SVEUČILIŠTE JOSIPA JURJA STROSSMAYERA U OSIJEKU
FILOZOFSKI FAKULTET

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MONOMODAL AND MULTIMODAL METAPHOR AND METONYMY IN THE ART OF H.R. GIGER

Doctoral thesis

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Supervisor:
Mario Brdar, Ph.D., Full Professor

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Mentor:
prof. dr. sc. Mario Brdar

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To my mother Hajrija, with love
and to the memory of H.R. Giger

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Abstract

The cognitive linguistic approach to metaphor and metonymy postulates that we think and understand the world with the help of these figurative mechanisms. Even though metaphors are thus not primarily figures of speech, their visual representatives have not been given enough attention in terms of academic research. The study of conceptual metonymies is even more bridled with the lack of scholarly attention. In recent years, however, linguists have focused on nonverbal metaphors, analyzing visual arts, advertising, and film. Numerous genres in art have shown traits of metaphoric expression to a greater or lesser extent, the most noticeable among them being surrealism as an artistic movement with a highly potent metaphoric system. In an effort to discover the conceptual metaphors and metonymies in the still and moving images (visual art and film), this dissertation will attempt to shed a light on visual metaphor and metonymy in Surrealist art - more specifically, the art of H.R. Giger, Swiss Surrealist whose creations, examined through the lens of semiotics as a highly complex, multimodal structure, surpass cultural and sociological barriers and point to the merger between man and technology, indicative of the modern transformational processes of the 20th and the 21st century.

Key words: metaphor, metonymy, monomodality, multimodality, art, Surrealism, H.R. Giger

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1. Introduction

As the primary human artifact, art is capable of showing the main concerns of artists as spearheaders of mankind through specifically formed semiotic systems. The forms in which these concerns appear often vary from one artistic period to another; however, one of the features that prominently displays conceptualization and reconceptualization of human identity is shown through mechanisms of metaphor and metonymy.

This dissertation deals with visual instances of metaphoric and metonymic expression in the art of H.R. Giger, Swiss artist best known for his award-winning design for the film *Alien* in 1979. Giger has produced a body of work extending over multiple decades, highly potent on symbolism, synesthetically communicating with the audience through different media, and expressing significant notions of humanity in the globalized surroundings. The research presented in this work focuses on the paintings created from 1963 to 1990s, which also present the dominant mode through which the artist conveyed his ideas and figurative constructs. It will also encompass the analysis of Giger's cinematographic works made in the late 1960s, which will together present a more complete overview of his art and artistic importance.

The classic view of metaphor depicts it as a stylistic figure limited to the world of literary text. However, the scientific thought of the second half of the 20th century has produced a new view of metaphor, starting from the influential *Metaphor* by Max Black in 1954, through one of the key works of cognitive linguistics *Metaphors We Live By* by Lakoff and Johnson in 1980, who postulated that metaphor is not an exclusive part of language, but is part of our system of thinking, therefore present in other products of civilization, all the way to contemporary contemplation on visual metaphor inside the framework of art (Forceville, 1988, 2002; and Carroll, 2003). Visual/pictorial metaphor exists as a manifestation of conceptual metaphor which can be visually perceived, since the basic principle of thought not being identical to language has produced the possibility of nonverbal metaphor (Forceville, 2002, 2). Metonymy, on the other hand, received only a portion of the cognitive linguistic attention until recent publications (e.g. Panther, Radden, 1999) proved its equally important role in terms of figurative construals, following Jakobson’s view of these two mechanisms as indispensable in language and thought. Consequently, the uncharted territory of visual metonymy became one of the intriguing realms of significance for scholars (Forceville, 2009b; Somov, 2013).

An important characteristic of both metaphor and metonymy is modality. It refers to the number of modes, which can be defined as “a sign system interpretable because of a specific perception process“ (Forceville, 2009a, 22). Modes are ways in which these mechanisms are expressed (visually, in text, gestures, sounds, etc), based on which, in modern cultural discourse, we can differentiate monomodal metaphors and metonymies (and their interactions), where both domains are expressed in only one mode (for example, in text), and multimodal versions in which source and target domains are located in combined modalities, such as film, which uses picture and sound (Forceville, Urios-Aparisi, 2009).

Art, especially visual art, represents a rich area of research for several connected scientific disciplines. Research of nonverbal metaphor and metonymy in a specific artistic opus gains an indispensable interdisciplinary character, since it connects cognitive linguistics, art history and cultural studies through a comprehensive semiotic approach to the subject. Metaphor and metonymy research in visual art, as noticed by Somov (2013, 31), offers a view of the core of their correlation with the formation of artworks as sign systems, and adds that the mutual relation of metaphors and metonymies is shown as interconnectedness of signs, and their identities, where metonymies rely on metaphors and vice versa.

Numerous directions and movements in art have demonstrated traits of visual symbolism to a greater or lesser extent, where surrealism excels as an expression with multiple signs and an attempt to interpret the human spirit. Surrealism as an artistic movement was created in Paris at the turn of the century, representing artistic expressions of culturally significant names such as Salvador Dalí, René Magritte and M.C. Escher. One of the most important representatives of Surrealist legacy is Swiss artist Hansruedi Giger (1940-2014), who has shown the state of consciousness of the modern mankind in his art, remodelling the modernist view of man and its generational impulses through several types of artistic expression. The universal metaphoric and metonymic nature of Giger's work has resulted in global recognizability and a massive influence on the global culture, transforming the landscapes of the contemporary view of life and consciousness into those predominantly 'Gigeresque'. Metaphors that dig into the deepest, subconscious systems of thinking of the modern man, and early metonymic landscapes in a reactionary creative commentary of the post-atomic society in Giger's art impose the necessity of their analysis from the viewpoint of cognitive linguistics, in order to give answers to the questions of its rich metaphoric quality and its influence and perception in the human mind. Through semiotic framework of looking at art as a specific world of signs, weaved from interconnectivity of metaphoric and

metonymic mechanisms, important conclusions are reached on the systematicity of the visual structure in the art of this author.

1.1. Structure of the dissertation

This dissertation consists of seven sections: the introduction presents the topic (1.2.), goal (1.3.), corpus used for the research and implemented methodology (1.4.), and expected scientific contribution and significance of the research (1.5). Theoretical framework encompasses an overview of cognitive linguistics in light of the traditional view of metaphor and metonymy (2.2. and 2.3.); Jakobson's view of these two mechanisms (2.3.), and conceptual theories of metaphor and metonymies (2.5. and 2.6.), culminating in an overview of visual metaphor and metonymy (2.7.), and monomodality and multimodality (2.8.). The third section is devoted to the artist, with a focus on Surrealism (3.1.), as an artistic movement closely connected to the subject, biographic data (3.2.), and characteristics of his art (3.3.). Analysis of Giger's *oeuvre* lies at the core of this dissertation and consists of paintings (4.1.) and cinematography (4.2.). Following conclusion (5.) and references (6.), divided into academic publications (6.1.), references on H.R. Giger (6.2.), corpus (6.3.), and interviews (6.4.), the dissertation ends with annexes containing a list of metaphors and metonymies found in Giger's art (7.1.), lists of analyzed paintings (7.2.), sculptures (7.3.), and the spoken text in the film *Swissmade 2069* (7.4.).

Since a functional and clear analysis of art works is necessary, the opus of Giger will be approached along a temporal horizontal and a thematic vertical dimension, which distinguish three artistic periods from four decades of creativity:

(i) the early, "pre-biomechanoid" period (early 1960s), represented by works grouped around the topic *We Atomic Children* (*Wir Atomkinder*);

(ii) the "biomechanoid" period (1970s), characterized by the depiction of the merger of humanity and technology and represented by works grouped around the collections *Necronom, Biomechanical Landscape,* and others;

(iii) the "post-biomechanoid" period, (1980s and beyond), characterized by multimodal contributions to the world of film and interior design, with similar preoccupations in the visual domain (*N.Y. City, Victory*).

The structure of the dissertation will follow the three artistic periods, with thematic division on visual art (with thematically connected sculptures), and cinematic works (with connected sculptures).

1.2. Topic of the research

Hansruedi Giger is one of the most important representatives in this art genre, and one of the most recognizable world artists and synthesists of several types of art (especially visual arts and film). His works show the state of consciousness of the modern civilization by carefully mapping the collective fear of the technological present, enabling the view of the imploding evolution from within. He was internationally recognized for his effort and awarded with numerous awards (including an Academy Award for Best Achievement in Visual Effects on the film *Alien*) for his contribution to the reflection of the industrial revolution. From breathtaking paintings, to album covers, furniture pieces, architectural creations and a deeply rooted cultural legacy that permeates cinematic and other works even today, Giger has been at the forefront of visionary art. American director Oliver Stone stated that Giger's art is the ultimate portrayal of modern humanity, and that now, when we talk about the 20th century, we will think of Giger (Morris, 2014). Moreover, as the Austrian artist and one of the founders of Fantastic Realism Ernst Fuchs (*H.R. Giger's Biomechanics*, 1996, 10) colorfully described it, Giger discovers the archaeology of today and tomorrow, showing at the same time the new, technologically conditioned traits of the human universe of the 21st century. British director Ridley Scott, in his introduction to *H.R. Giger's Filmdesign* (1996, 3), characterizes his work as the touch into our deepest drives and instincts, whose aesthetics is the ultimate call of the intensity and imagination which necessarily brings to life human reaction, and in this sense, he compares him to Francis Bacon and Hieronymus Bosch. The universal metaphorical nature of Giger's works has resulted in global recognizability and a massive influence on the world's culture.

However, after an overview of relevant literature and other digital and print sources, it became obvious that the research of the works of H.R. Giger, as well as several other artists of Surrealism, is almost non-existent within the framework of cognitive semiotics dealing with visual language. Reasons for such a state of affairs are multi-layered: from the relative new quality of this scientific discipline, to the specific nature of the mentioned movement in visual arts. Nevertheless, the achievements of the Swiss artist H.R. Giger over the course of many

decades have recently started attracting interest of scientists in other fields; 2014 has seen the release of the work by Stanislav Grof titled *H.R. Giger and the Zeitgeist of the Twentieth Century*, which discusses the psychological touches in the work of this artist (Grof is known as one of the founders of transpersonal psychology), while the achievements of this artist have been recognized from the Surrealist perspective in the domain of architecture as well (Spiller, 2016).

Surrealism in his works surpasses the ordinary frames provided in the artistic expression in such a measure that it gained its own genre, Biomechanics, based on which a special and recognizable symbolic system has been developed.

However, research of such highly potent symbolism as the one of H.R. Giger stays limited to the previously mentioned work, although many scribes of modern art, from literature to film (Clive Barker, Timothy Leary, Harlan Ellison) have pointed to the immeasurable worth of his unique analysis of the subconscious, and at the same time the simultaneously disturbing and attractive symbiosis of technology and mankind.

In this sense, taking into account the creativity via various media (reflecting McLuhan's saying "the medium is the message"), study of the work of this artist appears much more important in the post-modernist heritage of the 20th century, as well as the extremely significant metaphoric and metonymic models presented to his audience, prevalent for decades in contemporary film and art. The correlation of these models with the interdisciplinary research of the characteristics of the complex semiotic network inside Giger's work represents the core of the research in this dissertation.

1.3. Goal of the research

The main goal of this research is to demonstrate the applicability of the theoretical and descriptive framework of cognitive linguistics in a systematic and comprehensive description of the multimodal system created in the work of H.R. Giger, as well as the discourse, that is, a broader semiotic sphere based on his work, which also brings a richer and more innovative evaluation of his opus. Therefore, the system is shown in a new light as a complex and coherent multimodally organized structure which is, to a larger extent, firmly motivated. The research of the existence and interaction of conceptual metaphor and metonymy in Giger's art can offer answers to questions of his artistic expression as a reaction to European and the

world's post-nuclear political and cultural landscapes that have shaped the better part of the 20th century, and paved the way to an overall merger with technology in the 21st century.

The hypotheses of the research are the following:

- the presence of a specific semiotic nature of the opus of H.R. Giger shown through a cognitive linguistic research
- the analysis of the communication reflected on the modern development of the global society by powerful metaphoric and metonymic mechanisms in a visual/multimodal sense.

1.4. Corpus and methodology

The corpus for this research is comprised of various publications of H.R. Giger's art, published in different editions and forms during several decades, that represent the opus of this artist in various phases and thematic wholes of his creativity. The main part of the corpus encompasses the following editions: *H.R. Giger's Necronomicon* (1984), *Giger´s Alien* (1994), *Species Design HR Giger* (1995), *H.R. Giger´s Biomechanics* (1996), *H.R. Giger's Filmdesign* (1996), *H.R. Giger's Necronomicon I & II* (2005), *HR Giger – Das Schaffen vor Alien 1961 – 1976* (2007), *HR Giger ARh+* (2007), *H.R. Giger's Retrospective 1964-1984* (2008), documentary film *HR Giger Revealed* (2009), *HR Giger – Kunst, Design, Film* (2009), *HR Giger in Obwalden* (2011), *Alien Diaries* (2013), *H.R. Giger Polaroids* (2014), documentary film *Dark Star: HR Giger's Welt* (2014), and other editions and works on this topic. These monographies and other forms of artistic presentation contain several hundreds of reprints of Giger's work over a four-decade period of creation, some of which appear in more than one publication. Additionally, numerous print sources in the form of articles and interviews with the artist (the archive from 1973 to 2015) will be used for the research, as well as personal interviews conducted in 2015 in Switzerland with curator Marco Witzig, former Giger's spouse and muse Mia Bonzanigo, and artist Walter Leitha.

The works of H.R. Giger that will be analyzed in the mentioned corpus are as follows: *We Atomic Children* (*Wir Atomkinder*) series from 1963, which represents a powerful comment by the author on the post-war fascination with atomic bombs and their results on mankind; *Schacht* series from 1964-1966, inspired by the underground tunnels of Chur, Giger's birthplace, basement steps and the play of light and dark in the demonstration of situational and emotional surroundings of the modernized, industrialized existence; *Birthmachine* from 1964, which represents a combination of human and mechanic in the

interplay of a biological system formed as a pistol; the *Passages* series (1969-1973), claustrophobic observations of domestic facilities, with a focus on a mechanized entrance in its second installment; the sculptures *America* (1968), *The Beggar* (1976), and sketches and paintings for the unrealized film *The Mystery of San Gottardo* (from the 1960s to 1998), whose subjects are made of human extremities, performing everyday activities with the full functionality of a whole body; the series *Landscape* (1967-1973) in the monochromatic edition, and the variant rich with colours where the landscapes are covered in human skin as a way of showing the influence of mankind on nature, and the special series with infants shown with various stages of skin diseases, in large numbers, in order to represent a mass landscape; the series of paintings and sculptures *Li* (1974-); *Biomechanoid* (1969) as the starting point of the biomechanoid motif, continued with *Biomechanical Landscapes* (1976-1987); the *Dune/Harkonnen* series (1975) for the unrealized film by Alejandro Jodorovsky based on the book by Frank Herbert (together with several paintings thematically connected to the film); *Erotomechanics* (1979), about the further connection of human bodies with machines as the commentary on human nakedness in the absence of technology (Sontag, 2004), and about the servitude of civilization towards technological achievements; the *Necronom* series (1978) and other art works connected to the film *Alien* (1979) by Ridley Scott, in which the main subject is an extraterrestrial being as the personification of the never achieved and impossible evolutionary perfection of human beings; the *N.Y. City* series (1980-1982), depicting the metropolis as a specific biomechanized landscape; the *Victory* series (1981-1983) about post-natal viewscapes; and the sculptures in the collection *Watch Abart* (1993), as comments on man's complex relationship with time.

In the first part of the analysis concerning paintings, Feinstein's (1989) Art Response Guide will be modified and used for the purpose, as an addition to Forceville's (1996, 2009b) key elements of what constitutes visual/pictorial metaphors and metonymies. The metaphoric and metonymic concepts will not be limited to one verbalization, taking into account the growing articulations associated with post-modernist views of human technological evolution, which also presents the possibility of hierarchical structuring of connected primary and complex metaphors in order to offer a more comprehensive view of the opus of this author during his four-decades-long work and personal artistic development.

In the part of the dissertation dedicated to the cinematic accomplishments by H.R. Giger, the following celluloid works will be analyzed:

- *Heim-Killer* (1967), a brief study of the sculpture titled *Blood-Glass* with metaphoric audio enhancements; *High* (1967), a black-and-white journey through the early visual works by

Giger; and *Swissmade 2069* (1968), in which an alien visitor records a dystopian Swiss society with a camera which he uses instead of eyes, and whose chest contains a video recorder. Sound, as an additional dimension of the mentioned films, also enters the corpus – not just speech expressions, but nonverbal sounds as well (mechanically created segments and other). The second part of the analysis, focused on film, is based on the recently developed research model for audiovisual data, slightly modified for the purpose of the research. Expressive movement, the multimodality of these forms, and the dimension of embodiment are central concepts dissected with the help of eMAEX system[1] (electronically based media analysis of expressive movement images), an empirical method of describing the expressive qualities of audiovisual media. The microanalysis of expressive movement units (EMU), will process parts of the scenes on three levels: descriptory (music and dialogue, scene framing, character movement), interpretative (the construction of metaphoric meaning), and the ideological level (in terms of metaphoricity and metonymicity, that is, the presence of conceptual metaphors and metonymies as the background to a growing figurative sample).

Analytical approach will be used for the research, placed at the crossroads of linguistics and art, and especially Surrealism as the dominant direction in the metaphoric-metonymic visual communication. One part of the research in the analyzed series will be focused on the narration connected to the art works of H.R. Giger, which consists of titles of series of paintings, sculptures and cinematic works. The texts used in the research and present in the abovementioned sources (art editions, articles, interviews, etc), will be approached from two analytical perspectives: on the one hand, the text is viewed as a source of data, which offers the milieu for explaining the visual aspects of objects (paintings, film, sculpture), while on the other hand, the texts themselves can offer a source of linguistic reflections/realizations of metaphor and metonymies, as well as explanations of possible mappings, domains, etc. The text is not only written, but also spoken, and the spoken/written text of the scenario for *Swissmade 2069* is included as well.

Two theories regarding metaphor constitute the theoretical framework of this dissertation: Conceptual Metaphor Theory (Lakoff and Johnson, 2003) and Conceptual Integration Theory (Fauconnier, Turner, 2002). As elaborated by Matovac and Tanacković Faletar (2009, 139), these two theories are mutually conditioned, represent two faces of the same conceptual reality, and can be used simultaneously in metaphor research, as the authors provided sufficient proof of such combination in the analysis as beneficial for the overall

[1] The system was presented on the PhD workshop „How meaning becomes graspable“ from June 29-30 at the Viadrina University in Frankfurt/Oder, as part of the 11th RaAM Conference in Berlin from July1-4, 2016.

emphasis of the advantages of both models and ways in which the two theories can provide a more detailed view of the figurative expression. This integrated approach is also presented in Stanojević (2009).

1.5. Expected scientific contribution and significance of the research

H.R. Giger is one of the most well-known world artists and synthesists of various types of art. Due to an increasing necessity of nonverbal metaphor and metonymy research in all aspects of human creativity, the expected scientific contribution of this dissertation would be the following:

- the analysis of conceptual metaphor and metonymy in the work of H.R. Giger
- the discovery of universal postulates of semiotic mechanisms immanent to his art, which have had an insurmountable influence on the contemporary global culture.

2. Cognitive linguistic approach to metaphor and metonymy: A theoretical framework

2.1. The study of signs

The modern study of language rests firmly upon the pillars set by Ferdinand de Saussure's *Cours de Linguistique Générale* and his binary view of mankind's most important invention. Concerned about the approach to language as a system of signs, de Saussure projected the idea of *semiology* (from the Greek *semeion*, which means 'sign') as a science of signs that would incorporate linguistics into its broad realm, subsequently allowing the proliferation of a number of perspectives in the human sciences (anthropology, philosophy, and sociology, to name a few) which have been guided by Saussurean and post-Saussurean linguistic principles[2] (Cobley, 2001, 4; Culler, 2001, 25).

The dichotomy that de Saussure projected upon the linguistic sign (*signifier* and s*ignified*), the manner of studying signs (analyzing the system as a functioning totality with a *synchronic* approach, and not the historical or *diachronic* approach), the relations between the signs as contrasts (*paradigmatic*), and possibilities of combination into larger units (*syntagmatic*), the basic division of *langue* and *parole* - provided the necessary linguistic focus on the systems of relations that characterize elements of language, which hold meaning by the virtue of their opposite qualities – or, as noted by Culler (2001, 27): "Noises that we make have no significance by themselves; they become elements of a language only by virtue of the systematic differences among them, and these elements signify only through their relations with one another in the complex symbolic system we call a 'language'." In other words, it is by juxtaposing an element to another element that we begin to perceive their characteristics, thus being able to understand the elements themselves – our mind tends to function in terms of contrasts, or, as de Saussure argues, knowing a concept means knowing its opposite (Berger, 2010, 8).

The study of signs was further developed by Charles S. Peirce, the founder of the contemporary study of signs or *semiotics*, who introduced a trichotomy of signs (icon, index, and symbol), corresponding to three different kinds of relationship between signifier and

[2] Cobley (2001, 259) notes that de Saussure's followers later transformed and extended his original conceptions; for example, to communication processes (Buyssens), as well as reversed the roles of linguistics and semiology (Barthes).

signified – resemblance, causation, and arbitrariness (Littlemore, 2015, 120). Peirce also contributed various observations from the philosophical perspective, extending the reach of semiotics "to the whole universe insofar as it is perfused by signs" (Cobley, 2001, 261). Human communication is achieved by both verbal and nonverbal means, which is a notion that aims to expand our perception of language to include nonverbal areas of communication. Every speech act includes the transmission of messages through gesture, posture, clothing, accent, social context, etc., and these underlying languages exist even without verbal communication, with the existence and functioning of objects in our environment, for example traffic lights, that perform a meaningful communication with us. This expansion is precisely the great achievement of semiotics (Hawkes, 2003, 101). Culler (2001, 28) sees Peircean influence in our way of perceiving the world: we see our social and cultural surroundings as a series of sign systems, comparable with languages – the objects and events have meaning beyond their physicality. Culler (ibid) concludes: "If we are to understand our social and cultural world, we must think not of independent objects but of symbolic structures, systems of relations which, by enabling objects and actions to have meaning, create a human universe."

Intentional human creativity that expresses itself in art carries a world of meaning. As Barry (1999, 120) notes, artworks, by their nature highly patterned and so different from ordinary communication that these patterns are foregrounded, appear to be ideal providers of the kind of stimuli necessary for concept formation. Indeed, since a sign can be any entity (word, image, object, etc.) that refers to something else (Curtin, 2006, 52), semiotics can and should be an all-encompassing discipline that focuses not only on verbal language, but visual and multimodal discourse as well.

Curtin (2006, 51) concludes that semiotics is concerned with meaning in the sense of how representation generates meaning or the processes by which human beings comprehend or attribute meaning. In terms of visual culture, semiotics is "an inquiry that is wider than the study of symbolism and the use of semiotic analysis challenges concepts such as naturalism and realism (the notion that images or objects can objectively depict something) and intentionality (the notion that the meaning of images or objects is produced by the person who created it)" (Curtin, ibid). In short, images and objects, like words, can also operate like signs, and carry culturally-influenced meaning (Curtin, 2006, 52).

Roland Barthes was the first theoretician who applied ideas of semiotics, as it developed from linguistics, to visual images in photography, film, and other modes of representation (Curtin, 2006, 54). The semiological prospects of such a proposal Barthes

(1986, 61) justifies with Jakobson's metaphoric-metonymic view of discourse (more in Section 2.4.), arguing that these figurative planes of articulated language must also exist in other significant systems. The pursuit of meaning in a work of art, argues Chvatik (1986, 316), does not disturb the value of its form, its sign structure, since the very act of presentation of things and events becomes deeply meaningful in the process of artistic semiosis. Therefore, both form and content are of equal value for the construction of meaning in art, which is helped by figurative mechanisms of metaphor and metonymy.

In the following section, we will present both metaphor and metonymy in sufficient details.

2.2. Metaphor

Literature and rhetoric have always been interested in the study of tropes, or figures of thought and speech that are used to express certain emotional and persuasive effects (Trask, Stockwell, 2007, 308). Because figures such as metaphor, metonymy, irony, oxymoron and others twist the usual, "proper" meanings of words - the Greek word for figure is trope, meaning "turn, twist" – the analysis of such intriguing meaning changes has been at the heart of scholarly interest since the ancient Greece and Rome, with an invigorated interest in contemporary intellectual disciplines concerned with mind and meaning (Gibbs, 1993, 252).

We will abide by Ortony's (1993) remark that any serious study of metaphor, the "archetype" of tropes, must start with Aristotle's view of this figure, and begin the brief historic overview of the study of metaphor with rhetoric. As opposed to other disciplines of human enquiry, the study of metaphor was central to rhetoric, which honed it for the purpose of effective and well-constructed communication. The relationship of metaphor to language and the role of metaphor in communication were important points of interest for Aristotle, whose discussions in the *Poetics* and the *Rhetoric* have remained influential to this day (Ortony, 1993, 3). Aristotle viewed metaphors as implicit comparisons (Evans, Green, 2006, 293), based on the principles of analogy[3], and also warned about ambiguity and obscurity in metaphors, arguing for a clear distinction between genuine definitions and metaphors (Ortony, 1993, 3). This "clear distinction" was followed by reductionist views of metaphor as replaceable by literal translations (Black, 1993, 20).

[3] As to their use, Aristotle saw them as ornamental (ibid).

The study of metaphor, in the centuries that followed, found its place in the realm of linguistics; however, as noted by Feinstein (1985, 26), "metaphor has been considered at best an ornamental linguistic device and at worst a deviant use of grammar and semantics. By extension, metaphoric thinking has been regarded as unclear thinking, a shield that impedes the search for truth". The perpetual division between everyday conventional language and novel poetic language permeated classical theories of language, limiting metaphor to a mere linguistic expression, the elements of which are used outside of their normal meaning to express a "similar" concept (Lakoff, 1993, 202). Assumptions pertinent to theories before the contemporary theory of metaphor can be summed to the following (Lakoff, 1993, 204):

"All everyday conventional language is literal, and none is metaphorical.
All subject matter can be comprehended literally, without metaphor.
Only literal language can be contingently true or false.
All definitions given in the lexicon of a language are literal, not metaphorical.
The concepts used in the grammar of a language are all literal; none are metaphorical."

These understandings have been proven false upon the discovery of an enormous system of conceptual metaphor that structures our everyday conceptual system, including most abstract concepts, which has destroyed the traditional literal-figurative distinction (Lakoff, 1993, 204).

Cognitive linguistics, as a modern linguistic school of thought, rests firmly on the postulates that have shown the locus of metaphor to be in thought, and reformed metaphor as the central figurative mechanism.

2.3. Metonymy

As with metaphor, for the study of metonymy, we will turn to ancient philosophical thought and pinpoint the beginning of the scientific insight into metonymy with rhetoric. Koch (1999, 140-141) offers the earliest found definition of metonymy, found in the work *Rhetorica ad Herennium*:

"'Denominatio (i.e., ·metonymy') is a trope that takes its expression from *near and close things* and by which we can comprehend a thing that is not denominated by its proper word.' [my translation] (Her. IV: 32.43 =Anonymous 1894: 337; my italics)"

With 'near and close things', Koch (1999, 141) argues, the author[4] of the *Rhetorica ad Herennium* virtually introduces the relation of closeness, an associative or cognitive element into his definition, which constitutes the classical rhetorical conception of metonymy. Aristotle, who devoted part of his work to the classification of tropes, viewed metonymy as subsumed under metaphor (Panther, Radden, 1999, 1)

The significance of metonymy was similarly 'incorporated' into metaphor, which received significantly more scholarly attention until the rise of cognitive linguistics. This change of perception can be traced back to Roman Jakobson's evolutionary view of these figurative mechanisms. We now turn to Jakobson's binary language schema in the following sections.

2.4. Jakobson's view of metaphor and metonymy

The previous sections have shown that, for years, metaphor has been regarded as the central figurative phenomenon in relevant scientific literature which owed its foundation to Lakoff and Johnson's influential work. Metonymy, on the other hand, was placed in a marginalized position until the shift in focus of academic research that has its ground in Jakobson's research on speech disturbances.

In his study *Two aspects and two types of aphasia*, Jakobson reconceptualized metaphor and metonymy as complementary mechanisms. Until then, metonymy was seen as a peripheral rhetorical device, so it was not a secret that Jakobson was the one who paved the way to metonymy as a figure equal to metaphor in its significance (Surette, 1987, 557), and that he put both tropes on the throne of linguistics and poetics (Steen, 2005, 1).

By adopting de Saussure's binary approach to language, Jakobson (2008, 159) postulates that two ways of organization rule over the linguistic sign: *combination*, which means stacking simple language units into more complex ones, and *selection*, meaning, choosing one language alternative over another. These two types of operation mix in various

[4] This work is sometimes attributed to Cicero (Nerlich, et al. 1999, 362).

aspects of language. In order to produce an utterance, speakers choose linguistic units from a set of units, and then combine them into a whole. In a Saussurean treatment, both ways are marked as the syntagmatic – paradigmatic dichotomy whose individual absence Jakobson recognized in a particular type of aphasia, depending on the missing part. Paradigmatic relations (*in absentia*) exist between linguistic signs which show a semantic, morphemic or other similarity, while syntagmatic relations (*in praesentia*) are established between signs or parts of signs which we consider to be constituents of meaningful strings (Bredin, 1984, 91). Paradigmatic relations are aligned with the axis of selection, which can also be called substitution, while syntagmatic relations go with the axis of combination, or contextualization. Therefore, this dichotomy was extended by Jakobson to aphasia as a speech disturbance, but also to figurative language.

Jakobson introduces metaphor and metonymy as the key figures of speech which can signal what type of aphasic loss is present – similarity or contiguity disorder. In Jakobsonian theory, metonymy is the second defining axis of human language. Each linguistic act requires:
- a selection from a set of pre-existing units, which is primarily based on relations of similarity, metaphoric in their essence, and
- a combination of these units into more complex units or syntagms, based on relations of contiguity, which are metonymic (Cobley, 2001, 223).

In metaphor, the domains are connected based on a certain similarity (for example, if love is war, then it is *like* war in many aspects), and metonymy is based on contiguity, which is a somewhat complex term[5] that denotes closeness/proximity (Geeraerts, 2006, 13). Jakobson (2008) adds that, in normal speech, both acts are continuously and simultaneously present, which further stabilized the position of these mechanisms as the key tropes of human communication. Moreover, he recognized metonymy as "the other side of the linguistic medal" (Bradford, 1994, 7), or, as noted by the same author (ibid) "he has promoted it from the status of a decorative literary figure to a comprehensive, universal category as the 'other half' of all linguistic design, structure and construction: all sentences rest upon an axis between the metaphoric and metonymic poles."

Dirven (2003, 77) confirms Jakobson's insight into the binary-shaped dimension of conceptualization as a reflection and confirmation of de Saussure's principles, which enables the linking of the metaphoric pole to the paradigmatic structuring principle and the

[5] Koch (1999, 146) attempts to simplify the definition of contiguity by stating that it denotes a relation between elements of a conceptual frame or the frame as a whole and its elements.

metonymic pole to the syntagmatic one. The application of these two operations to metaphor and metonymy is presented with the following figure:

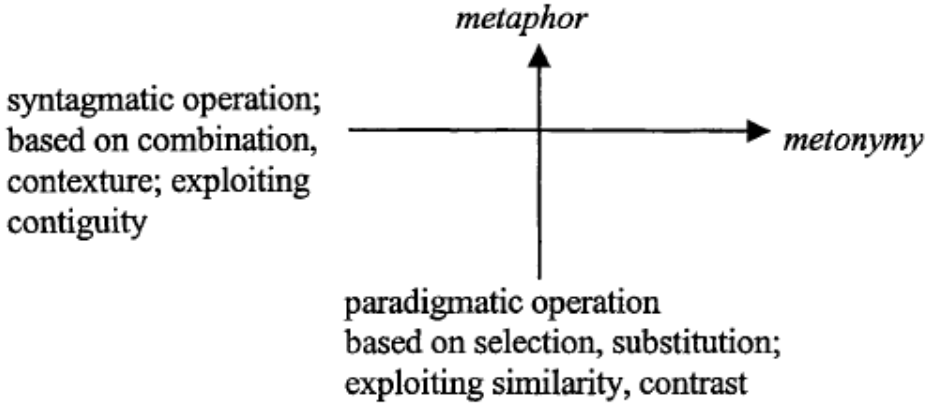

Figure 1. Metaphor and metonymy along paradigmatic and syntagmatic axes (Dirven, 2003, 77)

Even though Jakobson's study on aphasia provides a complex, six-part dichotomy and insufficient definitions of the terms (along with somewhat confusing examples), and taking into account that there are numerous other figures of speech, their existence, as well as mutual interplay of metaphor and metonymy, does not simultaneously exclude the dominant positions of these figures in discourse. Similarly, subdivision of metaphor and metonymy (into simile and synecdoche, respectively) does not exclude their distinction that proves essential for language use (Hawkes, 2003, 61).

The cognitive view of language has inherited Jakobson's focus on metaphor and metonymy, recognizing and further developing the interaction of the two processes, or, as noted by Steen (2005, 4-5): "The fact that aspects of our experience may be more or less associated with each other on the basis of contiguity, however, does not preclude the possibility that they are relatively distinct but similar to each other at the same time. Similarity and contiguity are two independent scales that may in principle be applied to the same expressions or concepts." Steen (2007) also further develops the notion of difference between metonymy and metaphor, meaning that they involve two separate scales - metaphor versus non-metaphor and metonymy versus non-metonymy - which differs from some researchers (e.g. Dirven, 2002[6]), who place these mechanisms on the same scale in gradation.

[6] Dirven (2002, 93) speculates that it is more logical to see the various instances of metaphor and metonymy as points on a continuum, with nonfigurativeness at one end and complex figurativeness at the other. This stance is adopted by Ryland (2011).

Jakobson's complex dichotomy which implies that metaphor and metonymy are the key elements of the language scheme, represents the beginning of the research of conceptual metaphor and metonymy, which can be seen from his six-part web: metaphor is on the side of similarity[7], the axis of selection, or paradigmatic relations, and conceptual metaphor connects similar elements from two different domains; metonymy, on the other hand, is located with the axis of combination, or syntagmatic relations and is based on contiguity, and conceptual metonymy, which presupposed mapping inside one domain, "allows that one part of the expression substitutes another", which gives her referential function (Lakoff, Johnson, 2003, 36), giving an explanation on why the metonymic relation is based on contiguity, or conceptual 'proximity', as noted by Evans and Green (2006, 312).

Steen (2005, 2) notices the tendency of cognitive linguists to accept Jakobson's criteria for similarity and contiguity, which facilitates the differentiation of the role of metaphor and metonymy in the examples of conceptual metaphors, such as TIME IS SPACE, and ends his observation by pointing to the fact that the cognitivist approach to metonymy owes many conclusions to structuralism (whose postulates are created and nurtured by Jakobson), but also that it develops the research of metonymy in many languages, which contributes to a detailed description of conceptual metonymy, has its foundation in a more general and independent theory of cognition, and conducts experimental and empirical research (Steen, 2005, 7). Cognitivist research of metonymy has broad research horizons precisely because Jakobson contributed a binary language view to it before.

Since Jakobson himself (1988, 73) further wrote about the metaphoric and metonymic processes not limited to "the art of the word", the possibilities of research of metonymic and metaphoric expressions in the medium of cinema, art and other types of creativity are opened broadly with Jakobson's research and discoveries.

[7] We have to note our awareness of the issues raised by Lakoff and Johnson with metaphor being connected to the traditional notion of similarity, objective versus experiential similarity, and that generally, according to their view, metaphor is based on the correlation between domains in our experience, which then produces perceived similarities between the two domains inside a metaphor (Lakoff, Johnson, 2003, 245).

2.5. Conceptual theory of metaphor and metonymy

2.5.1. Conceptual metaphor

Metaphor, as discussed in the previous chapters, has been traditionally regarded as a stylistic figure limited to the world of literary text. However, the second part of the 20th century saw the emergence of new views on metaphor, or the *interaction theory of metaphor*, heralded by Max Black in his influential work *Metaphor* in 1954. Black offers the standard definition of a metaphor as "A is B", where to think literally, as Forceville writes (1988, 151), would be to get nonsense of the equation. Thus, a metaphor such as "a man is a wolf" has to be understood in methaphorical terms. The B-term – wolf, would be the "focus", while the A-term – man, would be its "frame."[8] Also, Black argues for a creative character of metaphor, a notion we will discuss in the analysis of our research (for more on Black's interaction theory of metaphor, also see Forceville, 1996)[9].

The contemporary theory of metaphor that recognizes its primarily conceptual qualities and the crucial role metaphor has in our system of thought and language can be traced to Reddy's essay *The Conduit Metaphor*, first published in Ortony's *Metaphor and Thought* in 1977 (Lakoff, 1993, 203). Reddy (1993, 178) argued for a shift from text to concepts and emotions, or, in other words, mental content that does not exist within words, but rather in an internal system. Reddy was the first to demonstrate the metaphorical understanding of experience, reflected by our everyday behaviour, and that metaphor is a major and indispensable part of our way of conceptualizing the world (Lakoff, 1993, 204).

The crucial shift in the usual perception of metaphor, however, is marked with the seminal work of Lakoff and Johnson *Metaphors We Live By* in 1980, which represents a foundation for the authors' Conceptual Metaphor Theory. The two authors (2003, 153) defined metaphor, in the now well-known adage, as "primarily a matter of thought and action

[8] Both terms belong to the author's terminology. The contemporary terminology in cognitive linguistics, however, is comprised of "a target domain", the domain which is the subject of comprehension, and a "source" domain – which is the realm from which we draw metaphorical expressions. This process is called "mapping", and in Black's example, the "man" is the target domain, while "wolf" is the source domain. The terminology is explained in the present section.

[9] Two important propositions by Black (1954) that offer a new light on metaphor, as noted by Forceville (1988), are that a metaphor, in many cases, creates the similarity between A and B, rather than pointing out to the existing ones, and that these components of a metaphor present complex systems of facts, properties and associations. Forceville (1988, 151) ends his analysis of Black's views by stating that a spectrum of meaning components in A can be activated in a rich metaphor where many elements from the complex of B are relevant for A. This results in a novel view of A, if A and B stem from radically different conceptual systems, where it can be said that "metaphor can (re)create reality."

and only derivatively a matter of language". In other words, metaphor is not an exclusive linguistic item, but a part of our thinking system and therefore present in other products of mankind. The way in which the metaphor is presented is not significant for the unity of this mechanism, since it is preserved for the conceptual metaphor itself (Coëgnarts, Kravanja, 2012, 97).

Conceptual metaphor is comprised of two domains: the abstract domain, or the domain we wish to understand, also known as the *target domain*, and the domain we use in order to understand the abstract one, or the *source domain*. Since a conceptual metaphor is a structure of human understanding, the source domains of the metaphors come from our bodily, sensory-motor experience, which then becomes the basis for the abstract conceptualization and reasoning, or the target domains (Lakoff, 2008, 45). Stanojević (2009, 343) defines conceptual metaphor as a cognitive ability used in real time, which allows a relation between two domains of knowledge that is activated in some part during the processing of a metaphorical expression. Conceptual metaphors, according to the cognitive linguistic view, emerge not only from the bodily experience, but also from the interaction between body and culture. Therefore, even though conceptual metaphors are grounded by bodily experience, they are shaped by cultural understanding (Yu, 2009, 121; also see Kövecses, 2005). Cultural knowledge, that is, knowledge of certain cultural and situational 'frames', is one of the constraints on the domain mapping, which describes both the process of mapping from the conceptual source domain, to the conceptual target domain, and from conceptual metaphor and verbal metaphor. The other constraint is the notion of *image schemata* (Nerlich, Clarke, 2003, 556, our emphasis). According to Johnson (1987, xiv): "An image schema is a recurring, dynamic pattern of our perceptual interactions and motor programs that gives coherence and structure to our experience." The author offers an example in the form of the VERTICALITY schema, which emerges from our tendency to employ an UP-DOWN orientation in discerning meaningful structures of our experience, making a case for the crucial quality of such and similar experientially based, imaginative structures of this image-schematic sort for meaning and rationality.

In order to make it easier to understand the cross-domain mapping, Lakoff and Johnson adopted a naming strategy for such mappings, using the typical mnemonic formula TARGET DOMAIN IS SOURCE DOMAIN. Mappings themselves cannot be equalized with this form, however, since they are a set of conceptual correspondences between the domains – the formula is used simply to suggest the mapping (Lakoff, 1993, 207).

Let us give an example. A famous conceptual metaphor is the following:

Lakoff (1993, 206) offers a number of expressions containing this conceptual metaphor, such as: *Look how far we've come. We may have to go our separate ways. The relationship isn't going anywhere.*

With the use of this conceptual metaphor, we understand one domain of experience, love, in terms of a very different domain of experience, journeys (Lakoff, 1993). The reason lies in the abstract nature of the concept of love (we cannot think of it in physical terms), which requires help in the sense of mapping the concept on a more-known domain of journeys which we are able to comprehend more easily.

The examples above are everyday, non-poetic English expressions, used to talk about love, even though they are not necessarily about love *per se*. Such usage of these and other linguistic expressions is governed by the principle hidden not in the grammar of English, nor the English lexicon, but the underlying conceptual system. This principle governs the understanding the domain of love in terms of the domain of journeys, and can be stated informally with the following scenario (Lakoff, 1993, 206):

"The lovers are travelers on a journey together, with their common life goals seen as destinations to be reached. The relationship is their vehicle, and it allows them to pursue those common goals together. The relationship is seen as fulfilling its purpose as long as it allows them to make progress toward their common goals. The journey isn't easy. There are impediments, and there are places (crossroads) where a decision has to be made about which direction to go in and whether to keep traveling together."

As a set of ontological correspondences, the conceptual metaphor LOVE IS A JOURNEY consists of entities in the domain of love (e.g. the lovers, their common goals, their difficulties, etc.) that systematically correspond to entities in the domain of a journey (the travelers, destinations, etc.) (Lakoff, 1993, 207). The structure of this conceptual metaphor should also be noted: its complex structure is composed of such simpler metaphors as: PURPOSES ARE DESTINATIONS, DIFFICULTIES ARE IMPEDIMENTS TO MOTION, A RELATIONSHIP IS A CONTAINER, and INTIMACY IS CLOSENESS, together with literal frame-based knowledge that A Vehicle is an Instrument for Travel,

A Vehicle is a container in which the travelers are close together,
People are expected to have life goals,
Lovers ideally have compatible life goals. (Lakoff, 2008, 25).

An important notion of Conceptual Metaphor Theory is the existence of *idealized cognitive models* or ICMs, as one of the frequent terms encountered in the research of figurative mechanisms. Idealized cognitive models are the structures which we use to organize our knowledge (Lakoff, 1987b, 68). They consist of relations between conceptual categories, set up socially, culturally, and on the basis of individual experiences, and present means of understanding and negotiating the world, and consequently, our lives. They can also consist of image schemas, with the possibility of further enrichment or reconfigurement by the action of conceptual metaphor and metonymy (Stockwell, 2002, 32-33).

Before we turn our attention to metonymy, and in order to circle our brief introduction to conceptual metaphor, we will touch upon the theory of *primary metaphors* developed by Grady (1997). Many conceptual metaphors can be "decomposed" into more basic mappings, or primary metaphors, which have direct experiential basis and present a building block for complex metaphors, or compounds (Grady, 1997, 32, et passim)[10]. Each primary metaphor is basically "an atomic component of the molecular structure of complex metaphors" (Lakoff, Johnson, 1999, 49). While primary metaphors are derived directly from experiential correlations, complex metaphors are combinations of primary metaphors, cultural beliefs and assumptions, which makes them more culture-specific (Yu, 2009, 121). For example, the metaphor A PURPOSEFUL LIFE IS A JOURNEY is a compound of primary metaphors PURPOSES ARE DESTINATIONS and ACTIONS ARE MOTIONS, coupled with the cultural belief that people should have purposes in life, and that they are supposed to act to achieve those purposes (Lakoff, Johnson, 1999, 60-61).

This structural view of metaphor is helpful in analyzing specific discourses, regardless of their form of communication. Ortiz (2011, 1569) argues that having primary metaphors as an analytical unit provides numerous benefits for the explanation of the choice of source domain elements which are projected onto the target domain, and that they facilitate the study of metaphorical projections and the relation between complex metaphors, indicating, above all, that the origin of metaphors lies in physical experience. Furthermore, primary metaphors, according to the author (ibid), can also be expressed in a visual manner, which makes them a valid unit of analysis of the present, nonverbal corpus.

[10] Examples of primary metaphors are mentioned above as 'simpler' metaphors, such as PURPOSES ARE DESTINATIONS in the complex metaphor LOVE IS A JOURNEY.

2.5.2. Conceptual metonymy

As we have seen in the previous section on metonymy, the 'standard' definition of metonymy involves the substition of one thing for that of another thing, with the assumption that these things are somehow associated. Lakoff's conception of metonymy is an important step forward, since it moves away from the traditional view of metonymy as a relation of "real-world" contiguity/association to an abstract view of metonymy in which 'contiguity' is understood as closeness in a conceptual model (Panther, Thornburg, 2003, 2). The cognitive view of metonymy makes the following assumptions:

(i) Metonymy is a conceptual phenomenon
(ii) Metonymy is a cognitive process
(iii) Metonymy operates within an idealized cognitive model. (Radden, Kövecses, 1999, 17)

Based on these cognitive properties, the authors (1999, 21) defined metonymy as follows:

"Metonymy is a cognitive process in which one conceptual entity, the vehicle, provides mental access to another conceptual entity, the target, within the same idealized cognitive model."

In other words, metonymy is a figure of language and thought in which one entity is used to refer to or provide access to another entity, with which it is somehow related (Littlemore, 2015, 4). The author argues that the use of metonymy is necessary because it is impossible to encapsulate all aspects of our intended meaning in the language we use, and, connected to this, since we cannot consciously activate all the necessary knowledge of a particular concept at once, we instead focus on a salient aspect of that concept, and use it as the point of access to the entire range of the concept. Consequently, as we learn culture codes during our formative years, we also learn all kinds of associations, which enables metonymy to rely on information already present in our minds to convey certain new information (Berger, 2010, 18).

Let us offer an example (Littlemore, 2015, 4):

The trains are on strike.

In order to understand this sentence, we employ our knowledge of trains as machines which are operated by drivers and cannot move unless there is a human being behind the wheel. Therefore, by understanding this metonymy, we know that the trains are not (and cannot be, due to their inanimate nature) on strike, but that this particular action refers to the drivers of these trains.

Metonymy is, like metaphor, a central conceptual phenomenon (Steen, 2005). However, its equally central position was only recently placed into the spotlight of language research by the work of several key figures of cognitive linguistics, which owes its position to Jakobson's notion of dual language axes that firmly rest upon the mechanisms of metaphor and metonymy. Lakoff and Johnson provided an adequate introduction to conceptual metonymy in *Metaphors We Live By* in 1980, followed by volumes of research focused on metonymy in language and thought (Panther, Radden, 1999; Panther, Thornburg, 2003), interactions of metaphor and metonymy (Goosens, 1993; Dirven, Pörings, 2003; Barcelona, 2003), individual studies from various perspectives (Brdar, Brdar-Szabó, 2003; Brdar, Brdar-Szabó, 2005; Littlemore, 2015), and metonymy in non-verbal discourse (Friedman, 2007; Ryland, 2011; Somov, 2013).

The difference between conceptual metaphor and metonymy[11] lies in the number of domains involved in the mapping. Whereas conceptual metaphor connects two domains using the formula A is B, conceptual metonymy revolves around only one domain, where the formula is A for B.

Consider the following sentence:

The *ham sandwich* is waiting for his check.

In this famous example in Lakoff and Johnson's *Metaphors We Live By*, where the authors have devoted a part of their research to metonymy, the expression "the ham sandwich" is used to refer to an actual person, a customer who ordered this meal and is now being identified by it. Metonymy thus has primarily a referential function, although it also serves to provide understanding, and metonymic concepts, such as THE PART FOR THE WHOLE,

[11] As noted by Littlemore (2015, 3), the terminology involving this trope differs from author to author. Some individual instances of metonymy are referred to as "metonyms", which Littlemore attributes to those authors looking at this trope from a purely lexical perspective, while "metonymy" appears in research from a cognitive linguistic perspective. Since our approach is aligned with the latter, we will therefore use "metonymy" in this paper. The only exceptions will be quotes from other authors.

like metaphoric concepts, are part of our everyday thinking and talking (Lakoff, Johnson, 2003, 37). Moreover, like metaphors, metonymies are not isolated instances of figurative language, but the systematicity of metonymic concepts can be seen from the following examples that the authors (2003, 36-38) list as representative in our (Western) culture:

THE PART FOR THE WHOLE

There are a lot of *good heads* in the university.

PRODUCER FOR PRODUCT

He's got a *Picasso* in his den.

OBJECT USED FOR USER

The *sax* has the flu today.

CONTROLLER FOR CONTROLLED

A Mercedes rear-ended *me*.

INSTITUTION FOR PEOPLE RESPONSIBLE

I don't approve of the *government's* actions.

THE PLACE FOR THE INSTITUTION

The *White House* isn't saying anything.

THE PLACE FOR THE EVENT

Watergate changed our politics.

Therefore, the structure of our thoughts, attitudes, and actions is structured not only by metaphors, but by metonymies as well, and, like metaphoric concepts, metonymic concepts are grounded in our experience – the grounding of metonymic concepts is actually more obvious than metaphoric, since it usually involves associations of direct physical or causal nature (Lakoff, Johnson, 2003, 39).

Another difference between metaphor and metonymy, after similarity vs contiguity and the number of domains involved, is the directionality of the two types of mapping (Brdar, Brdar-Szábo, 2011, 220). The typical mapping in metaphors consists of a concrete concept or domain as the source employed to structure a more abstract concept or domain as target. Usually, elements from the physical world are mapped onto the social and mental world. This posits the non-reversibility of source and target. However, metonymic mappings can proceed in either direction: from the more concrete part of the abstract one, as well as the other way round, as demonstrated in the figures below (authors, ibid):

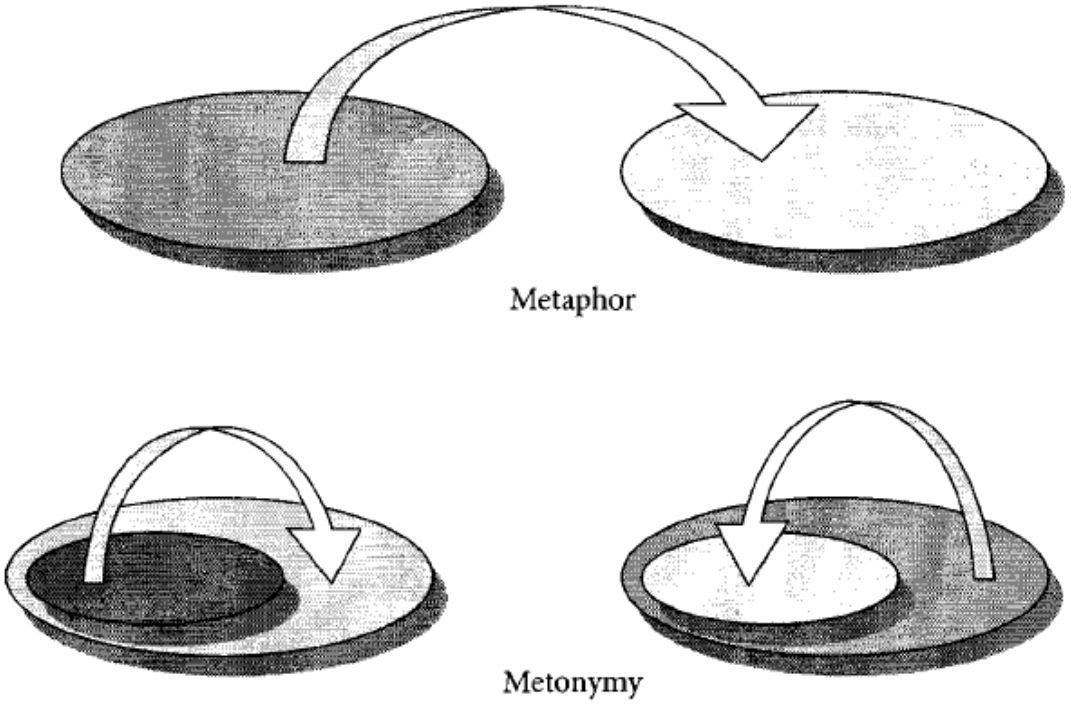

Figure 2. Metaphor and metonymy distinguished on the basis of domain inclusion (Brdar, Brdar-Szabó. 2011, 211)

This is an important point of difference and a characteristic we will discuss further in the section on nonverbal metaphor.

Success in communication versus the constraints of communication economy are two basic elements governing the usage of figurative mechanisms. It is in this regard that metonymy, like metaphor, can be used as a response to both demands, and in both linguistic and other forms of communication (Blank, 1999, 176). The human condition is fundamentally shaped by various processes of figuration, which is why people use various tropes so frequently in everyday speech and writing (Gibbs, 1993, Lakoff, 1993). This also provides an explanation of why participants in communication find tropes easy to understand (Gibbs, 1993, 253). Not only is metonymy used frequently in communication, but it also plays a significant role in the construction of other communicative functions, such as euphemism, and irony (Littlemore, 2015, 92). In fact, in some cases, metonymy seems to have a stronger and more lasting effect on the development of people's world views than metaphor, since it is processed similarly to literal language, thus giving it the potential of also being a more manipulative figure than metaphor, because it is more subtle and less noticeable (Littlemore, 2015, 103-104).

Despite the fact that some authors advocate for a distinction between metonymy and synecdoche (see Seto, 1999), we will take the position of Lakoff and Johnson (2003) (also Koch, 1999; Littlemore, 2015), in which synecdoche is treated as a special case of metonymy where the part stands for the whole. The reason for this inclusion lies in the unnecessary and somewhat artificial distinction between pars/totum relations and other contiguities that govern metonymy, which all have a fundamental constant (a figure/ground relation, according to Koch, 1999, 154). The partonomic and taxonomic differences that Seto (1999) calls to mind simply do not offer enough difference in order to be considered as two distinct figurative mechanisms, but rather as two cases of metonymies (other scholars have a similar stance to metonymy and synecdoche, f.e. Gibbs, 1994)[12]. In terms of visual arts research, the inclusion of synecdoche within the term metonymy is also adopted by Ryland (2011, 23), who notes that, at this stage of understanding metonymy in visual art, the distinction in categories that Seto (1999) proposes seem unlikely to be achieved in arts practice.

Besides its significance as a cognitive mechanism *per se*, metonymy also has an important role in motivating metaphor, highlighting its mappings, and consequently metonymy can influence the perception of a metaphoric construal (Urios-Aparisi, 2009, 96). Barcelona (2003, 31) even states that all types of metaphor have a metonymic foundation. The interplay between metaphor and metonymy has been an interesting point of research for scholars like Goossens (1990), who analyzed the interaction between these two mechanisms and named the result *metaphtonymy*. Four types of combination were identified under this term in cases of meaning extension: "metaphor from metonymy," "metonymy within metaphor," "demetonymisation inside a metaphor" and "metaphor within metonymy", while recent corpus data analysis suggests the existence of other types of interactions between the two tropes (Deignan, 2008, 292). However, there is a question concerning the adequacy of these combinatory entities for the kind of combinations found in multimodal realms (Urios-Aparisi, 2009, 99). Therefore, for the purpose of this research, we will only note the possible interplay between metaphors and metonymies in the analyzed works of art, since a step further into the identification of these types of combinations would be ill-advised, considering that the existence of the same entities in non-exclusively-verbal dimensions has not been identified so far.

[12] A similar example, perhaps, can be seen in the distinction between a verbal metaphor and a verbal simile, where the only difference would be the word "like" between target and source – this surface difference is noted by Stockwell (2002, 105). Many authors, including Forceville (2006), support the view that there is no essential difference between metaphor and simile.

At the end of this section, we will return to Littlemore (2015, 197), who adequately places metonymy at the heart of meaning making in all forms of communication, as it is everywhere, and shapes the way we think and how we influence the thoughts of others. As the key underspecified element which delegates the major part of the interpretative work to the reader, viewer or listener, metonymic thinking is a continuous engagement of the mind in order to extract meaning from language and all other dimensions of communication (Littlemore, ibid).

2.6. Conceptual Integration Theory

Fauconnier and Turner's (1998) Conceptual Integration Theory represents a different take on metaphoric thinking, as a slight departure from, or evolution of the Conceptual Metaphor Theory by Lakoff and Johnson. The theory is based on the concept of *mental spaces*, conceptual 'packets of knowledge' constructed during the process of ongoing meaning construction, and structured by ICMs (Evans, Green, 2006, 279).

The process of conceptual integration or blending, according to Fauconnier and Turner (1999, 77) is a basic mental operation that allows us to create a novel mental space by blending two already present mental spaces; the third one is not simply a composition, but more than a “sum of its parts“.

Also, Fauconnier and Turner (2008, 54) see metaphor and metonymy, as well as other mental operations (framings, analogies, etc.) as consequences of the same human ability for double-scope blending, products of integration networks under the same general principles and goals, which also binds them in theory as well as practice since more than one kind of integration is involved in most cases.

Conceptual blending, according to Fauconnier (1997), represents a general instrument of cognition comprising many cognitive phenomena, both in the linguistic and non-linguistic realm. As a simple operation that enables the construal of many complex mental structures, blending operates on two input mental spaces that are used to produce a third space, the blend, which inherits some of the elements from the two 'parent' spaces, but also possesses an emergent structure of its own. In the following figures, Fauconnier (1997) presents the blending operation:

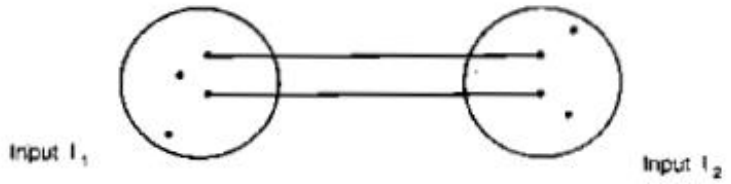

Figure 6.1.

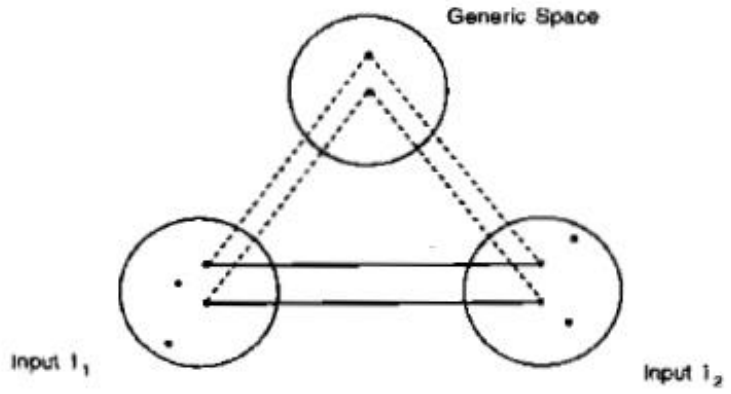

Figure 6.2.

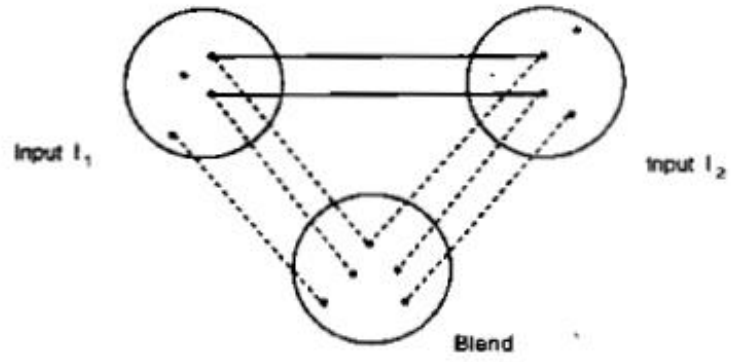

Figure 6.3.

Figure 3. Conceptual blending (Figures 6.1., 6.2., and 6.3. in Fauconnier, 1997, 150)

Figure 6.1. presents the partial mapping of counterparts between *two input spaces* (1_1 and 1_2). In Figure 6.2., we see *generic space*, which maps onto each of the inputs, and reflects structure and organization shared by the inputs. It also defines the core cross-space mapping that occurs between them. Figure 6.3. shows the *blend* or the fourth space, which consists of input spaces partially projected onto it. The blend has *emergent structure* not provided by inputs – in other words, it is created during the blending operation. This happens in three interrelated ways:

1) composition: projections from the inputs make new relations available that did not exist in the 'parent' inputs.
2) completion: composite structure, projected into the blend is to be viewed as part of a larger, self-contained structure in the blend. This is made possible by our knowledge of background frames, cognitive and cultural models. Triggered by the inherited structure, the blend pattern is completed into a larger, emergent structure.
3) elaboration: the structure in the blend can then be elaborated – this process is called ”running the blend“, which means that there is cognitive work performed within the blend, governed by its own emergent logic.

The whole operation is simultaneously presented in the final figure:

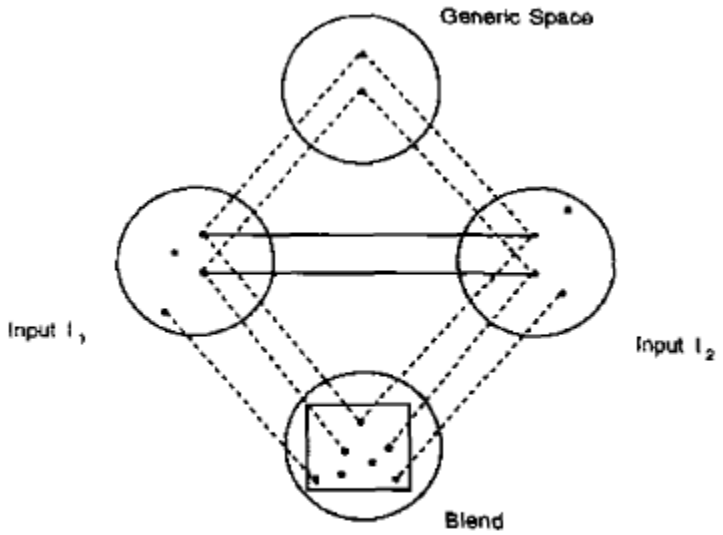

Figure 4. A composite figure of the blending operation (Fauconnier, 1997, 151)

In this figure, Fauconnier (1997, 151) shows the central features of blending: cross-space mapping, partial projection from inputs, generic space, integration of events, and emergent structure through the processes of composition, completion, and elaboration. In the following sections, we will present some of the well-known examples of blending.

2.6.1. Regatta

Fauconnier and Turner (2002, 63) offer the following sentence:

At this point, *Great American II* is 4.5 days ahead of *Northern Light.*

The sentence refers to the participant of a regatta in 1993, the catamaran *Great American II*, which set out on a journey from San Francisco to Boston - the same course of the clipper ship *Northern Light* in 1853, which lasted for 76 days and eight hours. This expression frames the two boats as sailing during the same time period in 1993 on this course, by blending the event of 1853 and 1993 into a single event. A cross space mapping that occurs links the two boats, the two trajectories, the two time periods, positions on the course, and so on. Further on, selective projection to the blend brings in the two boats, the course, and their actual positions and times on the course, but not their respective time periods, the weather conditions in 1853, the different functions of the boats, etc. The emergent structure is rich: the blend enables the comparison between the two boats, so that we can 'observe' that one can be 'ahead' of the other. The scenario of two boats moving towards the same goal (Boston) on the same course and having departed from the same point (San Francisco) on the same day fits into an obvious frame of *race*, which is automatically added to the blend by pattern completion. That frame enables us to run the blend by imagining the two boats competing in the same race. Blend elaboration is constrained by projections of time and space from the inputs.

Even though we are using the blended space to construe such a sentence, this does not mean the input spaces have disappeared – *Northern Light* is not literally running against the boat in the present, because the blend remains solidly linked to the input spaces, and we, though aware of the 140 years of time difference between the journeys, focus on the projected elements of the blend that make this comparison not only possible, but easily understood with the help of the blend. Fauconnier and Turner (2002) offer three variants of the "Regatta" example in an attempt to show how the blends in each one offer slightly different interpretations, and thus point to the important characteristic of blending: the possibility of exact specification of truth values in all three interpretations.

2.6.2. The Debate with Kant

Another example shows how an invisible blend becomes visible in the process of analysis. Fauconnier and Turner (2002, 59) elaborate a case of conceptual blending with an

example called “The Debate with Kant“. In it, a contemporary philosopher, while leading a seminar, says the following:

“I claim that reason is a self-developing capacity. Kant disagrees with me on this point. He says it's innate, but I answer that that's begging the question, to which he counters, in *Critique of Pure Reason,* that only innate ideas have power. But I say to that, what about neuronal group selection? And he gives no answer.“

Understood literally, this passage illustrates an actual event in which two people from different time periods carry a conversation. However, the interpretation of this passage does not run this way, but is rather constructed with the help of conceptual blending. The integration network of the “Debate with Kant“ speaks about the modern philosopher's relationship to Kant's ideas, but it does not require the truth in this situation, meaning we do not have to believe the philosopher and Kant actually talk to each other. This example has two input spaces which correspond to two participants in this 'conversation': the modern philosopher, making claims, and Kant, thinking and writing. The debate happens in neither of these input spaces. The cross-space mapping links Kant and his writings to the professor and his lecture. Through the composition and completion processes, the blend contains the debate of these two philosophers, both discussing the issue of reason from different viewpoints. The frame of debate is recruited to position Kant and the modern philosopher in simultaneous communication, and to give us further structure, in which Kant is aware of the modern philosopher, as well as his questions and answers. Once this blend is established, it is possible to “run the blend“, which effectively means a cognitive operation of manipulating various events as an integrated unit, and develop new structures. The counterparts of the cross-space mappings include the two philosophers, their respective languages, claims, times of activity, goals, and modes of expression (as in writing versus speaking), and the selective projection to the blend includes Kant, the professor, some of their ideas, and the search for truth. Kant's time of existence, language, mode of expression, the fact that he is dead, and the fact that he was never aware of the future existence of the professor and his ideas are not projected. Emergent structure has two people talking in the same place at the same time (composition), they evoke the cultural frame of a conversation, or a debate (completion). Through various questions and answers, and corresponding emotions like defensiveness, and elation, we run the blend by running the debate frame (elaboration). The authors have presented the blend with the following figure:

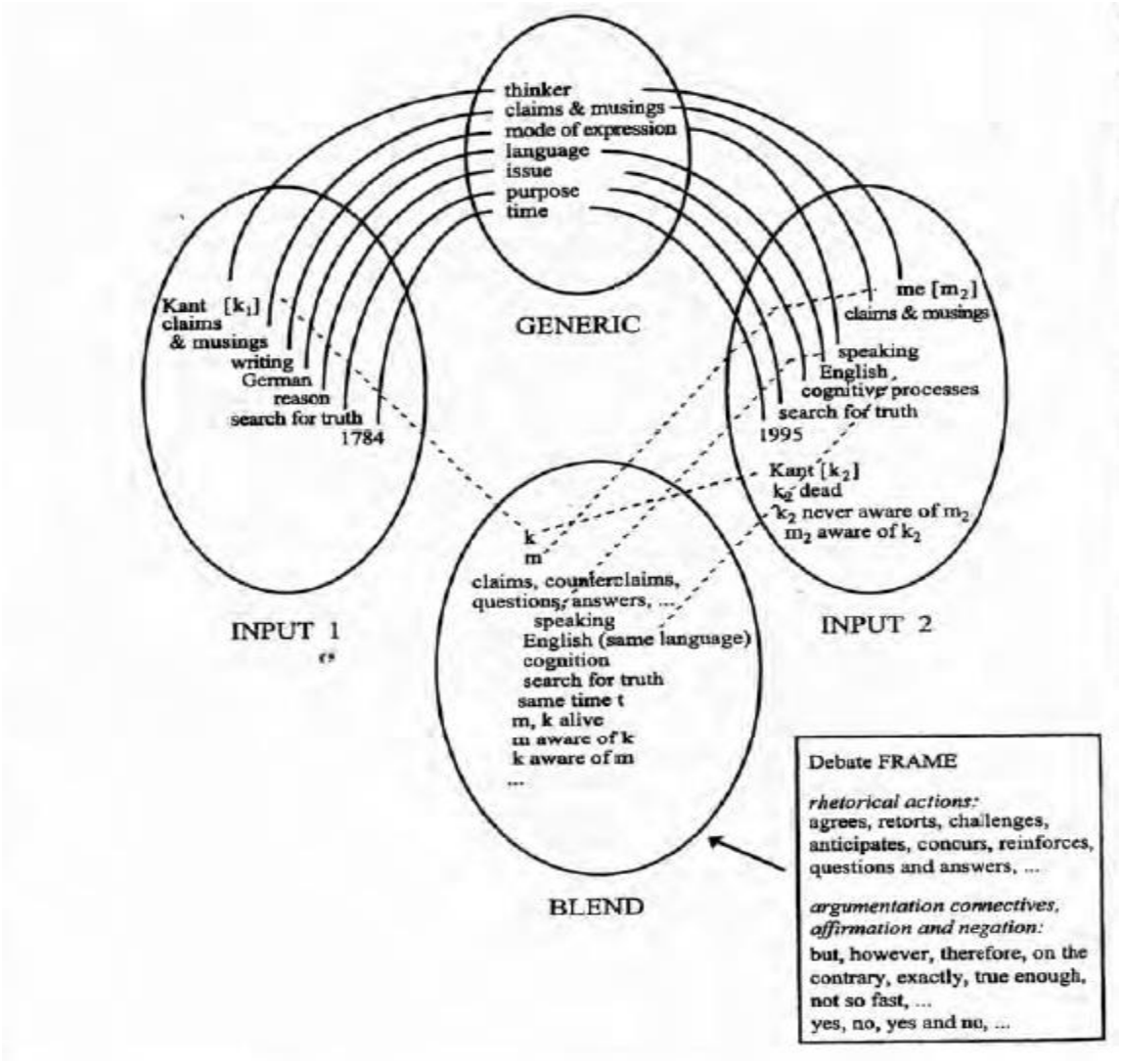

Figure 5. Integration network of "The Debate with Kant" (Fauconnier, Turner, 2002, 62)

Blends provide a space in which ranges of structure can be manipulated uniformly. However, the formation of a blended space does not mean that other spaces disappear, since the blend is connected conceptually to the input spaces, thus providing us with the opportunity to alter the inputs in an imaginative way (Fauconnier, Turner, 2002, 61).

2.6.3. Computer interface

As a cognitive process that relies on cross-space mapping, conceptual metaphor is "a prime candidate for the construction of blends" (Fauconnier, 1997, 168), and metaphorical mapping often relies on blended spaces.

Conceptual blending is not limited to language use, since it operates in many areas of cognition (Fauconnier, 1997, 171). In order to illustrate this claim, the author provides an example in visual design for computer interface. This is also an example where we can see a blend operating in a purely visual dimension, which is significant for our research.

The desktop interface is comprised of two input spaces: one of more traditional computer commands, and the other of ordinary work behind an office desk, with documents, folders, and so on. During the cross-space mapping, computer files are matched to paper files, directories to folders, accessing a directory to opening a folder, while the generic space that mediates this mapping has a more schematic and abstract notion of information, which are contained in large sets of information and movable from one set to another. In the blend, structure is selectively projected from the inputs, and the emergent structure enables us, with little effort, to recruit the conceptual structure of office work, while we are executing simple computer commands (with none of the motor actions performed in the blend that match the motor actions in the input of office work). Even though the integrated activity is novel, due to the massive projection from familiar inputs, it is immediately accessible to us (Fauconnier, 1997, 172). Once this blend is achieved, we have access to a great number of multiple bindings across different elements, which seem, in retrospect, quite obvious (Fauconnier, Turner, 2002, 23).

In these and other examples, there are several principles of integration that govern the process of conceptual blending. The more principles are satisfied in a blend, the more 'succesful' that blend can be as a cognitive operation. These are:

- the integration principle: the blend must constitute a tightly integrated scene that can be manipulated as a unit.
- the web principle: this manipulation must maintain the web of appropriate connections to the input spaces easily and without additional operations, such as surveillance or computation.
- the unpacking principle: the blend alone must enable the understander to unpack the blend to reconstruct the inputs, the cross-space mapping, the generic space, and the network of connections among all these spaces.
- the topology principle: it is optimal for the relations of the element in the blend to match the relations of its counterpart. This is valid for any input space and any element in that space projected into the blend.
- the backward projection principle: during the running of the blend and the development of the emergent structure, backward projection to an input that will disrupt the integration of the input itself is to be avoided.

- the metonymy projection principle: when an element is projected from an input to the blend and a second element from that input is projected because of its metonymic link to the first, the metonymic distance between them in the blend is to be shortened (Fauconnier, 1997, 186).

These principles are used to implement optimality pressures on the blending operation in order to make the blend possible, integrated, and successful.

In summary, blending is a cognitive operation leading to creative constructs in language and other areas of cognitive production, characterized by a tight structure and constraint that makes it possible for human beings to recognize, manipulate and produce such operations (Fauconnier, 1997, 186).

According to Matovac and Tanacković Faletar (2009, 134), as well as Stanojević (2009, 362-363), the Conceptual Integration Theory is suitable for the analysis of innovative metaphors and their modelling in real time, while the Conceptual Metaphor Theory is 'designed' for 'traditional' conceptual analysis of conventionalized metaphorical expressions that are well-known among the members of a certain culture and motivated by a joint conceptual metaphor. Thus, the theories can be viewed as the end points of the same continuum – the process of learning, systematization and stabilization of meaning through continuous use (Matovac, Tanacković Faletar, 2009, 139). We now turn to the nonverbal manifestations of metaphor and metonymy.

2.7. Visual metaphor and metonymy

In this section we will focus on the form of figurative language presentation, or, more precisely, the nonverbal aspect of metaphor and metonymy.

The tenet of Lakoff and Johnson's Conceptual Metaphor Theory and the research that followed was that metaphor, characterized as “not a figure of speech, but a mode of thought (Lakoff, 1993, 210), could appear in modes other than language – and they must do so, if the assumption about the metaphorical nature of human thinking is true, and what we took to be a conceptual level of metaphor is not simply a verbal metaphor under a different name (Forceville, 2009a, 4). Metaphor scholars have taken this adage into various dimensions of research on visual and multimodal manifestations of metaphors and metonymies: advertising and comics (Forceville, 1996, 2005b; 2008; 2009), gestures (Cienki and Müller, 2008), music (Zbikowski, 2008; 2009), TV commercials (Urios-Aparisi, 2009), art (Kennedy, 2008),

including analysis of specific corpora/artists (Friedman, 2007; Somov, 2013; Rothenberg, 2014).

This basic principle of thought not being identical to language is elaborated by Forceville (2002, 2), whose view of visual metaphors as "perceptible manifestations" of conceptual metaphors is aligned with the cognitive paradigm.

As with metaphor, a conceptual metonymy needs to be present in our conceptual system and "applicable" to nonverbal manifestations if we are to agree to the central, figurative quality of these tropes that are present in the way we think and talk. Lakoff and Johnson (2003, 37) point to THE FACE FOR THE PERSON, a special case of the metonymy THE PART FOR THE WHOLE, present in examples such as:

She's just a *pretty face*.
There are an *awful lot of faces* out there in the audience.
We need some *new faces* around here.

Lakoff and Johnson (2003, 37) note that this metonymy is actively present in our culture and note that "the tradition of portraits, in both painting and photograph[13], is based on it. The authors (ibid) explain this statement with an example:

"If you ask me to show you a picture of my son and I show you a picture of his face, you will be satisfied. You will consider yourself to have seen a picture of him. But if I show you a picture of his body without his face, you will consider it strange and will not be satisfied. You might even ask, 'But what does he look like?' Thus the metonymy THE FACE FOR THE PERSON is not merely a matter of language."

In other words, a person's face is a valid representation of the whole person, which is why this metonymy is a salient example in our everyday life, as well as art.

Radden and Kövecses (2002, 54) also argue for the view of metonymy as a cognitive process not restricted to language, while Gibbs (2002, 61) notes that metonymy is the basis for many symbolic comparisons in art and literature.

The term visual metaphor[14] has first been introduced to the academic body of knowledge by Aldrich in an essay of the same title in 1968. Primarily a philosopher of art,

[13] This example lends itself further to sculptures, especially busts.

Aldrich (1968, 79) somewhat artistically defines visual metaphor with the following explanation: "material (M) and subject-matter (A) meet in the content (B) where they in some sense fuse and lose their separate identities in favor of the fusion". However, this definition will not do in the linguistic realm. Carroll (2003, 351) notes that in order for something to be considered a visual metaphor, it is best described as "a composite image: images in which elements calling to mind different concepts or categories are co-present in the visual array and are recognized to be co-present simultaneously in a single, spatially homogeneous entity" – the term he coined for this particular feature is *homospatiality*.

Another requirement for an image to be perceived as a visual metaphor is the notion of *noncompossibility*, or as Carroll notes (2003, 355) "discernible elements in the unified entity presented by the figure must be physically noncompossible." In layman's terms, the combination of the two elements from different domains is an illogical construct which cannot be found in nature, in reality. Taking into account the presented traits of a visual metaphor, it can be concluded that this type of metaphor is one that is a) principally nonverbal, b) perceived in a visual manner. However, the traits that Carroll ascribes to visual metaphor, upon aligning these elements with the previously presented theories of conceptual metaphor and conceptual integration, prove to be more closely connected with the concept of a blend (noncompossibility, fusion of elements), or an atypical, "hybrid metaphor", as argued by Forceville (2008, more in the present section). It is in this light that we can postulate, backed by Forceville's (2002) view, that Carroll's description misses some of the crucial points of the conceptual linguistic view of metaphor, and that further work in the realm of visual metaphor needs to be done in order to determine its crucial characteristics and possible differences from verbal manifestations.

The notion of nonverbal metaphor necessitates a test in order to be able to determine whether a painting, in fact, contains a metaphor, or not. In discourse, the Pragglejaz Group (2007) devised a method of discovering metaphorically used words in the verbal mode. A test for the visual mode was devised by Forceville (1996, 2005a) in a number of publications,

[14] We can note subtle differences in terminology – while Black, Carroll and others refer to this phenomenon as "visual metaphor", Forceville (2002) analyzes "pictorial metaphor", since he aptly differentiates various forms of nonverbal metaphor (fine art, film, etc). Lakoff, on the other hand, discusses "image metaphor" in his essay of the same title (more in Lakoff, 1987a). However, "image metaphor" is not to be mistaken for a nonverbal metaphor, since Lakoff (1987a, 219) discusses image mappings in which one mental image is mapped onto another (e.g. the often cited example "My wife... whose waist is an hourglass" from a poem by Andre Breton[14]), and ultimately differentiates them from conceptual metaphors. Since this paper analyzes several modes in which metaphor and metonymy are expressed, in this paper "visual" and "pictorial", in terms of a trope rendered in a visual, two-dimensional work of art, are used interchangeably.

which is essentially comprised of a set of questions for an effective and successful analysis of art. These are:

(i) which are the two terms of the metaphor?

(ii) which of the two terms is, or belongs to, the metaphor's target, and which is, or belongs to, the metaphor's source?

(iii) Which feature(s) is/are mapped from source to target? (Forceville, 2005a, 266, adapted from Forceville, 1996, 65-66)

Mapping from one domain onto another is, therefore, present and necessary in the visual mode, as well. Rothenberg (2014, 112) notes that there are several ways of mapping:

"One means is the juxtapositions of disparate colors and shapes that produce interactions among the component elements. Another is constructing relationships of contrast and opposition of shapes, colors, and content. Designed repetition of either formal or content features, or both, among remote or separated elements, may often produce visual connectedness and interaction. All these represented connections in context function to produce meaning, define and enhance composition, and evoke visual expressiveness. P/v metaphors, like verbal ones, are constructed of discrete individual elements interacting within a whole."

Therefore, the production of meaning in visual communication relies on juxtapositions and interactions of colors and shapes, as well as repetitive forms and intricate interplay of these and other elements in a work of art.

Forceville[15] (2008, 464, et passim) distinguishes four types of pictorial metaphor:

(i) contextual metaphor – in which an object is placed in a specific visual context that attributes its metaphoricity (often with an important contextual element)

(ii) hybrid metaphor - two distinct objects that are physically merged into a single entity (as Forceville himself noted, this type seems to be equal with Carroll's description of a metaphor "par excellence" due to its homospatiality and noncompossibility)

(iii) pictorial simile – two objects placed in a visual comparison in order to point to their similarity, whether it be in form, size, position, function, etc.

(iv) integrated metaphor – a unified object or gestalt presented in such a manner to resemble another object or gestalt, even without contextual help.

[15] The author has developed these categories in previous publications; in this one, however, the fourth type is introduced.

These types of pictorial metaphor can characterize occurences of metaphor in both static and moving images, with an added dimension of possibilities being present in film, since camera movements, angles, frame sizes, but also temporal distance and sound effects can connect source and target domains in such multimodal instances (Forceville, 2008, 468).

However, the question arises whether there are unique characteristics that are present in the linguistic metaphor that cannot be found in the visual manifestation. Forceville (2008) notes that clear distinction between verbal and nonverbal metaphor has been a largely unexplored territory in cognitive linguistics. Despite this fact, one immediate difference and quality of nonverbal metaphor seems to be the key element of distinction: perceptual immediacy. Pictures, sounds, and gestures all have perceptual immediacy, which not only differentiates them from their verbal counterparts, but also bestowes them with a high level of specificity. The second characteristic is the different manner of introducing the similarity between target and source which is determined by the medium of pictorial and multimodal representations. Lastly, metaphors rendered in nonverbal modes have a greater cross-cultural access since they do not depend on language, as well as a stronger emotional appeal (Forceville, 2008, 463).

Danto (1981, 176) tackles the notion of visual metaphor, and the metaphorical understanding that, upon recognizing the existence of visual metaphors, must take into account certain features that both systems, those of the linguistic and the visual metaphor, must share. He dismisses the theories that characterize metaphors simply in grammatically or semantically deviant terms, and asks questions regarding a possible “grammar“ of pictures, which can help determine a standard or deviant picture (one containing a metaphor), a 'pictorial competence' which could be compared to the linguistic variant, and the quality of the theory of metaphor as, perhaps, two independent systems that correspond to two realms of metaphor making. The author (ibid) ends with an observation that a good theory of linguistic metaphor may not mean that it covers metaphor in all its manifestations.

The interrelation of the mechanisms of metaphor, as well as metonymy, as noted by Somov (2013, 31), and the systematicity of these interrelations can be revealed through the analysis of works by master painters, adding that investigating these mechanisms in visual art “allows one to find their essential links in the formation of artistic works as specific sign systems“. It is the goal of this research to point to the existence of one such system in the surrealist art of H. R. Giger that delves into the crucial issues of the technological evolution of mankind. Before we turn to the *oeuvre* of this artist, one final element of our theoretical

framework is necessary – the notion of monomodal and multimodal figurative manifestations, which is discussed in the following section.

2.8. Monomodality and multimodality

The ongoing scientific discussion about the modality of figurative language was brought to the forefront with Forceville and Urios-Aparisi's *Multimodal Metaphor* in 2009. The wealth of research presented in the papers showed that not only do metaphoric construals appear in other modes besides verbal (what Schilperoord and Maes, 2009, 213, call "the privileged input modality" in academic texts preceding the mentioned volume), but they do so by sometimes combining more than one mode of expression.

According to Forceville and Urios-Aparisi (2009, 4), a multimodal metaphor is identified as such based on the rendering of the target and source domains exclusively or predominantly in two different modes, for example, in the verbal and visual mode. By comparison, a monomodal metaphor has both domains expressed in only one mode, e.g. the verbal mode, which has been given tremendous scientific attention since the study of metaphor was first introduced in various disciplines.

Modes or modalities which need to be taken into account are the following (Forceville, 2009a, 23):

(1) pictorial signs; (2) written signs; (3) spoken signs; (4) gestures; (5) sounds; (6) music (7) smells; (8) tastes; (9) touch.

When discussing multimodal communication, it is important to note not only the modalities in which this 'language' is presented, but also the physical manifestations/carriers, and genres in the multimodal discourse. Forceville and Urios-Aparisi (2009, 5) detail them as follows: "multimodal discourse is a vast territory, comprising a multitude of material carriers (paper, celluloid, videotape, bits and bytes, stone, cloth …), modes (written language, spoken language, visuals, sound, music, gesture, smell, touch), and genres (art, advertising, instruction manual; or at a more detailed level, say, "comedy," "film noir," "Western," "science fiction"), many of these being further categorizable."

Coëgnarts and Kravanja (2012, 101) define modality as the type of manifestation of the metaphorical thought (structural-conceptual or image) to our senses.

According to Forceville (2008, 469), in order for a construal of two phenomena to be viewed as a multimodal metaphor, three criteria must be met, these being the following:

1. The two phenomena need to belong to different categories, given the context in which they occur.
2. The two phenomena can be recognized as target and source, and described using the A is B formula.
3. The two phenomena belong to different sign systems, sensory modes, or both (this is also the criterium that exclusively characterizes the multimodal metaphor).

Metonymy can also appear in more than one mode simultaneously; in fact, it is particularly likely to appear in multimodal discourse, where modes (e.g. in film and advertising) work together to produce a coherent message (Littlemore, 2015, 116). Uses of metonymy in film are especially abundant in scenes involving an object that replaces a certain emotional, financial and other states of being – e.g. a shot of a single empty whisky glass may indicate that a character has a drinking problem, a broken child's toy on the floor may be a reference to a dysfunctional family[16] - while camera angles focusing on such objects are often used to make metonymic reference to the viewpoint of a protagonist and his/her focus in a particular scene (Littlemore, 2015, 116).

However, the crucial characteristic of (verbal) metonymy being created from only one domain poses a question regarding its multimodal nature. Forceville (2009b) analyzes several examples in advertising and film in order to discuss the pictorial and multimodal manifestations of metonymy, and proposes the following set of characteristics that are applicable to all specimens:

"1. A metonym consists of a source concept/structure, which via a cue in a communicative mode (language, visuals, music, sound, gesture …) allows the metonym's addressee to infer the target concept/structure.
2. Source and target are, in the given context, part of the same conceptual domain.
3. The choice of metonymic source makes salient one or more aspects of the target that otherwise would not, or not as clearly, have been noticeable, and thereby makes accessible the target *under a specific perspective*. The highlighted aspect often has an evaluative dimension." (Forceville, 2009b, 58).

Therefore, a multimodal metonymy can be presented in two modes, despite the domain singularity. Perhaps the answer lies in a slightly different view of domains offered by

[16] Such a scene can also point to the presence of metaphor, which further complicates the distinction between these two mechanisms in non (exlusively) verbal modes.

Croft (2006, 280), who speaks about the notion of domain matrix, where a concept is profiled "against an often very complex domain structure or matrix, even if there is only one abstract domain at its base." Croft pushes for a redefinition of the metonymic mapping, occuring, in his view, within a single domain matrix. This matrix, however, possesses a unity created by experience, and calls this "the real notion of Lakoff's position". Brdar and Brdar-Szabó (2011, 238) seem to agree with this view, noting that, in certain cases, a single metonymic source can be repeatedly used to refer to more than one metonymic target, meaning that we can shift between subdomains within a single domain matrix. Even though the authors discussed such a shift in the textual realm, such a domain matrix, when applied in the nonverbal dimensions, could explain the possibility of metonymic multimodality.

This finding, despite the discussion on the very concept of a domain (which does not, therefore, posses clearly delineated properties), posits that the metonymic target can be seen as a complex concept, and in such cases, understanding of the context is crucial for construing the metonymic relationship (Forceville, 2009b, 69). As we will see in the following sections, contextual knowledge is crucial for research of both monomodal and multimodal metaphor and metonymy in art.

3. H.R. Giger

3.1. Surrealism

In order to provide a sufficient analysis of H.R. Giger's opus from a cognitive linguistic perspective, first it is necessary to situate our subject in the artistic timeline to the period most suitable from the thematic and cultural point of view: Surrealism. Although Giger departs from some of the central Surrealist "laws", carrying with his art a spectrum of unique techniques of juxtaposition and cerebral vistas mostly unseen in the decades predating and belonging to this period, we can nevertheless conclude that, in a broad sense, his art exists in the universe modelled by Surrealism.[17]

Surrealism as a literary and philosophical movement was born in 1924 with the publication of the first *Manifesto of Surrealism* by its creator and de facto leader André Breton. As an artistic heir of the Dada movement, Surrealism quickly expanded its view into visual arts and became a global phenomenon by the time its core ideas dissipated in the post-war dust of the late 1940s (Hopkins, 2004, xiv).[18] Mind was at the center of the Surrealist thought; whereas the Dadaist artist sought to create entirely irrational products, Surrealists reacted to the shortcomings of previous artistic endeavours and psychological thought by combining the unconscious and conscious mind in "hitherto impossible artistic creation and mental self-comprehension" (Turkel, 2009, 2). Here is how Breton (1969, 26) defined Surrealism:

"SURREALISM, n. Psychic automatism in its pure state, by which one proposes to express – verbally, by means of the written word, or in any other manner – the actual functioning of thought. Dictated by thought, in the absence of any control exercised by reason, exempt from any aesthetic and moral concern."

[17] As opposed to, say, Impressionism or Cubism, periods which cannot be connected at any point with Giger. For more on distictions from Cubists, see Gelber (2002).

[18] Billeter (2007, 73) confirms the potent two-decade period of the movement which was conceived in a form and a motif, but more fully adapted to an attitude and mentality that embodies the dream, the irrational and the spiritual unconscious of logic, reason, and the consciousness of the day, found in the legacy of artists such as Johann Heinrich Füssli, Albert Welti, and others. These ideas, found in Breton's original meaning, provide elements of the perspective towards Giger's work as well.

Unlike any other period in art history, Surrealism managed to become both a movement and an anti-movement[19], overthrowing and rebuilding the notion of a revolution of thought in the fragile interwar period. Both Dada and Surrealism sprung from the events-ladden beginning of the 20th century. World War I and the Russian Revolution had a profound effect on people's understanding of the world, and, along with discoveries in psychoanalysis and physics by Freud and Einstein, respectively, all coupled with the technological innovations of the "Machine Age", human awareness was radically transformed, ushering new modes of feeling and perception characterized by a marked sense of discontinuity (Hopkins, 2004, 1). Therefore, on the one hand, art was influenced by the massive technological progress, but on the other, the two world wars had a devastating effect on the population, which forced artists to try and make some sense of these momentuous changes (Hodge, 2008, 140). According to Breton (1969, 231), Surrealism created a current of young intellectuals that clearly opposed inertia in politics and the need to escape the reality that was almost "the one distinguishing characteristic of the whole postwar psychosis". What World War I essentially created was a schism in Surrealists' belief in the pinnacle of civilization being reached in the Western culture, which made them look outside of it for inspiration after the 'crisis of consciousness' experienced in the post-war trauma (Richardson, 2006, 16).

The avant-garde conviction of Surrealism firmly connecting social and political radicalism with artistic innovation profoundly changed the basic task of the artist to provide aesthetic pleasure: he was now charged with affecting people's lives, making them see and experience things differently, aiming, in Arthur Rimbaud's words, to do no less than to 'change life' (Hopkins, 2004, 3).

Surrealism began as a literary movement, but soon began expanding into the visual realm, flirting with the likes of Pablo Picasso and Salvador Dalí. The latter offered his artistry in more than one mode: together with the Spanish filmmaker Luis Buñuel, Dalí produced two highly significant films in the late 1920s: *Un Chien Andalou* (*An Andalusian Dog*) and *L'Age d'Or* (*The Golden Age*), and created the famous dream sequence in Alfred Hitchcock's *Spellbound* (1945).

[19] Little stylistic homogeneity between Surrealist artists, as well as the inherent commitment of Surrealism to lived experience, thus not separating art from life, brings Hopkins (2004, 4) to denounce the "ism" of this period, marking it far more as "ideas driven" attitude to life than a specific artistic period. Richardson (2006, 3) agrees it cannot be seen as a simple style of art, or set of fixed principles, but rather as "a shifting point of magnetism around which the collective activity of the surrealists evolves".

In the *Second Manifesto of Surrealism*, Breton moved the philosophical direction of the movement into the dialectical relationship or interaction between the interior realm and external reality (Hopkins, 2004, 21). Breton (1969, 123) talks about perceived contradictions, such as life and death, the real and the imagined, the communicable and the incommunicable, which at a certain point cease to exist in these juxtapositions, and reiterates the role of Surrealism to critically examine these opposing notions (Breton, 1969, 140). In fact, Breton (1969, 151) sees social action as just one of the facets of the general Surrealist interest, which is "the problem of human expression in all its forms". Indeed, Surrealism in retrospect might be better understood as an embodied 'assault' on the social structures upon which modernity rested in the early 20th century, rather than some sort of a romantic notion of a movement (Lowenstein, 1998, 38).

The fundamental conviction of Surrealists lies in language as the central building block of reality, viewing the crucial role of language in the understanding and success of manifestations in the visual arts, and therefore justifying the linguistic approach to the examination of Surrealist art theory (Grant, 2005, 10). For Surrealists, reality, located at the intersection of language and experience, was perceived as an illusion, believed to be largely imaginary, and conceived as a purely subjective intellectual and emotional construct (Bohn, 2002, 172-173).

Even though Surrealism firmly rests on Breton's tractates and the legacy of its writers, the visual media could hardly be what it is today without the influence of this movement on both painting and cinematography. Gargus (2005, 177) notes that Surrealist painting clearly stands out of the evolution of twentieth-century modernist abstract art with its obsessive emphasis on representational subject matter, the evocation and description of psychic states, dreams, and extra-pictorial effects. Visual arts in particular have benefited from the Surrealist view, which provided a new look at the relation between an image and its meaning, as a way of strongly juxtaposing two different realities, thus making the image itself more powerful (Breton, 1969, 37). In fact, the phrase "*as beautiful as the fortuitous meeting of a sewing machine and an umbrella on an operating table*" by the French poet Lautréamont, as the depiction of an unexpected encounter of two realities on an inappropriate plane, which apparently cannot be coupled (Breton, 1969, 275), became the guiding principle of Surrealists.

Dealing with the absurd, the irrational, and the unfathomable currents of thought, and at the same time offering a different view of reality – a surreality – was a defining characteristic of Surrealism that expanded its underlying influence on the global scale well

into decades after its unofficial end. It has permeated the Western culture at large and entered our everyday language; we deal with terms such as 'surreal humour' and 'surreal plot' to a film, making such continuing popularity in culture a unique trait that erases firm grounding of this movement in art history (Hopkins, 2004, xvi).[20]

One of the long-standing legacies of Surrealism is the reconceptualization of the human body. Taylor (2005, 95) notes that Surrealists worked not only against the conventionalized artistic classical nude composition, but that the paintings depicting disembodied arms and legs often took on sexualized connotations in an overtly dennotative manner (e.g. phallic forms), which served their desire to shock and challenge "viewer's otherwise complacent sense of bodily integrity." Taylor (2005, 115) adds:

"In Surrealism, the assault on the human figure, whether face or female nude, represents a programmatic assault on propriety, authority, and an exalted aesthetic tradition. Against the backdrop of postwar Europe, this tendency reflects an actual historical reality of wounded bodies and widespread devastation and death. The imaginative permutations of the body [...] also serve important functions in the economy of individual psychic life, defending against anxieties and discharging aggression."

McAra (2011, 218) makes an interesting point stating that the Surrealist movement aimed to comprehend the civilizational legacy of sexuality, science and violence, topics which should not be discussed casually, and adds that it should be viewed as "a glowing exemplar in the maintenance of that sense of urgency which the pursuit of knowledge should arouse."

Even though no dominant style existed in this period, by emphasizing the importance of dreams and chance events, writers and artists were given free rein to make the absurd, the irrational and the incongrous a part of their creation (Hodge, 2008, 168).

Isaacs (quoted in Turkel, 2009, 12) notes:

"The Surrealists felt that form and color are not the main concern in creating artwork; it is what is behind the painting that is of true importance. The art should be interesting on a conceptual level first and a visual level only as an afterthought. Regardless, such creative minds could not help but decorate their artwork with beautiful and horrifying aesthetic

[20] Indeed, one can easily find Surrealist elements in art descending from this period, as well as one preceding it – case in point: Hieronymus Bosch, 15th century Dutch artist the predates Surrealism by centuries (more in the following section).

technique. The aesthetics could easily be utilized to reinforce the concept; there was no need to fully throw away the visual artistic value of the painting if it could supplement the underlying concept.“

Therefore, the meaning Surrealist artists wanted to bestowe upon their work was served and enhanced by its visual representation.

3.1.1. Metaphor, metonymy and surrealism

Surrealist art and figurative thinking, by the very definition of the movement, are closely connected. Breton (1969, 302) writes about the notion of an image and says:

“It is common knowledge that Surrealism saw in it the means of obtaining [...] certain incandescent flashes linking two elements of reality belonging to categories that are so far removed from each other that reason would fail to connect them and that require a momentary suspension of the critical attitude in order for them to be brought together.“

The complementing nature of metaphor to Surrealism has not been lost to linguistics. Roman Jakobson was one of the first to note both the nonverbal quality of metaphor, as well as the connection between metaphor and Surrealism. In his study of metaphor and metonymy in regards to two types of aphasia, he notes (1971, 256) that these two devices are not confined to language, since they occur in other sign systems, and adds the following observation:

“A salient example from the history of painting is the manifestly metonymical orientation of cubism, where the object is transformed into a set of synecdoches; the surrealist painters responded with a patently metaphorical attitude.“

Littlemore (2015) explains Jakobson's view of Cubism with the focus of Cubist paintings on the missing elements, or the spaces left by the objects, meaning that artists belonging to this period approached the painting in an effort to show the opposite of what was there. On the other hand, Surrealist photos invite the viewer to make metaphorical comparisons between everyday objects, each involving a different form of creativity

(Littlemore, 2015, 111). In his analysis of Jakobson's classification of art genres in terms of metaphor and metonymy, Barthes (1968, 61) points to the necessity of existence of these tools in systems other than language (what Dubnick refers to as "extra-verbal realms", 1980, 407), thus pointing to a bridge from linguistics to semiology.

The mirroring of the way conceptual metaphors are created (linking of two domains) is clearly seen in the "set of relations constituted by surrealist activity" (Richardson, 2006, 3), where Surrealism is essentially seen as a "relation between things" (ibid, 10). Bohn (2002, 154-155) recognizes the role of metaphor in Surrealism, but sees the presence of metonymy on an equal level, and provides a horizontal and vertical overview of these two mechanisms in several works of art belonging to the period. He divides the metonymic bonds found into three classes: those that depend on physical similarity, functional similarity, and similarity involving other characteristics, paralleling at the same time instances of metaphor, which brings him to a conclusion that a Surrealist image employs both tropes in equal proportions. Littlemore (2015, 111) also holds the view of metaphor that challenges its role as the primary mechanism for creativity in art, and focuses on the role of metonymy in the creation of meaning via artistic means.

Forceville (1988, 151) notes that "one of the central tenets of Surrealism was that ultimately all opposites (feeling vs. reason; beauty vs. ugliness; substance vs. spirit, etc.) are merely apparent opposites. In the last resort each two 'antitheses' are aspects of a deeper unity, and the Surrealists saw it as their task to show this unity." The author (ibid) concludes that Surrealism introduced radically novel metaphors in order to suggest new ways of looking at reality, overturning the existing models of perception. These arguments also can serve to point to the existence of nonverbal blends in Surrealist art, although such endeavour has not been undertaken in recent literature regarding Conceptual Integration Theory.

3.1.2. Some examples of metaphor and metonymy in Surrealist art

Throughout human history, we can find examples of visual metaphors in art, regardless of the time period and its dominant genre[21]. Art is, after all, "the area where the

[21] Hieronymus Bosch, a 16th century Dutch painter often discussed in terms of high metaphoricity in his art. Carroll (2003, 353-354) also mentions his artwork, and in particular the painting *The Temptation of Saint Anthony*, in which, next to the central image, there is a priest with a face of a pig, along with glasses, human ears, who is dressed in a robe and reads from a scripture of sorts. This evokes the anticlerical metaphor A PRIEST

study of metaphor once had its natural abode“ (Forceville, 1988, 151). However, as we have presented in the previous section, one of the most potent movements in art history, in terms of the search for both visual metaphor and metonymy, is Surrealism. The representatives of Surrealism “abjured the canons of rationality in order to put audiences in touch with what they believed were deeper levels of reality” (Carroll, 2011, 381). The following metaphors and metonymies in examples of Surrealist art have been researched already (or touched upon) in the domains of art history and linguistics spanning the last three decades. These examples will serve to observe figurative language in Surrealism as a pathway to the specific analysis of H.R. Giger's paintings.

The first discussion concerns Man Ray's *Ingres's Violin*, created in 1924. In this famous photomontage, the f-holes of a violin are superimposed onto a woman's back, thus evoking the metaphorical connection A WOMAN'S BODY IS A VIOLIN. Not only do the f-holes call into mind the typical properties of this music instrument, but the shape of a woman's body, or particularly the torso, has a similar form to that of the violin. Carroll (2003, 350) correctly assumes that, even in the case of the viewer's ignorance of Ingres and his paintings of odalisques (to which the title of the example refers), the viewer is still capable of deriving metaphorical insight from the photomontage – which is to view the female body as a violin (or, in more abstract terms, a piece of art, a thing of beauty). This metaphor is founded on the metonymy THE PART FOR THE WHOLE, or, in this case, BACK FOR THE WHOLE BODY, since the portrayed woman's back is used to refer to her entire body.

René Magritte's *Euclidean Walks* (1955) shows a painting of a view from a window placed directly in front of a real window, simultaneously obstructing and showing the view. According to Dubnick (1980, 414), Magritte played with the Renaissance notion of the painting as a "window on the world", which poses a question of perception vs. reality.[22] Thus, the metaphor present in this painting could be constructed as A WINDOW IS CANVAS, because the object of perception can depend on individual's creation (what we want to see, for instance). Tomasulo (1984, 83) aptly concludes that "art is often compared to a window or mirror, but every window has some reflection and there is no pure mirror except to evoke pure origin. Thus both pure representation and pure reflection are impossible." This statement can therefore be connected to the experiential notion of reality proposed by cognitive linguistics.

IS A PIG, where, as Carroll (ibid) notes, the pig properties function as the source domain, and the priest properties as the target domain.

[22] Magritte's use of spatial relationships of objects in his paintings is connected to contiguity in Jakobsonian sense (more in Dubnick, 1980, 412).

Another highly symbolic painting by Magritte is *The Therapist* (1937). A man's chest is replaced by a bird cage, with one bird inside, and the other outside of the cage. Dubnick (1980, 412) notes that “the cage acts not only as spatial substitute for part of the human body, but creates a visual pun on the "thoracic cage" by emphasizing the similarity of the anatomical and man-made structures.” Since the white birds (doves) in some religions can be taken as visual representations of the spirit, the dominant metaphor in this image is presented as A BODY IS A PRISON FOR THE SOUL. Symbolic usage of these and other elements in the painting are indicative of the semiotic perspective successfully used by Magritte to convey the dominant notions of the self, personal identity and the identity of the outside world that eschewed traditional depictions in Surrealism.

The final example concerns a painting by Salvador Dalí, artist who frequently flirted with Surrealism in numerous artworks. In *My Wife Nude Contemplating Her Own Flesh, Three Vertebrae of a Column, Sky and Architecture* (1945), the artist presented two images of his wife’s back, where the other is formed by columns and other architectural components. Papapetros (2005, 91-92) notes Dalí's conquest of the female cathedral imagery, building meaning on both the presence and simultaneous absence of the building's construction, which is a “momentous tempering of extremes**“.** Forceville (1988, 159) presented a hypothesis that this work contains a pictorial simile in the form of “my wife is like a building“. To put a sophisticated spin on this particular verbalization, we will take into account Dalí's aspiration to portray his wife Gala as a wonderful architectural masterpiece, a female Hanging Gardens of Babylon. This would then be a conceptual metaphor A WOMAN IS AN ARCHITECTURAL WORK OF ART, which goes in line with Forceville's (2010, 48) advice on constructing metaphors beyond the simple CONCRETE NOUN IS A CONCRETE NOUN B (or VERB A IS A VERB B) formula.

3.2. H.R. Giger – on the artist

> "Any magazine-cover hack can splash paint around wildly and call it a nightmare or a Witches' Sabbath or a portrait of the devil, but only a great painter can make such a thing really scare or ring true. That's because only a real artist knows the actual anatomy of the terrible or the physiology of fear – the exact sort of lines and proportions that connect up with latent instincts or hereditary memories of fright, and the proper colour contrasts and lighting effects to stir the dormant sense of strangeness."
>
> "...the really weird artist has a kind of vision which makes models, or summons up what amounts to actual scenes from the spectral world he lives in."
>
> (H.P. Lovecraft, Pickman's Model, 2008, 191)

It is not by chance that we start this section, devoted to the artist in question, with selected quotes from one of the stories by H. P. Lovecraft, American horror author, whose verbal landscapes often seem a direct depiction of those vistas present in the artwork of Hansruedi Giger[23]. We present this section in order to familiarize ourselves with the scope of Giger's influence and legacy in contemporary art world.[24]

Hansruedi Giger (1940-2014) was a Swiss painter, sculptor and set designer, whose artistic influence spanned over decades and made an immense impact on the art and culture of the world in the second part of the 20th century and beyond.

H.R. Giger was born in 1940 in Chur, Switzerland, as the second child to Melly Giger-Meier and the pharmacist father Hans Richard Giger. Above their Steinbock pharmacy was a large, dingy rented apartment which became his favourite playground, along with the entrance corridor and the pharmacy itself. His father considered his early artistic occupation "a breadless art", and urged him to achieve a more practical education. Therefore, in the period from 1959 to 1962, Giger undergoes practical training with Venatius Maisen, an architect, and Hans Stetter, a developer in Chur, after which he enters military college in Winterthur. He

[23] Giger was instroduced to the Cthulhu myth (the main theme of Lovercraft's writing) through the work of Swiss author Robert B. Fischer, whose magazine he even illustrated in its second edition (*ARh+*, 2007, 40). The connection is further emphasized with Giger appropriately naming one of his most important publications "Necronomicon", after Lovecraft's iconic myth of an ancient book of spells. One of Giger's paintings, titled *Lovecraft und seine Haustiere* (1978) depicts a maelstrom of bulging intertwined creatures, painted after Lovecraft's descriptions of the evil beings in his stories. Other paintings also recall Lovercraftian mythology.

[24] The following biographical information is taken from the edition *H.R. Giger's Biomechanics* (1996), and the Biography section on H.R. Giger's website at www.hrgigermuseum.com.

moves to Zurich in 1962 to attend School of Applied Arts, Zurich, Department of Interior and Industrial Design. In his spare time, he produces the first series of drawings *We Atomic Children* in ink, and works with various materials, including polyester. In 1965, Giger prints a number of works privately under the title *A Feast for the Psychiatrist* (*Ein Fressen für den Psychiater*), becomes interested in Sigmund Freud and starts writing a diary of his dreams. After graduating in 1966, Giger works full-time as a designer for Andreas Christen and meets actress Li Tobler, who becomes his muse. In addition to his nine-to-five job, he spends long nights producing larger and larger ink drawings, using an innovative technique of contrasting lighter and darker areas with a razor blade and a rapidograph. His first solo exhibition is presented in the Galerie Benno, Zurich. During 1967 he meets the writer Sergius Golowin and the film-maker F. M. Murer, with whom he will collaborate on a series of projects. He also produces sculptures *Suitcase Baby*, *The Beggar*, etc. H.H. Kunz, Giger's friend, collector and co-owner of Switzerland's first poster publishing company, prints Giger's works on poster in 1969 and distributes them worldwide. This year also sees the publishing of the silk-screen portfolio *Biomechanoids*. The beginning of the 1970s is marked with the creation of *The Four Elements*, *Bathtub*, and other "wet-cell" paintings, and Giger delves into the world of cover design by designing a record cover for the band Emerson, Lake and Palmer. In 1975, Li commits suicide and leaves Giger in a state of emptiness. A year later, Giger is commissioned to design the world of the Harkonnen dynasty for the upcoming film *Dune* by Alejandro Jodorovsky (the film never gets beyond the design stage).

In 1977, H.R. Giger's *Necronomicon* catalogue is published in several languages. One of the copies lands in the hands of screenwriter Dan O'Bannon, who shows it to Ridley Scott and 20th Century Fox for their *Alien* project. In 1980, H.R. Giger is awarded an Academy Award for Best Achievement in Visual Design for his contribution to the film. During the *Alien* era, Giger marries Mia Bonzanigo, who assisted him during the production of the film and remained a close assistant after their divorce a year and a half later. *N.Y. City* paintings are born after Giger's frequent trips to New York, and represent an important template for a furniture set which Giger develops with colleague Cornelius de Fries. The series of *Victory* paintings is created in 1983, and several film projects that require Giger's design are under discussion. During the 1980s, Giger's art reaches Japan, including an exhibition in the galleries of the Seibu Museum of Art in Tokyo, as well as several reprints/translations of Giger's most important books – *Giger's Necronomicon I* and *II*, and *Giger's Alien*. Late 1980s bring a plethora of published books, new paintings and illustrations, and exhibitions. In 1990, Giger works on his film project *The Mystery of San Gottardo*, where his biomechanoids play

an important role, along with an accompanying book. The year 1992 sees the opening of the Giger Bar in Chur, and journalists from Finland and the UK make documentaries about his art. Giger becomes a guest lecturer for a semester at the College of Design (GBMS) in Zurich in 1993. In February of that year he begins work on the film *Species*. Exhibitions are put around the world; books, reprints, and retrospectives follow suit.

In 2003, Giger celebrates the opening of another Giger bar, this one in Gruyères, Switzerland. After the exhibition *Biomechanoides Paris* in the French capital, Giger receives La Médaille de la Ville de Paris award at Paris City Hall in 2004. Carmen Scheifele, the director of the HR Giger Museum in Gruyères, and Giger get married in 2006. In 2008, the museum in Gruyères celebrates its 10 year anniversary. The following year sees the German film museum arranging a large exhibition about Giger's film designs in Frankfurt am Main, which was subsequently also shown in Finland. Giger is invited by Ridley Scott to contribute his vision to *Alien* successor *Prometheus* in 2011, to which Giger responds with several dozen sketches and meets Scott in London. *Alien Diaries*, containing a facsimile of Giger's original Alien diaries, including translation in English and German, is published in 2013. He also collaborates twice with the band Triptykon for two album covers: in 2010 for *Eparistera Daimones*, and in 2014 for *Melana Chasmata*. It is not long after the album release that Giger dies after a fall in his house on May 12. On May 25, he is interred at the cemetery in Gruyères, within sight of his museum. In 2015, Giger's hometown of Chur commemorated the late artist with HR Giger Platz, a square named after him, located near his family house (Straub, 2015), and a similar homage is planned in Zurich in 2017.

3.3. H.R. Giger – on the art

In some sources, H.R. Giger is described as one of the artists of Fantastic Realism[25], although this term is not used to describe a specific artistic period, but rather the general idea or thought behind the creation of surrealist, fantastic images after the "official" end of Surrealism. The justification of our view can be surmised from the definition of fantastic art, offered by Billeter (2007, 71), in which the "fantastic" refers to all unrealistic elements, such as the dreamlike, the absurd, the macabre, the surreal, the unusual, while the connection to

[25] The Vienna School of Fantastic Realism emerged after World War II, with representatives such as Ernst Fuchs, Erich Brauer, Rudolf Hausner, Wolfgang Hutter and Anton Lehmden, and was "in sympathy with surrealism" (Schneuwly, 2006, 13), rather than a distinct artistic period.

realism occurs in the form of the artistic creation (a painting, a drawing, or a sculpture) that has a realistic appearance and alleged credibility, used by the artist for a metaphorical expression of the contemporary. Therefore, Fantastic Realism is seen simply as a more precise term unrelated to the historical ties of Surrealism to the early age of the 20th century, but the central questions of the unconscious that were researched during the Surrealist period are highly important for the understanding of Giger's art, which transcends the boundaries of an artistic movement and becomes a leitmotif in the pursuit of the often unobtainable logic of the subconsiousness (Billeter, 2007, 73). Di Fate (1988, 37) explains the connection:

"If the charting of the psychic terrain is indeed the true mission of surrealist art, then it is on this level that Giger speaks most clearly, for his is a most persuasive voice to this inner dialogue and we cannot avoid being drawn to it, no matter how obtrusive or shocking or intimidating. Giger speaks in the metaphoric language of dreams, not to the wakeful mind, but to the hidden intelligence within."

Indeed, Giger belongs to Surrealism[26] precisely because he does not follow all the rules of this movement from a historic perspective. Billeter (1973, 4) notes that the recent onslaught of neo-surrealist art deeply contradicts the true spirit of this movement because it so closely adheres to historic models. The surrealist vigor, on the contrary, is always aimed at new hardships, adventures, and enchantements. Such position is reflected in Giger's art as a formulation of the nightmares of the modern citizenship in a way that allows it to breathe, and the understanding of the craft, seen in both the Surrealist artists, and even more in Giger, is crucial for the observer of such art, because, due to its craftmanship and the inner conception, it can determine whether the observer accepts the surreal horror vision as inevitable, or whether he can shake it off by opposing the so-called primal anxiety (ibid). In the end, Giger

[26] Another, though formalistic, connection of Giger to Surrealism can be noticed in the manner of creation of his paintings. Giger did not use a predefined pattern or any kind; instead, he usually started at the upper left corner of the canvas and proceeded to paint listening only to his subconscious – sort of a visual version of automatic writing (coveted by early Surrealists) or *écriture automatique*, as noted by Frey (2013, 52), who also mentions how Giger himself described his process of creating: "I do not draw, I follow only the lines that appear on the screen before me." (translation I.Š.). In Renner (2005), Giger noted the connection of his way of creating with surrealist automatism. Michael Trevoy (Biomechanics, 1996, 64): "Watching him during his work we soon notice that he does not apply himself according to pre-shaped pictures, not to mention mental models. He lets the airbrush have complete initiative and interprets the blurred forms in a figurative sense during the course of work. Thanks to his fabulously secure technique, these figures directly assume the form of his desires. Like in a dream, the conjuring of the creature is alone sufficient so that it, by crossing the line between real and possible, in fact, actually exists."

himself confirmed his connection to Surrealism (Theimer, Christen, 1984, 7), followed by numerous passages in his work catalogues and other publications (used in this dissertation as corpus).

Giger is hailed as a pioneering visionary in many of the fin-de-siecle aesthetic sensibilities: the concepts of 'new flesh' (prominently featured in the work of director David Cronenberg), the cyborg and the biomechanical all figure heavily in his work (Arenas, 2008, 68). The artistic world of Giger, judging from a superficial level, consists of organic-mechanical hybrids, demons, satanic godesses and gothic landscapes. However, the most powerful message it conveys resides at the most hidden levels of mind and body, depicted as intra-uterine landscapes, depictions of hell, monsters, prenatal horror, and sexual abberations which coexist in a visionary context. The cycle of birth-life-death, along with connections between sexuality, disease and magic are among his favorite themes (Arenas, 2009, 6).

Giger is perhaps most known for his innovative creation in the form of Biomechanoids, which subsequently gave rise to an entire artistic style known as Biomechanics. In fact, Biomechanics has been such a monumental influence and source of imitation for other artists, that Giger can be seen as a founder of an entire current of postmodernism (Arenas, 2007, 25). Biomechanoids appear as human beings of tomorrow, seen from the perspective of pessimistic utopia, which lifts the genre of science fiction on a higher level (Billeter, 1973, 4). Biomechanoids are archetypes, fantastic and surreal creatures which serve as a metaphor for human nature in an epoch where plastic surgery and genetic manipulation could actually make such creatures possible (Arenas, 2009, 6). Following Giger's focus on the internal and internalized, Spiller (2015, 67) situates his art among some of the most praised visual authors of the 20th century:

"For Giger, bodies become the exterior and interior of architecture. The body is portrayed as architecture's lover, its parasite, decoration and erotic tormentor. In his art, Giger deftly assimilates the Symbolist influences of Arnold Böcklin and Gustav Klimt, the Art Nouveau of the French architect Hector Guimard and the Catalan Antoni Gaudí, the Fantastic Realism of the Austrian artist Ernst Fuchs and Salvador Dalí, the sexualised dismemberments and reconfigurations of Bellmer, and the erotic machinery of Marcel Duchamp."

Billeter (1991) argues for distinguishing two main lines of design: on the one hand, the incantation of dark festive cults, rich in figures, in which the separation between torture, torment and sexual union no longer exists; on the other hand, the strict, strongly abstract

works, in which the comparatively sparse colors and forms are used to depict the way of overcoming birth trauma and everyday horrors. However, a broader point of view shows the inter-connectedness of his ideas, which Giger continuously refines towards "a unified field theory of the inner psyche, melding seemingly disparate ideas into novel, often profound combinations." (Barany, 1995, 72).

In an insightful introductory essay on the popularity of Giger's art, Stutzer (2007b, 14) notices the rightful characterization of Giger as a visionary or a futurologist among the painters, whose art can a priori be prescribed as that imbued with seismographic, prospective geography. The later works, Stutzer adds, perhaps cannot be divided from their horrific, sexual, and blasphemic properties, but the earlier works offer comparatively easy interpretation; the phantasmagoria made vivid in paintings such as *We Atomic Children*, *Under The Earth*, *Birthmachine* and the *Biomechanoid* series. The contemporary, up-to-date quality of his art cannot be overstated – he closely feels and articulates the pulse of current time. His visions have emerged from the backdrop of the fear potential of the Western world at the time of their visual creation: cold war with the nuclear threat and global destruction of all life, the Vietnam war with napalm 'carpets', and, last but not least, the fear of the automata, of robots, which make the need for human labor superfluous, and the fear that man and technology might one day become Siamese twins (Stutzer, ibid). All these artistic designs and motifs of reality proved to be overwhelming for his optimistic-pushing home country, which never wanted to accept them, and therefore preferred to repress or deny such vistas (Billeter, 2011, 9).

Frohlich (1988) notes Giger's artistic intention, which is not to shock his viewers and spectators, but is primarily aimed at taking notice of the threats that are coming to us, and showing the changes of mankind that can easily take on a negative connotation, while at the same time letting go of personal burdens through his paintings. Hauck (1982) confirms the aim of Giger's design to soften the impact of the future, seeing art as a form of catharsis or even exorcism, depending on which perspective one takes. The unknown need not paralyze the viewer; instead, it is to be aestheticized, and in that regard, Giger knows no taboos (Soltmannovski, 1992, 96). However, due to controversial status of his art in some high-brow Swiss artistic circles (encompassing museums, galleries, etc.), his artworks (rendered mostly with airbrush[27], a technique considered unworthy of "serious art"), were always regarded as a

[27] Airbrush provided the kind of urgency of creation which suited Giger's way of painting, the perfect medium for the stream of consciousness (Frey, 2013, 52). Giger became aware of the direct quality of the airbrush, which

sensory overload too populistic for serious attention in museums and galleries (as opposed to massive popularity he enjoyed in the rest of the world)[28]. For Frey (2013, 50), this attitude is difficult to understand, because observing Giger's art means going on a journey to the primordial motifs of art: the eternal notions of life and death, seduction and propagation, spirits and demons. The woman is presented as an equally seductive and dangerous figure; its vulva the mysterious center where life emerges. Like the sirens from Greek mythology, Giger's female figures are irresistible, and at the same time devilish beings. As direct successors of Bosch and Dalí (whom Giger knew personally[29]), his paintings continued bringing surreal dreams/nightmares onto the canvas, but the original addition by Giger is the fusion of organic creatures with technology (the biomechanoids), representing his fascination with such creatures, and contemplation on the collective servitude humanity delivers in regards to technological innovations that are only supposed to enrich our lives, not govern them (ibid). Thus, flesh is always accompanied by machines, being slowly replaced by metal and circuits. It is through mechanization that hybrid beings, the subjects in Giger's work, wait patiently for their turn to find sexual and spiritual fulfillment (Cerio, 1994, 56).

We will end this section with the words by Clive Barker, one of the well-known contemporaries of Giger in the visionary realm, who wrote the foreword for *H.R. Giger's Necronomicon I & II* (2005, 9)[30]:

"Though we come into Giger's world astonished and intimidated by its strangeness, it does not take long to learn its codes and its iconography, and the more familiar we become with the landscape and its inhabitants the more familiar it seems. Like all great visionaries, Giger has no truck with superfice; he plunges his hands into the raw stuff of our subconscious, and using methodologies that are unique to him creates a state that is rigourous, hierarchical and, for all its abysmal depths, inviting."

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enabled him to project his visions without delay, "freezing" them immediately onto the pictorial surface (Watkins, 1987, 21).

[28] It is only recently, and posthumously, as it often is with artists, that Giger started receiving proper attention in his home country.

[29] Both were involved in Jodorowsky's project *Dune*, with Dalí slated to appear in one of the main roles (more in Section 4.2.1.5.). Giger and Dali held a warm and interesting artistic rapport, shown in an anecdote told by Giger. Namely, after promising to write the introduction to Giger's *Necronomicon*, Dalí wanted to have the panzer suit Giger designed for the dog in *Swissmade 2069* as a sort of payment. Giger answered that he can send him the suit, but not with the dog inside, except perhaps a stuffed toy. Dalí said that was uneccessary, since he will find a dog underneath the suit anyway. So, Giger sent him his panzer creation (more in Renner, 2005).

[30] The translation of this passage to English is available at http://giger.com/gigerartdesign.php.

4. Analysis

The methodological approach to Giger's *oeuvre* is based on the integrated view elaborated by Matovac and Tanacković Faletar (2009), and Stanojević (2009). This approach takes into account the dynamic ability of metaphor to connect two domains in real time, and simultaneously enables the stability of certain relations, which in turn enables the conceptual analysis. The dual nature of metaphors (embodiment and cultural motivation) is reflected in the analysis: based on the characteristics of the analyzed material, we can approach it as a (relatively) stable knowledge structure, or the domain linking in real time, which forms the integrated approach. Therefore, in the following section, the analysis of Giger's figurative language will be based on the presence of mappings from source to target domain in the case of metaphor, or inside one domain (matrix) in the case of metonymy. Alternatively, we will focus on the combination of two input spaces that produce a third space, or blend, characterized by emergent content and meaning.

The processing of art has a different function than the processing of, for example, commercials. Viewers/perceivers of art expect to witness an emergence of meaning that the artist is supposed to successfully portray in the artwork presented. Both the artist and the viewer must engage in the process of metaphoric meaning construction in order to interpret the work of art (Feinstein, 1985, 28). However, due to the highly metaphoric nature of art, it is often a problematic task to determine the elements of a metaphor in terms proposed by the Conceptual Metaphor Theory. This is the reason why Forceville (2002) abandoned his initial research on metaphor in art (Surrealist art, 1988), for advertising, as the irreversible quality of cross-domain mappings characterized examples in the advertisement industry, thus aligning itself with the dominant cognitive paradigm present in prototypical examples of verbal metaphor. The relative "openendedness" of metaphor interpretation (Feinstein, 1985) is further enhanced by possible metaphoric construal in artistic discourse, which may not be brought to the forefront due to other, alternative explanations for a metaphoric coupling of two elements in such a discourse (Forceville, Urios-Aparisi, 2009, 14). Furthermore, one of the two domains, as noted by Urios-Aparisi (2009, 97) in examples in advertising, can be merely suggested by any of the devices at the disposal of advertisement creators – for instance, the target (often the advertised product) can be presented by a logo or a jingle, while the source domain may be simply implicitly inferred. These issues 'plague' examples in art on

an even higher level, since engaging in the works of art does not presuppose the same directed intention found in advertising.

To make the conceptual mechanisms more apparent and easier to grasp within a work of art, author's own intention, along with background knowledge on the painting, and the specific time period and cultural background in which the painting can be placed, must be taken into account. Forceville (1999, 173) confirms the importance of awareness of authorial intentions that underlie pictures, and states that 'genre' can be of great help in this respect, because "interpretation of a picture will be considerably constrained by the awareness that it belongs to a certain genre."

Forceville (2010, 48) makes a valid point concerning the narrative of a visual metaphor. Since an image can present more than one feature (for example, in advertisements there are logos, different fonts, etc.), it would be wrong to state that a picture is a metaphor. Instead, we can use a sentence such as "A picture contains a metaphor", or as the author also suggests "This picture contains clues that force/invite a viewer to construe a metaphor." We will adopt this approach with instances of visual/multimodal metaphors and metonymies as well.

Moreover, the verbalization of possible metaphoric and metonymic instances of figurative language in the following works of art is "an approximation at best", as noted by Forceville and Urios-Aparisi (2009, 13). Indeed, the translation of meaning from one mode to another, in particular from a visual mode to a purely verbal one, may demand precision and explicitness that are absent from the original figurative construal. Therefore, the analyzed examples of Giger's works of art are to be taken with these caveats, and present an attempt of viewing his *oeuvre* from the cognitive linguistic viewpoint, in order to bring to the forefront the inherent conceptual network of metaphors and metonymies.

4.1. Paintings

The first analyzed mode of Giger's metaphoric expression is the visual mode, presented in the form of paintings. In the analysis of the paintings, beside the notions of what constitutes visual metaphor and metonymy described in the theoretical part (Forceville 1996, 2009b), we will use Feinstein's (1989) modus operandi, which encompasses both the descriptive and figurative narrative of the artwork, with slight modifications. We believe that by using these tools at our disposal, we will be able to access the core of Giger's figurative

language and properly present his art in the light of conceptual theories of metaphor and metonymy.

The Art Response Guide[31] is devised as a framework for deciphering the complex visual array in the works of art, sort of a "verbal scaffolding for organizing and expanding visual perceptions", and encompasses the following categories of activities (Feinstein, 1989, 44, et passim).:

(i) Description,

(ii) Analysis of form,

(iii) Metaphoric interpretation,

(iv) Evaluation, and

(v) Preference.

Since the analysis does not delve into the principles of art criticism, from this framework the categories of Evaluation and Preference will be omitted, since they presuppose comparisons with other similar works of art, which is not the topic of our research, and since a personal view of the paintings (Preference) does not figure into a scientific analysis.

The first category or stage of the analysis has a descriptory function: it is used to describe the whole image, followed by various image elements, colors, shapes, and sizes of the elements, with background information (the year it was created, the setting, etc). The second stage represents a deeper look at the form, with the goal of further developing visual acruity and comprehension, which are crucial for the subsequent construction of metaphoric interpretation (Feinstein, 1989, 45). Questions of balance, proportion, movement, orientation and placement are to be addressed in the second category. In our research, the first two stages will be mostly grouped into one portion of the analysis for each painting or a series of paintings.

The third and conceptually most important category is Metaphoric interpretation. Feinstein (1989, 46) notes that: "to describe and analyze a painting carefully is to pull out its *denotative* threads. To scan the painting for a dominant impression, to cluster the visual qualities of expressiveness with the associations generated, and to cluster the feeling/thoughts evoked is to pull out its *connotative* threads. To then construct a metaphoric phrase or statement is to weave those threads into a coherent whole of meaning".

For the purpose of this dissertation, and recognizing the role of metonymy in the construal of figurative meaning, we will name the third category Metaphoric-metonymic

[31] A modification of Edmund Burke Feldman's "...performance in art criticism" (more in Feinstein, 1989).

Interpretation, in which the research into the presence of metaphor and metonymy in the specific artworks will take place according to principles laid by the abovementioned theories of conceptual metaphor and metonymy (including conceptual integration), applied to the visual realm.

A significant mechanism in visual perception is constructed in the Principles and Elements of Visual Organization. Feinstein (1989, 50) notes that the manner of organization and processing of visual information reflects principles of perception: "We see the overall structure. We simplify configurations of forms for ease in recall; attend to affective qualities; see similarities, differences, proximities, continuities, closures. We alternate figure and ground. We see objects in differing degrees of light, distance, and perspective." These principles of perception are reflected in the mechanism of visual organization primarily used in the visual arts, which represents the "language components of the visual symbol system", which are in interrelation with one another as guides for creating a composition. The Principles are the following: unity, theme, variety, proportion, balance, movement, orientation, and placement. The Elements are: line, shape, form, pattern, texture, space, size, and color.[32]

[32] The following definitions are taken from Feinstein (1989, 50, et passim).
(i) unity – a successful relationship of parts to parts and parts to whole
(ii) theme – the dominant and immediately perceptible subject of the work, different from metaphor, since it elicits a literal response
(iii) variety – occurs with similar, different, or opposing Elements (opposition creates tension)
(iv) proportion – refers to quantity (related terms: dominance/subordinance, majority/minority)
(v) balance – a sense of equilibrium – with a spectrum from symmetrical to asymmetrical
(vi) movement – a sense of motion created partially by repetition, rhythm, implied line, connectedness of shapes and forms, size reduction, tension, overlap, linear perspective, and aerial perspective
(vii) orientation – the way in which the entire work is situated in space (e.g. horizontal or vertical rectangle)
(viii) placement – how the parts in the composition are placed in relation to each other.
Elements of Visual Organization are the following:
(i) line – the path of a moving point in space. A line connected to itself produces a shape. Lines also create edges and boundaries, depict movement, and so on.
(ii) shape – a two-dimensional configuration which possesses height and width. All shapes can be seen as derivatives of one or more of the three basic shapes: the circle, the triangle, and the square.
(iii) form – a three-dimensional configuration which possesses height, width and depth. Hence, forms have volume or mass. All forms can be seen as derivatives of one or more of the five basic forms: sphere, cube, cone, cylinder, and pyramid.
(iv) pattern is two-dimensional, i.e., flat and consists of three or more units placed at predictable intervals, such as polka dots and stripes.
(v) texture is more dimensional than pattern, having highs and lows. Some textures can be felt, others are illusional. A surface can have both texture and pattern, e.g., corduroy fabric.
(vi) space is itself a shape or form as well as being the picture plane for 2-dimensional work, or the space within and surrounding a 3-dimensional work. Note: the terms, positive and negative with regard to describing space (or shapes within) are outmoded and are incorrect. The correct terms are figure and ground.
(vii) size is self-explanatory; often, the word, scale, is used synonomously.
(viii) color derives from light, which is energy; no light, no color. Every ray of light coming from the sun is composed of different waves which vibrate at different speeds. The sensation of color is aroused in the brain by

In the sense of using specific attributes in art, the metaphoric process, as defined by Feinstein (1985, 27) is the transfer of attributes from one thing to another, where they interact and redefine certain associations, thus enabling the emergence of new insights and discovering different or deeper levels of meaning.

Feinstein (1989, 48) warns that not all works of art can produce metaphoric meaning, and that constructed metaphors may change and evolve into additional meaning upon further exploration of the work of art, along with a somewhat troublesome quality of artistic metaphoric interpretation as "relatively openended", or, in other words, accommodating multiple, referentially adequate meanings.

Another possible problem in metonymy identification is that metonymy is sometimes indistinguishable from metaphor, being that both are intrinsically 'slippery' concepts, as are the criteria used to distinguish one from another (Littlemore, 2015, 132). Also, in film, we could say that a camera angle is a metonymy of one kind or another, since it chooses one part of the scene instead of the whole scene, which makes it synonymous with perspective. There is a similar problem in art where the delineation between metonymies is not clear. A possible solution to these problems is to focus on creative or marked forms of metonymy (Littlemore, 2015, 137). Since recognizing these tropes in art poses a certain difficulty, we will focus on the more salient part of an artwork, marked by its central position, color, and so on, which can offer a dominant figurative mechanism for the analysis.

The metaphoric and metonymic construals in this section are of the monomodal variety, where the one mode in which the metaphor/metonymy is presented is the visual realm. However, in some cases we take into account the title of the painting or series, as a means to enhance the metaphoric construal, or an alternative view of a possible multimodal variety of paintings.

Due to the richness of creations, further categorization of Giger's art is necessary. Approaching his *oeuvre* from a temporal horizontal and thematical vertical dimension, we have distinguished three artistic periods which consist the four decades of creativity:

(i) the "pre-biomechanoid" period (early 1960s), represented with works grouped around the series *We Atomic Children, Shaft, Birthmachine, Landscape* and *Passages,*

---

the way the eyes respond to the different wavelengths of light. The brain then interprets those colors as individual stripes in a narrow band known as the spectrum (red, orange, yellow, green, blue, indigo, violet).

(ii) the "biomechanoid" period (1970s), the cross-section of flesh and machine, presented with works grouped around the collections *Biomechanoid, The Spell, Li, Biomechanical Landscapes, Necronom and Alien*, *Dune/Harkonnen,* and *Erotomechanics,* and
(iii) the „post-biomechanoid" period, (1980s and beyond), presented by the series *N.Y. City, Victory, The Mystery of San Gottardo*, and *Watch Abart*.[33]

Due to specific limitations in our analysis, the entire opus of H.R. Giger was not taken as the subject of the research, partly because of the enormous number of paintings, sketches and drawings, many of whom are not available as reprints in the corpus. Instead, the principle governing the inclusion of a specific series is the publication of the analyzed paintings in at least one publication in the corpus (individually), and in at least two publications (as a series), which can point to their place as significant creations in the opus of this artist. Furthermore, some commissioned paintings were omitted due to their nature thematically bound to the source material (such as *The Tourist, 1982*), which, according to our view, might have constrained the imaginative element and figurative mechanisms possibly present in the images. A notable exception is the *Dune/Harkonnen* series, where Giger was given free rein in the conceptual design.

4.1.1. Pre-biomechanoid period

The pre-biomechanoid period includes the interval of creation from 1963 to the beginning of the 1970s, in which Giger developed the core of his characteristic expression: the elongated forms of beings, the emphasis on the claustrophobic surroundings, and the monochromatic view that became a standard in almost all of his later work. It is in this period that Giger planted the seed of his most prominent creations, including *Birthmachine*, along with providing a strong, artistic view of the political currents that shaped the reality in Switzerland and the world in the early 1960s.

The analyzed works of art from this period are the following series: *We Atomic Children* (1963-1964), *Shaft* (1964-1966), *Birthmachine* (1963-1966), *Landscape* (1967-1973) and *Passages* (1969-1973). In the analysis, we will use textual information provided in the corpus, as well as the analytical method of visual perception in order to discern the salient

[33] This division is of mostly artificial nature, serving a more effective look at the multi-decade creativity of the artist. Therefore, it is not motivated by the same reasons as in *Das Schaffen vor Alien* (more in Stutzer, 2007); however, we were guided by certain thematical distinctions, such as the publication of the portfolio *Biomechanoid*.

examples of conceptual metaphor and metonymy. Representative examples will be added for each analyzed series.

4.1.1.1. We Atomic Children

Year: 1963-1964
Orientation: horizontal, vertical
Color palette: monochromatic
Theme: post-atomic war existence

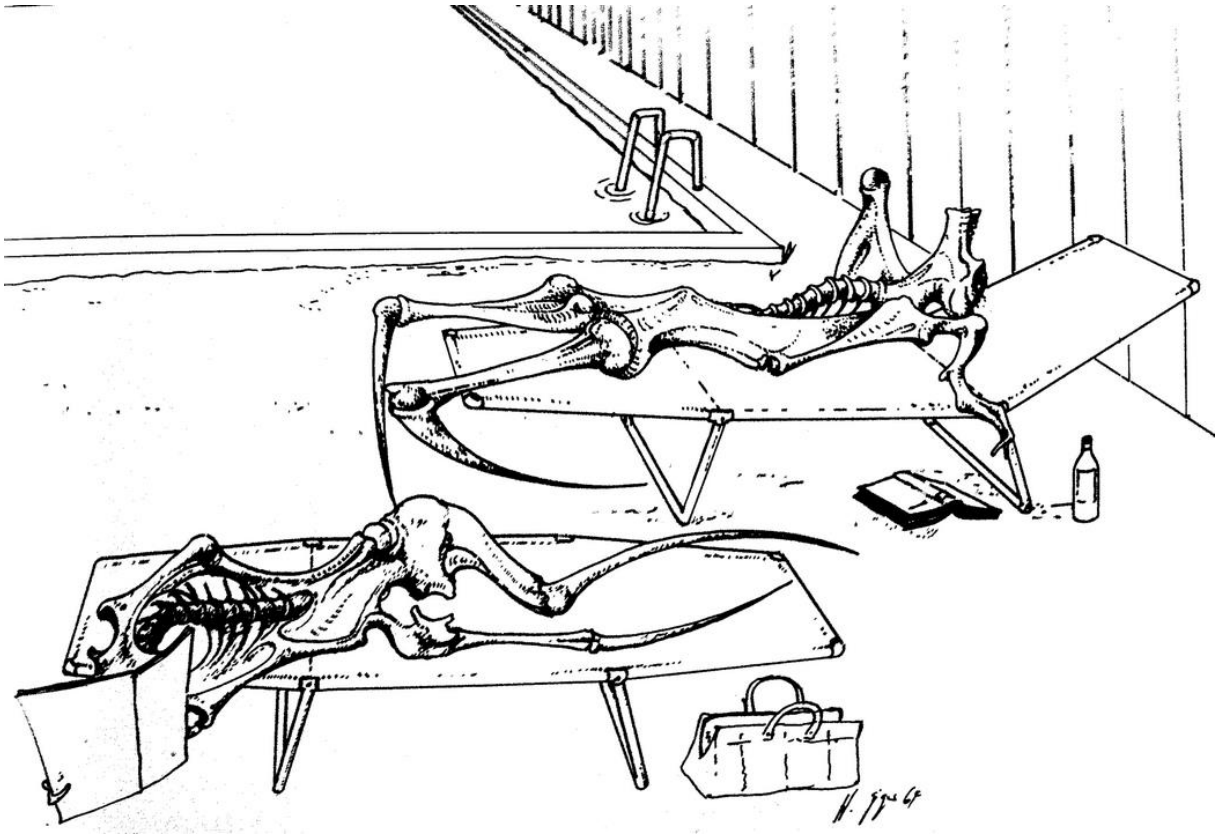

Image 1. *We Atomic Children*. Work No. 1964-Z-011 (1964).

The first analyzed series of paintings is titled *We Atomic Children* (*Wir Atomkinder*) from 1963-64. As the title suggests, these paintings (about a dozen in total) represent a powerful commentary on the post-WWII fascination with nuclear weapons and the consequences of bombings on mankind. During his second year in Interior Design and Industrial Design, Giger used his free time to produce these drawings made with India ink, which were then published in *Sprachohr*, the local school newspaper in his hometown of

Chur, as well as several underground papers. At the same time satirical and grotesque, *We Atomic Children* came at a time of a great fear of nuclear weapons and subsequent mutations which would manifest themselves on both human surroundings and humans who lived in places hit by nuclear catastrophes.

From 1957 onwards, the Bundesrat (Federal Council) of Switzerland demanded nuclear armament for its army, which the left and the moderate-church-going circles fought against; there were two polls in 1963, but the nuclear opponents were defeated each time[34] (Billeter, 2007, 73). Furthermore, despite the dangerous connotations that nuclear power brought with itself, after World War II Switzerland was also among the countries that planned the construction of several nuclear power plants. This move garnered anti-nuclear attention by the late 1960s and focused efforts of the protesters around a planned nuclear plant in Kaiseraugst, a small village near the city of Basel (Giugni, 2004, 64).[35]

Giger's friend Bijam Alaam refers to the political chasm of 1963, and depicts the background of these paintings (*H.R. Giger Revealed*, 2010):

"There was a great fear of nuclear war at that time which reached its climax in 1963 with the Cuban crisis. People there feared that a nuclear war could break out, and as we knew from Hiroshima, monstrosities could be created by mutation. Giger was very much impressed and affected by this and he called his first ink drawings The Atomic Children, as if a nuclear war had taken place, and left amputees and monstrosities created by radiation."

Giger also provided an accompanying poem for the newspaper "Opposition" (*H.R. Giger's Retrospective 1964-1984*, 2008, 11):

We thank our creators,
who, at the time of the big bang,
according to the Swiss Atomic Regulation,
reflexively threw themselves to the floor
and bravely counted to fifteen,
because otherwise we would not exist.

[34] Billeter (2007, 73) adds that Giger's political reaction can be placed in between these two polls.
[35] A local antinuclear group called "Kaiseraugst Inhabitants for a Sane Habitat" was created in 1969 and serves as the "official" starting point for the nuclear opposition in Switzerland (Giugni, 2004, 64). We note that he somewhat satirical title of the group is in the same vein as Giger's own drawings, published several years before, which could point to artist's indirect influence on the protest group.

We atomic children do not want to moralize,
we don't want to reproach anybody;
we just want you to get used to us
and to be fond of us.

However, we cannot guarantee you anything,
because as soon as we get to be the majority,
you will be the ones who will be
looked upon as abnormal,
and you might have to suffer.

As we can see from the poem, Giger placed the perspective of his voice in the midst of the beings affected by a nuclear war, and speaks to the reader from the opposite side of the affected.

In these early works, people inhabit desolate surroundings, trying to perform mundane activities with only a limb or two; somewhere, they are missing their skin and walk on sharp bones, in others, heads converse without the benefit of a full body. In one particular drawing (1963-Z-031 or drawing 1[36]), a being, seemingly with all four extremities, uses another one, without arms and with a large hole in its torso, as a slingshot. Irregular, disfigured forms reach for a head being dangled over their extremities by another disfigured being (1963-Z-024 or drawing 2); a being desires to escape an enclosure but is left unable to due to its arms missing (1963-Z-044 or drawing 3); a third creature serves as a stove for the flesh from its own torso, while a table set is spread in front of him (1963-Z-025 or drawing 4). One distinguishing feature shared by all postnuclear creatures in this cycle is the strive or yearning for an everyday reality despite their horrible shapes and monstrous changes of the body. The crown of this series is the same-titled *Atomkinder* where the beginning of the merger between the flesh and the machine, or the biomechanoid creation, is noticeable starting from the legs of the creatures with the masks which are connected to their revealed, mechanized spines. As Giger pointed out, the creatures are "cyberpunks wearing virtual reality headpieces" (Movie, Stathis, 1995, 47-48), which could point to an evolution of the creatures in their newly-created inner

[36] Since the drawings in the *We Atomic Children* series were not named differently by the author, we will use the numbers of the works to distinguish the drawings and their metaphoric language, and the title "drawing" with the numbers from 1 – 5 to distinguish the ones chosen for the analysis.

and outer reality, where the enhancement of their performances comes from technology. *Atomkinder* can also be taken as a bridge between the representation in the form of drawings and an intentional move to a more elaborate form of paintings. Some drawings are abstract vignettes, others invite strong political and Orwellian undertones (as in *Défilé*, where the beings wear Nazi helmets, and guillotines appear as the central mascots of a parade), but the overall theme is unified and speaks of a world where logic is driven by post-apocalyptic madness which dramatically changed the physicality of human beings. This was also the first and last time that H.R. Giger reached into a political discussion; it can generally be deduced that his creativity steered clear of daily political topics (Billeter, 2007, 73).[37]

The metonymy PART FOR WHOLE (in these cases, THE LIMB FOR THE BODY) has provided a conceptual basis for these images, and the overall metonymy present is LIVING WITHOUT PHYSICAL INTEGRITY FOR SURVIVING DESTRUCTION. Giger sought to depict a post-nuclear world where the impact of the nuclear bombing was not a total destruction and loss of lives (although such sacrifices could exist in such a world, as well), but the monstrous existence after the nuclear disaster. As Grof (2014, 27) notes: "In his Atomic Children, Giger envisions the grotesque population of mutants who have survived nuclear war or the accumulated fallout of nuclear energy plants." Physical integrity is heavily compromised in drawings where the skin – the largest organ of the human body – has disappeared and left a deformed skeleton performing the same activities as, presumably, before the event. As Horst Albert Glaser puts it in *H.R. Giger's Necronomicon I & II* (2005, 132), "Broken anatomies run on shooting ranges, streets, and beaches, as if the radiographic images of deformed skeletons had sprung out of their decayed bodies and had become self-sufficient."[38]

Successfully tapping into the primal fears of suffering and deformity, Giger attempted to show what the acceptance of the nuclear power plant construction plans might mean for the general population. Additionally, by presenting the characters in such trivial situations as sunbathing and drinking (1964-Z-011 or drawing 6) meant showing the viewers how their own daily activities, without thinking about the imminent disaster, appear in light of far more serious events ahead. The title itself, *We Atomic Children*, suggests that the outcome of disregarding nuclear danger would undeniably happen not to someone else, in the far reaches of the world, but to the very people who observed these drawings. Thus, the domains of the

[37] There was an exception of sorts: together with Sergius Golowin and Walter Wegmüller, Giger signed a document demanding asylum for Timothy Leary in Switzerland, which could be seen as a political act in a broader sense (Billeter, 2007, 78).

[38] „Kaputte Anatomien laufen auf Schiessplätzen, Strassen und Stränden herum, als ob die Röntgenbilder deformierter Skelette aus ihren verwesten Körpern herausgetreten seien und sich berselbständigt hätten." (*H.R. Giger's Necronomicon I & II*, Horst Albert Glaser). (translation: I.Š.)

metaphoric construal ALIVE IS ACTIVE/DEAD IS INACTIVE align as follows: the juxtaposition of the post-nuclear effects (target domain) with everyday activities of the characters who perform these activities (source domain) despite their horrible mutilations and mutations is enabled with the metonymy PERFORMING DAILY ACTIVITIES OBLIVIOUS TO THE DEFORMITIES FOR PERFORMING DAILY ACTIVITIES WITH THE KNOWLEDGE OF THE DEFORMITIES. A 'normal' or expected scenario would be of characters showing clear signs of pain due to the loss of their limbs or some other parts of the body; instead, they go about their life as if nothing had happened, which points to the disruption of viewers' expectancy and brings about the metaphoric meaning. Billeter (2007, 73) notes the same, strange joy the crippled, to-skelleton-reduced characters find in their mutated bodies – they commit (sometimes fatal) pranks, hop into wagons to be carried around, go on a journey. The shift from a purely denotative expectation to a connotative interpretation of the metaphoric construct lies in the detection of an incongruity that appears between the activation of the stored prototypical visual referents during perception (in this case, a nuclear war is stored with physical pain, distress, death), and the actual visual configuration of the metaphoric image (Yus, 2009, 155[39]).

We also need to note the monomodal to multimodal shift of the metaphoric meaning in this cycle. Although these drawings were not all reproduced with the poem of the same title, later publishing of the cycle in Giger's work catalogues and monographs often presented both the visual and the verbal element together (e.g. in *Das Schaffen vor Alien, H.R. Giger's Biomechanics*), which necessarily changes the modal approach. In this sense, *We Atomic Children* is presented in two modal variants, and as such is a slight exemption from the general rule of monomodality in Giger's paintings. Moreover, the verbal addition helps in the identification of the target domain, since the immediate political and social surroundings of the time of the creation of these drawings is no longer present and therefore cannot serve as a current background from which the viewers can reflect their meaning constructs. When the series was created, the anti-nuclear battle was lost for foes of atomic weapons, but *We Atomic Children,* later detached from their initial political context, had a changing, vibrant future (Billeter, 2007, 73-74), although the theme has stayed constant throughout the decades following its creation. Soltmannovski (1992, 101), notes that, even though the series might have been perceived as absurdity in the 1960s, through the Chernobyl disaster in 1986 it became the brutal truth[40], and also, using people for replacing organs, through human trafficking in Latin America, is also no longer a horrific vision, but a reality. The horror

[39] Yus cites Forceville's (1996) insights into this phenomenon.
[40] We can also add the Fukushima disaster in Japan in 2011.

element in *We Atomic Children* was not chosen arbitrarily. The whole genre of horror can be understood as a means for the expression of collective anxieties in times of great distress – this genre is capable of incorporating or assimilating general social anxieties into its iconography of fear and distress (Carroll, 1990, 207). However, the horrific visions of the series were not created for shock value; rather, Giger's personal fear of a possible future is what had driven his visions of atomic mutants, which he transformed into works of art, instead of suppressing them (Soltmannovski, 1992, 101). This critical approach in his work was, therefore, in Giger's own words, an elaborate re-working of the artist's answers (or possible answers) to questions about the cause of the atomic bomb, gene mutation, and the functioning of handicapped people in everyday life (Theimer, Christen, 1984).

In addition to the poem, Giger amplified one of the drawings (1963-Z-008 or drawing 5) with a sign "childreen shop", and plaques of birth data (name, date of birth, details of life, and abilities), with the two profoundly deformed entities standing in front of the sign, a baby rattle laying on the floor between them. Both entities are shown as if they are behind a glass, thus evoking an image of two newly born forms in a hospital/children ward. The sign, intentionally misspelled, thus enhances the visual incongruity between the expected image and the one actually presented – the viewer expects to see human babies in a ward, with personal data written above the cradles and an occasional toy; instead, the image 'attacks' the perception by offering antagonistic forms, with hardly a whole human part in the entire entity, which can be bought as if in a regular shop. The nuclear disaster changed all aspects of human life, starting from the very beginning – birth in a hospital.

Giger has created a highly creative and complex metaphoric web comprised of several metaphors such as HAPPY IS UP/SAD IS DOWN (drawing 3), which in *We Atomic Children* amounts to the first pillar in the overall metaphoric construct IRRESPONSIBLE HUMAN ACTIVITY IS A DESTRUCTIVE FORCE FOR MANKIND AND THE ENVIRONMENT. Together with other presented metaphors and metonymies (both primary and complex variants), *We Atomic Children* provides the beginning of Giger's figurative scenario of the modern evolution of humanity.

4.1.1.2. Shaft

Year: 1964-1966

Orientation: vertical

Color palette: monochromatic

Theme: underground surroundings

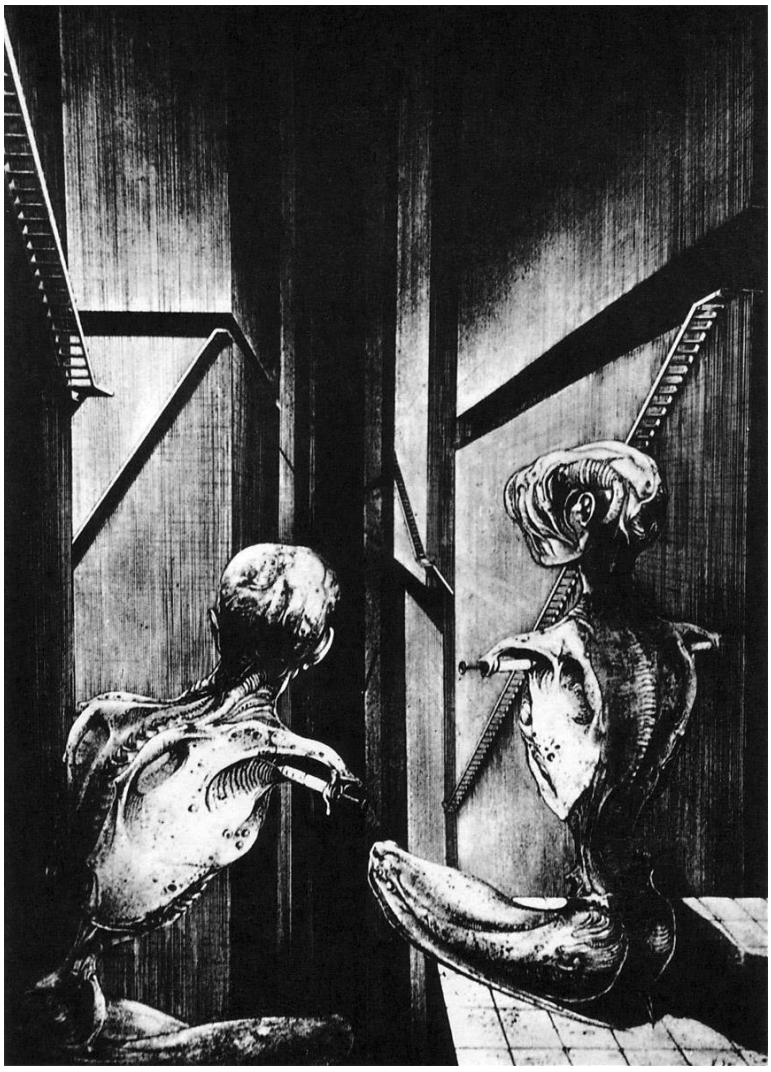

Image 2. *Shaft No. 6., 1. state*. (1966).

The *Shaft* series of paintings in 1964 to 1966 was inspired by Giger's dreams of endless, deep shafts, combined with the basement steps of his family house in Chur, his hometown, which supposedly had underground tunnels connected to their property. A total of eight paintings exist under this title and are numbered accordingly, with the exception of *Shaft No. 6*, which appears in two variants.

Shaft No. 1 starts the series with a depiction of a creature strangely propelled on some sort of a wardrobe or a coffin, looking down in horror as the physics dictates it must fall to the abyss. To the left of the creature there is a horizon of what seem to be endless stairs that lead into darkness. The creature carries a weapon of some sort. In *Shaft No. 2*, a similar creature has fallen through a flight of stairs and seems stuck between the boards, while shattered stairs evoke the same sight in the distance of the creature. Creatures in both paintings mark the beginning stages of the beings that were later prominently featured in cycles such as *Birthmachine* (goggles on their eyes, no distinguishing clothes). *Shaft No. 3* presents two creatures forming the upper part of femur bones with their bodies,[41] while the same characteristics of the previous paintings (stairs, collosal walls) appear in the background, with the exception of the floor, or, in this case, black water from which the creatures/bones protrude. *Shaft No. 4* is the only one that also contains a subtitle *The Power and Weakness of an Organization* (*Macht und Ohnmacht einer Organisation*), and shows an elaborate structure made of people in hoods, stairs (a screwdriver is placed in between), and a large stick through which the hooded creatures are placed, reminiscent of a skewer with football players. The characters strongly resemble Ku Klux Klan members, and one of them is depicted going down the stairs to humanoids, of which one has got two heads. *Shaft No. 5* also features a table for playing foosball (table football), where the players are simultaneously part of the table, hooked via gas masks and their disappearing lower limbs. There are six players/humanoid parts on the table in total. The table itself is hovering above a large hollow structure with flights of stairs in the background. *Shaft No. 6* is presented in two states: the first state depicts two creatures from behind, looking at the endless flights of stairs and walls in front of them. The creatures are limbless, with syringes placed underneath their armpits. Based on the look of the creature's profile on the right, they also exist without eyes. The second state of *Shaft No. 6* is the perspective of the creatures from the first state: a limitless horizon of stairs that protrude and exit into darkness, illuminated by some sort of reflection or light on the equally limitless walls. *Shaft No. 7* depicts the characteristic background of the series, with one exception: in this painting, the character is a female creature seemingly floating to the left of the picture, with tentacles or cables connecting her to the dark space on her right. The train of the creature is comprised of a scythe-like limb, and a cable with skulls connected on each side.

[41] Fascination with bones, particularly femur bones, stem from the earliest sketches made with ink (1959-1960, *ARh+*, 28).

The orientation of the *Shaft* series[42] is intentional and important for our analysis. Even though the paintings do not show portraits, for which the vertical orientation is usually used, they are created with this orientation to further emphasize the path of perception visually established with the elements in the paintings (up-bottom). These are landscapes that challenge our perception: instead of a visible, firm ground, *Shafts* only provide endless explorations into the vertical space, even in the case of *Shaft No. 3* where the ground is only an illusionary element because it consists of water, an element with the possibility of mirroring the surroundings above (thus providing an illusion of an endless environment). Gelber (2002, 14) describes the Shaft series, made with a minimal amount of visual elements, as architecture that has little to do with human comfort, whose staircases lead to the center of an insane mind. The emphasis on orientation, enabled by the VERTICALITY image schema, provides the first metaphorical construct in the form of NOT POSSESSING A STABLE FOUNDATION IN LIFE IS ENDLESS FALLING THROUGH SHAFTS. Human achievement, as perceived by many cultural models, is enabled, or made easier, with a stable, firm ground, where stability can be acquired through family support, having a steady job, and certain goals in life (graduation, marriage, being an important member of the community, etc.). By putting the viewer in an extremely unsteady environment, where the inverted positioning challenges the need for a firm ground as the basis of basic human functioning and activities, Giger provides a highly unsettling experience, emphasized by the monochromatic feature of the series, and brings to the forefront our basic human requirement (both in a literal physical sense, as well as the figurative, socially evoked sense) of foundation, without which our bodies and aspiration might be lost in the dark labyrinth of shafts as the personification of existential crisis. Another important element of the series is the lack of eyesight experienced by all the inhabitants of the shafts – either without eyes (*Shaft No. 6, 1st state*) or with goggles on (*Shaft No.1*, *Shaft No. 2*), the creatures seem even less physically able to comprehend the rules of survival in their surroundings, which evokes the conceptual metaphor UNDERSTANDING IS SEEING.

In *H.R. Giger's Necronomicon I & II* (2005, 12), Giger explains that the pictures have their origin in nightmares he was pursued by during the time of the creation. Two distinct images influenced his inspiration: first, the secret window in the stairwell of his parents' house in Chur, which gave onto the interior of a hotel next door, and the cellar which led to a vaulted corridor via an old and musty spiral staircase. The window was always covered with a dingy brown curtain, but in Giger's dreams, or nightly wanderings, the window was open and

[42] The vertical arrangement is additionally emphasized in the 'visual companion' to the *Shaft* series, the short film *High* in 1967 (more in Section 4.2.2.1.).

he saw gigantic bottomless shafts, illuminated with pale yellow light. On the walls, Giger continues, steep and treacherous wooden stairways without bannisters led down into the yawning abyss. Giger's neighbor, the hotel proprietor, told him that his cellar was part of subterranean passages in Chur that went beneath the town. The exit from the cellar of the hotel on the Reichgasse had previously been open, and anyone who dared could go into the passage for quite a way. However, after a while it had been walled up, as there was a danger of subsidence. Giger saw the locked door, but in his dreams, the passages were open and led him into a monstrous labyrinth, where all sorts of danger awaited him. Almost every dream was inspired by his vivid imaginings of the passages, down the winding staircase, where this magic world of imagination represented both a source of attraction and intimidation for the artist.

Grof (2014) sees a strong connection between the thematic focus of the *Shaft* series, and Giger's childhood fascination with these passages. “Again, the exit leading from their cellar to the hotel had always been closed, but in his dreams it opened into a monstrous, dangerous labyrinth with a musty spiral stone staircase. He felt great ambivalence toward this image – both attraction and fear. The association between these places from Giger's childhood and his memory of birth would explain how he responded to them in this childhood and why they figured so strongly in his nightmares and subsequently in his art.“ (Grof, 2014, 167)

The play between light and darkness offers the conceptual metaphor CIRCUMSTANCES ARE SURROUNDINGS, where the various shafts, stairs and sources of light represent the overwhelming notion of situational and emotional enclosures of the modernized, alienated existence (we do not see any nature here), where people transform into creatures only partly resembling the human form. Normal, everyday objects here attain abnormal, horrific qualities: the wardrobe closet is placed at an impossible angle (*Shaft No. 1*), the stairs are broken and serve as a noose around the creature's head (*Shaft No. 2*), and even the most mundane object, such as the screwdriver, acquires gigantic, threatening proportions (*Shaft No. 4*). In the painting *Shaft No. 5*, another metaphor emerges from the visual construct: LIFE IS A GAME. The central element in the image is a table reminiscent of one used for a game of football, hovering above an empty space of the shaft. Hooked to the table are six human figures, with gas masks hooked to the center of their torso. The legs disappeared, and only a small part remains connected to the table, making the figures a part of this morbid vision. Arms are gone, and the torso appears stripped from flesh. By disabling the figures from moving away from the table, the image asserts the game of life as unavoidable, further accentuated by the absurd position of the table and the emptiness of their immediate surroundings. The table is

here metonymically used for the game through the construct TOOL FOR PERFORMING ACTIVITY FOR ACTIVITY; however, it could also indicate other table games, or even formal social gatherings. This construct ties in with the first metaphor NOT POSSESSING A STABLE FOUNDATION IN LIFE IS ENDLESS FALLING THROUGH SHAFTS, where grounding is represented as crucial for our existence. Figures artifically connected to a grounding agent but without the possibility of free movement seem like a mockery and a comment on modern human existence, where even our attempts at finding a firm ground are, in the end, futile.

Claustrophobia is one of the main underlying motifs of the series: associated with the feeling of anxiety and fear of suffocation, these paintings represent a journey through the inner life, through dark and disturbing underground corridors sometimes populated by ghostly creatures (Arenas, 2007, 29). With these conceptual metaphors and metonymies, H.R. Giger commented on the unescapable trait of our surroundings, which affect us visually, physically and emotionally. This motif is continued in the following analyzed series.

4.1.1.3. Birthmachine

Year: 1963-1966
Orientation: vertical
Color palette: monochromatic, red
Theme: overpopulation

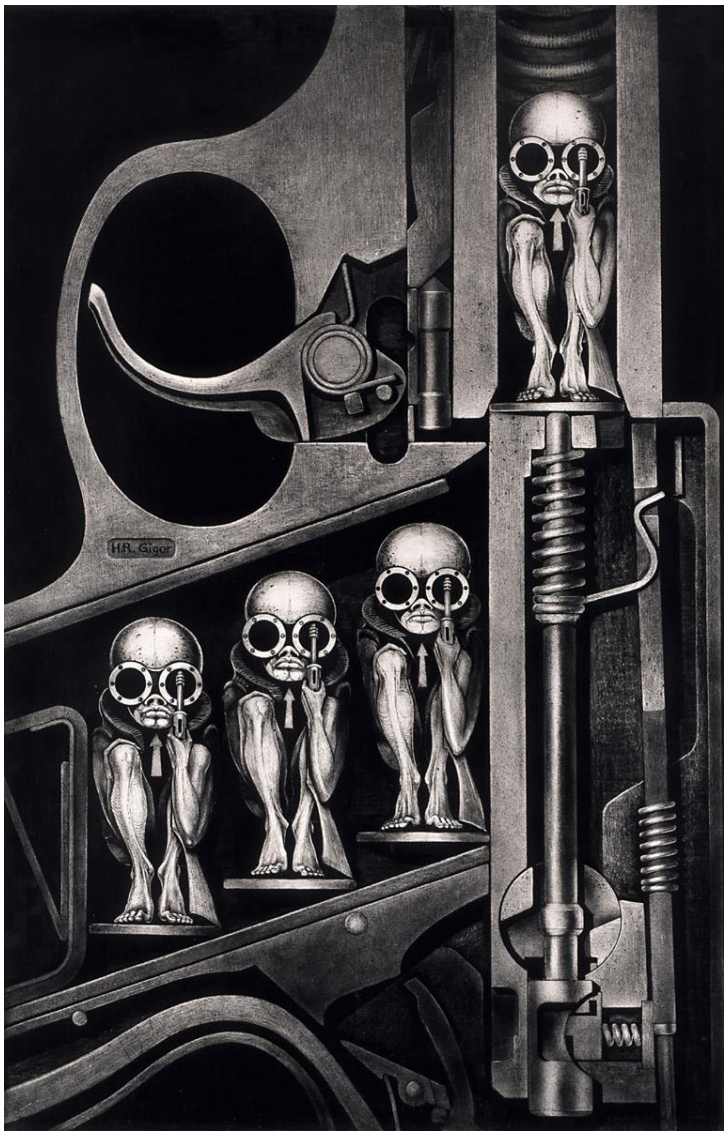

Image 3. *Birthmachine* (1967).

The slow but inevitable merger with the machine was further developed in the *Birthmachine* series[43], where H.R. Giger depicts the birth process as a mechanism with mechanical features, liking the biological system to a pistol. The first painting in the series (titled *Gebärmaschine*), created in 1964, shows a look at the inner workings of a body that disperses babies, laid in a fetal position, like bullets through an opening that ends in the central upper part of the painting. The colors are red, milky-white and dark grey (metallic). The second version of *Birthmachine*[44] came in 1965, revealing slightly more detail in the reversed look at the mechanism, this time in a monochromatic version, as if the viewer has

[43] The series also contains a sculpture created in 1998, depicting a part of the paintings in the form of *Birthmachine Baby*. Gelber (2002, 10) refers to it as "a poetic symbol of our self destructive impulses."

[44] According to the HR Giger artwork database at www.littlegiger.com, 1965 saw another drawing of *Birthmachine*, done in a similar style but not reversed. However, it is depicted as a possible unique copy, and since it is not reprinted in any of the sources, it is not included in the analysis of the cycle.

withdrawn a bit from the first version in order to take a look at the form of this "biological pistol". Another *Gebärmaschine* was done in 1966 and included in the portfolio *Ein Fressen für den Psychiater* and wears the title of the portfolio on the outer rim of the bullet container, but also a version without the title and resembling the second version from the previous year. The year 1967 sees the emergence of a different *Birthmachine*, depicted now fully as a gun, color- and form-wise, and without the round, organic shapes and color pallette characteristic of the first version.

Billeter (2007, 74) provides an interesting take on the human bullets, while noting the different versions of the surroundings which all show the length of a gun, filled with strange bullets: humans, equipped with a kind of helmet and safety glasses, ready for the end. Each of them has pointed a gun to its temple: in case of the world being atomically radiated, and therefore no longer habitable, they will commit suicide.

In his analysis of the paintings, Grof (2014, 39) notes that the birth process, although governed by anatomical, physiological, and biochemical laws, possesses distinctly mechanical features, f.e. uterine contractions of immense power, and points to "the hydraulic quality of the entire experience." Therefore, it is possible to verbalize the metaphor that the painting contains as A WOMAN'S BODY IS A MACHINE, as a highly specific instance of the overall metaphoric construal MAN IS A MACHINE. Closeness of the biological and mechanical, as well as the merger that happens in the post-civilizational surroundings in Giger's art, allude to the alienating quality of mankind's current state of (de)construction, pointing to the alien impulses/need for transformation inside and outside of the human bodies. Here, the woman's body can be taken as a metonymic stand for the entire human race, in the conceptual metonymic scaffolding A WOMAN'S UTERUS FOR WOMAN'S BODY, A WOMAN'S BODY FOR A HUMAN BODY, A HUMAN BODY FOR THE HUMAN RACE – it is only through inherent biological laws that the woman's body is designated to bear offspring, but both genders, and subsequently the environment, is equally affected with the 'gunshot'. In this sense, Giger does not differentiate between female and male, and the bullets are painted in a way that the viewer cannot construct their gender identity solely based on the visuals. Furthermore, bullets are a metonymic representation of the impact a gunshot would have to the world outside of the pistol in a sense of SOURCE FOR RESULT. A gun carries strictly negative connotations as it is a means of destruction, and by connecting the body as a means of creation with a pistol, the visual impact is achieved. Connecting this with the theme of the series (overpopulation[45]), we

[45] According to many sources, including an interview with H.R. Giger (Petros, 2009, 60).

have the final metaphoric construct that can be verbalized as OVERPOPULATION IS PHYSICAL HARM, enabled by the previously stated metonymy, The *Birthmachine* series thus represents Giger's entry into the figurative world at the crossroads of flesh and machine, which causes irrevocable impact on both mankind and its environment.

4.1.1.4. Landscape

Year: 1967-1973
Orientation: horizontal, vertical
Color palette: red
Theme: organic as an environment

Image 4. *Landscape X* (1972).

The first organic landscape was created in 1967, in which Giger visualized the beginning of what was to become the series of organic landscapes in the early 1970s. Titled simply *Landscape* (in German: *Organische Landschaft*, 1967), the painting shows several

tubular forms with entrances and hollow substructures intertwined below a light-grey sky. The color of the forms evokes the color of bones. In another *Landscape* (1967-69, work No. 80) the evolution of the shapes takes an upward direction: there are now cliffs made of shapes evoking open-mouthed heads in a silent scream, presiding over a skeletal-mechanical plane fully exposed to the red light emanating from the bottom of the cliffs.

The first Landscapes have formed the beginning of the scenario presented with the entire series, which is developed further with *Landscape I* (1972), in which the entire surface is crowded with organic shapes (mostly resembling the lower part of the body) – this is alluded with the color palette as well (soft pink, white and veinal purple). A similar view is offered in *Landscape II* (1972), in which the central part of the painting depicts a gorge of sorts, with organic cliffs on each side.

Landscape V and *VI* (1972) depict the same surface made of human skin, where, in comparison to the first three, the viewer is granted a closer look at the surface containing some sort of growth (*Landscape V*) and tears (*Landscape VI*), under which we see decaying flesh (lack of blood and dark color point the viewer to this conclusion)[46]. As if to supplement the missing blood, in *Landscape VIII* (1972), Giger offers a view of a landscape partially covered in red, which could point to a tear in the surface skin somewhere left of the image. The rest of the painting is serene; clouds overview the landscape in the distance, and the forms stretch as long as the eye of the viewer can follow.

In *Landscape X* (1972), the surface (in the shape of a valley) now spots predominantly red, cancer-like growths, in places pierced by what seem to be blank geographical name boards. Some of these have a human shape, and amount to human forms in the distance. *Landscape XII* (1972-1974) and *Landscape XIII* (1972-1973) are both elaborations of the organic characteristics presented in blue hue (*Landscape XII*) and purple/darker tones (*Landscape XIII*).

Landscape XIV (1973) marks a new chapter in the organic representation of the landscapes. Instead of skin surface, what comprises the landscape in this painting is a swarm of babies with closed eyes and in various stages of an infectuous disease. This new view is continued in *Landscape XVIII* (1973) where the babies wear some sort of a buckled attire, and *Landscape XXIX* (1974), in which the babies are put in (army) gear and wheels, seemingly marching in a unified manner. The colors used are again black and white, with little to no usage of other colors. From these landscapes, Giger moved back to skin surface vistas, and

[46] Stutzer (2007a, 7) calls these paintings "Skin landscapes" (*Hautlandschaften*). This title is also mentioned in *H.R. Giger's Retrospective 1964-1984* (2008).

slowly entered the realm of biomechanics (more in the Section 4.1.2.5. on *Biomechanical Landscapes*).

The *Landscape* series is especially rich with conceptualism. In the paintings that depart from Giger's usual monochromatic approach (for example, *Landscape X* and *XI*), Giger thought of the only accurate portrayal of the psychological and organic damage to the environment by our civilization – the transferral of human skin surface on the infected planet, where the skin acts as a metonymic representation of human beings. The conceptual metonymy can thus be potentially verbalized as another example of metonymic scaffolding in the form of SKIN FOR THE BODY and THE BODY FOR THE MANKIND. This thought is further developed in somewhat controversial *Landscapes* created in 1973, where the "traditional" landscape view no longer exists, but the view is actually created from the babies (from *XIV* onwards, including *XXIX* in 1974 with the baby soldiers) with various stages of an infectuous disease. The frequent topic of overpopulation is here presented with an interesting take on the age metonymy – instead of adults, Giger uses the infancy stage of the development of a human being to connect it to a growing, insectoid multitude (even though babies are born usually one at a time, a "swarm" of babies in the landscape imitates insect and reptile reproduction stages). Thus, the metonymic construct INFANT FOR ADULT makes the following metaphoric constructs possible: A MULTITUDE OF HUMAN BABIES IS A SWARM OF INSECTS, OVERPOPULATION IS PHYSICAL CHANGE, and OVERPOPULATION IS DESTRUCTION OF THE ENVIRONMENT. By placing babies instead of adults in these paintings, Giger accentuated the metaphoric link by connecting insects to the first stage of the development of human beings post-birth, which is by human standard as removed from the alien-like insect stage (eggs, larvae, etc.) as biologically and genetically possible. The juxtaposition is glaring and unavoidable, putting another strong layer of emotional response from the viewers who might not react to the paintings consciously, due to the complexity of the construct and layers of figurative meaning, but whose reaction is nevertheless present. At the time of the growing human population, which puts an unprecedented burden on the environment, the relevance of the metaphoric and metonymic reading that this series provides is significant and rises with the passage of time. de Pisón (2007, 40) is right to conclude that Giger's art consistently provokes a strange perturbing feeling in its viewers, precisely because he continuously touches on profound issues that resonate in all of us and, in many instances, seems to anticipate our future not only as individuals but also as a species.

4.1.1.5. Passages

Year: 1969-1973

Orientation: horizontal, vertical

Color palette: warm and cold combinations

Theme: entrances of objects

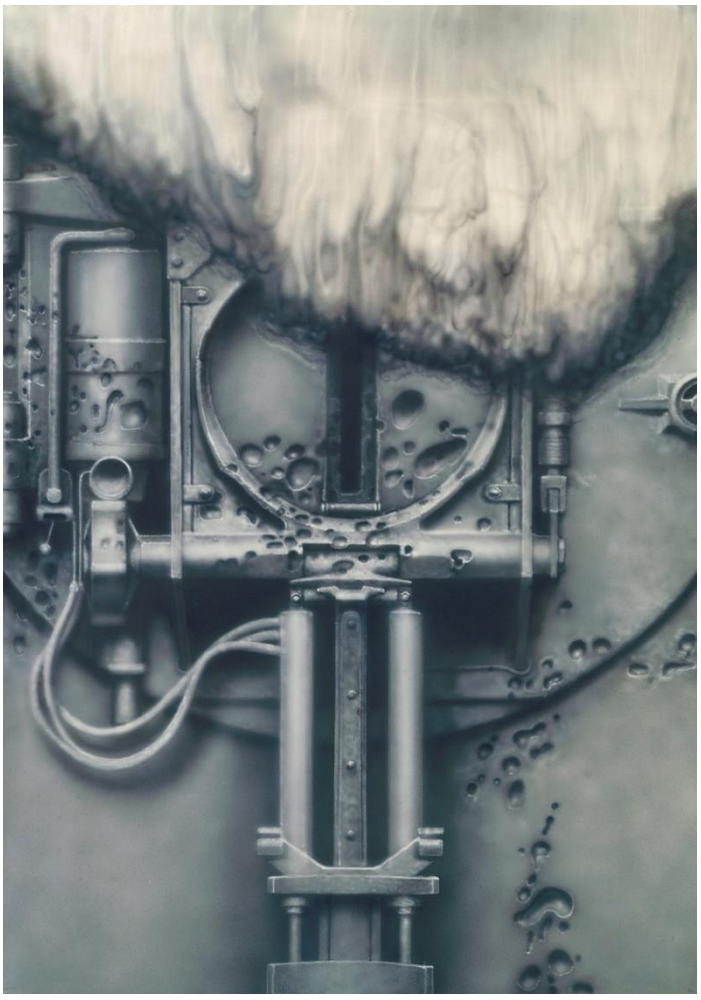

Image 5. *Passage XXII* (1972).

As with *Landscapes*, Giger never stopped dealing with *Passages*, which had their final re-emergence in 2004 in a rust-covered version[47]. In *H.R. Giger's Necronomicon* (1984, 16), he accurately summarizes his eternal fascination with them, and states that he has not been able to move away from passages that for him represent a symbol of all steps of lust and

[47] For information on specific reiterations on sculptures that emerged from paintings, as well as other data (confirmation of publication year, etc.), we used the H.R. Giger's art database at http://www.littlegiger.com/gigerdb/index.php.

suffering. In this section we will analyze the series of *Passages* created in the period from 1969 to 1973.

Passage I (1969) depicts a bathroom fixture in a combination of blue and reddish surfaces. The placement of the central element is from the center to the right. *Passage II* (1969-1970) offers a look at the same element, but from a slightly different perspective, and the color palette has changed, too (the wide surface is orange). Elements have clear, yet soft lines, and the central element takes a rectangular form. *Passage IV* (1969) is completely symmetrical, where in the center of the painting there is a bathroom fixture again, now poorly illuminated, while the surrounding walls are painted in dark blue and black overtones. The whole image evokes a view at the home facility in darkness. Other paintings in the series, up to *Passage IX* (1971-1972) all depict a similar theme, with variations in the size, color, and position of the bathroom element.

Passage X (1971) represents a turning point in the series, motivated by an event in Germany in the same year. During a trip to London, Giger passed through Cologne and saw a German garbage truck for the first time 'in action'. He was so fascinated with what he perceived as a mechanical-erotic act, that he quickly took a few photos, and later on developed these new kinds of passages into all sorts of realities, in order to obtain a level of objectivity of these objects of the quality that seemed made especially for him (*H.R. Giger's Necronomicon*, 1984, 16). The image now shows the mechanized entrance to the back of the truck with a central, round shape, cables coming from the left cylinder into the three pipes below the central element, which has a narrow rectangular opening.

Looking at all the *Passages* from *X* onwards, the viewer notices sometimes subtle, sometimes drastic changes happening to the entrance of the truck, now devoid of its contextual background. *Passage X* is a study in violet, imbuing the image with a calming, dreamlike effect. *Passage XI* (1971) shows only the central parts of the opening dramatically purple, while the rest is painted in white. There is an “X“ sign over the entrance, painted by using color contrasts in *Passage XV* (1972); in *Passage XVI* (1972), the central part of the entrance gains organic structure.

Passage XXII (1973) shows the central element attacked by rust (and in appropriate grey tones), while an unidentifiable mass seems to be running over the entrance from above. *Passage XXIX* (1973) depicts a part of a female reproductive organ instead of the rectangular opening, while in the last *Passage* (*XXXIII*, 1973) the entrance is almost entirely gone, while a translucent, metallic mass is shown overtaking the opening from below. *Passage XXXII*

(1973) is fully biomechanized, showing a wholly illuminated central round element, in the middle of a rust-covered, steampunk environment made of tubes and other metallic parts.

It was around 1970 that Giger envisioned this new thematic, as well as artistic approach, as noted by Billeter (1973, 5). After showing us mutants, diseased landscapes and biological weapon that is mankind, Giger now turned to daily objects of everyday use, and made them a part of their growing army of disturbing imagery. Passages are throwing shafts, bathtubs, incinerators, and in their most undesirable attire, garbage dumpsters. The tendency to monochrome his creations has stayed, but now it is no longer in the form of the exquisite gray, brown, or purple gradations, but in almost painfully intense blue, violet, pink, and white (Billeter, 1973, 5). Watkins (1987) observes the Freudian overtones of bathroom plumbing fixtures, as well as the vividly used color and attention to detail. Di Fate (1988, 37) points to the cathartic nature of these meticulously crafted pieces, which "represent his brightest and most well-integrated use of color and were used therapeutically by the artist to free himself of some of the more troubling aspects of his waking nightmares." Again, nightmares are the fuel for the creation of these paintings. In this case, one particular nightmare, in which the claustrophobic environment of the apartments in which Giger and his then girlfriend Li were living separately, played the main role and strongly influenced Giger at the time.

Giger (*ARh+*, 2007, 68) assigns the motivation to paint this image to nightmares that resembled birth trauma, where an office clasp prevented him from passing through an entrance (the element portrayed in the image). Giger (Giger, 1974, in Grof, 2014, 207-209) described the nightmares as following:

"Most of the time in those dreams I was in a large white room with no windows or doors. The only exit was a dark metal opening which, to make things worse, was partially obstructed by a giant safety pin. I usually got stuck when passing through this opening. The exit at the end of a long chimney, which could be seen only as a small point of light, was to my misfortune blocked by an invisible power. Then I found myself stuck as I tried to pass through this pipe, my arms pressed against my body, unable to move forward or backward. At that point, I started to lose my breath, and the only way out was to wake up."

Grof (2014, 185) explains Giger's fascination with *Passages* by pointing to his easy access to the perinatal (the period before birth) level of the unconscious, which explains his reaction to the refuse truck in Cologne, which for him has multiple meanings, all with important perinatal connotations (the engulfing reproductive system of the delivering woman,

for example). This assumption aligns with Giger's notes on the difficulties his mother experienced during birth, from which he draws the main artistic force in the creation of the *Passages* series. The clasp is an important element of the first installment of *Passages*. By metaphorically figuring for the birth canal, the claustrophobic quality of these objects is further accentuated with the clasp, which invites the viewer to construct the metaphor BIRTH CANAL IS NARROW FACILITY, and the metonymy OFFICE CLASP FOR OBSTACLE. Stutzer (2007c, 102) confirms claustrophobic anxiety as one of the themes of *Passages*, where colors (psychedelic coloring of mostly blue and purple), together with the cold, natural precision of painting these sterile sinkers, antique apparatus and metal containers adds to the relativity of the hyperrealistic reproduction of the elements. Hermetically sealed rooms, the emptiness of which suffocates the viewer (and no one can penetrate from the outside), possess furnishings as symbols for the devouring female sex part, while colors (flesh-colored pink, deep blue that turns into violet) offer only a sense of indifference (Billeter, 2007, 75). Biomechanoids need not be present in the paintings in order for Giger to evoke a feeling of anxiety and fear; the images of ordinary, everyday objects, with their superior chromaticity, are reproduced in an objectively distorted manner, so that the vision is oppresive, anxious, desolate (Stutzer, 2007c, 102).

In the second group of *Passages*, painted from 1971-1974 (the Cologne garbage truck inspiration), we again see the isolation of the subject from the visible whole that triggers the frightful vision with subliminal erotic characteristics through the mechanic-hydraulic mechanism (Stutzer, 2007c, 102). This group is further imbued with figurative meaning since the organic parts and biological allusions are introduced to the truck opening, now devoid of the context of the original image. However, the intentional loss of the contextual surroundings poses a problem for the construction of the metaphoric meaning: the viewer is no longer familiar with the most important elements from the source domain (the facilities, the clasp, representing the mechanic) in order to access the target domain (the organic). The *Passages* series, in its second installment, thus represents a metaphoric blend of two input spaces: input space 1, which is the truck mechanism, and input space 2, the organic opening of the human body (in particular, the female body). This blend is presented in the following figure:

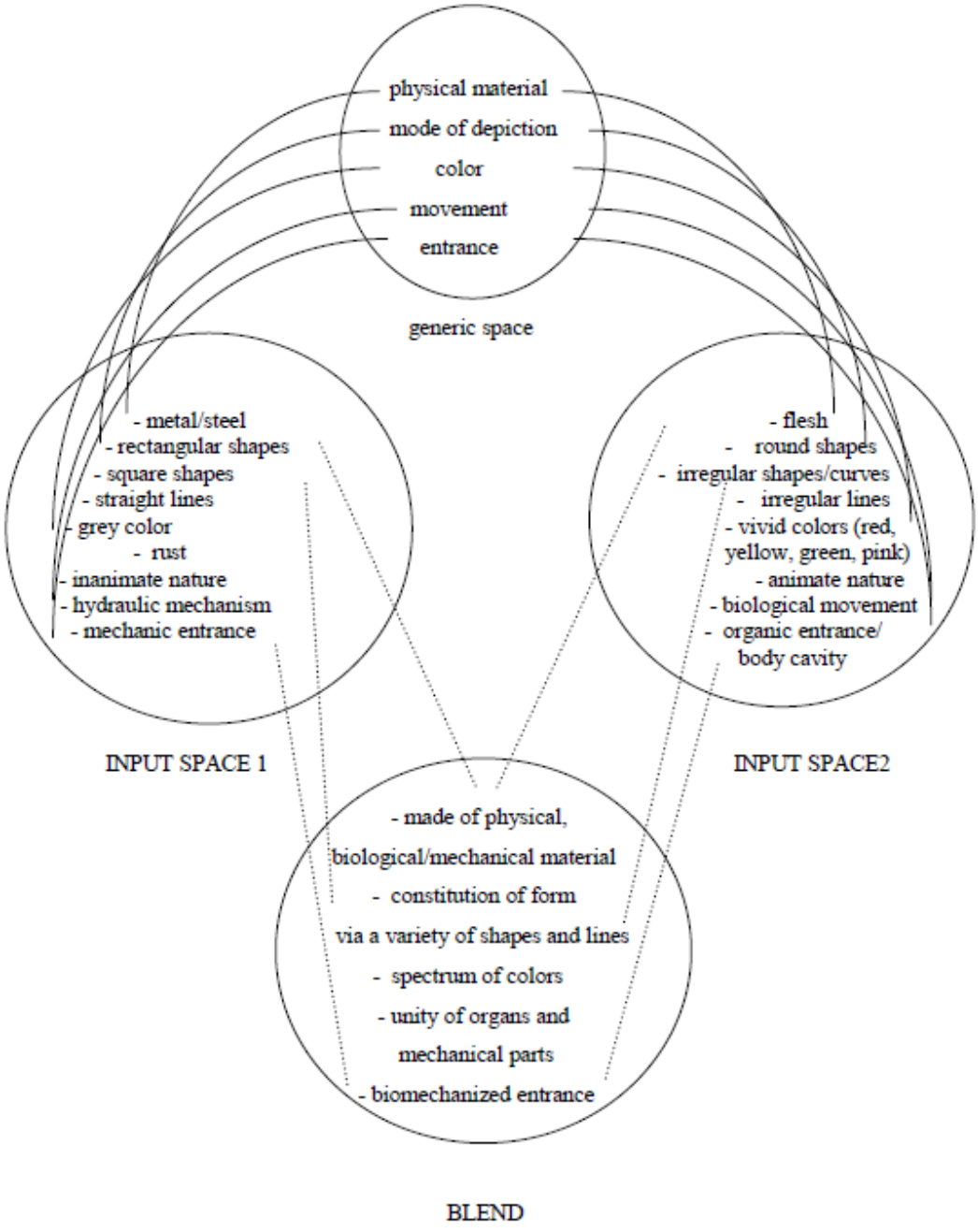

Figure 6. Blend for *Passages*.

The blend (Figure 6.) enables us to see the rich emergent structure of the *Passages* – the non-composite image of a fully mechanized entity that simultaneously contains biological characteristics, a color spectrum that reflects both the organic and the machine properties (for example, warm colors are usually present in a living organism), and an amalgam of shapes and lines evoking both input spaces. Having established the blend, it is now possible to "run the blend" through the various invocations of *Passages*, as a natural/artificial evolution of the entrance with regards to the passage of time (changes in the material), color variations, etc.

Furthermore, both properties (animate/inanimate or static/dynamic) can now be seen in the blend: on the one hand, the passage does not move from its initial position; on the other, alterations to the look of the object, especially the entrance, suggest an internal change was undertaken, similar to the way the body regenerates itself after sustaining damage (for example, a skin cut), or even the constant regeneration of cells. In this regard, the subject of the series moves according to biological laws inherited from input space 2.[48]

4.1.2. Biomechanoid period

The biomechanoid period of creation was firmly alluded to in Giger's early works (especially the *Birthmachine* series), and since the distinction between all three periods is not a clear-cut line, we can state that the foundation of his most characteristic elements connecting the mechanical and biological was placed already in the early 1960s.

The beginning of the 1970s sees the proliferation of Giger's main artistic motif: mankind's connection to technology, and the subsequent change such a connection might bring to the civilization.[49] Series such as *Erotomechanics*, *Victory*, *Landscape*, *Necronom*, and others from this period predominantly show figures with a (relative) human form, but mechanical parts.

H.R. Giger recognized the present time as the period in the development of our civilization where the Surrealist adage about the umbrella-sewing machine construction can be made possible, and therefore the ripe period for Biomechanoids, which is for him a harmonius fusion of technology, mechanics with the organic, the creature (*ARh+*, 2007, 48). Cowan (1998, 7) notes:

[48] In this and the following blends presented in this dissertation, there is a crucial difference between these visual representations and the ones postulated by Fauconnier and Turner (1998). Following Matovac and Tanacković Falter (2009, 149), we recognize the direct links or counterpart connections between two input spaces as characteristic elements of conceptual metaphor, and not conceptual integration, since the input spaces have not been connected in the mind of the viewer prior to the process of conceptual integration. In this process, the generic space connects the two input spaces (more in Matovac and Tanacković Faletar, 2009).

[49] In an interview on his film *eXistenZ* (Anderson, 1999), film director David Cronenberg, known for his visceral portrayals of often monstrous combinations of biological and mechanical, says the following: "Technology is us […] There is no separation. Technology is a sheer expression of human creative will. And if it is at times dangerous or threatening, it's because in us we have things that are dangerous and self-destructive and threatening and it's expressed in various ways through our technology. We've absorbed it into our bodies. Our bodies, I think, are biochemically so different from the bodies of people a thousand years ago that I don't even think we could mate with them. I mean, I think we might even be, in other words, a different species. We're so different. We absorb it. It comes out of us. It weaves in and out of us. It's not really an interface in the sense that people think about a screen in the face. I see it as a lot more intimate than that."

“He has alighted in his own unique universe. A universe where organic and inorganic forms are shaped by the ‘Bio-mechanical’ aesthetic; the dialectic of man and machine, where flesh and bone join magma and metal in synergistic ballet. Steel girders support, and conduits nourish. Human forms grow fluid and metamorphic, evolving into a new realm, both disturbing and sublime. A wonderous synthesis born of a powerful imagination.“

Grof (2014, 19) points out that Giger has uniquely captured the ills plaguing modern society – rampant technological (ab)use, suicidal destruction of the planet’s environment, violence reaching apocalyptic proportions, sexual excesses, and the underlying alienation experienced by individuals in relation to their bodies, each other, and nature. On the title Biomechanoids, Grof (ibid) says the following:

“This term perfectly captures the zeitgeist of the twentieth century, characterized by staggering technological progress that entangled modern humanity in a symbiotic relationship with an increasingly mechanical world. During this period modern technological inventions became extensions and replacements of our arms and legs, hearts, kidneys, and lungs, our brains and nervous systems, our eyes and ears, and even our reproductive organs – to such an extent that the boundaries between biology and mechanical devices have all but disappeared. The archetypal stories of Faust, the Sorcerer’s Apprentice, Golem, and Frankenstein have become the leading mythologies of our times. Materialistic science, in its effort to understand and control the world of matter, has engendered a monster that threatens the very survival of life on our planet. The human role has changed from that of demiurge to that of victim.”

Giger’s art reflects the ongoing moral and philosophical debate on recent experiments in genetic engineering, confronting the mankind’s ambivalence towards scientific advances that offer the possibility of altering the human body (de Pisón, 2007, 40). Not only that – unbridled violence and destruction on an unprecedented scale characterized much of the 20th century, through internecine wars, genocide, torture, totalitarian regimes and international terrorism, which all constituted powerful motifs that can be seen in his works (Grof, 2014, 21). The author (2014, 25) continues:

“Giger’s biomechanoid art encompasses all these essential elements of the characteristics of the 20th century in an inextricable amalgam. The entanglement of humans and machines has consistently been the leitmotif in his paintings, drawings, and sculptures. In his inimitable

style, he masterfully merges elements of dangerous mechanical contraptions of the technological world with various parts of human anatomy."

The "biomechanoid" period is presented with the following series: *Biomechanoid* (1969-1983), *Li* (1973-1974), *The Spell* (1973-1974), *Dune/Harkonnen* (1975-1979), *Biomechanical Landscape* (1976-1987), *Necronom and Alien* (1976-1978), and *Erotomechanics (1979).*

4.1.2.1. Biomechanoid

Year: 1969-1983
Orientation: horizontal, vertical
Color palette: monochromatic
Theme: portraits of biomechanic organisms

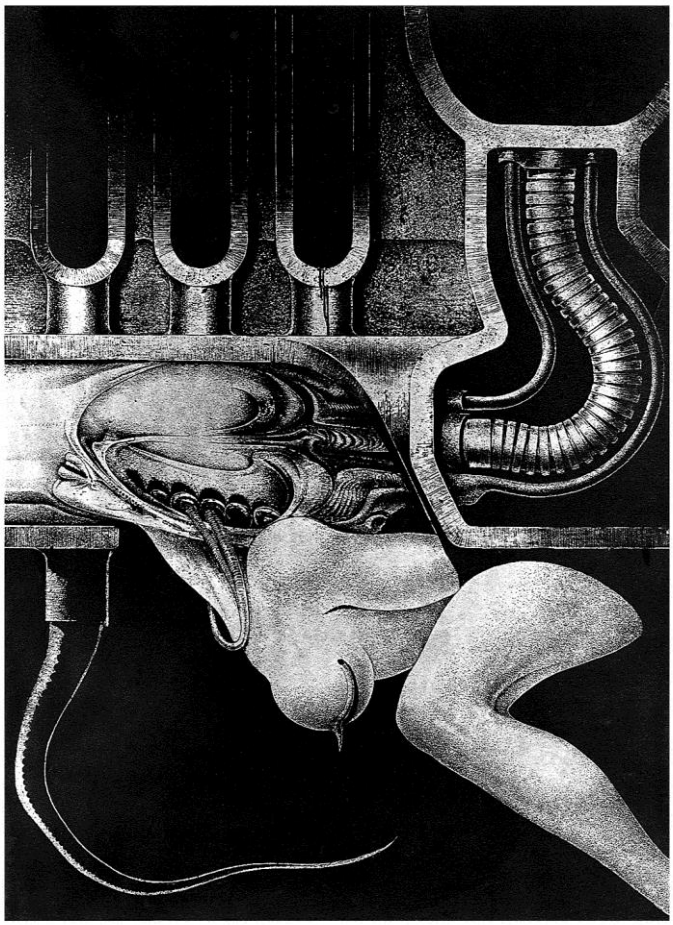

Image 6. *Biomechanoid*. Work No. 99 (1969).

The "official" beginning of this period is marked by the publication of *Biomechanoids* (*Biomechanoiden*) portfolio in 1969. The portfolio contained seven prints, and marked a continuation of Giger's creativity in all forms, culminating in this period with the design for *Alien*. During 1969, Giger also works on the same-titled sculpture, which shares some physical traits with the alien from the film *Swissmade 2069*, completed the year before with F.M. Murer.

The first painting that belongs to this series is *Under the Earth* (1968), which laid the groundwork for the thematic focus of the whole series. It depicts a female creature enclosed in a mechanical surroundings below the surface, connected to it with a couple of tubes. There is an unrecognizable mass of clouds/organic mass above. *Biomechanoid* (Work No. 98, 1969) depicts the same creature enclosed in metallic enclosure, seen from two perspectives (front and side). The being has no eyes; instead, there are round-shaped sacks which connect to the lower part of the body via narrow, ribbed tubes. The creature seems to be responding to stimulus coming from a protruding metallic tube placed in the front of its mouth. The same (or similar) creature is placed in a different pose in *Biomechanoid* (Work No. 99, 1969), in which only the side view is shown and offers a look at how the creature is connected to its mechanic surroundings (via two tubes of different sizes at the back of its head). Extremities are pulled back in an unnatural position, and the being seems to dangle over a black void. The theme continues with *Biomechanoid* (Work No. 100, 1969), in which the creature's body parts are twisted to accommodate the metallic enclosure from all sides. Occurrence of sharp, protruding bones in place of legs evoke the images from *We Atomic Children*. In *Biomechanoid* (Work No. 101, 1969), the head of the creature is connected with numerous tubes to the mechanic environment, while the following *Biomechanoid* (Work No. 102, 1969) depicts an empty metallic enclosure in the shape of the creature's torso, along with three round openings spilling some sort of liquid. In *Biomechanoid* (Work No. 103, 1969), the viewer recognizes the office clasp/safety pin from the *Passages* series, which is located in the upper left corner of the painting. The main part is reserved for another combination of mechanic and organic, and in *Biomechanoid* (Work No. 104, 1969), the recurring element is the *Birthmachine* baby, here adorned with the same eyeless growth and connected to the creature whose head is obscured/transformed into a piece of the mechanic construction around its body. In the final *Biomechanoid* (Work No. 105, 1969), the creature stands upright,

connected via tubes in several places to the mechanic enclosure, itself stripped bare from flesh on the back of the torso.

This series of paintings also encompasses a number of paintings that were created in the 1970s, where the theme is continued and expanded with a different technique of painting, and a more detailed look at the merger of flesh and machine. *Biomechanoid* (Work No. 308, 1976) provides a side view of the previously depicted merger, only with the mechanical part now almost fully realized into a human-shaped machine, whose torso possesses a wheel with appendages that adjust the pressure to the creature's body. A similar interplay happens in *Biomechanoid I* (Work No. 520, 1975-1983), while the title *Biomechanoid* is also given to the sculpture based on the same image (in two variants), which Giger created in 2002.

There are two conceptual metaphors at play: A HUMAN BODY IS A MACHINE, or MAN IS A MACHINE, and EMOTIONAL INTIMACY IS PHYSICAL MERGER, a step further in the verbalization EMOTIONAL INTIMACY IS PHYSICAL PROXIMITY. In this 'Gigerian human race', as noted by Billeter (2007, 74), the difference between these creatures and the ones depicted in *We Atomic Children* series is the merger of life and mechanics in a unity of flesh, tubes and apparatuses. Somewhere depicted as children with overgrown heads and a short life span, these creatures mostly have a skeleton still exposed to the nucleus, but now with some flesh and muscles. Above all, they possess a strange sex appeal that the atomic freaks did not possess. The author (ibid) adds that the biomechanoids could not exist in the life-threatening environment were it not for the mechanic adjustment. Still, whether the degeneration stopped and mutation began is difficult to observe, as the creatures ooze ambiguity. H.R. Giger noted the following on his biomechanoid creations (Ramshaw, 2003, 37):

"'Biomechanical' is a disturbing concept because it suggests our dependency on machines, mechanical things we don't understand and are afraid to rely on, for our survival. The simple examples are the panic and anxiety many, including myself, experience flying on an airplane or using an oxygen tank in underwater diving. Everyone is terrified of being attached to life-support machines to stay alive."

Furthermore, the underground mechanized dwellings of the creatures emphasize the missing limbs and senses, which seem to have atrophied or some sort of surgical removal happened in order to connect them to the machines. Lack of eyesight is especially noticeable in works such as *No. 99* and *No. 100*. Thus, we have the conceptual metonymy LACK OF PHYSICAL INTEGRITY FOR LACK OF FREEDOM. All the creatures in the series are portrayed in

unnatural, physically contorting positions that verge on impossible, and, as eyes are connected with a wide spectrum of conceptual metaphors (such as the well-known UNDERSTANDING IS SEEING), we can posit that the creatures cannot escape their enclosures because their basic "tools" for movement have been taken away (eyes, along with some limbs).

4.1.2.2. Li

Year: 1973-1974
Orientation: horizontal, vertical
Color palette: monochromatic, blue
Theme: portrait of a muse

Image 7. *Li I* (1974).

In this series of paintings, the viewer enters the pinnacle in the personal stage of the artist's creation. For the first time, the portrayed creature is a model based on a real-life person – Giger's girlfriend at the time and muse, Li Tobler. Thus, the paintings are named after her,

and portray Li in an intricate combination of illumination, symbolism and personal attachment. Li's portrait, immortalized by Giger in these two paintings, as well as sculptures, adorn countless brochures, exhibition posters, catalogues and other materials, which positions this work very high in Giger's *oeuvre* and, at the same time, shows the deep connection with the portrayed person (Bühler, 2007, 127).

This series also serves as a typological basis for the female faces in his later work: the high cheekbones, wide, almond-shaped eyes, and delicate facial features (Bühler, 2007, 127). The author (ibid) sees Li Tobler as the perfect idealtypical embodiment of Giger's female entities, and the unsettling combination of Eros and Thanatos, displayed in the balance between living and dead in the portraits, creates an intriguing display of the way the artist envisioned the psychological state of his muse in the years before her death.

Li I (1974) presents a woman's bust that stretches horizontally with the painting, in the form of tentacles and non-human appendages to the head. The face is illuminated, as well as the forehead, where a white snake is shown positioned to the right of the image. As with other paintings, the human part (head) is 'reinforced' with mechanics: tubes and rows of metal that blend in with the organic mesh. There are skulls weaved into the area around the face. The head, with the totem-like ornament, is placed between two poles made of a skull at the top, hands and tentacles on the sides, and a tube/sharp-edged extremities at the bottom. The light is again focused solely on Li's serene face, and it is slightly reflected on the middle parts of the poles.

Li II (1973-1974) provides a similar look at the bust, although the orientation of the painting is now vertical. The head is fully integrated into the biomechanic background, and the place on the neck where the head is severed is connected to the part of the background on the right with a cable. Tubes and wires flow up and down the image like arteries, which Bühler (2007, 129) sees as proof that the woman's head is portrayed as being kept alive and fully integrated with the machine, despite the obvious detachment from the rest of the body. Also, the organic composition almost seamlessly grows through the skin, where we see the bone structure transformed as part of the 'crown'. The ornament on Li's head is not without its meaning: the viewer, despite the somewhat disfiguring ossification, sees resemblance with paintings of pharaohs or sphinxes, and the posture also calls into mind the 'queen of all queens', Nefertiti (Bühler, 2007, 129-130).

The crown on Li’s head, despite its unusual features, gives it a regal quality. As an important element of the overall symbolization and deification of Li, the crown metonymically stands for an elevated member/ruler of a society. Therefore, the metonymic

construct is CROWN FOR ROYALTY. The symbolism of the color palette, and in particular the lighting, must also be addressed.[50] The dramaturgy of light lifts or foregrounds Li's face and the creatures around in the palette from milky grey to white, while the background sinks in misty dark grey, with minimalistic echoes of beige, yellow, and silver (Bühler, 2007, 133). Contrary to primary metaphors such as GOOD IS LIGHT/BAD IS DARK, in Giger's artistic mind such clear-cut distinction is non-existent. Sutter (1982) states that, in this series, Giger painted Li in white, since for him, white is the color of death. This seems to correlate with Bühler's (2007) view of the series as a prescient depiction of Li's later destiny. Therefore, in this particular construct, the metaphor can be verbalized as: DEATH IS LIGHT, PEACE IS LIGHT, and DIVINE ASCENSION IS LIGHT. At first, these verbalizations seem contradictory, however, the viewer must take into account the highly personal depiction of Li Tobler, who suffered from depression and wanted to leave the artist at the time of its creation. The paintings were Giger's attempt at both building a private monument to his beloved, her immortalization, and the return of the person she once was, or the person he once saw in her (Bühler, 2007, 139). The serene look on Li's face, and the continuation of life after the disruption in the body's unity, seem to point to the artist's desire to relieve his muse of depression and other negative feelings, thus juxtaposing the traditional meaning that the color white has for him with the life 'after death' of Li's head in the paintings. As we will see in the following section, the female figures from this series on highly resemble Li, which points to her look as the main female archetype in Giger's opus.

4.1.2.3. The Spell

Year: 1973-1974
Orientation: horizontal, vertical
Color palette: monochromatic, blue, sepia
Theme: depiction of a religious temple

[50] In art history, we can notice that deities and historically revelled figures were illuminated in a similar way from the rest of the painting in many artistic periods. This can be seen as an attempt to distinguish them from the mass/ordinary people and give them extraordinary visual traits.

Image 8. *The Spell IV* (1977).

The variety of iconographic links, such as the divine and warrior motifs, industrial symbolism, as well as meaning that Giger asigns to metaphorical attributes of night animals (snakes, cats, spiders, worms, etc.) used in his paintings, point to another possible view of this artist – the one that could paint him as a (post)modern symbolist (Arenas, 2007, 30). Entering the realm of highly intricate symbols used by Giger, with often religious connotations, the series *The Spell* is one of his most controversial series. The paintings presented in the following section are all saturated with a number of highly symbolic elements. As with some other Giger's creations, the artist's modus operandi is the painstaking layering of the imagery, which he packs with an excessively cluttered barrage of visual information, intending to compound in the viewer the resonances of apocalyptic dread (Stathis, 1990). The 'landscape' of symbols is powerful enough to warrant only a depiction in monochrome, since vibrant colors would constitute a visual 'assault' on the viewer, already taken by the imagery.[51]

The Spell I (1973-1974) is a highly detailed, convex painting in which the central female entity draws heavily on Li's features (this time with a full body); the surroundings are made of Giger's traditional bone-machine material. There are two appendages that stretch from the creature's face to the abdomen, while a skull is placed above the cross-like totem. Arms are placed on the mechanic board behind the creature, whose legs are calcified with

[51] Giger confirmed this choice of the color pallete in an interview (Doense, Robley, 1988, 36).

smaller alien heads in the region below the knees. Alien heads, extremities, tubes and weapons form the immediate surroundings of the entity.

The Spell II (1974) presents another frontal view of the female entity, whose head ornament now consists of a goat's head with horns, and enormous horn-like growths that seem calcified with the head. She is strapped to an inverted wooden cross, and in front of her there is a table with two other female creatures connected directly to each side (similar to the figures in the *Shaft* series). Other female and phallic forms complete the image, with the biomechanical structure in the background.

In *The Spell III* (1976) the totem form is reinforced with the design of the painting (vertical orientation with expansion in the upper left and right part of the image). The central figure is no longer female; instead, it depicts a sort of Indian deity with multiple arms stretching from each side of the creature, cloaked in darkness and exhibiting a snake-like torso (or tail) in the lower part of the image. The face resembles a skull, and the entity holds a dagger in its mouth. There are other symbols around the entity: a heart with another dagger in front of it, snakes enveloping the arms, wings, and horns, emanating from the skull, as well as a central, translucent appendix that stretches to the space above the creature. The expanded parts of the painting contain two heads with growths emanating from their mouths.

The Spell IV (1976) is an elaboration of classic religious symbolism. It seems that the artist wanted to put almost all recognizable symbols in one painting and place them in the middle of a silent war. The central image belongs to the horned Baphomet, a well-known symbol of satanism. The traditional position of the arms (the right above, and the left arm below the torso) is amplified with biomechanoid parts following the lines of the body, while the figure sits on top of five human skulls. Above its horns there is a female figure illuminated in white, with stretched arms and legs, and holding a scythe and a dagger in each hand. Behind it, an ornamented white pentagram is positioned to form a symmetrical central element, and the same pentagram is portrayed on the left side of the painting. Another female figure now lies in front of it, with an elongated head and tubes falling loosely below the seat; another seat is on the right, where a dark female figure is sitting in the same position in front of a black, inverted pentagram. Snakes and Lovecraftian creatures are entwined with the portrayed elements; angels observe the tableau from the left, and a demonic creature is taking off a mask, crouching on the right side of the painting. The background is familiar in its biomechanicity.

Ehren[52] (2004, 7) takes notice of the color pallete in "Spell IV" and offers the following depiction:

"Baphomet itself is rendered mostly in blacks and grays, colors the artist refers to as grisaille in warm to cool tones. The round heads of two babies cradling hand grenades replace the breasts of Levi's drawing and the caduceus forms the phallus in its lap. The head of Baphomet is also mechanized with its empty robotic eyes, metal plates forming its snout and tubing, its eye sockets. In contrast and in congress with the flame of knowledge is the shining female figure, the representation of good. She lies on a double pentagram covered in intricate designs and carries a blade, pointing outwards, in each of her hands. To the left and right of Baphomet and the pure female are sister figures of good and evil, each woman curled up fetally below the dark (the right) or light (the left) pentagrams, which are repeated in the center of the image."

Therefore, as opposed to the series *Li*, in *The Spell* Giger skillfully inverts his notion of color to 'accommodate' the traditional notion of GOOD IS LIGHT/BAD IS DARK. Furthermore, in this series, Giger employs what Carroll (1990) calls "horrific metonymy." By associating the creature with objects and entities that are already reviled: body parts, vermin, skeletons, and all manner of filth, the artist can employ this metonymic link as a means of emphasizing the impure and disgusting nature of the entity, which is essentially a compound of danger and disgust, enabled by the development of these attributes in tandem (Carroll, 1990, 52). Thus, by perceiving the entities and elements portrayed in the series, we can discern metonymies such as RATS FOR FILTH, SNAKES FOR DANGER/EVIL, SATANIC SYMBOLS FOR EVIL, and SKULL FOR DEATH.

However, these figurative examples are ingrained into the westernized society with such fervor that their construal is obvious without looking at the target-source connections. As pointed out by Forceville (2009b, 71-72), the move of metonymic source into the direction of being a symbol is motivated by the detachment from its discursive context without losing the connection with its target referent. This means that the cross is a symbol of Christ's suffering in most context, just as the Leaning Tower of Pisa is a symbol of Pisa, and by extension of touristic Italy. The contrastive example that the author offers is a brick, which is not a symbol for a skyscraper, and ends his observation with the fact that in both metonymy and symbolism

[52] In Ehren's text, "The Spell IV" is mistakenly titled as "Spell III". However, from the depiction, it is clear the author means the former.

we say that one thing ‘stands for’ something else, which already suggests that symbols are metonymically motivated.

The central element and symbol of *The Spell IV* is the well-known portrayal of the Devil by occultist Eliphas Levi (19th century). This traditionally 'villainous' entity in religious text, particularly in monotheistic religions, had numerous incarnations and portraits over the centuries, one of them being a goat-like creature with horns and hoofs. Gettings (1987, 133) notes the belief that the Devil must adopt a semi-human form in order to ‘work his evil’ in the world. The positioning of three symmetrical stars in the image provides an intriguing abstract landscape through which other symbols are interwoven. In the classic paintings of the horned Devil, there is also a star on his forehead. The five pointed star was used in Egyptian hieroglyphics as a symbol of God and spiritual power, later becoming one of the most important symbols of purity and spirituality in occult lore. The reversal of this symbol can be seen in the shape of the Devil’s face (the two horns as the upper points of the star, the two ears as the horizontal points, and the lower point represented in the sharp, bearded chin).

The direction of the star symbolizes the allegiance of the wearer to either Hell or Heaven, as the former is classically depicted underground, and the latter in the direction towards the heaven. Every element in the painting has its counterpart, which is linked to the important satanic concept of Devil being God inverted (Gettings, 1987, 133). It must be noted that these ‘satanic’ projections, as the other works of art up to this point, were not met with enthusiasm by the artistic circles, or “Kunstpolizei”, as Leitha (2015) refers to them, since for them unnatural depictions were simultaneously deemed perverse, even though Giger owed the creation of many such paintings mostly to his sophisticated black sense of humor.

Giger added an element to this traditional depiction of the fight between good and evil by placing a female form in the center of the white pentagram residing above the Baphomet’s head. As women figure prominently into his art, this addition to *The Spell IV* can be seen as a confirmation of the divine quality Giger bestowes upon the female creatures, often depicted as queens (*Li I, Li II*) and rulers of his biomechanized world (*The Spell I, The Spell II*). Thus, the series offers the possibility of the metaphoric construal A WOMAN IS A DIVINE BEING. The powerful depictions of women will be continued in this period, as well as the postbiomechanoid period.

4.1.2.4. Dune/Harkonnen

Year: 1975-1979

Orientation: horizontal

Color palette: monochromatic

Theme: the Harkonnen world of *Dune*

Image 9. *Dune II* (1975).

With the work on the unfinished Alejandro Jodorowsky's film project *Dune*, which was based on Frank Herbert's book of the same name, Giger created numerous paintings portraying the environment of the planet Giedi Primus, which served as planetary residence of the Harkonnen family[53]. Jodorowsky was inspired by Giger's creations, after being introduced to his art via a catalogue, and in 1975 offered collaboration on what was to be the most influential science-fiction saga on the silver screen, boasting, among others, Salvador Dalí in

[53] Harkonnen furniture was also created to accompany the visual feel of the film.

the role of the Emperor. The plans for this monumental film eventually fell through[54], but the innovative design evokes the dimensions of greatness both literally and figuratively in the following paintings.

In *Dune I* (1975), the way to the Harkonnen castle is paved with sharp bayonets, positioned horizontally from some sort of pipes. The path is aligned with a set of tubes placed in a row to the castle, which looms over the distant horizon, shown in mist. *Dune II* (1975) offers a side view of the Harkonnen castle. It is comprised of a colossal torso in the shape of a cone, on top of which there is an elongated head. Arms are built on the sides of the castle, and three tubular entrances/exits are shown connected to the castle. The ground is covered with piles of human bones, presumably thrown out with the help of exits. In *Dune IV* (1976), the viewer has a closer look at the head on top of the castle. The sides of the face are disproportionate, and the back of the head is elongated, going all the way to the back of the torso. Traintracks lead to the front, but there are also numerous mechanic lines, pipes and elements criss-crossing the surface of the torso. *Dune V* (1976) shows the same central element (the head), but it is no longer adorned with a light-colored surface – instead, the face is exposed all the way to the skull, and blotches of rust or disease have attacked the façade of the castle. The exposition is continued in *Dune VI* (1976), with the only difference that the 'eyes' are portrayed closed.

In series representatives such as *Dune II* and *IV*, we encounter a powerful conceptual metaphor in the form of IMPORTANCE IS SIZE/VOLUME. The castle Harkonnen has to physically embody the importance of the family – thus the "body" is disproportionate so that the torso holds the "strength" (the foundation), and the size has to visually overwhelm anyone who would dare to tackle the dark rulers. The full intention of the painting is realized when we learn of the castle's use of the beings in front of it – it actually absorbs their energy, which adds another layer to the already powerful imagery for the Harkonnen residence. This interpretation is confirmed by Di Fate (1988, 38), who sees Giger's Harkonnen castle as "a symbol of aggression, set on a hill of charred human bones, with a face that conveys destruction." It is not without reason that Di Fate mentions the face of the castle, or the bones. The antropomorphism of the Harkonnen castle accentuates the emotions of fear in the viewer, because the ethical depravity of the Harkonnens cannot be tied to our notion of humanity, at least in its most elevated sense. Thus, the previous metaphorical construct is enabled by the metonymy HUMAN BODY FOR BUILDING, in which the castle is seen as essentially the

[54] The film was eventually made by David Lynch with an entirely different design, and with an underwhelming performance (Kunst, Design, Film, 2009, 36).

metonymic representation of the emperor family which occupies its premises. Imbued with such figurative power, the series represents the literal source in all its terrific majesty, which is perhaps indicative of the impossibility of adequate visual adaptation in the cinematographic form (at least in the 1970s, the time period in which *Dune* was planned).

4.1.2.5. Biomechanical Landscape

Year: 1976-1987
Orientation: horizontal, vertical
Color palette: monochromatic, blue, sepia
Theme: the continuous merger of flesh and machine

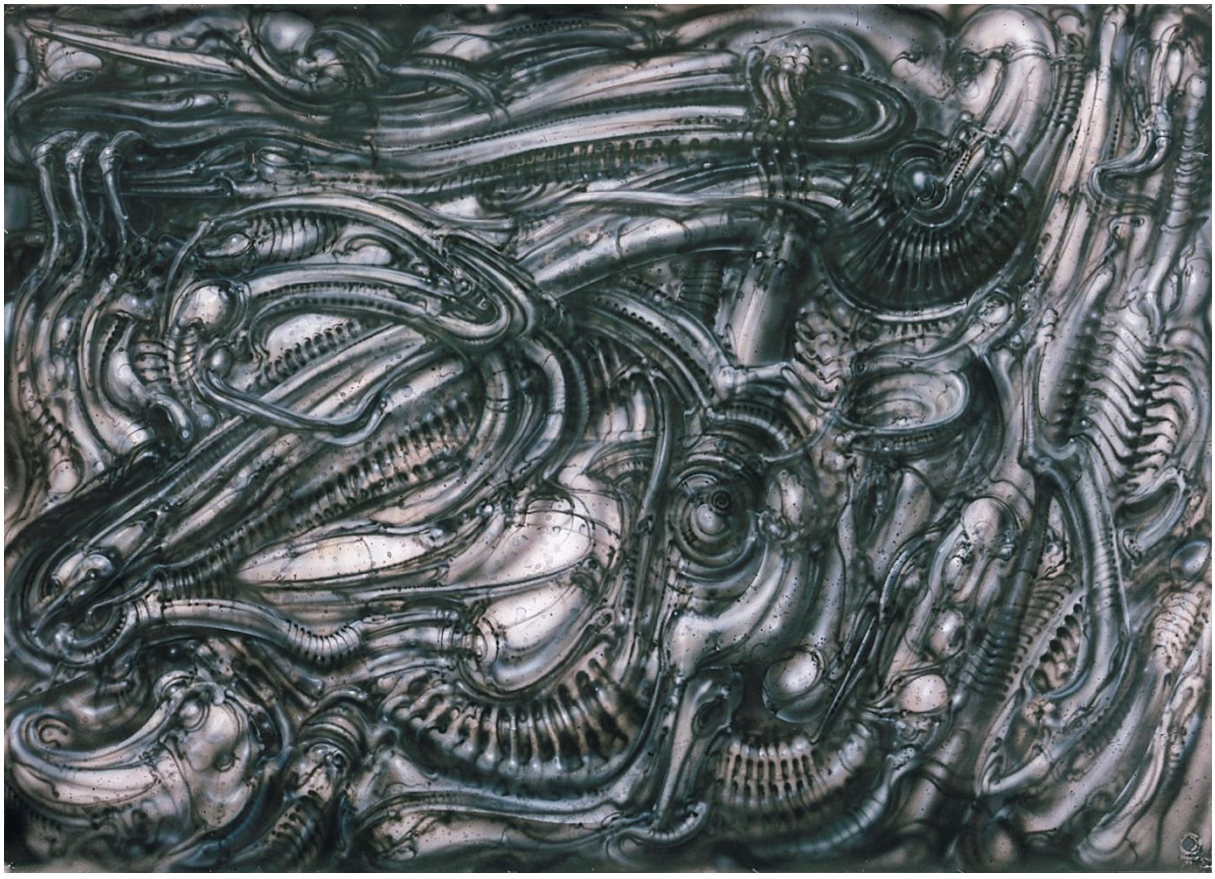

Image 10. *Biomechanical Landscape II* (1979).

Biomechanical Landscape series is an integral part of Giger's *oeuvre*, and most certainly belongs to his magnum opus. In fact, we can conclude that he continued his series of landscapes well throughout his artistic career, making these vistas a recurring motif in not

only the paintings titled as such, but also in most of other works from this particular period. As noted by Stathis (1990): "But, as is clear from a perusal of his fifth and latest collection of work—*H.R. Giger's Biomechanics* (from which the artwork featured herein was taken)—the main elements of Giger's horrifically intense and thoroughly consistent nightmare landscape have been kicking around his synaptic attic for at least the 25+ years that the volume covers."

Giger painted these vistas most intensively during four periods/years: 1976, 1980, 1983 and 1987. In this section, we will focus on the first two installments.[55]

Biomechanical Landscapes I (Work No. 297, 1976) presents a mechanical interaction of various metallic entities intertwined in an enormous artifically-made paysage. Biomechanical orbs are circulating through the image, two of them shown in the center as if coming closer to one another (the first is shown propelled from above, while the second rises with all its mechanical appendices from the ground). This is the beginning – organic forms are still non-discernible from the rest of the background, if there are any. Nevertheless, the orbs are atypical for machines; they allude to human parts (head, eyes, bodily curves). In *Biomechanical Landscape II* (Work No. 298a, 1976), elements in the foreground are now elongated, the shapes have gained even more round parts, while the central element resembles a human skull, in which metal parts double for exposed teeth. There are various tubes entering the image from pipes directed towards the central element, and the whole image is illuminated in places, which gives it monstrous depth and points to the enormous size of the whole landscape. *Biomechanical Landscape* (Work No. 312, 1976) focuses on the intricacies of the connections between various metallic parts in the landscape: the round elements seemingly perform the work of joints; there are bone-like pipes connecting wheels and other elements, and the manner of illumination points to the three-dimensional, round shape of some of the extremities shown in the lower part of the painting. Stutzer (2007c, 203) states that the underlying element of these works is a rigid structure, accentuation of the vertical central axis, and mirror-like repetition and modification of the same elements, along with a strictly symmetrical overall arrangement and careful positioning of the balance. *Work No. 312* can be taken as a representative of this disciplined approach to a formal system, where the apparently irregular layer of bones or, in other examples, the supposedly pulsating veins and mesenters cannot steal attention over the underlying, strong composition.

The view in *Biomechanical Landscape II* (Work No. 319, 1976) now shows two entities facing each other and interacting on several biomechanical levels. Some connections

[55] The later two installments are not represented in the corpus according to our criteria.

are merely hinted at with an almost ethereal airbrush stroke evoking a translucent surface of their body parts; others are brought to the forefront and heavily armored with scythe-like appendages, spikes and tubes. *Biomechanical Landscape* (*Biomechanische Landschaft (mit Köpfen)*, Work No. 413, 1979) shows an elaboration of the landscape viewed in the previous paintings. The endings of the mechanical constructions now appear to have a humanoid face, and are moving in an upward motion through connected extremities, both of the organic and mechanical origin. In *Biomechanical Landscape II* (Work No. 417, 1979), the situation has changed: circuits and tubes swim in a sea of organic matter coating and falling beneath the mechanical network. The eye of the viewer is tricked into recognizing some of the forms; alas, the illuminated parts only partially evoke the images of human body parts, but the texture and the color assigned to these unmistakably point to their organic origin. *Biomechanical Landscape III* (*Trains*, Work No. 418, 1979) takes the viewer back from the immediate vicinity to the biomechanical amalgam, and now shows a view from an elevated position to trains and the accompanying traintracks, which are fused together in the part closest to the viewer, and contain both mechanical and biological elements to their construction. In the far right of the image, and also the point most distant from the viewer, there is a spiral plane with a round edifice behind it.

Spiller (2016, 68) states that the seamless painterly techniques Giger used to create, among other visuals, his landscapes, effectively blur the boundaries between the scale of the body and that of the landscapes, which can be “sleek, suggesting nanotechnological vat-grown monocoque structures, or warty excrescences that erupt into bulbous crepuscular cysts dovetailed with eyes, eggs and glands”.

As with the previous, organic *Landscape* series, Giger's main motif is the figurative imagery that arises from the amalgam of flesh and machine. However, the conceptual difference between these two installments is the representation of the biological, which is the main visual element of the organic series, but takes on a more underlying role in the *Biomechanical* installment. Therefore, the artistic view of the emerging humanity as non-human, or not entirely organic, produces a blend of two input spaces, characteristic of Giger's *oeuvre*: biological and mechanic. The world of the second variant of the *Passages* series is now multiplied, placed into a larger context of an entire horizon as a 'habitat' for these bio-tech hybrids. The blend can be presented visually with the following figure.

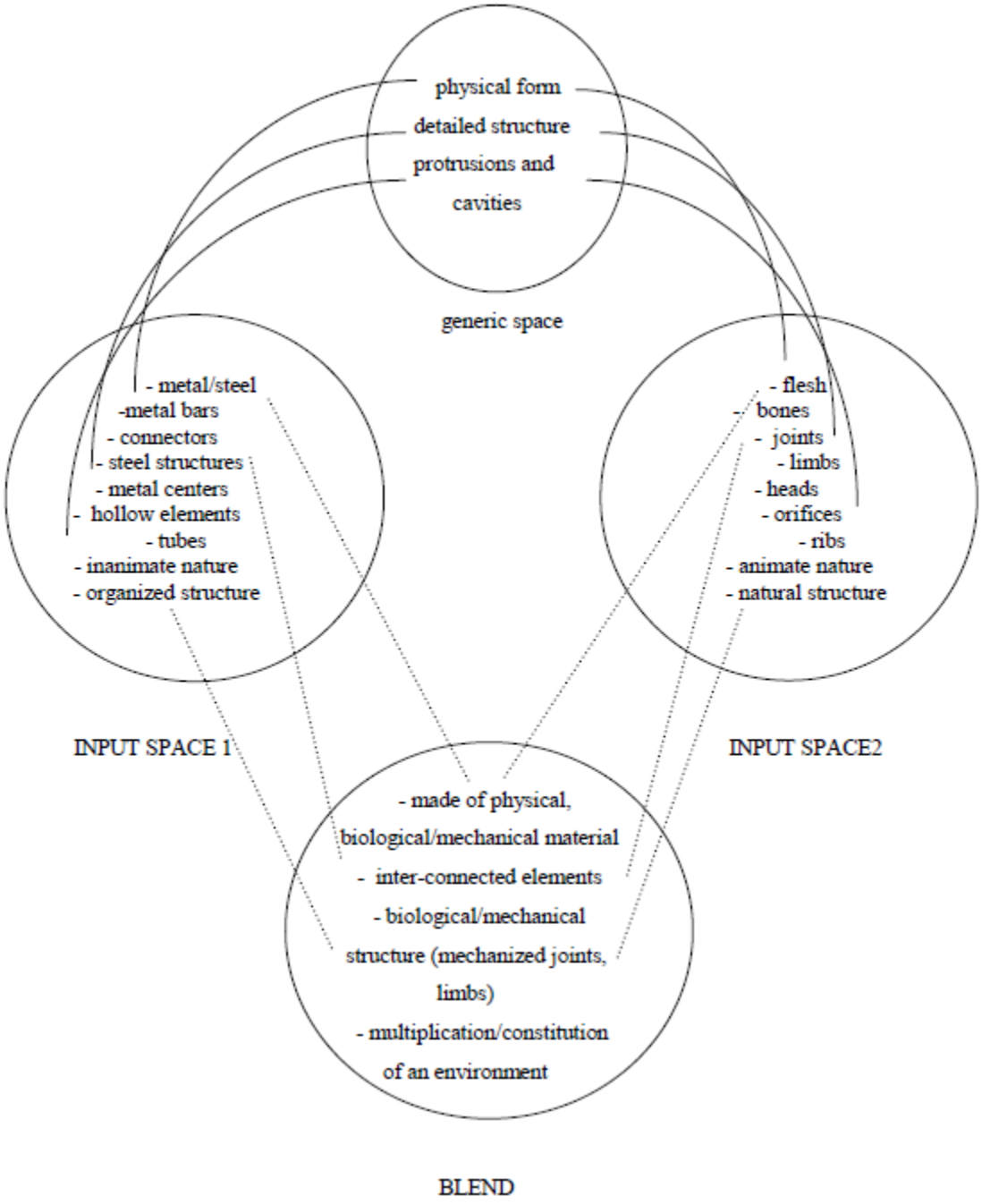

Figure 7. Blend for *Biomechanical Landscape*.

Biomechanical Landscape inherits some of the characteristics from the input spaces, such as the physical form, protrusions and cavities that evoke both biological and mechanical origins, and in the blend, the structure of the environment consists of non-discernible biomechanized elements, reflecting both the chaotic/natural positions, and the organized sequencing and repetition of the artificial parts. None of the elements are fully formed

individually in the blend; even in the example of *Biomechanical Landscape III* (1979), the trains are simultaneously distinct (partially) and form the biomechanized environment. Thus, the blend retains the characteristics of its emergent structure, and at the same time vaguely recalls the elements of the input spaces.

4.1.2.6. Necronom and Alien

Year: 1976-1978
Orientation: horizontal, vertical
Color palette: monochromatic
Theme: depiction of a monstrous creature

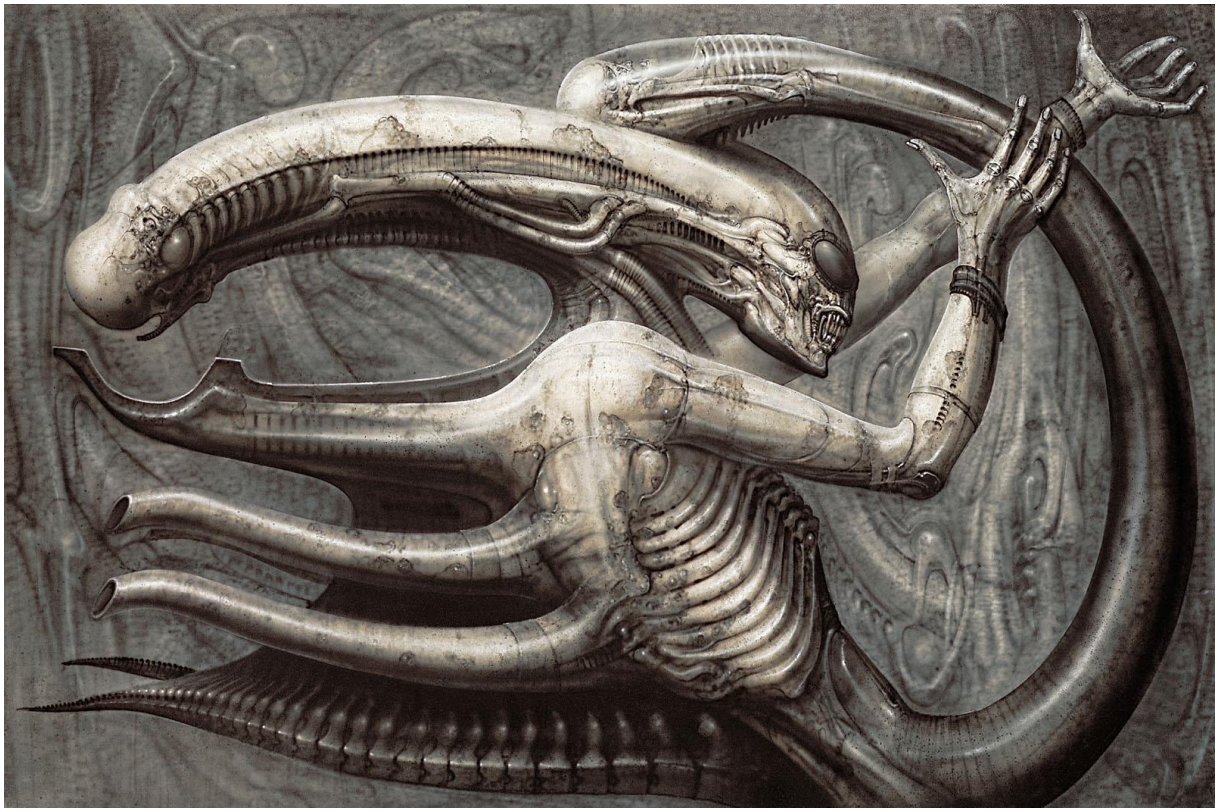

Image 11. *Necronom IV* (1976).

In this section, we will turn to H.R. Giger's most famous creation: the titular character of the film *Alien* by Ridley Scott (1979). Two important series are connected to the design: the *Necronom*, which was created before the film and served as the model for the creature,

and *Alien*, the series which Giger created specifically for the film, including the three stages of *Alien's* development.

The origin of the iconic look of *Necronom* can be seen in Giger's earliest designs, most notably *Schaft No. 7* (1966) and *Alpha* (1968). The elongated, alien head, non-human features intertwined with shapes and forms usually belonging to a human body have been developed over the years and decades from their initial appearances to the fully realized biomechanoid form of the latter period.

Necronom I (1976) provides a profile view of an alien head, heavily surrounded by tubes connected in and around the transparent surface of the features. The eye and mouth area seem to be invaded by tubes of a larger dimension, and the whole image appears static, since the tubes put the creature firmly into the designed place.

Necronom II (1976) provides an elaboration of the alien head. The image consists of three heads that seem to be presenting movement to each side, showing the face from the profile view, as well as en face. The upper part of the head(s) appears to be a helmet of some sort, and the eyes of the creatures are either covered or non-existent. The elaborate work on the rest of the face consists of both strings and veins, marrying the very organic look of the features with that of a mechanized structure. The creature seems to have no skin, but in the side views, what exits the mouth is a male sexual organ, which seems to be a part of the inner organic structure. Levy (1979, 35) notes that the artwork suggests the gaping jaws of horror, and seemingly eye-less, dome-headed visage which we later see in the film, while the side views suggest the action of the protruding tongue and the appearance of the jaw musculature. Grof (2014, 27) sees *Necronom II* as a "three-headed skeletal figure wearing a military helment, combines symbols of war, death, violence, and sexual aggression in a terrifying amalgam", with which Giger continued his narrative on the horrors of modern war which plagued humanity throughout the past century.

Necronom III (1976) shows the character from a different angle (between side view and profile view) with its mouth open, but without any protruding features coming in or to the mouth area. Instead, what seem to be tusks surround the head, slightly obscured by mist hovering around the lower part of the head. There are no eyes; a network of wires and tubes cover the upper part, and a similar network covers the background of the image.

In *Necronom IV* (1976), the creature is fully realized from the neck down to the lower torso. It provides a profile look at the elongated head, which is followed in length by four tube-like growth from the back of the entity. The arms seem human-like; nevertheless, they are inter-connected with wire and plates, and seem to be holding the tail of the creature, the

end of which resembles an encased skeleton. The color palette does not stray from the monochromatic look, with various shades of grey used to add three-dimensionality to the ribcage, tubes, and other features.

Necronom V (1976) is an amalgam of *Erotomechanics* and the creature from *Necronom*: the creature, resembling a female entity, is shown in partially horizontal position, whose extremities either pierce entities emanating from tubes around the creature, or are fully connected to them in a complex network of limbs and wires.

Necronom VI (1976) depicts a creature, naked, except for a crown or a turban on its head; it is almost completely human-looking, with only a few wires seen at the joints of the fingers and ankles. However, it is holding the lower part of the torso, a trunk of some sorts, which consists of a grey tube out of which various mishapen heads come out in a white mesh, only to die and disintegrate on the ground.

Both *Necronom VII* and *VIII* (1976) portray an alien whose features allude to both human and non-human forms; there are parts, such as ears, that are placed on the side of the heads; however, the heads are surrounded by semi-organic growth that resembles a shield or some sort of a helmet (in the case of *Necronom VII*), while in *Necronom VIII* tentacles surround the facial features.

Necronom IX (1976) shows the head of a creature with partial human features, but with growth unresembling human form spurting from the top of the head, and the chin. In fact, the whole lower part of the head is portrayed as an alien-like structure, again intertwined with mechanics.

In *Alien I (Facehugger) Version I* (1977) and *Alien I (Facehugger) Version II* (1977), we see the first stage of the creature's development, which is the facehugger. It leaps from an egg to the face of the victim using the tail as a spring, then attaches itself firmly with the help of spider-looking legs, which form a strong grip on the victim's head, and inserts the proboscis into the mouth for the purpose of depositing embryos (*Giger's Alien*, 1994, 10). The act is clearly depicted in the paintings (latching onto the victim, and depositing the embryos). *Alien Egg II* and *Alien Egg III* (1977-1978) depict the egg-like dwelling of the facehugger, with translucent surface in order to show the viewer the content inside. The first painting shows rows of eggs in the background of the central egg, while the second focuses on one egg, adding more details to the facehugger and the interior. *Alien I, Facehugger, Version IV* (1978) offers a look at the facehugger from different perspective: latched, unlatched, and with the tube-like proboscis projected out of the facehugger's 'torso'. *Alien II, Chestburster* (1978) presents the second phase of the creature's development: having successfully tranformed from

an embryo into an entity that no longer needs the host body for survival, the chestburster 'liberates' itself from the victim's body by biting its way through it. *Hieroglyphics* (both variants, 1978) takes its cue from Egyptian-style combination of alien hieroglyphs and the three phases of Alien, all within a pyramid above and around which the full-grown creature is depicted, taking the role of a frame for the stages of development. *Landscape* (Work No. 385, 1978) serves as the design of the alien environment. Bone-like structure is mixed with mechanical parts; there are horizontal and vertical forms with strange orifices and growths that resemble organic forms. Similar ground is depicted in *Wreck* (1978) in which the derelict ship of an unknown alien race sits on a hill, below a milky grey sky as a familiar element from the *Landscape* series. A closer look at the ship (*Wreck Entrance*, 1978) offers the discovery of three oval-shaped entrances on the side, which again look more organic than artificial (even though the surface is a network of metallic lines and tubes). The interior of the wreck is designed in *Corridor in interior of wreck* (1978), "that winds like a snail-shell from the entrance of the derelict into the interior, to the cockpit" (*Giger's Alien*, 1994, 32). The mixture of biological and technological is again seen in the walls of the corridor, where tubes and pipes are combined with soft tissue. *Pilot in cockpit* (1978) presents a side look at the alien being seemingly fused together with the cockpit of the derelict ship; his bones and mechanical apparatus are simultaneously linked to the chair, above which a vizier of sorts is mounted in the form of the pilot's head.

Alien III, front-view II and *Alien III, front-view III* (1978) provide a frontal view of the being in the third phase of its development - the full-grown entity. At first, the viewer is taken by the human-looking extremities, but the subsequent detailed look at the head of the creature brings forth a different conclusion. The biomechanoid is also portrayed in *Alien III, side-view II* and *III* (1978), in which the 'second mouth' with another row of teeth exits the mouth of the creature as a weapon.

Arenas (2009, 15) sees the *Necronom* creatures as antropomorphic beings who exist outside of the natural laws and test our categories of perception and understanding. Their detailed appearance gives them the look of a realistic threat and perfection, and the same description follows closely the traits represented in the *Alien* series, as it sprung out from *Necronom* for the purpose of the film.

These two presented series provided the blueprint of the monster that set a precedent in the Hollywood cinematic history. Never before has the biological dimension of an extraterrestrial being been so detailed and transformed into an element of the movie, as noted by Arenas (2009, 14). Sexual symbolism speaks from every celluloid frame: from the

entrances of the alien ship, moist inner facilities, bone-like structures on the walls, to the ship as the mother's uterus, and the return to the womb that is punished by death (Arenas, ibid). The creature represents pure, vicious perfection, (there is no inhibition here, sexual or other) something that can be somewhat imitated by humans by becoming a part of its natural cycle (the host for the chestburster), but never reached. Alien is the embodiment of our fear of the unknown, the ideal biological killing machine not plagued by remorse, guilt, lust, or any other human emotions. It resonates only the "ouroboros of existence", whose sole definition and purpose is to live in the universe that has reached its biological pinnacle with the creature, only to be eaten alive from inside now that the final evolutionary step has been achieved.

At first, we could posit that the conceptual metaphor presented by H.R. Giger is the ultimate one: EVOLUTION IS A NON-HUMAN BODY. However, the source and target domains cannot be easily distinguished from the Alien design in both *Necronom* and *Alien* series. Alien itself appears a fusion of human possibilities and futuristic insectoid-mechanic intentions.[56] Thus, we can adopt the view that Alien actually presents a blend of three input spaces, human, insect and mechanoid. This view confronts Carroll's (2003, 363) analysis of creatures such as Alien, for whom this and similar creatures are an example of a physically compossible image, depending on the genre in which the visual image is set (this being at a crossroads of horror and sci-fi). In view of the tenets of visual figurative mechanisms, the opposition of fiction to metaphoricity of the image does not hold water, especially taking into account Carroll's emphasis on artistic intention, which 'should', in his view, separate the intention to present physically noncompossible images and beings inhabiting a fictional world.[57]

The blend is presented in the following figure.

[56] The initial observation for the conceptual metaphor was part of the research presented at the 11th RaAM Conference in Berlin in 2016. We are thankful for the comments made by participants of the session, in particular Charles Forceville and Albert Katz, who pointed out that the figurative construal in the Alien creature might be better served with a blend.

[57] Carroll (ibid) states: "One can imagine science fictions in which there are pig-priests, violin-women, and monsters who are part flesh and part machine," and pushes for the presence of a clear artistic decision to offer such a composition for metaphorical insight, as opposed to fictional possibility of the existence of these creatures. The two characteristics of an artwork do not appear to be in juxtaposition, especially in the form of a blend.

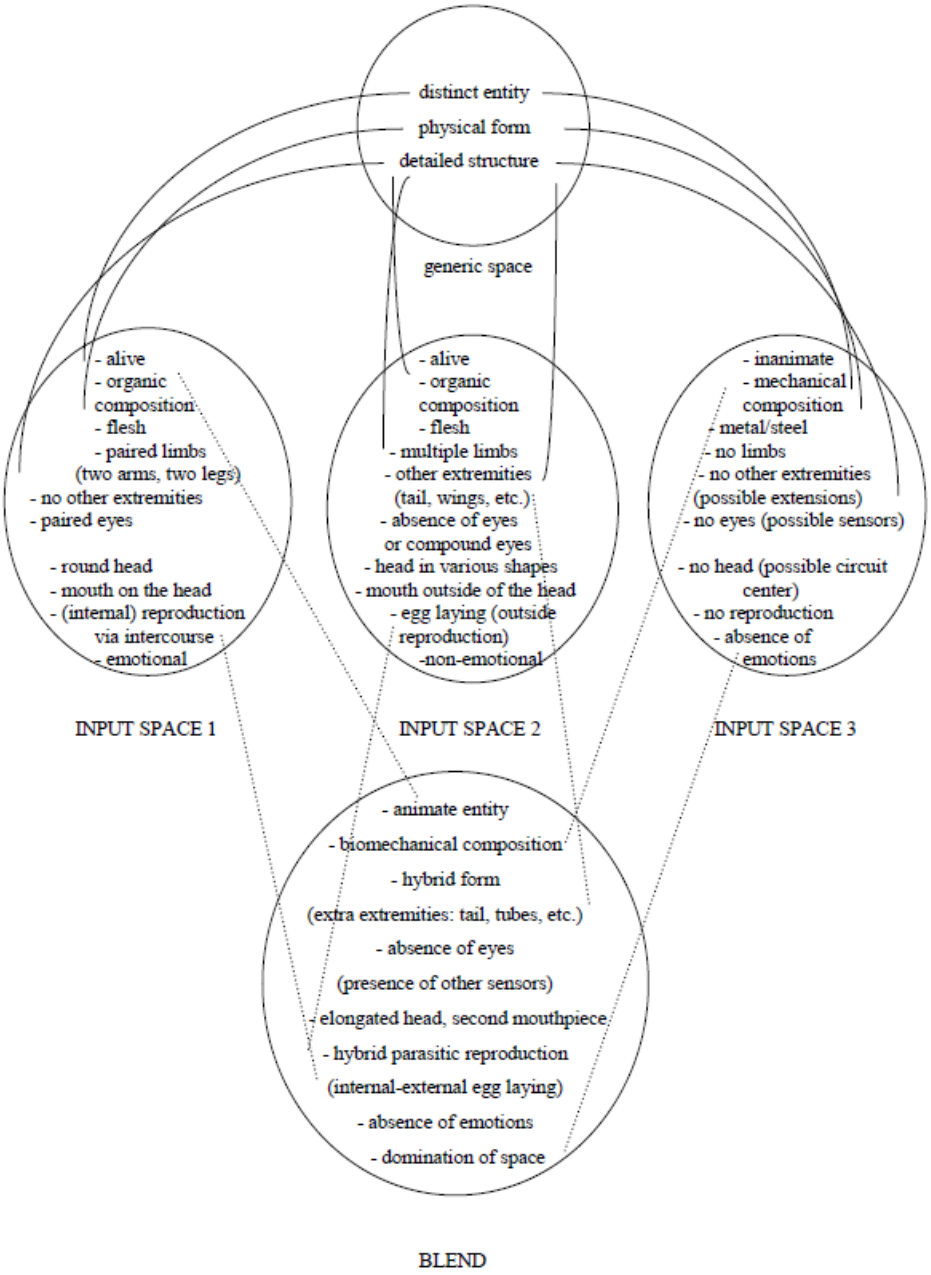

Figure 8. Blend for *Alien*.

In this somewhat rough visualization of the blend (Figure 8.), input space 1 is the human, characterized by its animate nature, physical composition (flesh), binary limbs and eyes, and reproduction via intercourse, where the egg fertilization happens inside a woman's body, as one part of the equation. In input space 2, we have placed the essential characteristics of insects, such as a multitude of extremities (non-binary sets of eyes and limbs), some of which are unique to the insect and animal world, and reproduction that contains the laying of the eggs outside of the body. Input space 3 represents the machine, with its inanimate, non-emotional nature, absence of some physical characteristics shared by the other two input

spaces, and the impossibility of reproduction. The emergent structure holds not only the features common for all three input spaces, which are relatively scarce (physical composition, distinct features), but the most important characteristics are reflected in the new, compound entity. Among the most significant traits of this blended creature is certainly the parasitic manner of reproduction, which is a hybrid version of the two ways in input spaces 1 and 2 (depicted in, among other paintings, *Alien Egg III* (1977-1978), *Alien I, Facehugger, Version IV* (1978), *Alien II, Chestburster* (1978), and *Alien III, front-view II (1978).* The human body is used as a depository of the egg, and upon delivering the second-stage specimen, it is discarded immediately. The internal-external trait of the reproduction lies in the fact that the facehugger creatures are themselves laid in eggs existing in the outside world, which are unable to produce the chestburster precisely because it requires a host.

As seen in the descriptions of the series above, the environment of the Alien mirrors its hybrid nature, expanding the biomechanic composition over the entire physical surroundings of the viewer. The visual confrontation with its systematicity subverted our once comfortable distinctions between biology and machinery, as well as our expectations of mechanical forms with implicitly clear functions. It also confronted us with a creature that posed a threat to us from the outside and from within, and these subversions made us rethink the look of technology (London, 1988, 28).[58]

In order to understand our own reason for existence, Giger gives us a mirror to hold to our own emerging alien identity, forged at the crossroads of biological, technological and the destructive forces made apparent through wars and overpopulation from the 20th century onwards. As Leary writes in his foreword (*ARh+*, 2007, 4) "Giger has become the official portrait photographer for the Golden Age of Biology. Giger's work disturbs us, spooks us because of its enormous evolutionary time-span. It shows us all too clearly, where we came form and where we are going. He reaches into our biological memories. […] Although he

[58] The cinematography of Alien, especially the potent horror of its milieu (*H.R. Giger's Alien*, 1994) provides additional contextualization in terms of its representation and intention. According to Hantke (2003, 532, et passim), horror fiction provides ambivalence for the narrative experience, which is respected and brought to the forefront with *Alien*, where the viewers' simultaneous repulsion and attraction to visually perceive the monster is rewarded with its final manifestation. Moreover, the film established a new visual grammar for the postulates of the science-fiction cinema. The pure technosphere of the spaceship Nostromo is marked by the absence of nature, while the inside of the ship functions as a metaphor for the parental body and thus the body of authority itself.
Doane (2004, 185) elaborates on the symbolic system of Alien. For the author, both the film, its sequel *Aliens*, along with *Blade Runner*, possess symbolic systems that correspond to the contemporary 'crisis' in the realm of reproduction - such as birth control, artificial insemination, etc. – which threaten the very possibility of the question of origins of mankind. Furthermore, human bodies in the film are colonized by machine-like organisms, providing an argument for the metaphoric contamination by forces of industrial capitalism. Thus, all human beings initially on board on the ship, or 'inside the machine', are no longer functionally relevant due to technology reaching a state of self-sufficiency (Hantke, 2003, 540-et passim).

takes us back far, deep into our swampy, vegetative, insectoid past, he always propels us forward into space. His perspective is ultimately post terrestrial. He teaches us how to love our crawly, slimy, embryonic insect bodies so that we can metamorphize them.“[59]

4.1.2.7. Erotomechanics

Year: 1979
Orientation: horizontal
Color palette: monochromatic, blue, sepia
Theme: human-machine intercourse

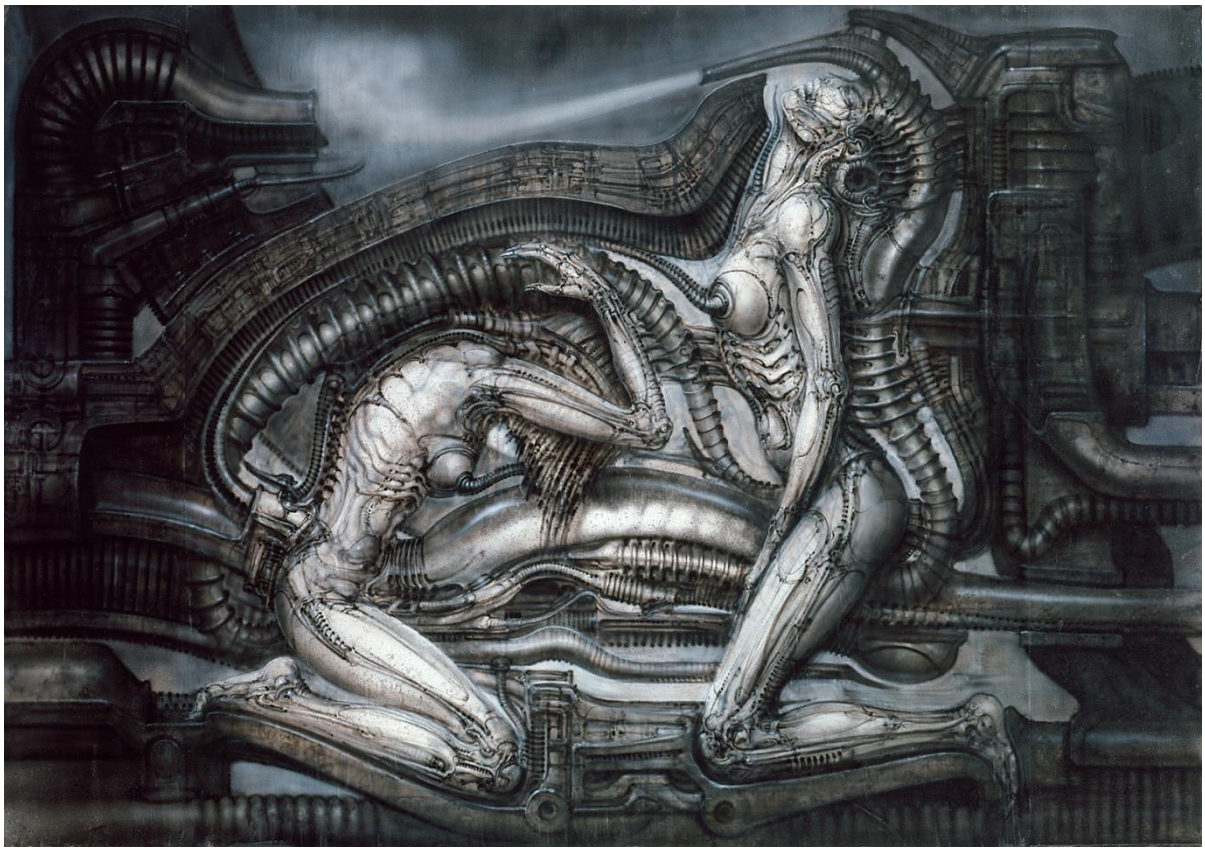

Image 12. *Erotomechanics VII* (1979).

Erotomechanics IV was created in 1979 and presents the first painting with this title in the samenamed series. The series was an homage to Giger’s marriage to Mia Bonzanigo

[59] The original text (written in English, then translated to German for *ARh+*) is taken from the official website of H.R. Giger at http://www.hrgiger.com/leary.htm.

(Bonzanigo, 2015), crowning their relationship and collaboration during the work on *Alien*. The orientation of the painting (and the rest in the same series) is horizontal, and the series also shares a similar color palette, which consists of black, grey and white, with occasional blue and sepia tones in some versions. The painting shows an unknown landscape in which nondiscernible forms occupy the position on the left side of the painting, while the opposite side shows an artificial construction with tubes made of metal-like material, and glass, the ends of which are located in the center and bottom of the image, pointing to the landscape. There is a void below the glass ends of the tubes. The background is composed of heavy dark clouds, round-shaped and in places struck by light, which also lands on part of the landscape and the tubes. The whole image evokes an unsettling feeling of being in an entirely unknown place, without any man-made constructions or recognizable parts of nature.

Erotomechanics V (1979) depicts a similar environment in which two elements take the central position and connect in the middle of the image[60]. Both constructions have uneven surfaces marked by a complex network of wires and lines that both protrude and go below the surface of the constructions. The main element is composed of two orbs (the shape is emphasized by light reflection), below which there is an orifice, connected to the lower element by a string of lines horizontally and vertically placed on the element. In the distance, a similar construction can be seen in the left part of the image, while the background shows nondiscerning cloudy, misty sky in places accentuated by the light.

Erotomechanics VI (1979) seemingly occupies the same world of the other paintings, with the perspective of the viewer placed somewhat differently. From the top right corner of the image, there is a massive construction with an uneven, wet surface, that connects to another construction in the center of the painting. The pattern alludes to an organic form. From both sides of the second construction, there is a wall with rectangular and square plates delineated with wires and tubes, while one plate is missing on the left corner, showing the inner, metal-like construction of the walls. There is rust or some sort of layer attacking the ends of wires in the bottom left of the image. The viewer is intentionally placed below the first construction, the reflection of which is seen in the water that hides the lower part of the walls.

Erotomechanics VII (1979) depicts two mechanoid creatures with human forms placed opposite of each other in the center of the image. Both creatures have mechanical extremities and elements that connect in and around the creatures themselves, and their placement is

[60] There are two states of Erotomechanics V. We are focusing on the second state, shown in the collection *Necronomicon I & II* (2005).

secured at the bottom with a steel foundation for the space between the knees and the feet. A similar foundation secures the position above, as the head of the creature on the left is placed below the right arm, while the creature on the right is shown in a slightly elevated position, with its head held above and almost pressed to the steel and metal construction that disables movement from both creatures (the painting is static). However, the facial features of the second creature (eyes closed, mouth open) suggests otherwise: the viewer is witnessing some sort of an exchange between the creatures.

Erotomechanics VIII (1979) is a study of close elements intricately intertwined. Seemingly nonmorphic elements dominate the painting: from the bottom left corner, there is a line of tubes entering an orifice made of similar material, while two parts of the construction, of equal width, extend from each side of the tubes, further lined with plates, lines and wires. The reflection from these elements point to the conclusion that the construction is made of metal and similar material. The background of the image does not reveal a landscape in the distance; instead, there is only darkness in the top left part of the painting, while the opposite part is the location of the rest of the construction, with no visible end.

Erotomechanics (Fellatio) IX (1979) depicts a close-up of a connection between one antropomorphic creature (shown only partially with its face) and an unknown metallic construction protruding from the upper left corner of the image. The balance of the painting is somewhat disturbed, as the wires and metallic ridges are shown going from the upper left corner diametrically to the bottom right corner, which makes the painting seems slightly tilted to the right. Light reflection makes the surface of all elements in the picture seem highly polished, with some rough metallic parts. Screws, ridges, intricate wires and tubes point to artificial constructions, despite the humanoid form.

Erotomechanics (Fellatio abstrakt) X (1979) seems to be a variation of the *Erotomechanics IX* painting, but upon closer inspection, none of the antropomorphic elements present in the previous painting are seen here. Moreover, the ‘abstract’ aspect of the painting is clearly shown in a network of mechanical elements that is organized organically, i.e. without clear-cut, rectangular or square shaped patterns which would form an element constructed in an artificial manner.

Erotomechanics XI (*Deification* or *Begötterung* in German) (1979) is the last one of the series. A humanoid creature is placed in the center of the image in a crouching position. Above it, there seems to be another figure, whose ribs and the entire back are made of metallic ridges which extend to a tail. However, this creature is conjoined with the first one in

the head region. The surroundings cling closely to the creatures' extremities and show a rusty metallic pattern.

The *Erotomechanics* series, thematically speaking, depicts a complete merger of biological entities and mechanical constructions. Cables invade orifices of ships, extraterrestrial beings protrude through one another in a quiet merger of born and made. Therefore, the conceptual metaphor EMOTIONAL INTIMACY IS PROXIMITY can be further developed into the construct EMOTIONAL INTIMACY IS PHYSICAL MERGER, because the proximity of the characters in the artworks is actually a physical symbiosis between the biological and the mechanical to a degree that is much higher than its figurative application. This metaphor is salient in this cycle, f.e. in the paintings *Erotomechanics VI* and *VII*. This new metaphoric construct points to our use of technological advancements as no longer based on simple tool-user link, but that we are so emotionally connected to them that we are in their servitude. Therefore, Giger actually created a conceptual metaphor on the foundation of the individual and collective digitalized transformation unsurpassed in recent history. The humanoid figures point to the metonymic construct INDIVIDUAL FOR HUMAN RACE, as the ultimate motif is linked to the entirety of mankind. Mankind has been intimately involved with its own creation - technology, for decades leading up to the 21st century; in order to show this relationship, Giger constructed a figurative narrative with the following domains: the physical connection between two people (human bodies) as the source domain, and the mechanical 'substance' which, upon closer inspection, forms these bodies and places them in an intricate relationship with one another (the merger), against the backdrop of hitherto unknown locations (future).

The reason why we have not approached the *Erotomechanics* series from the point of view of sexuality, as the first impression would undoubtedly warrant, is that these paintings use simple sexual acts to point to another sort of merger, in which organic does play a part, but the result lays in the intricate web of the often uncounscious interplay between us and technology. The confirmation of our view can be found in Giger's observation of the series. He stated that he changed the subject of Erotomechanics (despite the theme of the series and the depicted acts), thus imbuing it with aesthetic quality. Our view is further explained in the use of color. In an interview, Giger (Sutter, 1982) mentioned that red for him means erotica but in the context of this series, we see no trace of it in the paintings. Instead, the color pallete of the series is the classic monochrome with traces of (metallic) blue, which forces the viewer to pay attention to the details and carefully composed elements of the paintings, consequently calling into mind the figurative constructs described above.

4.1.3. Post-biomechanoid period

The third and final period of the decades of H.R. Giger's creativity encompasses the time interval from the 1980s, specifically after the 'birth' of Alien on the silver screen, to artist's passing in 2014. The post-biomechanoid period is characterized by multimodal artistry, including sculptures and architecture, the most prominent representative of which are the H.R. Giger Museum and Bar in Gruyéres, and Giger Bar in Chur, Switzerland. All three provide an inside look into the creations of this artist by reflecting the specific symbolism of Giger in both form and content. The Giger Bar in Gruyéres is perhaps the most fascinating architectural creation of the late author, as it boasts an intricately detailed canopy of skeletal arcs across the ceiling, a womb-like feel that is multiplied by furniture (the Harkonnen chairs, among other designs), which altogether make the visitors experience soothing organic warmth and triggering strangely familiar prenatal memory, indicative of Giger's connection between birth and death (McKechnie, 2010, 18).

A number of film projects also mark the post-biomechanoid period, among them *Poltergeist II* (1986), *Alien 3* (1989-1990), *Species* (1995), all with varying levels of success and Giger's satisfaction with the final product in comparison with his original design.

For the purpose of our analysis, we will focus on the following series: *N.Y. City* (1980-1981), *Victory* (1981-1983), *The Mystery of San Gottardo* (-1998), and *Watch Abart* (*The Deviant Art of Watches*, 1993).

4.1.3.1. N.Y. City

Year: 1980-1982
Orientation: horizontal, vertical
Color pallete: monochromatic, blue
Theme: alienated metropolis

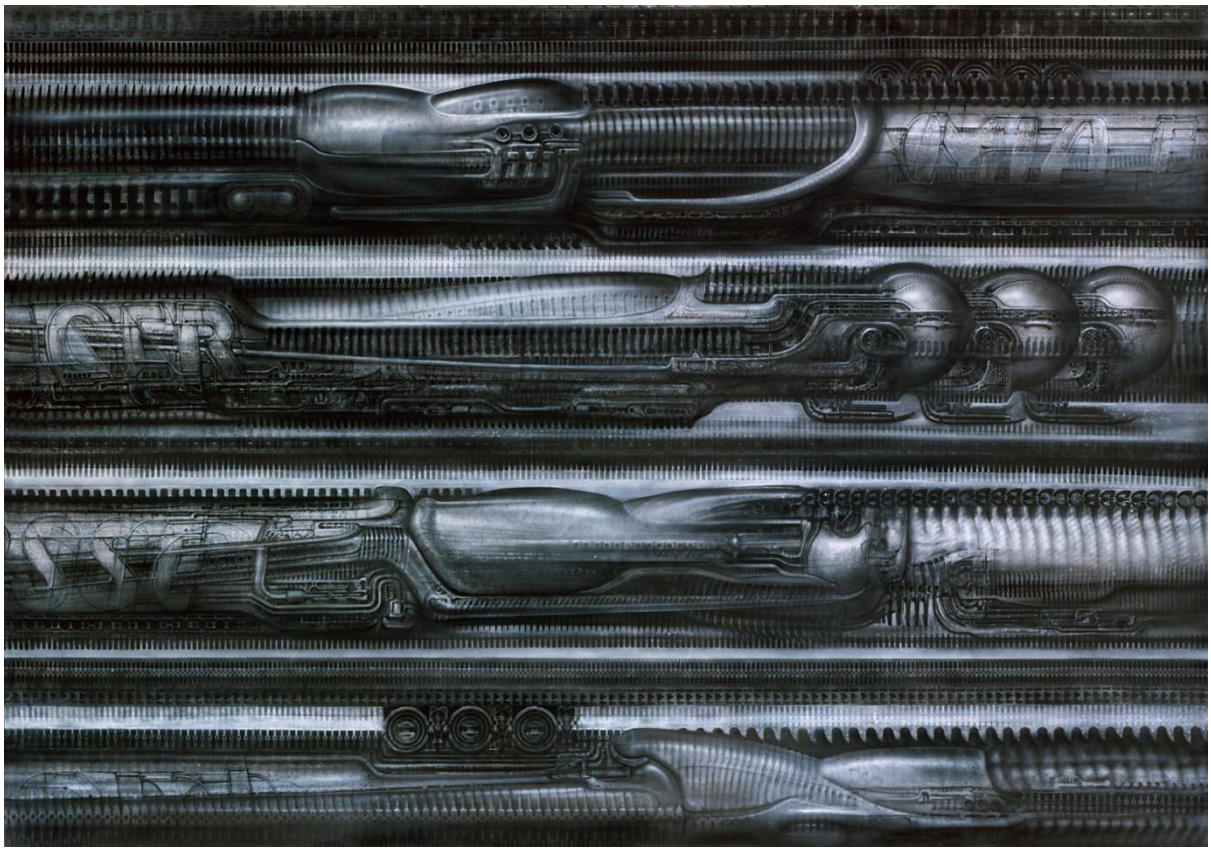

Image 13. *N.Y. City XXI Subway* (1981).

During the seemingly endless press tour for *Alien* and his stay in the U.S. for the Academy Awards, H.R. Giger became inspired by the cold nature of New York and its maelstrom of edifices that challenged verticality in all their forms. The series consists of 28 paintings in total; for our purposes, and based on the available corpus, we will take a closer look at the following *N.Y. City* works:

N.Y. City II, Lovecraft over N.Y.C. (1980) depicts several biomechanized forms moving from right to left. Their size is suggested through dimensions of elements, while movement is indicated by the light emanating from the left part of the painting (on the other side, the entities travel in dark tones of the monochrome, which indicates presence). Heads and other features can hardly be discerned from the joints and metallic parts constituting the entities. The main motif is continued through the series, arriving at *N.Y. City VIII* (1980), in which the vertical alignment recalls the unsettling depths of the *Shaft* series. *N.Y. City XII, Science fiction* (1980) shows a tilted view of a vista filled with encapsulated human-machine forms with pull-out mechanisms and a detailed structure of the edifice. Light appears from the upper left corner of the painting, and illuminates the forms, showing their transparent quality. *N.Y. City XV, Crossing* (1981) the careful structure of the forms is disrupted; instead, the

painting reveals a multitude of entities/landscape parts seemingly superimposed onto one another. In *N.Y. City XXI, Subway* (1981), we see four rows of mechanized tubes with various parts reminiscent of human forms (skulls, joints, etc.) As the title would warrant, the orientiation of this painting is horizontal. The images that step aside from the central motif of the series seem to be *N.Y. City XXII* (1981), and *N.Y. City XXVI* (1981) in which the environment is mostly made of humanoid forms. Orbs and orifices move through a complex web of circuits and pipes in a classic monochromatic depiction. The next painting in the series, *N.Y. City XXIII, Subway* (1981), along with *N.Y. City XXV* (1981), *N.Y. City XXVII* (1981), and *N.Y. City XXVIII* (1981) return to the vertically and horizontally laid mechanized constructions, without discernible human elements. In *N.Y. City XXIV, Elevator* (1981), slanted mechanical forms evoke the structures from the title, painted against a backdrop of similar structures, with little to no light in the image.

Watkins (1987, 21) notes that the patterns in the series evoke rib cages, long rows of valves or keys, film strips, and spiraling figures reminiscent of coiled springs, and quotes Giger who articulated his main motif in painting the series as an attempt to comprehend the metropolitan soulless machine, and to articulate his own reactions and perceptions of this city. He also sees the N.Y. City series as an example of the change in his style, which became more clear and detailed throughout the years (Robley, 1988).

Based on the first two descriptory stages of our analysis, we can posit that the paintings evoke the conceptual metaphor NEW YORK IS A BIOMECHANICAL HYBRID. Effectivelly devoid of all natural elements, the depiction of this city is characterized by cold, dark surfaces, mechanical elements that constitute the entirety of the scene, and occasional organic structures intertwined with the mechanical parts. Giger thus sees both the modernized surroundings of this metropolis and its inhabitants as one inseparable entity, served both by its existence and because of it. The up-bottom alignment of some of the images comment on the vertical evolution of the city: it is no longer characterized by a 'logical' horizontal expansion, but by the conquest of the space above and below the current edifices. Furthermore, as a compelling observation of the alienated environment, the subject – New York - could stand for all multi-million dwellings in other countries on the planet, and as such be used as a metonymic paragon model for a metropolis, prompting the conceptual metonymy NEW YORK FOR METROPOLIS.[61]

[61] New York will return as one of the subjects in the paintings in *The Tourist* (1982), dictated by its thematic constraints and anti-globalization undertones.

4.1.3.2. Victory

Year: 1981-1986[62]

Orientation: horizontal

Color palette: red

Theme: dominant female figure

Image 14. *Victory VIII* (1983).

There are few exceptions from the prevalent monochromatic quality in Giger's opus, and one of the most noticeable examples is the Victory series, presented in the following section.

Victory I (1982), *II* (1982) and *III* (1981/83) all show variations of the same image: a female figure shown above the viewer in a menacing position. The dominant color of the series is red, pointing to a significant departure from the usual color palette in Giger's paintings. The face of the creature has skeletal features (especially in *I* and *III*), and there are

[62] The paintings from 1986 are not presented in any of the publications in the corpus, and will therefore be omitted from the analysis.

subtle differences in the background of the images. While in the first three installments the creature is holding a victory sign with her left arm, in *Victory IV* (1983), there are skulls propelled upon metallic sticks on each side of the entity. *Victory V*, *VI*, *VII*, and *VIII* (1983) offer similar differences in terms of color, facial features, physical changes of the body, etc. *Victory VI* (1983) features three figures which are distinct in their appearance, but simultaneously made to feel like they are part of the background.

Grof (2014, 211) describes the main entities in this series as "demonic female figures painted fluorescent red", and notices the combination of biomechanoid elements with fierce sexuality and death symbolism, resulting in images of great archetypal power. From the perinatal perspective, the author (ibid) points to the title Victory as a description of the neonatal experience, which is connected to maternal deliverance and the "exhilarating sense of liberation of having escaped the clutches of the birth canal". Thus, the recuring motif that is present in this series as well is the difficulty of passing through enclosed spaces (similar to *Passages* series). Giger commented on the perspective of the paintings, noting that such a view would probably be from the point of view of a baby after birth, looking back at his mother. (*H.R. Giger's Necronomicon I & II*, 2005, 163). The viewer is intentional positioned by Giger to be below the creature, which looms above and thus shows its significance/superiority, which enables the conceptual metaphor BEING IN CONTROL IS BEING UP. The perspective of the viewer is not disrupted in other paintings, which can point to this element in *Victory* as the salient aspect of the paintings and the center of the metaphorical construct. The metaphor is used to position the female entity on the top of the man-made civilization – their pose invite a translation of triumph and intangibility, and the enthroned female creature gains regal qualities (*H.R. Giger's Necronomicon I & II*, 2005).

4.1.3.3. The Mystery of San Gottardo

Year: 1989-1984
Orientation: horizontal, vertical
Color pallete: monochromatic
Theme: a race of arm-leg creatures

Image 15. *The Beggar* (1976).

The Mystery of San Gottardo is H.R. Giger's own film project, for which the design was created from 1989 onwards.[63] The hill, Sankt Gottard, is a secret military retreat to serve as a safety fortress for the government and a few 'chosen' people in case of an atomic attack. A secret association of researches have managed to develop sentient biomechanoids consisting of extremities (arms and legs) connected directly to each other, but without most human bodily functions (*Filmdesign*, 2011, 77).

The idea began with one of Giger's first ideas: the one from the drawing and subsequent sculpture *The Beggar* (1963, 1976), which depicts a leg connected at the knee with an arm holding an empty hat, in a gesture that evokes the act of begging for money. *America*[64] is another sculpture visually linked to the design of the creatures, as it consists of two identically formed arm-leg entities holding a gun, distinguished only by their color, made to visually resemple the USA flag. The representative of the series is *Drawing for the Mystery of San Gottardo, Part XII, No. 10* (1991), in which several leg-armed biomechanoids are portrayed performing strange activities (injecting themselves, getting a transfusion, looking

[63] *The Mystery of San Gottardo* is placed in the section with paintings due to its so far unrealized nature.
[64] In our corpus, the sculptures are titled *The Voice of America*. The sculpture is entered into the H.R. Giger database with the above used title.

through binoculars, etc.). The theme is continued throughout the sketches and drawings for the film, as the biomechanoids are drawn in the vein of some of Giger's previous artistic visualizations (more in *Filmdesign*, 1996). Grof (2014, 171) states that the image of severed arms and legs figured prominently in Giger's art because it was imprinted deeply into his mind. The new life form, beings created by connecting arms with contralateral legs, thus became the central theme of his film project. In an interview conducted in 1994 (Cerio, 1994, 59), Giger confirmed this version of Biomechanoids as a recurring theme in his work over the part thirty years, and detailed the project with an underlying love story between a man and one of the creatures, the *Armbeinda*.

The motif of *The Mystery of San Gottardo* is a combination of the alternative-reality blend of gore, Swiss folklore, black humor, sex and classic adventure, illustrating a surreal steampunk vision of a macabre, dystopian future, portraying yet another narrative of the Swiss nation gone haywire (*Polaroids*, 2014, 52).

These simple, aesthetic form of these "reduced human beings", who have the full capacity of a wholesome human body, is the foundation of the basic metonymic construct THE LIMB FOR THE BODY, also present in the first collection of drawings *We Atomic Children*. By returning to the same conceptual metonymy almost thirty years after, Giger not only brings the cyclical form of his opus to a full circle, but also posits metonymy, especially the variant connected with the human body, into the center of his figurative language. In *The Mystery of San Gottardo*, the connected sculptures and drawings, the conceptual metaphor also finds its place. The Biomechanoids, former 'slaves' of the full human form, no longer constrained by the rulings of the mind, fall back to basic biological functions and become the rulers of the futuristic Swiss society whose remaining 'whole' human beings will also be transformed into these Biomechanoids upon reaching late adulthood. Thus, the metaphor can be verbalized as FUTURE SOCIETY IS THE LOSS OF PHYSICAL INTEGRITY, as another figurative construct 'inherited' from the atomic-war-inspired cycle of drawings in the 1960s.

4.1.3.4. Watch Abart

Year: 1993

Orientation: vertical (sculptures)

Color palette: depending on the material

Theme: time

Image 16. *Watch Guardian Head V* (1993).

In 1993, Giger explored our collective dreams and nightmares through one of the cultural artifacts of our time, Swatch watches (Barany, 1995). Giger's preoccupation with this theme – the unrelenting nature of time resulting in aging and decay – also accounts for his fascination with watches, which found its expression in the collection *Watch Abart*[65] (*Deviant Art of Watches*) (Giger, 1993, in Grof, 2014, 213). In a way, Watch Abart was Giger's answer to Dalí's melting clocks in the famous painting *The Persistence of Memory*. Barany (1995, 72) adds:

"Giger's Maxiwatches were the first publicly displayed examples of his fascination with Switzerland's most phenomenal export. This series of sensationally Gigerized Swatches are

[65] Throughout the analysis, we have mostly used the titles translated to English; however, in this case, the original title in German (*Watch Abart*) is the most recognizable version for this collection, justifying its use over the translated variant (*The Deviant Art of Watches*).

sleek and accessible, except for one, the "Rusty". A disintegrated relic that embodies the memory of Time. All of these works are a conceptual confrontation with Time itself. Our perpetual bondage to Time is ironclad, there is no escape. Restricting, decaying, ultimately entombing, from the cradle to the grave, Time is ticking and no one has a watch. None know the appointed hour. Giger has always been the master of unveiling and illuminating our fears."

Prominent representatives of the collection are *Watch Guardian Head IV* and *Watch Guardian Head V* (1993), head masks made of hand watches and spikes in a complex network that makes the mask look like a torture device. It is a dramatic sculpture that evokes middle ages, as pointed out by Cowan (*FilmDesign*, 1996, 112).

In one of the interviews, Giger (1995, 57) linked the motif of Watch Abart, as the perfect *objet d'art*, to the *Passages* series in the 1970s, as both of these art objects deal with life as a pathway to death. *Passages* symbolized the gate to eternity, and the *Watch Abart* series reminds us of the heartbeart and its impermanence, noting that the innermost desire of human beings is to have time stop at the moment of greatest happines. That wish is not granted, as time races mercilessly towards death, and its passing becomes more and more frightening as we get older. With his well-known humor and unique viewpoint, Giger (ibid) adds the following:

"In earlier times, if a watch remained at a standstill, if it was not wound up anymore, it meant its wearer was dead. His clock had run out. Nowadays, it continues to tick merrily on, possibly into the coffin; and so, the wrist will take the longest to decay because the ticking will get on the worms' nerves. The digital clock didn't have much of a chance as a wristwatch because man, as a part of the cosmos, is accustomed to the orbiting atoms and planets. The clock hand's motion is more familiar to us than abstract numbers will ever be. The fact that Swatch collecting has become so important is certainly not only due to the variety of Swatches and the limited numbers produced, but also to an unconscious effort to collect time. Time is increasingly becoming the greatest luxury. Time is money."

Taking into account the artist's intention and the reason behind creating the *Watch Abart series*, two constructs are brought to the forefront: the metonymy WATCH FOR TELLING THE TIME, and the conceptual metaphor HAVING A (S)WATCH IS COLLECTING TIME, linked with the metaphor TIME IS A COVETED OBJECT. The masks cover the human head with the

representations of watches, in an effort to capture the illusive quality of this highly abstract notion with physical tools at the mankind's disposal. Therefore, the mask acts as an entrapment of sort, which provides its wearer the luxury of time, against the determinants of the biological and societal clocks set in motion at the time of his birth and entry into the society.

4.1.4. Overview

The creativity of H.R. Giger in the visual realm, as presented in the analysis of all three artistic periods, was imbued with a unique portrayal of the unconscious and absolute aestheticism of the artist. These perfectly harmonious paintings of the interior world (Doense, Robley, 1988, 39) demand careful observation and repeated attempts at comprehension, as the connections portrayed in them are too complex for a single viewing (Schulmerich, 2009).

Personal experience must be taken into account when analyzing works of fine art, as demonstrated by Somov's (2013) analysis of the interrelation of metaphors and metonymies in the work of Russian painter Vasily I. Surikov. In this light, Giger's art can be seen through three different lenses:

(i) dreams and the subconscious

(ii) death and the macabre

(iii) technology and human progress

In the series of paintings such as *Shaft*, *Passages*, and *Victory*, the realm of the subconscious is reached and brought to the forefront as a way of overcoming personal difficulties or exploring childhood and even prenatal fascinations. *The Spell* series, on the other hand, overwhelmed the viewers' senses with traditionally dark scenery, and serves as an example of the motifs that the artist readily tackled during the course of his artistic life, which were met with strong disapproval by the cultural circles whose prime directive was to keep artistic intentions in the pleasant superficiality. Even his first major series, *We Atomic Children*, created in 1963, was deemed too abstract, too cynical, too strong (Witzig, 2015). Numerous other cycles and individual paintings were created as an author's proclamation against the current path of humanity. Many of the verbalizations presented in the analysis can be summarized in the overall conceptual metaphor MAN IS A MACHINE, which stems from the domains of biological and technological predicates and reflects the contemporary civilizational threats. The artists have always tried to make sense of monumental societal

changes, and mankind's obsession with technology, which was one of Giger's main preoccupations, provided a strong impetus for the creation of the series depicting the organic-mechanic combinations, such as *Biomechanoid*, *Birthmachine* and *Biomechanical Landscape*, etc. Giger, therefore, operates on two levels: the personal and the collective, even though the two have many connecting points. The artist commented on their inter-connectedness (Ramshaw, 2003, 37):

"Many times an artist's paintings are their way of analyzing and confronting their own private fears, which, in reality, are not so exclusive. Most people fear decay, cancerous growths, and gestating parasites in their bodies, or being hunted by creatures with no emotions but with razor-sharp teeth."

Therefore, the potentially transformative process of becoming a part of the meaning interpretation in the darkest and most chthonic series such as Shaft and The Spell can be seen as the viewers' shared journey with the artist through a difficult physical and psychological space (Grof, 2014, 219). His personal experience is thus as equally important as the collective stories he wishes to tell through the canvas.

Overpopulation as an overarching theme in series such as *Birthmachine* has a deep meaning for Giger. In one of the interviews (Fuchs-Gamböck, 1997, 47), Giger explained that, in his view, every issue that plagues the modern society can be traced back to overpopulation, because it results in non-individuality. It can only be overcome, Giger argues, through the development of personality, but only when that person has space to breathe – another outcome of this issue is the isolation of the modern human being. Alienation is achieved through novel concepts of technology, which reside beyond the classic mechanical- and electronic-centered view. The vision of the future thus challenges many of our longstanding assumptions about distinctions between humanity and alien, life and nonlife (London, 1988, 28). However, because of our simultaneous attraction and repulsion to the 'marriage with the machine', the Alien creature, with its McLuhanesque quality of being the machine as an extension of the organic, makes sense biologically speaking (Harry, Stein, 1981, 41). It embodies both the beast, the primal urges in human beings, and our powerlessness to look away from its perfected form (Di Fate, 1988, 38).

The challenging essence of Giger's work is to play with opposites – biological and mechanic, beautiful and horrible, appealing and frightening – which are, in his own vision, related (Harry, Stein, 1981, 40). In this sense, the presence of metaphoric constructs is already

hinted at by the very nature of the research subject. The attempt to effectively verbalize his figurative language, however, proved to be a daunting task, not only because of the relative complexity of the conceptual metaphors and metonymies present in his work, but also due to the difference between the verbal and the visual dimension, which are only partially compatible on the interpretative level. Moreover, any decontextualized art is almost impossible to 'read', making the overall insight into Giger's intentions and motifs, summarized above, an imperative of the conceptual analysis.

The series of paintings, differentiated into three specific periods of creation (the pre-biomechanoid, biomechanoid, and post-biomechanoid), provided elaborate figurative scenarios, enriched with a plethora of complex visual metaphors (mostly of the contextual and hybrid kind, when taking into account Forceville's (2008) types), fortified in certain examples with metonymies of THE PART FOR THE WHOLE art (see Annex 1). This metonymy can be taken as the main metonymy in the opus, with THE LIMB FOR THE BODY as the prevalent variation. The conceptual metaphor EMOTIONAL INTIMACY IS PROXIMITY and its descendant EMOTIONAL INTIMACY IS PHYSICAL MERGER are dominant in numerous works, for example in *Biomechanoid* (as seen in Section 4.1.2.1.), where human figures are interwoven with mechanical figures, alluding to the combination of two elements from two different domains (human=biological and machine=mechanical), and enhanced with the metaphor HUMAN BODY IS A MACHINE. The activation of primary metaphors such as HAPPY IS UP/SAD IS DOWN and GOOD IS LIGHT/BAD IS DARK is motivated by Giger's intention to tap into the 'general subconsciousness', or the shared "cognitive unconscious" (Ortiz, 2011, 1569), which in turn makes the complex figurative elements of the paintings easier to comprehend in the mind of the viewer. Thus, the more complex metaphors, such as A WOMAN'S BODY IS A MACHINE, and metonymic scaffolding in the example A WOMAN'S UTERUS FOR WOMAN'S BODY, A WOMAN'S BODY FOR A HUMAN BODY, A HUMAN BODY FOR THE HUMAN RACE, can point to the deconstruction of human identity through technology and its often negative effects; overpopulation of mankind acting as a swirm of locusts on the environment (A MULTITUDE OF HUMAN BABIES IS A SWARM OF INSECTS, OVERPOPULATION IS PHYSICAL CHANGE, OVERPOPULATION IS DESTRUCTION OF THE ENVIRONMENT); fear of a massive atomic destruction that leaves humanity crippled (metaphor IRRESPONSIBLE HUMAN ACTIVITY IS A DESTRUCTIVE FORCE FOR MANKIND AND THE ENVIRONMENT; metonymy PERFORMING DAILY ACTIVITIES OBLIVIOUS TO THE DEFORMITIES FOR PERFORMING DAILY ACTIVITIES WITH THE KNOWLEDGE OF THE DEFORMITIES), as the main themes and preoccupations of the artist and his surroundings. Furthermore, Giger's complex metaphors tend to explain highly abstract

domains, such as repercussions of a nuclear/global destruction (SURVIVING NUCLEAR DESTRUCTION IS LIVING WITHOUT PHYSICAL INTEGRITY), and leading an unstable life (NOT POSSESSING A STABLE FOUNDATION IN LIFE IS ENDLESS FALLING THROUGH SHAFTS), while metonymies such as CROWN FOR ROYALTY and NEW YORK FOR METROPOLIS tend to be powerful metonymic mechanisms for bestowing regal or biomechanical qualities upon some of his central subjects (*Li, N.Y. City*, respectively). *Passages*, *Biomechanical Landscape* and *Necronom/Alien* also provided highly creative blends of two or three input spaces[66], where the emergent structure produced a novel form on the border between the organic and the mechanic, and offered compelling conceptual representatives of Biomechanics.[67]

The genre, as the central part of the semiotic system and one of the most compelling aesthetic legacies of Giger, can thus be taken as the embodiment of Giger's *megametaphoric* language, in the sense provided by Stockwell (2002, 111), who defined the term as a "conceptual feature that runs throughout a text and can contribute to the reader's sense of the general meaning or 'gist' of a work and its significance." In visual terms, the viewer can absorb the overall 'accumulation' of metaphors and metonymies which run throughout the paintings, and witness the dissection of the human body and its environment through the use of machines. Therefore, Giger managed to completely alter our perceptions of the paradigms of non-humanity (Stathis, 1990), his work pointing towards "higher truths" (Castiglia, 2007).

Throughout the periods and the spectrum of imagery linked by personal and collective themes, Giger's center locus is always the human, whether an individual or a maelstrom called humanity – and the domain of the machine is always accessed through its cold, sexually charged allure of mankind. Giger successfully mapped the modern human condition, and through devising his own highly potent symbols (the office clasp in *Passages*, the bullet babies in *Birthmachine*, etc.), as the building blocks of his visual architecture, the artist makes the encounter with our personal, sublime fears, and the potentially undesireable future impossible to avoid. This is the essence of his art, and as Grof (2014, 221) argues, the inner logic of his Promethean quest.

[66] The analysis lies on interpretative tools that are not mathematically precise, thus enabling possible multiple interpretations of the whole opus, even to the point of viewing all present figurative occurences as some sort of 'rudimentary' blends. We are aware of the shortcomings of such possibilities in the realm of monomodal and multimodal research, which is why we focus on the salient parts of the artworks in question, highlighting the most creative and clear instances of metaphor, metonymy and blend.

[67] Again, we must stress the limitations of using terminology and definitions that have been used so far only in the verbal realm. The conceptual metaphors and metonymies, blends, and a "whole range of fascinating dynamic" constructs, as noted by Greifenstein (2016), call for a much-needed focus on creating an encompassing term – "figurative thought phenomena" is one such term provided by the author.

4.2. Cinematography

4.2.1. Science fiction and avantgarde cinema

Cinematographic works are often regarded as deep wells of figurative thought symbolized and personified by the celluloid tape. Indeed, films have a unique possibility of not only marrying more than two modes of expression, but also the embodiment of a full, immersive experience of hearing, reading, and seeing a scene played out on the big screen as the ultimate carriers of meaning. As Carroll (2010, 2) notes, "movies afford an intense, visceral experience, an invigorating emotional bath, if you will."

With its unique visual quality and audio possibilities, more than any other type of art, cinema is capable of translating current individual and collective fears, paranoia, and all cultural and political transformations in a society to the celluloid tape. The definitive expression of its maker in its core is the constant analysis of human psyche, and it continues to mirror the human social revolution even when it seems to have negative repercussions. Cinema, especially science fiction cinema, has the unique ability of combining different audio-visual tools in order to transfer a vision to the consumers of such product, and the celluloid works and machines have been in a state of mutual inspiration ever since the inception of cinematography in the late 19th century. Bukatman (2002, 8) notes that science fiction was always predicated upon continuous, perceptible change most clearly connected to the rapid pace of technological development, which in turn made the genre an essential part of the technological culture. Enabled by technology itself, a film can posit visions as the center of its motivation, those often being a reflection of current political or social turmoil that influences the cineasts.

However, not all cinematic works deal with present issues – that niche is almost exclusively reserved for science fiction. Redmond (2004, x) notes that science fiction, seemingly far fetched and non-realistic, is seen as an allegorical or metaphorical meaning-making system that directly interprets everyday issues, and adds that "if you want to know what really aches a culture at any given time, don't go to its art cinema, or its gritty social realist texts, but go to its science fiction."

Sci-fi, in short, takes the technologically-ladden reality, filled with new inventions and burdens on our collective psyche, and essentially avoids its depiction, as an alternative reality/future is shown instead in order to subtly dissect the 'original' one. Bukatman (1997, 10) reads the language, iconography and narration of science fiction as tools to aestheticize

and examine the shock of the new, which helps the viewer to construct a space of accommodation to an intensely technological existence. Fantasy served inside a science-fiction film tends to 'alleviate' the pressure of the "age of extremity" (Sontag, 2005, 47), offering a dispassionate, technological view, where the machinery takes the lead role in these films. According to Sontag (2005, 43), man is naked without his artifacts – they stand for certain values and represent sources of power. Bukatman (1997, 72) sees this new state of humanity as a way to survive:

"The merely human body wasn't designed for the stresses and shocks of a mechanical world. The body had to be armoured against modernity. [...] As embodied by the new bodies of superheroes, robots and replicants, the 'utter helplessness of the human being' could be overcome – technological trauma produced its own antidote..."

Sci-fi has also served as a vehicle for satire, social criticism, and in its most radical aspect, it represents a narrator for the dissolution of the most fundamental structures of human existence. Our world is essentially denaturalized by positing a different world, and this process is extended to language, since science fiction emphasized processes of meaning making, the ultimate subject of the genre being the distance between the language of the text and the reader's lived experience (Bukatman, 1997, 8).

Examples of sci-fi cinema, those universally accepted into the pantheon of the best cinematographic works, are often rich in metaphoric constructs, regarded as *sui generis* in the history of film – examples such as Stanley Kubrick's *2001: A Space Odyssey* (1968) or Ridley Scott's *Blade Runner* (1982) serve as encapsulated views on issues that plagued mankind in the time period of their inception: philosophical poetry on the meaning of civilization versus the questions on humanity.

Avantgarde cinema, on the other hand, is much harder to define, its recognizability based on its efforts at self-expression or experimentation outside the framework of mainstream cinema (Bordwell, Thompson, 2008, 356). The foundation for avantgarde cinematography can be placed within the notion of surrealist cinema, which was directly linked to Surrealism as an artistic movement in other forms of expression (painting and poetry). Bizarre or evocative imagery, the deliberate avoidance of rationally explicable form or style are some of the features of Surrealism at the height of its expansion in the art world, and the Surrealists' attraction to cinema can be explained by the possibilities of the emerging opulence of the big screen: anti-narrative approach, and the fight against rationalism through

the dissolution of causal connections among events (Bordwell, Thompson, 2008, 452). The authors (ibid) add that many Surrealist films tease the viewer to construct the evasive casuality, juxtapose the events in the film for their disturbing effect, and aim for the release of the deepest impulses of the viewer by applying free form to their work. Abstract filmmaking, as pointed out by Carroll (1998, 326) is not a familiar tradition for most spectators; however, it possesses a continuous quality, and obvious affinities with modernist art in other visual media, including painting, sculpture and photography.

4.2.2. Films

The second part of H.R. Giger's *oeuvre* analyzed in this dissertation involves the specific cinematic works that the author created in collaboration with Swiss director F.M. Murer. In total, the celluloid corpus consists of the following short films:

- *High* (1967)
- *Heimkiller* (1967)
- *Swissmade 2069* (1968)

Non-linear narrative and abstract themes are characteristics shared by all three films. We should also note that there are several films that are not included in the corpus, for example *Passages*, however, this is due to their essential characteristics that fall outside of the scope and interest of the analysis. *Passages* (1971) and *H.R. Giger's Necronomicon* (1975) are documentaristic approaches to Giger's paintings; *Tagtraum* (1974) offers a close look at a collaboration between H.R. Giger and two other artists, and the music videos *Backfired* and *Now I Know You Know* (1981) that Giger directed for Debbie Harry represent a form constrained by extra-contextual information that fall beyond the present reseach.

The cinematographic analysis differs from the previous focus on paintings. The analysis of audiovisual media that incorporates the research of expressive movement units or EMUs was developed at Freie Universität Berlin under the research focus of empirical media aesthetics, which investigates the emotional impact of audiovisual forms on viewers[68]. The electronically based media analysis of expressive movement images, or eMAEX system, was

[68] The presentation, methodology and examples of the research are available on the official webpage at http://www.empirische-medienaesthetik.fu-berlin.de/en/index.html

created for the purpose of exploring the shaping of emotions in classic Hollywood war films.[69] This genre was chosen because it serves as a prime example for the strategic use of multimodal forms to mobilize emotions. Plot constellation (f.e. fighting scene, mourning scene, etc.) is characterized by specific compositions of this form of expression that result in a particular mood of the viewer (f.e. color and lighting, montage, etc.). These pathos scenes are usually bound by temporal arrangement as a way of building the desired emotions, and a single scene is structured as an arrangement of temporal segments, which usually unfold in a distinctive pattern of initiation, progression, closure. These segments are defined as expressive movement units – EMUs. Expressive movement units enable a detailed look at some of the crucial moments in the film, characterized by the presence of a figurative construct (metaphor, metonymy, or both).

For the purpose of the research, and taking into account the specific constraints and short, non-linear forms of the cinematic corpus, the focus of the analysis will be on the expressive movement units identified in the course of viewing. The analysis will consist of three stages: in the first one, we will take notice of the sound dimension of the unit (music and dialogue, where applicable), construction of the film frames, and character movement (if the scene shows an actor or a group of actors), the second stage involves meaning interpretation on the unit level, while the third stage includes verbalization of possible multimodal metaphors and metonymies found in the unit.

4.2.2.1. High

After finishing the studies for design, in 1966 H.R. Giger got acquainted with Zurich underground artistic circles, and in particular with the filmmaker Fredi M. Murer, who made a film about Urban Gwerder, Swiss poet, and created a multimedia combination of reading, film and music. Giger was interested in presenting his work to a broader audience, but he was put off by unsatisfactory conditions and the one-time characteristic of an art exhibition, which is why he started thinking about capturing his art with film. The collaboration began with *High* (1967) a 10-minute short film depicting Giger's black-and-white paintings from the period, sort of a "camera ride" through his work at the time, and *Heimkiller* (1967), a one-minute film

[69] The description, hierarchy of the filmic elements, and a detailed sample analysis are available on the website at:http://www.empirische-medienaesthetik.fu-berlin.de/en/emaex-system/emaex_kurzversion/entwicklung_emaex/01_grundannahmen/index.html

in which Giger demonstrates how the sculpture *Blood Glass* (*Blutuhr mit Wachskopf*, 1967) works (*Kunst, Design, Film*, 2009, 20).[70].

High begins with titles (paintings, camera, music, production and year), followed by a change of music and the first painting, *Town I* (1966) shown through the camera lens. A journey through Giger's work from 1964 to 1967 is enhanced by various music vignettes, in which we recognize scarcely used instruments like guitar and piano, but also minimalistic synth-like sounds and variations in monotonality. The film ends with a visual portrait of H.R. Giger from all four sides (frontal, side views, back), with sound stopping as the rotating view ends, and the scene turning to black. This follows the Surrealist style of eclectic cinema making, where the mise-en-scène is often influenced by Surrealist painting (Bordwell and Thompson, 2008, 453).

In the analysis of this short film, which could be taken as one pathos scene (using the term from the eMAEX system), we have identified nine expressive movement units (EMUs), which are all distinguished by:

1) a change in the accompanying music (sound cue)
2) a change of the painting portrayed, or a specific angle (visual cue)

In the first six EMUs, each unit consists of three paintings and a unifying music theme, after which there is a change/transition into the next unit. The last three EMUs contain five to eight paintings, and the sound is not as distinctive as in the first six, which means that the transitions are made less clear, and the music themes start to sound familiar.

For the purpose of the analysis, we will present the first two EMUs as the representative examples, titled after the series of paintings which appear in them.

[70] Both shorts were shown as media additions to Urban Gwerder's stage performance *Poëtenz* (*Kunst, Design, Film*, 2009, 78).

4.2.2.1.1. EMU 1. Town (00:28 – 1:07)

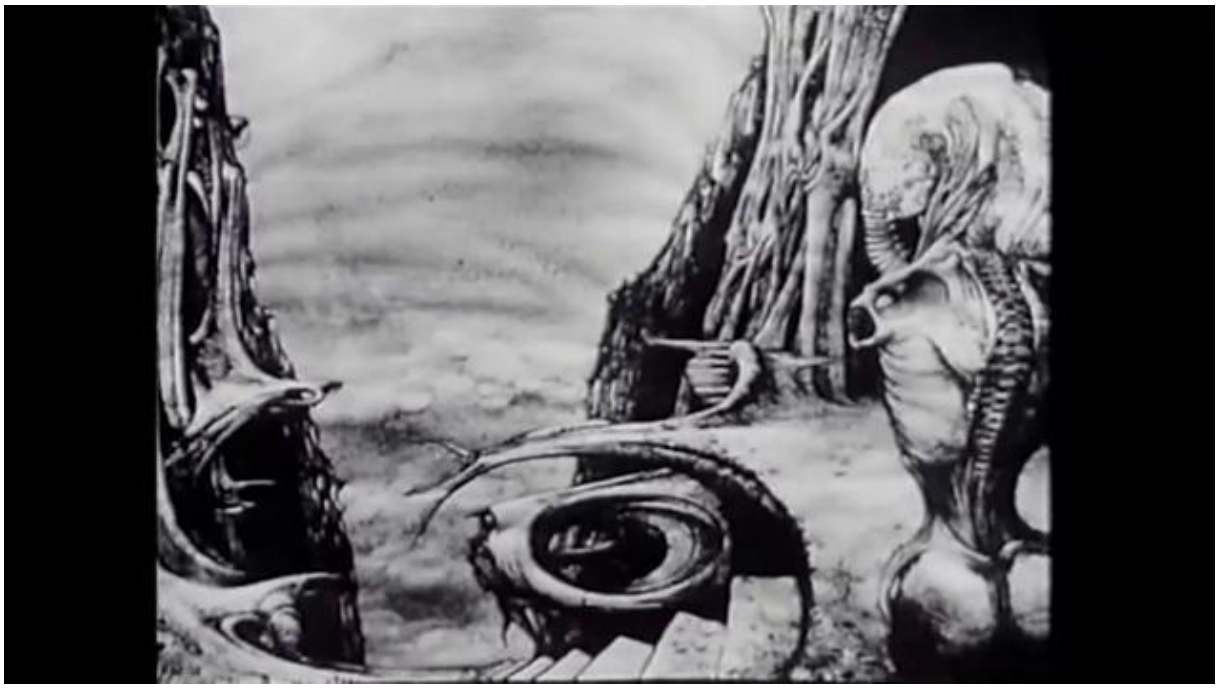

Image 17. *High* (1967). Frame at 1:06.

Sound:

A single tone is slightly modified every couple of seconds, with dramatic accordion overtones underlying the sound element. The sound is nondiegetic (it does not come from the inside of the scene, but from the outside world).

Framing:

The camera follows the path of the first painting (*Town I*, 1966), which slowly transcends to the 'found creature' (*Head II*, 1966), then cuts to *Town II* (1966) with the creature looking at the horizon, slowly being revealed as the camera moves into the distance.

Meaning interpretation:

The sound and frames build a composition that signifies a viewer's journey through the bleak, barren landscape with an abyss in the middle. By zooming in the clouds above the first landscape, camera records movement to the creature, which is afterwards seen on the right side of the cliffs surrounding the abyss. The creature has its eyes closed in the second painting, but in the third and final one, it is standing, a gas mask over its face, and gazing at the same place where the camera zoomed out of (again, the clouds). The music is amplifying the feeling of hopelessness that arises from this dystopian visual journey, in which nature and every (other) life has been destroyed by an unknown catastrophe. Bridges that used to connect

the two sides of the chasm are also destroyed, and the only path seemingly intact is the flight of stairs going into the abyss. The creature seems to be the last living entity, however, even its 'life' needs to be taken with suspicion, because it sustained grave physical injuries (the arms are town away, and the spine and other parts of the body are devoid of flesh).

Metaphoricity and metonymicity:

Since the paintings that provide the visual aspect of the unit are based on the pre-biomechanoid period of Giger's opus, and thematically closely connected to his series *We Atomic Children*, this EMU contains a slight modification of the conceptual metonymy underlying the series, and can be verbalized as LIVING WITHOUT PHYSICAL INTEGRITY FOR SURVIVING DESTRUCTION as a specific instance of the metonymy EFFECT FOR CAUSE. The viewer is not familiarized with the kind of destruction that happened to the depicted world, but the unavoidable signs of its post-apocalyptic state are the monochromatic quality of the paintings, the portrayed landscape, the grainy texture of clouds and the landscape which suggests pollution, the creature with the gas mask and missing limbs and damaged body, and the aural soundscape that closely follows the motif of the visuals. The bone structure of the bleak landscape is a metonymical representation of the absence of living human beings and nature from the surroundings of the creature, which Giger sees as skin covering the massive organism of the environment, a theme he later developed with his first *Landscape* series (see Section 4.1.1.4.). Verbalized, the metonymy can be presented as THE PART OF THE ENTITY FOR THE ENTITY, as a more developed version of PART FOR WHOLE.

4.2.2.1.2. EMU 2. Shafts (01:08 – 01:34)

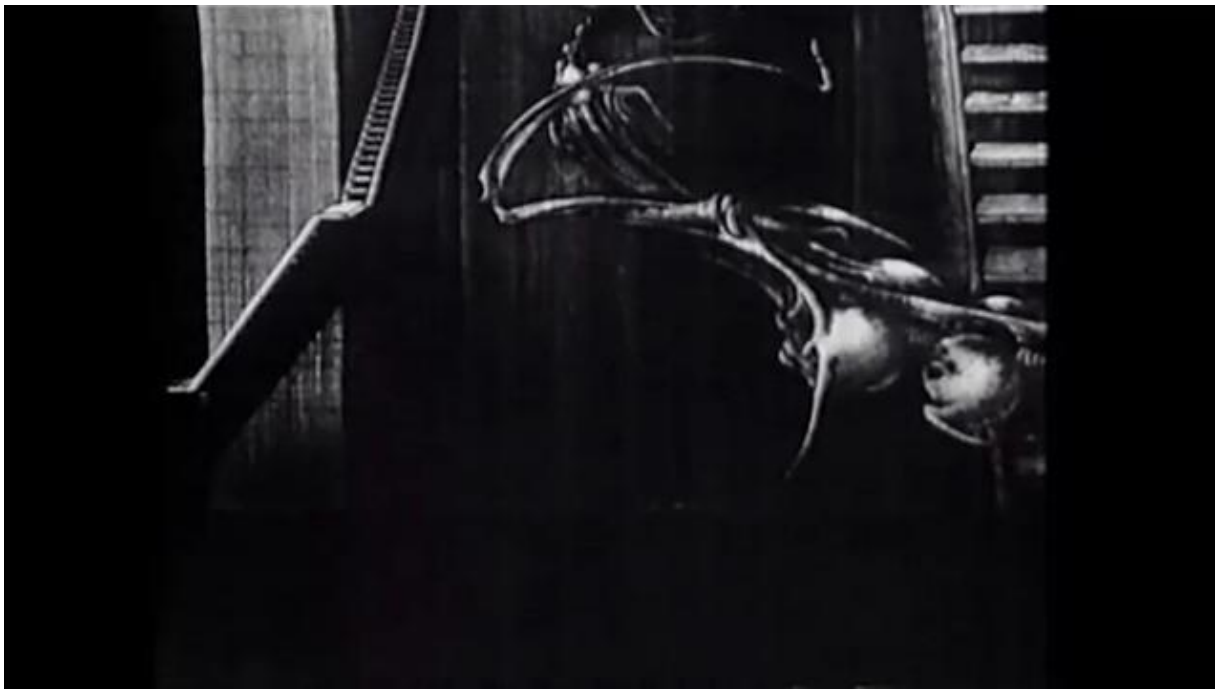

Image 18. *High* (1967). Frame at 01:14.

Sound:

Two tones are intertwined; one continuously laid over the unit, while the other consists of clanks and hits, comprising an abstract piece of music.

Framing:

The camera moves vertically, from the top of the paintings to the bottom and beyond. In the third and final painting, the camera moves down, then right.

Meaning interpretation:

Even though this EMU is drastically different from the first one, thematically it is again connected to the notion of an abyss, which takes the central role in this example. The unit is visually and sonically portrayed in terms of underground dwellings – shafts – and strives to convey their endless, bottomless quality with an almost unnoticeable switch from the end of the painting to a black frame. The sound, especially the clicks and clanks, is again used to emphasize the lack of firm ground by echoing some tones (as if something falls and hits the stairs and other obstructions on the way into the abyss), while the underlying monotone evokes a voice distorted by the underground environment. The transition between the second EMU and the third one is signalized by the movement of the camera to the right, where the accordion sound (from the first EMU) is used to break the monotone of the second unit. There

are creatures present in this EMU, as well. In the first painting (*Schacht VII*, 1966), a female entity floats in the air, not affected by the bottomless shaft around it. In the second painting (*Schacht VI, 1. variant*), there are two creatures observing the dwelling consisting of labyrinthine stairs and darkness, while in the third one, the creatures form femur bones placed in the murky water, which is also the only painting in the Schacht series that has some sort of ending/bottom in the lower part of the image.

Metaphoricity and metonymicity:

Similar to the previous EMU, the conceptual metaphor presented in this unit is related to the metaphor in the series *Schacht* (Section 4.1.1.2.), CIRCUMSTANCES ARE SURROUNDINGS, in which the aural element fortifies the metaphoric meaning constructed in the paintings. The unit repeats the conceptual metonymy THE LIMB FOR THE BODY by showing the femur bones as figures of the second painting.

4.2.2.2. Heimkiller

Heimkiller is a short film depicting one of Giger's earlier sculptures, *Blood Glass*, made to look like an hourglass with blood running over the head placed in the center. The origin of the sculpture stems from the early days of Giger's childhood. When he was five, Giger shortly attended a Catholic kindergarten, where the nuns resorted to pictures of Jesus as a means to control the children's behavior. In particular, Giger recalls the painting of Jesus with blood running over his face (a veritable "bloodbath"), which was shown to them as punishment via the Christ's suffering. More than two decades later, when asked about the blood in his paintings, Giger remembered the reason (*Filmdesign*, 1996, 5). The circular notion of Giger's art reflects in this film as well – or, more precisely, on the titular sculpture. In *Homekiller*, Barany (1995) sees the seeds of the collection *Watch Abart*, and in the sculptures *Watch Guardian*, its cyberpunk descendent.

The one-minute short *Heimkiller* contains three separate expressive movement units, which will be discussed in the following section. Again, the short quality of the film does not justify or provide basis for distinguishing certain pathos scenes. In fact, *Heimkiller* can be taken as a single scene in total. Because the units are temporally interconnected, the third level of the analysis will be provided after the description and meaning interpretation of the EMUs.

4.2.2.2.1. EMU 1 (00:07 – 00:16)

Image 19. *Heimkiller* (1968) Frame at 00:10.

Sound:

After the dramatic sound used for the initial film titles, the first EMU does not contain any sound.

Framing:

Contrary to the aural section, camera movement is dynamic and fractual. The sculpture is shown from a slightly side view (both left and right) interchangeably, while the blood covers the face of the head inside. One of the particular techniques that filmmakers have in their arsenal in order to prefocus our attention and emotive appraisal is what Carroll (2010, 6) calls 'variable framing' – the alteration of the visually salient element/object to the viewer by scaling (enlarging the object in the visual field), indexing (pointing the camera to the object), and by bracketing (excluding irrelevant things from the frame which is centered on the object). By excluding the rest of the sculpture from the frame, Giger pointed to the central and the most important element in terms of meaning construction, which is the head of *Blood Glass*.

Meaning interpretation:

The nauseating camera movement is in strong opposition to the silence of the unit. The viewer witnesses frames at very high speed of the sculpture 'at work', and the unit builds anticipation

for the appropriate sound element that is missing. The silence is used in the same way as a juxtaposed audio element: to disrupt the viewer's expectation of the meaning in the scene. As noted by Bordwell and Thompson (2008, 265), the function of the sound can be to direct the viewer's attention specifically within the image, and shape his perception and interpretation of the image, while a sound cue for some visual element may create anticipation for that element and relay the attention to it. Moreover, the authors (ibid) note that the sound can give a new value to silence – unbearable tension can be created with a quiet passage in a film, which forces the viewer to concentrate and wait in anticipation for the next aural element. The use of sound in film, therefore, includes all the possibilities of silence, similar to how a color film turns black and white into grades of color. In this unit, silence provides ample anticipatory sensation in the viewer and sharpens his intake of the whole scene.

4.2.2.2.2. EMU 2 (00:17 – 00:41)

Image 20. *Heimkiller* (1968). Frame at 00:28.

Sound:

A trumpet announces the ringing of a clock, which then transforms into a cacophony of saxophone-like sounds.

Framing:

The light is off in the first frame, and when the sculpture is illuminated, the artist enters the frame and sets the mechanism in motion. This propels the blood to flow over the face, and the camera moves towards the face from a static position.

Meaning interpretation:

In the second EMU, the sound is not only a strong component, but it also signifies the importance of the motion (the turning of the sculpture). The clock ringing prompts the start of the activity, when the artists enters the frame and turns the part of the sculpture that surrounds the head upside down, in order to let the liquid that looks like blood flow over the face and the entire head. Giger obtained a strong emotional engagement of the viewer by putting asynchronous sound into the short, which is a device used by filmmakers to achieve imaginative effects (Bordwell, Thompson, 2008, 288).

4.2.2.2.3. EMU 3 (00:42 – 00:51)

Image 21. *Heimkiller* (1968). Frame at 00:48.

Sound:

There is no sound in the first part of the unit, after which the ringing of the clock reappears towards the end of the segment in the form of a repeated musical/sound phrase

Framing:

The camera takes a more frantic approach, as it cuts back and forth between the artist's screaming face and the poorly illuminated clock. In a couple of frames, due to subdued lighting, the artist's face also seems covered in blood (the frame uses red toning), and when the sound cue begins (the ringing) the whole frame becomes lighter until it disappears. The camera movement emulates a fast beating heart during the second part of the unit.

Meaning interpretation:

By showing the face in the sculpture with blood, and then the artist's face seemingly covered with the same liquid, the viewer makes the connection between the two, and sees that the sculpture is meant to portray the artist himself. As with Giger's creatures, who are often eyeless or bespectacled, the sculpture's eyes are covered with a black cloth, thus losing their purpose. The meaning of not seeing and thus being rendered powerless to understand and (overcome) its surroundings carries over to the artist's vision of himself. The last unit also evokes the feeling of a dream being interrupted by an alarm, which would explain the dissipation of the scene (the overexposure of film) at the end of the unit. The artist's silent screaming points to his inability to stop or exit the scene. The intermission works against the spectator's expectations in regards to sounds and corresponding images.

Metaphoricity and metonymicity:

The first EMU is used to present not the mechanism of the sculpture (this follows in the second unit), but the result of the change brought by the inversion. The face is profoundly affected by the blood pouring down, and the second unit connects the change with temporal shift in the form of a sand clock. The clock, of course, does not contain sand, but a red liquid that symbolizes blood, which is essential for a living human being, and spilling the liquid over the head points to a severe disruption of this natural rule, as seeing blood equals rupture in the living tissue and damage to the wholeness of the organism. The lack of harmonized aural elements in the second unit seem to build on this premise. The metonymy LACK OF HARMONIOUS SOUND FOR LACK OF HARMONIOUS EXISTENCE is enabled by the severely contrasting aural fabric of the story and unveils the feelings of conflicts for the artist marred by his own profession in the eyes of the society. The third unit brings an actor into the figurative equation, and the fact that it is the artist himself creates the metonym ARTIST FOR ART, as a more specific version of PRODUCER FOR PRODUCT. This is emphasized with the lighting aspect of the unit, because the modified, red-tainted illumination stands for the blood previously spilled on the main element of the sculpture (RED LIGHT FOR BLOOD). Self-identification with the blood-stained sculpture can point to several internalized points of

meaning for the artist: change manifesting itself as a physical feature, self-sacrifice, voiceless dissent, a nightmare that dissipates with the sound of an alarm and morning light.[71]

4.2.2.3. Swissmade 2069

Together with the artist Fredi M. Murer, in 1968 H.R. Giger directed *Swissmade 2069*, a science fiction film which portrays a future Swiss society watched over by a fully computerized Big Brother state. The dystopian world, hyper-controlled and ultimately doomed, is visited by a humanoid extraterrestrial (designed by Giger) who records the citizens and events with the help of a camera in his head, and is widely regarded as the proto version of *Alien's* title creature in Ridley Scott's production in 1979 (*Polaroids*, 2014, 52).

An alien being, a reporter-of sorts, visits Switzerland in 2069 with his extraterrestrial dog, who wears a protective suit which, according to Giger, shows the level of pollution of our atmosphere (Levy, 1979, 36). The alien conducts interviews with citizens divided into two parts of the society, which happened after a "great upheaval": the "integrationists", the majority of people who submitted themselves under the control of the "Brain Centre", the main control centre of the population, and "reservationists", nonconformists such as artists, intellectuals and other individuals that were against the totally controlled way of life, who are placed in reservations and isolated from the rest of the society. Even the sexual life of the integrated citizens is monitored and subject to norms and rules, and every unapproved movement or action is recorded and consequently sent to the citizen in the form of a report. In one of his interviews, Giger (Levy, 1979, 36) discussed the film, and touched upon the notes of Orwell's *1984* in the non-narrative, yet interwoven fabric of *Swissmade 2069*, despite it being a "combination of seven different stories, none of which are told entirely". The extraterrestrial is taken by security people in the end, and after his disappearance, it seems the entire flawed government construction falls apart, spelling disaster for the integrated part of the nation, excluding the nonconformists (*Kunst, Design, Film*, 2009, 30). Science-fiction films that came later (*Gattaca*, 1995, *Equillibrium*, 2002, to name a few) show a similar dystopian version of a highly-controlled state, where showing emotions is showing weakness, and, in the case of *Equilibrium*, it is even illegal. It is in this light that *Swissmade 2069* can be

[71] Giger usually created during the evening and well into the night hours.

taken as a starting point of the specific dystopian topics portrayed in cinematography from the 70s to the present day.

A middle-length or a feature-length cinematic work usually contains a detailed plot constellation of scenes which can be further divided into expressive movement units. However, the avantgarde characteristic of Swissmade, reflected in the non-linear montage and highly disrupted narrative, avoids the clear-cut division of pathos scenes. Instead, we can discern numerous interspersed expressive movement units, placed in a repetitive manner and conveying a certain pattern which the director intended to establish. In *Swissmade 2069*, despite the non-linear approach to the story, based on our analysis, there are three types of EMUs that are used throughout the film:

- EMUs in which the protagonist, the alien being, records the members of the new Swiss society, the integrationists, as they lay down the rules of existence after the upheaval in a frontal view, while also recording the "Brain Centre" facilities; the point of view is emphasized by an oval-shaped border which resembles the camera eye, as well as the network of lines over the images shown (in a couple od scenes, when the viewpoint changes from first-person to third-person in the case of the extraterrestrial, his movement and presence in the scene is emphasized by a mechanized sound)
- EMUs that show reservationists and other citizens from the other side of the government structure; the point of view is interchangeable to the spectator's view, and the scenes look drastically different from the first type – the flow of the camera is unconstrained and relatively free, as opposed to the interviews inside the controlled state; nature and environment often form the backdrop of the scenes
- abstract EMUs with no monologues and seemingly no explicable narrative connection to the scenes (the girl with the wagon, the man with the white flag, sequences with the recorded citizen)

For the purpose of the analysis, amd having in mind the scope of the research, we will dissect examples of each of the EMU types.

4.2.2.3.1. EMU 1: The Integrationist (16:37-16:58)

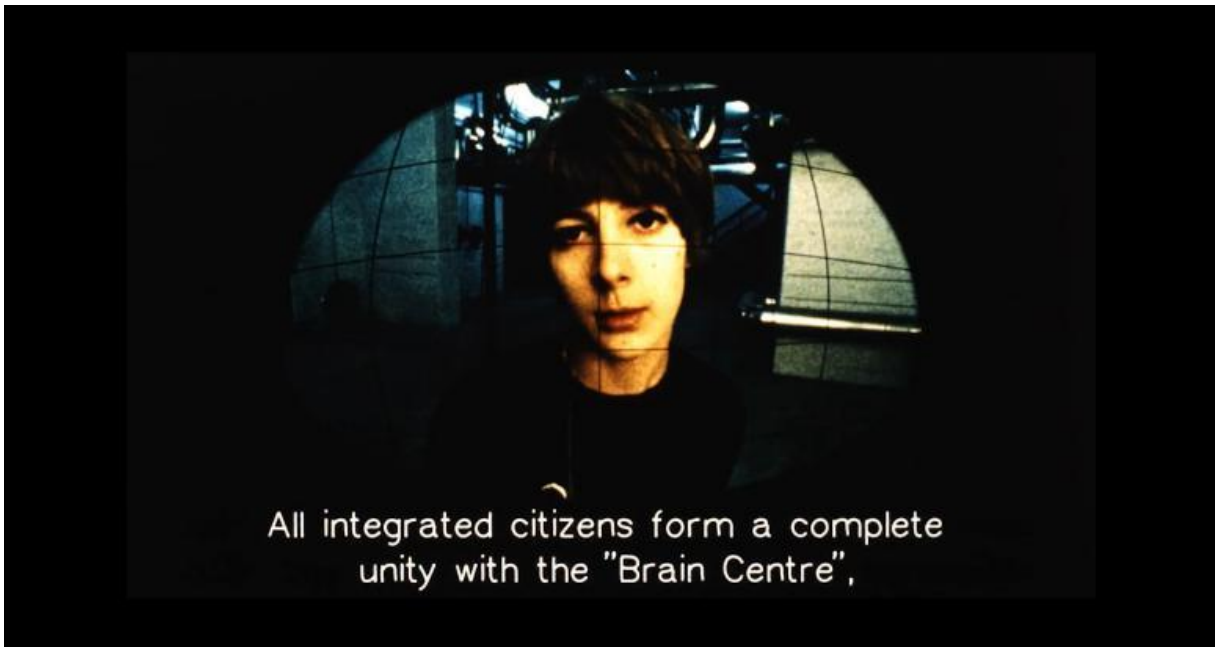

Image 22. *Swissmade 2069* (1968): Frame at 16:38.

Sound:

The unit presents the view of the alien being, therefore, the sound heard in the unit is the sound of a recording tape being pulled through a filming device (located in his chest).

Dialogue: the integrationist delivers her lines in a monotonous voice, with no changes in pitch or timbre.

Framing:

The scene contains one shot, in which the recorder (alien) slightly shifts the position to the right in the middle of the unit. Position of the camera is equal to the position of the alien's head.

Meaning interpretation:

The integrationist, one of the citizens working at the "Brain Centre", explains to the alien being that all integrated citizens form the government and administration with the following lines: "All integrated citizens form a complete unity with the "Brain Centre", which regenerates permanently. We are therefore all equally a part of the government and administration." First, by attributing the center of government with the ability of regeneration, the integrationist uses the conceptual metaphor GOVERNMENT IS A LIVING ORGANISM, or more specifically, GOVERNMENT IS A PERSON. This metaphor is enabled by the conceptual metonymy INDIVIDUAL FOR INSTITUTION, since in this unit, and during the entire film, the

spectator does not see the institution as a whole (represented by a building, or in some other manner). Instead, the integrationists inside the building serve as representations of the "Brain Centre". Two modes are used in this EMU: visual and verbal. Without the speech component, the construction of these mechanisms would not be possible (the spectator would not be able to construct the metaphor and the metonymy solely on the visual mode). Furthermore, this metonymy is accentuated by the blank, emotionless stare of the integrationists, even in scenes where the verbal act would require an emotional response. There are no gestures involved, as the integrationists do not point at specific features of the facility during their presentation to the extraterrestrial. The robotic emulation by the integrationists is accentuated by the quality of the voice (monotonous, mechanized, without any changes to its pitch or timbre).

4.2.2.3.2. EMU 2: The man on the island

Because the free form of the film and the evasion of non-sequential narrative offer possibilities of a different view of expressive movement units, the second example is divided into three EMUs that construct a single scene: the extraterrestrial is in a boat, approaching a man on an island, with whom he subsequently 'conducts an interview'. Even though the separation of the expressive movement units in this film is representative of its surrealist nature, we propose that the analysis of such units is possible with regards to their individual characteristics (time frame, sound and framing), while meaning interpretation can be constructed on the basis of the whole group of units.

EMU 2. The Man on the Island I (29:21-29:48)

Image 23. *Swissmade 2069* (1968): Frame at 29:29.

Sound:

The soundscape follows the scene: serene and almost inaudible aural points that follow the rowing and the movement of the boat on the lake

Framing:

The unit consists of one shot, and the perspective of the camera is behind the alien being (emphasized by a wide-angle shot, contrary to those from the extraterrestrial's perspective)

EMU 2. The Man on the Island II (31:13-31:40)

Image 24. *Swissmade 2069* (1968): Frame at 31:14.

Sound:

Once the extraterrestrial is on the island, the previous sound parts disappear. Instead, only the faint sound of the camera recording can be heard in the background, while the man talks to the alien being.

Framing:

This unit uses a wide-angle shot that gradually zooms in the center of the frame, occupied by the man and the extraterrestrial.

EMU 2. The Man on the Island III (32:14-33:12)

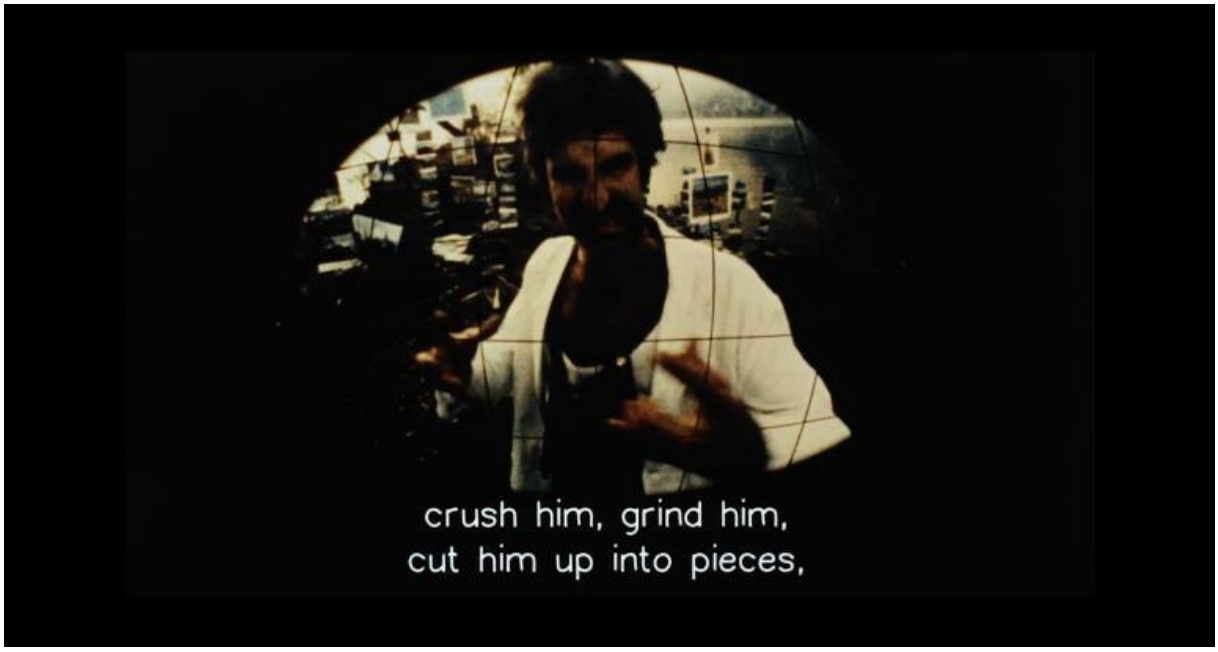

Image 25. *Swissmade 2069* (1968): Frame at 32:42.

Sound:

Beside the faint sounds of the surroundings, the only aural component in this unit is the man's voice.

Framing:

The shot is presented through the camera lens/eye of the alien, and follows, for the most part, the man's face, upper part of his body, and his gestures. The stability of the scene slowly disintegrates as the man becomes more frantic and hostile.

Meaning interpretation:

The figurative language is constructed through both visual and verbal mode, with the addition of gestures that are most apparent in the third part of the EMU. The purpose of the scenes is to show a member of the society who is thoroughly conflicted by the change of his environment for the worse, which is reflected in his erratic behaviour, words and gestures.

Metaphoricity and metonymicity:

In The Man on the Island I, the foundation of metaphoric/metonymic construct is laid in the juxtaposition of the extraterrestrial and the man shouting at him from the small island in the middle of a lake. The man spews contradictory lines at the alien, such as "Are you from overseas? Damn foreigners! Come in! Switzerland is still a hospitable country!", which

fortifies the visual construction of Switzerland as the tiny island, as well as the relation between this country and Europe as that of the island towards the lake, which is a much larger body of water as opposed to the dimension of the island (only about 10 meters in diameter). Moreover, the alien is seen as a foreigner, an immigrant to the country, from which we can construct the metaphor IMMIGRANTS ARE ALIENS. It seems as if the extraterrestrial is going to pass by the island, which is negated in The Man on the Island II, in which they carry a conversation about the man and where the metaphor SWITZERLAND IS AN ISLAND takes shape in the following line: "However, culturally and politically it has remained the same romantic and insignificant island".

In the third and last part of this EMU, the man's deliverance of lines becomes dramatic, with frantic hand and head movements, often in a threatening stance towards the extraterrestrial. The hate speech towards the doctor (previously introduced in another group of EMUs) and his idea of bringing foreigners into the country is accentuated by the man's array of gestures that seem to point to his anger: the clenching of the fists, and pulling hands apart, as if he is ripping something into two pieces, simultaneously delivering the line: "I shall stab him, crush him, grind him, cut him into pieces..."

EMU 3. The Flag

EMU 3. The Flag I (04:25-04:30)

Image 26. *Swissmade 2069* (1968). Frame at 04:26.

Sound:

Forceful wind sound is heard in the unit, and the flapping of the flag against it.

Framing:

The central element in the scene is the man on the cliff, holding a white flag several meters high; one shot unit.

EMU 3. The Flag II. (34:13-34:35)

Image 27. *Swissmade 2069* (1968). Frame at 34:27.

Sound:

Loud wind gusts dominate the aural aspect of the unit

Framing:

A wide-angle shot becomes centered on the cliff and the man still desperately trying to either stabilize the flag, or wave it despite of the strong wind. The camera is static.

EMU 3. The Flag III (34:51-34:55)

Image 28. *Swissmade 2069* (1968). Frame at 34:52.

Sound:

In the final part of this EMU, the spectator hears no wind. The waving of the now burning flag produces no sound either.

Framing:

A zoomed-in shot that focuses on the man now waving a burning flag. The lighting is scarce, sufficient only to illuminate the main figure and provide a contrast to the dark skies enveloping the scene.

Meaning interpretation:

The use of a white flag as a highly potent symbol of peace is achieved in this unit through visual representation, as well as with sound. The central element is the man who unsuccessfully attempts to wave a large, white flag, against the gusts of wind swirling around the cliff as the foregrounded piece of the man's surroundings. Symbolism is shown through the flag as a sign of the resolve to achieve peace in turbulent times.

Metaphoricity and metonymicity:

Several elements comprise the complex image: there is only one man who attempts to place and stabilize the flag upon the rock; there is a gradual shift from day to night, as the scene is illuminated only by natural, slowly disappearing light; the flag undergoes a significant change: from an intact piece of white fabric to burned and torn black pieces detached from the

pole. In this regard, the whole scene can be seen as a futile attempt at achieving and maintaining peace and stability, further enhanced by the wind as the nemesis and signified with the aural mode. The last part of the EMU represents a change: the man now holds a destroyed flag, the sound (wind) is no longer present in the unit, and the day has turned into night. Thus, the unit contains a metonymic chain, which consists of the metonymy WHITE FLAG FOR SURRENDER FOR PEACE together with DESTRUCTION OF AN OBJECT FOR THE FAILURE TO ACHIEVE A GOAL FOR WHICH THE OBJECT IS USED.

EMU 4. The Woman with the Photograph (35:21-35:36)

Image 29. *Swissmade 2069* (1968). Frame at 35:27.

Sound:

The entire aural composition consists of the sound of an explosion, with repetition.

Framing:

The frame is built on the viewpoint of the alien, deduced from the lens-like focus of the camera. The central point of the image is the woman, with visibly, almost theatrically black bags under her eyes, and an emotionless stare somewhere outside of the scene. Light over-exposition characterizes the first part, after which the camera moves closer to the woman's face.

Meaning interpretation:

A ‘reformed’ woman with a blank stare holds a picture of her former self, portrayed as a free, artistic spirit, while the sound is reminiscent of a nuclear bombing. The scene interprets the main figure as only a shadow of the former self, which on a larger scale symbolizes the negative change that the Swiss society went through as a whole.

Metaphoricity and metonymicity:

This visual-aural construction provides the metaphor DYSTOPIAN SOCIETY IS CHANGING ONESELF ACCORDING TO SOCIETAL RULES or CHANGING A SOCIETY FOR THE WORSE IS CHANGING ONESELF ACCORDING TO THE RULES OF SUCH A SOCIETY. This EMU can be taken as a confirmation of Forceville’s (2006, 391-392) notion of simultaneous cueing, where both the target and the source domain are saliently presented at the same time, which enables metaphorical identification. The author (ibid) gives an example which reflects the traits of this scene: “For instance, a kiss could be accompanied by the sound of a car crash, of a vacuum cleaner, or of the clunking of chains, to cue metaphorical mappings of, say, disaster, dreary domestic routine, and imprisonment, respectively.“ In this case, the scene of the woman holding a picture of the time before the change in the society (which prompted her own physical and emotional change) is accompanied by the sound of an explosion (the likely cause of the change in dystopian Switzerland – the metonymy CAUSE FOR RESULT), enabling the figurative construct in question.

4.2.3. Overview

With its conceptual possibilities, a film can be used as an ambitious technological attempt at sculpting a cinematographic embodiment of the personal and collective themes and motifs that constantly challenge the notion of physical and social evolution. As Bryant (1982, 102) puts it, as we sit and watch a cinematographic piece, we are participating in a central ritual of our technological civilization. Technology has become the key ideological figure, and cinema one of its most visual creations to this day. An invention turned to its makers, demistifying changes around them and in themselves, evolving creatures in the wake of artificial intelligence, with the dark legacy of the globalization challenge looming over the horizon of human culture.

The analysis of H.R. Giger’s cinematography, through specific methods and elements (expressive movement units) designed for multimodal input, provided an enriched insight into his multimodal language. The focus on the science fiction and avantgarde cinema was given

at the beginning because the three analyzed films can be placed within the parameters of these genres. The specific chararacteristics (such as the avoidance of linear narrative and dystopian themes), provided a more detailed look at the analyzed short films *High* and *Heimkiller*, as well as the middle-length feature *Swissmade 2069*, and became a part of the figurative constructs that, for the most part, mirrored the metaphors and metonymies discovered in Giger's purely visual creations.

In Giger's celluloid outputs, we can again discern the levels of motivation that rest upon the personal and collective creative planes. Humanity's possibly inevitable plunge into the atomic abyss is multimodally approached in *High*, where we find the metonymy LIVING WITHOUT PHYSICAL INTEGRITY FOR SURVIVING DESTRUCTION, as the central human fear of pain is massively projected onto the screen filled with desolate surroundings as an environmental residue of death and suffering. As the humanity already witnessed the destructive potential of nuclear weapons, which created a mass trauma over its use, and the possibility of future nuclear wars, Sontag (2004, 44) sees that the majority of science fiction films that came after WWII bear witness to this trauma, and in a way, try to exorcise it. Visual and aural resistence of chronological narration in *High* represents specific avantgarde elements which separate the piece from following a clear science fiction line of meaning making. The dominant metonymy THE PART FOR THE WHOLE is present in Giger's cinematographic opus as well, as the variants THE LIMB FOR THE BODY and THE PART OF THE ENTITY FOR THE ENTITY in *High* make a strong case for proclaiming this particular metonymic construct as the most dominant one in Giger's artistic landscapes.

In *Heimkiller*, on the other hand, challenges faced in the creative processes take on the homospatial form in the juxtaposition of the artist with his sculpture (the metonymy ARTIST FOR ART), enabled by inherent symbolism of spilled blood as sacrifice required by the creation. The metonymy LACK OF HARMONIOUS SOUND FOR LACK OF HARMONIOUS EXISTENCE, where a jarring aural curtain dominates the visual mosaic, concludes the individualistic portrait as a visual commentary on the disturbing influence of society seeking punishment for individuality.

Swissmade 2069, as Giger's avantgarde version of *1984*, provided ample commentary on both the artist's placement in a futuristic dystopian society through the lens of his home country, as well as the illogical and self-destructive quality such a society would have should this scenario ever become a reality. Taking into account the written/spoken text in the film, the metaphor GOVERNMENT IS A PERSON emerges as one of the strongest figurative construals (and one that frames the resistance of the reservationists, to put it metaphorically, into a David

vs Goliath battle, where the cameras of the "Brain Centre" serve as the eye of the collosus). This metaphor is evident in the following example utterances: "It is in constant, direct contact with every integrated citizen and determines the political, economic and cultural functions of the state."; "It looks after every integrated citizen personally and in the monthly personal report it regularly gives recommendations, advice and reprimands."; "I am really very glad that the "Brain centre" was so indulgent to pardon my momentary emotion." In these examples, the central government titled "Brain centre" acts as an individual who can contact other individuals (citizens), possesses the ability to have emotions, and even act as a caretaker of people living in this society. The symbols of division (SWITZERLAND IS AN ISLAND, IMMIGRANTS ARE ALIENS) and the difficult battle to achieve unity (WHITE FLAG FOR SURRENDER FOR PEACE, DESTRUCTION OF AN OBJECT FOR THE FAILURE TO ACHIEVE A GOAL FOR WHICH THE OBJECT IS USED) are placed in a complex conceptual network that, perhaps unsurprisingly, strongly resonates even today, as the anti/globalization movements create seismic chasms through the core of the modern society. Multimodal metaphor (and metonymy), in this view, hold an important role tied to their origins in rhetoric, because, as today's media is increasingly used, or abused, as mouthpieces for propaganda that politicians, industry, and tycoons wish to distribute globally, the critical analysis of these conceptual mechanisms (and tools of persuasive discourse in the broadest sense) could prove its tremendous usefulness in the world outside the walls of academia (Forceville, 2006, 394-395).

5. Conclusion

This dissertation presents an attempt to provide a cognitive linguistic analysis of monomodal and multimodal metaphors and metonymies present in the art of H.R. Giger, Swiss painter, sculptor and cinematographer, who created a specific semiotic system and a stylistic genre under the title of Biomechanics, which enabled a visual representation of the key concerns of modernized global society, such as the relationship with technology, overpopulation and atomic destruction, genetic engineering, and so on. The analysis was conducted on the basis of two complementary views of conceptual metaphor, Conceptual Metaphor Theory (Lakoff, Johnson, 2003) and Conceptual Integration Theory (Fauconnier, Turner, 2002), amplified with the modified forms of Feinstein's (1989) Art Response Guide, the classification of visual/pictorial metaphors and metonymies by Forceville's (1996, 2009b), and recently developed eMAEX system of electronically based media analysis of expressive movement images.

Metaphor and metonymy, as central figures of conceptual machinery, were first equalized in importance for the workings of our mind by Jakobson's research into the binary quality of thought and language. The cognitive linguistic view consequently provided the ground for viewing both of these mechanisms as crucial for our system of thinking, which in turn enabled the possibility of existence of various nonverbal manifestations of metaphor and metonymy. Recent cognitive research was performed in the domains of advertising, gestures, music, and art, among other systems and modes of expression.

According to Forceville (2008, 2009b), conceptual metaphors and metonymies in all nonverbal forms must follow the postulates of domain mappings: whereas the metaphor implies the interplay of elements from two conceptual domains (target and source), in metonymy, one entity is used to refer to another entity in the same domain. In the case of blends, two input mental spaces create a third space which possesses a novel emergent structure. In the research of nonverbal metaphor and metonymy, the modality, as a type of manifestation, is a highly significant variable that influences the construction of the figurative thought. Multimodal variations render the (inter)domain mapping exclusively or predominantly in two different modes, which can be verbal, visual, gestural, aural, etc. Thus, complex multimodal systems such as cinematographic works can also be analyzed through the conceptual lens, as the different modes of meaning transferral can be effectively deconstructed into carriers of metaphoric and metonymic meaning.

Artistic works as specific sign systems can inherit important concepts and postulates from their dominant genre or period of creation, which serve as sophisticated tools for the sort of focused communication between the artist and the art perceiver. Through a detailed view of the Surrealist movement which dealt with the aesthetic notions of the subconscious, the human body, and the devastating legacy of the two world wars and various social turmoils at the beginning of the 20th century, we managed to link the period of Surrealism to the most important concepts present in H.R. Giger's art. By dividing his opus into three periods marked with the central concept of biomechanics, the specific sign system of the artist, and by observing both the monomodal dimension of paintings and the multimodal dimension of his films, we were able to discern conceptual metaphors and metonymies which the artist employed in the creation of the analyzed corpus. In most of these figurative constructs, the abstract domain deals with the notions of human and environmental change, nuclear destruction and its consequences, emotional relationship of mankind with technology, birth trauma, psychological states, and the complex concept of time and its relentless passage. Metonymies were frequently employed to strengthen the metaphoric construal, and have become, in some instances, the central conceptual element portrayed through the use of multimodal forms of expressiveness. Constructed on the basis of primary metaphors and metonymies such as HAPPY IS UP/SAD IS DOWN and THE PART FOR THE WHOLE, early artistic accomplishments were instilled with figurative depictions of the civilization heading towards a post-apocalyptic abyss, verbalized as LIVING WITHOUT PHYSICAL INTEGRITY FOR SURVIVING DESTRUCTION, IRRESPONSIBLE HUMAN ACTIVITY IS A DESTRUCTIVE FORCE FOR MANKIND AND THE ENVIRONMENT and PERFORMING DAILY ACTIVITIES OBLIVIOUS TO THE DEFORMITIES FOR PERFORMING DAILY ACTIVITIES WITH THE KNOWLEDGE OF THE DEFORMITIES (*Atomic Children, High).* Individualized metaphoric and metonymic offerings exist in works in which the artist battled inner preoccupations, and can be seen as a distinct way of overcoming emotional disruption, f.e. the metonymy ARTIST FOR ART (*Heimkiller*), the metaphors CIRCUMSTANCES ARE SURROUNDINGS (*Shaft, High*), BIRTH CANAL IS A NARROW FACILITY (*Passagen*), and DYSTOPIAN SOCIETY IS CHANGING ONESELF ACCORDING TO SOCIETAL RULES (*Swissmade 2069*). The theme of overpopulation is a recurring element in series such as *Birthmachine*, where mankind is seen as pest in its path of destruction of the planet, recognized in connected metaphors OVERPOPULATION IS PHYSICAL HARM, OVERPOPULATION IS PHYSICAL CHANGE, and OVERPOPULATION IS DESTRUCTION OF THE ENVIRONMENT. However, the central (and partially interconnected) motif meandering through the cornerstones of Giger's opus (*Birthmachine, Biomechanoid, Erotomechanics, N.Y. City)* reflects the artist's fundamental vision of the

biological and technological amalgam of alarming proportions in the wake of civilization's fully mechanized, and perhaps final age: the conceptual metaphor MAN IS A MACHINE. Human alienation from the natural state has become *de rigueur* of the 20th and the 21st century. Not only are we ready and willing to succumb to the alluring call of metallic perfection (seen also in the blend for *Necronom* and *Alien*, where the title creature personifies our neverending fascination with extremes), but we enthusiastically sacrifice our bodily integrity in order to replace or amend the missing parts with mechanized elements designed to enable our existence in unnatural environments (the metaphor A WOMAN'S BODY IS A MACHINE, enabled by metonymies A WOMAN'S UTERUS FOR WOMAN'S BODY, A WOMAN'S BODY FOR A HUMAN BODY, A HUMAN BODY FOR THE HUMAN RACE). Our corporeal totality becomes the victim of an evolution gone awry, a misguided but inescapable attempt to survive the consequences mankind has inflicted on the planet, and thus itself. Even our surroundings have become the epitome of our desires: the cities (the metonymy NEW YORK FOR METROPOLIS in *N.Y. City*; blend for *Biomechanical Landscape*), now cannot be discerned from their (semi)organic inhabitants. Through MAN IS A MACHINE, Giger has offered a view of mankind's biological progress into mechanical territory with compelling precision and aesthetics, which thus characterizes this metaphor as the artist's megametaphoric, umbrella concept masterfully molded into various representations of the Biomechanics genre. This concept is further enhanced with the megametonymic arch of THE PART FOR THE WHOLE art (by presenting our dissected view of the parts, we are made aware of the compromise of our physical and emotional integrity and transformation), as well as the blends of mechanical and biological realms presented in the artworks. These dominant figurative concepts form the skeleton of Giger's semiotic system, which motivated generations of artists to delve into Biomechanics and attempt a further investigation into the state of the modern man versus/via machine.

The evolution of the human identity reached unseen heights in the controversial, war-and-invention-ladden decades of the 20th century. As humanity trudges well into the second decade of the 21st century, art remains the most significant creation in the realm of the spirit, offering an indispensable dimension for the creation of works with powerful messages and reflections delivered with the help of conceptual phenomena. Today, the visions of H.R. Giger seem to be as relevant as ever before. The year 2017 alone sees the resurgence of his most famous celluloid creation – the Alien – but also the fear and anxiety that plagued mankind in the wake of its extraordinary technological evolution. Thus the dawn of the new century might just prove to be the residual light from another atomic bomb, as humanity is still far from overcoming its primal urges and desire for mutual annihiliation. Giger mapped the

metamorphosis of mankind and its environment in such a way that these biomechanical vistas will continue to be inexhaustible wells of conceptualization in our pursuit of meaning well beyond 2069, the year of *Swissmade*.

More questions are left unanswered than there have been addressed with this dissertation. However, if the paper is approached as a starting point to a more detailed discussion on H.R. Giger's figurativescapes and his monumental importance for the art world and the world at large, its primary goal has been achieved.

6. References

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6.3. Corpus

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6.4. Interviews

Mia Bonzanigo, Chur, Switzerland, January 14, 2015

Walter Leitha, Chur, Switzerland, January 15, 2015

Marco Witzig, Zurich, Switzerland, January 14, 2015

7. Annexes

7.1. Annex 1. List of conceptual metaphors and metonymies

Metaphor	Metonymy
We Atomic Children	
HAPPY IS UP/SAD IS DOWN ALIVE IS ACTIVE/DEAD IS INACTIVE IRRESPONSIBLE HUMAN ACTIVITY IS A DESTRUCTIVE FORCE FOR MANKIND AND THE ENVIRONMENT	THE PART FOR THE WHOLE THE LIMB FOR THE BODY LIVING WITHOUT PHYSICAL INTEGRITY FOR SURVIVING DESTRUCTION PERFORMING DAILY ACTIVITIES OBLIVIOUS TO THE DEFORMITIES FOR PERFORMING DAILY ACTIVITIES WITH THE KNOWLEDGE OF THE DEFORMITIES
Shaft	
NOT POSSESSING A STABLE FOUNDATION IN LIFE IS ENDLESS FALLING THROUGH SHAFTS UNDERSTANDING IS SEEING CIRCUMSTANCES ARE SURROUNDINGS LIFE IS A GAME	TOOL FOR PERFORMING ACTIVITY FOR ACTIVITY
Birthmachine	
A WOMAN'S BODY IS A MACHINE MAN IS A MACHINE OVERPOPULATION IS PHYSICAL HARM	A WOMAN'S UTERUS FOR WOMAN'S BODY A WOMAN'S BODY FOR A HUMAN BODY A HUMAN BODY FOR THE HUMAN RACE SOURCE FOR RESULT
Landscape	
A MULTITUDE OF HUMAN BABIES IS A SWARM OF INSECTS OVERPOPULATION IS PHYSICAL CHANGE OVERPOPULATION IS DESTRUCTION OF THE ENVIRONMENT	SKIN FOR THE BODY THE BODY FOR THE MANKIND INFANT FOR ADULT
Passagen	
BIRTH CANAL IS NARROW FACILITY	OFFICE CLASP FOR OBSTACLE
Blend	
Biomechanoid	
A HUMAN BODY IS A MACHINE MAN IS A MACHINE EMOTIONAL INTIMACY IS PROXIMITY EMOTIONAL INTIMACY IS PHYSICAL MERGER UNDERSTANDING IS SEEING	LACK OF PHYSICAL INTEGRITY FOR LACK OF FREEDOM
Li	
DEATH IS LIGHT PEACE IS LIGHT DIVINE ASCENSION IS LIGHT	CROWN FOR ROYALTY
The Spell	
GOOD IS LIGHT/BAD IS DARK A WOMAN IS A DIVINE BEING	RATS FOR FILTH, SNAKES FOR DANGER/EVIL

	SATANIC SYMBOLS FOR EVIL SKULL FOR DEATH
Biomechanical Landscape	
blend	
Dune/Harkonnen	
IMPORTANCE IS SIZE/VOLUME	HUMAN BODY FOR BUILDING
Erotomechanics	
EMOTIONAL INTIMACY IS PROXIMITY EMOTIONAL INTIMACY IS PHYSICAL MERGER	INDIVIDUAL FOR HUMAN RACE
Necronom and Alien	
blend	
N.Y. City	
NEW YORK IS A BIOMECHANICAL HYBRID	NEW YORK FOR METROPOLIS
Victory	
BEING IN CONTROL IS BEING UP	
The Mystery of San Gottardo	
FUTURE SOCIETY IS THE LOSS OF PHYSICAL INTEGRITY	THE LIMB FOR THE BODY
Watch Abart	
HAVING A (S)WATCH IS COLLECTING TIME TIME IS A COVETED OBJECT	WATCH FOR TELLING THE TIME
High	
CIRCUMSTANCES ARE SURROUNDINGS	LIVING WITHOUT PHYSICAL INTEGRITY FOR SURVIVING DESTRUCTION THE PART OF THE ENTITY FOR THE ENTITY THE LIMB FOR THE BODY
Homekiller	
	LACK OF HARMONIOUS SOUND FOR LACK OF HARMONIOUS EXISTENCE ARTIST FOR ART PRODUCER FOR PRODUCT RED LIGHT FOR BLOOD
Swissmade 2069	
GOVERNMENT IS A LIVING ORGANISM GOVERNMENT IS A PERSON IMMIGRANTS ARE ALIENS SWITZERLAND IS AN ISLAND DYSTOPIAN SOCIETY IS CHANGING ONESELF ACCORDING TO SOCIETAL RULES CHANGING A SOCIETY FOR THE WORSE IS CHANGING ONESELF ACCORDING TO THE RULES OF SUCH A SOCIETY	INDIVIDUAL FOR INSTITUTION CAMERA FOR EYE WHITE FLAG FOR SURRENDER FOR PEACE DESTRUCTION OF AN OBJECT FOR THE FAILURE TO ACHIEVE A GOAL FOR WHICH THE OBJECT IS USED CAUSE FOR RESULT

7.2. Annex 2. List of paintings

No.	Title of the painting	Year	Title of the publication
(1963-Z-031)	Atomic Children	1963	Biomechanics, Arh+, Das Schaffen vor Alien, Retrospective
(1963-Z-024)	Atomic Children	1963	Biomechanics
(1963-Z-044)	Atomic Children	1963	Biomechanics, Arh+, Das Schaffen vor Alien, Retrospective, HR Giger and the Zeitgeist
(1963-Z-025)	Atomic Children	1963	Biomechanics, Retrospective, HR Giger and the Zeitgeist
(1964-Z-008)	Atomic Children	1964	Biomechanics
(1964-Z-011)	Atomic Children	1964	Biomechanics, Retrospective
(1963-Z-033)	Défilé	1963	Biomechanics
69	Atomic Children (Atomkinder)	1967-1968	Biomechanics, Filmdesign, Das Schaffen vor Alien, HR Giger and the Zeitgeist
25	Schaft No. 1	1964	Necronomicon, Necronomicon I & II, HR Giger and the Zeitgeist
26	Schaft No. 2	1964	Necronomicon, Necronomicon I & II, Arh+, HR Giger and the Zeitgeist
39	Schaft No. 3	1965	Necronomicon, Necronomicon I & II, HR Giger in Obwalden, HR Giger and the Zeitgeist
42	Schaft No. 4	1964	HR Giger in Obwalden, HR Giger and the Zeitgeist,
43	Schaft No. 5	1965	Necronomicon, Necronomicon I & II, Arh+, HR Giger in Obwalden, HR Giger and the Zeitgeist
62	Schaft No. 6, 1. state	1966	Biomechanics, Arh+
62a	Schaft No. 6, 2. state	1966-1968	Necronomicon, Necronomicon I & II, Das Schaffen vor Alien, Kunst, Design, Film
63	Schaft No. 7	1966	Biomechanics, Arh+, Das Schaffen vor Alien, Retrospective
(1964-B-001)	Gebärmaschine	1964	Das Schaffen vor Alien
35	Birthmachine	1965	Necronomicon, Necronomicon I & II,

			Arh+
(1966-P-001)	Birthmachine	1966	Necronomicon, Necronomicon I & II, Arh+
85	Birthmachine	1967	Necronomicon, Necronomicon I & II, Das Schaffen vor Alien, Retrospective, HR Giger and the Zeitgeist
84	Landscape (Organische Landschaft)	1967	Das Schaffen vor Alien
80	Landscape	1967-69	Das Schaffen vor Alien, Retrospective
191	Landscape I	1972	Das Schaffen vor Alien, Retrospective
192	Landscape II	1972	Das Schaffen vor Alien, Retrospective
195	Landscape V	1972	Necronomicon, Necronomicon I & II
196	Landscape VI	1972	Retrospective
200	Landscape VIII	1972	Das Schaffen vor Alien
203	Landscape X	1972	Necronomicon, Necronomicon I & II, Arh+, HR Giger and the Zeitgeist
205	Landscape XII	1972-1974	HR Giger in Obwalden
206	Landscape XIII	1972-1973	Das Schaffen vor Alien
207	Landscape XIV	1973	Necronomicon, Necronomicon I & II, Arh+, Retrospective, HR Giger and the Zeitgeist
215	Landscape XVIII	1973	Necronomicon I & II, Retrospective, Arh+
249	Landscape XXIX	1974	Necronomicon I & II, Retrospective
112	Passage I	1969	Necronomicon I & II, Arh+, Retrospective, HR Giger and the Zeitgeist
113	Passage II	1969-1970	Necronomicon I & II, Retrospective
116	Passage IV	1969	Necronomicon, Necronomicon I & II, Arh+, Retrospective
145	Passage IX	1971-1972	Das Schaffen vor Alien
157	Passage X	1971	Retrospective
158	Passage XI	1971	Das Schaffen vor Alien
188	Passage XV	1972	Das Schaffen vor Alien
172	Passage XVI	1972	Arh+
182	Passage XXII	1972	Necronomicon I & II, Arh+, Kunst, Design, Film
232	Passage XXIX	1973	Necronomicon I & II, Arh+, Retrospective, HR Giger and the Zeitgeist
235	Passage XXXII	1973	Necronomicon I & II, Filmdesign
236	Passage XXXIII	1973	Arh+
98	Biomechanoid	1969	HR Giger and the Zeitgeist

99	Biomechanoid	1969	HR Giger and the Zeitgeist
100	Biomechanoid	1969	Necronomicon, Necronomicon I & II, HR Giger and the Zeitgeist
101	Biomechanoid	1969	Necronomicon, Necronomicon I & II, HR Giger and the Zeitgeist
102	Biomechanoid	1969	Necronomicon, Necronomicon I & II, HR Giger and the Zeitgeist
103	Biomechanoid	1969	Necronomicon, Necronomicon I & II, HR Giger and the Zeitgeist
104	Biomechanoid	1969	Necronomicon, Necronomicon I & II, HR Giger and the Zeitgeist
105	Biomechanoid	1969	Necronomicon, Necronomicon I & II, Das Schaffen vor Alien, HR Giger and the Zeitgeist
308	Biomechanoid	1976	Necronomicon, Necronomicon I & II, Arh+, Retrospective, HR Giger in Obwalden
520	Biomechanoid I	1975-1983	Necronomicon I & II
250	Li I	1974	Necronomicon, Necronomicon I & II, Arh+, Retrospective, Das Schaffen vor Alien, HR Giger in Obwalden
251	Li II	1973-1974	Necronomicon, Necronomicon I & II, Arh+, Retrospective, Das Schaffen vor Alien, HR Giger in Obwalden, HR Giger and the Zeitgeist
237	The Spell I	1973 – 1974	Necronomicon, Necronomicon I & II, HR Giger and the Zeitgeist
238	The Spell II	1974	Necronomicon, Necronomicon I & II, Arh+, Kunst, Design Film, HR Giger and the Zeitgeist
320	The Spell III	1976	Necronomicon, Necronomicon I & II
331	The Spell IV	1977	Necronomicon, Necronomicon I & II, HR Giger and the Zeitgeist
289	Dune I	1975	Necronomicon, Filmdesign, Necronomicon I & II, Arh+, Retrospective, HR Giger in Obwalden, HR Giger and the Zeitgeist
290	Dune II	1975	Necronomicon, Filmdesign, Necronomicon I & II, Arh+, Retrospective, HR Giger in Obwalden, HR Giger and the Zeitgeist
292	Dune IV	1975	Necronomicon, Filmdesign, Necronomicon I & II, Retrospective, Kunst, Design, Film
293	Dune V	1975	Necronomicon, Filmdesign, Necronomicon I & II, HR Giger in Obwalden
294	Dune VI	1976	Filmdesign, Necronomicon I & II

297	Biomechanical Landscape I	1976	Necronomicon, Necronomicon I & II
298a	Biomechanical Landscape II	1976	Necronomicon, Necronomicon I & II
312	Biomechanical Landscape	1976	Necronomicon, Necronomicon I & II, Arh+, Das Schaffen vor Alien, Retrospective
319	Biomechanical Landscape II	1976	Necronomicon, Necronomicon I & II
347	Biomechanical Landscape	1977	Necronomicon I & II, Das Schaffen vor Alien, Retrospective
356	Biomechanical Landscape	1977	Necronomicon I & II
413	Biomechanical Landscape (Biomechanicsche Landschaft mit Köpfen)	1979	Necronomicon I & II
417	Biomechanical Landscape	1979	Necronomicon I & II
418	Biomechanical Landscape III (Trains)	1979	Necronomicon I & II
300	Necronom I	1976	Necronomicon, Necronomicon I & II
301	Necronom II	1976	Necronomicon, Necronomicon I & II, Das Schaffen vor Alien, Kunst, Design, Film, HR Giger and the Zeitgeist
302	Necronom III	1976	Necronomicon, Necronomicon I & II
303	Necronom IV	1976	Necronomicon, Necronomicon I & II, Retrospective, Kunst, Design, Film
304	Necronom V	1976	Necronomicon, Necronomicon I & II, Das Schaffen vor Alien, Kunst, Design, Film
306	Necronom VI	1976	Necronomicon, Necronomicon I & II
316	Necronom VII	1976	Necronomicon, Necronomicon I & II
317	Necronom VIII	1976	Necronomicon, Necronomicon I & II
318	Necronom IX	1976	Necronomicon, Necronomicon I & II
364	Alien I (Facehugger) Version I	1977	Alien
365	Alien I (Facehugger) Version II	1977	Filmdesign, Alien,
363a	Alien Egg II	1977-1978	Alien
381	Alien Egg III	1978	Filmdesign, Alien
379	Alien I, Facehugger, Version IV	1978	Filmdesign, Alien
368	Alien II, Chestburster	1978	Alien
384	Hieroglyphics	1978	Filmdesign, Alien
385	Landscape	1978	Alien
374	Wreck	1978	Filmdesign, Alien
375	Wreck Entrance	1978	Filmdesign, Alien, Retrospective, Kunst, Design, Film
376	Corridor in interior of wreck/ Hall inside the wreck	1978	Filmdesign, Alien
380	Pilot in cockpit	1978	Filmdesign, Alien, Arh+, Retrospective
371	Alien III, front-view II	1978	Alien
373	Alien III, front-view III		Necronomicon I & II, Alien, HR Giger and the Zeitgeist
370	Alien III, side-view II	1978	Alien
372	Alien III, side-view III	1978	Filmdesign, Necronomicon I & II,

			Alien, HR Giger and the Zeitgeist
419	Erotomechanics IV	1979	Necronomicon I & II, Retrospective
420b	Erotomechanics V	1979	Necronomicon I & II, Arh+, Retrospective
421	Erotomechanics VI	1979	Necronomicon I & II, Arh+, Retrospective
422	Erotomechanics VII	1979	Necronomicon I & II, Retrospective, HR Giger and the Zeitgeist
423	Erotomechanics VIII	1979	Necronomicon I & II, Retrospective, HR Giger and the Zeitgeist
424	Erotomechanics IX (Fellatio)	1979	Necronomicon I & II
425	Erotomechanics X (Fellatio abstract)		Necronomicon I & II
428	Erotomechanics XI		Necronomicon I & II, HR Giger and the Zeitgeist
452	N.Y. City II, Lovecraft over N.Y.C.	1980	Biomechanics, Retrospective, HR Giger in Obwalden
458	N.Y. City VIII	1980	Biomechanics, Retrospective
462	N.Y. City XII, Science fiction	1980	HR Giger in Obwalden
465	N.Y. City XV, Crossing	1981	Biomechanics, Retrospective
471	N.Y. City XXI, Subway	1981	HR Giger in Obwalden
472	N.Y. City XXII	1981	Biomechanics
476	N.Y. City XXVI	1981	Necronomicon I & II, Retrospective
473	N.Y. City XXIII, Subway	1981	Biomechanics, Retrospective
475	N.Y. City XXV	1981	Necronomicon I & II
477	N.Y. City XXVII	1981	Necronomicon I & II, Retrospective
478	N.Y. City XXVIII	1981	HR Giger in Obwalden
474	N.Y. City XXIV, Elevator	1981	Necronomicon I & II, Retrospective, HR Giger in Obwalden
480	Victory I	1982	Necronomicon I & II
481	Victory II	1982	Necronomicon I & II
510	Victory III	1981-1983	Necronomicon I & II
515	Victory IV	1983	Necronomicon I & II
516	Victory V	1983	Necronomicon I & II, Arh+, Retrospective
517	Victory VI	1983	Necronomicon I & II
552	Victory VII	1983	Necronomicon I & II, Retrospective,
553	Victory VIII	1983	Necronomicon I & II, HR Giger and the Zeitgeist
1991-Z-100	Drawing for the Mystery of San Gottardo, Part XII, No. 10	1991	Filmdesign

7.3. Annex 3. List of sculptures

No.	Title of the sculpture	Year	Title of the publication
78	Blood Glass (Blutuhr mit Wachskopf)	1967	Filmdesign, Arh+, Das Schaffen vor Alien, Retrospective, Kunst, Design, Film
90	America	1968	Biomechanics, Arh+
93b	Humanoid	1968	Filmdesign, Arh+, Retrospective, Kunst, Design, Film
1976-S-076b	The Beggar	1976	Necronomicon I & II, Arh+, Das Schaffen vor Alien, HR Giger in Obwalden
1993-S-023	Watch Guardian Head IV	1993	Retrospective
1993-S-024	Watch Guardian Head V	1993	Filmdesign
1998-S-002	Birthmachine Baby	1998	HR Giger in Obwalden
2002-S-004	Biomechanoid	2002	HR Giger in Obwalden

Legend for the titles of publications:

Necronomicon: *H.R. Giger's Necronomicon* (1984). Zürich: Edition C.

Biomechanics: *H.R. Giger's Biomechanics* (1996). Beverly Hills: Morpheus International.

Filmdesign: *H.R. Giger's Filmdesign* (1996). Los Angeles: Morpheus International.

Necronomicon I & II: *H.R. Giger's Necronomicon I & II* (2005). Zug: Edition C.

Alien: *Giger's Alien* (2006). Las Vegas: Galerie Morpheus International.

ARh+: *H.R. Giger's ARh+* (2007). Köln: Taschen.

Das Schaffen vor Alien: Stutzer, B. (ed) (2007). *Das Schaffen vor Alien 1961-1976*. Chur: Bündner Kunstmuseum.

Retrospective: *H.R. Giger's Retrospective 1964-1984* (2008). Las Vegas: Morpheus International.

Kunst, Design, Film: *H.R. Giger: Kunst, Design, Film* (2009). Frankfurt am Main: Deutsches Filminstitut – DIF e.V. / Deutsches Filmmuseum.

HR Giger in Obwalden: *H.R. Giger in Obwalden* (2011). Gruyeres: Verlag Museum HR Giger.

HR Giger and the Zeitgeist: Grof, S. (2014). *HR Giger and the Zeitgeist of the Twentieth Century*. Solothurn: Nachtschatten Verlag AG.

7.4. Annex 4. Text in *Swissmade 2069* (subtitles in English)

00:37 (woman outside)	I'm looking for a man to neutralize my current surplus lust.
00:45 (Brain Corner)	Today's ideal man is 181765.
00:48 (man outside)	My name is 181765.
00:50 (Brain Corner)	Today's ideal woman is 181234. Come on, get started... Come on, get started...
01:28 (integrationist)	The borders of our totally democratic "Brain Centre" state differ only marginally from the borders of the former old Confederation. In our totally democratic "Brain Centre" state there are two settlement areas: There is the normal state in which the integrated majority of population lives, then we have a few small reservations in which a small, radical and brooding minority leads its miserable life. These people, whose personality structure dates back to time before the great upheaval and cannot be remoulded any more, live there at the expense of the integrated majority of the population, that is, we care for their material existence, we tolerate them. As for the rest, we don't look after them, for they have nothing to contribute to the success of our state, do not even have a programme to show. The only clear condition we have set is that they do not cross the borders of their reservation. Thus we have succeeded in creating a final solution for the minorities and thus we shall manage to maintain law and order.
02:58 (sign)	BRAIN CELL
03:34 (integrationist)	This integrated majority of population actually forms our state. They live like they used to in towns, villages and housing estates. At the head of our state is the "Brain Centre". It is in constant, direct contact with every integrated citizen and determines the political, economic and cultural functions of the state. This complete integration of every individual citizen allows for an absolute democratic social structure. Thus public and private life pass off in absolute law and order.
04:35 (integrationist)	Every newborn integrated citizen is the product of exact planning. Our national population plan adapts the necessary population figure exactly to the material requirements of our country. All integrated citizens come of age when they are seven years old. Growth is accelerated biologically and the upper age limit is fixed at age 41, thus everyone spends his life within his optimum span of efficiency. Upbringing, education and occupation are decided upon by the "Brain Centre" in accordance with the exactly

	determined requirements of our state.
06:08 (integrationist)	The coordination between the “Brain Centre“ and the integrated citizens takes place via a perfectly developed system of “Brain Cells“ and “Brain Corners“. The “Brain Cells“, like these here, are branch stations of the “Brain Centre“. Here every integrated citizen regularly undergoes the standard test.
06:48 (integrationist)	This test registers the present mental and physical state. Standard data, but also every deviation, for example irrational thoughts, are immediately detected and stored in the “Brain Centre“ in code form.
09:01 (integrationist)	Every integrated citizen has his own personal register in the “Brain Centre“. The “Brain Centre” permanently renews, processes and stores all personal registers. The sum of all the personal registers determines the new needs and thereby the whole economic and social evolution. The decisions of the “Brain Centre“ therefore always correspond with the real needs of the entire population.
11:56 (integrationist)	Beyond the standard test, every integrated citizen can contact the “Brain Centre“. For this purpose a well-developed network of “Brain Corners“ are available. Every “Brain Corner“ allows you to contact the “Brain Centre“ just as you wish. The requested information is given immediately.
12:25 (reservationist)	The air is sultry, impregnated with the seeds of what is arising, rotten with the germ of the great turn of events. Oh, sheet lightning before the storm, oh, time of maturity, mature for the birth of something new, that will be under the sun. Just a minute, you fullness of time, the minute of the great revolution, a hundred times fingers point at you today.
14:48 (sign)	BUILDING ZONE
16:37 (integrationist)	All integrated citizens form a complete unity with the “Brain Centre“, which regenerates permanently. We are therefore all equally a part of the government and administration. Our “Brain Centre“ guarantees absolute, democratic equality and secures our sovereignty, law and order. It looks after every integrated citizen personally and in the monthly personal report it regularly gives recommendations, advice and reprimands.
17:27 (report)	You have nothing to be afraid of
17:34 (report)	Ignore products from reservation.
17:40 (report)	Use legal crossings
17:49 (report)	data also concerns you
17:55 (report)	Reservations are not rubbish pits.)
17:58 (man with the report)	But I threw the apple away.
18:37 (integrationist)	The place of work can be changed. Supply and demand determine the change of one's job. There is a great staff turnover here. That is very pleasant, like this you don't get to know each other.
19:00	31... 32... 33... 34... 35... 36... 37... 38... 39...
21:38	I've been on guard here since '59. I'm on guard here against any enemy that

(soldier)	could come from the outside. I was doing military service at the time of the upheaval, and now I am defending the democracy... that prevailed at that time. I am the last Swiss who wants to defend the good old party democracy... I uphold... the will to defend... and I am convinced that... only this will to defend... can contribute to the borders being maintained. I still have "standard" for 30 years, this standard food, and when my work as a guard permits... I try to eke out this food by fishing. I still have... a quality heart... of the Swiss, that is quality... it certainly has a guarantee for another 100 years. I'm sure it will beat even longer, it is plastic, and most likely, and... it is very reliable, I think. And even if I don't have any more ammunition, it will... certainly serve as a deterrent. And I also think if I stick it out... the old democracy will have to return. Even if I don't own a square metre of soil, it is the freedom and democracy that I want to defend. Yes, go and tell them about it in your world.
25:15 (man with the report)	I am really very glad that the "Brain centre" was so indulgent to pardon my momentary emotion. (the man showing a picture of him in the report, tearing up the previous report)
26:21 (doctor)	I have withdrawn to this reservation to quietly develop my plan of setting up an international territory for outsiders in Switzerland. Here you see one of the first drafts. To me outsiders are individuals who cannot adjust to our completely administered states. For example poets, nudists, criminals, anarchists, dreamers and crackpots, intellectuals, scientists, followers and other autonomous thinking people. To carry out this plan, we have already got in touch with all the "Brain Centres" of the countries of this world. This is what we would have in mind: These countries would pay a certain sum – according to the number of inhabitants of course – to us, to our country, this would entitle them to deport people, enemies of the state, or generally speaking, individuals, to our country. This way of course we hope to put into effect a humane social system which – we hope – is similar to the one of your world. Thank you.
29:10 (integrationist)	This is our standard food. It feeds us psychologically and physically.
29:37 (man on the island)	Are you from overseas? Damn foreigners! Come in! Switzerland is still a hospitable country. Or are they foreign workers? Damn foreigners? Come in!
31:23 (man on the island)	For 59 years I have been the only and last Swiss to live in this country. Unfortunately the fucking upheaval severely affected the geographical location. However, culturally and politically it has remained the same romantic and insignificant island.
31:42 (reservationists)	Understand the misunderstood. Refame the defamed. Free the suppressed. Concriminate the discriminated. Respect the outcasts. Aim to educate the aimless. Deblind the blinded. Humanize the dehumanized.
32:15 (man on the island)	This barren rock we are standing on is all that is left of the free Confederation. And this one here with his seven remote-controlled brain whores wants to turn this island into a territory for anarchists. I don't want that. I don't want that! I shall stab him, crush him, grind him, cut him into pieces, strangle him with his own stake. Hate! And if that doesn't work, I'll fetch that other man who's been standing at the border since 1291 with an unloaded gun. He'll become his victim. I think that will work.
33:57	Our totally democratic system knows neither superiors nor subordinates.

(integrationist)	All decisions are made by our "Brain Centre" on the basis of permanent data gathering. Don't you know our total democracy at all? What developing planet are you from?
37:40 (subtitle)	The developing planet – some time later
39:36 (title)	SWISSMADENDE

7.5. Annex 5. List of tables and images

Curriculum Vitae

Ilhana Škrgić was born in 1983 in Karlovac, Croatia. In 2006, she received a Bachelor's degree in Journalism from the Faculty of Political Sciences of the University of Sarajevo, Bosnia and Herzegovina. In 2008, she received a Bachelor's degree in English Language and Literature from the Pedagogical Faculty of the University of Bihać. In 2011, she received a Master's degree in Linguistics from the Faculty of Humanities and Social Sciences of the University of Tuzla.

She has been working as an English teacher at the elementary school "25. novembar" in Velika Kladuša since 2009. She passed the certification exam for court interpreters for English language of the Federal Ministry of Justice in 2010. In 2012, she passed the professional exam of the Ministry of Education, Science, Culture and Sports of the Una-Sana Canton. From 2012 till 2017, she worked as a language instructor at the Pedagogical Faculty of the University of Bihać, where she taught courses Modern English Language I – VIII at the Department of English Language and Literature.

Since 2014, Ilhana Škrgić has presented at eleven international scientific conferences and symposiums on cognitive linguistics, applied linguistics and foreign language teaching. She also presented at several domestic and international workshops. In 2016, her presentation was nominated as one of the best PhD presentations at the 11th Conference of the Association for Researching and Applying Metaphor – RaAM in Berlin, Germany. Her research interests include pictorial and multimodal metaphor and metonymy in visual arts and film.