

ABSTRACT

Vermenych Ya. V. Multimodal Metaphors with the Conceptual Referent ECOLOGY in English Ecological Cinematic Discourse. – Qualification scholarly paper: a manuscript.

Thesis submitted for obtaining the Doctor of Philosophy degree in Humanities, Speciality 035 – Philology. – V. N. Karazin Kharkiv National University, Ministry of Education and Science of Ukraine, Kharkiv, 2021.

This thesis studies multimodal instantiations of conceptual metaphors with the conceptual referent which belongs to the domain ECOLOGY in English ecological cinematic discourse.

The novelty of the study is accounted for by its contribution into advancing Ukrainian cognitive ecolinguistics, in particular: conceptual metaphor instantiated in ecological cinematic discourse is operationalized as a semantic unity construed in the interaction of heterogeneous semiotic modes; a comprehensive method of multimodal discourse analysis of conceptual metaphors with the conceptual referent belonging to the ECOLOGY domain is developed for English ecological cinematic discourse; types of multimodal conceptual metaphors instantiated in ecological cinematic discourse are brought to light; senses actualized by the metaphors under scrutiny are systematized; combinatory models and contextual modifications of the metaphors under analysis are revealed; discursive effects of multimodal instantiations of conceptual metaphors with the conceptual referent ECOLOGY in ecological cinematic discourse are elucidated. The thesis identifies the genre-specific features of ecological cinematic discourse and the architecture of its modes as well as interprets the nature of metaphorical senses in terms of cognitive ecolinguistics.

The applied value of the results obtained in this study is accounted for by the prospect of using them in the normative courses of English Stylistics (themes "Figures of Speech", "Text Stylistics", "Functional Styles") and General Linguistics (themes

"Language and Society", "Language and Cognition"), in elective courses of Cognitive Linguistics, Discourse Studies, Linguistic Studies of Film, Linguistic Semiotics as well as in MA and PhD research. The data can be used in the practical work of teachers, sociologists and psychologists in order to foster Ukrainian citizens' environmental awareness.

The chapters of the thesis address the following issues: theoretical and methodological underpinnings of the research, combinatorics of modes in multimodal instantiation of conceptual metaphors with the conceptual referent ECOLOGY in ecological cinematic discourse, and discursive construction of metaphorical senses. The conclusion summarizes the main results and outlines the prospects for further research.

The first chapter "Theoretical and Methodological Underpinnings of the Ecolinguistic Approach to the Study of Metaphorical Construal in Cinematic Discourse" lays the foundations for the study of multimodal instantiations of conceptual metaphors in ecological cinematic discourse.

This chapter gives an overview of ecolinguistics as a science, singling out cognitive ecolinguistics within it and specifying its aim and methods. Applying the principles of cognitive ecolinguistics to the analysis of conceptual metaphors instantiated in cinematic discourse has allowed the author to operationalize the multimodal metaphor as a multifaceted discourse construct that has a static conceptual plane and a dynamic communicative one, establishing the relationship between two areas of human experience, affecting the feelings and emotions of film viewers, and producing a range of discursive effects.

The ecological documentary, considered as a genre of ecological cinematic discourse, is operationalized as a set of cinematic texts addressing environmental issues. Such texts are inextricably linked with cognitive and communicative attitudes of discourse participants and aim at encouraging the viewer to take an active environmentally friendly stance in order to ensure sustainable development of society. The specificity of metaphorical construal in cinematic discourse is brought to light. It

is shown that cinematic discourse is characterized by multimodality, expressiveness, metaphoricity and ability to construct reality, thus determining its perception by the viewers. It is claimed that documentary films on environmental issues are characterized by a unity of rational and emotional components of meaning. Actualization of the latter component involves verbal, visual, aural and cinematographic means combined in the process of discursive meaning-making.

The multimodal nature of ecological cinematic discourse is given a detailed characterization. The main modes of the discourse type under scrutiny are the verbal, visual and aural ones. Each of them comprises a set of varieties: the verbal mode – oral speech (narrative, interview, dialogue, story) and written speech (caption, subtitle); the visual one – dynamic image, semantic image, frame composition (plan, angle, shooting angle, camera movement, lighting, tone and color), cinematic composition (interframe editing); the aural one – music (soundtrack) and non-verbal sounds (loud sharp sounds, background sounds, artificial sounds).

The postulates of conceptual metaphor theory are set out; modern trends in its development are brought to light, which are discourse metaphor theory and multimodal metaphor theory. The understanding of multimodal metaphor as a discourse construct that emerges in situated language use is presented; it presupposes involvement of heterogeneous socially and culturally conditioned semiotic resources, or modes, into the process of generating metaphorical senses.

The final section of the first chapter presents the principles of sampling and gives a detailed characterization to the step-by-step research procedure.

The second chapter "Combinatorics of Modes in Multimodal Instantiation of Conceptual Metaphors in Ecological Cinematic Discourse" provides a description of combinatory patterns of modes in which multimodal conceptual metaphors in English ecological cinematic discourse are instantiated.

It is established that multimodal conceptual metaphors with the conceptual referent ECOLOGY emerge in the interaction of three modes of cinematic discourse:

verbal (oral and written speech), visual (dynamic images) and / or aural (music and other sounds). In the process of construing multimodal metaphorical senses in discourse under study, each mode performs its own functions. The verbal mode acts as a basis for visual and aural modes; it ensures metaphorical mappings, introduces new entailments, instantiates additional features of the conceptual referent, actualizes primary conceptual metaphors. The visual mode directly or metonymically denotes the conceptual referent and / or correlate, ensures the process of metaphorical mapping, adds new meanings by actualizing primary conceptual metaphors, affects the feelings and emotions of the viewer. The aural mode emphasizes the conceptual referent and correlate in order to highlight the elements which are important for metaphorical mapping, creates the atmosphere and tonality by impacting on the emotions and feelings of the viewer, instantiates the conceptual correlate. It has been found out that the combinatory spectrum of modes is modelled according to nine structural patterns.

The third chapter "Metaphorical Construal in Ecological Cinematic Discourse" considers the process of dynamic construal of metaphorical senses in English ecological cinematic discourse. The chapter identifies the types of multimodal conceptual metaphors according to their motivation and provides a detailed characterization to correlation-based metaphors, similarity-based metaphors and metaphors based on schematization.

The phenomena of multimodal metametaphor and multimodal metaphonymy are subject to analysis. Multimodal metametaphor comprises several separate metaphors that permeate the cinematic text; it and characterizes the conceptual referent from different sides, highlighting its various aspects. Multimodal metaphonymy is a complex mechanism of combining metaphorical and metonymic transference. The frequency of such constructions in ecological cinematic discourse is accounted for by the fact that most of the respective concepts are abstract, and it is possible to actualize them only with the help of metonymy and / or combining metaphors. It is shown that

in ecological cinematic discourse the boundaries between multimodal conceptual metaphor and metonymy are fuzzy.

The types of conceptual metaphor elaboration in ecological cinematic discourse are considered. Such elaboration occurs in the synergy of different semiotic modes and is effected with the help of the following cognitive techniques: extending, elaboration, questioning, and combining. These techniques used to be regarded as a characteristic feature of poetic language; however, in the thesis, their presence in ecological cinematic discourse has been attested.

Positive and negative effects of multimodal metaphor instantiation in ecological cinematic discourse are considered. It is shown that instantiation of multimodal metaphors with the referent belonging to the domain ECOLOGY in ecological cinematic discourse hinges on a micro-narrative contained in a condensed form in a multimodal conceptual metaphor. These micro-narratives are instrumental in providing ideological coloring to the genre of cinematic discourse under scrutiny.

Key words: cognitive ecolinguistics, conceptual metaphor, discourse metaphor, ecological cinematic discourse, emergent metaphor, mode, multimodality, multimodal metaphor.