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February 2022

Doctorate Degree Thesis

**FRIENDSHIP IS A JOURNEY**  
**Metaphor in 2019 Oscar Movie**  
*Green Book*

Graduate School of Chosun University

Department of English Language and Literature

Hongwei Liu

**FRIENDSHIP IS A JOURNEY**  
**Metaphor in 2019 Oscar Movie**  
***Green Book***

2019 오스카 영화 Green Book에 나타난  
[우정은 여행] 은유

February 25th, 2022

Graduate School of Chosun University

Department of English Language and Literature

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**FRIENDSHIP IS A JOURNEY**  
**Metaphor in 2019 Oscar Movie**  
***Green Book***

Advisor Youngju Choi

This thesis is submitted to Chosun University in partial fulfillment of  
the requirements for the degree of Doctor of Philosophy

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## ABSTRACT

### 2019 오스카 영화 Green Book에 나타난 [우정은 여행] 은유

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2019년 오스카 최우수 작품상을 받은 《그린 북》은 가장 클래식한 로드 무비(Road Movie)이다. 본 연구는 영화 《그린 북》 성공에 가장 큰 영향을 미친 요소 중 하나가 **【우정은 여행이다】** 라는 은유라고 주장한다. 본 연구는 두 가지 질문을 제시했다. 첫째, **【우정은 여행이다】** 라는 은유는 영화에 어떠한 영향을 미치는가? 둘째, 이러한 은유는 영화에서 어떠한 커뮤니케이션 기능을 발휘하는가? 본 연구는 이러한 질문에 초점을 맞추어 연구를 실시했다. 다시 말하면 연구의 주요 내용은 영화에서 은유가 투영 및 내포하는 내용에 대한 해석과 은유의 커뮤니케이션 기능에 대한 분석이다.

**【우정은 여행이다】** 라는 은유는 영화 《그린 북》에서 광범위하게 활용되었다. 무형이자 추상적인 “우정”을 유형이자 구체적인 “여행”을 통해 표현했다. 이 은유는 일종의 강력한 의사소통 방식으로 함축적이고 간결하며 생동한 커뮤니케이션 기능을 발휘했다. 구체적인 연구결과는 다음과 같다.

첫째, 본 연구는 영화 《그린 북》을 주제로 **【우정은 여행이다】** 라는 시각적 은유가 영화에서 발휘하고 있는 작용을 규명하려고 한다. **【우정은 여행이다】** 라는 은유와 관련된 내용은 영화에 똑같이 적용된다. 이는 Kövecses(2010)가 제시한 “영화는 개념적 은유시각에서 출발하여 구축할 수 있다”는 관점을 입증했다. 그는 **【우정은 여행이다】** 라는 은유는 영화구축에 가장 적합하다고

강조했다. 본연구는 【우정은 여행이다】 라는 은유 역시 이와 비슷한 작용을 한다는 것을 규명했다.

둘째, 본 연구는 학제적 연구를 촉진했다. 연구결과에 따르면 개념적 은유 시각에서 출발하여 영화를 분석하는 것은 영화의 해석에 풍부한 정보를 제공해 줄 수 있다. 예를 들면 은유에 대한 분석을 통해 구체적인 개념인 여정과 추상적인 개념인 우정, 민감한 인종차별 문제 및 영화의 구성 등 다차원적 시각에서 영화 《그린 북》의 내용을 해석할 수 있다. 《그린 북》 여정이라는 은유 수단을 통해 서로 다른 문화, 인종, 사회배경을 가진 집단에게 충분한 지식 경험의 공유를 제공하며 이러한 방식을 통해 관람객들의 관심을 끌었다. 은유를 기반으로 한 영화는 그렇지 않은 영화보다 더욱 높은 이해도를 보인다. 이는 은유가 전 세계 관람객들의 공통된 지식과 경험을 환기시키며 영화에 대한 다문화적 이해도를 촉진하기 때문이다. 이것은 바로 영화 '그린 북'이 전 세계 관람객들에게서 인기를 끄는 이유 중 하나다.

본 연구는 향후 영화를 다문화 커뮤니케이션 모델로 사용할 연구에 시사점과 참고 의미를 제시한다. 본 연구를 통해 영화 제작자나 해당 분야 사람들로 하여금 영화에 은유를 사용할 경우 전 세계 관람객들의 관심을 끌어들일 수 있다는 것을 인식하게 할 수 있다. 그 원인을 파악해 보면 은유는 함축적이고 세련되며 생생한 커뮤니케이션의 기능일 뿐만 아니라 전 세계 관람객들이 공유하고 있는 경험이나 지식을 활용해 다문화 교류를 촉진하기 때문이다.

키워드: 【우정은 여행이다】 은유, 영화 《그린 북》

## I. INTRODUCTION

With the publication of the book *Metaphors We Live By*, Lakoff and Johnson (1980) initiated the study of conceptual metaphor. Conceptual metaphor is defined as understanding one conceptual domain (which is called target domain) in terms of another conceptual domain (which is called source domain). It is a natural process of thinking and reasoning that is used in our daily life. For example, love can be understood as a journey, theories as a building, and an argument as war. Over the last several decades, in cognitive film and media studies, there has been a growing interest in applying conceptual metaphors to audiovisual media (Coëgnarts & Kravanja, 2012; Fahlenbrach, 2015; Forceville, 2006). Movies are the core field of metaphor research in moving images (Fahlenbrach, 2015). Forceville (1996, 2006a, 2008) was the first to apply cognitive metaphor to movie analysis and work on nonverbal and multimodal metaphors. The basic view in this field is that besides verbal aspect, a conceptual metaphor can be nonverbal and multimodal manifested in static or moving pictures, sound, gestures, music, touch and smell. Pictorial metaphor (or visual metaphor) is monomodal, the two domains of which are expressed in visual forms including picture books, cartoons, movies, advertisements, etc. The two domains of multimodal metaphors are in two or more different modes. Current research on metaphors in movie analysis covers the areas of verbal metaphor, non-verbal metaphor, multimodal metaphor, and embodied metaphorical meanings in movie studies (Coëgnarts & Kravanja, 2012; Fahlenbrach, 2015; Forcevill & Urios-Aparisi, 2009; Grodal, 2009).

When Kövecses (2010) discusses the manifestation of conceptual metaphors in nonlinguistic ways, he says that conceptual metaphors can structure movies and the LIFE IS A JOURNEY metaphor is particularly suited for this. The JOURNEY metaphor is a conventional conceptual metaphor and is widely applied to different aspects of people's lives. It focuses on the direction and progress toward a goal. If the LIFE IS A JOURNEY metaphor is particularly suited for structuring a movie, can another JOURNEY metaphor perform similarly as what Kövecses says? And to what extent can it manifest itself in a movie? To further Kövecses' study, this study will explore whether the

FRIENDSHIP IS A JOURNEY metaphor works similarly. The reason to select the FRIENDSHIP IS A JOURNEY metaphor as an example is that the two metaphors both inherit structures from the Event Structure metaphor but at different levels (see *inheritance hierarchy* in Chapter 4 for more details). This means that although there is a difference between these two metaphors, they are still closely related. Therefore, this study can build upon the work of Kövecses (2010) while being influenced by fewer variables.

In the road movie genre which embraces a journey as a cultural critique or self-discovery (Archer, 2016; Cohan & Hark, 1997; Laderman, 2002), the JOURNEY metaphor performs a key role in highlighting the direction and the progress. Therefore, *Green Book*, directed by Peter Farrelly, a classic road movie that tells a story of friendship between a white bouncer and a black pianist, will be the research subject. *Green Book* is the 2019 Best Picture Oscar Academy Award winner, but research on the JOURNEY metaphor in it has not yet been conducted. A case study of this movie enables this research to conduct an in-depth examination of the FRIENDSHIP IS A JOURNEY metaphor in the movie.

This study focuses on the following two questions: How does the FRIENDSHIP IS A JOURNEY metaphor work in the movie *Green Book*? And what are the communicative functions this metaphor plays in this movie?

The previous study on the LIFE IS A JOURNEY metaphor in movies focused on the Source-Path-Goal schema that structures this metaphor (involving a starting point, trajectory and destination) (Forceville, 2006b; Forceville & Jeulink 2011; Kövecses 2010). This study will give a detailed analysis of the manifestation of the metaphorical thinking by focusing on the mappings and entailments of the FRIENDSHIP IS A JOURNEY metaphor in the movie *Green Book*. Mappings and entailments are the two main properties of a metaphor. Mappings make up a metaphor. They are a set of fixed correspondences between a source and a target. When rich additional knowledge about a source is mapped onto a target, it is called metaphorical entailment (Kövecses 2010). The systematic mappings and entailments help to know the metaphor. The research results of this study on the existence of the FRIENDSHIP IS A JOURNEY metaphorical



manifestations in a movie will strengthen the previous research on the JOURNEY metaphor.

This study will also explore how the movie *Green Book* integrates its narratives with the FRIENDSHIP IS A JOURNEY metaphor to facilitate our understanding of the movie. Analyzing the movie from the perspective of the JOURNEY metaphor will add to the diversity of interpretation of the movie. Moreover, movie producers or people in related fields can benefit from this case study about how to use the JOURNEY metaphor as the source domain to build enough shared knowledge for audiences from diverse backgrounds to be engaged in the movie. This might be one reason the movie has gained global audiences.

The structure of this study will be as follows: Chapter One serves as an introduction which includes the research purpose, research questions, research significance and the structure of this dissertation. Chapter Two contains a comprehensive literature review of the prior work on metaphor in movie studies, JOURNEY metaphors, the conceptualization of friendship, and road movies. Chapter Three introduces the research methodology and research procedure. Charteris-Black's three stages of critical metaphor analysis — namely, metaphor identification, metaphor interpretation and metaphor explanation — will be applied to this study. But due to Charteris-Black's focus on verbal metaphor, Pérez-Sobrino's multimodal metaphor identification procedure will also be used in the first stage of metaphorical identification.

Chapter Four details a verbal manifestation of the FRIENDSHIP IS A JOURNEY metaphor. One purpose of this chapter is to find the verbal ground for this metaphor; the other purpose is to set a basis for further study on the manifestation of this metaphor in a movie. The linguistic expressions of this metaphor are discussed because they are the evidence of the existence of the conceptual metaphors. The mappings, entailments, and inheritance hierarchy will be focused.

Chapter Five is the main focus of this study. The systematic mappings that make up the FRIENDSHIP IS A JOURNEY metaphor in the movie will be explored to see how well it is manifested in the movie. A variety of entailments will be discussed in detail to find how they provide additional information for this metaphor in the movie. Chapter

Six discusses the communicative functions the FRIENDSHIP IS A JOURNEY metaphor performs in the movie *Green Book*. Metaphorical interaction with metonymy to enhance the communicative functions will be discussed as well. The purpose of this chapter is to determine if previous research about the traditional communicative functions of a metaphor and its interaction with metonymy still works with the FRIENDSHIP IS A JOURNEY metaphor in a filmic context. Chapter Seven provides some conclusions to the study. The major findings of the study will be presented.

## II. LITERATURE REVIEW

This chapter will provide a review of the previous research. I begin with a general overview of the conceptual metaphor in movie analysis. Then I go on to review the research on JOURNEY metaphor and the conceptualization of FRIENDSHIP. Finally I present the prior research on road movies and the current research on the movie *Green Book*.

### A. Conceptual Metaphor in Movie Analysis

Metaphors have been regarded as a process of human thought and reasoning. Over the years, researchers from different disciplines have produced important results, and the theory of conceptual metaphor has become pervasive. Verbal expressions of conceptual metaphors, the nonverbal and partly verbal manifestations have been studied and investigated. Over the past few decades, applying conceptual metaphors to audiovisual media has been a growing trend in cognitive studies on film and media.

Whittock (1990) holds that visual images are more specific than words and points out that movies can uncover some metaphorical properties that the verbal medium of literature might neglect. According to him, the metaphorical meaning is based on the mental gestalts (a set of thoughts considered as a single system) of film images and perception. He emphasizes the role of context in interpreting cinematic metaphors and distinguishes ten types of cinematic metaphors. But theoretically speaking, the types are insufficiently classified. He combines traditional rhetoric categories with cognitive aspects, but his approach is more focused on cultural codes rather than based on mental concepts (Fahlenbrach, 2015; Forceville, 2008).

Carroll (1994, 1996) criticizes Whittock's analysis as being based on rhetorical categories such as analogy rather than on cognitively based concepts. He argues that a movie metaphor is a visual image in which the homospatiality of two different concepts creates metaphorical meanings and encourages the audience to explore the mappings of

the concepts. Carroll claims that the reversibility of target and source is the difference between visual metaphors and verbal ones. Forceville (2002) disagrees and claims that Carroll is biased because of his examples rooted in Surrealist art. Kövecses (2010) says that the noun-is-noun form of metaphors seem to be reversible, but there is actually a shift in meaning (e.g. *This surgeon is a butcher* and *This butcher is a surgeon* are both acceptable, but it is negative if a surgeon is a butcher, while the butcher being a surgeon is positive). Fahlenbrach (2015) comments that Carroll's view is similar to rhetoric approaches, and it is a narrow understanding to treat metaphors as figurative and symbolic forms.

The first to apply cognitive metaphors to movie analysis was Charles Forceville. By studying some metaphors in pictures and other multimodal forms, Forceville (2006a, 2008, 2009) finds that conceptual metaphors in movies share some qualities with linguistic metaphors, but they may aid the coherence of the movie and create more emotional impact than linguistic metaphors, which even the film creators may not detect. By using as example metaphors in some famous film scenes he shows that metaphors are essential to thinking both in verbal and non-verbal settings.

Forceville and Urios-Aparisi (2009) study different patterns of conceptual interaction in multimodal context. Metaphonymy (a metonymy is incorporated into the source or the target domain of a metaphor) and amalgam (one metaphor is applied to the source or the target domain of another metaphor) are discussed.

Coëgnarts and Kravanja (2012) find that relevant cinematic conventions in mainstream movies are metaphorically conceptualized. By examining case studies, they notice that image schema is used by movie makers for abstract concepts and reasoning. They distinguish six features to help to identify metaphor in movies. The first four features are common to all metaphors, while the fifth and sixth are specific to movies:

- (1) Type: Besides conceptual metaphor, there is image metaphor. In conceptual metaphors, a set of correspondences are mapped. In contrast, in image metaphor, such as *My wife...whose waist is an hourglass* in the poem *Free Union* by André Breton, only a single topic, the shape of an object, is used to represent the figure of a woman.

- (2) Quality: An image metaphor conceptualizes the concrete with the concrete. Target domains of conceptual metaphors are usually abstract or diffuse.
- (3) Modality: There are monomodal as well as multimodal metaphors.
- (4) Direction: The two domains of a verbal metaphor are non-reversible. But there is some confusion on non-verbal metaphor. Carroll (1996) holds that pictorial metaphors are more likely to show symmetry than verbal ones, but both Coëgnarts and Kravanja (2012) and Forceville (2002) disagree with Carroll. Kövecses (2010) says that in most metaphors, the two domains are not reversible (which is called unidirectionality).
- (5) Spatiality: This only applies to non-verbal metaphors. If both the source and the target appear simultaneously and montage does not interfere in them, it is homospatiality. If there is an intervention of montage or decoupage in the metaphorical identification and the spatial unity between the domains is broken, it is non-homospatiality.
- (6) Reality: The metaphor identification can be hardly influenced by the filmic reality. Both domains of a visual metaphor are represented visually.

Fahlenbrach (2007, 2014, 2015) has an exploration of the embodied metaphor in moving images which is a newly concentrated tendency and insight in film studies. She argues that metaphor analysis in audiovisual media should consider not only single shots and sequences but also the global metaphoric network. She discerns two narrative types of audiovisual metaphors on a global scale: one is the key metaphors with their structural mappings in the audiovisual network; the other is the sub-metaphors, which are less recognized consciously by the audience. Take the television series *Twin Peaks* as a case study, in which the interplay between human crimes and a supernatural evil force is made evident by the metaphorical network of some audiovisual key metaphors such as SOCIETY IS A NATURAL PLACE and A SUPERNATURAL POWER IS A NATURAL PLACE and their respective sub-metaphors. The sub-metaphors are highlighted through repetitive appearance. The network of these key metaphors and their sub-metaphors enables the audience to generate an embodied understanding of the abstract and complex meanings. The significance of the network of different audiovisual

metaphors is highlighted in her study. However, whether the mappings between one metaphor's conceptual domains provide a more systematic way of identifying meanings of audiovisual images needs to be further studied.

## **B. JOURNEY Metaphor**

The JOURNEY metaphor can apply to different target domains to highlight the themes of direction and progress toward a goal (Gibbs, 1994; Kövecses, 2005; Lakoff & Johnson, 1980).

The JOURNEY metaphor is structured by the Source-Path-Goal schema which provides a metaphorical construction: Goals are constructed as destinations, ways to reach goals as movement forward; problems are conceptualized as obstacles to movement (Forceville, 2006; Semino, 2008). The recurring bodily experiences that people have experienced from early childhood in terms of Source-Path-Goal schema are abstracted to form part of the basis for higher-order reasoning. This abstraction is one reason JOURNEY metaphors are seen in people's thinking and reasoning (Gibbs, 1994).

This section will focus on its different domains to give a better understanding of the JOURNEY metaphor. Since linguistic, genre, cultural, and ideological factors can influence the use of metaphors (Deignan, 2008), I'll discuss the previous research on the JOURNEY metaphor from these four aspects.

### **1. Linguistic Context**

The JOURNEY metaphor was first introduced into the cognitive linguistics field by Lakoff and Johnson (1980). By accounting for such linguistic expressions as *We're at a crossroad*, and *This relationship is a dead-end street* (Lakoff & Johnson, 1980, pp. 44-45), they initially proposed the LOVE IS A JOURNEY metaphor in which the literal meanings of these expressions about a journey correspond to the aspects in the domain of love: travelers correspond to lovers, destinations to life goals, and the impediments to motion to the difficulties. Traveling words such as travelers, destinations, and

impediments are used to speak of love, moreover, forms of reasoning about a journey are used in reasoning about love. Thus, metaphor partially structures and enriches our daily concepts and is used in our language (Lakoff & Johnson, 1980, 1999). Taking the A PURPOSEFUL LIFE IS A JOURNEY, LOVE IS A JOURNEY and A CAREER IS A JOURNEY metaphors as examples, Lakoff (1993) illustrates the inheritance hierarchy which will be explained in detail in Chapter 4.

Exemplified by the LIFE IS A JOURNEY metaphor in the poem *The Road Not Taken* by Robert Frost, Kövecses (2010) explains that some linguistic expressions in this poem are the expressions about the journey domain which is a manifestation of the JOURNEY metaphor. Although they are novel metaphorical linguistic expressions, the conceptual metaphor that they indicate is conventional. Therefore, novel linguistic metaphors are produced based on conventional metaphors.

Lakoff and Johnson (1980) discussed the AN ARGUMENT IS A JOURNEY metaphor to analyze the coherence mechanism within a single metaphor: A JOURNEY defines a PATH; when combining it with this metaphor together, AN ARGUMENT DEFINES A PATH (1) is conceptualized. Paths are conceptualized as surfaces (2); when (1) and (2) are put together, THE PATH OF AN ARGUMENT IS A SURFACE is activated, as shown in the expression *We have covered a lot of ground in our argument* (Lakoff and Johnson, 1980, p. 92). These examples are made coherent under a single metaphor, and they show the internal systematicity of a metaphor. This metaphor is used to refer to the goal, direction, or progress of an argument. Kövecses (2010) shows the processes of highlighting and hiding by discussing the AN ARGUMENT IS A JOURNEY metaphor.

## 2. Genre

Research on JOURNEY metaphors in myths, religious texts, TV commercials, and picture books illustrates that genre is a factor affecting metaphor choice. Gibbs (1994) discusses the LIFE IS A JOURNEY metaphor in myths. In *The Odyssey*, *War and Peace*, and *Star Wars*, a particular hero's journey pattern involves leaving the ordinary world, overcoming those who would destroy him or her, and returning to the ordinary world

with new power to help people. Besides, journeys have different shapes and many patterns in myths (Frye, 1990; Gibbs, 1994). In a Y-shaped journey such as a forking road, a choice must be made. There are not only journeys on the surface of the earth or to the sea but also in other spacial relationships below or above the earth. Gibbs' discussion on journey myths illustrates that myths reflect the fact that bodily experiences are abstracted to form part of the foundation for higher-order reasoning.

Source: JOURNEY		Target: DEATH
the act of leaving	⇒	the act of dying
the destination of the journey	⇒	an encounter with God in Heaven
the person that embarks on the journey	⇒	the dying person

<Figure 2-1> Mappings of the DEATH IS A JOURNEY metaphor

(Fernández, 2013, p. 212)

In Biblical or Buddhist texts, the DEATH IS A JOURNEY metaphor conceptualizes death in two ways: the ending of the movement of the concrete body; and the beginning of the movement of the soul being separated from the dead person's body and starting a journey to a new spiritual life (Fernández, 2013; Gibbs, 1994). The mapping is shown in Figure 2-1.

Ning Yu (2009) analyzes the nonverbal and multimodal conceptual metaphor LIFE IS A JOURNEY manifested in a TV commercial. Kövecses (2010) holds that conceptual metaphors may structure movies and this metaphor is suited for this. Downing and Mujic (2013) have studied the megametaphor LIFE IS A CYBERSPACE JOURNEY in ICT advertisements in which the conventional metaphor LIFE IS A JOURNEY is reinterpreted through the advances of new technologies. Jing and Tang (2016) take the 2010 Oscar Award film *Up* as a case study, combining multimodal metaphor with cinematic narration as a way to analyze the JOURNEY metaphor through Source-Path-Goal schema. Silaški and Đurovic (2019) discuss the MEANS OF TRANSPORTATION and the CROSSROADS elements of the JOURNEY metaphors in Brexit-related political cartoons. Choi (2019) examines various entailments of LEARNING IS A JOURNEY metaphor in visual images and verbal texts in a picture book that creates meaning through the interaction of visual and verbal modes.



### 3. Cultural Factor

Cultural factors have attributed to metaphor choice. Kövecses (2005) claims that universality and cultural variation in metaphor are both important and common. Many metaphors are based on cultural consideration. Some metaphors are universal, whereas mappings and entailments of particular metaphors can vary in different cultures and subcultures. For example, the LOVE IS A JOURNEY metaphor works in both English and Hungarian cultures, but in English this metaphor has agents who make decisions in an internal way (e.g. In *We can't turn back now*, the agents *we* make decisions), while in the Hungarian metaphor, the agents are forced to make decisions about the love relationship (the corresponding Hungarian sentence is *from-here already no back-way*. It is the external conditions that force the lovers to make a choice) (Kövecses, 2005).

In *Metaphors for Learning* edited by Berendt (2008), JOURNEY metaphors on learning in different cultures are discussed. The following are two examples. In Japan, LEARNING IS A JOURNEY is one traditional metaphorical concept. A particular characteristic is an emphasis on PATH instead of SOURCE or GOAL as shown in the expression *manabi-no miti* (学びの道, *path of learning*) and in the proverb *Si ni wa sitaga-e* (師には従え, *it is the teacher that you should follow*). The word 道 (path) and 従 (to follow someone) underlies how learning and teaching are conceptualized in Japan. The concepts of PATH and FOLLOWING THE TEACHER ALONG THE PATH express a learning process in which the students follow their teacher instead of searching for some goals.

In South Africa, driven by the society transformation, the education transformation from apartheid to democracy is conceptualized as a journey in which the past is the starting point and the new educational system is the goal. Rich linguistic expressions of the TRANSFORMATION IS A JOURNEY metaphor are shown in legislations and policies such as *the road to monolingualism*, *Access to higher education should be broadened* (Berendt, 2008, pp. 233-237). This metaphor in political process makes the ideological force of the educational transformation more powerful.

## 4. Ideological Factor

Metaphor is ideological (Lakoff,1991; Charteris-Black, 2000; Koller, 2004; Deignan,2008). Charteris-Black (2011) has an analysis on the political discourses by Winston Churchill, Martin Luther King, Jr., Margaret Thatcher, Bill Clinton and Tony Blair and argues that in political discourse, leaders have planned intentions and thus journeys are purposeful. The JOURNEY metaphor represents different political experiences that can be understood and conveyed via different aspects of the journey domain:

- (7) a. THE CIVIL RIGHTS MOVEMENT IS A SPIRITUAL JOURNEY
- b. THE HISTORIC STRUGGLE FOR FREEDOM IS A JOURNEY
- c. PURPOSEFUL SOCIAL ACTIVITY IS TRAVELING ALONG A PATH TO A DESTINATION
- d. LONG-TERM PURPOSEFUL ACTIVITIES ARE JOURNEYS
- e. COMMON PURPOSES ARE DESTINATIONS (Charteris-Black, 2011)

Some comparative study of JOURNEY metaphors has been done in English and Chinese political discourse (Huang, Shen, & Jiang, 2019). The DEVELOPMENT IS A JOURNEY metaphor exists in both English and Chinese data, but some basic elements that get mapped are specific: in the Chinese political speeches, the development is guided by socialist theories with Chinese characteristics, while in American political speeches, God's doctrine is the guide.

The above literature review shows that the JOURNEY metaphor is a conventional conceptual metaphor and is widely applied to different aspects of people's lives and reflect people's thinking patterns about the world. It is pervasive in different fields and is powerful yet economical in meaning making.

## C. Conceptualization of Friendship

Kövecses (2004, 2005, 2008) discusses friendship when analyzing metaphor and emotion and the study of metaphor and culture. He notices that metaphorical systems and culture influence the conceptualization of friendship. The following are some of his research results about friendship. The linguistic examples he used (Kövecses, 2004) are adopted for this study.

## 1. Metaphorical Systems Factor

Based on the data from American native English speakers, Kövecses (2004, 2008) claims that a lot of conceptual metaphors can apply to friendship concept and they are from some metaphorical systems, as shown below from a to f.

### a. Communication System

Kövecses holds that for the Americans, communication is a basic property of friendship and metaphors that are conventionally related to communication can refer to friendship. For example, people communicate with people about their life events, emotions or ideas as something that can be shared with friends (e.g. *Friendship is sharing happiness and sadness*). Events, emotions and ideas are usually conceptualized as OBJECTS. Therefore, the COMMUNICATION IN FRIENDSHIP IS SHARING OBJECTS metaphor applies to friendship.

### b. Emotion System

Friendship is related to two emotion concepts — intimacy and affection. For instance, the expression *close friends* reveals the FRIENDSHIP IS CLOSENESS metaphor which derives from the AN EMOTIONAL RELATIONSHIP IS A DISTANCE BETWEEN TWO ENTITIES metaphor. The expression *a warm friendship* manifests the FRIENDSHIP IS WARMTH metaphor in which the affection is conceptualized as warmth.

### c. State Metaphor System

Friendship refers to a longstanding state and thus inherits some metaphors from the STATE hierarchy as shown in Figure 2-2. In this vertical hierarchy, the capitalized words represent concepts. States includes attributed states, and attributed states include relationships. In a relationship, two entities can interact, and friendship is an interaction. Therefore, STATE is at the top and FRIENDSHIP at the bottom. The capitalized words in italics are the source domains of these concepts. The words in lowercase are the focus of these metaphors. The concept of FRIENDSHIP inherits the four different source domains and the metaphors about them are shown in (8):

CONCEPTS	SOURCE DOMAIN	FOCUS
STATE	<i>OBJECT</i>	
ATTRIBUTE	<i>POSSESSED OBJECT</i>	existence
RELATIONSHIP	<i>BOND</i>	stability
INTERACTION	<i>ECONOMIC EXCHANGE</i>	benefit
FRIENDSHIP	<i>OBJECT</i>	
	<i>POSSESSED OBJECT</i>	
	<i>BOND</i>	
	<i>ECONOMIC EXCHANGE</i>	

<Figure 2-2> Friendship and STATE hierarchy (Kövecses, 2004, p. 97)

(8) a. FRIENDSHIP IS A POSSESSED OBJECT

*The friendship that Kelly and I hold is ten years old* (Kövecses, 2004, p. 93).

b. FRIENDSHIP IS A STRONG (PHYSICAL) BOND

*What connects you is that you have this common, heavy link in many areas* (Kövecses, 2004, p. 94).

c. FRIENDSHIP IS AN ECONOMIC EXCHANGE

*Friendship is a give and take* (Kövecses, 2004, p. 95).

### d. Complex Systems

In the COMPLEX SYSTEMS ARE COMPLEX OBJECTS metaphor, the target domain is complex abstract systems (such as theories, society, or interpersonal relationships), and

the complex physical objects in the source domain are such objects as a building, or plant, etc. Interpersonal relationship is a special case of COMPLEX SYSTEMS. Friendship is a special case of interpersonal relationships. When the mappings of the COMPLEX SYSTEMS ARE COMPLEX OBJECTS metaphor are applied to the concept of FRIENDSHIP, the BUILDING metaphor, the MACHINE metaphor and A LIVING ORGANISM metaphor are conceptualized to focus on various aspects of friendship: the BUILDING metaphor focuses on the building up of a friendship and the stability of it (9a). The FRIENDSHIP IS A MACHINE metaphor focuses on the functions of friendship (9b) and the FRIENDSHIP IS A LIVING ORGANISM metaphor on the friendship development (9c).

- (9) a. *Their friendship seems very shaky* (Kövecses, 2004, p. 101).  
 b. *Honesty is vital to a working friendship* (Kövecses, 2004, p. 101).  
 c. *True friendship is a plant of slow growth* (Kövecses, 2004, p. 104).

#### **e. Positive/negative Evaluation System**

The DESIRABLE IS VALUABLE and NONDESIRABLE IS WORTHLESS metaphors are general metaphors in which THINGS such as states and events are categorized into positive and negative types. Friendship is a very desirable state. Therefore, FRIENDSHIP IS A VALUABLE COMMODITY which is a special case of the DESIRABLE IS VALUABLE metaphor is conceptualized. The expression *Friendships are more valuable than priceless jewels* (Kövecses, 2004, p. 107) is an example of the FRIENDSHIP IS A VALUABLE COMMODITY metaphor.

#### **f. Event System**

Based on the inheritance hierarchy of the Event Structure metaphor, events in friendship are cases of life events, and the LIFE IS A JOURNEY metaphor could lead to the FRIENDSHIP IS A JOURNEY metaphor. That is to say, the FRIENDSHIP IS A

JOURNEY metaphor inherits the structure of the LIFE IS A JOURNEY metaphor. The linguistic examples include such expressions as *Their friendship has traveled some rough roads* and *Our friendship has seen many waters* (Kövecses, 2004, p. 108). Detailed discussion will be conducted in Chapter 4.

## 2. Cultural Factor

Besides the analysis of the metaphorical systems, Kövecses (2005) also notices that the cultural prototype of friendship changes. For example, friendship of two males in the Victorian period would be likely to be identified today as romantic love (Stearns, 1994). Two prototypical models of friendship can work in one culture: "true friendship" and "friendliness".

Based on Kövecses' study, Tan (2010) has a comparative study on friendship metaphor between English and Chinese. She holds that cultural variety may produce specific conceptual metaphors. For example, there is the FRIENDSHIP IS FIRE metaphor in Chinese that expresses warmth or continuation of friendship. In Chinese, the intensity of fire for friendship is mild instead of a burning fire or high heat, and thus, the fire of friendship brings people warmth. The fire of friendship can *xin huo xiang chuan* (薪火相传, *The fire continues with firewood*) from generation to generation and there is friendship that will not *mie* (灭, *The fire dies out*).

With the above analysis, we can find that the conceptualization of friendship can be influenced not only by metaphorical systems, but also by cultural variation. This helps to focus the domain and the related elements of the concept of FRIENDSHIP in this study.

### D. The Road Movie *Green Book*

According to *New Oxford Dictionary of English*, a road movie is a movie genre in which the main characters are travelling on a journey of self-discovery. A road movie

can be a ready space to explore the tensions and crises of a historical moment (Cohan & Hark, 1997)

Laderman (2002) traces the evolution of road movies: the visionary rebellion in the late 1960s road movie, the existential irony in the early 1970s road movie, the 1980s postmodern road movie, the 1990s multicultural road movie, and the European road movie. He holds that the road is a universal symbol of the course of life and a movement of desire, built with direction and purpose (Laderman, 2002).

Key themes of the road movie in the context of Europe, the Americans, Africa, Asia and Australia are explored: liberty (e.g. the outlaw road movies), identity and citizenship (e.g. assuming an identity of a victim, obscuring or adopting an identity), masculinity (e.g. a man going through a crisis), femininity (e.g. exploring gender issues by featuring a female protagonist on the road), self-discovery (e.g. the quest-style movies), and border-crossing (e.g. transnational road movies) (Archer, 2013; Duarte & Corrigan, 2018; Garibotto & Pérez, 2016; Martin-Jones, 2009). People do not just talk about the itinerary or journey along the road; the journey is conceptualized as life experiences or social relationships as a means to explore the theme of the movie.

Road movies are a popular genre, but an overlooked field in movie research (Cohan & Hark, 2002). Scholars are paying more attention to the genre now (Orgeron, 2008). Thus, it is worthwhile to have road movie as the research focus from different perspectives. The Source-Path-Goal schema and such metaphors as LIFE IS A JOURNEY and A STORY IS A JOURNEY have led to some examinations of various types of road movies (Kövecses 2010). For example, Jing and Tang (2016) take the 2010 Oscar Award film *Up* as a case study, combining multimodal metaphor with cinematic narration as a way to analyze a journey story. But their study focused on the application of Source-Path-Goal schema in the movie lacking a detailed examination on the systematicity of mappings and the variety of entailments of a single metaphor which leaves space for further study on road movies and conceptual metaphor.

*Green Book* is the 2019 Best Picture Oscar Academy Award winner. Current research on it is mainly from verbal, multimodal, cultural, and rhetoric perspectives (Ma, 2019; Zhao & Li, 2019; Guo, 2020). Some metaphors have been discussed, such as the color metaphors (represented by the colors of the guidebook, the car, and skin color) and

multimodal metaphors (demonstrated in music and visual images). But an analysis of the systematic mappings of the JOURNEY metaphor and its role in constructing the movie and affecting people's thinking needs to be attempted. This dissertation aims to explore the significance of the movie, which integrates narratives with the JOURNEY metaphor and constructs the whole movie with it in a systematic way.



### III. RESEARCH METHODOLOGY

In this chapter, the methodology that lies behind the analysis and findings of the following chapters will be presented. This study first discusses linguistic expressions on the FRIENDSHIP IS A JOURNEY metaphor to give a verbal manifestation of this metaphor. One purpose is to find the verbal ground for this metaphor. The other purpose is to set up the basis for the study of the corresponding metaphor in a movie. The expressions are from two resources: the examples other researchers used and the expressions in an English language corpus.

Grounded on the verbal metaphor discussions, this study will then focus on the manifestation of the FRIENDSHIP IS A JOURNEY metaphor in the movie *Green Book*. Because up to now there has been no widely accepted procedure to analyze non-verbal metaphors in movies, this study will adapt the methodologies that have been proven reliable for verbal and multimodal discourse. The methodology is derived from two researchers: Jonathan Charteris-Black and Paula Pérez-Sobrino.

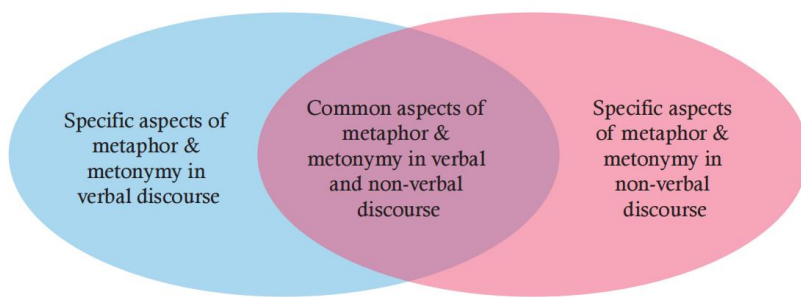
Charteris-Black (2004, p. 35) introduces three stages of corpus approach to critical metaphor analysis, namely, metaphor identification, metaphor interpretation, and metaphor explanation:

Metaphor identification is initially concerned with ideational meaning — that is, identifying whether they are present in a text and establishing whether there is a tension between a literal source domain and a metaphoric target domain. Metaphor interpretation is concerned with interpersonal meaning — that is, identifying the type of social relations that are constructed through them. Metaphor explanation is concerned with textual meaning: that is, the way that metaphors are interrelated and become coherent with reference to the situation in which they occur (Charteris-Black, 2004, pp. 34-35).

Due to his focus on verbal metaphor, his method in the first stage — verbal metaphor identification — will be replaced by the recent example on multi-modal

metaphor identification. Therefore, this study will borrow the multi-modal metaphor and metonymy identification procedure used by Pérez-Sobrino (2017) and adjust it for the purpose of this study.

When analyzing multimodal metaphors, Pérez-Sobrino introduces the equipollence hypothesis which is a methodological assumption that the structures of verbal and non-verbal metaphors are equivalent to each other, and so the research methods should be similar. Therefore, to analyze a metaphor in non-verbal settings, the analyst is encouraged to find equivalent source-target structures that have been accepted for the study of metaphor in verbal environments (Pérez-Sobrino, 2017). But she admits that there are differences between the aspects of verbal and non-verbal metaphors, as shown in Figure 3-1.



<Figure 3-1> The equipollence hypothesis  
 (Pérez-Sobrino, 2017, p. 80)

Pérez-Sobrino suggests four steps for conceptual metaphor/metonymy identification when studying multimodal metaphor and metonymy in advertisements: identification of possible source domains; identification of possible target domains; metaphoric or metonymic relationships; and patterns of interaction. The third step involves analyzing what mappings are projected, while the fourth step is about identifying more than one metaphor or metonymy of different modals. Now, I will introduce the stages for the study of the FRIENDSHIP IS A JOURNEY metaphor in *Green Book*.

## A. Metaphor Identification

This study takes the 2019 Oscar-winning movie *Green Book* as the research object. This movie meets the criteria for research in three aspects. Firstly, *Green Book* is a classic road movie. The JOURNEY metaphor is the focus of the road movie genre in which the source domain JOURNEY is used to construct relationships, careers, adventures, etc. (Forceville 2006, 2011, 2013; Forceville & Jeulink, 2011). Secondly, the theme of this movie is friendship. Based on actual events, the movie *Green Book* recounts a road trip in 1962 when African American classical and jazz pianist Don Shirley, an African American pianist hired Tony Lip, an Italian American bouncer as his driver and bodyguard to have an eight-week concert tour from New York City to Deep South. When the pair witnessed and confronted racism and danger on the road, they found respect for each other and nurtured a friendship. On Christmas Eve, they returned to New York. They became lifelong friends. Thus, the theme of such an engaging and inspiring movie is their journey from antagonism to deep friendship, which can be accepted as the target domain FRIENDSHIP. Thirdly, *Green Book* enjoys high popularity with global audiences, which will ensure its acceptability as a research object. Because this study focuses on one metaphor instead of multiple metaphors or metonymy, I have elaborated Pérez-Sobrino's methods into three steps: identification of constituent elements of the JOURNEY domain in the movie; identification of the elements of the target domain in the movie; and identification of potential mappings and entailments of this metaphor in the movie. Now, I give a detailed illustration of the three steps of identification of this metaphor in the movie.

The first step is the identification of constituent elements of source domain JOURNEY in the movie. Based on linguistic expressions of the JOURNEY metaphor that the previous researchers mentioned and our embodied experiences, screen shots of journey elements are collected, such as drivers/travelers, vehicle, obstacles, locations, traveling distance, detours and the destination. Related verbal manifestations of these elements are also collected. Then these elements are described in words. For example, the driver Tony Vallelonga and the pianist Don Shirley are travelers, the car is the vehicle etc.

Because the generalization is used in referring to the correspondences of source domain or target domain, words such as *vehicle* instead of *car* will be used. The second step is the identification of constituent elements of the target in the movie. Some friendship elements are collected directly such as the protagonists and their conflicts. But most of the friendship elements have to be retrieved indirectly from the surrounding context and the narratives of the plot because these friendship elements are abstract and not easy to find. A general understanding of the movie and the different aspects of the friendship needs to be established.

The third step is the identification of potential mappings and entailments of this metaphor in the movie. A metaphor consists of systematic mappings and not any element of the source domain can be utilized for the understanding of any elements of the target (Lakoff & Johnson 1980, 1999). What elements can be used to structure the target domain in terms of the source domain and how much of a source domain is applied to the target have to be considered. If additional information of journey elements is carried over to target domain, it will be regarded as an entailment. Some elements of the source domain might not be mapped if they conflict with the structure of the target. Furthermore, different from verbal metaphors, the analyst has to identify the mappings of non-verbal metaphors and determine if they belong to the same domain (metonymy) or connect two domains (metaphor). That is to say, this step involves describing the mapping as metonymy (A FOR B) or metaphor (A IS B) (Pérez-Sobrino, 2017).

## **B. Metaphor Interpretation**

Metaphor interpretation acts as a reasoning process based on a systematic set of correspondences (Pérez-Sobrino, 2017). In this stage, the relationship of the correspondences between the two domains will be established as mappings and entailments of the FRIENDSHIP IS A JOURNEY metaphor in the movie. Due to the analyst's introspection and bias in visual metaphor identification, contrasting with other

experienced researchers will be done to reduce the analyst's partiality. When a similar analysis or agreement is reached, the interpretation will be accepted. Those that lead to disagreement or different conclusions among researchers will not be included.

### **C. Metaphor Explanation**

In this stage, the way that this metaphor works in the context of the movie *Green Book* and the way it is interrelated with the plot of the movie will be explained in detail. How each mapping and entailment of this metaphor works in the movie will be explained.

This study will also judge how this metaphor influences the audience by discussing the communicative functions this metaphor plays. In addition, when analyzing the correspondences of the source domain, this study finds that some of its correspondences interact with metonymy. Thus journey-related visual metonymy will be discussed regarding how to enhance the communicative functions of this metaphor.

## **IV. VERBAL MANIFESTATION OF THE FRIENDSHIP IS A JOURNEY METAPHOR**

Beginning with a brief introduction on conceptual metaphor, this chapter will have an analysis on the verbal FRIENDSHIP IS A JOURNEY metaphor. One purpose of this chapter is to find the verbal ground for this metaphor, while the other is to set up a basis for further study on the manifestation of the FRIENDSHIP IS A JOURNEY metaphor in a movie.

### **A. Conceptual Metaphor**

Some key terms of a conceptual metaphor that will be used in the illustration of the FRIENDSHIP IS A JOURNEY metaphor will be emphasized in this part, including source and target domains, mapping, entailment, and inheritance hierarchy.

#### **1. The Source and Target Domains**

As mentioned in previous chapters, metaphor is a process of our thinking and reasoning that is composed of a source domain and a target domain. For instance, in the LIFE IS A JOURNEY metaphor, the concept JOURNEY in the source domain is used to construct the concept LIFE in the target domain. The source domain is more concrete or physical including human body, animals, plants, buildings, movement, etc; The target domain is fairly abstract, including psychological and mental states and events (e.g. emotions, thoughts and morality), social groups and processes, and personal experiences (Kövecses, 2010).

Conceptual metaphors are mostly unidirectional from the source domain to the target domain. Linguistic expressions can indicate the existence of conceptual metaphors. For instance, in the following expressions, the LIFE IS A JOURNEY metaphor is revealed, which shows that we make use of the journey to think and talk about the abstract

concept of life:

- (1) a. *He's without direction in life.*  
 b. *I'm at a crossroads in my life*  
 c. *She'll go places in life.* (Kövecses, 2010, p. 3)

## 2. Mapping

Mappings make up a conceptual metaphor. Take the ANGER IS A HOT FLUID IN A CONTAINER metaphor as an example. The constituent elements of hot fluid in a container correspond systematically to constituent elements of anger as shown in Figure 4-1. Our common knowledge about the concept in the source domain is used to structure the concept in the target domain. The body corresponds to the container, the anger is like the hot fluid in the container, and the degree of the heat represents the intensity of anger.

Source: HOT FLUID IN A CONTAINER		Target: ANGER
the physical container	⇒	the angry person's body
the top of the container	⇒	the rational self of the angry person
the hot fluid inside the container	⇒	the anger
the degree of fluid heat	⇒	the intensity of anger
the cause of increase in fluid heat	⇒	the cause of anger

<Figure 4-1> Mappings of the ANGER IS A HOT FLUID IN A CONTAINER metaphor  
 (Kövecses, 2010, pp. 123-124)

According to Kövecses (2010), the utilization of the HOT FLUID IN A CONTAINER elements provides the concept of anger with this set of elements. These elements of the target concept are not preexisting. Therefore, to obtain the systematic mappings of this metaphor can help to know this metaphor.

The mappings are partial, which means that only certain aspects of the source domain concept participate in the mapping (which is called metaphorical utilization),

and only a part of the target domain is focused in the mappings. The focus on one or some aspects of a target is called highlighting, and those that remain out of focus are called hiding. Highlighting and hiding are inevitable and they jointly work. Taking some metaphors for ARGUMENT as an example, one target domain can be conceptualized in terms of different source domains as shown in (2):

(2) a. AN ARGUMENT IS A CONTAINER

b. AN ARGUMENT IS A JOURNEY

c. AN ARGUMENT IS WAR

d. AN ARGUMENT IS A BUILDING

(3) a. *Your argument has a lot of content.*

*What is the core of his argument?*

b. *We will proceed in a step-by-step fashion.*

*We have covered a lot of ground.*

c. *He won the argument.*

*I couldn't defend that point.*

d. *She constructed a solid argument.*

*We have got a good foundation for the argument.* (Kövecses, 2010, p. 92)

The container metaphor focuses on the content, as shown in (3a); The journey metaphor highlights the progress and direction as shown in (3b); The war metaphor highlights the control over the argument as shown in (3c); The building metaphor highlights the strength and construction of an argument as shown in (3d). When the journey metaphor highlights progress, it simultaneously hides the aspects of control over an argument or the construction of an argument.

Next, I give an example to illustrate the partial metaphorical utilization. Take the



metaphor AN ARGUMENT IS A BUILDING.

- (4) a. We've got the *framework* for a *solid* argument.  
 b. If you don't *support* your argument with *solid* facts, the whole thing will *collapse*.  
 c. You should try to *buttress* your argument with more facts.  
 d. With the *groundwork* you've got, you can *build a strong* argument.

(Kövecses, 2010, p. 93)

These examples in (4) are some metaphorical expressions for the AN ARGUMENT IS A BUILDING metaphor. Certain aspects of BUILDING concept are utilized to conceptualize an argument: The words *construct* and *build* refers to the construction of a building; the word *framework* refers to the structure of a building; the words *buttress*, *solid*, and *support* refers to the strength of a building. The aspects of a building such as corridors, rooms, or a particular architectural style are not used in the comprehension of arguments.

The above examples show that both the highlighting of the target domain and the utilization of the source domain are partial. No source domain can conceptualize all aspects of a target. Several source domains jointly structure the target.

### 3. Entailment

Another property of a conceptual metaphor is its metaphorical entailment. It means that the additional information of a source and its constituent elements is mapped onto a target but this information is not part of the mappings of the basic elements of the domains. Take the metaphor AN ARGUMENT IS A JOURNEY as an example. A path is a constituent element of a journey, and the path represents the progress of an argument. But to *stray from the path* is additional information about JOURNEY instead of a constituent element of this metaphor. When it is utilized in the target, digression from

an argument is manifested. This entailment is TO DIGRESS FROM AN ARGUMENT IS TO STRAY FROM A PATH. Entailments come from our unconscious experiences in our lives or our everyday knowledge and they are part of our conceptual system and are used in the comprehension of the target.

Entailments can also structure the whole conversation. Kövecses (2010) provides an example as follows in (5):

(5) Teacher: You look like a healthy apple.

Author: I hope it's not rotten inside.

Teacher: I hope, too, that it will last a long time. (Kövecses, 2010, p. 123)

In the PEOPLE ARE PLANTS metaphor, an apple refers to a person. A piece of knowledge about an apple that an apple with a healthy-looking outside may be rotten inside is added to the source domain by the second speaker. The teacher picks up another piece of information that the apple might last a long time. The activation of the two entailments in this conversation thus structures the conversation.

Furthermore, the entailments of a source can be fully and coherently mapped onto a single target concept. This doesn't mean a full description of this metaphor. It means that these entailments are fully exploited in the metaphor. For instance, the following are the entailments of the ANGER IS A HOT FLUID metaphor. Linguistic expressions Kövecses provided in (6) indicate that people think in terms of this entailment potential:

(6) a. WHEN THE INTENSITY OF ANGER INCREASES, THE FLUID RISES

She could feel her gorge *rising*.

b. INTENSE ANGER PRODUCES STEAM

I was *fuming*.

c. INTENSE ANGER PRODUCES PRESSURE ON THE CONTAINER

He was *bursting* with anger.

d. THE ANGRY PERSON TRIES TO KEEP THE PRESSURE BACK

I *suppressed* my anger.

e. WHEN ANGER BECOMES TOO INTENSE, THE PERSON EXPLODES

She *blew up* at me.

f. WHEN AN ANGRY PERSON EXPLODES, PARTS OF HIM/HER GO UP IN THE AIR

I *blew my top*.

g. WHEN AN ANGRY PERSON EXPLODES, WHAT WAS INSIDE HIM/HER COMES OUT

*Smoke was pouring out of his ears.* (Kövecses, 2010, pp. 124-125)

The second case is that the entailments characterize the related target concepts. For example, as shown in (7), the COMPLEX ABSTRACT SYSTEMS ARE PLANTS metaphor utilizes various entailments that provide rich knowledge for the related mapping. These entailments structure the developmental aspects of complex systems. The linguistic expression in (7) are what Kövecses used.

(7) a. PREPARING THE DEVELOPMENT OF A COMPLEX SYSTEM IS PREPARING  
THE GROWTH OF A PLANT.

The work *will prepare the ground for* future development.

b. TO START OR CREATE A COMPLEX SYSTEM IS TO SOW A SEED

... debate that *sowed the seeds* of the welfare state.

c. THE QUICK DEVELOPMENT OF A LARGE NUMBER OF THINGS IS THE  
QUICK GROWTH OF A LARGE NUMBER OF SHOOTS OR LEAVES

Concrete hotels and tourist villages are *sprouting* along the desert shore.

d. POTENTIAL OR SOURCES OF FUTURE EVENTS ARE SEEDS

The *seeds* of the future *lie in* the present.

e. ORIGINS OR CAUSES LEADING TO EFFECTS ARE PARTS OF PLANTS FROM  
WHICH OTHER PARTS OF PLANTS FROM WHICH OTHER PARTS GROW

The beginning of an idea *took root in* Rosemary's mind.

f. THE INITIAL STAGES OF DEVELOPMENT ARE THE BEGINNINGS OF GROWTH

Our *budding* romance was over.

g. TO MAINTAIN OR TAKE CARE OF A COMPLEX SYSTEM IS TO CULTIVATE A PLANT

He always *cultivated* friendships with the ruling class.

h. THE FORCED DEVELOPMENT OF A COMPLEX SYSTEM IS THE FORCED GROWTH OF A PLANT

The school has always had a *hothouse* atmosphere.

(Kövecses, 2010, pp. 128-129)

Those which are not coherent with image-schema will not be mapped. For example, in the JOURNEY domain, people can backtrack. But in the target domain of LIFE IS A JOURNEY, we cannot undo what we previously chose to do, thus, this feature will not be mapped onto the target.

#### 4. Inheritance Hierarchy

Inheritance is a common cognitive mechanism (e.g. we understand an electric car by "inheriting" the information from our idea of a prototypical car). Inheritance hierarchy is an important feature of the metaphor system. Lakoff (1993) gives an illustration about the inheritance hierarchy (Figure 4-2). The following is a summary of his illustration.

Level 1: The Event Structure Metaphor

Level 2: A PURPOSEFUL LIFE IS A JOURNEY

Level 3: LOVE IS A JOURNEY; A CAREER IS A JOURNEY

<Figure 4-2> Example of an inheritance hierarchy with three levels  
 (Lakoff, 1993, p.222)

In the event structure metaphor, different events and their various aspects such as states, changes, purposes, and means are conceptualized as physical concepts: location, force, and motion. Its mappings are diagramed in Figure 4-3.

Source domain: SPACE	⇒	Target domain: EVENTS
locations	⇒	states
movements	⇒	changes
forces	⇒	causes
self-propelled motion	⇒	actions
destinations	⇒	purposes
paths to destinations	⇒	means
impediments to motion	⇒	difficulties
a travel schedule	⇒	expected progress/a virtual traveler
large, moving objects	⇒	external events
journeys	⇒	long-term, purposeful activities

<Figure 4-3> Mappings of the Event Structure metaphor  
(Lakoff, 1993. p. 223)

Events in a purposeful life are a part of events in general. The A PURPOSEFUL LIFE IS A JOURNEY metaphor inherits the structure of the Event Structure metaphor (Figure 4-4).

A PURPOSEFUL LIFE IS A JOURNEY  
 Target domain: LIFE      Source domain: JOURNEY  
 The person leading a life is a traveler  
 Inherits event structure metaphor, with:  
 Events = significant life events  
 Purposes = life goals

<Figure 4-4> Inheritance of the A PURPOSEFUL LIFE IS A JOURNEY metaphor  
(Lakoff, 1993. p. 223)

The mappings of A PURPOSEFUL LIFE IS A JOURNEY metaphor inherit those of the Event Structure metaphor as shown in Figure 4-5. The person leading a life is a traveler. The actions in life are self-propelled motion. Life goals are destinations on the

journey. Means to achieve a life goal is a path to a destination. Difficulties in life are impediments to motion. The expected progress in life is a life schedule. External events are large moving objects to impede motion toward life goals.

Source domain: JOURNEY	⇒	Target domain: LIFE
a traveler	⇒	the person leading a life
locations	⇒	states
movements	⇒	changes
forces	⇒	causes
self-propelled motion	⇒	actions in life
destinations	⇒	life goals
path to destination	⇒	means to achieve a life goal
impediments to motion	⇒	difficulties in life
a travel schedule	⇒	expected progress through life
large, moving objects	⇒	external events

<Figure 4-5> Mappings of the A PURPOSEFUL LIFE IS A JOURNEY metaphor  
(Lakoff, 1993. p. 223)

Events related to love are a part of life events. The LOVE IS A JOURNEY metaphor makes use of the structure of the A PURPOSEFUL LIFE IS A JOURNEY metaphor (Figure 4-6). What is special about this metaphor is that the two lovers are travelers and the love relationship is a vehicle.

LOVE IS A JOURNEY  
 Target domain: LOVE      Source domain: JOURNEY  
 The lovers are travelers  
 The love relationship is a vehicle  
 Inherits the A PURPOSEFUL LIFE IS A JOURNEY metaphor

<Figure 4-6> Inheritance of the LOVE IS A JOURNEY metaphor  
(Lakoff, 1993. p. 224)

A career is also a part of life. The A CAREER IS A JOURNEY metaphor inherits the structure of the A PURPOSEFUL LIFE IS A JOURNEY metaphor (Figure 4-7). But a career is a journey upward.

A CAREER IS A JOURNEY

Target domain: CAREER    Source domain: JOURNEY

A careerist is a traveler. Status is up.

Inherits A PURPOSEFUL LIFE IS A JOURNEY, with:

life goals = career goals. Ideal: to go as high, far, and fast as possible

<Figure 4-7> Inheritance of the CAREER IS A JOURNEY metaphor

(Lakoff, 1993. p. 224)

Hierarchically, difficulties as impediments to travel occur in general events, as well as in life, in a career and in love relationships. Via the inheritance hierarchy, all other uses are also generated. That is to say, the mappings, entailments, linguistic expressions, or other uses of the first level can be used to refer to lower levels. For example, the expression *at a crossroad* in the first level source domain can be used to talk about life and love relationships (Gibbs, 1994). Meanwhile, the hierarchy also characterizes items. For example, what is specific about a career is that it is a journey upward, and thus, *climbing the ladder* can be used in careers, not in a life or love relationships.

Kövecses (2004) says that because of the inheritance hierarchy, the metaphor A PURPOSEFUL LIFE IS A JOURNEY could lead to the metaphor FRIENDSHIP IS A JOURNEY. Therefore, the hierarchy can be illustrated with three levels (Figure 4-8). The Event Structure metaphor is at the highest level, and FRIENDSHIP IS A JOURNEY is at the third level. FRIENDSHIP IS A JOURNEY inherits the structure of A PURPOSEFUL LIFE IS A JOURNEY metaphor and A PURPOSEFUL LIFE IS A JOURNEY metaphor inherits the structure of the Event Structure metaphor.

Level 1: The Event Structure Metaphor

Level 2: A PURPOSEFUL LIFE IS A JOURNEY

Level 3: FRIENDSHIP IS A JOURNEY

<Figure 4-8> Inheritance hierarchy of the FRIENDSHIP IS A JOURNEY metaphor

Simultaneously, the mappings of FRIENDSHIP IS A JOURNEY inherit the mappings of the LIFE IS A JOURNEY metaphor. What is special is that the person and his companion are travelers. Relationship difficulties are impediments to travel. Thus, the mappings of the FRIENDSHIP IS A JOURNEY metaphor can be adopted, as shown in Figure 4-9.

Source domain: JOURNEY	Target domain: FRIENDSHIP
travelers	⇒ the person and his companion
locations	⇒ states of friendship
distance moved	⇒ progress in friendship development
forces affecting the journey	⇒ causes
self-propelled motion	⇒ actions in friendship development
destination	⇒ friendship
path to destination	⇒ means to develop friendship
impediments to motion	⇒ difficulties in friendship development
large, moving objects	⇒ external events

<Figure 4-9> Mappings of the FRIENDSHIP IS A JOURNEY metaphor

The above introduction on conceptual metaphor shows the two main properties of a metaphor — mappings and entailments. The inheritance hierarchy can help locate the systematic mappings and entailments. The metaphorical linguistic expressions can reveal the existence of these mappings and entailments. Therefore, in this study, the inheritance hierarchy will be used to analyze the complete mappings and various entailments of the FRIENDSHIP IS A JOURNEY metaphor in verbal context. These mappings and entailments in verbal context will guide the further study on the manifestation of the FRIENDSHIP IS A JOURNEY metaphor in a movie.

## **B. Verbal Manifestation of FRIENDSHIP IS A JOURNEY**

As Kövecses (2004, pp. 108-109) mentions, some linguistic expressions reveal the existence of the verbal FRIENDSHIP IS A JOURNEY metaphor. With the above knowledge on conceptual metaphor, I now analyze the FRIENDSHIP IS A JOURNEY



metaphor in the verbal modal. The first section is about the mappings of this metaphor and the second section is about its entailments.

## 1. Mappings Manifested in Linguistic Expressions

The systematic mappings of the FRIENDSHIP IS A JOURNEY metaphor are shown in Figure 4-9. Now will I provide some linguistic expressions to prove the existence of these mappings in people's thinking and reasoning. I will use Kövecses' (2004) linguistic examples and the corpus resources from *British National Corpus* (BNC) or *Corpus of Contemporary American English* (COCA) as evidence. I list the linguistic expressions first in (8) and then provide the mappings for each of them.

- (8) a. *Their friendship is on the rocks* (Kövecses, 2004, p. 109).  
 b. *Their friendship has come a long way* (Kövecses, 2004, p. 108).  
 c. *It is worthy to pass all life in the search after friendship* (BNC).  
 d. *Our paths first crossed when we were students at Yale* (BNC).

The linguistic expression in (8a) *Their friendship is on the rocks* gives us the following constituent elements of a journey: the travelers, the location, and the forces affecting the journey. Firstly, travelers correspond to the person and his companion (it is the mapping THE PERSON AND HIS COMPANION ARE TRAVELERS). Secondly, the location is on the rocks. This location corresponds to the difficult states of friendship (It is the mapping STATES ARE LOCATIONS). Thirdly, the rocks as the forces that slow down the journey are the causes of the difficulties. Therefore, when people hear this sentence, they will interpret it to be about the states of the friendship between people: Because of some obstacles, their friendship is having difficulties. These mappings are CAUSES ARE FORCES AFFECTING THE JOURNEY and DIFFICULTIES IN FRIENDSHIP DEVELOPMENT ARE IMPEDIMENTS TO MOTION.

The expression in (8b) *Their friendship has come a long way* indicates some elements of the source domain: Travelers move forward to continue their journey and

they have covered a long distance. When these elements are activated to understand the target domain FRIENDSHIP, travelers are friends and the distance travelers have moved correspond to the progress in friendship development.

In (8c), *pass ... in the search after* means to move in a direction and try to reach the destination or move to a desired location. When traveling, travelers will pass some locations and they might in search after the desired location before they find and reach the destination. When this information is mapped onto the target of FRIENDSHIP, the destination in the source domain is utilized in the comprehension of FRIENDSHIP, and the destination of a journey corresponds to the achievement of friendship. The mapping FRIENDSHIP IS A DESTINATION is activated.

In (8d), *Our paths first crossed when we were students at Yale*, the *paths* and *crossed* are the elements of a journey domain. When travelers move to a desired location, they have to follow a path. Some paths cross with each other. When this is mapped onto the target of friendship, the *path crossed* corresponds to the means to build up friendship: people meet each other. The mapping MEANS TO DEVELOP FRIENDSHIP IS PATH TO DESTINATION is activated from the elements of the source domain to those of the target domain of FRIENDSHIP.

The above illustrates that the mappings of this metaphor are systematic in a verbal context, which sets a basis for further study on this metaphor in a movie. Mappings also yield a variety of metaphorical entailments that add rich additional information to the metaphor. The following section is about the manifestation of the entailments in this metaphor.

## 2. Entailments Manifested in Linguistic Expressions

To discuss the entailments of the FRIENDSHIP IS A JOURNEY metaphor, I will also use the hierarchical structure. The entailments of this metaphor inherit the metaphor LIFE IS A JOURNEY, and the LIFE IS A JOURNEY metaphor inherits the entailments of the Event Structure metaphor. The following examples are some entailments of the Event Structure metaphor.

- (9) a. FREEDOM OF ACTION IS THE LACK OF IMPEDIMENT TO MOVEMENT  
 b. CHANGING IS TURNING  
 c. CAREFUL ACTION IS CAREFUL MOVEMENT  
 d. SPEED OF ACTION IS SPEED OF MOVEMENT  
 e. A DIFFERENT MEANS OF ACHIEVING A RESULT IS A DIFFERENT PATH

(Lakoff, 1993, pp. 221-222)

Via the inheritance hierarchy, the entailments of the first level can be used to refer to lower levels. For example, *at a crossroad* in the first level source domain can be used to talk about life and friendship. The metaphor LIFE IS A JOURNEY inherits these entailments and they can be used to refer to the entailments of the metaphor FRIENDSHIP IS A JOURNEY. Therefore, to manifest some entailments of the FRIENDSHIP IS A JOURNEY metaphor, this study will adopt some of the examples. Some linguistic expressions that reflect these entailments are provided. The resources of these linguistic expressions are those that other researchers used or the expressions in the BNC or COCA.

- (10) a. FRIENDSHIP DEVELOPMENT IS THE REMOVAL OF IMPEDIMENT TO  
 MOVEMENT  
 b. CHANGE OF FRIENDSHIP IS CHANGE OF DIRECTION  
 c. SITUATION CHANGES VIA DETOUR  
 d. CAREFUL ACTION IS CAREFUL MOVEMENT  
 e. SPEED OF FRIENDSHIP DEVELOPMENT IS SPEED OF MOVEMENT  
 f. A DIFFERENT MEANS OF ACHIEVING FRIENDSHIP IS A DIFFERENT PATH

- (11) RELATIONSHIP DEVELOPMENT IS THE REMOVAL OF IMPEDIMENT TO MOVEMENT  
*Sirena's jealousy is shown here as the obstacle to life-long friendship which has been successfully overcome (COCA).*

When there is no impediment or the impediment to movement is removed, there is self-propelled movement, which corresponds to the FRIENDSHIP DEVELOPMENT. In the above expression, an obstacle is an object in the way, which makes it difficult for the traveler to move forward on a journey. When there is no obstacle, there will be no difficulty for movement. When the FRIENDSHIP IS A JOURNEY metaphor is activated, this element of journey domain is mapped onto the friendship domain and yields the entailment RELATIONSHIP DEVELOPMENT IS THE REMOVAL OF IMPEDIMENT TO MOVEMENT, in which an obstacle corresponds to jealousy and the removal of an obstacle corresponds to the friendship development when one's jealousy is overcome.

(12) CHANGE OF FRIENDSHIP IS CHANGE OF DIRECTION

*Her former friend turned to be her worst enemy (BNC).*

Remaining in a state is moving in the same direction and the change of a state is changing to a new direction. As shown in (12), the word *turn* refers to the change of direction in the journey domain. When it is mapped onto the domain of friendship, the change of direction represents the change of the friends' relationship: Their relationship changes from being friends to becoming enemies.

(13) SITUATION CHANGES VIA DETOUR

*He came up onto the tracks, heading on in the direction he had been going, we were a small detour - a momentary hope, unfulfilled (COCA).*

A detour is also a change of direction. When making a detour, travelers will change their route. With the activation of FRIENDSHIP IS A JOURNEY metaphor, a *detour* corresponds to a change of relationship. In the above expression (13), when *he* had been moving on, he had a detour, thus he changed his direction. It corresponds to a different or unexpected relationship. Because a detour is a deviation from the route, the

traveler might fail to reach the destination, which corresponds to the failure of the relationship development, as expressed in the above example, *his* relationship with *us* is a momentary hope to him but it is unfulfilled. A detour corresponds to the different or unexpected situations in friendship development. It is the entailment SITUATION CHANGES VIA DETOUR.

(14) CAREFUL ACTION IS CAREFUL MOVEMENT

*Don't walk on eggshells with me, okay* (BNC)?

In example (14), to walk on eggshells is to move extremely carefully. When applied to the FRIENDSHIP IS A JOURNEY metaphor, this element corresponds to a very careful action in friendship development or the tension in the relationship between friends, as shown in (14): You don't have to be very careful not to offend or upset me.

(15) SPEED OF FRIENDSHIP DEVELOPMENT IS SPEED OF MOVEMENT

*His friendship with Robert Southey was in further steep decline* (BNC).

*Steep decline* in the expression (15) is a fast downward movement in the source domain of journey. When it is mapped onto the target of FRIENDSHIP, the fast movement corresponds to the sudden change of friendship. When it interacts with another metaphor SAD IS DOWN, in which *decline* corresponds to the sad situation, the information that the friendship has become worse suddenly is delivered.

(16) A DIFFERENT MEANS OF ACHIEVING FRIENDSHIP IS A DIFFERENT PATH

*Friendship is a two way street, not a one way road* (BNC).

In (16), the expression *a two-way street* is a path that allows vehicles to travel in both directions, while on a one-way road vehicles move in a single direction. When

this aspect is mapped onto the target of FRIENDSHIP, *a two way street* corresponds to the friends' mutual involvement in successful friendship development, while a one way road corresponds to the relationship of which only one side is offering something or benefiting from the relationship. Therefore, this linguistic expression delivers a different means to develop friendship: the mutual involvement of both sides instead of one side offering or benefiting. This is the entailment A DIFFERENT MEANS OF ACHIEVING FRIENDSHIP IS A DIFFERENT PATH.

The above examples clearly show the mappings and entailments of the FRIENDSHIP IS A JOURNEY metaphor, which helps to conduct further study on the FRIENDSHIP IS A JOURNEY metaphor in a movie. In the following chapter, this study will take the movie *Green Book* as an example to investigate its manifestations of this metaphor. The focus will be on the manifestation of its mappings and entailments in the movie.

## V. MANIFESTATION OF FRIENDSHIP IS A JOURNEY IN THE MOVIE *GREEN BOOK*

The driving force of most road movies is an embrace of a journey that is used to construct an abstract concept. *Green Book* is a classic road movie in which the abstract concept of friendship is constructed via the FRIENDSHIP IS A JOURNEY metaphor.

The journey in the movie goes as follows: The journey begins with Tony Vallelonga as the car driver and Don Shirley as the passenger. Behind the wheel, they have an eight-week round trip. On the journey, they go to different places for their trio musical performance. They rely on *The Negro Motorist Green Book* to guide them to the few establishments that are safe for African-Americans. Their car breaks down, they have to make a detour, and they have a flat tire. In different places they are confronted with racism, discrimination, and danger of violence. They experience unexpected humanity and humor as well. With the motion of their trip, they set aside their differences. At the end of their journey, they drive back home and have Christmas Eve family dinner together.

The friendship in the movie develops as follows: at the beginning, Don Shirley hires Tony. They have many differences and they do not like each other. For example, Tony feels uncomfortable being asked to behave properly, and Don is disgusted at Tony's habits. After Don Shirley's trio performances achieve great success, Tony changes his stereotypical ideas about black people. With Don's help, Tony improves his letter writing. When Don Shirley is in danger, Tony protects him. They change their attitude toward each other, find respect for each other, and nurture a friendship.

In this chapter, based on the manifestation of the verbal metaphor FRIENDSHIP IS A JOURNEY discussed in previous chapter, the manifestation of this metaphor in the road movie *Green Book* will be explored. Since a conceptual metaphor consists of two domains and the mappings and entailments are the two main features of a metaphor, these elements will be specifically discussed.

## A. The Source and Target Domains of FRIENDSHIP IS A JOURNEY in the Movie

Based on the mappings of the verbal metaphor FRIENDSHIP IS A JOURNEY discussed in previous chapter and the plots of the movie, the systematic mappings manifested in the movie are shown in Figure 5-1.

Source domain: JOURNEY	Target domain: FRIENDSHIP
travellers	⇒ Don and Tony
destination	⇒ friendship
locations	⇒ states of friendship development
distance	⇒ progress of friendship development
impediments to motion	⇒ difficulties in friendship development
guidebook	⇒ help

<Figure 5-1> Systematic mappings in the movie *Green Book*

The constitute elements of the source domain JOURNEY are as follows. Firstly, Don and Tony are on a journey, they are travelers. Their travel destination is Birmingham, Alabama where Don gives his final performance. Secondly, their journey takes them from New York City through Louisville (Kentucky), Macon (Georgia), Jackson (Mississippi) to Birmingham (Alabama) the Deep South for a series of trio musical performances, after which they return back to New York City, which means that they go to different locations and cover a long distance. Thirdly, along the way, some impediments to motion occur: their car breaks down and they have to stop their journey to fix the car; they have to make a detour and they get lost, which delays their journey; and they have a flat tire, which stops their car from moving. Fourthly, they rely on *The Negro Motorist Green Book* to guide them for food and accommodation.

In the movie, Don and Tony become friends when traveling, which indicates the existence of the metaphor FRIENDSHIP IS A JOURNEY. In the FRIENDSHIP target domain, the abstract concept of friendship is facilitated by the concrete concept of journey. Some elements of the source domain journey correspond to some elements of the target domain friendship, which can be seen in the following aspects. Firstly, Don



and Tony are employer and employee and they develop into friends, which corresponds to the travelers on a journey. Secondly, in different locations of their journey, there are different states in their friendship development. For example, their beginning state is an employment relationship when Don employs Tony as his bouncer in New York City. That is to say, locations on a journey correspond to the states of friendship development. And the distance Don and Tony move on their journey reflects the progress of their friendship development. Thirdly, the impediments to their motion imply the difficulties in their friendship development. For example, people's stereotypes and discriminations lead to some misunderstanding or even conflict between people. Fourthly, a guidebook for travelers corresponds to the help a friend provides, and to offer support is a help to friendship development. Constituent elements of journey are in systematic correspondence with constituent elements of friendship.

Therefore, in the movie, via the FRIENDSHIP IS A JOURNEY metaphor, the concrete concept of journey and its elements in the journey domain are used to construct the abstract concept of friendship. The following are some manifestations of this metaphor in the movie.

## **B. Metaphorical Expressions of FRIENDSHIP IS A JOURNEY in the Movie**

To further the study on the manifestation of the FRIENDSHIP IS A JOURNEY metaphor, this study will now focus on the verbal manifestation of this metaphor in the movie. The hypothesis is that if the metaphor works in a movie, it can be manifested both verbally and visually or audio-visually. After a careful collection of the linguistic expressions in the movie, the following examples are selected as the metaphorical expressions of this metaphor.

(1) (In the job interview for Don's driver)

Tony says to Don: I got no problem *being on a road* with you. (17:47)

The sentence *I got no problem being on a road with you* is what Tony says when

Don has an interview with him. In this sentence, Tony is not only expressing his willingness to be employed by Don, but also to be a companion to travel together with Don. This indicates the possibility of constructing a friendship through the experience of traveling. *Being on a road* represents an experience of friendship. To be on a road means to have a journey; therefore, journey in the source domain is mapped onto friendship in the target domain, which activates the metaphor FRIENDSHIP IS A JOURNEY.

(2) (In the job interview for Don's driver)

Tony says to Don: You need someone to get you *from point A to point B*?  
(17:54)

This interrogational sentence from Tony is to inquire what the job is. Literally, the movement from point A to point B is the physical movement of a person or an object. However, different locations on a journey imply different states in the journey. As the journey continues, the friendship may reach different states. Different locations in the source domain are mapped onto the target domain to refer to the different states in friendship development via the mapping STATES OF FRIENDSHIP ARE LOCATIONS.

(3) (A police car stops Don and Tony on the road)

Policeman: Why are you driving him?

Tony: He is my boss.

Policeman: He can't be out here at night. *It's a sundown town.* (01:25:46)

In the United States, a sundown town refers to a place where only white people are allowed within city limits after dark. Therefore, a sundown town is a feature of terrain. A feature of terrain is a kind of impediment to motion (Lakoff & Johnson, 1999). When Tony and Don are on their journey, they are stopped due to this feature of terrain. The sundown town is an impediment to motion because Don cannot pass through it safely at night. Specifically, sundown town is a place where colored people have to leave here by sundown or else they will be in trouble. This discriminatory

practice means that in this place, Don, a black, and Tony, a half Negro (as the policeman calls him), will suffer from racial discrimination, which is a difficulty in their friendship development. The impediment to motion corresponds to the difficulty in friendship development. This is the mapping DIFFICULTIES IN FRIENDSHIP DEVELOPMENT ARE IMPEDIMENTS TO MOTION, which is manifested in the expression *It's a sundown town*.

The above analysis shows that some aspects of the journey domain such as travelers, movements, and impediments are correspondently mapped onto the target domain FRIENDSHIP as friends, progress and difficulty of friendship, Therefore, the linguistic expressions about the FRIENDSHIP IS A JOURNEY metaphor works in *Green Book*. Next, this study will focus on the manifestation of this metaphor in the visual context.

### C. Mappings of FRIENDSHIP IS A JOURNEY in the Movie

As discussed in Section A, Don and Tony are travelers, their friendship states are locations on the journey, and the progress of their friendship development is the distance they move. Difficulties in their friendship development are the impediments to motion, and their achievement of friendship is the destination of the journey. The following is a detailed explanation.

#### 1. DON AND TONY ARE TRAVELERS

In the mapping DON AND TONY ARE TRAVELERS, travelers correspond to people who become friends, which is manifested in the following two pictures:



<Picture 5-1> Tony and Don in a car



<Picture 5-2> A hug

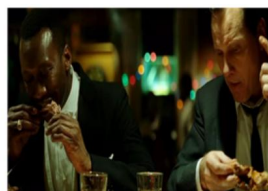
Picture 5-1 shows that Tony is the driver and Don is the passenger. Picture 5-2 shows that Tony welcomes Don to come to his home with a hug. In the source domain, as shown in Picture 5-1, Tony Vallelonga is the car driver and Don Shirley is the passenger. They travel and spend a lot of time with each other. Thus, they become traveling companions. Based on people's traveling experiences or knowledge, they understand that traveling companions can develop a friendship through traveling. In the target domain, as shown in Picture 5-2, Don is welcomed to join Tony's family for Christmas Eve dinner and they hug each other, which shows that they are friends. Therefore, in the movie, the travelers represented by Tony and Don correspond to people who develop their friendship; the mapping is DON AND TONY ARE TRAVELERS.

## 2. FRIENDSHIP IS A DESTINATION

The journey in the movie *Green Book* is a return journey. Don has an eight-week piano performance tour with Tony from New York City to Birmingham, Alabama and they return to New York City. New York City is where their homes are located. The Orange Bird bar in Birmingham is the place where Don finishes his piano performance. Thus, Birmingham is the destination of the journey. Now I will discuss how the mapping FRIENDSHIP IS A DESTINATION works in the movie. Picture 5-3 is the scene Don performs the piano in the Orange Bird Bar, Birmingham. Picture 5-4 is the scene in which Don and Tony share food and drinks and have a conversation with each other in the bar.



<Picture 5-3> Don in the Orange Bird bar



<Picture 5-4> Sharing

In the movie, Birmingham is the destination of their journey. As shown in Picture

5-3, in the source domain of JOURNEY, Birmingham is the place where Don finishes his piano performance in the Orange Bird bar with satisfaction. This reflects his accomplishment as a pianist. In the target domain, Don and Tony's variety of behaviors in the bar, as shown in Picture 5-4, such as sharing food and drink, doing activities together, having conversations and exchanging attitudes, shows that they have become friends. In the source domain, Birmingham is the place where they reach the destination of the journey for Don's performance. In the target domain, it is also the place where they become friends. Therefore, the destination for the performance corresponds to the achievement of friendship: They have become friends. This shows the mapping FRIENDSHIP IS A DESTINATION.

### 3. STATES ARE LOCATIONS

Tony and Don undertake a journey, going all the way from New York to the Deep South, and then they return to New York. Different places represent the different states of their friendship. Take the episode in a sundown town as an example.



<Picture 5-5> A sundown town



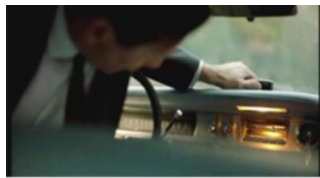
<Picture 5-6> A conflict

In the episode of a sundown town, Picture 5-5 is the picture of a sundown town Don and Tony go to; Picture 5-6 is the scene a conflict breaks out between Don and Tony. As shown in Picture 5-5, Tony and Don are in a sundown town, a place for "whites only within city limits after dark" (written on the road sign), which means that trouble may occur when the travelers come here at night. In this place, a conflict between Tony and Don breaks out (Picture 5-6). The location corresponds to a conflict state of their friendship. It is the mapping STATES ARE LOCATIONS, in which a sundown town is the source domain, and the state of conflict is the target domain.

LOCATION	STATES
New York, the starting point of the journey	initial state of friendship
Louisville	early state of friendship development
Jackson	developing state of friendship
Birmingham, the destination	state of friendship achievement
New York, the end of the journey	state of intimate friendship development

Figure 5-2: Friendship states in different locations

The movie shows that Don and Tony experience different friendship states in different places. New York City, where the journey started, corresponds to the initial state of their relationship. They are employer and employee, as shown in Picture 5-1 in which Don sits in the rear seat because he employs Tony. They have stereotypes about each other. Don is shocked when Tony takes a leak on the side of the road; Tony comes back to the car to take his wallet although this black person is his boss, as shown in Picture 5-7. Louisville, Kentucky, is the place where they begin to share food, as seen in Picture 5-8. This is the first time in Don's life to try typical black people's food. It is an evidence of friendship development, which represents the early state of friendship development. Jackson, Mississippi, is the place where a conflict breaks out (Picture 5-6). A conflict is an emotional and personal interaction, thus represents a developing state of the friendship development. And New York City, where their home is located, is the end of the journey. Home provides a sense of intimacy that corresponds to Don and Tony's better friendship. As shown in the following scene: When they arrive in New York City, Don helps Tony out of the car. Don is invited to join Tony for Christmas Eve dinner, and they hug each other (Picture 5-2). It represents the state of intimate friendship development. Different locations represent their different states of friendship. It is the mapping STATES ARE LOCATIONS.



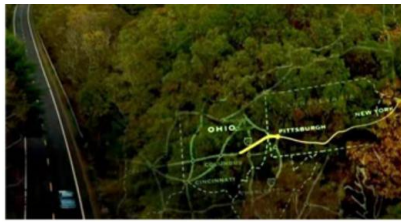
<Picture 5-7> Tony and his wallet



<Picture 5-8> Sharing chicken

#### 4. PROGRESS IN FRIENDSHIP DEVELOPMENT IS DISTANCE MOVED

The mapping PROGRESS IN FRIENDSHIP DEVELOPMENT IS DISTANCE MOVED means that the distance travelers have moved corresponds to the progress of their friendship development. The episode of letter writing is an example of it. Picture 5-8 is a visual map that demonstrates parts of the long distance Don and Tony have moved. Picture 5-9 shows that Don is helping Tony with letter writing. How this mapping works is illustrated as follows.



<Picture 5-9> Distance moved



<Picture 5-10> Letter writing

The above Figure 5-2 in the mapping STATES ARE LOCATIONS also shows that the distance Don and Tony move (Picture 5-8) corresponds to the progress of their friendship development. At the beginning of the journey, they are employer and employee. When they are in Birmingham, they have become friends. It is the mapping PROGRESS IN FRIENDSHIP DEVELOPMENT IS DISTANCE MOVED. Now I will take Tony's letter writing as another example to illustrate this mapping. When Tony writes letters, some pictures of different locations appear constantly, showing that the travelers are moving through these places. Several scenes of Tony's writing letters during their travel appear in the movie too.

- (4) From Ohio to Indiana and Iowa, Tony writes letters alone.
- (5) From North Carolina on, Don helps Tony with letter writing, as shown in Picture 5-10. Tony writes down what Don says.

- (6) Before they arrive at Birmingham, the destination, Tony has improved his letter writing and can finish a good letter by himself to such a degree that Don no longer needs to help him. Furthermore, they have a good conversation about letter writing.

In (4), this scene shows that there is no communication between Don and Tony about letter writing. In (5), this scene shows that Don is actively involved in Tony's letter writing. And in (6), their conversations about letter writing reflect that they have had a good communication. Communication is a basic property of friendship (Kövecses, 2004). Tony and Don have no communication on letter writing before they arrive in Iowa. From North Carolina on, they have more communication about it. Before they arrive at their destination, they have had a good communication on letter writing. This shows that the farther they go, the better they communicate with each other, which reflects that their relationship becomes better. It is the mapping PROGRESS IN FRIENDSHIP DEVELOPMENT IS DISTANCE MOVED.

## 5. DIFFICULTIES IN FRIENDSHIP DEVELOPMENT ARE IMPEDIMENTS TO MOTION

Difficulties are conceptualized as anything that can impede movement. It is very hard to move forward and make progress. When discussing this mapping in the Event Structure metaphor, Lakoff and Johnson (1999) introduce five kinds of difficulties, corresponding to five kinds of impediments to movements as shown in (4):

- (7) a. *She's trying to get around the regulations.*  
 b. *We've been bogged down.*  
 c. *He's carrying a load.*  
 d. *He's holding her back.*  
 e. *I'm out of gas.*



(7a) is the blockage. When a traveler gets around an impediment, it takes extra energy to avoid it. When mapped onto the target domain, the idea that it takes extra energy to get around the regulations is conceptualized. (7b) is the features of the terrain. It is hard to move forward if you are bogged down, and therefore, if you are bogged down, it is hard to make progress and reach the goal. (7c) the burdens, (7d) the counter forces, and (7e) the lack of an energy source work similarly. They correspond to the difficulties in the friendship development, and it takes extra energy to avoid or get over them. The following are two examples of this mapping manifested in the movie. Picture 5-11 shows that due to a breakdown of their car, Tony is fixing the car and Don is standing nearby. Picture 5-12 shows some black field workers who stop their job and look at Don and Toy. Picture 5-13 shows that Don and Tony get lost in the rain due to a detour at night.



<Picture 5-11> Breakdown of a car



<Picture 5-12> The black field workers

The first example is shown in Picture 5-11 and Picture 5-12 in which the car Don and Tony use breaks down and the black filed workers stop their job and look at them. In the journey domain, as shown in Picture 5-11, the car breaks down on the road due to a lack of water in the engine. Lack of water in the engine is the lack of an energy source. Thus, it is an impediment to movement.

At the same time, as shown in Picture 5-12, the black field workers nearby stop their jobs and watch with astonishment when they witness a black man standing leisurely by the car while a white man is busy trying to fix it. The field workers' astonishment shows the black people's stereotype about the racial relationship.

The scene of Picture 5-11 and the scene of Picture 5-12 happen simultaneously in the movie. Via the metaphor FRIENDSHIP IS A JOURNEY, a metaphorical inference occurs (Lakoff, 2008): the impediment to motion in the source domain is mapped onto

the target friendship and it corresponds to the black field workers' stereotype. Thus the information that their stereotype is an obstacle to friendship development is activated. It is the mapping DIFFICULTIES IN FRIENDSHIP DEVELOPMENT ARE IMPEDIMENTS TO MOTION in which the source domain is the breakdown of the car (an impediment to motion, as shown in Picture 5-11) and the target domain is black field workers' stereotype (difficulty in friendship development, as shown in Picture 5-12). This mapping delivers the information that Tony and Don's difficulties in their friendship are partly arising from black people's stereotypes about the racial relationship.

In another episode, Picture 5-13 shows that when Don and Tony are on a detour on a rainy night, they are stopped by a police car because they are in a sundown town where "whites only within city limits [are allowed] after dark". This episode explains some elements of the impediments to motion. The sundown town is a feature of the terrain, the police are the blockage, and Don and Tony getting lost because of the night and pouring rain is the counter force.



<Picture 5-13> On a rainy night

On the road, a conflict has broken out between Don and Tony (Picture 5-6). A conflict is a difficulty in friendship development. The impediments to movement in the source domain correspond to the difficulty of their friendship in the target domain. Picture 5-13 represents the source domain, and Picture 5-6 is the manifestation of the target domain. This is a manifestation of the mapping DIFFICULTIES IN FRIENDSHIP DEVELOPMENT ARE IMPEDIMENTS TO MOTION in the movie.

## 6. HELP IS A GUIDEBOOK

The title of the movie is *Green Book*. In the movie, green book refers to *The Negro Motorist Green Book*, which is a guidebook for black motorists. In the mapping HELP IS A GUIDEBOOK, a guidebook that is helpful for travelers corresponds to help for friendship development. The following will illustrate how it works in the movie. Picture 5-14 is a picture of the *Green Book*. Picture 5-15 is a hotel where Don and Tony stay in.



<Picture 5-14> The Green Book <Picture 5-15> In a hotel

The *Green Book* is a guidebook that is a guide to places and services that do not discriminate against African-Americans. The guidebook appears in a few scenes of the movie:

- (8) The first scene: When Don and Tony depart from New York City, Tony receives the book (Picture 5-14) from Don's company, and he takes it on the journey.
- (9) The second scene: In Louisville, Kentucky, the bad living conditions in the motel Don stays in are so different from what the *Green Book* says that Tony opens it to check if it is the correct place. Tony stays in another hotel. When Tony is reading the words *vacation without aggravation* and *delightful dinners for particular people* in the book (these words appear in the movie), he is informed by someone that Don is in trouble.
- (10) The third scene: In a hotel in Jackson, Mississippi, Don and Tony share a room (Picture 5-15). This hotel is listed in the *Green Book* and is a hotel for colored people.

The first scene in (8) shows that the *Green Book* is a guidebook for traveling, and travelers try to follow the guidebook. Scene 2 in (9) shows that Don and Tony stay in the places listed in the guidebook. But Don runs into difficulties when he leaves the listed place. In the motel, he refuses to play a game with some black people. When he leaves the motel and goes to a bar, he suffers from discrimination and humiliation. Tony has to threaten the people there with a gun to help Don out of the trouble. It is Tony who helps Don get out of the trouble. The third scene in (10) shows that Don follows the guidebook. The hotel serves colored people, which means that Tony does not need to stay in this hotel. But he stays in the same hotel with Don and shares a room with him, which keeps Don from loneliness. Moreover, Tony encourages Don to make the first move to contact Don's brother. This shows that Tony helps Don to avoid loneliness.

Therefore, in the source domain journey, a guidebook gives travelers information about accommodations, which helps them have a safe journey. In the target domain, Tony helps Don, which improves the relationship between them. The guidebook, which can provide help for travelers, corresponds to Tony's help. It is the mapping HELP IS A GUIDEBOOK.

In summary, the above analysis shows the systematic mappings of the FRIENDSHIP IS A JOURNEY metaphor in the movie (Figure 5-1). The metaphorical mapping also yields a variety of metaphorical entailments, which are part of people's everyday conceptual system (Gibbs, 1994). The following is an analysis of the entailments of this metaphor in the movie.

#### **D. Entailments of FRIENDSHIP IS A JOURNEY in the Movie**

In this section, to see how the FRIENDSHIP IS A JOURNEY metaphor works in the movie *Green Book*, I will explain some entailments of the FRIENDSHIP IS A JOURNEY metaphor manifested in the movie. Because an entailment means that additional knowledge about the source is mapped onto the target, I examine the source journey

and find some additional information about the journey in the movie, including detour, change of direction, and the removal of an impediment. When these elements are mapped onto the target, the following entailments are found in the movie, as shown in (11). The linguistic expressions about these entailments have been discussed in Chapter 4. Now I will show how they work in the movie *Green Book*.

(11) a. SITUATION CHANGES VIA DETOUR

b. CHANGE OF FRIENDSHIP IS CHANGE OF DIRECTION

c. RELATIONSHIP DEVELOPMENT IS THE REMOVAL OF IMPEDIMENT TO MOTION

## 1. SITUATION CHANGES VIA DETOUR

A detour is a deviation from the main route, which represents a situation that is different from what is expected. In the movie, when Don and Tony travel via a detour, their driving situation changes substantially. They encounter more difficulties. Firstly, they have to drive in heavy rain at night, which is a dangerous situation; secondly, they get lost; thirdly, they end up in a sundown town; fourthly, they are stopped by policemen. And finally, they are incarcerated. Therefore, due to a detour, they face more difficult situations that slow down their journey. This corresponds to a worse situation between Don and Tony: a severe conflict between them breaks out, which represents a conflict situation in their friendship. The detour corresponds to the change of situations in their friendship development. It is the entailment SITUATION CHANGES VIA DETOUR .

## 2. CHANGE OF FRIENDSHIP IS CHANGE OF DIRECTION

In the entailment CHANGE OF FRIENDSHIP IS CHANGE OF DIRECTION, the change of direction is conceptualized as the change in friendship development, which is manifested in the following two episodes. Picture 5-15 is a restaurant in Birmingham;

Picture 5-16 is the Orange Bird bar in Birmingham. Picture 5-17 is the scene Don talks to Tony and Tony refuses the restaurant manager's bribe.



<Picture 5-16> A restaurant in Birmingham



<Picture 5-17> The Orange Bird bar



<Picture 5-18> Refusal of a bribe

The first episode is in Birmingham where Don and Tony move from a restaurant to the Orange Bird bar. Don has planned to perform his final show in a restaurant that only serves white people (Picture 5-15). It is a preplanned location of their journey. Eventually, due to the manager's discrimination, Don refuses to perform in this restaurant. He leaves the restaurant with Tony, and together they go to the Orange Bird, a bar for black people (Picture 5-16). This bar is not their preplanned location; it is a new place. The change from a preplanned place to a new and unexpected place means that they have changed their direction.

When they change their direction, their relationship also changes. In the restaurant, Don says he would play the piano if Tony wants him to. Tony doesn't. Furthermore, Tony refuses the restaurant manager's bribe (Picture 5-8). This shows that both of them value each other and they have built up mutual understanding and respect on each other. Their consensus also shows that both of them have given up their stereotypes about each other. Their radical departure from a preplanned place corresponds to the discard of their stereotypes about each other.

When they move to the Orange Bird, a new place, they choose to be with each other (e.g. They go to the bar together), enjoy the time they spend together (e.g. When they leave the bar, Don says *That was a good time* and Tony says *You are unbelievable*) and engage in positive activities (e.g. sharing food and drink as well as exchanging their attitudes, as shown in Picture 5-4, Tony's encouragement and applause for Don's piano performance for the black people in the bar). These are some features of friendship (Howes, 1982). Therefore, they have become friends. The Orange Bird bar is the place where they have become friends. Their change of direction from the restaurant to the bar corresponds to the change of their friendship development: they change their stereotypes about each other and become friends.

In another episode, as shown in Picture 5-12, when Don and Tony have a detour, a conflict breaks out between them (Picture 5-6). Starting a detour is also a type of change of direction. It corresponds to a conflict in their relationship. These two examples illustrate that the entailment CHANGE OF RELATIONSHIP IS CHANGE OF DIRECTION works in the movie.

### 3. RELATIONSHIP DEVELOPMENT IS THE REMOVAL OF IMPEDIMENT TO MOTION

An impediment to movement represents the difficulties in friendship development; therefore, when the impediment is removed, the friendship will develop. The mapping RELATIONSHIP DEVELOPMENT IS THE REMOVAL OF IMPEDIMENT TO MOTION is manifested in the following episode. Picture 5-18 is a scene Tony replaces a flat tire.



<Picture 5-19> Tire replacement

In the movie, the car stops due to a flat tire. The flat tire is an impediment to motion. As shown in Picture 5-18, Tony replaces this tire with a new one. A new tire represents the new development of friendship. A white policeman informs them of the flat tire, helps Tony remove the tire, and reminds them to drive carefully. Tony and Don receive friendly Christmas greetings from the white policeman. The policeman's positive response represents that Don and Tony's relationship with other people is improving. The replacement of a new tire corresponds to the relationship development between people. It is the entailment RELATIONSHIP DEVELOPMENT IS THE REMOVAL OF IMPEDIMENT TO MOTION.

As shown above, with these entailments, additional information is conveyed through the metaphor FRIENDSHIP IS A JOURNEY. Take the entailment CHANGE OF FRIENDSHIP IS CHANGE OF DIRECTION as an example. The additional information about the move from the restaurant to the Orange Bird bar is mapped onto the target to express the reason and process of the change in friendship development. Although the mapping FRIENDSHIP IS A DESTINATION shows the Orange Bird bar as the destination and the mapping PROGRESS OF FRIENDSHIP DEVELOPMENT IS DISTANCE MOVED shows Birmingham as an element of the source domain, the entailment expresses the subtle nuance about the change in friendship development, which the mapping FRIENDSHIP IS A DESTINATION and the mapping PROGRESS OF FRIENDSHIP DEVELOPMENT IS DISTANCE MOVED do not convey directly.

In this chapter I have discussed the mappings and entailments of the FRIENDSHIP IS A JOURNEY metaphor as manifested in the movie *Green Book*. The mappings are systematic and the entailments activate additional information about the metaphor, which shows that the FRIENDSHIP IS A JOURNEY metaphor works in a movie. This metaphor not only expresses the concept of FRIENDSHIP but also the relationship of white and black people, thus dealing with an abstract and profound theme in a way people can accept. The elements of the FRIENDSHIP IS A JOURNEY metaphor are manifested from the beginning to the end of the movie which shows that this metaphor can structure the movie.

Some critic reviews say this movie is about a journey to friendship and acceptance,



with a well-worn structure and few surprises. This study holds that the FRIENDSHIP IS A JOURNEY metaphor performs an important role in achieving effective communication. The following chapter will have detailed discussions on the communicative functions this metaphor performs.

## **VI. COMMUNICATIVE FUNCTIONS OF FRIENDSHIP IS A JOURNEY IN THE MOVIE *GREEN BOOK***

In the previous chapter, I demonstrated how the metaphor FRIENDSHIP IS A JOURNEY works in the movie *Green Book*. What is the use of this metaphor and why is it applied in the movie? The answer lies in the powerful communicative functions a metaphor can perform. Therefore, in this chapter, the significant roles this metaphor plays in the movie will be discussed from the perspective of communicative functions. After that, how the communicative functions are enhanced through the application of metaphonymy will be discussed in Section B.

### **A. Communicative Functions**

Gibbs (1994) summarizes three traditional communicative functions of metaphor, namely, inexpressibility, compactness and vividness. Inexpressibility means that metaphors enable people to express ideas that would be difficult to convey or cannot be easily or clearly expressed with literal language (Gibbs, 1994). Take the expression *The thought slipped my mind like a squirrel behind a tree* as an example. It is difficult to express literally such thoughts characteristics as swiftness, suddenness, or ungraspability (Gibbs, 1994). Metaphors can also be used to communicate an experience that is not widely shared or to express difficult or painful situations (Gibbs, 1994; Semino, 2011; Littlemore, 2020). For example, in painful situations such as pregnancy loss or the funeral of a child, metaphors can be used to talk about these inexpressible experiences (Littlemore, 2020).

Compactness means that metaphors can convey complex configurations of information that better capture the nature of an experience than literal language does. (Gibbs, 1994). As Gibbs (1994) mentions as an example, when a rose is used to describe love, rich information about love such as beauty and sweetness, delicacy, or even a short life span is expressed. Vividness means that metaphors can evoke vivid mental images and

these images embellish and provide nuances in communication (Gibbs, 1994). For instance, the image of a rose vividly reflects the communicative intentions for the concept of love and people's experience of love: A budding red rose reflects a love at a young stage or a developing love; a blooming bouquet of roses conveys the intense feelings of enduring love.

This chapter explores the three communicative functions (i.e. inexpressibility, compactness and vividness) as performed by the metaphor FRIENDSHIP IS A JOURNEY in the movie *Green Book*.

## 1. Inexpressibility

A central theme of the movie *Green Book*, the racial discrimination in American society, is difficult to convey to the audience directly, since it is an incredibly sensitive and fraught topic of politics in the current American context. On the other hand, without directly mentioning the topic of racial discrimination, the JOURNEY metaphor can deliver the topic to the audience. The reason lies in "metaphorical inference". As Lakoff (2008) explains,

A metaphorical inferences occurs when a metaphorical mapping is activated in a neural circuit, there is an inference in the source domain of the mapping, and a consequence of the source domain inference is mapped to the target domain, activating a meaningful node (Lakoff, 2008, p. 29).

That is to say, when a mapping is activated, a metaphorical inference works (Lakoff, 2008). The newly produced metaphorical inference can become a topic to be delivered indirectly. Take the sentence *We're driving in the fast lane on the freeway of love* (Lakoff, 2008) as an example. In the source domain of the LOVE IS A JOURNEY metaphor, driving in the fast lane activates the inferences that the driving is more exciting and faster than usual and could be dangerous. With the activation of the mappings of the LOVE IS A JOURNEY metaphor, the metaphorical inferences are that

the relationship of the lovers is developing faster with much excitement but they might suffer psychological harm. Through the mappings of LOVE IS A JOURNEY, the idea that it is dangerous and harmful if the lovers' relationship develops too fast can be expressed without directly mentioning it.

Similarly, when the mappings and entailments of the FRIENDSHIP IS A JOURNEY metaphor are activated in the movie, the metaphorical inferences occur and the sensitive topic is delivered to the audience indirectly. Take the episode in which Tony and Don are in a sundown town as an example. In the source domain of the mapping STATES ARE LOCATIONS, a sundown town is a place for "whites only within city limits after dark" (written on a road sign). It activates the inference that it is not a friendly place to people who are not white. With the activation of the mapping STATES ARE LOCATIONS, the metaphorical inference about the state of the relationship is that people who are not white suffer from racial discrimination. Through this mapping, the topic about racial discrimination is expressed indirectly.

Take the entailment RELATIONSHIP DEVELOPMENT IS THE REMOVAL OF IMPEDIMENT TO MOTION as another example. In the source domain, the obstacle of a flat tire has been removed. When this entailment is activated, the metaphorical inference is that the travelers represent white and black people, after discrimination is removed and people have a mutual understanding of the relationship between white and black people, the relationship between them will develop better.

## 2. Compactness

A metaphor can convey complex information through mappings and entailment. As I discussed in Chapter five, the metaphor FRIENDSHIP IS A JOURNEY consists of a systematic set of mappings for construing the abstract concept of FRIENDSHIP. As shown in Figure 5-3 of Chapter five, the mappings furnish the concept of FRIENDSHIP with rich information including the different states of friendship, the difficulties and changes in the development of friendship, and the purposes of friendship.

Source domain: JOURNEY		Target domain: FRIENDSHIP
travellers	⇒	Don and Tony
destination	⇒	friendship
locations	⇒	states of friendship development
distance	⇒	progress of friendship development
impediments to motion	⇒	difficulties in friendship development
guidebook	⇒	help

<Figure 5-1> Systematic Mappings in the movie *Green Book*

Furthermore, there are various entailments in this metaphor that activate rich and additional knowledge, as shown in (1):

(1) a. SITUATION CHANGES VIA DETOUR

With a detour, the driving situations become more different than usual which corresponds to the change of their relationship.

b. CHANGE OF FRIENDSHIP IS CHANGE OF DIRECTION

Tony and Don leave the restaurant that serves white people only and go to the Orange Bird, a bar for black people, abandoning a preplanned place in favor of an unexpected place. It is a change of direction. Their friendship improves substantially. The second episode is their detour via which they fall into conflict.

c. RELATIONSHIP DEVELOPMENT IS THE REMOVAL OF IMPEDIMENT TO MOTION

A flat tire is an impediment to movement. When the flat tire is replaced, the travelers move forward. It corresponds to the friendship development.

More specifically, in a movie genre, a mapping or an entailment can deliver rich information through a single scene. For instance, in Picture 6-1, in the mapping DIFFICULTIES IN FRIENDSHIP DEVELOPMENT ARE IMPEDIMENT TO MOTION, various impediments establish in the audience's mind the concept of DIFFICULTIES in friendship development: The pouring rain, night and the sundown town where "whites only within city limits after dark" correspond to the difficult situations of American society at that time; the white policeman who stopped their car corresponds to people

who discriminate unfairly against black people.

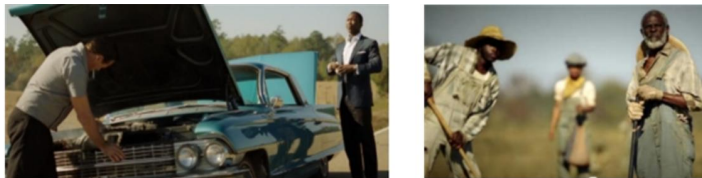


<Picture 6-1> Tony and Don in the rain

Thus, in just one scene, diverse hardships for the friendship development between Tony and Don are introduced to the audience through the mapping DIFFICULTIES IN FRIENDSHIP DEVELOPMENT ARE IMPEDIMENTS TO MOTION, a mapping that appeals to the audience and conveys rich information. The audience is guided to recognize the dramatic change Tony and Don experienced. This shows the powerful communicative function of compactness of this metaphor.

### 3. Vividness

With the FRIENDSHIP IS A JOURNEY metaphor, FRIENDSHIP, an abstract concept, is activated by JOURNEY, a more concrete and more delineated concept. The mappings and entailments of this JOURNEY metaphor provide vivid reasoning and help the audience to better understand and interpret the different aspects of relationship development effortlessly. I will take the breakdown of the car in the mapping DIFFICULTIES ARE IMPEDIMENTS TO MOTION as an example to illustrate this point.



<Picture 6-2> People and the car

One of the most impressive scenes in the movie is the one shown in Picture 6-2. No words are spoken in this scene, but the impact on the audience is strong. In the source domain, the car breaks down due to a lack of water in its engine. The audience's life experience and their common knowledge tell them that there is an impediment on the journey, and this impediment has to be removed or else the travelers cannot move on. In the target, some black field workers stop their job and observe silently, when they witness a white man fixing the car, working as a driver for a black person. When the source domain of the car's breakdown is activated, the audience knows clearly and effortlessly that the way black people are looking at the racial relationship also represents a difficulty for the relationship development between white and black people. Without this mapping, it is hard for the audience to realize that the difficulty for their relationship development comes from black people themselves. With this mapping, the difficulty is vividly delivered to the audience. This mapping facilitates the audience's understanding and activates the connotations that black people themselves have stereotypes about racial relationships which is an obstacle for the relationship development between white and black people. Therefore, metaphorical vividness reduces the sense of artificiality and facilitates the audience's interpretation and understanding of the movie.

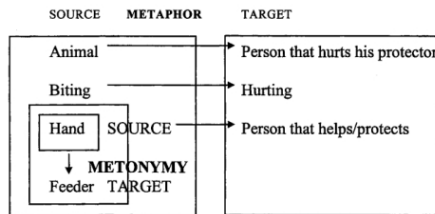
## **B. Enhancement of Communicative Functions Through Metaphtonymy**

In this section, I will discuss how the communicative functions are enhanced through the application of metaphtonymy.

### **1. Metaphtonymy**

When a metonymy is incorporated into the source or the target of a metaphor, it is called metaphtonymy (Pérez-Sobrino, 2017, p. 125). This idea was first proposed by Goossens (1990), and expanded by Ruiz de Mendoza (1997), Ruiz de Mendoza and

Diez (2003), Ruiz de Mendoza and Galera (2014), Littlemore (2015), and Pérez-Sobrino (2017). As a conceptual shortcut, metaphonymy combines the strength of metonymy and metaphor and thus increases the persuasive power (Littlemore, 2015; Pérez-Sobrino, 2017). Variants of metaphonymy have been found in both verbal and multimodal contexts (Ruiz de Mendoza & Díez, 2003; Pérez-Sobrino, 2017).



<Figure 6-1> *Don't bite the hand that feeds you*  
 (Ruiz de Mendoza & Díez 2003, p. 527)

Take the sentence *Don't bite the hand that feeds you* (Ruiz de Mendoza & Díez 2003, p. 527) as an example. This metaphor is a warning not to hurt the person who helps you. In this metaphor, there is a metaphonymy that is a metonymic expansion of one of the correspondences of the metaphorical source domain as diagrammed in the above Figure 6-1.

You use the hand to feed someone, and the body part becomes the source of the metonymy HAND FOR PERSON. The target of the metonymy develops into the source of the metaphor that corresponds to the person who helps or protects in the metaphorical target domain. This metaphonymy highlights the ability of the hand as an instrument to carry out the action. The metonymy in the source domain provides an economic shortcut to a more complex scenario (Pérez-Sobrino, 2017).

The following section will explore the variants of metaphonymy in the FRIENDSHIP IS A JOURNEY metaphor manifested in the movie *Green Book* to determine how they contribute to the enhancement of the communicative functions of this metaphor.

## 2. Metaphonymy of FRIENDSHIP IS A JOURNEY in the Movie



In the movie, the communicative functions of inexpressibility, compactness and vividness are enhanced through metaphonymy of this metaphor: Metonymy in the correspondences of both metaphorical domains; (multiple-source)-in-target metaphonymy, and metonymy in one of the correspondences of the target domain. In what follows, I will give a detailed explanation of each of them.

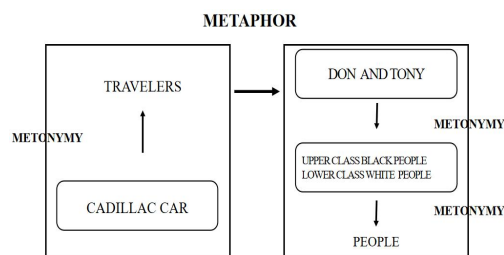
### a. Enhancement of Inexpressibility

A metaphonymy can enhance the communicative function of inexpressibility. I'll take the mapping DON AND TONY ARE TRAVELERS as an example to illustrate this. Picture 6-3 shows that Tony and Don are travelers. Moreover, Tony is a white from lower class and Don is a well-educated black man.



<Picture 6-3> Tony and Don in a Cadillac car

There is a metaphonymy with metonymy in the correspondences of both metaphorical domains (Pérez-Sobrino, 2017). The whole interaction process is diagrammed in Figure 6-2.



<Figure 6-2> Metaphonymy in DON AND TONY ARE TRAVELERS

In the source domain, the car is on the road. The car represents people who drive or take them are on the road. It is the car that tells the audience that Tony and Don are travelers. It is the CONTROLLED FOR CONTROLLER metonymy. The car (CONTROLLED) represents the travelers (CONTROLLER) in it. To highlight the travelers, a Cadillac car, the best car at that time, is chosen to refer to the vehicle for the journey. It is SUBCATEGORY FOR CATEGORY metonymy. Don Shirley uses the car. The best quality car represents Don's high professional status. It is the POSSESSED FOR POSSESSOR metonymy.

In the target domain, there is a metonymic chain: Don represents *upper class black people*, and Tony represents *lower class white people*. It is the INDIVIDUAL FOR CATEGORY metonymy, Simultaneously, these metonymic targets can also function as metonymic vehicles through the SUBCATEGORY FOR CATEGORY metonymy, *upper class black people* representing *black people* and *lower class white people* representing *white people*. With the two metonyms in succession, Don represents *black people* and Tony represents *white people* (Liu & Choi, 2021).

This metaphonymy bridges the potentially abstract concept of race relations in a more concrete way, and it not only provides the audience with an easy comprehension but also allows the audience to emotionally engage in the topic of politics in an indirect way. It enhances the communicative function of inexpressibility.

### b. Enhancement of Compactness

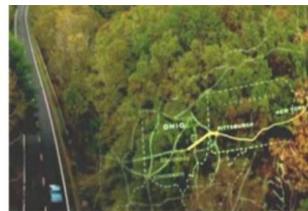
The communicative function of compactness can be enhanced through metaphonymy, as can be exemplified in the mapping STATES ARE LOCATIONS.



<Picture 6-4> A building

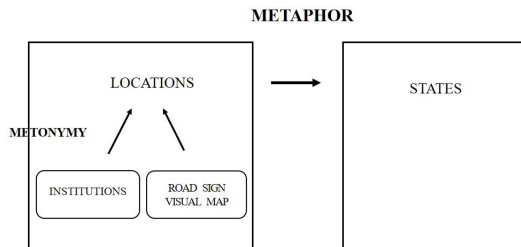


<Picture 6-5> Road sign



<Picture 6-6> Visual map

In the movie, locations are represented by the typical buildings (INSTITUTION FOR PLACE metonymy) (Picture 6-4), road signs (FORM FOR THING metonymy) (Picture 6-5) or visual maps (FORM FOR THING metonymy) (Picture 6-6).



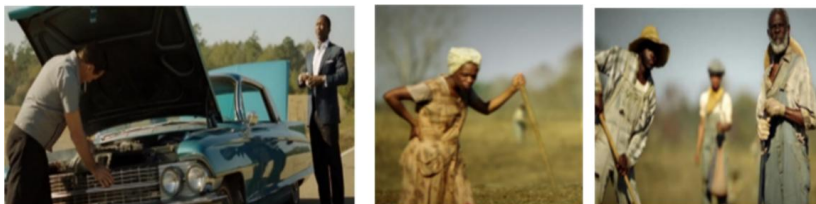
<Figure 6-3> Metaphony in STATES ARE LOCATIONS

This is an instance of (multiple-source)-in-target metaphony (as diagrammed in Figure 6-3), which refers to the integration of several metonymic subdomains that simultaneously access the same correspondence of a metaphorical source (Pérez-Sobrinó, 2017). This metaphony not only informs the audience of the locations in a vivid way but also functions as a communicative shortcut to invoke complex information. Through different metonyms, different geographical situations and the long journey are shown to the audience, which triggers the understanding in the audience not only of the different states of their traveling experiences in different places but also their shared knowledge of the hardships in 1962 in these places. When the audience sees that the protagonists go deeper into the South, the tension of their movie watching increases.

### c. Enhancement of Vividness

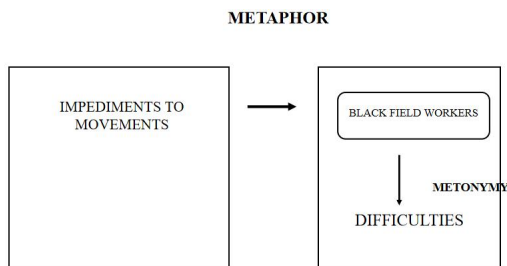
With a metaphony, the communicative function of vividness can also be enhanced. Take the mapping DIFFICULTIES IN FRIENDSHIP DEVELOPMENT ARE IMPEDIMENTS TO MOTION as an example. In Picture 6-7, the field workers (men and women, young and old) stop their job and look at the two travelers. They, as members of black people, represent the category of black people via the MEMBER FOR CATEGORY metonymy. Their facial expressions and their gestures (physical/behavioral

effect) represent their astonishment and black people's attitude toward racial status (emotion causing it). It is the PHYSICAL/BEHAVIORAL EFFECT FOR EMOTION CAUSING IT metonymy.



<Picture 6-7> Travelers and black field workers

There is a metaphonymy with metonymy in one of the correspondences of the target domain. This metaphonymy pattern is shown below (Figure 6-4):



<Figure 6-4> Metaphonymy in DIFFICULTIES IN FRIENDSHIP DEVELOPMENT ARE IMPEDIMENTS TO MOTION

When the audience see Picture 6-5, they have vividly accessed the target domain of the PHYSICAL/BEHAVIORAL EFFECT FOR EMOTION CAUSING IT metonymy and are thus quick to learn the reason for the field workers' astonishment. The difficult situation in which Tony and Don are involved is conveyed to the audience without any words. Furthermore, the MEMBER FOR CATEGORY metonymy enhances the emotional impact on the audience. This metaphonymy amplifies the liveliness and thus reinforces the correspondence of difficulty in the target domain of this metaphor.

To sum up this chapter, a metaphor can perform indispensable communicative functions in a movie. Using a car trip as the source domain builds enough shared

knowledge for the audience — who are from diverse cultural, racial and social backgrounds — to be engaged in the movie. Because of the inexpressibility, compactness and vividness of a metaphor, the FRIENDSHIP IS A JOURNEY metaphor enables the movie to discuss the abstract concept of FRIENDSHIP between a white man and a black man, explore a sensitive racial topic, and convey the theme to the audience successfully. The communicative functions of this metaphor are enhanced through metaphonymy. That might be one of the reasons the movie *Green Book* has gained popularity both home and abroad.

## VII. CONCLUSION

The movie *Green Book* has gained global popularity. This study holds that one of the reasons for *Green Book's* success is that the FRIENDSHIP IS A JOURNEY metaphor works in the movie. This dissertation has given a detailed analysis on this metaphor to show how it works in the movie and what communicative functions it performs in the movie. The summary of all chapters is as follows.

### A. Summary of Chapters

Chapter One introduces that, besides verbal aspect, a conceptual metaphor can be nonverbal and multimodal when manifested in pictures, sound, gestures, etc. Current research on metaphors in movies covers these fields. The purpose of this study is to test if what Kövecses (2010) claims about the significance of the LIFE IS A JOURNEY metaphor in structuring a movie also works the same in the FRIENDSHIP IS A JOURNEY metaphor. The study on the manifestation of conceptual metaphor in movies is conducted by exploring the FRIENDSHIP IS A JOURNEY metaphor in the 2019 Oscar-winning movie *Green Book*. This study proposes two research questions: How does this metaphor work in the movie, and what functions does it perform in the movie? The research significance and the structure of this study are also presented.

Chapter Two gives a comprehensive literature review. Conceptual metaphors in movies share some of the same qualities with linguistic metaphors but they may have more emotional impact than linguistic metaphors. This chapter also introduces the previous research on the JOURNEY metaphor and the conceptualization of FRIENDSHIP. Being powerful yet economical in meaning making, the JOURNEY metaphor can apply to different target domains and its use is influenced by various factors. A large number of metaphors can be used for the conception of friendship. These metaphors come from a number of metaphorical systems: Communication (e.g. *Friendship is sharing happiness and sadness*), Emotion (e.g. *a warm friendship*), State (e.g. *The friendship that Kelly and I hold is ten years old*), Complex Systems (e.g. *Honesty is vital to a working*

*friendship*), Event (e.g. *Their friendship has come along way*), and Positive/Negative Evaluation (e.g. *Friendships are more valuable than priceless jewels*). The conceptualization of friendship can be influenced not only by metaphorical systems, but also by cultural variation.

Current research on road movies and on the movie *Green Book* is also introduced. Metaphors such as LIFE IS A JOURNEY and the Source-Path-Goal schema have led to some examination of road movies, but are lacking a detailed discussion on the mappings and entailments of these metaphors. Such a gap in the role of metaphors in a movie leaves space for further study.

Chapter Three introduces the methodology and the procedure of the study. This study not only discusses the verbal manifestation of the FRIENDSHIP IS A JOURNEY metaphor in linguistic expressions but also focuses on the manifestation of this metaphor in a movie. This study adapts the methodologies that have been proven reliable in verbal and multimodal discourse. The three stages for the analysis of the metaphor in the movie *Green Book* integrate the methodologies used by two researchers: Jonathan Charteris-Black and Paula Pérez-Sobrino. Charteris-Black introduces three stages of corpus approach to critical metaphor analysis, namely, metaphor identification, metaphor interpretation and metaphor explanation. But due to his focus on verbal metaphor, for the purpose of this study, the multi-modal metaphor and metonymy identification procedure used by Pérez-Sobrino is adopted.

In the first stage of metaphor identification, the elements of the source domain JOURNEY, the elements of the target domain FRIENDSHIP, and the potential mappings have been identified. In the second stage of metaphor interpretation, the mappings and entailments of this metaphor in the movie have been established. In the third stage of metaphor explanation, how each mapping and entailment of this metaphor works in the movie and how they perform their communicative functions have been explained.

Chapter Four first gives a brief introduction on the properties of a conceptual metaphor including source and target domains, mappings, entailments and inheritance hierarchy. This chapter then gives a manifestation of the FRIENDSHIP IS A JOURNEY metaphor in linguistic expressions. The purpose of this chapter is to show the complete

mappings of this verbal metaphor. According to Kövecses (2004), this metaphor follows the inheritance hierarchy, this metaphor (at a lower level) inherits the structure of the A PURPOSEFUL LIFE IS A JOURNEY metaphor and the A PURPOSEFUL LIFE IS A JOURNEY metaphor inherits the structure of the Event Structure metaphor (at an upper level). To know the mappings of the FRIENDSHIP IS A JOURNEY metaphor, the mappings of the other two metaphors are adopted from Lakoff's (1993) study.

The mappings of this metaphor show that the states of friendship are constructed as the locations on a journey, the changes of the relationship as movements, the means for friendship development as the paths to destination, and the friendship difficulties as the impediments to motion. What is specific is that the person and his companion are travelers. After providing a complete mapping of the FRIENDSHIP IS A JOURNEY metaphor, this chapter also use linguistic expressions to prove that these mappings exist in people's thinking and reasoning. The resources of these linguistic expressions are from Kövecses' (2004) linguistic examples and the corpus resources of the BNC and the COCA.

Exemplified by the entailment of the Event Structure metaphor, this chapter explains what an entailment is and how it adds rich additional information about a source domain. With a verbal manifestation of the mappings and the entailments, this chapter not only shows the existence of the FRIENDSHIP IS A JOURNEY metaphor in people's conceptual system but also sets up the basis for the further study on the manifestation of this metaphor in a movie.

Chapter Five gives a detailed analysis of the mappings and entailments of the metaphor FRIENDSHIP IS A JOURNEY in the movie *Green Book*. This chapter is composed of four sections. The first section describes the source and target domains of this metaphor in the movie. The second section discusses the verbal instances of this metaphor in the movie. The third section focuses on the mappings of this metaphor that characterize and make up the metaphor. By analyzing the utilized and highlighted elements of source and target domains and their bringing together through mappings, this chapter shows that the FRIENDSHIP IS A JOURNEY metaphor works similarly in the movie. Just as metaphorical linguistic expressions conform to established mappings of this metaphor, the manifestations of this metaphor in the movie also conform to the



established mappings of this metaphor. The fourth section of Chapter five concerns the entailments of this metaphor in the movie. With the manifestation of mappings and entailments of the FRIENDSHIP IS A JOURNEY in the movie, this chapter shows that what has been well known about this metaphor is also observed very similarly in a movie.

Chapter Six discusses the reason why such a metaphor is used in a movie. Based on Gibbs' (1994) theory, this study gives an analysis of the communicative functions this metaphor performs in the movie: inexpressibility, compactness, and vividness. This chapter shows that the movie delivers a sensitive topic to the audience indirectly through the mappings and the entailments of this metaphor (inexpressibility). The mappings of this metaphor not only furnish the concept of FRIENDSHIP with rich information (compactness) but also provide vivid reasoning and help the audience to better understand and interpret the different aspects of the concept of FRIENDSHIP effortlessly (vividness). Furthermore, metaphonymy is a communicative shortcut to enhance these communicative functions because by choosing the salient features in the related domains it provides the audience with an easy path to comprehension. What has been claimed by previous researchers about the traditional communicative functions of a metaphor and about metaphonymy is verified in the FRIENDSHIP IS A JOURNEY metaphor manifested in a movie.

## **B. Research Findings**

This study has explored how the FRIENDSHIP IS A JOURNEY metaphor works in the movie *Green Book* and what communicative functions it can perform in a movie. The following are the research findings.

Firstly, this case study of the movie *Green Book* shows that the FRIENDSHIP IS A JOURNEY metaphor works in a movie. What has been known about the FRIENDSHIP IS A JOURNEY metaphor is observed very similarly in a movie. It confirms Kövecses' (2010) claims that conceptual metaphors can structure movies. He says that the LIFE IS A JOURNEY metaphor is particularly suited for this. My study shows that the

FRIENDSHIP IS A JOURNEY metaphor works similarly. The reason for this similarity is that both of them follow the inheritance hierarchy in which the structure of the FRIENDSHIP IS A JOURNEY (at a lower level) inherits the structure of the A PURPOSEFUL LIFE IS A JOURNEY metaphor and the structure of the Event Structure metaphor (at an upper level).

Secondly, this study has potential for interdisciplinary research. As shown in the study, analyzing a movie from the perspective of conceptual metaphor can provide rich information for the interpretation of the movie. For instance, the rich multi-layered representations of the movie *Green Book* — including the concrete concept JOURNEY, the abstract concept FRIENDSHIP between two persons, the sensitive theme of racial discrimination and the construction of the movie — are demonstrated through the analysis of this metaphor. Moreover, this study shows that using the JOURNEY metaphor as the source domain builds enough shared knowledge for the audiences who are from diverse cultural, racial and social backgrounds to be engaged in the movie. Therefore, movies based on metaphors can reach a global audience. It is a way to make use of shared experiences and knowledge of a global audience and facilitate the cross cultural understanding of the movie. That's one of the reasons the movie *Green Book* was embraced by global audiences.

### **C. Implications and Limitations**

As shown in this study, the FRIENDSHIP IS A JOURNEY metaphor can structure the development of a movie and has the potential to reach global audiences. This study can raise awareness among movie producers or people in related fields that a conventional metaphor in a movie can help to gain global audiences because besides its communicative functions of inexpressibility, compactness, and vividness, it enables the movie to make use of shared experiences or knowledge of global audience in intercultural communication. This study, therefore, can shed some light on the study of cinema as a mode of intercultural communication (Rings & Rasinger, 2020) from the perspective of conceptual metaphor.

In spite of the efforts made in this study, there is still some room for improvement. Firstly, due to the limitation of the knowledge in movies and music, this study fails to give an analysis on the music and songs in the movie which may play some roles in constructing this metaphor.

Secondly, this study only focuses on one road movie, *Green Book*, which is an American road movie. Can the FRIENDSHIP IS A JOURNEY metaphor play similar roles in other road movies, say, in a European context? A comparative study with other road movies from different cultures may deepen the study on the JOURNEY metaphor in a road movie.

To enhance the understanding of this metaphor, further research needs to be done. A multimodal metaphorical analysis of the JOURNEY metaphors on the background music and songs of the movie and Don's piano pieces in this movie is suggested. Moreover, a large scale research is suggested to gather more data in different contexts. An exploration of road movies in different contexts or other movie genres will strengthen the study of this conceptual metaphor in movies.

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