| **RESEARCH ARTICLE**

The Visual Metonymy in Japanese Children's Books Intended for Two Levels of Reader's Age: A Multimodal Approach

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| **ABSTRACT**

This research aims to investigate the function of visual metonymy (supported by verbal metonymy) in a Japanese-language storybook for children, categorized into two levels of reader's age. The storybook used is a recommendation from the Japanese Board on Books for Young People and meets the standard of the quality book according to the award of Hans Christian Anderson. The author applied two approaches, namely metonymy from a cognitive linguistic perspective and metonymy from a social semiotic perspective. The social semiotic perspective was used to identify the character manifestation by applying theory from Painter et al. (2014) as the development of theory from Kress & van Leeuwen (2020). A cognitive linguistic perspective was used to analyze the relevance between the source domain and a target domain and to map the domain-internal nature of metonymic based on Forceville (2009); Ruiz de Mendoza & Diez Velasco (2003). The next analysis step was to process data, namely the amount of character manifestation in the storybook and two levels of reader's age, by using Chi-square test software. This step was performed to see whether or not there is a relation between these two variables. This research used a mixed method, as stated by Creswell (2020). The research shows the result that character manifestation that is completely illustrated is found more frequently in storybooks intended for readers at the age of zero to five. Meanwhile, character manifestation that is illustrated in metonymies is more frequently found in storybooks intended for readers at the age of six to ten. The whole metonymies in the storybook can be mapped into source-in-target metonymies. Based on the data interpretation processed with Chi-square test software, it generally shows a relationship that is significant between visual metonymies in the storybook and the age level of readers. Thus, it can be concluded that the function of visual metonymies in Japanese-language storybooks was used to highlight essential aspects of characters and story plot and to establish a bond between characters in the book and readers. Besides, the emergence of the visual metonymies in the storybook considers the target age of readers.

| **KEYWORDS**

1. Introduction

Reading plays an important role in child development. Reading activities are like eating healthy food while simultaneously giving pleasure and other benefits, such as improvement of cognitive development and language skills (Attiyat, 2019; Tunnell et al., 2016). By reading from an early age, quality and insightful generations are indirectly prepared (Irhandayaningsih, 2019). The book used in general by a parent to introduce reading activities in early childhood is illustrated storybook. Illustrated storybook has a fundamental role in the life, entertainment, and education of the child because it is believed to be capable of representing a place or describing life in society, so readers can understand the culture from a place (Belcher, 2018; Horst et al., 2015; Painter, 2019; Qiu, 2019). Depiction of physical character in a figure, the way to behave, role, and story in a book are realized not only in verbal but also visual. These two aspects play a role in giving meaning to the whole story (Hermawan et al., 2017; Puspitasari, 2021). In telling the story, the author and illustrator often use metaphor and metonymy to represent characters in the storyline. Forceville

(2002) stated that manifestation from metaphor and metonymy is not only in verbal but also visual and multimodal. In the last decades, research concerning verbal metonymy has been frequently conducted by Ädel (2014), Negro (2019); Panther & Thornburg (2003); Song (2011). However, on the other hand, research focusing on visual metonymy is not yet frequently conducted (Forceville, 2009). Therefore, in this research, the author focused on visual metonymy in children's storybooks.

Manifestation from visual metonymy can be viewed in a storybook entitled *Voice in the Park* by Browne Anthony, which describes the character of a boy walking under the shadow of a woman. Visual metonymy shows that shadow of a woman is from her mother, who always protects her son by observing him from afar (Moya-Guijarro, 2019). Previous research concerning visual metonymies was also conducted by Alousque (2013); Moya Guijarro (2013, 2019) in French Political cartoon and English storybook for children. Almost most of the research about visual metonymies is applied in languages from Europe and America, while research using the data source from languages in Asia is limited. Some research using languages in Asia, Japanese language, for example, was conducted by Maarif (2020); Zhang (2019). Zhang (2019) investigated the mechanism of euphemism in Japanese, referring to the cognitive model. The result of the research shows that metonymy is an important way to revive the euphemism of Japan. Maarif (2020) conducted research about the lexical and phrasal semantic extension of Japanese color words based on metonymic motivation. Research shows the result that metonymy is the method most frequently used to reveal meaning extension in color vocabularies. Based on previous research references, it can be known that investigation of visual metonymy is still seldom performed in Asian languages. Therefore, in this research, the author was interested in conducting an investigation about metonymic function in children's storybooks in Asia, Japanese-language storybooks in particular.

The reason to choose a Japanese-language storybook for children is that it has a long history since the eighth century and has frequently won the international award of Hans Christian Anderson (Hayashi et al., 2003; Kawasaki, 2019). The award was won for the category of author and illustrator for storybook having the standard of this award. Besides, children's storybook was used as a learning media by the Japanese government (Kawasaki et al., 2020). Besides, the storybook used in this research was chosen based on a recommendation from the Japanese Board on Books for Young People. The author chose four storybooks, categorized into two levels of reader's age, namely two storybooks intended for readers at the age from zero to five and other two storybooks for the age from six to ten. From these illustrated storybooks, the author identified visual metonymies by applying theory as stated by Painter et al. (2014) as a development of the reading images theory from Kress & van Leeuwen (2020). After identifying character manifestation, the next step was an investigation of metonymy from a cognitive linguistics perspective to explain the relevance between the source domain and target domain in visual metonymy by applying theory as stated by Forceville (2009). The next step was the mapping of the domain-internal nature of metonymy based on theory as stated by Ruiz de Mendoza & Diez Velasco (2003). Some of these steps were performed to identify the manifestation of visual metonymy in the Japanese-language storybook and to explain the meaning.

The storybook used was categorized into two levels of readers, as shown for readers at the age of zero to five and from six to ten. It is intended to see the proportion of character manifestation that is metonymy representation and complete representation in a storybook that has been classified into two reader levels. The author used Chi-square test software to confirm whether or not there is a relation between metonymy and the target age of readers in the Japanese-language storybook for children. Chi-square is a statistical technique used to test the existence of frequency differences among categories in a sample (Wiyono, 2011). Data obtained was interpreted to see relevance between metonymy and the age level of readers. This method has been used by Moya Guijarro (2019) by using some storybooks by Browne Anthony. The research shows the result that there is a significant association between two variables analyzed, age and types of character representation. Meanwhile, this research aims to investigate whether or not it applies in Japanese-language storybook with good qualification and recommendation from Japanese Board on Books for Young People. Thus, result of this research is expected to explain function of visual metonymies in Japanese-language illustrated storybook and to draw conclusion in general about relation between metonymy and level of reader's age.

2. Literature Review
2.1 *Metonymy from Cognitive Linguistic Perspective*
Metaphor and metonymy have been investigated in the framework of Cognitive Linguistics. Contextual metaphor is understood not as a figure of speech but as a conceptual mechanism of thought that can represent abstract phenomena to be real and specific (Lakoff & Johnsen, 2003). Cognitive scholars have traditionally based their research on the verbal manifestation of languages. However, lately, research about metaphor manifested in non-verbal form has attracted a lot of attention (Moya-Guijarro, 2019; Pinar, 2013). Forceville (2009) stated that manifestation from metaphor and metonymy is not only verbal but also visual and multimodal. The researcher shows that metonymy, despite being considered a younger sister of metaphor, is feasible to be analyzed in verbal and non-verbal manifestation. Unlike metaphor in verbal form, visual and multimodal metaphor and metonymy are understood as a cognitive process in which the source and target domain are completely or mostly represented by different semiotic modes (Forceville, 2009). In the study of cognitive linguistics, metonymy is viewed as a metaphor having conceptual mapping. Meanwhile, the difference lies in (1) metaphor has two conceptual domains, while metonymy only involves one

conceptual domain, and (2) metonymy involves a 'stand-for' relation between source and target domain. For example, if I say *Chrysler has laid off a hundred workers*, the name of the company stands for the person or persons in charge of the company's employment policy, (3) metaphor is a whole schematic structure, called source domain (mapped with the logic) to other whole schematic structure called target domain. Function of the mapping is to allow for the understanding of a reason or relation between source domain and target domain. Meanwhile, metonymy is used mainly for reference to an entity through other entities. It can be illustrated simply as follows:
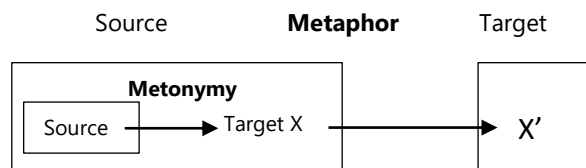
Source: Ruiz de Mendoza & Diez Velasco (2003)

Furthermore, visual metonymy as the focus of analysis in this research is explained. Ruiz de Mendoza & Diez Velasco (2003) stated two basic types of metonymy, namely source-in-target and target-in-source, in which each type has a different parameter. Domain-internal nature of metonymic mapping is (1) Source-in-target metonymies are those in which the source domain is a subdomain of the target domain, as in "*We are always in need of some new hands in the farm*" (hands refers to the laborer who is going to do hard work), (2) Target-in-source metonymies are those in which the target is a subdomain of the source, as in "*She's learning to tie her shoes*" (shoes means shoelaces). Explanation of source domain and a target domain and two types of metonymies is used for analyzing metonymies existing in a storybook in the Japanese language.

2.2 Metonymy from Social Semiotic Perspective

After elaborating on visual metonymy from a cognitive perspective, metonymy is viewed from the perspective of social semiotics, as specifically stated by Painter et al. (2014). Framework in the study of this figure is a development from visual grammar theory as stated by Kress & van Leeuwen (2020), including representational meaning, interactive meaning, and compositional meaning as the development of the three metafunctions of language by Halliday & Matthiessen (2014). An interesting aspect of representational meaning is that visual narrative lacks linguistic reference and identification source that allows the author and illustrator to activate and reintroduce character in the discourse (Halliday & Matthiessen, 2014; Moya-Guijarro, 2019). A visual story is provided to track participants or characters after the emergence or first activities in a story. Participants are seldom reintroduced in the next story through explicit visual repetition. In another case, participants must be identified through the metonymic description of their most prominent features, namely clothes, body parts, and so on. Painter et al. (2014) proposed a system for character manifestation for visual narrative, as explained below.
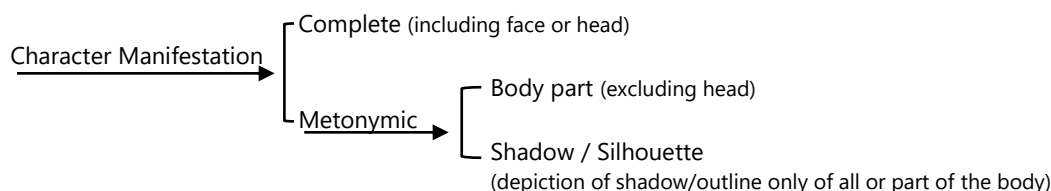
Source: Painter et al. (2014)

Character manifestation by Painter et al. (2014) was used by the author to identify the data in the Japanese-language storybook and to describe the manifestation through the picture, supported by the verbal aspect of a storybook.

3. Methodology

This research applied a mixed method, namely an approach in social research in which the researcher collected qualitative and quantitative data, integrated them, and made new interpretations based on the combination of two data in understanding the research issue (Creswell, 2020). Using the exploratory design, the initial step performed by the author was to explore the visual aspect (supported by the verbal aspect) having metonymy in illustrated children's storybooks in the Japanese language by applying the qualitative methodology. The application of this method serves to respond to the issue of how visual metonymies contribute to representing the story in four Japanese books entitled *Tako-yan* 'Mr. Octopus comes to my house' by Tomiyasu & Minami (2019), *Kuroino* 'Little Shadow' by Tanaka (2019), *Kibou no Bokujou* 'Farm of Hope' by Mori & Yoshida (2015), and *Boku no Tabi* 'I dream of a journey by Miyakoshi (2018). The author combined two theories about cognitive linguistics and social semiotics. The first step was to identify character manifestation (complete or metonymic) as illustrated in the storybook by applying the theory of Kress & van Leeuwen (2020); Painter et al. (2014). After identification, the second step was to analyze discourse function in the

context created by considering mapping made between the source domain and target domain by applying the theory of Forceville (2009); Ruiz de Mendoza & Diez Velasco (2003). The result of this stage is a representation of metonymies in a Japanese-language storybook with mapping from the source domain and target domain.

The next step was to analyze whether or not there is a relation between metonymy in the Japanese-language storybook and the target reader's age using the quantitative methodology. The author used statistical software, the Chi-square test, which is a statistical technique used to test the existence of frequency differences among categories in a sample (Wiyono, 2011). Data in the form of character manifestation in four storybooks as mentioned above was divided into two levels of reader's age, namely storybooks intended for readers at the age from zero to five and storybooks intended for readers at the age from six to ten. Data were processed using Chi-square test software (https://datatab.net). The result from this calculation was used to identify whether or not the null hypothesis is accepted. Based on the result, interpretation was conducted to see relevance between metonymy and two levels of reader's age in general. Based on the result of data analysis using the two methods above, the author can respond to the main purpose of research, to identify the function of visual metonymy in a storybook intended for two levels of reader's age.

4. Results and Discussion
The result of data analysis is presented in two stages, namely analysis of visual metonymy in storybooks intended for readers at the age of zero to five and analysis of visual metonymy in storybooks intended for readers at the age of six to ten. In the discussion, the relation between the use of visual metonymies and the reader's age is described.

4.1 Visual metonymy in storybook intended for readers at the age of zero to five
Most of the characters in the storybook intended for readers at the age of zero to five are comprehensively depicted by showing all body parts, including the head and face. Showing the character as a whole can ease novice readers to identify the character and plot in a storybook. From ninety-six illustrations, there are two metonymies identified based on the theory of Painter et al. (2014). The next is the explanation about metonymy in the storybook entitled *Tako-yan* 'Mr. Octopus comes to my house' by Tomiyasu & Minami (2019) and *Kuroino* 'Little Shadow' by Tanaka (2019).

A book entitled *Tako-yan* told a story about Mr. Octopus who visited the house of Shou (a boy) to play together. In the beginning, Shou was hesitant to accept Mr. Octopus to enter the house, but he was unexpectedly capable of playing video games, hide and seek, and football. All of Shou's friends were impressed and praised the skill of Mr. Octopus. After playing with Shou and his friends, in the night, Mr. Octopus returned to sea, as shown in Figure 1. According to Painter et al. (2014), the illustration can be classified into metonymy described with silhouette, line depiction of the whole, or partial body. From the silhouette, the source domain and target domain can be identified by applying the theory of Forceville (2009) and Ruiz de Mendoza & Diez Velasco (2003). Metonymy in the form of boy's silhouette (source domain) for Shou (target domain) can be classified into source-in-target metonymy, in which the source domain is a subdomain of the target domain. This illustration highlighted the time when Mr. Octopus and Shou parted in the evening. The use of orange and yellow colors spreading across the horizon indicates sunset. The color of sunset was from a scattering phenomenon or light screening, in which a figure appearing at that time is shown in deep black.

Figure 1. Separation of Shou and Mr. Octopus

Source: Tomiyasu & Minami (2019)

Figure 1 describes a scene where Mr. Octopus waved one of his legs to Shou when parting. Shou also waved his hand while shouting *Bai Bai! Tako-yan! Mata asobou ne! Shou chan ga te wo furu to, umi no naka de Tako-yan ga ashi no ippon agete, bai bai to furu no ga miemashita.* 'Bye bye! Mr. Octopus! Let's play again next time! Shou shouted while waving his hand. At the distant sea, Mr. Octopus lifted one of his legs and waved, Bye Bye!' It shows the separation during sunset after they were satisfied with playing together all day. Besides, it indicates that they really enjoyed the meeting that day and expected the next meeting.

A book entitled *Kuroi no* 'Little Shadow' by Tanaka (2019) it told a story about a little girl who met Little Shadow, a creature invisible in the eye of other people. One day, this girl gathered the courage to talk with Little Shadow. That was the start of their adventure. Little Shadow invited the little girl to climb the warehouse in the attic. The attic had a mysterious playroom. The following is a story depicting them while playing in the attic.

Figure 2. Little girl and Little shadow
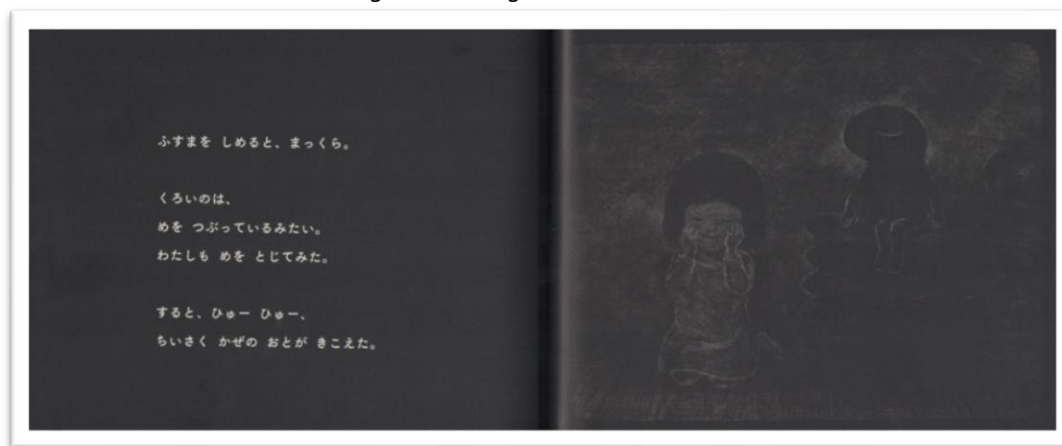
Source: Tanaka (2019)

The illustration above used metonymy depicted in silhouette from the whole character body in a storybook. According to Forceville (2009) and Ruiz de Mendoza & Diez Velasco (2003), metonymy, as illustrated in Figure 2, is silhouette (source domain) for Little Shadow (target domain) and classified into source-in-target metonymy. This visual metonymy highlights little shadow and little girl when entering the mysterious room in the attic. The room was extremely dark without any light. A story explains *Fusuma wo shimeru to makkura. Kuroi no wa me wo tsubutte iru mitai. Watashi mo me wo tojite mita. Suru to, byu-byu, chisaku kaze no oto ga kikoeta.* 'When the door of cupboard was closed, it turned pitch dark. It seemed that little shadow closed its eyes. I followed it too. I closed my eyes. Vaguely, I heard the wind blowing.' It shows the start of adventure by entering mysterious room that was pitch dark, there was no other voices besides the wind blowing. Story was continued by depicting adventure of two characters in storybook. Little shadow and little girl were illustrated in whole body part, including head and face. It can be assumed that author and illustrator of Tanaka (2019) wanted to depict the adventure and joy when these two characters were in dark, mysterious room, to be understood by novice reader.

4.2 Visual metonymy in storybook intended for readers at the age of six to ten

In a storybook intended for readers at the age of six to ten, seven metonymies were found from sixty-four illustrations based on the theory stated by Painter et al. (2014). Most of the characters were depicted as whole by showing all body parts, including the head and face. More metonymies were found compared with a storybook for the age from zero to five. The next is an explanation of metonymy in a storybook entitled *Kibou no Bokujou* 'Farm of Hope' by Mori & Yoshida (2015) and *Boku no Tabi* 'I dream of a journey' by Miyakoshi (2018).

A book entitled *Kibou no Bokujou* told a story about a farm located near a nuclear power plant. The story was inspired by an earthquake in 2011 that hit east Japan and finally triggered a tsunami that destroyed the facility of the nuclear power plant. The accident caused the leakage of radioactive material everywhere. Thus, citizens ran away to save their lives, and the city turned quiet at a glance. Meanwhile, cows, pigs, birds, dogs, and cats who lost their owners died one by one. At that time, a farmer had 330 cows exposed to radioactive material, and they needed food and drink. Thus, the owner of this farm survived together with his cows and took care of them until the condition of the city was restored like before. The condition of the city after the tsunami is shown in the figure below.

Figure 3. Condition of the city after the earthquake
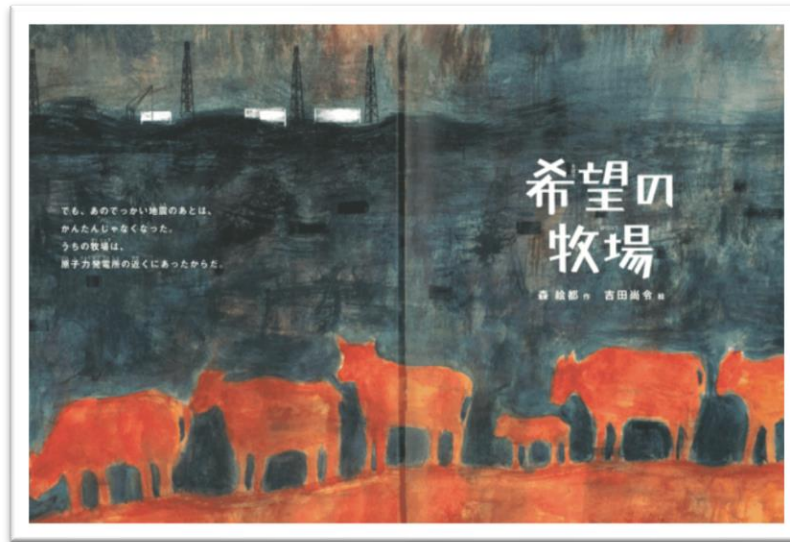
Source: Mori & Yoshida (2015)

According to Painter et al. (2014), the illustration above can be classified as metonymy in cow silhouette as one of the characters in a storybook. Metonymy in the form of cow's silhouette (source domain) for cow (target domain) can be classified into source-in-target metonymy, in which the source domain is a subdomain of the target domain. This illustration highlights the condition of a cow exposed to nuclear radiation after the leakage of the nuclear power plant. These cows are drawn in red colour. According to Kress & van Leeuwen (2020), red color has a prominent capacity compared with other colors, and/or based on the connotation of a certain culture; red is like the color of revolution or passion. In Japanese culture, the red color, or *aka,* shows strength, passion, self-sacrifice, and blood, like in the phrase *growing red with anger* or showing *deficit spending or losses*. According to Maarif (2020), the use of red color in figure 3 can be interpreted as death and blood colour. Although these cows still survived, their meat could not be feasible for consumption anymore. Besides, the condition of the environment, soil, sky, and whole building, is illustrated in black color or *kuro* to show how dark and scary the conditions were after Tsunami.

In a book entitled *Kibou no Bokujou*, it has metonymy showing body parts (excluding head), that is the hand of a farm owner who petted his cow. The owner was in the pasture with hundreds of cows, shown in the expression *Ningen ga kieta tochi ni, nanbyaku tou mono ushi ga ikite iru.* 'In a place which was not inhabited by humans anymore, hundreds of cows lived.'

Figure 4. Cows in pasture

Source: Mori & Yoshida (2015)

In figure 4, the farm owner (target domain) is represented in metonymy using the right hand (source domain) and belongs to source-in-target metonymy. Through multimodal metonymy, the author and illustrator Mori & Yoshida (2015) focused the attention of the reader on the meaning of hope for farm owners and cows exposed to the radiation. It is also made clear with the expression *Kedo, yowatta ushi ga shinu tabini, koko ni wa zeppou shinai youna ki mo suru. Kibou nante aru no kana. Imi wa aru no kana. Mada kangaeteru. Ore wa nando demo kangaeru. Issho, kangae nuite yaru. Na, oretachi ni imi wa aru no kana?* 'But, for every dead, weak cow, what I feel here is only despair. Does hope truly exist? What is the meaning of all of this? I am constantly made to think. I must think about it so many times. Perhaps, I will keep thinking about it my whole life. What is the meaning of us living here?' In this part, illustration and narrative contribute to the storyline related to the anxiety of the farm owner about despair and hope. Using the metonymy of the farm owners, makes information clear.

The book entitled *Boku no Tabi* 'I dream of a journey' by Miyakoshi (2018), it tells the story of the main character who manages a hotel in a small city. Every day, he welcomed guests from all over the world and listened to their stories. After work, he took a rest in his room and had a desire to travel. Because he had never left the city before, he dreamed about traveling to unknown places. The next day, he received a letter from a former guest who encouraged his dream to visit guests around the world. Illustration in a storybook is realized in lithographs with soft color to attract readers into imaginary travel from the hotel manager.

Figure 5. Long Travel
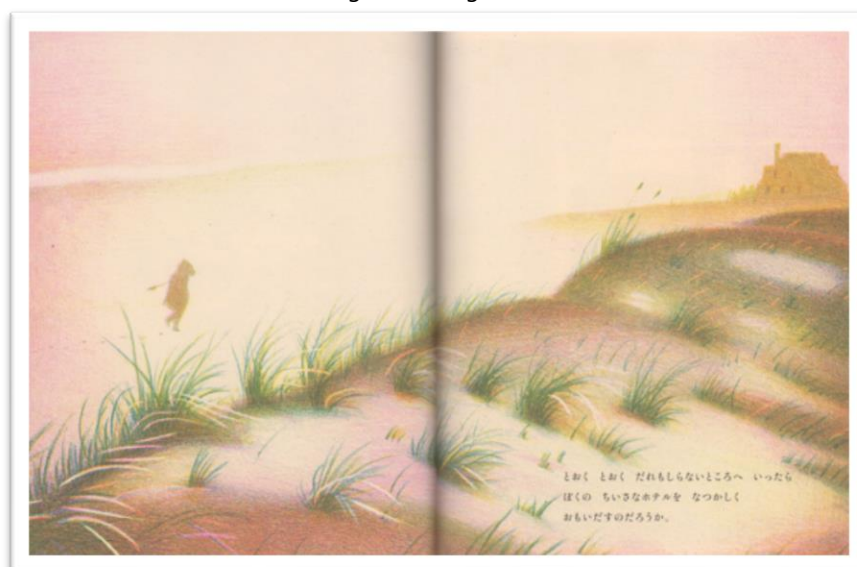
Source: Miyakoshi (2018)

The illustration in figure 5 uses metonymy depicted in silhouette from the whole character body in the storybook entitled *Boku no Tabi*. According to Forceville (2009) and Ruiz de Mendoza & Diez Velasco (2003), metonymy illustrated is in the form of silhouette (source domain) for hotel manager (target domain) and classified into source-in-target metonymy. Visual metonymy highlights long travel by the hotel manager to random places that he had never visited before. Although, in the dream, he has realized his wish to travel far, he was still worried about missing the hotel when traveling. It is confirmed in a narrative, *Boku no chiisana hoteru wo natsukashiku omoi dasu no darouka* 'Will I miss my small hotel?'.

Based on the data analysis, it can be said that metonymies in storybooks are frequently realized in the form of silhouettes from the whole or partial body. Besides, metonymy is found in part of the character's body in the storybook. Mapping from metonymies in the Japanese-language storybooks comprehensively belongs to source-in-target metonymy. The author then analyzed the relation between visual metonymies in the storybook and the reader's age.

4.3 Relation between the use of visual metonymy and target age of readers
In order to confirm whether or not there is a relation between metonymies in the Japanese-language storybooks and the target age of readers at the age from zero to five and from six to ten, the author used statistic software, the Chi-square test (https://datatab.net). Chi-square is a statistic technique used to test the existence of frequency differences among the categories in a sample (Wiyono, 2011). In a storybook intended for readers at the age of zero to five, with ninety six illustrations, it has two metonymies. Meanwhile, in the storybook intended for ages from six to ten, from sixty-four illustrations, it has seven metonymies.

Table 1. Age Group Crosstabulation

Age Group		Character Manifestation		Total
		Complete	Metonymic	
Zero-Five	Count	94	2	96
	Expected Count	90.6	5.4	96
	% within Age group	97.9%	2.1%	100%
Six-Ten	Count	57	7	64
	Expected Count	60.4	3.6	64
	% within Age group	89%	10.9%	100%
Total	Count	151	9	160
	Expected Count	151	9	160
	% within Age group	94.4%	5.6%	100%

Based on the result of the calculation above, it can be interpreted that amount of metonymies in the storybook intended for readers at the age of zero to five is significantly less than what is predicted by the null hypothesis, so there is no relation between age and character manifestation (metonymies). The reason is that amount of metonymies expected at this age is 5.4, while the value obtained is only 2. However, the amount of metonymies in the storybook for readers at the age of six to ten is significantly higher than what is estimated. The amount expected is 3.6, and the value obtained is 7. Thus, it can be concluded that from Table 3, the Chi-square value of 5.6708 is significant at $p < .05$ level, with a general understanding of the significant relationships between two variables, analyzed, namely the reader's age and character manifestation (metonymies).

5. Conclusion

Based on data analysis, it is known that visual metonymies in Japanese-language storybooks were used to emphasize narrative and supporting storyline. Viewed from a social semiotic perspective, in a storybook intended for readers at the age of zero to five, character manifestation is more frequently illustrated to be complete because only two metonymies were found. By depicting the character as whole, it can ease novice readers to identify the character and plots in the storybook. Meanwhile, in the storybook intended for readers at the age of six to ten, the amount of metonymy manifestation is higher than what is in the storybook for ages from zero to five. Metonymy manifestation in the storybook is in the form of body parts and silhouettes from the partial or whole body. Whole metonymy data in a storybook intended for two levels of reader's age can be mapped into source-in-target metonymies, in which the source domain is a subdomain of the target domain.

This research aims to prove the relation between visual metonymies in the Japanese-language storybooks and two levels of the reader's age. Using the Chi-square test, it can be known that amount of metonymies in the storybook for novice age is below the expected count. Meanwhile, the amount of metonymies in the storybook for ages six to ten is higher than the expected count. In general, it can be said that there is a significant relation between character manifestation (metonymy) and two levels of the reader's age. The conclusion of this research shows that function of visual metonymies in Japanese storybooks are used in children's tales to create narrative tension in certain stages of the plot and, in turn, to establish a bond between the represented participant and child viewer. Besides, the emergence of visual metonymy, as illustrated by the author and illustrator of the Japanese-language storybook, also considers the target age of readers. Because of the limitation of the data source used in this research, for the next research, the author suggests the use of more storybooks with several levels of reader's age.

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