

The Visual and Multimodal Representation of Time in Film, or How Time is Metaphorically Shaped in Space

Maarten Coëgnarts and Peter Kravanja

Abstract

In conceptual metaphor theory it has been noticed that our reasoning about time is often couched in terms of space. To validate this claim, studies rely almost solely on verbal metaphors such as “The future lies *ahead* of us” or “Time flies by”. If, however, the conceptual metaphor time is space governs our thinking about time, as claimed by these scholars, then it is only likely to assume that the conceptual metaphor expresses itself through non-verbal discourses as well. Studies dealing with non-verbal and multimodal manifestations of the time is space metaphor are, however, rather scarce. The present article seeks to address this issue. Using visual and multimodal examples from various films we demonstrate that the use of spatial time metaphors is not only apparent in language, but in non-verbal modes of communication as well.

Résumé

La théorie conceptuelle de la métaphore a observé que notre raisonnement concernant le temps est souvent ancré dans l'espace. Pour valider cette hypothèse, les études se basent presque exclusivement sur des métaphores verbales comme « Le futur se trouve *devant nous* » ou « Le temps passe ». Si, toutefois, la métaphore conceptuelle temps est espace caractérise notre façon habituelle de penser, comme le propose la théorie conceptuelle de la métaphore, alors il convient de supposer que la métaphore conceptuelle s'exprime aussi à travers des discours non verbaux. Malheureusement, peu d'études considèrent de telles manifestations non verbales et multimodales de la métaphore temps est espace. Le présent article cherche à combler cette lacune. En utilisant des exemples visuelles et multimodales en provenance de bon nombre de films, nous montrons que l'utilisation de métaphores spatiales pour le temps concerne également la communication non verbale.

Keywords

time, space, conceptual metaphor, film, multimodal metaphor, visual metaphor

What's that as flies without wings, your ladyship? Time! Time!

D.H. Lawrence, *Lady Chatterley's Lover*

Time is space: from verbal to visual and multimodal

Whenever reasoning about abstract notions like time, justice or love it is inevitable to come across the inability to verify these concepts to our senses. (1) This raises the following problematic question: how can we discuss what we have never seen or touched before? One way to bridge this gap is to understand the abstract notion metaphorically in terms of a richer, more experience-based domain (Lakoff and Johnson 1980, 1999; Gibbs 1994, 1996; Boroditsky 2000; Boroditsky, Ramscar and Frank 2002). According to conceptual metaphor theory (CMT) metaphor is a fundamental mechanism of our mind that enables us to make use of empirical knowledge in order to structure various and often abstract domains. With regard to the superordinate category of time a variety of studies demonstrate that our notion of time is mainly structured in terms of the more tangible domain of space (Gentner and Imai 1992; Wolff and Gentner 1992; Hernández 2000, 2001; Boroditsky 2001; Gentner, 2001; Gentner, Imai and Boroditsky 2002; Matlock, Ramscar and Boroditsky 2005; Ahrens and Huang 2002; Casasanto and Boroditsky 2008). That is how, for example, we have come to use spatial terms to indicate that we are either too soon or too late, as in the expressions “We are *ahead* of time” and “We are *behind* schedule” (Shinohara and Pardeshi 2011). These expressions are not autonomous, independently perceivable metaphorical notions but belong to the very same conceptual metaphor, namely time is space.

Space is in this case the concrete source domain used to structure the abstract target domain of time. The actual conveyance of meaning, partially projecting aspects of the source domain space (such as the before-after orientation in this case) to aspects of the target domain time are referred to as *mappings*. The majority of studies on spatial time metaphors focus primarily on verbal manifestations. As Forceville (2009) noted, there is a danger involved here. If metaphor is considered a matter of thought and only in a derivative way a matter of words, then expressing this proposition by use of merely verbal examples risks begging the question in which the conclusion is demonstrated without proof. Assuming the conceptual metaphor is indeed inextricably connected to human thought (as these studies suggest), it is plausible to assume that not only verbal but also visual and multimodal modalities exist – the latter will be discussed later on –, allowing the conceptual metaphor to flourish. This idea has been considered conceivable by numerous authors (including Whittock 1990; Kaplan 1992; Carroll 1996; El Refaie 2003; Fahlenbrach 2008; Ortiz 2011). Nevertheless, as regards to the time is space metaphor, the vast majority of studies is devoted

to exclusively verbal manifestations.

Following recent work (Nyiri 2009, Forceville 2011, Forceville and Jeulink 2011), this article sets out to confront CMT's claims by considering the time is space metaphor in the light of non-verbal rather than verbal-only manifestations of metaphor. We start our analysis with a brief typological discussion of what CMT considers to be two major metaphors for time: the time-moving metaphor and the ego-moving metaphor. Having described their difference, we will then continue with a formal moving image analysis. More specifically we want to address the following key question. How do filmmakers use the aesthetic dynamics of the film medium to express both types of conceptual metaphors to the viewer? What are the stylistic principles according to which they are shaped in film? As will be demonstrated, the film images offer specific solutions in dealing with each subtype of the time is space metaphor.

The metaphorization of time: a brief typology

According to CMT, there are at least two major metaphors to conceptualise time (see figure 1): the time-moving metaphor and the ego-moving or time's landscape metaphor (Clark 1973; Lakoff and Johnson 1980, 1999; Lakoff 1993; Gentner and Imai 1992; Gentner, Imai, Boroditsky 2002). In the first conceptual metaphor the observer or ego is stationary and time is moving (e.g., "Time is *flying* by", "The deadline is *approaching*"). Time is conceived as a river or conveyor belt on which events are moving from the future to the past (Gentner and Imai 1992: 510). Time is represented as something that passes us by while we are fixed. (2) Schematically the time-moving metaphor consists of the following conceptual mapping in which elements and structures of the source domain of space (both static as well as dynamic) are mapped onto the target domain of time (Lakoff and Johnson 1999: 141):

the time-moving metaphor	
Source	Target
Objects	Time
The motion of objects past the observer	The "passage" of time

In the second conceptual metaphor the observer, instead of being fixed in one location, is moving and time is stationary (e.g., "We're *getting close* to Christmas", "We've reached June already")

(Lakoff and Johnson 1999: 146). Here we move over various locations in a landscape, where each location in the observer's path represents a time. Past, present and future are fixed locations on a line where the ego's or the observer's context progresses along (Gentner and Imai 1992: 510). The metaphorical mapping consists of the following elements (Lakoff and Johnson 1999: 146):

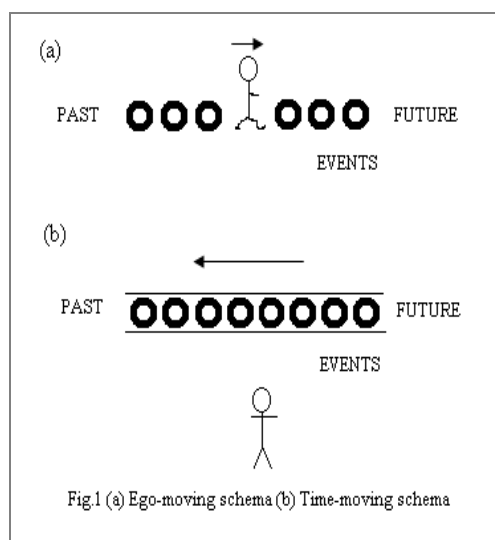
the ego-moving, or time's landscape metaphor	
Source	Target
Locations on the observer's path of motion	Time
The motion of the observer	The "passage" of time
The distance moved by the observer	The amount of time "passed"

In a similar way George Lakoff (1993: 216-218) labels them the time passing is motion of an object metaphor and the time passing is motion over a landscape metaphor, respectively. Although both concepts are associated with cognitive metaphor theory, these two ways to conceptualise time are not new. Earlier, Australian philosopher J.J.C. Smart (1949: 483) reached a similar conclusion (see also Nyíri 2009):

“There are certain metaphors which we commonly feel constrained to use when talking about time. We say that we are advancing through time, from the past into the future, much as a ship advances through the sea into unknown waters. Sometimes, again, we think of ourselves as stationary, watching time go by, just as we may stand on a bridge and watch leaves and sticks float down the stream underneath us. [...] Thus instead of speaking of our advance through time we often speak of the flow of time. [...] These metaphorical ways of talking are philosophically important in a way in which most metaphorical locutions are not. They are not the result of some wild flight of poetic imagination, but are, in some way, natural to us; at first sight, at any rate, it seems difficult to see how we could avoid them.”

Note that the mappings of both metaphors consist of a static as well as a dynamic spatial structure. If we were to isolate the static element of each conceptual mapping, the following metaphors would remain: time is a location and time is an object, respectively. In both cases the spatial notion of motion no longer serves as a structural relation that is metaphorically extended to the domain of time. The first can be found in statements such as “At three o’ clock” or “Near the end of the month” (Graf 2011). The second can be found in phrases such as the following: “Time is a funny thing. Time is a very peculiar item. When you’re young, you’re a kid, you got time. Throw away a couple of years here, a couple of years there. It doesn’t matter. You know. The older you get you say, Jesus, how much I got? I have got 35 summers left, think about it” (quoted from the film

Rumble Fish, Francis Ford Coppola, 1983). Here, time is considered an item that can be possessed or thrown away.



Time is space: a filmic problem

In the previous section we have discussed two major metaphors of time. In this section we shall analyse how both metaphors are shaped in film. Inspired by Jacques Aumont (1996) and David Bordwell (2005, 2008), we opt for a problem-solving approach. In this case we shall consider the conceptual metaphor time is space as a filmic problem and the specific answers offered by the images as a solution to it. Each subtype is characterised by its own set of challenges. For example, the evocation of a flashback in the form of the time-moving metaphor comes with the dual challenge of representing the protagonist as fixed and time as moving.

By contrast, the initiation of a flashforward by means of the ego-moving metaphor suggests the opposite question, which is how to represent the protagonist and time as respectively dynamic and stationary.

Speaking in terms of narrative these questions are situated on the level of what Bordwell (2001: 61-62) calls the plot (as opposed to the story), being all the events that are directly presented to us in the work itself. (3) Whereas the story is continually ordered according to its chronological and causal chain (abc), the plot can deviate from this, for example by opening in *medias res* (bc) or making a time leap (acb). The correct chronological order of the story is constructed by the viewer.

In what follows, we shall see that particular film scenes provide specific solutions for all the discerned subtypes.

The time-moving metaphor

The time-moving metaphor offers the following problem: how can the concept of time be represented as an object moving around a static observer? A possible filmic answer would be by moving the camera in relation to a stationary character, where the transition in time (flashforward or flashback) coincides with the camera's movement. Two possibilities present themselves. On the one hand the movement in time can be represented metaphorically by the mobile camera, moving the camera's viewpoint along the horizontal, vertical and/or depth line. On the other hand, the movement and the temporal transition associated with it can be initiated by panning. In this case the camera's 'line of sight' moves in a horizontal plane, to the left and right, whereby the camera remains in a fixed physical location, contrary to the mobile camera. Let us attempt to clarify these solutions by means of a brief discussion of some examples.

A long sequence shot in *Professione: Reporter* (The Passenger, Michelangelo Antonioni, 1975) allows the horizontal movement of the mobile camera to function as a possible solution to the problem of initiating a flashback. The film shows the protagonist (Jack Nicholson) sitting at a table. This image takes place in the present. The camera then moves horizontally from the right to the left compared to the character. As a result, the past is revealed from the left edge of the screen, pushing away the present towards the off screen space. The past is presented as a discussion between the main character and another man. Moving again to the present, the opposite process takes place. The camera moves from left to right along the character. The present reveals itself again from the right edge of the screen, thus moving away the past to the left. This literally pushes the past discussion out of the frame. The temporal order of business is restored. The image is occupied with the present: the protagonist sitting at his table.

In this example the concept of time is structured by the Source-Path-Goal (SPG) schema (see also Forceville 2011; Forceville and Jeulink 2011; Coëgnarts and Kravanja 2012). As Johnson (1987) and Lakoff (1993) have shown this schema is one of the most fundamental structures in human thinking. It manifests itself most literally in movement: a person moves from one initial state A (source or starting point) via a trajectory C (action sequence) to another final state B (goal or endpoint). As Forceville (2011: 282) points out, the prototypical movement is walking, "an ability

that depends on the human body possessing two legs permitting motion as well as on certain motor skills". By extension the flashback in *Professione: Reporter* can be analysed as follows: the camera moves horizontally from one location A (the present) via a trajectory C towards another location B (the past) and back again from B to A. Note that because the movement is horizontal, the left-right orientation is metaphorically extended as well. The left side of the room coincides with the past, the right side with the present. In this way patterns of our sensory-motor experience are metaphorically extended to structure our reasoning about time (see also Boroditsky 2000; Gentner 2001). Because the time-moving metaphor depends on a filmic parameter (i.e., the movement of the camera), we are dealing with a filmic metaphor (see also Rohdin 2009).

A nearly identical use of the SPG schema can be found in *The Fortune* (Mike Nichols, 1974). In one shot, the three protagonists are shown dancing. The camera moves horizontally to the right of this dancing ritual and picks up another topic. From the right edge of the screen a new situation unfolds, with the characters no longer dancing but organised statically around a birthday cake. This new information moves from the right to the left and finally takes over the screen entirely. The mobile camera evokes a move forward in time, with the newly revealed scene taking place in the future as regards to the dancing ritual. Also note that the antifilmic environment recognises the existence of a temporal distinction. The two scenes are separated by the visual interjection of a curtain.

An example where time is represented only by way of panning is the 'passage of time' sequence in *Obsession* (Brian De Palma, 1975). This shot, where the camera is set up in a fixed location, resolves the problem of representing a flashforward by moving the camera's line of sight 360° around the main character, who remains stationary throughout this movement. (4) The film shows the protagonist Michael Courtland (Cliff Robertson) standing by the grave monument of his deceased wife and daughter. Images are shown of bulldozers moving the ground and a crane putting the tombstone in its place. The plot then makes a leap in time. A 360° move turns the camera horizontally from left to right compared to the protagonist. The camera's view moves over the tombstone and finally returns to the protagonist, now twenty years later. Much like an object floating down a river the future comes toward the stationary protagonist. The bulldozers are gone and the park is finished. In this way panning achieves the same relation between time and space as in the examples from above. The space on the right side of the protagonist is associated with the future. Like the mobile camera, panning is used to induce temporal meaning.

All these examples deal with the horizontal plane of the camera image. The positional terms

'left' and 'right' were metaphorically extended to the past and the future, respectively. (5) In-depth movement offers another possible solution. At the beginning of the film-noir classic *Murder, My Sweet* (Edward Dmytryk, 1944) the field of depth is used to introduce a flashback. The film presents a shot showing the face of the protagonist (Dick Powell) as he is being questioned by some policemen. This interrogation and the recalling of his memories initiates a movement of the camera whereby the camera moves slightly to the left and then along the depth line, leaving the office through the window and thus revealing the California night scene. In this way the space behind the stationary actor's back is spatially linked to the past. The SPG schema is instantiated via time is space, with movement from the front (present) to the back (past). Like any moving object, time is granted an "in front/behind" orientation. What follows is a complex piece of craftsmanship allowing some subtle fades to change the image from a general view of the city to more detailed imagery and finally a shoulder shot of the protagonist sitting behind his desk. The transition is complete and we are fully situated in the past.

In the genre of film noir the camera's movement toward the protagonist (usually the face) is often associated with an impending flashback, while movement away from the character is similarly associated with a flashforward. Moving closer to the face provides the image with a psychological effect, giving the impression that we are literally about to enter someone's memories. Taking distance on the other hand has the effect of pulling the viewer out of the past, back into the present. (6)

Statements about time are often evoked by means of a combination of both the mobile camera and panning. For example, the end of *Izgnanie (The Banishment)*, Andrei Zvyagintsev, 2007) marks a flashforward by combining in-depth movement followed by horizontal panning. This joint movement can be described as follows: a shot shows the backside of a man in the foreground. Moving towards the background, he disappears around a corner of the room, leaving the image via the right edge of the screen. A few seconds later the camera repeats the same movement independently without following the character. In doing so, the camera moves along the line of depth turning its line of sight around the corner. As such, the composite movement of the camera removes the past out of the screen, directing our attention to the present which is located around the corner and entails a mirror reflection of the backside of another man. Here too, an antifilmic sign (in this case, the corner of a room) delineates the border between two temporally distinguished spheres.

The ego-moving metaphor

The passage of time can also be conceptualized in terms of the ego-moving metaphor. In this case the focus is shifted to the observer. Time is represented as a landscape through which he or she navigates. Depending on the relationship between the camera and the moving observer, we consider two different solutions.

Firstly, the ego-moving metaphor can be represented by means of fixed-frame movement. In this case the camera does not follow the moving subject. As if looking through a window, the camera remains in the same position, while movement is worked into the shot by moving the observer. Several types of movement are possible. The observer's movement can be horizontal (from the left to the right), vertical (from up to down), in-depth (toward or away from the camera) or diagonal (a combination of lateral and in-depth movement). A fine illustration of the latter offers a scene from *Russkiy kovcheg* (*Russian Ark*, Aleksandr Sokurov, 2002). In one scene Czarina Catherine II is shown walking over one of the wintery outdoor courtyards of the Hermitage museum in St. Petersburg. The movement takes place from the foreground to the background, away from the camera. The illusion of depth is evoked through the convergent setup of trees towards a vanishing point. In this orientation front and back are assigned to present and past respectively. Note that the diffuse and intangible nature of the past/memory is further accentuated by digitally blurring the background. This makes it seem as if the characters are fading away in a shroud of mist. Similarly, smoke is often used to metaphorically represent the vagueness of the past. The present, shown in the foreground, is by contrast associated with clarity and visibility. Of crucial importance here is the distance between the camera and the moving observer. In order to register the motion of the subject over a pathway, it is required to keep the distance at large, thus making the locations on the observer's path of motion (and hence the time-line) visible.

Secondly, the ego-moving metaphor can be represented by means of the *mobile camera*. Contrary to the former, the camera is freed from a fixed position. The camera moves along with the character through several temporal locations (cf. tracking shot). Consider again *Russian Ark* where we are presented with the feeling of entering new historical sequences each time as we follow the French diplomat. The spatial relation between the subject and the camera changes along with the perspective. As the tracking shot continually changes the perspective, a stronger illusion of space and depth is created. This also brings to mind the many smooth and rock-steady steadicam images from *The Shining* (Stanley Kubrick, 1980). The same structural device can be discerned in the filmic structure of *O Thiassos* (*The Travelling Players*, Theodoros Angelopoulos, 1975). For

example, in one scene a group of fascist collaborators are shown leaving a New Year's Eve celebration dance in 1946. "As the camera tracks them for some 300 yards down the street they gradually undergo a transformation from a group of singing, drunk, staggering and seemingly "harmless" right wingers to a full-fledged fascist group marching in lockstep to martial music. As the uncut seven minute ends, the camera continues to track this group as it merges with the crowd at a victorious Papagos rally in 1952" (Tarr and Proppe 1976: 5). Again the SPG image schema is metaphorically extended to represent the passage of time. Within one uninterrupted sequence the subjects are moving from one location A (the year 1946) via a trajectory C towards another location B (the year 1952), thus connecting two historical times in the same spatial shot. (7)

Time is a location

As mentioned earlier the metaphorical mappings of the ego-moving metaphor consist of two elements: a static one (time is a location) and a dynamic one (motion of the observer). In this part we shall only address the first one, thus excluding the movement of the observer. Hence, the following question arises: how can the time is a location metaphor be shaped in film?

A possible way to represent this metaphor through film is by showing a shot of a location in which the temporal indication is conveyed verbally. As the source and target domains differ in modality (visual vs. verbal) we will call this a multimodal representation of the metaphor, following Forceville (2009). The verbal expression of time can be typographical (title clips or words projected on the screen) or spoken (for example by use of a voice-over). The relation between the concept of time and the verbal sign (for example, the word "Monday") is in this case merely symbolic. Their meaning is based on convention. This is starkly contrasted to the visual source domain, in which the relation as a whole is iconic in nature. After all, there is a certain similarity between the sign (for example, the camera view of a landscape) and what it refers to (the landscape in reality).

Within the medium of film, two ways can be discerned to evoke the conceptual metaphor Time is a location multimodally: with or without homospatiality (see Carroll 1996). In the former case, the verbal expression of time spatially coincides with the static camera view of the location. Both terms are evoked in the same spatially homogenous entity and as such occur without the interference of editing. Many films use this manner of expression. Often it involves the image of a location along with the typographical expression of time (for example, the words "ten years later") projected on the screen. This temporal expression can also be spoken, for example in *The Go-*

Between (Joseph Losey, 1971, based on a script by Harold Pinter). The opening of the film has the camera zooming in on the inside of a window. Rain drops trickle down and the image is blurred. The camera then shows a static wide shot of a landscape, while the voice-over (the melancholic voice of an old man) speaks these metaphorical words: “Time is a foreign country. They do things differently there”. The target domain is verbal (the word “time”) whereas the source domain is both presented verbally (the words “foreign country”) and visually (the filmed landscape). This single brief audiovisual excerpt contains both a monomodal and a multimodal metaphor.

In the latter case the multimodal metaphor is based on editing. The film presents the verbal expression of time, followed by an image of a spatial location. In *The Shining* for example each verbal statement about time is shown as an intertitle (i.e., a shot inserted in the film providing explanatory text), followed by an image of the *Overlook Hotel*. The temporal terms are not fixed (“A Month Later”, “Tuesday”, “Saturday”, “Wednesday”), whereas the location remains almost entirely unchanged, suggesting that time keeps standing still. The freezing of time is conveyed metaphorically by connecting the various verbal expressions of time to a single identical spatial landscape: the static image of the *Overlook Hotel*, viewed from the outside. Note the importance of the image size: the reflective nature of the wide shot evokes a sense of timelessness. (8)

Time is an object

In a similar way motion can be excluded from the time moving metaphor, thus giving rise to the metaphor time is an object. In the opening scene from *Espelho Mágico* (*Magic Mirror*, Manoel de Oliveira, 2005), for example, time is represented metaphorically as a Mirror. The film shows a static shot of two women sitting on a bed. They are looking at themselves in a mirror located in the background. Both women are shown with their backs towards the camera. One of them (Leonor Silveira) then stands up. Slowly, she walks towards the mirror and looks at her face in reflection. Then with subtle grace, she fixes her hair, turns around and replies to the other woman: “Como o tempo passou.” – “How time flies”: a verbal manifestation of the time-moving metaphor. Her friend then recalls common memories of a past time when they were both children. While these memories of youth are spoken in the direction of the mirror, the mirror image fades into a visual representation of these stories. The verbal descriptions are shown visually and the mirror then reveals the past. The diffuse and ambiguous quality of the mirror image is metaphorically mapped on the target domain of time. Like time, a mirror image lacks the tangible fineness of the real thing: the matter of which the mirror image is a reflection of. (9) The mirror can reflect the tiniest detail of

everything that appears before it, but it cannot contain this image. Like time the mirror image lacks any independence and borrows its appearance from another source.

Concluding remarks

This article has demonstrated that both subtypes of the conceptual metaphor Time is space manifest themselves not only verbally, but also visually and multimodally. Furthermore, it has shown that filmic images, in dealing with these metaphors, offer different categories of solutions. Camera movement, for example, turned up in our analysis as the foremost filmic solution to the problem of initiating a flashback by means of the time-moving metaphor. Still, further analysis should be encouraged. Considering the abundance of verbal studies and the lack of publications from a visual and multimodal angle, further empirical verification in this field is indispensable. After all, if cognitive metaphor theory aims to show how metaphor governs our thought, other modes of expression need to be studied as well.

Footnotes

- (1) The indefinable character of time was described succinctly by St. Augustine. In Book 11 of his *Confessiones* this early medieval theologian and philosopher writes: “For what is time? Who can easily and briefly explain it? Who even in thought can comprehend it, even to the pronouncing of a word concerning it? But what in speaking do we refer to more familiarly and knowingly than time? And certainly we understand when we speak of it; we understand also when we hear it spoken of by another. What, then, is time? If no one ask of me, I know; if I wish to explain to him who asks, I know not.”
- (2) In his *Brown Book*, the Austrian-British philosopher Ludwig Wittgenstein (1958: 107 f.) writes on this topic: “It is clear that the question of the passage of time most easily arises if we are preoccupied with cases in which there are things flowing by us, – as logs of wood float down a river. [...] We then use this situation as a simile for all happening in time and even embody the simile in our language, as when we say ‘the present event passes by’ (a log passes by), ‘the future event is to come’ (a log is to come). We talk about the flow of events; but also about the flow of time – the river on which the logs travel.”
- (3) Seymour Chatman (1975: 295) refers in this regard to the term *discours*, which he defines as “the expression, the way content is communicated”. The story concerns the *what*, the

discours the how.

- (4) Although it can barely be seen on film, in reality there are two separate shots involved (one with and one without bulldozers). The subtle way of editing joins the two shots seamlessly together and suggests to the viewer that a single continuous pan of the camera was involved.
- (5) The opposite is also possible. In the short animation film *Father and Daughter* (Michael Dudok de Wit, 2000) for example, as analysed by Forceville and Jeulink (2011), the ‘past’ and ‘future’ are located screen-right and screen-left respectively.
- (6) This closing in and taking distance from a character can also be achieved through the use of zoom lenses, respectively through zooming in and zooming out.
- (7) Angelopoulos (as quoted in Tarr and Proppe 1976) described his approach as “dialectical”: “In Thiasos even though we refer to the past, we are talking about the present. The approach is not mythical but dialectical. This comes through in the structure of the film where often ‘two historical times’ are dialectically juxtaposed in the same shot creating associations leading directly to historical conclusions... Those links do not level the events but bypass the notions of past/present and instead provide a linear developmental interpretation which exists only in the present.”
- (8) In the book published in honour of the Kubrick exhibition in the *Deutsches Filmmuseum Frankfurt Am Main*, Juhani Pallasmaa (2004: 203) writes the following on this topic: “This lack of a sense of time and connection to the outside world induces the feeling of an abandoned ship lost at sea, or a wrecked submarine where the air is gradually running out.”
- (9) Considering the strong similarity to the mirror image, the film image itself could be seen as a metaphor for time. On the analogy between the two, Jacques Aumont (2001 : 11) writes: “L’image est foncièrement ambiguë, et à celle du miroir l’image cinématographique apporte et ajoute son ambiguïté propre, qui est de même nature : je ne peux pas toucher, je ne peux pas faire l’épreuve spatiale décisive, je suis forcé de deviner, avec moins d’indices qu’il n’en faudrait, ce que c’est que cette situation optique que l’on m’offre.”

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Maarten Coëgnarts is M.A. in Film Studies and Visual Culture (University of Antwerp) and M.A. in Sociology (University of Antwerp). His research primarily focuses on metaphor in film and embodied visual meaning. He also has a special interest in film analysis and in the relation between film and philosophy.

E-mail: maartencoegnarts@gmail.com

Peter Kravanja is M.S. and Ph.D. in Mathematical Engineering and Computer Science (Katholieke Universiteit Leuven) and M.A. in Cinema Studies (D.E.A. Recherches cinématographiques et audiovisuelles, Université de la Sorbonne Nouvelle – Paris 3). He is particularly interested in analytic philosophy of art applied to cinema, in filmic metaphors, in questions concerning analysis, interpretation and form, and in the relation between film and the other arts.

E-mail: peterkravanja@gmail.com

Website: www.kravanja.eu