of this volume's title does not refer to multimodal literature but to spoken language and bimodal communication such as signing and co-speech gesture. Narayan's contribution, mentioned previously, is the only one to make direct reference to a comic book scene. That does not detract from *Viewpoint*'s relevance to this study, which shares the authors' conviction that combining theoretical approaches and fields of study can help to shed light on cognition. As Dancygier and Sweetser put it, "[n]oting that American Sign Language narratives, or co-speech gestures, actually use physical viewpoint to represent narrative viewpoint, we may view with new seriousness the place of perceptual viewpoint in "abstract" literary viewpoint" (ix). These lines seem to hold especially true for graphic novels, which make use of devices found in non-verbal language, taking advantage of the power of gesture and expression to show "deictic centers, displacement phenomena and blended deictic structure" (Sweetser, *Viewpoint* 13). Recognising such techniques can, first of all, aid understanding of complex, shifting narrative voices, and the narrator of *Palestine* is certainly, if deceptively, complex (see section 2.2 et passim). Secondly, it may help researchers to comprehend a reader's meaning-making task and their possible responses to verbal and visual stimuli. For example, Sweetser's observation that "we build viewpointed, sensory simulations [of described actions and situations] in response to linguistic stimuli" (Sweetser 3) could contribute to our understanding of metaphor as image-generating phenomena, and is highly relevant to studies of

metaphor in graphic novels because it proposes a sensory level independent of artistic illustrations which then encounter and blend with those images, thus making a significant contribution to the ad hoc concept. Moreover, linguistic and, perhaps more obviously, visual stimuli can cause mirror motor neurons to fire (Lakoff 19-37 in Gibbs 2008). As Lakoff writes, "suppose you imagine, remember, or dream of seeing or hearing something. Many of the same neurons are firing as when you actually see or hear the thing" (ibid. 19). Sweetser makes the same point, stating that "the shared mirror neuron firing leads us naturally to categorize our own actions with those of others – and therefore to use the same verbs (*pick up*, *kick*), regardless of the identity of the agent" (Sweetser 3). These findings not only have implications for the kind of reading experience offered by multimodal literature, but also further illuminate multimodal metaphor, putting the spotlight on additional conceptual layers which, I would argue, are merged in an ad hoc concept that itself becomes available for inclusion in further narrative-building blends (see also Tendahl 198, 221-222).

1.2.6. A Sample Application of HTM to *Palestine*: "The Bucket"

Intended as a bridge between the theoretical concepts discussed so far and my closer engagement with Sacco's work in part two, this section of the paper approaches one scene from *Palestine* from the perspective of HTM. The scene in question, dominated by the bold block majuscules "The Bucket" and an image of a car journey, spans roughly ten pages in chapter three (*Palestine* 59-70). The first page is reproduced here for reference.
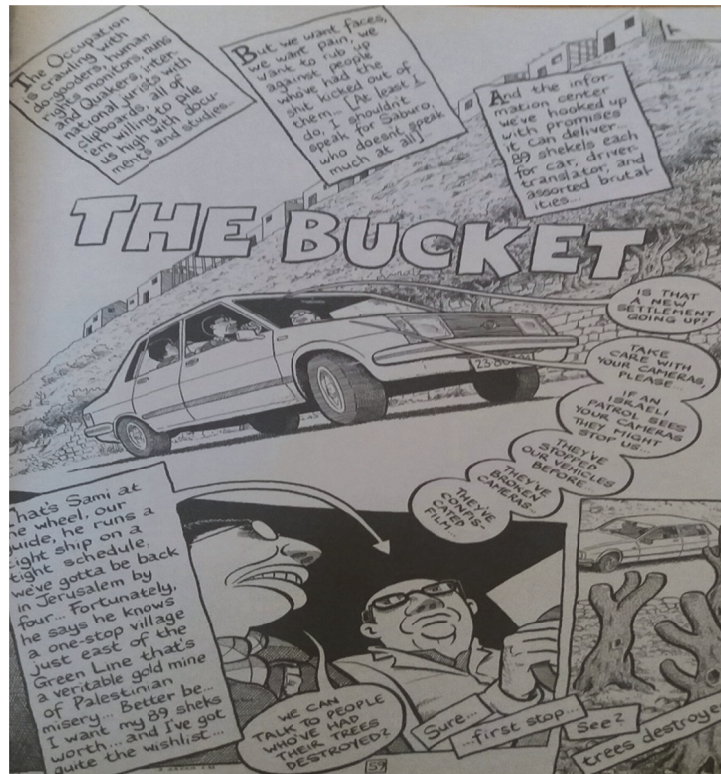
Fig. 3: "The Bucket". *Palestine* 59

The reasons for selecting this particular scene will hopefully become apparent in due course. Although the analysis follows Tendahl (222-242), it also aims to account for multimodal literature's additional meaning-construction devices; a task not without its challenges. What also needs to be underscored once again is that all the aforementioned theories of figurative language grew from and around investigations of non-literary communication. While that by no means renders them inapplicable or only tenuously relevant to literature, it does demand that they are approached and applied with due critical awareness. Most crucially, in a hierarchy of slippery subjects and fluctuating identity, artistic subjects, including notions of 'author' and 'reader', surely rank higher than their counterparts outside the arts. Although linguists gathering data from a standard communicative situation are not dealing with a simple 'sender and recipient' process, neither are they confronted with pluralistic, obscured identities, with what Foucault terms the continual "disappearance" of the subject and the "fluid functions" set free by it ("What is an Author?" 121). According to Foucault, a writing subject's vanishing is no incidental by-product of writing, an act which is

rather "primarily concerned with creating an opening [for its disappearance]" (116). Of course, not only an author "who is outside and precedes" a text (Foucault 115) appears in the plural; readers who are outside and succeed a text do not constitute a single entity carrying out a single reading. Although this paper does not purport to offer answers to questions with which literature scholars have long been wrangling, nor to resolve issues arising from linguistic theories not being tailored to literature, it does strive to demonstrate how those theories may cast light on matters of identity in multimodal literature. Further discussion of these questions is reserved for part two of the paper. For now, the focus is on *Palestine*'s "The Bucket".

Of the potential points of departure for analysis, it is the undetermined lexical concept 'bucket' with which I shall begin. It should be noted that the sequence in which various components, verbal and visual, are dealt with here is not intended to reflect assumptions about the order in which they are likely to be processed. Suppositions of that kind would inevitably remain unverifiable in this study. Regardless of its mode of transmittal, the lexical concept 'bucket' would be likely to possess stable elements such as its typical shape, material and chief purpose. That an image of a basic bucket with those general properties may also be evoked by a verbal stimulus is not only mentioned by Tendahl (204) but is alluded to in *Palestine* too; "You *say* refugee camp and I *picture* tents, people lying on cots […]," comments SaccO [emphasis added] (42). Silent reading as opposed to delivery by a third party is taken as the default for reception of the book, and therefore it could be said that phonological information should not regarded as the initial trigger for accessing a conceptual region. However, the issue of subvocalisation in silent reading (see for example Baddeley et al. 1981) ought to be acknowledged, although to deal with it is beyond the scope of this thesis. Remaining with the printed page, it could be argued that stylistic features such as the font and size of lettering, and underlining take on the task of conveying volume and tone. Again, expansion on this idea would be the task of a future paper.

Moving beyond the lexical concept to external knowledge structures, the potential activity of words, and the complex nature of their relationships to accompanying images, as well as openings for intriguing interpretative variations may be observed. As has already been mentioned, whether connectors to knowledge structures beyond a lexical concept are activated is dependent on contextual pressure. How great that pressure happens to be in the case of the scene under discussion arguably hinges on whether or not a reader is able to make a rapid connection between the page's most prominent elements: the verbal expression "The Bucket" and the picture of the car immediately below it. For readers, myself included, who had not previously encountered 'bucket' as a colloquial expression for 'vehicle in disrepair' (see www.urbandictionary.com for examples of that usage), "The Bucket" cannot be quickly passed off as a label for the car in the picture. There just is no bucket in the picture, and so the words are taken to be figurative. Consequently, a search for cues along Relevance Theory lines begins. Figure 4 offers an overview of how part of this process might unfold. Domains, again highly diverse, and conceptual metaphors are grouped together for simplicity's sake. Additional nodes for image schemata and other knowledge structures, and a connector from a visual concept to idiomatic expressions, omitted here for practical reasons, should be understood to interact with lexical and visual concepts, like the domains represented below. Page numbers refer to *Palestine*.

DOMAINS:
Seaside (260);
Refugee camp:
makeshift
lavatories (83,
169) and leaking
roofs (181)

DOMAINS:

Transport

Status symbols

LEXICAL
CONCEPT

Image of
prototypical bucket

[Phonological
information: no
acoustic
impulses]

ad hoc
concept

VISUAL
CONCEPT

Image: car

Comics conventions
for lettering (scale,
font, shape)
signifying volume
and intonation

CONCEPTUAL
METAPHORS:

CONTAINER
metaphors

IDIOMS:

e.g. kick
the bucket

CONCEPTUAL
METAPHORS:

JOURNEY
metaphors

Figure 4: HTM Model (following Tendahl 2009:203) adapted to a metaphor from *Palestine*

As the diagram above shows, readers seeking to anchor 'the bucket' in a relevant context do not have to expend much cognitive effort in order to connect 'bucket' to 'car' with the aid of CONTAINER as a metaphorical concept, and the basic, rapidly accessed information about their common features. But even when that point has been reached, and the assumption has become manifest,

there is likely to be a fairly effortless activation of connectors to certain other external knowledge structures. While the domains represented in figure 4 might admittedly only become available on a second reading (note the chronology), what can become highly active on the spot is the connection to idiomatic expressions which do not only contain an image of some non-specific 'bucket', but also a determiner: 'kick the bucket', 'a drop in the bucket'. By this point in the book, readers have been regularly confronted with characters 'kicking the bucket', often under terrible circumstances (*Palestine* 6-7, 9, 35, 37, 54). This prior knowledge encourages the activation of the idiom as being relevant to this scene. But as well as reaching back, and into existing knowledge, the definite article can also be creative, as Fauconnier points out in his seminal work *Mental Spaces: Aspects of Meaning Construction in Natural Language* (1985): "In contrast to indefinite descriptions that set up new elements, the *direct* function of *definite* descriptions is to point out elements already there (though […] this may also result, albeit indirectly, in setting up elements)" (20). Just what "The Bucket" most overtly sets up is not uncovered until three pages on, when SaccO concludes an interview with an elderly Palestinian man with the comment: "And his is just a teardrop in the bucket" (62). The idiom is repeated soon after, when it is used to describe "scores of acres of farmland and pasture we're looking at again [allegedly "confiscated by the Israelis" (ibid.)], just drops in the bucket" (63). When it appears for the third time (69), 'the bucket' has become "our tired metaphor", and in one sense Sacco himself has exhausted it by intensive use. On the other hand, this scene serves to illustrate how already 'tired', conventionalised figurative expressions can be revitalised and enriched by skilful combination with various other concepts, becoming "fundamental tools for communicating cognitive and attitudinal meanings […]" (Gibbs and Colston 240). Taking a discriminatory look at idioms as narrative tools in Sacco's work is important, as they are not assigned a fixed position on a scale of 'dead to alive' by the artist. In the book's context of war and aggression, in which the X IS WAR metaphor becomes an unfortunate umbrella image, idiom clustering as in "I gave it a shot, but I suppose one loose anecdote doesn't bridge any gulfs"

(76) has the sort of resonance described by Guttenplan (*Objects of Metaphor* 186) as follows:

> […] there are ways of mixing metaphors deliberately, even in a single sentence, that have no […] self-destructive effects. In these cases, there is a kind of resonance created by one metaphor interacting with another that enhances the overall effect without in the least threatening any kind of incoherence. Given this, it should in theory be possible to find cases in which the beneficial mixture is of dead not live metaphors.

This process of image interweaving against a backdrop of armed conflict can be illustrated by looking at Sacco's use of food and drink images in "The Bucket" episode.

Referring again to the fields in figure 4, it can be argued that the obligatory tea glasses in this scene temporarily fill the CONTAINER space opened up by "The Bucket", while the spilt liquid on the tray can be read as betraying an unsteady, nervous hand (*Palestine* 64). Possibly hinted at in addition is the 'spilt milk' idiom, inappropriate given the family's misery but not untypical of SaccO as narrator. That 'bucket' and 'teacup', and all the domains to which they might belong, are closely connected is most strongly suggested when, following an offer to visit "the family of a youth shot dead by settlers" (69), the caricatured SaccO remains silent while the captions read "Okay, but I'm just about at my limit…/ One more drop and…" (69). Here, 'drop' plainly refers primarily to 'drops of information' about human suffering. Turning the page at this point, however, readers are transported back into a Palestinian home, and met with the caption "But the tea comes anyway, while the father of a dead son sits silently against the wall" (70).

Whether or not the kind of under-specification and ambiguity described here is intended is a matter of speculation, and secondary. Yet, the observation that language users "can deliberately or accidentally design their utterance so that sufficient relevance is not immediately achieved. Then the hearer has to extend the context in order to search for possible relevance" (Tendahl 40) seems to come close to capturing how "The Bucket" and similarly configured scenes might achieve effect. Sacco's works, like any artistic work, are deliberately

designed; responses to them may contrast starkly, but that is not due to accidents of design. There is much in *Palestine* to support the idea that under-specification functions as a narrative-driving device, potentially cueing readers' instinct to seek and arrive at a satisfactory interpretation. The following part of the thesis focuses on selected salient cases of this phenomenon.

2. Figurative Language in Joe Sacco's *Palestine*: Analysis and Commentary

2.1. "You see? You see? Ok, I'm a believer!" (*Palestine* 172): The Status of KNOWING IS SEEING in *Palestine*

If there is one well-established conceptual metaphor with meta-level relevance to the multimodal graphic novel form, it is KNOWING IS SEEING (see e.g. Kövecses 2005: 98). Here, the more abstract concept, or target domain, KNOWLEDGE is understood in terms of the perceptual source domain, SEEING or VISION. Accepting KNOWING IS SEEING as a valid metaphorical concept, it is the purpose of this section to first of all identify significant references to it in *Palestine*, all the while acknowledging the inextricable bond between visual and verbal in graphic novels. Identifying metaphors of vision in this way, in addition to noting their context and associations with particular characters in the book, should then lead to conclusions about the more covert status of KNOWING IS SEEING, its function as a character-constructing device, and about the relationship between the visual and alternative modalities in *Palestine*. Those alternative modalities and modes of perception receive more attention in section 2.6., in which the focus is widened to include a broader spectrum of EMBODIMENT metaphors.

Firstly to the general status overtly awarded to visualisation in *Palestine*, exemplified with the aid of a scene from chapter eight, reproduced on the following page.
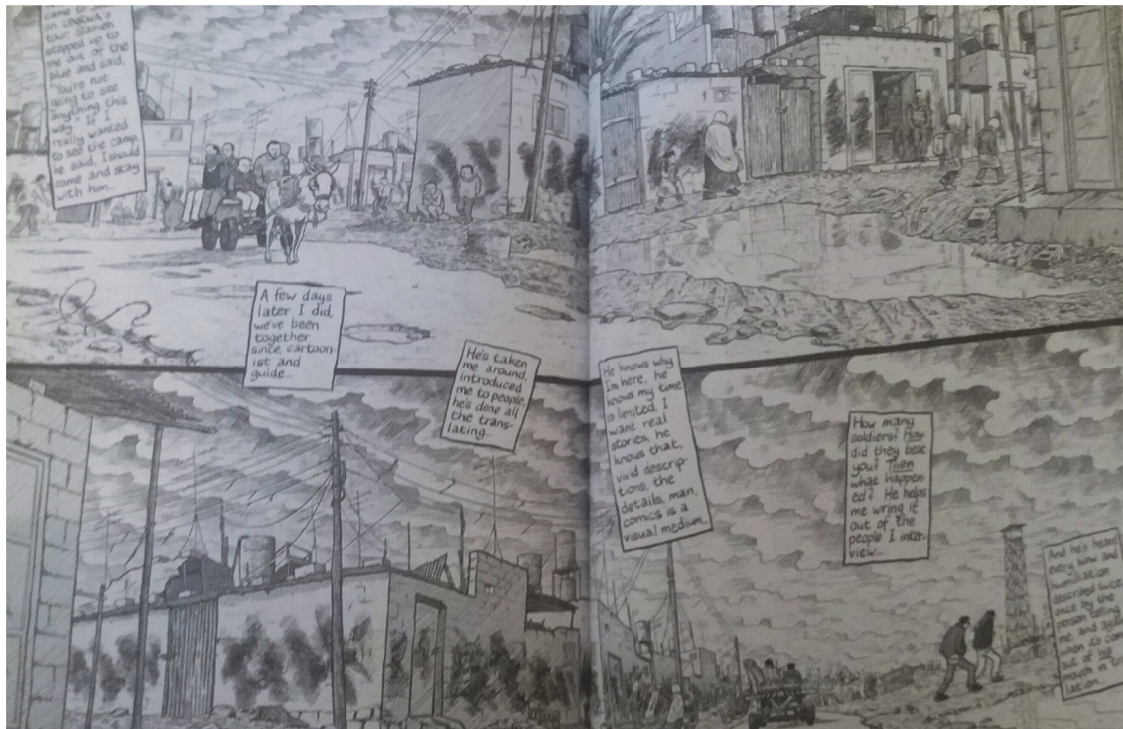
Fig. 5: "Comics is a visual medium." *Palestine* 218-219

SaccO's comment from the muddy desolation of Jabalia that "Comics is a visual medium…" (219) is confirmed by the six inch-wide dialogue boxes which form an unobtrusive diagonal across Sacco's minutely illustrated double-page spread. The words appear to float across the cartoon landscape; a reversal of Barthes' description of images as undetermined "floating chain[s] of signifieds" (Barthes 1977 qtd. in Kress 18). The visual design of these pages, then, supports a reading of "comics is a visual medium" as an uncontroversial statement of fact. Comics is indeed a visual medium and, as mentioned in chapter one, has absorbed much criticism for it at various points in its history. However, as its trailing off suggests, Sacco's seemingly matter-of-fact "comics is a visual medium…" does more than state the obvious. Furthermore, the content of the dialogue box as a whole is concerned with the transition from oral and auditory to visual; what Kress (40) calls an "incessant process of 'translation', or 'transcoding' – transduction – between a range of semiotic modes". When SaccO enthusiastically conveys to Sameh: "I want real stories, […] vivid descriptions, the details, man, comics is a visual medium" (219), that

comes across, as it does when the Palestinian stallholder of chapter one enters into a bargain with SaccO: "I showed you, you saw! / You tell about us? (10).

Palestine certainly does not lack examples of visualisation displacing other perceptual modes, of a picture being worth "A Thousand Words" (*Palestine* 53). Lavishly illustrated splash pages such as (146-147, 217) show Sacco indulging his artistic talents. Modifications to common collocations, as in "Where is he [Saburo], dammit?" What's he *seeing*?" (*Palestine* 77; italics added) favour 'seeing' over the expected 'doing'. Common phrases such as "You get the picture" (130-1) are addressed to the implied reader who is invited to "Come over, see for yourself!" (14), and it is in terms of visualisation that the narrator graphically describes his memories of terrorist atrocities: "[…] my mind gurgles over with televised pools of blood" (8). Similarly, implements and artefacts of brutality, such as the axe, shards of glass and bloodstains left at the scene of a break-in (3.64), have their own story to tell ("The attacker must have cut himself on the glass and dropped the axe…"), act as evidence, and are uncomfortably real in the world of the story. Whereas speech is at times nothing but "lots of hot air" (*Palestine* 6) or, again quoting from *Palestine*, "blah,blah,blah" (137), images are presented as a completed unit, so delivering their contribution to meaning-making in a compact way. To use a common colloquial metaphor, they 'hit home'. Arguably, metaphors and idioms, particularly those which have passed into common usage, or have their roots in basic human needs and/or in embodiment, are powerful in *Palestine* because they share that quality with pictures. Operating as the verbal equivalent of bold, iconic cartoon images, they can – depending on the response of a reader – add dynamism, and drive the narrative along.

Both the book's opening and its final chapter reinforce the power of KNOWING IS SEEING, although at the same time raising issues of alternative modes of perception, representational modalities and their interactions. In 'Cairo', *Palestine*'s first section, Sacco renders an unnaturally protruding eye next to its irate owner's exclamatory "See that?!" (3); the eye, as non-abstract source domain, being so obviously foregrounded gives a certain concreteness to the

metaphorical concept. Towards the end of the book, in 'Through other eyes' (253), one of the Israeli architects with whom SaccO is discussing the sensitive issue of land ownership asks of him "Shouldn't you be seeing our side of the story, too?" To this, SaccO indirectly responds: "I have seen the Israelis but through Palestinian eyes".

But is 'seeing' consistently equated with 'knowing' in *Palestine*, or is it suggested that it is unwise to trust visual impressions, that seeing is really just believing? In an ideologically charged work of documentary journalism such as *Palestine*, issues of seeing, knowing, believing, as well as the possible implications of 'living by' a metaphorical concept warrant close consideration. Sacco's privileging of visual expression does not mean that he neglects to pose questions, direct and indirect, about its reliability, validity and coding. As Kress points out, "[v]isual communication is always coded. It seems transparent only because we know the code already, at least implicitly" (32). It may be on the basis of cultural background that a code is created and/or (mis)interpreted; Sacco's "To my Western eyes and ears", for example, strongly suggests that perception is not detached from cultural influences. What does not correspond to an experiencer's norm may be interpretable only within a certain idiosyncratic framework, or even unreadable; to SaccO, the veiled Muslim women depicted in the 'Hijab' scene of chapter five become "just shapes […], ciphers, like pigeons moving along the sidewalk" (*Palestine* 137). 'Ciphers' as used by Sacco here also appears in Chaney's observation (2011: 130) on the role of animals in comics: a "ludic cipher of otherness […] whose appearance almost always accompanies the strategic and parodic veiling of the human" (cited Kruger 2015: 358).

Moreover, comics have their own particular code; the black gutters of 'Moderate Pressure' (*Palestine* 102-113), which deals with a Palestinian man's encounter with the Israeli authorities, being just one example. Another is found on the splash page which opens chapter eight (214-215); SaccO and Sameh are seen walking side by side through the wastes of Jabalia, but it is only SaccO who is highlighted. This inequality in representation pre-empts what follows: the news

of Sameh's impending demotion as a result of "an office politics thing" triggered by his acquaintance with SaccO, and SaccO's characteristically self-centred comment "Well, think how I feel about it" (220).

Sacco also works into *Palestine* less subtle questions about seeing being equal to knowledge of the truth. Paying a visit to Ibrahim and Masud's workshop (6.168), SaccO "tell[s] them to pretend they're working on a desk", all for the sake of the 'right' photograph. A despondent Ammar, who is seeking work and would welcome a job as a carpenter, "pretends he's putting in a screw" before "[t]he make-believe is over and it's time to head out" (168). A few pages later, it is not SaccO's but the Israelis' alleged deception which comes into focus; behind the label "Produce of Israel" there is more than one story (172-173). Following a confrontation between Israeli security forces and Palestinian protestors, a photographer examines SaccO's negatives and explains: "See, if you'd been standing where this guy is standing, you would have got faces" (58). His consolatory remark "The idea was good" (ibid.), which provokes "The idea?" from SaccO, reveals, or at least suggests, a lot about photographers' practice. By constructing the narrative as he does – drawing attention to the ease with which mock-ups can be created, potential misrepresentation and manipulation- Sacco demonstrates critical alertness related to the concept of SEEING IS KNOWING, and arguably encourages such a critical stance on the part of his readers. The many hints at alternative stories and perspectives contribute to that; varying constructions via different media and modalities – photographs, sketches, spoken and printed words – challenge notions of a single, simple truth. What is more, those alternative tales and angles raise important questions of ethics in connection with witnessing and reporting on the experiences, particularly the suffering, of others. That, as well as certain intricacies of narration, can be observed in SaccO's visit to a hospital in Nablus, where he is depicted, camera at the ready, sneakily asking a male visitor whether he can take a photograph of a mother at the bedside of her critically ill son, then apparently respecting the son's refusal with a "Io capisco/ Say no more./ Private wound" (32), yet having his wish for a picture fulfilled anyway by the inclusion of a sketch in the final version of the book (see also *Palestine* 184-185 for a similar

example; Barthes *Camera Lucida* pp. 96 on photography and painting). On the next page, SaccO's oversized gloved hand grabbing a panel as if it were a photograph to be 'taken' adds to the impression of disrespected pleas for privacy; the wounded boy in his hospital bed is not asked for his opinion nor permission. However, SaccO, the action-seeking journalist usually found "prowling around/Looking for an angles" (32), is the object of observation just as he is the book's central observer, a feature of the book which opens up possibilities for ironic distancing, expanded upon later in this thesis, and leads on to the issue of who is doing the looking, who is being looked at and in what way in *Palestine*.

Beginning with Sacco's Palestinian characters, what is striking is their desire to show and thereby, at least they hope, to deliver proof (see *Palestine* 10, 23, 170-171); "We have to show what is inside us," explains one of "The Boys" (195), a need which seems to be shared by the masked youths spraying the camp walls with messages from their leaders: "Block the road that takes you to the swamp of betrayal and take the road to the good people" (245). Kress's definition of representation is applicable to the youths' actions:

> [W]e see representation as a process in which the makers of signs, whether child or adult, seek to make a representation of some object or entity, whether physical or semiotic, and in which their interest in the object, at the point of making the representation, is a complex one, arising out of the cultural, social and psychological history of the sign-maker, and focused by the specific context in which the signmaker produces the sign. (Kress 7)

Kress's position on "motivated sign-making" as a "transformative action of individuals" (12), and therefore empowering, seems to capture the youths' spirit. However, it is the general message of the book that their subversive acts – stone-throwing, graffiti – are futile and only underline the Palestinians' impotence in the face of Israeli force. As well as showing, Sacco's Palestinians are themselves looking out for signs, seeking visual 'evidence' of their identity. That is established early in the book, when an elderly Palestinian man recalls his family's fleeting return to the site of their home village, and comments on the absence of signs: "They [the Israelis] destroyed everything./ There is no sign

that we ever lived there" (15). That place, to borrow a description of traumatic experience itself, "exists only as a gap or blank spot" (Marven 2005: 398), but continually endowed with meaning by those who seek confirmation of identity at the site. As the same character makes clear, for the opportunity to look upon now desolate places, the Palestinians are prepared to pay a high price: "Some people are paralyzed after they have a chance to go back and see" (15). Emergent themes here – displacement and its potential attendant trauma, traumatic memories and psychological barriers to their articulation, and the relation between these and the body – could be taken as the focus of a future study.

While showing and telling, the Palestinians, in their impoverished "Refugeeland" (145), are themselves very much on show, vulnerable to being turned into exhibits at the whim and command of others; one interviewee complains of Israeli soldiers having forced him to "stand with my hands in the air like a statue!" (73). Sacco makes no attempt to disguise or idealize his and his colleagues' complicity in that process; his choice of expression - "We're not the first and won't be the last to drop by looking under their skirts for stories" (42) – more than suggests a real indecency about media probing. However, Sacco's Israelis are by no means spared the discomforting, reifying gaze; it is perhaps the posing "beefcake" soldier of 'Eye of the Beholder' (16-17), photographed by admiring American tourists, who is most obviously turned into a sexualised object to be stared at. As he himself, armed and in uniform, is at the same time keeping guard from a high vantage point, this is another instance of the watcher being watched. In *Palestine*, observation, having the most advantageous view of the territory by being physically higher up, is clearly part of a power game (see also *Palestine* 262), something that will be returned to in a later section on Sacco's use of spatial metaphor in creating his characters and setting. A privileged view, perhaps facilitated by severely restricting the access of others, can also have more sinister ends. As one character comments when describing his encounter with Israeli security forces: "The door he closes, and the world cannot see" (94-95). While it may be tempting to comment that *Palestine* represents an opening of doors, a way of allowing the world to 'see' from a

different perspective, restraint should be exercised here. Just as SaccO is spared physical injury by the character quoted above, 'seeing' readers escape full knowledge of others' tribulations. Seeing is but an aspect of knowing, and any attempt to give a voice or tangible form to third-party suffering inevitably precipitates an unsettling confrontation with questions of ethics, as Anita Helle points out in her study of photo-analysis in narrative medicine (301: 2011): "How do we view photographs of illness […] in such a way that we allow them to move us, to approach the depth and reality of […] the pain of others, without appropriation (voyeuristic or not) and without fashioning that pain into the aesthetically palatable?". "Aesthetically palatable" re-fashioning is not something which Joe Sacco can be rightly be accused, yet still Helle's question applies to his work and its readers.

2.2. Deferred Referencing and Metaphor Building

Palestine's artful artistic construction, its inclusion of potentially numerous alternative interpretative pathways, also undermines the notion that truth is in whatever immediately meets the eye. In what follows, I shall focus on a narrative strategy which derives heightened effects from the multimodal form, and also stands in an interesting relationship to the models of figurative-language processing discussed in part one. This strategy, which I will refer to as 'deferred referencing', hinges on the author-artist's withholding of the most relevant visual referent of the title of a given section. Often, this involves the most relevant panel being preceded or blocked by one or more panels which contain semi-relevant visual information. While there is, of course, no rule as to how long the delay will be, *Palestine*'s most effective examples work within four-page units; longer than one page to avoid readers from simply scanning down at speed to arrive at a satisfactory match between title and image, and short enough to keep the search for relevance alive. Moving through the panels of a graphic novel, looking for clues and cues, readers employ the same sensitivity to figurative language and meaning-construction instinct which they require in everyday life.

One prime example is SaccO's aforementioned visit to a carpenter's workshop (*Palestine* 168), which bears the bold title 'Tomatoes', a seemingly

inappropriate choice given that there is not a single tomato to be seen. Of course, it is not unusual for non-graphic works to contain chapter headings which only make sense at a later stage in the linear narrative; those seeking a suspense-filled read may well expect and hope for nothing else. Images, however, in their immediacy and rapidly presentable entirety, trigger different responses and expectations, something which Sacco arguably plays on for effect. To 'Tomatoes', Tendahl's hybrid theory of metaphor can be applied, producing an ad hoc concept drawing on basic lexical and visual input, as well as on metaphorical and idiomatic expressions, and any number of idiosyncratic connotations brought in by an individual reader on the search for a personally satisfactory interpretation. For example, a reader attempting to make sense of 'Tomatoes' alongside images of clearly dejected characters (based on facial expression, posture and gestures, in addition to their words) might well be encouraged to exercise their skills in non-literal language, and think of, for instance, rotten tomatoes as signifying failure, more specifically poor acting performance, which could almost pass as a satisfactory match to Ammar's frustration at his unemployment and housing situation, as well as to SaccO's staged photographs. If triggered, those associations would surely not be completely erased when the 'real tomatoes' are revealed on the following page, and a reader's search for relevance may come to an end. Working in this way, encouraging interpretative activity of a metaphorical nature, Sacco arguably increases readers' involvement in meaning-making and character construction.

A further shining example of delayed referencing appears towards the end of the final chapter of *Palestine*, when "A Boy In The Rain" is introduced (279).

Fig. 6: "A Boy In The Rain"? *Palestine* 279

'A Boy In The Rain' we read, and more or less simultaneously take in the picture of a rather downcast young man following what appears to be a flag-bearing monk. Is that, then, the 'boy in the rain'? There is not a drop of rain in sight, but knowledge of common 'mood is weather' metaphors ('a sunny disposition', 'a face like thunder', 'feeling under the weather'), in addition to the fact that rain and mud are relentless in Sacco's construction of Palestine, may lead readers to suspend their doubts, presuppose that that particular boy is the subject of the title, and so set up a mental space (see Fauconnier 1994) in which that situation holds and can be imaginatively elaborated. Part of that elaboration might be creating new temporal spaces, for instance. In this particular case, readers who continue to make a connection between the indefinite 'a boy in the rain' and the Irishman introduced soon after by the text might construct a past space for him and expect some causal relations between that and the present. A further example of this, more significant for the book in its entirety, involves a comparison between Palestinians in the present, and Jews in the past, as drawn by Taha very early on in the book: "For the Jews to be treated the way they've been treated and then to treat the Palestinians in that way" (*Palestine* 2). Here, on Fauconnier's theory, a mental space is set up for Jews and their homogenised collective experience in the past, which is mapped to past and present-

day Palestinians. Taha's statement also arguably poses a question which remains unanswered at the end of the book.

Narrative constructions of this kind are, as Fauconnier writes, "highly fluid, dynamic, locally creative: Provisional categories are set up in appropriate spaces, temporary connections are established, new frames are created on line, meaning is negotiated" (1994: xxxix). Fluidity and on-line meaning-making of that kind is demonstrated to an even greater degree when, after a two-page break, the true referent of 'A Boy In The Rain' is revealed. Standing in a downpour, unable to escape questioning by three Israeli soldiers, suffering "one of dozens of humiliations" (282), this Palestinian youth clearly qualifies best of all as a prototypical 'boy in the rain'.

Fig. 7: A boy in the rain. *Palestine* 282

Nonetheless, it seems unlikely that all speculative interpretative work done by a reader up to this point would simply be erased upon discovering this best-fit character. Cognitive efforts made a few pages earlier – metaphorically associating being 'in the rain' with a state of rejection, failure, or unpleasant feelings in general – are surely capitalised upon to at least some extent, utilized as preparation for understanding the boy's distress. It might also be asked

whether the Irishman of this section's opening page abruptly and completely ceases to be a candidate for 'a boy in the rain' when Sacco introduces the Palestinian youth. One possible interpretation – the more optimistic perspective-would be that the two characters are brought closer together and remain connected by Sacco's formatting choices, reinforcing the idea of a final common humanity between diverse characters. An alternative interpretation would perceive an ironic twist in the referential switch, with the Palestinians' suffering again making the worries of others appear ridiculously petty.

Yet regardless of whether an association between the aforementioned characters is intended or interpreted or not, it remains the case that the trigger to metaphor ('boy in the rain') is present well ahead of its referent, and surely not without artistic motivation. A great deal of information that is brought to bear on this one boy, who is depicted from five different perspectives across two pages. The fourth, a close up frontal view, is surrounded by captions engaging with the possible thoughts of a child in a position of extreme powerlessness, thoughts which range from optimism to vengefulness: "But what was he thinking? / Was it, one day it will be a better world […]? / Or was it simply, one day- / One day!" (283). Drawing once more on mental spaces and blending theory, a newly created space for the character's future self, itself sub-divided into alternative, attitude-based versions of that self, can be identified, and it could be argued that such space construction is accompanied by a positive openness or future orientation which is notably lacking in *Palestine*. However, the narrator's pathways of reflection are quickly cut off by uncertainty, by recognition that access to the inner life of others is restrictively privileged: "a boy standing in the rain, and what is he thinking?" (283). Analogical counterfactuals, as in the caption "and if I'd guessed before I got here […] what can happen to someone who thinks he has all the power" (283), might temporarily open up new avenues of thought, but they are ultimately overpowered by the grim, stifling 'reality' progressively constructed by Sacco through his graphic novel. How recourse to prominent conceptual metaphors, in particular the concept LIFE IS A JOURNEY, is key in creating an impression of inescapable, intensely restrictive circularity, will be considered at a later stage.

<u>2.3. The MULTIPLE SELVES metaphor, and SaccO as verbal-visual narrator</u>

There is no lack of theories about self and subject; Bourdieu, Althusser, Gramsci and Foucault, among others, all addressed the issue (see Fairclough 49). From the numerous definitions available, two stand out as particularly relevant in the context of the present paper. First of all there is Gramsci's notion of "composite personalities" (Fairclough 104). Secondly, Foucault's idea of a subject "'dispersed' among the various subject positions" (ibid.). Foucault, in addition, identifies a strong tendency to multiplicity in narrative. Discourse involving the 'author-function', he writes, "[…] gives rise to a variety of egos and to a series of subjective positions that individuals of any class may come to occupy" (Foucault 131). Composition, dispersion and varying egos also feature in conceptual metaphor theory, according to which an "imposition […] of a (minimally) bifurcated structure" on a unitary entity occurs as "a metaphoric act by us conceptualizers" (Köveces 54). Metaphors of self, as proposed by Lakoff and Johnson (1999) (cited Köveces 54-55), include: The PHYSICAL-OBJECT SELF metaphor, the LOCATIONAL SELF, the SOCIAL SELF, and MULTIPLE SELVES. In what follows, the question of how this concept of varying, multiple selves, selfhood and subjecthood, is explored through *Palestine* will be addressed. Here, the focus will be on the creation of a narrator and/or focalizer function, specifically how SaccO is constructed in this role. Of the metaphorical concepts listed above, it is the 'physical object' and 'locational self' metaphors, as well as interactions between them, which are arguably the most fruitful concepts in the case of multimodal works such as *Palestine*. However, these metaphors will be dealt with in a later section of the paper which examines them alongside spatial concepts, as well as the related conceptual metaphor LIFE IS A JOURNEY. The PHYSICAL OBJECT SELF will be mentioned below but treated in greater detail in a later section on embodiment metaphors. Therefore, in the present section of the paper, my focus will be on MULTIPLE SELVES and their contribution to irony in *Palestine*.

To begin at the beginning of the book: almost completely void of the verbal, chapter one's splash page is an early exercise in reading images and, in

particular, in engaging with perspective as a narrative and focalizing device in *Palestine*. Here, a boldly cross-hatched SaccO has a privileged bird's eye view of a faintly drawn, anonymous settlement. And yet the angle of depiction – high-angle, from behind and at close range – reduces SaccO's power as distanced voyeur (see also Kress 140-145). Certainly not for the last time in the book, the observer is the observed. SaccO's views and viewpoint as narrator are by no means unrivalled in *Palestine*. Barbara Dancygier's summary of viewpoint-building, drawing on Fauconnier's mental spaces theory, goes some way to capturing this defining element of *Palestine*: "multiplicity of viewpoint can properly be explained through postulating an added layer of viewpoint – a 'bird's-eye view' space from which the other profiled viewpoints can be evaluated and construed" (Dancygier 227). As this bird's-eye-view space also relates to the metaphorical concepts of seeing, knowledge, and entrapment, it will be returned to in due course. Viewpoint multiplicity of this kind presents a problem for the all too clear-cut position that "[i]n a narrative text, the reality of the narrator is the basic mental space, the Base Space which is the starting point of the discourse representation" (Nikiforidou 189), as a single, reliable 'reality of the narrator' becomes questionable. SaccO, the photojournalist narrator, is a complex composition of verbal and visual input, and stands in an uncertain relationship to a more distanced, impersonal and often ironic narrating instance.

Irony, on an undertone-overtone continuum, is characteristic of *Palestine* which, as a multimodal work, can all the more openly exploit significant viewpoint shifts which mark irony. Perspective, mentioned earlier, is crucial in ironic expression and comprehension, as Tobin and Israel point out: "[A]cts of ironic understanding […] involve a type of dynamic reconstrual in which attention "zooms out" from the focused content of a mental space to a higher viewpoint from which the original Viewpoint Space is reassessed" (Tobin & Israel 27-28). In the case of comic books and graphic novels, this 'zooming out' is often not just metaphorical, and may also be heightened by contrast with visual 'zooming in'. How zooming and other effects, sometimes in combination with figurative language, are put to use in *Palestine* can be illuminated with numerous

examples, from which two have been selected here. The first of these is page one of the book, where the narrator makes his first appearance amidst the chaos of Cairo.

Switching perspective from the placid lead-in splash page, this opening scene provides a frontal view of SaccO - set back, unobtrusive as he raises his glass to his lips, eyes obscured by his opaque glasses- as well as an introduction to him as narrative voice. No overt connection is made between the voice conveyed by the rectangular speech boxes and the man drinking with Taha and Shreef in the centre of the page. An assumed association rather depends on prior knowledge and experience, either via association with the partial profile on the previous page, with Sacco the artist-author as he appears on the photograph at the end of the book, or an assumption based on the configuration of boxes or number of participants in the conversation. That the statements are to be attributed to a sole speaker is suggested by the comics convention of employing distinctive speech bubbles for different fictional participants, and between their unspoken thoughts and verbal expressions. As a result, and given a default progression of an implied reader's eye down the page, a dialogue is set up between the narrative voice and implied reader from the very first word, the rhetorical question "Traffic?", which suggests a response to a query on the part of an implied reader, or at least presumes a degree of curiosity about SaccO's experiences in Cairo, so creating common ground.

Still, a certain detachment of verbal narrative voice from pictorial remains, with voices lagging behind images as a result of shorter visual processing times. Visually, SaccO is framed by the caricatured face of a laughing Taha, and by the chaotic traffic scene above him, reminiscent of Expressionist paintings of Grosz and his contemporaries. Here it is other figures - Taha with his open mouth, the traffic controller with his whistle in his mouth and disproportionately large hand held up in a 'stop' gesture, who carry out the 'big', 'loud' actions. On the visual level, then, SaccO is in the background. In *Understanding Comics: The Invisible Art* (1993), Scott McCloud writes of "[o]ne set of lines to see. Another set of lines to be" (43), ascribing to abstractly rendered comic book

figures the potential for liberation. After stating that "[t]he cartoon is a vacuum into which our identity and awareness are pulled…/…An empty shell that we inhabit which enables us to travel in another realm […]" (36), McCloud explains that that is the reason why he chose to draw himself in such a simple style (incidentally wearing SaccO-style opaque spectacles), before posing the question "Would you have listened to me if I looked like this???" (ibid.). His "this" is a more photo-realistic image. Perhaps there is something of this in Sacco's rendering of his narrator, at least in the earliest stages of the book.

Verbally, however, things are quite different. On the level of verbal language, the narrator occupies the foreground, something achieved in part by the use of clichéd colloquialisms and exclamations which might be regarded as the verbal equivalent of cartoon caricatures, boldly packing the same proverbial punch. Many of the metaphorical concepts which will feature in this section of the paper, and play a prominent role in *Palestine* are introduced on page one: states as locations, mental states as physical movement ("I'm spinning," "in love," "Taha is beside himself"); arguments and/or conversations as journeys or paths ("the talk's turned philosophic"), and concepts of embodiment ("I'm swallowing exhaust," "I take a load off my feet"). New life is breathed into a 'dead metaphor' in Sacco's "15 million heads with their chickens cut off!" (1), a technique which will receive further attention later in the paper.

Whatever expressions such as the above might not achieve in pushing SaccO into the foreground, the narcissistically frequent and intrusive "I" of page one does. On the upper half of that page, half the text boxes contain at least one 'I' or 'me'. Some exclamations, such as "Get me outta here!", acquire greater significance on a second reading of the book. What already starts to become apparent at this early stage with regard to *Palestine*'s narrator is his highly ambivalent and attention-seeking nature. By his own admission, a vicarious "vulture" (71; see also 77), SaccO can put a desperate man's address in his pocket "and forget about him forever" (28), and pities himself when his hospitable guide, Sameh, faces demotion as a result of their friendship (220). As "one of the boys" (141), he laughs at his own sexist comment, although his

almost grotesquely caricatured face simultaneously turns him into a figure of fun. Imagining himself Lawrence of Arabia, Tim Page and Dan Rather (27), he is at times full of self-confidence and bravado (see also 57), which is regularly undermined either by self-confessed weaknesses ("I'm shaking like a fucking leaf" (121)) or by ridiculous cartoon images (see e.g. 7 (frustration); 75 (table manners); 118 (panic)). As a result, SaccO becomes the book's main, if not sole, source of humour (see also 96 for a dark "Palestinian Joke"). Furthermore, cast in so many different roles, from the "perfect guest of Palestine" (4) to the voyeur "slink[ing] up Jaffa Road for an eyeful of off duty teenaged cuties" (16), or in more innocent "tourist mode" (38), and able to make a quick, convenient exit "if the scene gets too heavy" (28), SaccO serves to characterise the Palestinian situation in two different ways. Firstly, and most obviously, by contrast; his relative freedom as a western journalist, and his many guises make clearer the restrictions, hardship and monotony of life for Palestinian characters. An additional but crucial point is that changes in SaccO's 'selves' and perspectives are presented in a lighthearted way, as a kind of game (see *Palestine* 208 for SaccO's amusement park image), whereas the Palestinians' experiences are anything but. And while 'multiple selves' has been shown to have its uses on a theoretical level, particularly with regard to irony, it ought to be handled with care. To give one example, the Palestinian man, Ghassan, recently released from prison – "a fresh case […] …right off the rack" (102) – may be "back in his middle class living room […] offering tea and goodies to a guest," a 'new self', so to speak. Yet, it is one single person, his bruises acting as a sort of bridge between past and present experience, who has to reconcile those "parallel universes" (ibid.).

The second way in which SaccO lends himself to the characterisation of the book's Palestinians is by association. That might be by borrowing expressions more appropriate to Palestinian-Israeli relations, for example "I repeat: Today we're not looking for trouble" (53), or his comment relating to two Palestinian boys who act as guides in Kidron, then demand more money for their services than SaccO is prepared to offer: "You think I tell them off? / Those little terrorists? / After that artillery display? (24). By "that artillery display" he is

referring to the "Fire! / Scoop! / Fire!" of their hurling stones at birds. In the context of the entire graphic novel, the emphasised 'that' is highly ambiguous. On the one hand, SaccO really does appear threatened by and furious with the boys in that section of the book, and there is also later mention of an Israeli soldier whose "nose was crushed by a stone" (264). Innocent, harmless behaviour it is not. On the other hand, stones are obviously no match for sophisticated weapons, as is highlighted by one panel depicting one of SaccO's visits to casualties in hospital: "I tried to throw a stone, but the soldiers were faster…," says a hospitalised girl, while a caption beneath her confession states "…armed with M-16s, too, and Galil assault rifles…" (34). With that in mind, "<u>that</u> artillery display" begins to look like laughable exaggeration, although the alternative interpretation nonetheless also feeds into the boys' characterisation. Another way in which SaccO serves to characterise Palestinians is by using the same linguistic constructions with quite different deeper meaning, for which underlined modals – SaccO's "I <u>have</u> to ask" (62) or "I <u>could</u> find out" (28) against a Palestinian man's "I <u>must</u> get out of here!" (28) – are a prime example. It can also take the form of more extended comparisons and suggestions, often in bad taste, as in the case of one visit to "Refugeeland" (145), a particularly impoverished camp in the Gaza Strip. In his introduction, the narrator advises readers "[…] you'll want your refugee camp experience to be an intimate thing / insist they take you out alone / Tell them you want to take pictures, tell them you want to talk to refugees / when you want them to stop, let them know" (145). It is, of course, the final caption which is loaded with disturbing associations, coming as it does after scenes of torture and helplessness (83, 98, 105-112, 138). This is compounded by the sentence's continuation, after an elaborate splash page, "…and if you don't ask them to stop, they'll stop anyway" (149); a lucky reversal of prisoners' predicament. At the end of the day, although SaccO might often find himself in risky situations in Palestine, and may come dangerously close to experiencing physical pain of the kind felt by abused prisoners (see 93-94), he is ultimately spared (ibid.), enjoying a position of secure distance as a temporary guest who could, if he so chose, "sit around a heater […] and read Edward Said" (177).

Issues of shifting roles, modes and registers are also raised by chapter three's opening pages, which on the surface leave the impression that certain parts and traits are quite rigidly assigned to specific characters or groups. Indeed, the narrator makes that very observation just before the violence escalates: "And that [a policeman's smile] makes it all seem like a put on…/…like everyone's done this before…/…like everyone knows his or her part…/ like the truncheons are props and the bawling brat a nice touch" (56). Before that, SaccO and Saburo likewise automatically get into role: "[W]e nod to each other and click into journalistic mode" (54). While events are unfolding, a narrative caption reports the scenes as a past event, a configuration which sets up the framework for what Tobin and Israel refer to as "a layered configuration of mental spaces […], a shift in attention from an inner to an outer layer […], a dynamic blended construal of an event from two distinct viewpoints" (31). Photographer Saburo, intently "setting f-stops and screwing on lenses the size of Saturn V rockets" (54), becomes the observed observer. At his side, SaccO is "ferreting out a talker for the who/what/why of an inverted-pyramid lead paragraph" (54). It is probably not by chance that the image from hunting (using ferrets to drive out other creatures) appears in the context of a Palestinian protest against expulsion orders (ibid.). Nor is it likely to be coincidental that SaccO's sought after "inverted-pyramid lead paragraph" is itself turned on its head in the neighbouring caption, which rather extends towards the bottom, like a megaphone or Saburo's zoom lens. In a further significant shift, this time involving verbal language, the vocal protests of the Palestinian crowd are not actually heard or seen, but are instead immediately filtered in a number of stages. First of all there is the sensationalist journalistic register ("the outrage-of-the-month"), after that, colloquialisms of the street, and common rapport-building 'us and them' expressions ("they're not charged with anything, mind you, but between you and me and the Israelis that makes 'em even more suspect"). Following that, a direct quote from the Israeli press ("'terror chieftains'") is inserted. Finally, Sacco returns to and re-emphasises the vague, dismissive "'Aww, something's always going on"-attitude' (18) by which he characterises his Israelis. 'Someone' and 'somewhere' are underlined, the

threatening phrase "someone's gotta pay!" is repeated within the space of a few short lines. It is important to note that these are no longer quotations, but words being put into fictional Israeli mouths. Nevertheless, crude expletives and inhumane actions, as in "And bollocks to the Fourth Geneva and what it says about deportations! Hell, let's deport the Fourth Geneva Convention while we're at it" (ibid.), are the narrative stuff from which *Palestine*'s Israelis are made. Granted, more subtle details tell a slightly different story; it is not quite so easy to judge who is cat, who mouse when the Palestinian woman clawing at Israeli soldiers in the back of a military truck is herself being pursued by more soldiers, who are in turn being chased by a group of female Palestinian protestors (55; note also the image of Tom and Jerry in a Jerusalem disco pp. 28). And the fearful expression of the Israeli soldier looking anxiously over his raised shoulder is given as prominent a position on the page as the pained face of the Palestinian woman who, teeth clenched, is pushed forward or struck by a solider. Still, to reiterate, the general effect could be to reinforce rather than challenge stereotypes, the extent to which that happens being dependent on an individual reader's interpretation.

2.4. Spatial Metaphors and character construction in *Palestine*

It is a central proposal of Lakoff and Johnson's work that novel and conventional metaphors "can have the power to define reality […] through a coherent network of entailments that highlight some features of reality and hide others" (157). That process of bringing out, hiding and suggesting via metaphorical entailments can be applied to concepts of space and location in *Palestine*, which are closely tied up with identity construction. Since initial attempts to analyse a number of spatial metaphors independently only served to highlight their interconnections and mutual reinforcement, the discussion of spatial concepts will be freer, with perceptions of 'up' and 'down' (Lakoff & Johnson 1980:14-19) and LIFE is a JOURNEY at its centre (ibid. 44-45, 89-91; see also Kövecses 2005: 123-126). Palestinian characters will be the focus of this section.

While there is little scope for extensive elaboration in the case of 'up' versus 'down', the distinct basic trend in *Palestine* of associating Israelis with the former, and therefore with power and dominance, Palestinians with the latter, and thereby a subordinate status, is noteworthy in itself. A brief reconstruction of some historical milestones draws on the metaphor in its conclusion: "But if it's been downhill for Palestinians ever since, Israelis have soared to greater heights […]" (13). In the accompanying sketch, two distant fighter jets represent the Israeli position, while the foreground is occupied by Palestinian refugees – most prominently, an elderly lady and a woman carrying a baby – fleeing their villages. That particular panel also provides a clear example of Sacco setting a standard metaphor (in this case involving concepts of 'up' and 'down') alongside a very literal realisation of it (here, 'the Israelis' are shown to be really soaring above the Palestinians), which may briefly encourage critical awareness of such metaphors, their sources and usage. Throughout the book, this 'up over down' hierarchy is preserved, reinforced by various other metaphorical concepts such as the aforementioned 'seeing is knowing', where the optimal, high vantage point secures knowledge and power (see also *Palestine* 16, 81, 191, 262).

Just prior to that, concepts of 'up' and 'down' had featured in the narrator's memories relating to Israeli-Palestinian relations; one slanted, cramped in portion of text reads: "And if Palestinians have been sinking for decades, expelled, bombed and kicked black and blue, […] I never caught a name or recall a face" (8). That gap in memory stands in sharp contrast to the narrator's recollections of Klinghoffer, an American Jew shot by the P.L.O. while on a cruise, who "[…] went over the side of the [cruise ship] Achille Lauro and into [his] consciousness" (8), and whose fate is suggestively linked to the demise of the Palestinian people. It is the depths of the ocean which then become a metaphor for the narrator's consciousness (notably not 'conscience'), outside of which the Palestinians and their side(s) of the story are situated at that point in the narrative. And while they come to occupy a place in consciousness as the narrative progresses, the Palestinians consistently remain the 'down' group. That finds expressions in a variety of ways, some more distasteful than others.

First of all, there is the inescapable muddy earth of the refugee camps, also depicted on the book's cover, which even infiltrates the Palestinians' dwellings (see also *Palestine* 41, 145-147, 151). Worse than that are the pools of urine and the human excrement on prison floors (83, 98, 111). Some Palestinian characters look to the ground for stones with which to arm themselves, then keep low while waiting for an opportune moment to attack (265, 285). On a more positive note, they work the ground to produce crops (134), and sit close together on the floor during social gatherings (204, 229). However, this very closeness to the ground or land takes an ironic turn in light of the Palestinians' official relationship to 'their' territory. Location is a key element in their characterisation, yet the location most crucial to their collective self-definition has become one of physical emptiness, as if Herzl's vision of "spiriting" them away (42) has come to pass. As one character, an aged man interviewed in Jabalia refugee camp, recounts: "They destroyed everything. / There is no sign that we ever lived there" (15). Which, to quote former Israeli Prime Minister Meir, as quoted by Sacco (42), is exactly the case: "It was not as though there was a Palestinian people considering itself as a Palestinian people and we came and threw them out […]. They did not exist". The Palestinians' metaphorical uprooting is reflected in the uprooting of their olive trees, an act also described in metaphorical terms underscoring prognoses of a bleak future: "I felt I was killing my son when I [on orders] cut them down," says one character (*Palestine* 62). As for some young members of the next generation really encountered in the book, they bear names which testify to their and/or their parents' tribulations; a girl named Ansar after the Israeli prison in which her father served time (82), or a small boy nicknamed "Father Of The Curfew" (166).

Moments of painful significance and memorability also occupy an important position in the present and future of those characters affected. It seems to be that, as well as to the visual juxtaposition of scenes from past and present, to which Maureen Shay is referring in her article on Sacco's *Footnotes in Gaza* (2009), "Framing Refugee Time" (2014). Shay argues "that the effect of coevalness in *Footnotes in Gaza* is […] to indicate a kind of temporal prison in

which Palestinian refugees are contained, wherein time has few markers of distinction" (215). With the notion of Palestine as prison, that "Palestinian geography is 'wrenched by brutal spatial torsions' (Gregory 2004: 101), a landscape mapped through a system of military roadblocks, checkpoints, security fences and enormous concrete barricades" (Shay 205), the present paper is in full agreement. This idea will be elaborated in the following section on journey metaphors in *Palestine*. However, there are also "brutal torsions" of a non-spatial kind, although some are unfortunate side-effects of the conflict over territory - the day of flight from a home village, the long-awaited day of return, phases of bereavement, or the moment in which something of great sentimental value is destroyed – which seek recognition and due attention. Neglected, those experiences remain "unclaimed" and emotionally burdensome (see Homans 2006: 7).

Palestinian experience as created and conveyed in Sacco's graphic novel, as dramatically "wrenched" as the region's geography, makes Ben Gurion's post-war ascription of an ideal (and convenient) transnationalist spirit to the Palestinian people – "'equally at ease whether in Jordan, Lebanon or a variety of places'" (*Palestine* 42) – appear sadly ridiculous. Sacco's Palestine is no place for liberating hybridity, for a 'Third Space' (see Bhabha 2004) "where new selfhoods are formed and articulated as alternatives to unitary conceptualizations of national identity" (Hout 2011: 333-334). Anyone who aspires to experience more must choose to leave Palestine, which itself is a usually insurmountable challenge. Sameh, SaccO's host and interpreter, aspires to further his education as a social worker in Europe, and hopes to "get another nationality so [he] can travel abroad freely and come and work in Palestine with no problem" (*Palestine* 207). He has no grounds for optimism, however; his prospects rather deteriorate towards the end of the book (see 220). Varieties in culture and religion are generally perceived by characters as hurdles as opposed to opportunities; one young Palestinian woman "could never marry" her Australian sweetheart because "it'd be socially unacceptable here…religious differences, cultural differences…" (268). Another girl, healthily curious about life in the USA, yet only able to imagine it in terms of life in

Palestine, responds to SaccO's question about what she would like to study if she went to university with "The Foreigner" (230). A number of comments and captions during the Cairo episode which opens the graphic novel also convey a tendency to characterise individuals according to nationality and/or ethnic background: "I am a Westerner / I will understand" (2), or Shreef's remark "I have no problem with the Israelis / They are like Europeans" (ibid.). Finally, hybrid identities, various cultural and linguistic backgrounds within the Jewish Israeli population disappear more or less completely beneath uniforms, flags and nationalist sentiment. Often place-based identity, as expressed in one Jewish-American visitor's triumphant "I <u>am</u> home! I <u>am</u> home! I am <u>home</u>!" (14; underlining in original), is asserted possessively, at a cost to others who likewise associate themselves with that place. Linguistically interesting about that quote, particularly when thinking about metaphor and identity, is the triple emphasis and shift in emphasis, which provokes thought about what would otherwise be a mundane assertion. 'I'm (at) home', in the context of *Palestine* and thanks to the repetition, is destabilised, becoming itself somewhat metaphoric; self and home, connected by 'be', are reminiscent of other sources and targets, this time bringing information to bear on one another. So while *Palestine* certainly has alternative spaces to offer – "parallel universes" (102), "[s]ome of the world's blackest holes […] out in the open for anyone to see" (145), flashbacks to former days – they are far from being sites of enrichment and identity-building. On the contrary. Sacco's creation and representation of, for example, Jabalia camp as "a Disneyland of refuse and squalor" (208), casts the Palestinians as exhibits, and further undercuts their powers of self-definition and sovereignty. In the following section, in which the focus is on JOURNEY metaphors, this impression is investigated further.

2.5. X IS A JOURNEY: The journey as source domain in *Palestine*

A JOURNEY as a basic metaphor of development and progress features prominently in Lakoff and Johnson's *Metaphors We Live By* (1980), receiving most attention in their chapter on metaphorical coherence, in which the concept AN ARGUMENT IS A JOURNEY is examined (MWLB 89-96). Edward Said, in

his introduction to *Palestine*, also makes use of the 'communication as a journey' metaphor when he describes Joe Sacco's artistic strategy and achievement: "Sacco's art has the power to *detain us*, to keep us from impatiently *wandering off* in order to follow a catch-phrase […]" (v) (emphasis added). In the context of this graphic novel, in which detainment features prominently on more than a stylistic level, Said's observation invites closer analysis. When and how does Sacco "detain us"? And is that really so consistent a feature, or does "wandering off" or even periodic acceleration also have its part in the narrative? This section of the paper deals with those questions.

Significantly, *Palestine* begins and ends with scenes of impeded progress; traffic congestion in Cairo, a lost driver backing up his bus and asking for directions through disputed and dangerous territory. On the front cover, a car struggles through the waterlogged streets of a refugee camp. *Palestine* is a story of journeys individual and collective, set in a place of blockages and stagnation. From a very early stage, orientation and journey metaphors hint at the tedious twists and turns of political strategies which will become all too familiar by the end of the book. One verbal example would be: "Taha unwinds Sadat's plan / It's a little convoluted / I don't quite follow the tank tactics" (3). A visual example, one which, like many others, acquires greater significance on a second reading, is the whirlpool image (6) which at the moment it appears relates to one specific incident (Klinghoffer's murder), but can also be taken as an image for the vicious circularity of disputes in this part of the world more generally. Circularity, in her words "circular visuality" or "circular self-reflexivity", is what Maureen Shay (207) considers "the text's central conceit for generating meaning through excavation of Palestinian memory".

Yet, SaccO's "mission" (*Palestine* 10) and the narrative paths it takes or makes, verbally and visually, is constructed as largely dynamic and progressive; the snaking line of captions beginning on page one, and wild leaps forward in time, as when the narrative voice accelerates away from static images (*Palestine* 3). Decoupling from the image and even from its verbal self here, the narrative

voice almost teases, plays chase with readers in a way reminiscent of Foucault's description of writing as an "action that is always testing the limits of its regularity, transgressing and reversing an order that it accepts and manipulates. Writing unfolds like a game that inevitably moves beyond its own rules and finally leaves them behind" (Foucault 116).

Beyond that scene, there are plenty of examples of journey and motion metaphors and idioms in *Palestine*: "take it in [your] stride" (17), "set the wheels in motion" (19), "I'm towed down the corridor […] plow through well-wishers" (33), "a tight ship on a tight schedule" (59), "driving me mad" (72), to list just a few. Many, like "getting nowhere" (130), are so common as to escape special notice in everyday conversation. Some, such as "time to shift gears [in the conversation] again" (130), or "the slow road to societal change" (134) stand out as being more novel. Perhaps the most distinctive, creative instance comes from the Palestinian youths who spray the walls of Rafah with messages such as "Block the road that takes you to the swamp of betrayal and take the road to the good people" (245). Energy-laden 'conversation as movement' metaphors can indeed be found, for example in SaccO's description of his lively conversation with an American teaching English in Gaza: "You know the sort of conversation, one that gallops from this to that smoothly and beautifully" (151). Rare interactions of pleasure and fluidity in *Palestine* form a stark contrast to the numerous sentences which "trail off" due to negative emotions and tears (228), and it is significant that it is an interaction between two Americans in Palestine which generates such a positive metaphor. Moreover, going beyond the book's characters to consider complex relationships between readers and narrator(s), it can be argued that instances of figurative language, particularly colloquial idioms, can act as departure points for mental journeys out of Palestine, since they generally imply or rely upon shared cultural knowledge, and are often notoriously troublesome to translate (see Vulchanova et al. 2015: 2 on theories of processing and understanding idioms). An example would be the "doing a Marlboro country" image to describe an Israeli soldier's pose (16), which is perhaps also quite generation-specific. Further examples of language or culture specific, figurative expressions or references, some of which are more

US American than others, include "That throws me for a loop" (140), "Violins, please!" (1), "taking five" (16), the previously mentioned references to figures from popular cultures (e.g. Lawrence of Arabia pp. 27), and "the yuppie version of the Homestead Act" (63). Collectively, these references and metaphors arguably reinforce awareness of worlds geographically and historically distanced and different from the immediate setting of the graphic novel. Characters are also shown to be sensitive to these differences, and generally regard SaccO, with his special status as a US journalist, as a source of hope. The lovelorn Shreef, for example, "looks to" SaccO as a "Westerner" when recounting his tale of doomed affection for a lady from Prague (1-2); others ask him to share with the world the things they have shown and told him (10, 158-159). Whether highlighting gaps of this kind precipitates greater alienation of Palestinians and/or Israelis as part of an 'us and them' phenomenon is to a large extent dependent on the reactions and reading activity of individuals.

In spite of SaccO having a passport out of Palestine, and obtaining all the material he needs to produce a substantial comic by the end of his stay, his departure, however, does not mark an end to the 'journeying', repetitive and seemingly futile, in the land he leaves behind. Towards the end of the book, this sense of going nowhere intensifies, and SaccO also finds himself trapped in a cramped taxi with a Palestinian "Romeo" (273) during a roadblock, as fighter jets circle overhead. Even Sacco's Israelis, who are generally associated with action and forward movement, as reflected in the Passover toast "Next year in Jerusalem" (12; see also 18), are also part of the same seemingly endless 'journey' of conflict. As one character comments to SaccO, "It's not that we're tired… / But when you hear it over and over, you get… / Tired…" (264). Another, a philosophical former teacher in Jenin, shares his belief that "harder, softer, harder, softer [as Israelis may be], it doesn't matter…It will go on forever and forever" (276). It is a point also picked up on by a Palestinian photographer who shares with SaccO his boredom at there being "no good pictures anymore…same old demonstrations […], same people throwing stones, same soldiers…" (57). A caption later in the book, a reaction to more tales of woe, echoes his sentiments: "Over and over, the same stories, maybe with some

bruises shuffled" (152). Individual suffering is merged with and lost in the collective, at least from the journalists' perspective. Giving further support to that impression is Sacco's significant decision to repeat an early interview with an elderly Palestinian refugee (15) over two hundred pages later (225); recognising his figurative "Even the ants ran after us…/ It was a black day when I left my land" (15) in chapter eight may encourage readers to move back to the beginning. Thus, a reader's experience might begin to mirror patterns of circling and reversing which dominate the lives of *Palestine*'s characters. To borrow and adapt an image from one interviewee (276), there is something of a sad, ironic game of snakes and ladders about *Palestine*. Still, as there is an immense gap between reading about tragic events from a comfortable distance, and living through them, the structural reflection mentioned here can be seen as another case of "*our* privileges [being] located on the same map as *their* suffering" (Sontag qtd. in Scherr 102, emphasis added). This was already touched upon with regard to SaccO's position(s) as narrator, and will also be returned to in brief in the sections to follow.

Given the centrality of the 're-' prefix in *Palestine* – "Return" (11), "Remind" (41, 46), "Reunion" (265), all in bold block letters – it seems appropriate to focus on one instance of its use in a little more detail. Because it also visually recalls the previously discussed 'Bucket' episode (*Palestine* 59), as well as linking up with a number of metaphorical concepts already introduced, the "Rewind" scene from chapter seven (208) has been selected for analysis, and appears overleaf.

Fig. 8: "Rewind." *Palestine* 208

Before an interpretation in diagrammatic form is provided, a few introductory words on the chosen scene. Two elements clearly stand out on the page: pictorially, a car; verbally, the word 'rewind'. There is, therefore, a mismatch between the object and verb, since a car does not 'rewind', but 'reverse'. If 'rewind' is, however, still freely applied to the vehicle, again relying on a reader's ability to deal with non-literal language, the whole scene receives a filmic frame (see also *Palestine* 46 for a popular culture adaptation of an episode from Palestinian history). That would indeed be in keeping with SaccO, in his frightened exhilaration, swaying between different takes on the situation: "[…] I'm pinching myself in a car in the dark in a flood, giddy from the ferocity outside, thinking 'Throw it at me, baby, I can take it,' but I've got the window rolled up tight" (208). If, or when, a reader progresses to the caption "also, we've got a forbidden video on board", Sacco's choice of 'rewind' receives clarification. Returning again to reference theory, there is no need to continue searching for a more satisfactory interpretation. Nonetheless, as proposed in the previous section on deferred referencing, it is likely that any meaning made up to that point is likely to continue to inform a reader's interpretation of the story. Empirical evidence from psycholinguistics, unfortunately beyond the scope of this study, could provide valuable information about the sequencing and timing of responses, as well as on possible effects of visual on verbal input,

and vice versa. Psycholinguistic findings and the fortunate plethora of interpretative possibilities aside, the following figure, developed from part one of this paper, illustrates how domains and conceptual metaphors might be activated given the two key stimuli 'rewind' (as lexical concept) and 'car' (as visual concept). Complex issues of directionality in processing are avoided, as the simple connecting lines rather than arrows between boxes suggest. An entailment to "The Bucket" (59) is highlighted.
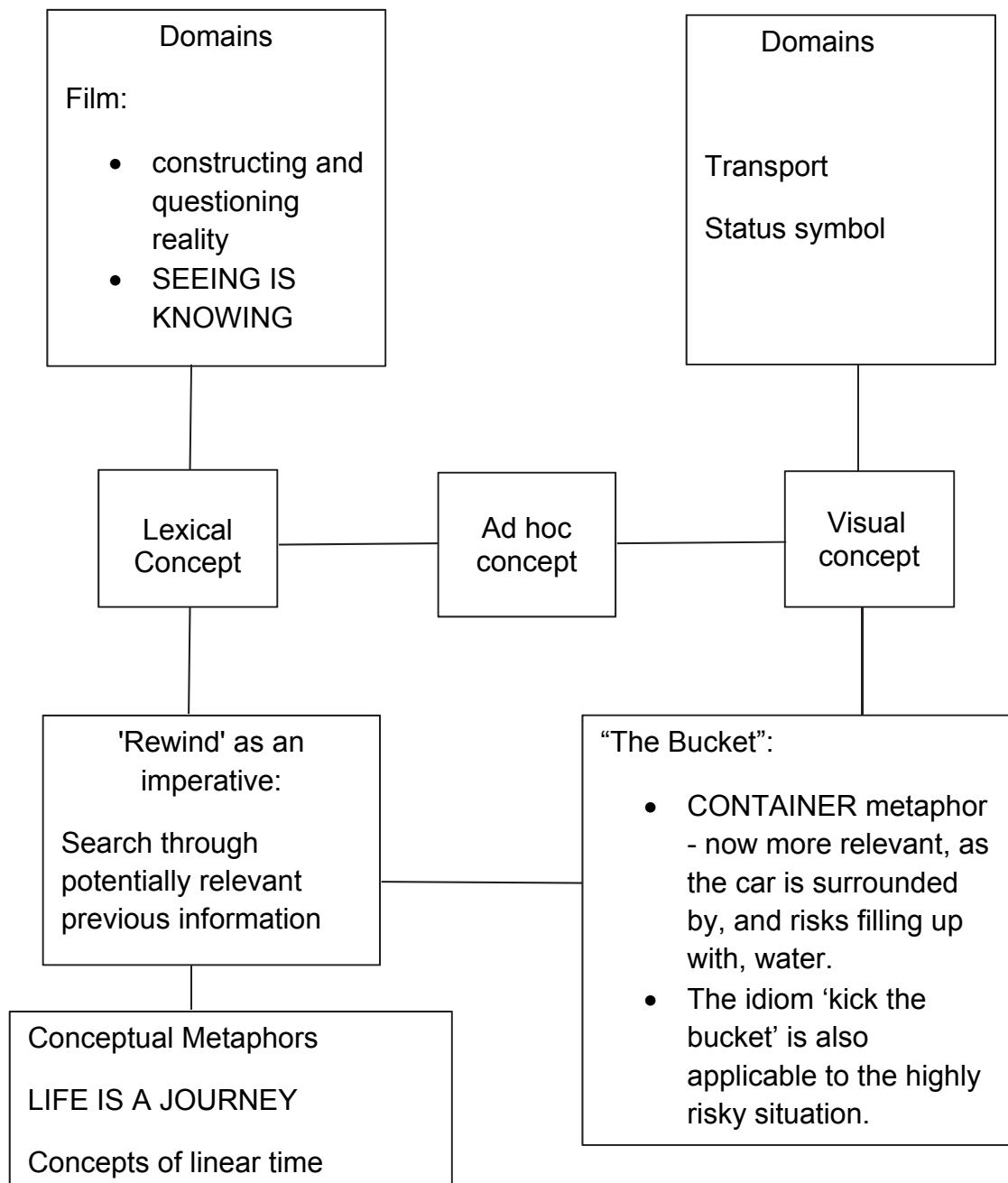
Figure 9: HTM Model, after Tendahl 2009: 203, adapted to *Palestine* "Rewind" (208)

2.6. Embodiment Metaphors

If "[o]ur bodies are the most flexible and powerful material anchors […] for representing and expressing viewpoint" (Dancygier and Sweetser 13), pictorial works have an advantage over non-pictorial with respect to conveying disparate perspectives. This they share with sign language which, as Fauconnier points

out, "seems to have ways of setting up spaces and elements (i.e., abstract referential domains) using body-shift and three-dimensionality" (*Mental Spaces* 167). Irony comprehension, dealt with early in this paper, has been shown to be often supported by body cues (Gibbs and Colston 186). An ability to read such cues, physical poses and facial expressions is indispensable in everyday communication (see e.g. *Palestine* 45 and 127 for scenes to which that may be applied). Furthermore, as Rita Charon writes in her 2005 essay 'Narrative medicine: Attention, Representation', "[s]ometimes […] our tellings are performative tellings, not only unfolding in linear prose but in gesture, movement, happenings in time, and changes in the body" (262). In *Palestine*, as in the field of narrative medicine, the body is very often a focal topic of conversation, as well as a communicative aid. *Palestine* is frequently unflinchingly physical, a 'graphic' novel in both senses of the word (see, for example, 64, 70, 83, 94, 98, 102-112, 138, 156, 160-161, 200-201 for some of the more distressing images of violence and torture). SaccO admits to striving for just that: "We want faces, we want pain, we want to rub up against people who've had the shit kicked out of them…" (59). His excitement is stirred upon meeting "[th]e real-life adaptation of all those affidavits I've been reading!" (10), the "[f]lesh and blood stuff!" (10).

Common, and usually innocuous, idiomatic expressions containing physical verbs, as in 'beat about the bush' or 'hit the nail on the head' (see *Palestine* 5), acquire additional, more threatening meaning against this background. Official papers, reports, photographs are fleshed out, at times becoming unbearably "heavy" on the emotions, to quote from a sombre exchange between SaccO and Saburo. Handing a photograph of two dead youths to SaccO, Saburo says "Too heavy…Too heavy" (71), to which SaccO (largely indirectly, in narrative captions) replies: "And after a day like today, sure it's too heavy […] But - / [direct speech] I'll take it. / […] and I put the faces way in the bottom of my pack…/I mean, who's to say they'll be too heavy tomorrow?" (71). SaccO's treatment of the photograph here firstly draws attention to the active and fluid role of viewers in interpreting images; their 'weight' fluctuates according to a beholder, and that beholder at various points in time, in different moods, and so

on. In addition, it gives the deceased youths a renewed physical presence, a "heavy" tangibility. Janzen's definition of what occurs during conceptual blending between 'real space' (after Liddell 2003) and imagined or remembered figures can be applied to this process, and to acts of bringing information and experiences stored in memory to bear on actual artefacts such as photographs: "Blends are produced when non-present entities, either imagined or recalled from memory, are mapped onto real space [conceptualisation of actual space in the immediate environment], which then may be interacted with bodily […]" (Janzen 160). In the case of Saburo's photograph, an internally felt response, without attendant gestures, is triggered, although examples of more visible bodily interaction, by way of gestures and other physical movements, often of an aggressive nature, are not rare in *Palestine*. Taha's fist coming down on the table, expressing that he "would smash Israel" (2), can be taken as the first real instance of this; SaccO's clenched fist a few pages on (7) is another. Later, a Palestinian shopkeeper "vents his spleen" (73), holding his arms high in the air as he tells SaccO of how Israeli soldiers made him "stand with his hands in the air like a statue" (ibid.). His performing the action serves illustrative as well as expressive purposes.

Of the multitude of gestures found in *Palestine*, I would like to elaborate on hand gestures in particular, examine their contribution to character construction, in addition to their interactions with metaphorical concepts. Chapter one, which begins and ends with hands and their signifying, signalling power, is an opportune place to start. Opening with the authoritative 'stop' of a policeman's raised arm and flat palm, it concludes with a foregrounded hand outstretched in a gesture of welcome (*Palestine* 1; 24). These iconic and symbolic gestures can be seen to border and inform one of Palestine's most central novel metaphors: "He wants me to shake hands with his people's pain" (8). As is the case in the delayed referencing technique discussed above, the way to the pivotal image or metaphor is paved by related input. In turn, that combination of information potentially feeds into the narrative beyond it. Most of the major functions of hand gestures which will feature throughout the book, listed here in no particular

order and with page references from *Palestine*, can already be found in chapter one.

1) Showing and demonstrating (5, 9, 12, 27, 28, 30, 43, 127, 153, 171, 173, 243, 257)
2) Blocking or deflecting (1, 18, 29, 49, 67, 93, 189, 256, 276-277, 281)
3) Offering something material (23, 176, 189)
4) Welcoming; expressing hospitality and/or friendship (10, 24, 82, 93, 153 247, 269)
5) Counting, working things out (3, 129, 131)
6) Expressing anger, violent intentions, frustration (2, 7, 97; inflicting pain: 270)
7) Showing despair, sorrow or pain (237, 240, 241)
8) Pleading (239)
9) Signalling ideas and opinions (3, 139, 174, 210, 253, 259, 277)
10) Self-referencing (17, 28, 29)
11) Disclaiming responsibility and/or signalling powerlessness (5, 67, 235, 236)

Interestingly, although fully in line with Sacco's technique throughout the book, there are no examples of gestures directly referencing others and/or apportioning responsibility or blame. Thinking in terms of character construction, a close association of Palestinian characters with demonstrative and welcoming gestures stands out. This characteristic tendency was touched upon in the previous discussion of 'seeing is knowing'. With regard to Israeli characters, it is rather deflective or trivialising gestures of the "Aww, something's always going on"-type (18) which are most common. More apparent than that, however, is that Sacco's Israelis almost always have something, be it a weapon or a cigarette in their hands (e.g. 16-17, 35, 37, 56, 91, 128). This reinforces the general impression that they are ever-active, functional; doing rather than reflecting. In the Hebron scene (37), the opening idiomatic expression 'as a rule of thumb' is accompanied a little lower down the page by a close-up of an Israeli youth's thumb, supporting a gun. It is just one instance of Sacco reviving a

conventional expression via its connection to a disconcerting image. The painful physical roots of such common idioms as 'my hands are tied', usually uttered without a second thought, are brought back in *Palestine* (e.g. 109). The disconcerting ease with which a source of physical pleasure or comfort such as warming one's hands before a fire (177) can turn into an instrument of torture (161), is highlighted at various points throughout the book.

As for SaccO, he employs a range of gestures, although it is perhaps his 'hands in pockets' pose which distinguishes him from other characters. While that gesture can, of course, express despondence or hopelessness, as in the case of Ammar (169), or even secretive behaviour (7), it mainly signifies either a lack of involvement or distancing in the case of SaccO (*Palestine* 4, 11, 21, 24, 137).

On a slightly lighter note, and also relating back to the LIFE IS A JOURNEY metaphor, is Saburo's optimistic reading of life lines: "Then Saburo looks hard at the palm and announces that something will happen to Green Card [a Palestinian man recently released from prison] soon. "Back in jail," says Jabril, and they all laugh. "No," insists Saburo, "things will get better" (50). It is, regardless of the dubious prognosis, a nice illustration of how conceptual metaphors involving an embodied self in space and time, a traveller on life's paths, can become inscribed on the body itself.

2.7. Embodiment continued: food and drink in character construction

A special instance of embodiment which features heavily in *Palestine* and was already touched upon in my earlier analysis of "The Bucket" is the consumption of food and drink; eating and drinking as bodily process and cultural practice. Drawing on a strong theoretical and analytical tradition which includes seminal writings by Barthes and Levi-Strauss, Lacan, Bakhtin and Kristeva, Cruickshank (2014: 76) argues that:

> Food, as a language, and like a language, is always already part of an infinite weave of meanings. Eating necessarily involves tensions between inclusion and exclusion, freedom and constraint and pleasure and danger; and the construction of class, gender and other ideological distinctions; as well as desire, lack and the return of repressed trauma.

The parallels between those ideas and key themes of *Palestine* addressed in this paper are evident. Not only are food, drink and related rituals employed for purposes of character construction, as will be discussed more fully below, they also appear in the form of the IDEAS ARE FOOD metaphor (see Forceville *Asterix* 70), as in "I couldn't get the taste out of my mouth," "I'd swallowed that ever since […]" (7), or the self-ironic "in search of my own particular brand of fodder among the on-edge Israeli soldiers" (280). Taking the 'digesting information' metaphor to its limits, Palestinian prisoners, just before being released, "swallow capsules with messages" (92) to be passed on to the loved ones of their fellow inmates. Welcome news being delivered in a slightly unsavoury way, an ambivalent mixture of pleasure and disgust, usually attends scenes of food and drink consumption in *Palestine* (see e.g. 130). On one occasion, SaccO and a group of acquaintances "watch the video [showing violent clashes, arm-breaking and burial scenes] over lunch, tea and sweets…" (211). "[T]he wounds and blood, the arm-snapping, they're easier to stomach the second time around…," adds SaccO (ibid.), provoking questions about the effects of repeated media exposure to images of suffering.

According to SaccO, getting the general public to 'swallow' a story by building images around appealingly familiar things, including foodstuffs, is a typical strategy of the US media:

> You gotta understand the American media. They want human interest, Klinghoffer gets killed and we get the full profile, […] where he lived and what he put on his cornflakes till he sounds like the guy next door who borrows your ladder. You see the power of that? (6)

When it comes to reifying abstract concepts in order to make them more cognitively accessible, food is a powerful tool. About the Palestinians, SaccO claims he "never caught a name or recall[ed] a face, to say nothing about their cornflakes" (8). They had, it seems, been placed outside his frame of reference, and *Palestine* can be regarded as an attempt to broaden that frame. Arguably, it does so by applying at least some of the methods of the press, particularly with respect to its presentation of eating and drinking.

While SaccO never discovers anything about Palestinian cornflakes, he certainly experiences food and drink-related customs first hand; his humorously gluttonous behaviour at his Palestinian hosts' tables (e.g. 67, 75, 164), as well as his intake of copious amounts of sugary tea (e.g. 4, 64, 93, 152) are frequently portrayed throughout the book. Tea-drinking firmly belongs to "the Essence of Palestinian Room[s]" according to the narrator (152). First of all, it reifies character's hospitality, "measured by the [sugar] lump" (3) and to be relied upon even in the most adverse circumstances (see e.g. 184). A cup of tea often comes to occupy first place in "first things first" (64), a priority which at times appears strange in the context of the impoverishment and misery depicted; perhaps stemming from routine politeness, perhaps a form of "drinking to forget" (see also *Palestine* 1). Moreover, tea-drinking connects SaccO's Palestinian hosts and acquaintances with basic human needs, arguably giving them the 'body' denied them by claims that "'[t]hey did not [ever] exist'" (Golda Meir as quoted in *Palestine* 42). In addition, it is associated with the sad flow of their accounts and life stories, best captured in the narrator's somewhat insensitive comment: "The tea starts pouring and so do the Palestinians..." (173). Here, a sense of release is generated, although the narrator's response to it, as expressed in 'pouring', arguably remains distanced and ironic. Elsewhere in the book, however, drink-based metaphors also represent the roots of trouble and strife; Sameh's impending demotion, for example, is said to have "been brewing for some time" (220).

Ambivalence of this sort is also captured and amplified in the "Black Coffee" episode which covers a double page in chapter six (164-165). Here, both coffee and tea are hospitably offered, and the men sit together, exchanging stories over their hot beverages. What is more, coffee becomes a symbol of friendship, as the elderly host recounts events before 1948: "The Jews and Arabs lived together…/ Yes, I had Jewish friends…/ A Jew used to visit my brother…/ They would drink black coffee together" (165). Nevertheless, black coffee is bitter, rather like Ammar's uncle's sentiments towards him and his brother (165), and, as it turns out, towards the Jews. Choosing another, this time more animalistic, food image, he remarks that "[t]he Jews are like a dog that has got ahold of

some meat…" (165); the logical conclusion as he sees it being "There won't be any peace until you kill the dog" (ibid.). That outlook is almost as 'black' as the gutters which Sacco uses to mark scenes of imprisonment and torture (e.g. 102-113), and as the narrator's distinctive humour.

So, to reiterate, food, drink, their offering and taking, are associated with both vital, positive forces and their negative, destructive counterparts in *Palestine*. On the one hand, consumption and its rituals have their part to play in identity-building, collective and individual. There is, for example, the Jewish Shabbat dinner (11) and Passover toast (12), Larry with his lentil soup and Nescafe (151), a journalist clutching his mug of tea (57), and the "relentless drip drip of coffee" in a Jerusalem newspaper office which makes SaccO feel "this is me, man…I belong here" (58; underlining in original). Even where cultural differences do exist, questions about food and drink can act as an ice-breaker; one curious Palestinian girl asks SaccO "What does the water taste like in your country?" (229) and "I've heard Christians eat snails. Do you eat snails? Which country has better food?" (230).

On the other hand, group-building usually comes at the price of excluding others, as "Still One of the Boys" (141), an episode depicting male chauvinist jocularity surrounding food-related gender roles, shows. "I apologize there is no more tea this morning…/ I haven't even had breakfast…," says one man, and goes on to explain: "One of my wives is sick, the other is visiting her parents…/ I suppose I'll have to go out and get another wife". SaccO joins in their sexist fun: "If you marry her within the hour, maybe you can get lunch" (141). Likewise clearly negative is food and drink deprivation as a means of exerting power and inducing suffering. Amongst the indignities one former prisoner complains of having suffered during incarceration is "a water supply so insufficient it had to be utilized almost exclusively for drinking," and a "bland, inadequate diet" (85). Another prisoner 'enjoys' "an egg, four pieces of bread, a bit of yoghurt, and a piece of tomato" "in a cell with a dirty toilet" (106). Under such circumstances, a "tea committee" established by the prisoners themselves stands for order and safe routine (87). What is unfortunately ironic is that the practice of drinking tea

is also closely associated, at least by cultural stereotypes, with 'the British', whose political decisions contributed to the fate of the region (see Palestine 12-13, 276). A panel in chapter one showing Lord Balfour, dainty teacup in hand, illustrates the point (13).

Finally, it is noteworthy that consumption images are not one-way in *Palestine*, with characters simply being more indirectly defined by what they ingest. Rather, people of all backgrounds are, by metaphor, turned into comestibles of various kinds, from the Israeli "beefcake" (17) and "stale" refugees (42), to the female former prisoner described as "one tough cookie" (97, 99). 'You are what you eat', as the common figure of speech goes. Transforming what is ingested and digested into the person who does the ingesting and digesting moreover relates again to the concept of circularity, Shay's "circular self-reflexivity" (207) on a physiological level. It has something of the decelerating effect identified by Victor Shklovsky on metaphorical discourse; Shklovsky (qtd. in Ramazani 1998: 30) writes of how metaphor lowers the pace of perception, which normally "devours" the perceived. Even if conceptual metaphor theorists take a fundamentally different stance in claiming that metaphorical thought is an everyday thing, not the preserve of poets, Sacco's figurative language arguably has the same effect. While SaccO devours his hosts' delicacies unthinkingly, often expressing himself in the next best idiom, readers arguably have to think more carefully about everyday things and about patterns of thought and expression. Moreover, returning to the introduction of the present essay and some of the aims set out there, and coming to one early conclusion, it can be said that Sacco goes further than the mass media in this particular point; we do not merely get "the full profile […], what [a person] put on his corn flakes till he sounds like the guy next door […]" (*Palestine* 6) but people as food, produce we ourselves might consume or might be disgusted by. Metaphors which would be innocuous, simply light-hearted humour, in another context – "he wants us crispy" (43), for example – become awfully sinister in the context of *Palestine* (see also Ritchie 2013: 6 for similar examples from contemporary politics). After tea and coffee, SaccO wants "to hear about [one man's] two months' grilling in Nablus" (93). More upsetting is the recently freed man described as "a fresh

case, all right…Right off the rack" (102). Nor are Israelis spared: "these guys seem nervous, their knees wobbly, three of their own butchered last night" (272). Here, the virile "beefcakes" (see also Roth 2005: 171) are objectified again; the material (meat) of the metaphor being the same in both cases, but the overall image more gruesome. It might be noted that these are SaccO's expressions, his way of serving characters and situations to readers, not direct or indirect quotations reflecting other characters' judgements of one another. SaccO indulges in food images as he indulges his appetite at his hosts' tables, and readers are forced to consume them. Just what effects 'people are food' images have is open to interpretation, and those interpretations have a great many respected sources to feed upon, as mentioned earlier. Questions regarding the possible activation of senses – taste, smell, feel for texture when we read about food – could not be seriously dealt with here, nor could cognitive science research on that topic. And in any case, conclusions from that body of information would not be particularly helpful towards an understanding of *Palestine* specifically. Staying close to conceptual metaphor theory as it appears in seminal works, the concept 'people are food' can be accommodated in "large-scale metaphoric processes" or "global metaphoric potentialities" (Kövecses 2005: 25) PEOPLE ARE ANIMALS, which further extends to the extremely general ANIMALS AND PLANTS ARE STRUCTURED OBJECTS, which together entail PEOPLE ARE STRUCTURED OBJECTS (Kövecses cites Mithen 1998: 171). Regarding many of the graphic scenes of physical violence in Palestine (see e.g. 200-203), the darker side of concepts such as PEOPLE ARE (STRUCTURED) <u>OBJECTS</u> (emphasis added), which are harmless as long as they remain in theory, becomes apparent. Kövecses, again citing Mithen, gives PEOPLE ARE ANIMALS as an example of a very early metaphor to evolve, already found in cave drawings. While it may seem a straightforward figure, PEOPLE ARE ANIMALS is not at all unambiguous or easy to read in the context of *Palestine*. Oversimplifying a little, there is a more optimistic and a pessimistic interpretation, interestingly related to whether the reading is literal or figurative. To begin with the literal and neutral reading, people really are animals, and share a common human root which, according to prominent CM

theorists, results in universal metaphorical concepts in thought. The levelling effect of that becomes more significant in *Palestine*, in which division, hierarchies and attendant strife are all too apparent. The bleaker interpretation is the highly familiar metaphor in which animal attributes are more often than not transferred to a person as a means of criticising them. Tricky questions about how people know just which aspects of the target and vehicle to include and which to disregard were already discussed in part one. To go a step further, rapidly interpreting an expression like 'After that, John was an animal.' as critical of John highlights a problem with metaphors, at least with more conventional ones. Namely that their quick and pragmatically successful comprehension relies on assumptions, and can cause stereotypes to become entrenched. That does not only apply to animal metaphors, but 'loan sharks', 'snakes in the grass', 'pigs at the table' are all established examples. One of *Palestine*'s achievements is that it introduces and repeatedly works with a set of concepts in order to create and present a side of the story which had thus far been neglected, while not attempting to hide the ambiguity of them, and without presuming to offer solutions in a moralising way.

3. Conclusions

According to *Metaphors We Live By* (1980), Lakoff and Johnson's seminal work in cognitive linguistics, frequently cited in the course of this thesis, metaphorical structuring "allows us to get a handle on one aspect of the concept" (ibid. 97). It would be desirable to conclude with the confident assertion that figurative language in Sacco's graphic novel enables us to 'get a handle on' Palestine as central 'concept', to "shake hands with […] people's pain" as SaccO puts it in chapter one (8). To an extent that assertion is justified; the major metaphors identified and analysed in part two of this thesis with the theoretical support of CMT, conceptual blending, RT, ad-hoc construction, and Tendahl's hybrid theory, are repeated so often as to create a sense of getting a mental grasp of something. That something is, however, less a stable entity, waiting to be understood, as Lakoff and Johnson's words might suggest, and rather a product of individual reading processes, under continual construction. Section 2.3. on

MULTIPLE SELVES and narrative voices in *Palestine* was also intended to draw attention to that.

Yet, Sacco's work does arguably give life to Palestine, at least to an idiosyncratic representation of it. And because of that, a metaphorical sentence starting 'Palestine is…' becomes possible in place of a pessimistic "They [or 'it'] did not exist" (*Palestine* 42). PALESTINE IS A JOURNEY, going around in circles, full of blockades. From that perspective, *Palestine* does not deny by escape the "hopelessly twisted debates" between Israelis, Palestinians and international observers (Said *Introduction* iii); it works with them creatively, verbally and visually, provoking further questions rather than providing smug answers. To use another prominent metaphor from the literature, Palestine - both as an entity in Sacco's book, and *Palestine* the book itself- is a CONTAINER (see Lakoff & Johnson 29-32). *Palestine* becomes a container for a number of metaphors which indeed appear "in a relatively extreme density" (Kövecses 100). Greater accuracy on their relative density could be backed up by quantitative evidence in future studies. The metaphors which fill that container, discussed in part two of this thesis, are like any more complex figurative network in that they "do not provide us with a single consistent concrete image [but] are nonetheless coherent and do fit together when there are overlapping entailments" (Lakoff & Johnson 105). My analysis of selected pages from *Palestine* (see e.g. pp. 40 on the domains 'war' and 'domestic life', p.48 'The Bucket', pp. 59-62 'A boy in the rain', p.80 'rewind'), illuminated by images, diagrams or pages from *Palestine* where appropriate, pointed to this kind of coherence in complexity. Further studies on multimodal literature, perhaps comparing *Palestine* to other works by the same author or to a broader range of works, would be necessary to test the validity of, adapt and expand upon my findings here. In any case, continued research in this area is desirable, as there is still no real consensus on defining and explaining figurative language in spite of the mass of literature touched upon in part one, or on exactly how to define a graphic novel. Research on multimodal literature and figurative language in combination could be beneficial in both directions; offering ways into literary-artistic works via theory, and using creative work to probe and

develop theoretical models. That dual track, specifically for *Palestine* and its relationship primarily to conceptual metaphor theory, was proposed and gradually laid from the beginning of this thesis.

The lack of internal consistency mentioned above, the absence of a "single consistent concrete image" in metaphor theory generally, and the lack of a clear hierarchy or other pattern of metaphors in *Palestine* in particular, admittedly has something slightly dissatisfying about it. In a similar way, it is not particularly pleasing to accept that Adams' statement, as cited in the introduction to this paper, that the book is "designed from the very start to challenge the orthodox mythology of Arab culture as hostile, contrary, inferior and of less consequence to the dominant […] western culture" (Adams 197; see also page 3 of this paper) cannot be unequivocally verified by close reading of *Palestine* and its metaphors. An optimistic conclusion along the lines of 'Sacco shows that Arab culture is welcoming, not hostile to, and the equal of western culture' is not wholly compatible with a close reading of *Palestine* and its metaphors. Which is not to say that *Palestine* does not convey hospitality on the part of Palestinians, or that it casts them in a bad light. That is not the case. The statement, in fact Adams' original statement, just misses many subtleties of Sacco's art, and assumes a sense of purpose, a rigid goal, which is arguably destabilised rather than bolstered as the narrative unfolds. A reader might set out believing that Sacco's narrative will play by simple rules which lead to resolution. "[A] metaphor works when it satisfies a purpose, namely, understanding an aspect of the concept" (Lakoff & Johnson 105), for example. But what about if open questions remain, and there is uncertainty about what we were supposed to understand? Does that constitute failure? In conclusion, I would suggest that, contrary to 'not working', it is one of Sacco's great achievements with *Palestine* to leave the JOURNEY going in circles, lost, right up to the very last page of the book, and at the same time to construct and steer into new space for thought. After so many self-assured conventional metaphors, the appearance of "think" six times on the last pages of the book (281-283), as well as a series of unanswered questions about the future, again "dynamically play[s] into our cognitive predilections and put[s] them to particular narrative and literary use"

(Kukkonen 13; see also page 8 of this paper), perhaps encouraging readers to become more aware of the conceptual system of which we are not normally aware (see also Lakoff & Johnson 3). More than that, going beyond proposed universal conceptualisation and norms, SaccO's necessarily unanswered question about the "Boy in the Rain", "What was he thinking?" "What is he thinking?" (283) is a reminder that we can never really "get a handle on" what an individual person is thinking. In that, in a book which resists optimistic conclusions, there is hope.

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Appendix

Abstract

This thesis applies selected theories of metaphor, specifically Conceptual Metaphor Theory (CMT), as first set out in Lakoff and Johnson's *Metaphors We Live By* (1980), and Relevance Theory (RT), as defined by Sperber and Wilson (1986), to Joe Sacco's acclaimed graphic novel *Palestine* (2001). Treating multimodal figures as ultimately unified wholes, this study aims to investigate figurative language in *Palestine* as a meaning-making device active in character construction and narrative development. Further, it considers the challenges which multimodal, sequential narratives present to traditional narrative and metaphor theory. The thesis is broadly divided into two parts. Part one focuses on theories of figurative language, with an overview of CMT and RT, followed by an introduction to and explication of Markus Tendahl's *The Hybrid Theory of Metaphor* (2009). Models of monomodal metaphor processing proposed in Tendahl's work provide a starting point for suggestions towards a model of multimodal metaphor comprehension proposed in this thesis. Moving from theories to their application, part two of the paper presents a close analysis of *Palestine*. Key conceptual metaphors (JOURNEY, MULTIPLE SELVES, KNOWING IS SEEING, concepts of space and embodiment) are identified and analysed. Underlying *Palestine*-specific questions is a more general interest in figurative language use and processing in multimodal works. Suggesting ways into literary-artistic works via theory, and simultaneously using creative work to probe and develop theoretical models is the dual track proposed and gradually laid from the beginning of this thesis, and one on which future research in the field could build.

Zusammenfassung

In der vorliegenden Masterarbeit werden ausgewählte Theorien der Metapher – nämlich die 1980 von Lakoff und Johnson entwickelte Conceptual Metaphor Theory (CMT), sowie Relevance Theory (Sperber & Wilson 1986) - auf Joe Saccos Graphic Novel *Palestine* (2001) angewandt. Ziel ist es, selektierte darin vorkommende multimodale Figuren ganzheitlich in Bezug auf die Konstruktion von Charakteren sowie auf die narrative Entwicklung zu untersuchen. Weiters geht es darum, einige der Herausforderungen zu erläutern, die die multimodale, sequentielle Erzählweise von Graphic Novels für traditionelle Erzähl- und Metaphertheorien darstellt. Die Arbeit gliedert sich in zwei Hauptteile. Teil eins, der sich auf Theorien der figurativen Sprache fokussiert, beinhaltet einen Überblick der CMT sowie RT, wonach Markus Tendahls The Hybrid Theory of Metaphor (2009) vorgestellt und evaluiert wird. Die von Tendahl aufgestellten Modelle für die Verarbeitung von monomodalen Metaphern fungieren in der vorliegenden Studie als Ausgangspunkt für Analysen von multimodalen Figuren. Aufbauend auf die theoretischen Ansätze des ersten Teils bietet Teil zwei eine eingehende Analyse von *Palestine*. Prominente konzeptuelle Metaphern (JOURNEY, MULTIPLE SELVES, KNOWING IS SEEING, räumliche Konzepte und Verkörperung) werden identifiziert und analysiert. Den Palestine-spezifischen Fragen liegt ein allgemeineres Interesse an der Verwendung und Verarbeitung von figurativer Sprache in multimodalen Werken zugrunde. Ein fruchtbares Zusammenspiel zwischen Theorien einerseits und literarischen und künstlerischen Werken andererseits, auf dem weitere Studien zu diesem Thema aufbauen könnten, wird im Laufe dieser Arbeit proponiert.