

How do Mirror Images in Editorial Cartoons Reflect the SELF Metaphor?

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Introduction: In Lakoff (1996, 1997), it is argued that a person is conceptualized as two divided entities; one entity is SUBJECT and the other is SELF (THE DIVIDED PERSON METAPHOR). What one wants to show is his public SELF, rather than his hidden and private SELF. Therefore, his SUBJECT controls the inner SELF, preventing it from being shown publically (THE GENERAL INNER-SELF METAPHOR). Sometimes one person is conceptualized as having two different selves, being in conflict with each other (THE SPLIT SELF METAPHOR). SELF is also conceptualized as a companion to his SUBJECT (THE SELF AS A COMPANION METAPHOR). SUBJECT can also, in some cases, be understood as being absent from one's SELF as in *He is beside himself*. Losing one's SELF is also possible as in *after losing yourself in a relationship* (THE LOSS OF SELF METAPHOR). After Lakoff (1996, 1997), researchers studied linguistic data dealing with the SELF metaphor (Ahrens 2008, Gomez 2015), but as far as we know, no attempt has been made to compare linguistic data with SELF metaphors in visual images. Since pictorial metaphor is one important aspect of conceptual metaphor (Forceville 1996, Forceville and Urios-Aparisi 2009, Sobrino 2017), this paper will observe the SELF metaphors in the images of mirrors shown in Korean editorial cartoons to identify the similarities and differences of the visual and verbal SELF metaphors. **SELF Metaphor in the Images of Mirrors:** The images of mirrors in editorial cartoons are a very effective device for showing that a person is divided into SUBJECT and SELF. The SUBJECT which is separated from the SELF becomes a viewer of his SELF and objectively observes the SELF shown in the mirror. Sometimes, the SELF image in the mirror reflects who the SUBJECT believes he is and, sometimes, it does not (<Figure1>). When the SELF image is a reflection of what the SUBJECT believes himself to be, but does not reflect the reality of who he is, the message of narcissism is delivered to readers (<Figure2,3>). The mirror can also reflect both the SELF that the SUBJECT mistakenly believes in alongside the true SELF, heightening the contrast (<Figure4>). When the SELF image is not what the SUBJECT believes himself to be, the SUBJECT may be alarmed (<Figure5>). In other cases, the SUBJECT is not alarmed at his SELF image, even though it differs from what he publically projects, and the two act like friends (<Figure6,7>). Sometimes, a mirror shows an image of a different person from the one that is standing in front of the mirror, delivering the message that the two different people have the same SELF. It insinuates that what they have done in the past is the same (<Figure8,9>) or how much they have been corrupted is the same (<Figure10>). THE DIFFERENT SUBJECTS AND THE SAME SELF metaphor is not observed linguistically, whereas all other visual metaphors are. **Conclusion:** Close observation of the images of mirrors reveals that the SELF metaphor observed in linguistic data are similarly observed in visual images, and visual images have an additional SELF metaphor not found in linguistic data.



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