

Visual Manifestations of Primary Metaphors Through *Mise-en-scène* Techniques

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Abstract

Grady distinguishes two main types of metaphor in order to provide a solution in the controversies stemming from the conceptual theory of metaphor: correlation-based metaphors and resemblance metaphors. In “correlation-based metaphors”, the source domain is sensory-motor, while the target domain is not. On the contrary, “resemblance metaphors” are originated by a physical or conceptual perception which is common in both domains, by the association of concepts with common features. Primary metaphors are the minimal units of correlation-based metaphors; they are inherent in human nature and the result of the nature of our brain, our body and the world that we inhabit. We acquire them automatically and we cannot avoid them. Furthermore, as corporal experiences are universal, so are primary metaphors.

In this paper, I will argue that primary metaphors manifest themselves visually through scene-setting techniques such as composition, framing, camera movement or lighting. Film-makers can use the different aspects of *mise-en-scène* metaphorically in order to express abstract notions like evil, importance, control, relationship or confusion. Such visual manifestations, as also occurs with their verbal equivalents, frequently go unnoticed or have been used so often that they have become clichés. But the important thing to bear in mind is that their origin lies in a primary metaphor and due to this origin these kinds of film-making strategies have been so expressively successful.

Résumé

Grady distingue deux catégories principales de métaphores pour résoudre les controverses qui découlent de la théorie conceptuelle de la métaphore : les métaphores basées sur les corrélations ainsi que les métaphores basées sur la ressemblance. Dans le cas des métaphores basées sur les corrélations, le domaine d'origine est sensori-moteur alors que le domaine-cible ne l'est pas. En revanche, les métaphores basées sur la ressemblance résultent d'une perception physique ou conceptuelle partagée par les deux domaines par l'association de concepts ayant des traits communs. Les métaphores primaires sont les unités minimales de métaphores basées sur les corrélations ; elles sont inhérentes à la nature humaine et elles résultent de la nature de notre cerveau, de notre corps et du monde que nous habitons. Nous les acquérons automatiquement sans pouvoir l'éviter. En outre, les métaphores primaires sont universelles tout comme les expériences corporelles.

Le présent article prétend que les métaphores primaires se manifestent visuellement par des techniques telles que la composition, le cadrage, le mouvement de caméra ou l'éclairage. Des cinéastes ont la possibilité d'utiliser les différents aspects de la mise-en-scène métaphoriquement pour exprimer des notions abstraites comme le mal, l'importance, le contrôle, une relation ou de la confusion. Comme

c'est le cas pour leurs équivalents verbaux, de telles manifestations visuelles ne sont pas toujours remarquées ou elles ont été utilisées tellement souvent qu'elles sont devenues des clichés. Il importe de ne pas oublier que leur origine se trouve dans la métaphore primaire et que, à cause de cette origine, de telles stratégies pour réaliser un film ont eu tellement de succès.

Keywords

Embodied film, mise-en-scène, primary metaphor, visual metaphor

The primary metaphor theory

The Primary Metaphor Theory was first propounded by Grady (*Foundations*) and lies within the field of the Contemporary Theory of Metaphor. The author distinguishes between two main types of metaphor in order to solve the controversies over the terms “correlation metaphors” and “resemblance metaphors” (Grady *Typology*). Correlation metaphors originate in the concurrence of certain experiences and physical sensations, as happens for instance when we relate the experience of affection with the sensation of warmth. Resemblance metaphors, on the other hand, arise from the perception of similar qualities in two distinct entities (“Achilles is a lion”, for example). Grady admits that this typology is by no means definitive, since metaphorical expressions exist which cannot be considered either correlation metaphors or resemblance metaphors. Later researchers have tried to refine the two categories (cf. Ureña and Faber), but in spite of minor refinements the two main groups still maintain their basic characteristics.

The minimal units of correlation metaphors are the primary metaphors that are characterized by having a source domain which includes image content “related to bodily sensation and perception in any modality, plausibly refer to universal elements of human experience” (Grady *Typology* 139). All the source-domains of primary metaphors are based on image-schemas, though not all image-schemas generate primary metaphors (Grady *Typology* 189). The target domain, in contrast, has no image content and refers to basic units or parameters of cognitive functions which are consciously accessible. For instance, in the primary metaphor QUANTITY IS VERTICAL ELEVATION¹, the source domain (VERTICAL ELEVATION) contains an image resulting from visual perception, while the target domain (QUANTITY) lacks this visual aspect and is a basic cognitive abstraction. Grady (*Foundations* 174) states that concepts possessing image content are easier for us to manipulate cognitively, which makes it difficult for us to think of quantity without activating the image of elevation, or to think of similarity without activating the image of proximity, so that primary metaphors are essential for thinking processes. Various experimental studies in psycholinguistics have confirmed this theory, and suggest that primary metaphors not only affect the interpretation of many everyday metaphorical expressions but also our understanding of abstract concepts (cf. Gibbs 537; Casasanto 1055; Boot and Pecher 952; Casasanto and Boroditsky 591).

Primary metaphors are present in our everyday language but can also combine with one another to form complex, sophisticated or original expressions via different cognitive mechanisms (Grady *Primary Metaphors* 1608). For this reason, using primary metaphors as units of verbal corpus analysis

1. Conceptual metaphors are conventionally printed in small capitals, and metaphorical expressions in italics.

offers several advantages: (1) they show what elements in the source domain are projected on to the target domain and why, (2) they help in the study of metaphorical projections and of the relationships between complex metaphors, and (3) they draw our attention to sensory-motor experience as the origin of metaphors. The concept of “*glass ceiling*”, for example, is explained as the simultaneous activation of three primary metaphors (Grady *Foundations* 212): KNOWING IS SEEING, STATUS IS VERTICAL ELEVATION and PURPOSES ARE DESTINATIONS. The STATUS IS VERTICAL ELEVATION metaphor, which we use when we say that someone has “*reached a ceiling*” in his or her work, meaning that the person has got as high as possible in his or her profession, activates *ceiling*. The KNOWING IS SEEING metaphor give rise to “*glass*” while it simultaneously allows one to see and constitutes something one cannot pass through. If we combine the image of someone desirous of promotion (PURPOSES ARE DESTINATIONS + STATUS IS VERTICAL ELEVATION) but who comes up against an unforeseen barrier (KNOWING IS SEEING) that makes it impossible to achieve the goal but at the same time leaves it perfectly visible, the metaphorical expression “*glass ceiling*” is easily understood.

Numerous researchers have devoted their efforts to the study of primary metaphors in verbal language, but these metaphors also exist in other, non-verbal corpora. Their presence has been analyzed, for instance, in comics and advertisements (Forceville and Urios-Aparisi), as recurrent visual-metaphor patterns in advertising (Ortiz; van Weelden et al.), in non-verbal gestural language (Hurtienne et al.), or as visual-metaphor components in films (Fahlenbrach; Ortiz). This article aims to analyze along the same lines the presence of primary metaphors as the origin of certain *mises-en-scène*.

Mise-en-scène and primary metaphors: An analysis of examples

John Gibbs (5) defines the *mise-en-scène* as “the contents of the frame and the way they are organised”. In his view, the concept not only includes what the spectators can see but also the way in which they are induced to see it. A similar idea has been expressed by Anderson (12ff) when he compares films to a complex software programme in which film-makers create a series of commands using images, action and sound, in order to enable the viewer to perceive the portrayed reality in a specific way. As these programmes operate within a system designed for other purposes (i.e. the human brain), it is impossible to tell whether the commands will be obeyed or not. But if a certain formula eventually proves to be effective, we may expect to see it repeated in other films and thus become conventionalized.

This paper proposes to show that when the film-maker orders the elements in a frame in such a way as to lead the viewer to see them in a certain manner, primary metaphors will often be used simply because they are inherent in human thought and essential in the expression of abstract concepts devoid of image-content. Several examples will be analyzed using the primary metaphor list (Grady *Foundations* 281-299). In these examples, the *mise-en-scène* is metaphorical, that is, the commands transmitted via the lighting, the composition or the movement originate in the source domain of primary metaphors. It is a matter of what Coëgnarts and Kravanja (*Framework* 103) refer to as filmic metaphors, since they are based on the film’s transformation of reality by the construction and arrangement of the visual elements.

1. *Giuliana's confusing world.*

In the film *Il Deserto Rosso* (*Red Desert*, Michelangelo Antonioni, 1964), the character Giuliana has suffered a car accident with psychological consequences. As the film progresses, occasions arise in which the character finds herself faced with an imminent crisis, and at those moments the frame shows her head against a background of fuzzy images. Every time this filmic metaphor referring to the character's mental confusion is used, it is accompanied by extradiagetic sound², so it is not can be intended as a technical mistake or coincidence.

The primary metaphors that suggest themselves in this *mise-en-scène* are KNOWING/ UNDERSTANDING IS SEEING, A SITUATION IS A LOCATION, STATES ARE (TEMPORARY) LOCATIONS, CIRCUMSTANCES ARE SURROUNDINGS and MENTAL STATES ARE PLACES. The first of these is produced by the correlation between visual perception and access to information. A verbal example is "I can't see how to use this telephone". On the other hand, A SITUATION IS A LOCATION, STATES ARE (TEMPORARY) LOCATIONS, CIRCUMSTANCES ARE SURROUNDINGS and MENTAL STATES ARE PLACES have their origin in the way a certain place affects us. Examples include things like "I feel *out of place* here" or "The director finds himself in a difficult *position*".

The out-of-focus images to be found in the examples from the film stem from the metaphor UNDERSTANDING IS SEEING, since something that metaphorically cannot be seen clearly cannot be understood either. If this metaphor is combined with A SITUATION IS A LOCATION, STATES ARE (TEMPORARY) LOCATIONS, CIRCUMSTANCES ARE SURROUNDINGS and/or MENTAL STATES ARE PLACES, the result is A CONFUSED MENTAL STATE/SITUATION/CIRCUMSTANCE IS A FUZZY PLACE. In other words, the fuzzy location in which Giuliana finds herself serves as the source domain to metaphorize her state of mental confusion.

2. *The end of a love affair causes darkness.*

In the film *Scott Pilgrim vs. The World* (Edgar Wright, 2010), Knives and Scott have been going out with each other and have arranged to meet in a record store. Knives confesses that she is in love with him, but Scott has recently met another girl and has decided to break up with her. When he tells her that he wants to break off the relationship, the next shot of her is against a dark background without a realistic reason.

Several metaphors can be construed on the basis of this *mise-en-scène*. First there is GOOD IS BRIGHT/BAD IS DARK, due to the relationship we establish between light and safety on the one hand and darkness and danger on the other, as in "The future of the company is *not very bright*", which gives rise to the dark background. Other metaphors are A SITUATION IS A LOCATION, STATES ARE (TEMPORARY) LOCATIONS and CIRCUMSTANCES ARE SURROUNDINGS. In *Scott Pilgrim vs. The World*, the characters have not moved physically, so the change of background is not real but as a metaphor for the change produced in the state of the relationship. In other words, BAD IS DARK is responsible for the black background, while A SITUATION IS A LOCATION, STATES ARE (TEMPORARY) LOCATIONS, CIRCUMSTANCES ARE SURROUNDINGS and/or MENTAL STATES ARE PLACES provide the different context. Therefore, A

2. The sound has not been subjected to analysis here as it is considered to be beyond the scope of this paper.

BAD SITUATION, MENTAL STATE or CIRCUMSTANCE IS A DARK LOCATION, SURROUNDING or PLACE is the active metaphor in the *mise-en-scène*. The dark surroundings are the source-domain that metaphorizes the negatively-charged situation brought about by the lovers' break-up.

3. *Drugs produce a distortion of reality.*

The characters' different addictions and their consequences are the theme of the film *Requiem for a Dream* (Darren Aronofsky, 2000). When the characters are under the influence of drugs, the shots are made with an extreme wide-angle lens. The metaphors present in the *mise-en-scène* are those of NORMALITY IS STRAIGHT and CONDITION IS SHAPE. The former is derived from our tendency to perceive irregularities as anomalies and/or to see deformed objects as being incapable of performing their functions correctly. We can see this in "Our plans have *gone awry*". CONDITION IS SHAPE, on the other hand, originates in the correlation between the physical state of an object and its functional integrity. A verbal example of this is "I'm not *in shape* for the race".

The type of lens chosen for these scenes alters the shape of objects, especially as regards their vertical lines, which appear curved. The primary metaphors NORMALITY IS STRAIGHT and CONDITION IS SHAPE give rise to the distorted images in order to express the abnormal, modified consciousness of the characters. In other words, NORMAL CONDITION IS STRAIGHT IN SHAPE while ABNORMAL CONDITION IS NOT STRAIGHT IN SHAPE. The images shot with the wide-angle lens are the source domain NOT STRAIGHT IN SHAPE, which metaphorizes the characters' altered perception of reality.

4. *An insecure, distorted, and sunken perception, in which other people are distant.*

The film *The King's Speech* (Tom Hooper, 2010) deals with King George IV's stutter and how he overcame it. When he comes to the throne and has to make his first official speech the king is still afflicted by the problem. This scene uses a point-of-view shot with a wide-angle lens, making the sides of the scene curve and lean inwards, while the ceiling occupies a large proportion of the frame.

Several primary metaphors are present in this scene. First, UNDERSTANDING IS SEEING lies behind the character's point-of-view shot which shows us how he understands the situation, how he *sees it*. By no means all point-of-view shots are metaphorical, but in this case the image cannot be literal since it does not represent what the human eye would see. The shot gives the king's interpretation of the situation, not mere reality. At the same time, what he sees is not straight but distorted, the sum of the primary metaphors CERTAIN IS FIRM and CONDITION IS SHAPE, which give rise to ABNORMAL CONDITION IS NOT STRAIGHT IN SHAPE. The primary metaphor EMOTIONAL INTIMACY IS PROXIMITY is also active here, because earlier shots have shown that the new king is separated from his audience by only a few metres, while in this shot they seem much further away. The distance is therefore to be interpreted metaphorically, and expresses a lack of emotional intimacy between the king and his audience.

And finally, the ceiling occupies a great deal of space, as if the character were almost at floor level. This composition relies on the primary metaphor BEING IN CONTROL IS BEING ABOVE, also to be

found in “He has a whole team *under* his command”, originating in the fact that a person located at a higher physical level exercises greater control over people and situations below that level. In the king’s case, his lower position metaphorizes his lack of control over the situation.

We can conclude that the analyzed shot is the sum of several primary metaphors: UNDERSTANDING IS SEEING gives rise to the point-of-view shot and reveals how the character interprets the situation; ABNORMAL CONDITION IS NOT STRAIGHT IN SHAPE provides the curved lines indicative of an abnormal state of things; BEING IN CONTROL IS BEING ABOVE causes the ceiling to occupy a large part of the image as if the viewpoint were at a very low level and looking upwards, signifying a lack of control; and lastly, EMOTIONAL INTIMACY IS PROXIMITY lies behind the distance between the character and his audience as an indication of a lack of emotional intimacy. The *mise-en-scène* could be verbalized by saying that the king perceives his situation as being *distorted*, and that he finds himself somehow *below* his *distant* audience. The king, in other words, interprets his situation as being abnormal, that he has no control over it, and that his audience do not appreciate him.

5. A state of separation in which the woman is reduced in size and disappears in the presence of her husband

Martha (Rainer Fassbinder, 1974) narrates the story of the relationship between Martha and her domineering husband Helmut. In one scene, where Helmut complains about the kind of music his wife listens to, Martha is shown framed and reflected in a mirror, significantly smaller in size than her husband.

The *mise-en-scene* relies on the presence of several primary metaphors: RELATIONSHIPS ARE ENCLOSURES³, EMOTIONAL INTIMACY IS PROXIMITY, EXISTENCE IS VISIBILITY, EXISTENCE IS LOCATION-HERE and IMPORTANCE IS SIZE/VOLUME. RELATIONSHIPS ARE ENCLOSURES and EMOTIONAL INTIMACY IS PROXIMITY arise because people that share an intimate relationship live in the same physical space. Verbal examples include “It’s very difficult to *get into* the inner circle of advisers” and “My family has *thrown me out*”. EXISTENCE IS VISIBILITY is activated by the correlation between our knowledge of the existence of an object and the visual perception of it, while EXISTENCE IS LOCATION-HERE comes from the correlation between our knowledge of the existence of an object and its actual presence. Verbal examples might be, respectively, “Rap music first *appeared* in the 70s” and “The cellphone is definitely *here* to stay”. Finally, IMPORTANCE IS SIZE/VOLUME stems from the correlation between the size/volume of an object and its intrinsic value. We therefore say “Today is the *big* day”, or “I have made a *slight* mistake”.

In this shot, Helmut is talking to Martha who is outside the frame and is only visible in the mirror. The frame itself seems to be split in two by the edge of the wall, with the man shown against a light-brown background on the right and the woman against a darker background on the left. Martha’s reflection is also framed by the edges of the mirror itself. The separate framing of Martha and Helmut arises from RELATIONSHIPS ARE ENCLOSURES and EMOTIONAL INTIMACY IS PROXIMITY. The fact that the couple no longer share the same space is the source domain structuring the target domain of their

3. RELATIONSHIPS ARE ENCLOSURES is not included in Grady (*Foundations*), but in Lakoff and Johnson.

deteriorating emotional relationship. Each of the two characters is in effect isolated in his or her own frame because the relationship contains no emotional intimacy. This could be verbalized by saying that as a couple they are not *united*, that they live *separate lives*.

It is also significant that, while conversations are often filmed using the angle/reverse angle technique, this is not the case here. We only see her reflection significantly reduced in size due to the concurrence of the primary metaphors EXISTENCE IS VISIBILITY, EXISTENCE IS LOCATION-HERE together with IMPORTANCE IS SIZE/VOLUME. Martha is a mere reflection, she herself is not actually visible in the frame because her husband seems to regard her as a nonentity. She is not actually present in the relationship but is only a small reflection; as far as her husband is concerned, she has disappeared. Her considerably reduced size⁴ is due to the primary metaphor IMPORTANCE IS SIZE/VOLUME. The small-scale reflection of Martha acts as the source domain metaphorizing the lack of importance given by her domineering husband to his wife's preferences and sentiments.

We can conclude then that this *mise-en-scène* brings together RELATIONSHIPS ARE ENCLOSURES, EMOTIONAL INTIMACY IS PROXIMITY, EXISTENCE IS VISIBILITY, EXISTENCE IS LOCATION-HERE and IMPORTANCE IS SIZE/VOLUME. The first two of these produce the frame set-ups metaphorizing the relation of *separation*, the next two cause the reflection of Martha to represent her near-*disappearance* as a person, and the last of these metaphors gives rise to her *reduced size* in order to express the lack of importance her husband attaches to her.

6. A state of separation in which the woman feels disdained and unstable due to the man's duplicity.

Matrimonio all'italiana (*Marriage Italian-Style*, Vittorio de Sica, 1964) relates several episodes in the relationship between Domenico and Filomena as they remember them. In one scene, Filomena recalls the happy moment when Domenico allowed her to live in his apartment after a relationship of several years' standing. She at first believes that he has finally decided to make her his permanent partner, until she discovers by accident that Domenico has been cheating and has secretly used her to get rid of some unwanted tenants. The scene in which she discovers the truth shows her triple-framed, first in a doorway, second in a mirror and thirdly in the film frame. This triple framing positions her between the image of her lover and his own reflection in the mirror. The image of Filomena is clearly much smaller than that of the man reflected in the glass. Furthermore, she seems to be leaning slightly to the right.

On the one hand, Filomena's reduced size originates in the primary metaphor IMPORTANCE IS SIZE. The woman therefore feels *despised* by Domenico, who attaches no importance to her. On the other hand, the frames-within-the-frame stem from the primary metaphors RELATIONSHIPS ARE ENCLOSURES and EMOTIONAL INTIMACY IS PROXIMITY. The reflections both of Domenico and of Filomena lie within the frame of the mirror, but Filomena is in turn framed against the door. This serves to indicate that Filomena and Domenico do not really share the same space, but that they are each isolated in different ones because their relationship is not one of *unity*, and they lead *separate lives*.

4. The difference in size could be taken literally if they were separated by a considerable distance. The woman would seem to be smaller if she were a long way off. But in this case, Helmut and Martha are in the same room.

As in the case of *Martha*, again we have a woman reflected in a mirror, though the meaning here is different. In the first place, there is no conversation (it is only what Filomena remembers), and secondly the image-compositions are different because in this case Domenico is also reflected. Here, there are two images of the man and the woman is between them. Since Filomena has just discovered Domenico's duplicity, the frame acquires a metaphorical meaning based on ALTERNATIVE UNDERSTANDINGS OF AN ENTITY ARE SIDES OF AN OBJECT and AGREEMENT/SOLIDARITY IS BEING ON THE SAME SIDE. The first of these, also present in "The situation has its funny *side*", is a corollary of two other primary metaphors: KNOWING IS SEEING and THE NATURE OF AN ENTITY IS ITS SHAPE. At the same time, AGREEMENT/SOLIDARITY IS BEING ON THE SAME SIDE arises from our observation of how people who share the same beliefs tend to congregate. A verbal example is "I hope you will be *on my side* when it comes to voting". In the frame under discussion here, ALTERNATIVE UNDERSTANDINGS OF AN ENTITY ARE SIDES OF AN OBJECT brings about two opposing images of Domenico, his reflected face and the back of his head, two alternative interpretations of his behaviour. Meanwhile, AGREEMENT/SOLIDARITY IS BEING ON THE SAME SIDE causes Filomena to find herself simultaneously on Domenico's side and in opposition to him. From one viewpoint, that of the reflection in the mirror, they are facing each other. From another, the real one that coincides with that of the camera and the spectator, the man has turned his back on her. The woman is therefore faced with two alternatives: the reflection of the Domenico who seems to be *on her side*, and the real Domenico who *cannot face her*. In other words, she has to choose between the false image of the Domenico who appears to love her and the real Domenico who has betrayed her. And finally, the image of Filomena between the two images of Domenico is, like the door that frames her, far from upright. There is *instability* here, deriving from the primary metaphor CERTAIN IS FIRM. Filomena is beginning to lose her verticality, to *lean sideways*, because she can see that her position is uncertain.

We can therefore conclude that the interpretation of the *mise-en-scène* is guided by a number of primary metaphors: IMPORTANCE IS SIZE gives rise to the reduction in size of the image of Filomena to express the humiliation she has suffered; RELATIONSHIPS ARE ENCLOSURES and EMOTIONAL INTIMACY IS PROXIMITY lie behind the use of frames within frames to express the divided nature of the couple's relationship; ALTERNATIVE UNDERSTANDINGS OF AN ENTITY ARE SIDES OF AN OBJECT makes us see both sides of Domenico and reveals the duplicity in his behavior; the image of Filomena between the two opposing images of Domenico derives from AGREEMENT/SOLIDARITY IS BEING ON THE SAME SIDE; and finally CERTAIN IS FIRM makes the image of Filomena lean sideways to represent her feeling of insecurity.

7. We move into a past time connected with the present.

In the film *Lone Star* (Sayles, 1996), Sam is investigating a crime that happened thirty years earlier and talks to the possible witnesses and people involved. Each time someone tells him what happened in the same place years before, there is a panning shot which starts in the present and stops when it shows what took place in the past. Once the past events have taken place, the camera repeats the movement in the

opposite direction, back to the “present”.⁵

The origin of this movement of the camera to indicate a passage from present to past or viceversa lies in the primary metaphor CHANGE IS MOTION, which creates the perception of change taking place because of the movements. According to Grady (*Foundations*), this primary metaphor comes in two forms: either we ourselves move in time or time moves towards us. The two alternative models have been referred also as Moving-ego mapping and Moving-time mapping, respectively (cf. Lakoff and Johnson 141). If we see time as moving towards us, the primary metaphor involved is MOMENTS ARE OBJECTS IN MOTION ALONG A PATH, also present in “Time *flies*”. If, on the contrary, we see ourselves moving towards the time concerned, the primary metaphor that appears is THE EXPERIENCE OF TIME IS OUR OWN MOTION ALONG A PATH, as in “We shall soon be *entering* a new millennium” or “I’m *going through* the worst period of my life”. In the case of the panning flashbacks in *Lone Star*, the movement is the source domain which expresses the target domain of the passage of time. As the spectator identifies with the camera’s viewpoint, and as it is the camera that moves, the spectator experiences a *movement* towards the past.

The type of movement used to travel towards the past is similar to a pan, a camera movement usually employed to show us a large space, to follow a moving object or person, or to physically connect two elements that exist in the same space, especially when the camera starts moving at a certain point and stops at another (cf. Giannetti 114). In the *Lone Star* example, the movement of the camera in time is of this point-to-point type, giving a powerful feeling of connection. The primary metaphor CAUSAL RELATEDNESS IS PHYSICAL CONNECTION is active in this concept, and stems from our awareness that an object causes another object to move if it touches it, as is evident in “There is a *connection* between people’s eating habits and education.” In the film, past and present are physically connected by a pan camera-movement as the source domain to express a causal relationship.

We can therefore conclude that in the *Lone Star* film the panning shots used to visualize events that happened in the past derive from two primary metaphors. THE EXPERIENCE OF TIME IS OUR OWN MOTION ALONG A PATH gives rise to the movement of the camera, while CAUSAL RELATEDNESS IS PHYSICAL CONNECTION causes the movement to be of the panoramic type from one point to another. These panoramic shots therefore contain a meaning that other flashback techniques, such as a fade-in/fade-out, do not have: we *move* towards past events which are *connected* to the present.

Summary and conclusions

In this paper it has been argued that primary metaphors reveal themselves in *mises-en-scène* because they are basic, necessary cognitive resources in the expression of abstract concepts. The fundamental premise is that the source domain appears visually in the image in order to express the target domain; the arrangement of elements in the frame is not therefore literal but metaphorical. To show that this is so, examples from different films have been analyzed, in which primary metaphors give rise to certain

5. Similar examples have been analyzed by Forceville and Jeulink, and Coëgnarts and Kravanja (*Image Schemas*) with the source-path-goal schema. As the primary source concepts are closely related to image-schemas (Grady *Foundations* 153), both approaches are complementary.

compositions, choices of lens or camera movements that cannot merely be taken literally. In conclusion, a list of primary metaphors can be drawn up from which certain arrangements are derived:

1. BAD IS DARK. Darkness is the source domain that expresses the target domain of the bad feelings caused by the break-up of a couple's relationship in *Scott Pilgrim vs. The World*.
2. RELATIONSHIPS ARE ENCLOSURES. Setting a couple in different frames-within-the-frame is the source domain that expresses the target domain of the lack of unity in the relationship, in *Martha* and in *Matrimonio all'italiana*.
3. KNOWING/UNDERSTANDING IS SEEING. Out-of-focus images form the source domain that expresses the target domain of the lack of understanding or awareness in *Il Deserto Rosso*.
4. CERTAIN IS FIRM, NORMAL IS STRAIGHT, CONDITION IS SHAPE. Curved or distorted images serve as a source domain to express the target domain of abnormality or uncertainty in *Requiem for a dream*, in *The King's Speech* or in *Matrimonio all'italiana*.
5. IMPORTANCE IS SIZE/VOLUME. Shots in which objects appear to be different in size from reality function as a source domain to express the target domain of importance in *Matrimonio all'italiana* and in *Martha*.
6. EMOTIONAL INTIMACY IS PROXIMITY. The distance between characters is used as a source domain to express the target domain of emotional intimacy in *The King's Speech* and in *Martha*.
7. EXISTENCE IS VISIBILITY, EXISTENCE IS LOCATION HERE. These bring about a reflection in a mirror as the source domain to express the target domain of the main character's practical non-existence in the eyes of another person in *Martha*.
8. ALTERNATIVE UNDERSTANDINGS OF AN ENTITY ARE SIDES OF AN OBJECT. A double image of a character from different viewpoints is the source domain that expresses the target domain of duplicity of behaviour in *Matrimonio all'italiana*.
9. AGREEMENT/SOLIDARITY IS BEING ON THE SAME SIDE. Characters are shown on different sides as the source domain to express the target domain of lack of agreement in *Matrimonio all'italiana*.
10. A SITUATION IS A LOCATION, STATES ARE (TEMPORARY) LOCATIONS, CIRCUMSTANCES ARE SURROUNDINGS and MENTAL STATES ARE PLACES. A character is shown against a certain type of background as the source domain that expresses the target domain of that character's situation, mental state or circumstances, as happens in *Il Deserto Rosso* or *Scott Pilgrim vs The World*.
11. MOMENTS ARE OBJECTS IN MOTION ALONG A PATH. Camera movements are the source domain that expresses the target domain of transposition into the past, as in *Lone Star*.
12. CAUSAL RELATEDNESS IS PHYSICAL CONNECTION. Camera movements from one point to another express the target domain of causal relationships in *Lone Star*.

We can conclude then that primary metaphors as units of analysis serve to explain what elements in the *mise-en-scène* are based on a source domain in order to express a certain target domain. At the same time these primary metaphors confirm the idea (cf. Fahlenbrach; Forceville and Jeulink; Ortiz; Coëgnarts and Kravanja *Image Schemas*), that film-makers use embodied patterns in order to express abstract concepts.

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