

Metonymy as a mechanism for reading intertexts. A case study in animated cinema

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Abstract

The popular stereotype dictates that animation is a genre or a product for children. Both conceptions could not be anything but wrong, since they end up disqualifying and underestimating the high potential that this artistic medium has to offer art. The background universes created from scratch reveal a network of ideas, meanings and references that lead us to understand them as complex and profound works. This text represents the vision of the world of cinema and animation considered through *a rhetorical figure such as metonymy* and explores its language from the conceptual, tropological, the visual and the sound elements. One of the many reading that can be done towards this world of stories and emotions.

Keywords: Intertextual language; Metonymy; Movie theater; Animation.

1. Introduction

The language, essential and differentiating mechanism of communication of the human species over others, is opulent and elaborated; and the more one delves into it and takes into account its multiplicities (oral, written, musical, iconic, proxemic, kinesic, etc.), mixing with one another, the more complex and extensive it becomes. In this area, literary figures are a series of enhancers that amplify the scope of the aspects of languages, allowing them to communicate, in a few but precise words, much more complex and concrete ideas. In addition, they transmit and generate cognitive connections never thought before, that end up finding faint lines, nonexistent at first sight, within a speech.

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What happens then when we witness the mixture between languages and also add the presence of literary figures (also known as tropological figures)? A perfect response to this is the language of cinema.

As the seventh art, the film world draws directly from other types of expressive movements (languages); such is the case of painting/photography (from which it abstracts elements such as composition and light), literature (where it absorbs everything related to narrative and plot construction), and theater (manifestation from which the movement is borrowed). This cultural fusion of different ways of communicating leads to the transition of stimuli, for example (taking literary art) to the transition of a written language to a visual one. Latent grammar, tropological, intrinsic figures of each language move attached to these code transpositions.

But, this shift in the format does not lead to an automatic understanding (reading) of what is presented. In the first instance, viewers must learn to read images (text encoded in frames); secondly, they need to be instructed on cinematography (an act that may well be linked to both empiricism and theoretical study); and as a third step, it is necessary to understand those linguistic elements that mutate and promote semantic connections between elements of the film. This research will be responsible for studying this last section.

Life would not be enough to standardize, analyze and mention all the links between cinema and literary figures; therefore, from this point, this paper will revolve around *of metonymy and animated cinema*. ¿Why adhere to this particular duo?

Metonymy is a belittled figure, confused and even ignored by the common denominator of people, who have chosen to point it out as a simple synonym for the metaphor, or in the worst case, as a dull version of the aforementioned. Of course, this linguistic trope goes far beyond its stigmatization, and even its characteristics, according to multiple authors (which will be taken into account a posteriori). It can trigger/cause other literary figures.

As in metonymy, in animated cinema there is a segregation process. Animated cinema continues to be seen today as a substitute of doubtful and debatable quality of the seventh art itself. Some consider it a genre, fallacious categorization, since animation is a medium that dives in all kinds of stories, forms of narration, whose nature leads it to experience and perform feats that real-image cinema could not. Animation is a capable and virtuous medium, which has accompanied conventional cinema since its dawn.

The ideal is not to defend either of these two elements before society, an act that would be illusory and too complex for an investigative essay; instead, I intend to demonstrate that both the trope and the type of cinema in question (unorthodox at the time of an investigation) can be approached under serious study and backed by recognized authors, and where paper theories are corroborated before the celluloid.

This work is part of the field of qualitative studies opting for intentional sampling under the criteria of case analysis. The choice of the tapes to be analyzed was based on the need to promote the stylistic variety (which includes both visual aspect and construction of the story). In the same way, there was not a very significant temporal distance between each work, in

order to avoid drastic shocks between market influences towards the pieces, and monopolization of the same by certain companies.

2. Metonymy, what is it and how to categorize it?

First, let's make clear the operational parameters and fundamental characteristics of the tropological figure in question, which I will refer to during the vivisection of each of the films. Metonymy, in broad strokes, can be seen as the substitution of one word for another within a sentence, preserving the original meaning thanks to the establishment of a previous context. One term refers to another semantically. Although practical, this definition sounds confusing since it raises a few doubts, and it also becomes familiar when it is put before definitions of other figures such as metaphor.

2.1. An explanation from the comparison, Metaphor vs. Metonymy

Metonymy has always been seen as a dull metaphor (like the ugly cousin that is known to exist, but to which no one notices too much); This is because one has more scope and possibilities than the other. Let's define the field of action of both. For this, I start from Hernando (2002), who carries out a characterization stating that in complex societies the use of metaphor predominates and the symbol is conceived outside of reality; while in the simplest societies the use of metonymy prevails, and the symbol is conceived within reality.

With the metaphor "[...] we internalize a model of understanding of reality in which it is ordered by relating its phenomena and elements with references that are not contained in them" (Hernando, 2002, p. 66); that is, we use elements such as calendars or clocks to be able to contain a reality, but these, evidently are alien to it, do not belong directly to it. For its part, metonymy, raised in less advanced communities, and where the process of objectification of man (and reality) has not been carried out according to the expected parameters (there is no phenomenological explanation). Hernando points out:

To 'spatially' order nature, fixed elements that are contained in it will be chosen. This means that the only part of nature that can be ordered 'spatially' is the one that has been seen, for which one has walked, that is, that which is part of the experience (2002. p. 67).

Bringing it to a purely linguistic vision and not so linked to the anthropological field, we can relate these tropes of language to the scope that each one can have within a compendium of elements (words), which share a universe and a logic (which later I will refer to as domain and conceptual subdomain). Authors such as Roman Jakobson & Morris Halle, linguists, can shed more light on the matter:

Two are the semantic guidelines that can engender a speech, because one subject can happen to another because of their mutual similarity or thanks to

their contiguity. The most appropriate thing would be to talk about metaphorical development for the first type of discourse and metonymic development for the second (1980, p. 134).

When referring to *contiguity* we mentally allude to a person who seeks to mention a term without using it directly, and for this he or she extracts from its semiosphere (a logical order with which he accommodates time, space and forms) the closest object to the term that he or she originally wanted to mention. Sounds complicated? This quote clarifies more.

All metonyms can be characterized as projections of the usual context on the line of substitution and selection: a sign (fork, for example) that usually appears next to another (knife) can be used instead of the latter. Expressions such as <knife and fork>, <table lamp>, or <pipe smoking> have caused metonyms fork, table, smoking [...] <When does one wear black?>, <When mourning for the dead>: instead of naming the color, the cause of traditional use is designated (Jakobson & Halle, 1980, p. 124).

In the case of similarity, propitiator of metaphor, the term usually seeks an equal in terms of functionality. For example: When mentioning the word death, the result would be: World War II.

Christian Metz, based on Freud and Stephen Ullmann, respectively, comments on the following demarcation between the two literary figures, complementing what they stated.

Contiguity is a <real> link (felt as real), while similarity is a <felt> link (felt as felt). This undoubtedly explains the generalizations in vogue about metaphorical creativity and metonymic dullness [...]. Contiguity links, possible sources of metonymy, are <given> or are 'external'; those of similarity, on the other hand, never go beyond being <latent> in things, you always have to make a little effort to <invent them>. Metaphor [...] offers us, more than metonymy, something <inspired> (Metz, 2001, p. 187).

With this last assertion, it is imperative to be careful, since it may appear a contradiction of what has been said. However, what is illustrated by Metz confirms how, paradoxically, in the eagerness of metonymy to function, it must move outside the object (but not from its conceptual domain or set of words that group it) to find a semantic homonym; while the metaphor, although it remains in the determined element, it must "invent" (get out of reality) and thus find the ideal substitute meanings.

There are still doubts about the use of one literary figure over the other; the perimeter that they can cover without invading each other is diffuse. It should be borne in mind that languages are too complex to be taxonomized and completely schematized. Although many theories organize the best they can work, we must not forget that there are always exceptions to all kinds of rules; caveats that, incidentally, increase when the study of a language deepens. Under this assumption, we will address a prioritization of the "rules" that metonymy obeys and that specialize it over the other tropological figures.

2.2. Metonymic rules

2.2.1. Conceptual projection of a single correspondence. Francisco Javier Ruiz De Mendoza Ibáñez elaborates an idea to delimit a deep groove that separates and differs once and for all both metonymy and metaphor; idea that he calls: Conceptual projection of a single correspondence. Which refers to how one concept moves specifically and only to another; act that differentiates - says the author - to the metonymy of the metaphor. The second, in the vast majority of cases, operates by letting the concepts at stake denote or can be inferred from them multiple meanings (several views of the same term). In the first, metonymy, this does not happen, is linked to a term that denotes a single semantic load.

For example, retaking Ruiz De Mendoza-Ibáñez (1999):

[Metaphor] = Santiago is a lion. When we apply this term there is a series of semantic ambiguities that appear, and that expose us that just as Santiago can be brave (a characteristic that popular culture has assimilated with respect to these animals), it can also be fierce, violent, lazy, fat, elegant, etc. Multiple behavioral characteristics of the big cat take participation. The qualities of the person are replaced by those of an animal.

[Metonymy] = Cristian has an eagle eye. In this case, the elements of the animal and the person that are related are precisely demarcated, there is no room for inference to more interpretations of the terms. The quality of the person is displaced to that of an animal.

2.2.2 Domains and subdomains. Ruiz De Mendoza-Ibáñez explains that the terms to be connected in metonymy must be protected under a predetermined context. He also argues that it is imperative that at the time of the association of terms, one of the symbols or domains, previously mentioned, must be cause-effect / substitute of the other. An entity represents another. The author gives an example based on these 3 cases: (i) The pig is waiting for his check; (ii) That customer is a pig; (iii) The ham sandwich is waiting for his check.

In (i), as in (ii), the use of pig is metaphorical because there is no context that makes it possible for customer or pig to be the subdomain of another. On the contrary, for customer and ham sandwich the situation is different. A ham sandwich can build a subdomain of the customer that requested it. The context of the restaurant makes the sandwich-client association natural [...]. It is a question of centrality within a context used metonymically, understanding that a context configures a basic conceptual domain on which different subdomains are outlined in different degrees of importance (Ruiz De Mendoza-Ibáñez, 1999, pp. 52-74).

As it has been pointed out and acting as an intrinsic nature of metonymy, the important thing is always to select a single domain from the wide catalog that can be offered.

Now, returning to case (i), and following the approaches of Ruiz De Mendoza-Ibáñez (1999), the phrase is understood as a metaphor since it lacks the appropriate context to be interpreted as metonymy. How can it be inferred that the pig is an extension of the same buyer? Unless the speaker or reader is clarified that in the restaurant / butcher shop / supermarket

(or whatever) the dependents appeal to their customers depending on the purchase made, there would be no connecting context. Domains can also occur through processes of subordination of one object to another: controlled by controller; part for the whole; perception per perceived object; agent per share; among others. So much feature and specification of the figure, allows us to argue that contiguity not only applies in the spatial aspect, they work together in the conceptual realm.

The key words to understand this section would be: relational - subordination - subdomain.

2.2.3. Space, source and goal. The source space and the meta space are the terms of a sentence, framed in a context and a domain, that come into play when a metonymy begins to operate. Basically, oneword projects the other, it takes us to travel conceptually so that we establish a conjunction. They promote semantic displacement.

The configuration of a source space is suggested by lexical keys that determine the domain over which the concept in question is to be outlined; that of the target space on the other hand, depends on the previous selection of the source space, since both projection spaces must be correlated (Ruiz De Mendoza-Ibáñez, 1999, p. 42).

Example: It has an eagle eye = Here the source space would be "eagle eye"; and the target space is the person to whom the quality is attributed.

There are cases where, attaching this section to that of the domains, we can witness metonyms where the source space is in the goal, and where the target space is in the source. The cases to be treated (iv, v), taken up from Ruiz de Mendoza Ibáñez (1999), illustrate the best way: (iv) In Goldfinger Sean Connery saves the world; (v) James Bond was really convincing in Goldfinger.

In example (iv), the name of the emblematic actor who personified the famous movie character between 1962 and 1983, acts as a displacement of the real name of the English agent. In this case, Sean Connery is a source domain and transports us to the target domain that is James Bond; by hierarchical domain ranges we can say that the target space is contained in the source (without the Connery actor, Bond could not exist).

In example (v) 007 shifts the name of the Scottish actor who personifies it. This case is the opposite of the previous one. The source space is James Bond, and the goal is Sean Connery, but thanks to those explained previously we know that the source space is contained in the goal (Bond is a secondary of Connery).

3. The metonymy contemplated in the cinema

Christian Metz mentions that:

Pure metonymy puts in contact, at the film level, images or sounds that also maintain a certain contact of time, place, etc.: contiguity in the digesis, assuming

that the film has digesis, or more commonly in the social experience prior to the movie (2001, p. 180).

This means that it establishes a link between the real world and the universe that is built in the film, no matter how crazy it can be. But Metz goes further, and refuses to accept such a basic (and even vague) view about metonymy; if so, virtually every frame would be a manifestation of the literary figure. Ensures that metonymy is also contiguous and also *transfer of significant*.

Implicitly, Metz gives a series of clues that every cinematographic piece must fulfill so that throughout its duration, it can consummate with authentic efficiency and solidity, a metonymy: 1) particular insistence of the staging (figural prolongation); 2) association between ideas more intensely; and 3) textual repetition (code establishments that can be done from the same assembly). In his analysis, the author paraphrases Marie-Claire-Ropars, to remember that “[...] thanks to the assembly and composition game, one element of the film becomes to some extent the symbol of the other (= metonymy)” (2001, p. 182). On the representation of filmic metaphors, referring to how late this early literary figure ends up leading to the other, his sister (metaphor), states:

Metonymy without a metaphor [...] does not abound either. From the moment that a contiguity is exploited by the film [...], necessarily exploited to the detriment of other referential neighborhoods that also reflects the screen, it is not easy to notice a certain <similarity> between terms whose proximity is thus represented to us, in all the meanings of the word, with something like an insistence. One element of the film can come to symbolize another without particularly resembling them, or without this possible similarity dominating the symbolization process. When emphasizing their neighborhood, it is enough, or almost enough, to fix them on a reciprocal index [...]. It happens every time a character presents a simultaneously remarkable and modest particularity (in his behavior, his attire, etc.; we touch here the problem of typing), which accompanies him regularly in his visual or sound appearances, and sometimes ends up designating him alone, more or less replacing it: metonymy placed first as a phrase (Metz, 2001, p. 188).

As a reflection on the sidelines, we will make the caveat that throughout other reviews, we have encountered that many categorize and define metonymy as a way of understanding the part by the whole and vice versa. Metz, on the other hand, prefers to stay out of granting such quality to metonymy, then securing it, to a key process and clearly characteristic of the synecdoche.

After these contemplations, a starting point has been made to approach the literary figure within the film world. It is not ruled out, though, that in subsequent chapters, it delves deeper into the theories of some of the previously cited authors, in order to strengthen perceptions of metonymy and illustrate particular examples.

3. 1. *Shrek*

In 2001 the production company *DreamWorks Animation* would present, under the command of Andrew Adamson and Vicky Jensen, a film that would become a deconstruction of the most classic canons of the mouse factory. A young commercial producer (and no less powerful), began to compete formally with what had been the queen of the dance about 50 years in the field of animation, Disney, and did so with the possibilities that the CGI could provide .

Thus, based on a children's book by William Steig, *Shrek* delves us into a shameless and roguish fairy tale, where an ogre is "the knight of loose grasp" willing to go into strife, rescue princesses and face dragons. This protagonist of olive skin shows us his perspective on the world and with it, uses and understands (literally) the old fables and stories of the oral tradition as a toilet paper.

From this hero on duty and from a universe that mocks and satirizes his fantastic condition, we are witnessing an audiovisual piece that operates as a great deconstructive allegory; that is, it decomposes the most classic and best assimilated archetypes by society and gives them a twist, granting these canonical elements revitalized visions.

Shrek is a feature film that invites you to reflect on the reference quality of metonymy.

Based on the ideas of other writers and language theorists such as Lakoff and Turner, Ruiz De Mendoza-Ibáñez paraphrases: "[...] they observe that metonyms are used with a primarily referential purpose, and that in metonymy, but not in metaphor, an entity represents another within the same domain or the entire domain" (1999, p. 51). Similarly, it goes back to case (iii), (The ham sandwich is waiting for his check).

[...] The speaker does not intend to make us see any aspect of the client in terms of the ham sandwich, but only to place it within a specific context, which points to a referential use of the expression [...] (it is a) ability to represent to an entity other than that which is designated in its literal meaning (Ruiz De Mendoza-Ibáñez, 1999, pp. 52-53).

Another example to understand the aforementioned we see when in a text or a common talk, we refer to the name of an author to refer to all his complete work (bibliography, filmography or style).

The parodic nature of *Shrek* leads to a large part of his jokes being preceded by a semantic displacement of an object / action towards another. Before history destroys and recomposes an archetype that the audience knows, it must first generate a recognition or remembrance of this trope: bring to the surface a memory, a series of similar frames contemplated in other stories.

For example, when Fiona sees that her rescuer, *Shrek*, is incorporated after a slight period of unconsciousness (he unexpectedly paved the watchtower where she was), he decides to adopt a classic posture of lethargy on his bed: lie flat, holding at the height of the belly some flowers. The previous one is a figure engraved with fire in the minds of many, because other

iconic princesses of the past have also performed it (Snow White, from the homonymous film and Aurora, from *Sleeping Beauty*: either serves to establish the connection and promote trope operability); even, the plan with which this gesture is presented, general scale closed with framing in the bed from a horizontal perspective, is identical to that of other works. As if it were a well-known song, the audience assumes the steps to follow in the succession of plans: the gentleman approaches softly, and in an idyllic act he kisses the maiden tenderly. But here the film bursts in with its disarmament of the conventional! Shrek fervently shakes the princess while yelling "¡Wake up!" This lack of touch, is slapped towards tradition, generates laughter. It is clear that if there is no link between the element of Princess Fiona and the idea that Disney has printed over the decades (the cheesy purity and romanticism surrounding the maidens), the joke would not work.

The curious thing is that many of the conventions that people keep about fairy tales, do not even come directly from the oral tradition or textual passages of a book; The mouse company and their respective configurations of many stories have gradually filled the public's hemisphere. With so many visual references that Disney has delivered since 1937 (original release date of *Snow White and the 7 dwarfs*), it is impossible that, even indirectly, there is no audience familiar with these fabulous laws. Shrek takes advantage of this extensive menu to mock and also build more metonyms.

The ogre's tape is flooded with gags, small chascarrillos, many of these are caused and starred by different magical creatures that inhabit this wide world. Metonymy can be seen in these characters from their physical characteristics. The public does not need that these entities walk with a banner that displays their name to know what story they come from, from their clothes or the color that surrounds them is immediately sent (moves) to their corresponding story. Thus, a wolf in pajamas and a satin cap leads us to think of Little Red Riding Hood; a wooden puppet talking to Pinocchio; 3 fairies with light blue, emerald and pink dresses to Primavera, Fauna and Flora respectively, from *Sleeping Beauty*; a young man with green tights of heroic poses to Peter Pan; a mirror with a pale face floating to Snow White. There is no doubt, we witness a process of understanding the part for everything that borders on another literary figure: the synecdoque.

Some displacements from one semantic point to another, lead us to unravel gloomy stories contained in the same film and that only someone with an insightful eye could repair. At one point in the feature film, when exploring the real room of the tyrannical, capricious and heartless Lord Farquaad, traveling among a host of objects, a mat of female bearskin is seen on the floor (the bun on his forehead is another small metonymy that allows us to deduce the gender of the specimen); This carpet leads us to complete a concept, to recall an initial scene of the tape. When Shrek discovers that his swamp has been invaded by magical creatures that have been evicted from their homes, between the camp and next to the campfire, a male bear is perceived (he has glasses, another small metonymy that leads us to recognize his sex) hugging a smaller one. Both have an expression of extreme sadness that does not stand out given the heap of pauperrism and despair that floods the location. Once the bearskin appears, the detail of the father and the son of the principle acquires complete meaning, it is understood why

his sadness and desolation. Farquard, in its eagerness to purify the land of fairytale creatures, has skinned one of the members of the bear family from the *Goldilocks tale*.

Now, the film piece is not stagnant in the previous case (or similar) in relation to the representation of the linguistic trope; and that is how he manages to condense metonyms that become the same joke. In the scene of *Robin Hood* and his musketeers, during the outburst of wrath of the emerald dress lady against the forest bandits, not only features of the true nature of Princess Fiona are made, but she also shows a skill in the martial arts that Bruce Lee would be proud of. Metonymy comes when, without warning, the battle slows down and leaves the princess suspended in the air between two bandits; Then there is a 90° rotation of the camera that positions the characters from a lateral perspective (in between the lady organizes her polished hairstyle), and finally the action resumes giving way to the double kick of Fiona that leaves unconscious to Your attackers. The interruption of the temporality and spatiality of the action, displaces us directly to the bullet time seen in *Matrix* (1999), and this is due to mimic a style and visual development that characterized the work of the Wachowski (directors of the piece of 99). In summary, a reference to pop culture transports us from one movie to another, and acquires its comic qualities by elaborating an absurd humor that breaks with the standard and expected.

Similarly, this tape shows metonyms by assembly. Juxtapositions of basic plans and more than common within the cinema, but that are appropriate to comment. Such is the case of the subjective planes; that only favor the operability of metonymy (they are assimilated by the spectator), when they are strictly preceded by a plane that exposes the look / face of the character that the camera replaces. Once this perspective is presented in the first person, we are immediately referred to the specific actant of the story (for a point of view a whole body unconsciously materializes).

The quality of *Shrek* as a work that dismantles the fixed ideas about fairy tales of the cultural conscience, leads him to become in the long run a great metonymy. Its history and its comedy, which mock the postulated by Disney for decades; his OST, which focuses on the use of unconventional music (*pop indie*) compared to other animated films; his own animation, which rethinks countless creatures whose size, color and shape we have assimilated over the years, consolidate this work as a future reference, as a *parent domain*.

“A parent domain is one that provides a frame of reference for other domains that are part of it” (Ruiz De Mendoza-Ibáñez, 1999, pp. 75-76). Another clear example of this is Sean Connery, who gives off multiple subdomains, if we take into account the multitude of characters he made during his film career, and with which another hundred metonyms could be made. In the case of the ogre’s film, we talk about a film that displaces orthodox archetypal ideas (a fact that would be further reinforced with its sequel, released 3 years later).

To enumerate each and every one of the metonyms, deconstructive pre-allegory, that *Shrek* possesses would be strenuous and boring for the reader. The points mentioned above are some notable, practical and interesting examples within the use of the topological figure, linked to referentiality to produce satire and strengthen the comic absurdity.

3.2. *Perfect blue*

In 1997 a low-budget *Live action movie*, which was originally going to be a drama based on a novel by Yoshikazu Takeuchi, ended up becoming Satoshi Kon's first opera and with it one of the most praised anime films in history. Its director would not be left behind, it would be nothing more than the starting gun of a prolific and recognized career, surrounded by complex stories, deep characters and an avant-garde and unmistakable visual display.

Perfect blue tells the story of Mima, an idol singer who decides to transcend the floorboard and focus her career on more serious proposals from the entertainment world, such as acting. What the young girl does not expect is that the labor pressure, attached to the personal complex of wanting to get rid of the social stigma in which her idol position has placed her, will lead her to develop a severe delusion of persecution that will gradually engender an alter ego that will torment you relentlessly.

The metonyms begin to take hold from an aspect usually ignored by the public: music. The soundtrack composed for this audiovisual piece has erratic and experimental propensities, with the intention of specifying the emotional discomforts of the protagonist; consolidate personality dissociations; create discomfort in the environment; and draw a halo that identifies characters.

Case 1. At the beginning of the work, a few days after the public statement where the idol said that he was leaving *Cham* (the trio he was a part of), Mima receives a fax in his small apartment. The sound of printing gradually floods the eardrums of the protagonist and the audience, while repeated paints that express the word "traitor" with fury. The sound of the machine begins to transform into a loop (from diegetic to extradiegetic), that is, an endless repetition that is reinforced with echoes, blows and hammering to metallic objects. Metonymy has taken shape and a simple noise reminds us of a mood of paranoia: a delirium of persecution, of being observed that it never leaves. The *tañido* is repeated posthumous scenes, when Mima visits the web portal that has been dedicated to her, and where an anonymous being documents - almost morbidly - her daily work. It also repeats itself when you go up to the elevator of your agency, you notice the disturbing look of a fan of rare countenance on the door of the building.

Case 2. At one point in the film, the reflection that Mima begins to see, of herself, is backed by a song; this melody, a series of high pitched tones and small groans, like the previous one is made up of loops within a metric. The repetition in the staff of this track creates a direct conceptual link that refers to the past of the track to *idol*; a past that resists abandoning it.

Case 3. In the prelude to the third act, when the stalker is abstracted in the comfort of his den, the soundtrack makes mimesis (auditory of course) with an initial scene: the one in which Mima receives a call to her home and you only get a constant breath in response. Thus, the melodic track - also with a *loop* - is configured in such a way that it resembles an inhaling and exhaling cadentious and threatening. This sound is a metonymy that apart from making obvious reference to the scene of the telephone stalking, it refers to the sickly obsession of *Mi-mania* (as Mima's harasser is called).

In unison, it is very striking to realize that, while this nasty siege shares mails with “the supposed authentic Mima”, the oscillating breathing track is amalgamated with that of the lacerating fax. This combination of reagents forms a new metonymy, one that states *that paranoia and obsession have become real and eminently dangerous*. Not in vain, a certain dream period of Mima, shows that it is overwhelmed by a truck driven by the stalker, while it was chasing its projection.

Case 4. Scenes following that presented in Case 3, further ratify the harmful condition (paranoia + obsession) of Mi-mania towards Mima. During filming, the idol gets distracted and notices his stalker in the crowd; For a few seconds we listened to the engine of a revolutionized truck, referring to this catastrophic dream. This last example leads to the consummation of metonyms contained in other metonyms. Ruiz De Mendoza-Ibáñez demarca, based on what Kövecses and Radden (1998, 43) postulate, cases where this type of *semiotic matrioskas* is presented. For example, following the thinker:

-Context: An eraser is replaced in a chess game by a tower.

-Frase: (vii) I am moving my rook to Q.

“The referential expression *my rook* retains its conventional meaning but represents meticulously on the rubber eraser” (Ruiz De Mendoza-Ibáñez, 1999, p. 83). In other terms: when I say my tower (*my rook*) I refer to the eraser and terms in terms of the game, but in terms of the gameplay (in terms of the game, but in terms of the gameplay (in terms of gameplay) once the chips begin to move), the same eraser refers to the tower.

By linking the theory to *Perfect blue*, the engine of the truck leads us to think about the dream, which immediately brings it to the moment (which is the real time when paranoia and obsession, case 3 and 4, merge). This piece of the late 90's is the perfect example of the transmutation of metonymy into metaphor and vice versa; and this is argued with the projection that Mima has of herself: A bright and pure-looking version that wears a ballet dress used in her presentations with Cham. This reflex starts as metonymy and represents a schizophrenic disorder, however it begins to grow and connote greater ideas... especially because it is revealed that this duplication of Mima is also sketched by Mi-mania. Then, this dancer begins to inflame and suggest greater ideas: fear, delusion of persecution, fantasy, feeling of nightmare, innocence, immacularity, divinization, hallucination, disinhibition, disapproval and approval of acts (the first for Mima, the second for Me -mania).

Metz explains how this conceptual move is achieved. The author puts on the table a rather interesting example. A metonymic term such as “Roquefort”, which designates cheese, may eventually bring with it a series of specific virtues (for which there will be a unique decantation for metonymy to manifest itself) that not only designates the dairy substitute as such (cupping, texture, smell, etc.). “[...] the similarities involved here are established (in my mind) between a village and a cheese, not between two words: ‘referential’, metaphorical similarities” (Metz, 2001, p. 186). This refers to how, according to the author, a metonymy can constitute a kind of pre-metaphor step, thanks to the fact that in its creation process there is a leap from a literal treatment of the term to a non-figurative one. With the example of the projected Mima, there

is a leap of contiguity similarity, of a clear idea, unique and settled as schizophrenia, to a much more varied than rotates and moves around a hundred possible domains.

There is also the reverse procedure, from metaphor to metonymy within *Perfect blue*. Already in the climax, it is understood that who was authentically suffering from double personality was Rumi, Mima's manager He was responsible for all the murders. It is very particular to realize that Mima sees her representative as herself in a red dress, while when she perceives her reflected in a mirror she looks at her in an authentic way: a woman who rubs 50 years, with obesity, in a tight suit and with wig. The alter ego has taken full control of the situation, the puzzle is armed. The perception of Mima's echo passes from its multiple visions back to its original state, only now housed / displaced in another body.

The secret is in the *Parameterisation*, that is to say: "[...] select a quintessential feature l the source domain to apply to the target domain" (Ruiz De Mendoza-Ibáñez, 1999, p. 58). The referential and natural characteristics of metonymy change with this movement, the rules of language begin to have exceptions. A clear example is in the expression: "*Maria is just a pretty face*"; here el adjective 'Pretty' demarcates exactly the singular element to consider in metonymy. In another example, in the phrase: "*Jim is the fastest gun in the West*" shows howe l adjective 'fast' demarcates exactly the singular element to consider in metonymy (Ruiz De Mendoza-Ibáñez, 1999).

With this work by Kon, the image of Mima was parameterized, and of all its representations, a specific one was adopted: schizophrenia (although depending on the viewer this quintessential property may vary; for some it may represent envy, madness, *doppelgänger* etc.; the main thing is that only one of the wide catalog is selected).

Other metonyms:

- Initial frames show Mi-mania watching Mima dance on stage; He is crouched down and stretches his hand with the palm open up, with the intention of playing with the perspective of his position, and making it appear to hold the idol, as if it were a tiny porcelain figure that moves between its fingers These plans present the psychological situation of the stalker, and also connect with the idea of veneration.
- When Mi-mania exchanges emails with the projection of Mima, we see that as a move by the management and to give a sense of agility to the conversation, the photographs and posters that cover the walls of the crowded room begin to speak: they adopt metonymically the issuer posture.
- At the moment when Mima wakes up and thinks she is in her room, but discovers that it is a chillingly reliable replica elaborated by Rumi, the metonymy that tells us that it is not her real address is given by the null subtraction of elements that are in the space. Throughout the plot we see how Mima's department evolves just like her, and it shows how she gets rid of certain objects (the poster or the fish for example); finding it exactly the same as at the beginning of the story creates the link.

- Finally, a dialogue during the final confrontation between Mima and Rumi is able to cover the entire evolutionary process of the protagonist up to that point.
- * *Rumi*: Mima is a pop singer –includes Mima while trying to suffocate her with an umbrella.
- * *Mima*: I don't care, I am what I am - the girl replies desperately.

This last sentence leads directly to the entire experiential process through which the idol has had to go, and makes a very important groove within the development of his personality. Metonymy manifests itself because it communicates to the viewer, that now Mima accepts herself for what she is and not for what she wants to be or for what her fans ask her to be.

Perfect blue portrays the dissociative personality disorders (multiple personality), and from the beginning it is very clear that the way in which the substance is transmitted is also important within a story. That is why the film seeks to generate confusion to the viewer by virtually blurring the barriers between reality and fiction, making it a participant of an existential delirium. When is it filmed and when is it not? To what extent is fantasy a twisted reflection of daily life? What levels can reach the likelihood of dreams? How many Mima projections circulate among the main actants? The irony of this matter, and perhaps by way of bread crumbs, watered for the entire duration so that the viewer has a clue and a compass so as not to get lost in the mental jumble, often the same film tells us: “*There is no way may the illusions come true*”.

To the less perceptive audience's comfort and for the benefit of the work itself, so many loose pieces reach an amazing tightness as more reviews are made of the film. The intelligent game with the assembly, that is, with the way of telling the story, are the key to understanding this story of Satoshi Kon. For the director, this anime film from 97 was a huge first step in the industry; and following years he would be even more restless, frantic and extravagant with his other works (*Millennium Actress*, *Paranoia agent*, *Tokyo godfathers & Paprika*). In spite of everything, there is no doubt that the animation suffered a strong shudder and a great loss, when in 2010 a pancreatic cancer precipitously ended his life at the age of 46.

3.3. *Fantastic Mr. Fox*

Based - freely - on the book *Fantastic Mr. Fox*. by Roald Dahl and directed by the picturesque and symmetrical Wes Anderson, this 2009 stop motion film tells the story of Mr. Zorro, a canid with middle-class family who enters the crisis of middle age. So, with the intention of returning to his youth days where he served as a poacher, our hero plans a triple robbery of the three worst farmers in the whole county (*Boggis, Bunce & Bean*); however, this trio will declare a war that will involve all the animals in the surrounding area.

In this analysis we will focus on the domains sources and goals, and their impact within metonymy. Before, it is worth a subsection: this feature is not exclusive to Anderson's footage, since in the previous two films it was 100% applicable. Near the end of the essay, it is appropriate to comment on an element that is always latent in all kinds of metonyms, and that had

not been indicated by relevance, because it was more effective to highlight peculiar qualities than other more typical ones.

Ash, Mr. Zorro's son raises a sub-plot within the development of the tape that generates multiple metonymic readings. From the beginning the character is drawn as someone strange and "different" from the rest of the majority. Here is the first appearance of the linguistic figure. After Mr. Zorro (Foxy for friends) asks about his unique way of dressing (all his white clothes, cape and pants tucked inside the socks), he just spits on the floor. Then Foxy looks at his wife and says, "Well, I guess it's just different". Once he mentions this word, he makes a gesture with his hands at face height. The action establishes a context that although in the long run it ends up forming a symbol, the truth is that it becomes metonymy when scenes later the real estate manager makes the same gesture to refer to Kylie and her unorthodox way of being (only signs without any word). After this, we talk about a metonymy with source space (the small gesture) contained in the goal (the concept of different).

Continuing with Ash, when we pay attention to his clothes and the objects that make up his bedroom, the reason for his "rarity" can be deduced. On one of the walls you can see the poster of a masked fox with the phrase *White Cape*: he is a superhero. The poster creates a link with the clothes that the little fox used minutes ago and tells us that Ash has this comic character as an idol to follow / replicate. Here, the source space (the 'Superzorro' poster) contains the goal (exemplary figure).

Kristofferson himself, Ash's cousin, in perspective also works as metonymy. He is athletic, agile, with white fur, attractive to girls, knows karate, shows himself to be practically skilled in how much function they encourage him to perform, and receives acceptance from everyone around him. In short, it represents everything Ash aspires to be. This metonymy is of type meta (Ash) in source (Kristofferson).

Moving on to other propitiating elements of the trope, during "the pool scene" (just after Kristofferson's arrival at the new house of Foxy and his family), in the background - in a 3rd or 4th sound plane - and Meanwhile the talk of Mr. Zorro and his wife takes place, you can faintly perceive the song *Love* performed by Nancy Adams, and it was famous for appearing in the Disney feature film: *Robin Hood* (1973), adventure also starring an anthropomorphic fox. The sweet and tender melody, which only the most perceptive will detect, creates a bridge between these two films with 36 years of difference, and promotes a peaceful atmosphere (everything goes well in Mr. Zorro's life). Type of space, source in goal.

Other applications of the literary figure refer to a character being sedated because of raspberries with sleeping pills, the pupils of his eyes become an asterisk to emphasize and represent the loss of consciousness. Type of source space in goal.

The color has a strong conceptual load in the film. This palette full of orange and ocher (psychologically appealing to the old, warm and welcoming) is a tribute that Anderson makes to the author of the original novel, Roald Dahl. In this way, it specifies a walking metonymy that displaces the audience to a feeling of longing for a country life full of calm... just like the

one Dahl always treasured and represented in *The Superzorro*. After all and according to Wes Anderson, the English writer projected himself into the protagonist of the book. Type of space: source in goal (although this detail can lead to debates, is the color really within nostalgia, could it not be the other way around?).

The shadow, metonymic by nature makes an appearance. Just when Mr. Zorro faces Rata, the door of the cider reserve that opens suddenly and the backlight outlines the silhouette of a being who ends up being Mr. Bean's short-sighted wife. The shadow connects us with a potential threat; it is known that the one who slammed the door and broke in cannot be Mr. Bean (his outline and complexion more than recognizable had been made known to the public before), so it is intuited that he must be an employee or assistant of the farm. The domain space in this trope is a source type in meta.

It remains to highlight the black wolf that glimpses on the horizon, seconds before the epilogue. By far, the strongest metonymy with which history carries (and even confusing for some part of the audience). Mr. Zorro and his friends have escaped danger, but they stop the motorcycle with a sidecar when a black silhouette invades the limit of sight. An unaffected and imperturbable wolf (not anthropomorphized) looks at them static from a distance, and although Mr. Zorro tries to communicate with him in different languages, he shows no sign of movement. It is not until Foxy raises the hand wielded to the sky, when the jet animal returns the gesture by imitating it; here, Mr. Zorro can't help but be moved, so his eyes get together. He has achieved communication with the wolf returning to a basic instinct. The *canis lupus* represents a message that has previously been sculpted and that means *beauty for the wild*; and it should be remembered that it was the need to feel like an animal, to return to its nature that led Foxy to perform triple theft. In short, the wolf references and celebrates the virtue of the untamed. Type of space: goal in source.

Like any work by Wes Anderson, *Fantastic Mr. Zorro* evokes a world with his own style, a micro-universe detailed and aesthetically superb (stop motion of the highest level), which also takes advantage of the primary resources of the novel and power. Anderson's vision of Dahl's history leads him to address new personal conflicts in his actants; This development gives them three-dimensionality and frees them from the emptiness and transparency with which they were begotten (without any desire to demerit the writer's children's novel, whose unpretentious essence is charming and perfect for its focal audience). Once he has his characters amplified, Anderson leads the plot down new paths and eventually reconfigures a story strictly for children, in one that everyone can enjoy. An obviously fantastic result.

4. Final thoughts

The newly drawn route leaves a series of elements to deliberate.

The first of all: the tropological figures, although they may be native to written language, are not exempt from transcending their nature and linking with other types of communication.

Second: the literary figure is conditioned upon entering another linguistic field. This new medium gives you possibilities to grow (grants exceptions to known rules), although it also restricts some of its functions (the linking of the anaphora, trope addressed by Ruiz De Mendoza-Ibáñez, on paper it works wonderfully but on the big screen it blurs terribly making it almost impossible to locate).

Third: from the traditional animation, going through the CGI and arriving at the Stop motion (and incidentally analyzing products from Japan, the US and the United Kingdom, respectively), this type of cinema offers possibilities equal to or larger than those of the conventional I could deliver. The above, because the animation has intrinsic, congenital virtues ... as a source of incalculable and stimulating creativity, and an inclination towards the surreal and caricatural (exaggeration of traits or situations), where the personification of animals or objects provide even more options to play and exploit with brilliance and intelligence, the environment / universe where the movement takes part. In front of the tropological figures, as we could see in the analysis, they operate with absolute naturalness and even with possibilities of expanding thanks to the qualities of the environment.

Fourth: the importance and functionality of literary figures. From the case (viii) *Nixon bombed Hanoi*, Ruiz De Mendoza-Ibáñez makes the following argument:

Note that the implications that arise from the use of metonymy are not exactly the same as those obtained from the paraphrase <Military personnel under Nixon's orders bombed Hanoi>, in which the sense of responsibility that [the example] attributed to Nixon for being the subject agent of the sentence (1999, p. 72).

The above implies that a metonymy not only fulfills the function of reinforcing the tone and severity of an expression, but of shortening linguistic and grammatical paths (an exact synthesis of what is meant, using less syntactic elements): practicality of language. Within the world of 35mm, the tropological figures encourage thinking and contemplating the image beyond what the framing may or may not show; that is, to look for the epiphany between the lines, that hidden message that was waiting to be read, capable of reinforcing and / or re-creating history itself.

Literary figures and animated cinema, unquestionably, a coupling that brings to light an endless number of re-readings, which exposes the complex scaffolding of apparently simple and naive pieces.

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