The 'good is light' and 'bad is dark' metaphor in feature films

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ABSTRACT. Light and darkness can be used metaphorically to help structure GOOD and BAD in all media, but film is particularly suitable for exploiting such metaphors. On the basis of examples from three feature films, we discuss in what way the metaphor functions in general and suggest how it allows for a degree of creative play. Moreover, it is pointed out how the metaphor usually interacts with other narratologically salient elements in order to achieve its specific, context-dependent effects. The paper ends with suggestions how the study of this and other conceptual metaphors in film may benefit both metaphor and film scholarship.

1 Introduction

In this paper we intend, first, to demonstrate the pertinence of the conceptual metaphor pair GOOD IS LIGHT and BAD IS DARK in the medium of film. Second, we want to show that, and how, recruiting these conceptual metaphors allows for a degree of creative play thanks to their specific place in the story under discussion. Finally, we will reflect on how our findings may spur on further research in both metaphor and film theory. Before we can embark on these tasks, however, we need to briefly discuss two important issues pertaining to metaphor: the distinction between creative and conceptual metaphor, and the medium-specificity of metaphor.

  Whittock (1990) and Carroll (1996) were arguably the first contemporary film scholars to have theorized the claim that cinema can exploit visual metaphors. They both focus on creative metaphor, that is, metaphor in which there is a novel, *ad hoc* re-conceptualization of a target domain achieved by linking it with an unexpected source domain. One of the examples Whittock gives is SEXUAL ACT IS FLAPPING SAIL (in Polanski's *Knife in the Water*, p. 56); one of Carroll's is MACHINE IS MOLOCH (in Lang's *Metropolis*, p. 212).[1] More recently several scholars with a Conceptual Metaphor Theory (CMT) background have ventured into the area of metaphor in film (Forceville, 2006, 2011, forthc., Forceville and Jeulink, 2011, Koetsier and Forceville, submitted, Fahlenbrach, 2007, 2010, Ortiz, 2011, Coëgnarts and Kravanja, 2012). These scholars argue that conceptual metaphors are among the basic cognitive mechanisms viewers draw on to make sense of films.

  Irrespective of medium, it is important to distinguish between creative and conceptual metaphors. A good creative metaphor is consciously used by its maker (Whittock labels such a metaphor "marked," 1990, p. 50) and provides a new, insightful perspective on a local phenomenon; in narrative art for instance on a character or an event. By contrast, a conceptual metaphor (such as TIME IS SPACE, AN EMOTION IS A PHYSICAL FORCE, PURPOSIVE ACTIVITY IS SELF-PROPELLED MOVEMENT TOWARD A DESTINATION) activates an embodied image schema. Johnson characterizes an image schema as "a dynamic pattern that […] connects up a vast range of different experiences that manifest [the] same recurring structure" (1987, p. 2). It is image schemas (e.g., LIGHT/DARK, UP-DOWN, CONTAINER, FORCE) that provide the source domains for

conceptual metaphors which, unlike creative metaphors, are recruited more or less subconsciously.

The issue of the relation between creative and conceptual metaphor became somewhat problematic when CMT began to dominate metaphor theory in the early 1980s. In their influential monograph *More Than Cool Reason*, Lakoff and Turner, although admitting there may be truly novel metaphors (so-called "image metaphors," 1989, pp. 89-96[2]), claim that most creative metaphors can be traced back to conceptual ones (ibid., pp. xi-xii). In his introduction to CMT, Kövecses similarly states that "most poetic language is based on conventional, ordinary conceptual metaphors" (2010, p. 50). However, this conclusion may well be a result of these authors' desire to emphasize the pervasiveness of conceptual metaphor rather than a correct assessment of metaphoricity as such. Surely, most of the examples of pictorial advertising metaphors discussed in Forceville (1996, 2007), for instance, are to be qualified as creative in the sense of Black (1979) rather than as structural or conceptual in the sense of Lakoff and Johnson (1980).

The second preliminary issue pertains to the fact that healthy discussions of non-verbal metaphors cannot afford to ignore the medium in which they occur. "The medium is the message," Marshall McLuhan quipped (1964, p. 24 *et passim*), and one interpretation of this famous phrase – and the one we adhere to here – is that the contents of a message are always affected by the medium in which it appears. Of the various modes/modalities that the medium of film can recruit (visuals, music, sound, and language; see Forceville, 2006), the visual modality is arguably the most important one; it is the one modality without which we would no longer call the discourse "filmic." However, one of the serious limitations of CMT has long been that it studied only *verbal* manifestations of conceptual metaphor, while at the same time claiming that metaphor is "not a figure of speech, but a mode of thought" (Lakoff, 1993, p. 210). The one-sided investigation of verbal manifestations of conceptual metaphors is bound to hide aspects of metaphor that transpire better, or even exclusively, in non-verbal and partly-verbal media such as film, music, dance, and gesture. Understanding both metaphors' functions in discourses in different media *and* their role in cognition therefore requires that linguistically-oriented insights into metaphor are complemented (and where necessary: corrected) by work done by film scholars (and musicologists, gesture experts, comics

researchers …). This type of work sheds light on how the medium in which a metaphor occurs affects issues such as whether a metaphor *can* or *must* be construed; on what grounds we determine what is a metaphor's target and its source; how we decide on the pertinent mappings from source to target; and to what narrative agency (omniscient narrator? wise character? mentally deranged character?) we should attribute the metaphor – and thus how "reliable" we should judge the information resulting from our mappings from source to target.

2 Light and dark in the medium of film

Obviously, in the medium of film light is a *conditio sine qua non*. Without any light in the *mise-en-scene*, whether natural or artificial, there is nothing to be seen, and thus to be filmed, in the first place. Light and (relative) darkness are thus first and foremost phenomena that provide film viewers with information about what happened in front of the camera. A director's lighting plan can aid the spectator's awareness of the spatial dimensions of a scene, and of actions simultaneously occurring in different planes within the film frame. More specifically, a director often uses lighting to focus on a character or object, or enhance the composition of elements in a scene (Bordwell and Thompson, 1997, p. 178). Focus can pertain to unexpected details: for instance, in early 20th century films "the use of backlighting on blonde hair was not only spectacular but necessary – it was the only way filmmakers could get blonde hair to look light-colored on the yellow-insensitive orthochromatic stock" (Bordwell et al., 1985, p. 226). In addition, lighting can contribute to emotional involvement of the spectator, to characterization, and to atmosphere. A typically cinematic dimension of lighting, moreover, is that moving images (as opposed to standalone static ones), allow for a *transition* from LIGHT to DARK or vice versa.

Precisely because we take light in cinema for granted, we may be insufficiently aware of the way in which light and dark can be exploited metaphorically in film. By and large we tend to associate light, and by extension the colour white, with good things, and dark & black with bad things, as expressions such as the following show:

LIGHT: a radiant smile, whitewashing money, as clear as daylight, as happy as the day is long, a knight in shining armour, light up, burn the candle at both ends, a flash of insight …

DARK: a dark mood, blackmail, like a thief in the night, a black day, two blacks don't make a white, the pot calls the kettle black, obscure references, be under a cloud of suspicion …

All this makes biological sense: we cannot see well in the dark, which makes us vulnerable to forces that may want to harm us, and we may stumble over something or run into an unyielding obstacle and thus get hurt. In (day)light we have much better opportunities to avoid such dangers, or at least prepare to survive them, and we can better monitor what we do – all with more chances of success in light than in darkness.

 The correlation between LIGHT and GOOD and DARK and BAD pervades not only language, but also visual art. Arnheim believes it "probably goes as far back as the history of man" (1969, p. 313), governing not just Western, but also Chinese and Persian culture, and concludes: "Day and night become the visual image of the conflict between good and evil" (ibid.). Unsurprisingly, the correspondence appears in film, too. While art historians such as Arnheim discuss the correspondence under the label of "symbolism of light" (1969, p. 313), Lakoff and Johnson (1980) would consider it in terms of conceptual metaphor.

3 Symbolism, metaphor, and creativity

An unaligned theorist might at this stage say, "Why not simply agree with Arnheim and say that LIGHT *symbolizes* GOOD rather than call LIGHT a source domain in the *metaphor* GOOD IS LIGHT." Given that the name of conceptual metaphor theorists' key journal is *Metaphor and Symbol*, it is somewhat odd that symbolism is seldom discussed. The precise relationship between metaphor and symbol (and various other tropes) awaits further theorization (for the hypothesis that symbolism is a special kind of metonymy, see Forceville, forthc.). We will here follow the strategy in Strack (2004). Strack discusses the importance of "bridges" in literary fiction, pointing out that bridges often have a meaning that far exceeds their function of enabling a physical crossing between two

locations that would otherwise be difficult or impossible to traverse. However, this non-literal meaning is not monolithic; depending on context, it may somewhat vary. Rather than discuss this issue in terms of "symbolism" ("a bridge stands for X"), Strack proposes to capture the network of non-literal meanings of "bridges" by categorizing his findings under 22 structural metaphors and metonyms that all have BRIDGE in the source domain. Examples are OVERCOMING A DIFFICULTY IN LIFE IS BUILDING A BRIDGE, ACTING DECISIVELY IS CROSSING A BRIDGE, ENCOUNTERING A TWIST OF FATE IS CROSSING A BRIDGE (Strack, 2004, pp. 27-28). We adopt Strack's proposal to reformulate a symbol (in his case BRIDGE, in ours LIGHT/DARK) as (part of) the source domain of a metaphor, since this enables us to do justice to context-sensitive meanings of this symbol.

As a matter of fact, this strategy helps to explain at least one way in which we see "creativity" as potentially playing a role in conceptual metaphors. At first sight, it might seem odd that conceptual metaphors can be creative. One of the central tenets of CMT, after all, is that humans *systematically* understand abstract (and we would add: complex) phenomena in terms of concrete, embodied phenomena. This systematicity contrasts with the ad-hoc creative metaphors that Black (1979) focuses on, such as "marriage is a zero-sum game" and "a poem is a pheasant" (and with the filmic examples discussed by Whittock and Carroll). But as we saw, CMT has acknowledged the potentially creative dimension of metaphor. For instance, Lakoff and Johnson discuss how structural metaphors allow for the activation of novel, unprecedented mappings. Examples they give for THEORIES ARE BUILDINGS are "his theory is covered with gargoyles" and "his theory has thousands of little rooms and long, winding corridors" (1980, p. 53). CMT, that is, acknowledges that not just "one-shot image" metaphors (Lakoff and Turner 1989, p. 91) can be creative, but that conceptual metaphors allows for creativity as well. This creativity, then, resides in novel mappings from a source to a target in a familiar, conceptual metaphor.

So how might this creative dimension work out for GOOD IS LIGHT and BAD IS DARK? Inasmuch as LIGHT and DARK are biologically-rooted image schemas, there is only a limited number of standard mapping dimensions. These include "degree of brightness," "physical origin" (the sun? a candle? a TL lamp?), and "(soft or harsh) quality." Any novel mappings would have to come from cultural rather than natural dimensions of

LIGHT/DARKNESS. (We suspect that the BUILDINGS and BRIDGES metaphors allow more easily for novel mappings for this very reason: both are man-made entities and thus have numerous latent properties, such as their design, texture, size, materiality, and location – each of which can be exploited for creative mappings.) So creative mappings in GOOD IS LIGHT and BAD IS DARK are presumably limited.

A second way in which LIGHT/DARK may trigger creativity stems from the fact that they may be coupled, not just with GOOD/BAD but, alternatively or simultaneously, with other target domains. Such ambiguity results in a plurality of meanings that is often considered aesthetically pleasing (Schmidt, 1991), and is made possible because the target domain is not explicitly cued, and thus can be inferred differently by different viewers. Thus, the LIGHT/DARK image schema pair is also used for the KNOWLEDGE/ IGNORANCE pair (e.g., 'an illuminating idea,' 'to clarify things,' 'elucidate a plan,' 'shed light on a problem,' 'an enlightened person' versus 'being in the dark about something,' 'the Dark Ages,' 'live in obscurity,' 'a clouded mind,' 'a shadow of a doubt'). Moreover, there are also expressions that cue HAPPY IS LIGHT ('a radiant smile,' 'to light up,' 'beaming with joy') and UNHAPPY IS DARK ('my darkest hour,' 'his eyes clouded over'). In technical terms: the metaphor has a large "scope" ("The scope of a metaphor is the entire range of target domains to which a given source domain [here: light and dark, ChF & TR] … can apply," Kövecses, 2010, p. 328).

A third way, finally, in which the LIGHT/DARK metaphor can be exploited creatively resides in how it interacts with other pertinent narrative information *in a specific context,* for instance a single film shot or scene. This other narrative information invariably bears on characters (their mental states, their trustworthiness, their perception by other characters) and/or events (their desirability, predictability, comprehensibility …). The "other pertinent narrative information," incidentally, may also be other *metaphors*.

How does this view of creativity in metaphor relate to definitions of creativity outside of metaphor theory? In his classic study, Arthur Koestler states that "the logical pattern of the creative process consists in the discovery of hidden similarities" (1969, p. 27). Discussing examples from the fields of humour, scientific discovery, and art, Koestler coins the term "bisociation" for the unexpected fusion of two elements: "The bisociative act connects previously unconnected matrices of experience" (1969, p. 45). Such an

unexpected fusion is in itself a necessary but not a sufficient condition to speak of creativity. A no less important criterion for something to count as creative is that it must somehow solve a problem (Koestler, 1969, *passim*). In addition, the result must reflect a principle of "economy" (Koestler, 1969, p. 263): it should give an optimal result based on as few, and as simple, building blocks as possible. Robert Sternberg's definition of creativity as "the ability to produce work that is both novel (i.e. original, unexpected) and appropriate (i.e. adaptive concerning task constraint)," quoted in Carter (2004, p. 47), also mentions both novelty and appropriateness in light of a problem to be resolved. One further aspect of creativity deserves to be mentioned. As Margaret Boden has emphasized, there is a vast continuum ranging from, on the one hand, attested "first-time" creative solutions to a problem to, on the other hand, creative solutions for a problem that a given individual hits upon for what is for him or her the first time, but that may have been "discovered" numerous times before by other people. Boden calls the first type of creativity "H-creativity (for "historical" creativity), the second type "P-creativity" (for "personal" creativity – see Boden, 2004, pp. 43-46; see also Veale, 2012, Forceville, 2013).

How can these three aspects of creativity – novelty, appropriateness, and economy – be linked to creativity in the LIGHT and DARK metaphors in film? Because of its necessity and ubiquity in the film medium, the use of LIGHT and DARK is economical, in the sense of being readily available and technically manipulable. The novelty resides not so much, as we will see, in unprecedented mappings from source to target as in its appropriate use given a specific narrative situation, that is, it solves a more or less unique "problem."

Summarizing, we propose that conceptual metaphors drawing on image schemas such as GOOD IS LIGHT/BAD IS DARK in principle allow for creative play in at least the following ways: (i) a novel mapping from source to target is cued (presumably rare); (ii) the source can be coupled not only with GOOD/BAD, but also with another target domain; (iii) the metaphor interacts with other salient narrative information in a given, often highly local context. All three of these factors enhance aesthetically pleasing ambiguity in artistic narratives.

3 LIGHT and DARK as source domains in cinematic metaphors

In this section we will discuss a few scenes from three films in which the LIGHT/DARK contrast, sometimes reinforced by WHITE/BLACK dresses and other props in the *mise-en-scene*, is exploited metaphorically. We would like to emphasize that we claim no representativeness whatsoever for either the scenes or the films: the function of these analyses is to demonstrate how LIGHT/DARK metaphor can appear in film, point to dimensions of creative play, and raise issues that require more systematic investigation of the metaphor.

3.1 *The Fellowship of the Ring* (Jackson, USA 2001)

The *Lord of the Rings* trilogy revolves around the mission of hobbit Frodo Baggins to destroy an infamous ring; only then the obliteration of mankind can be averted. The trilogy provides numerous instances of the GOOD IS LIGHT/BAD IS DARK metaphor (Kimmel discusses such recurrent, structuring use in terms of a "megametaphor," 2009, p. 180). Here is a selection of such moments. The good "Elves" live in the city of Rivendell, which is almost always shown in excessively bright light. By contrast, the evil forces, led by the "dark lord" Sauron, live in Mordor, which is typically murky. Together with the omnipresent fire, this darkness surely connotes Hell. Darkness also adheres to the bad Orks, who are said not to like daylight. Completely in line with this, the last fight, in front of the Black Gate (in part III), shows the Orks with dark Mordor in the background and the good Gondor people against a shiny sunny background. Apart from conveying evil, darkness also evokes danger and unhappiness, and light relief and joy. Meetings of Frodo and his friends with the malevolent Nazgûl usually take place in the dark; after the latter have disappeared, the scene lightens up. Similarly, when good guy Gandalf is imprisoned on the Orthanc tower, he is shown in darkness, but the shot after his escape shows him in daylight. And when after the successful destruction of the ring Frodo and his friend Sam seem to perish together with collapsing Mordor, the shot ends in a fade-out to black – followed by a fade-in to shiny white light when Gandalf arrives with eagles to scoop them up just in time. The image then turns white, and we see Frodo wake up in an over-lighted setting, to reinforce the awareness that he is now safe. In short, the goodness and badness of characters and situations is continually conveyed by light and darkness,

respectively, and reinforced by lighter versus darker colours in the *mise-en-scène*. Indeed, the manner in which the LIGHT/DARK symbolism is deployed in the *Lord of the Rings* trilogy is a veritable catalogue of the GOOD IS LIGHT and BAD IS DARK conceptual metaphor.

Figure 1. Saruman appears in light, and in immaculate white clothes, and thus seems to be completely good …	Figure 2. … but as soon as Gandalf and Saruman are inside the latter's tower, the light suddenly darkens, anticipating Saruman being exposed as bad (stills from *The Fellowship of the Ring*, originals in colour).

But even here there are scenes in which this cliché is put to a use that arguably reveals some creative play. One is the portrayal of Saruman, the much respected former teacher of Gandalf. When Gandalf first meets Saruman to seek his advice, the latter is depicted in goodness-connoting bright light, further reinforced by his white cloak and beard (figure 1). It is to be noted that Gandalf is dressed in *grey* – which reflects the awareness that he is not 100% good; indeed Gandalf realizes that he cannot fully trust himself to destroy the ring, and that this task must be left to Frodo (I owe this observation to David Ritchie). When Saruman and Gandalf have reached Saruman's tower, the light suddenly darkens (figure 2). Very soon afterwards it transpires that Saruman is actually a servant of the *Über*-villain Sauron, and after winning a fight with Gandalf Saruman locks him up. The point here is that the suddenly dimmed light in Saruman's tower warns the attentive film

viewer that, contrary to the information hitherto conveyed, he is actually one of the baddies – a use that can be considered moderately surprising and hence creative.

Figure 3. An unknown creature holds a sword against the neck of good guy Aragorn (in the foreground we see flames) …	Figure 4. … but in the next shot, the bright light that exudes from that creature onto Frodo reveals that it must be good after all (stills from *The Fellowship of the Ring*).

The reverse occurs in a scene where Aragorn, a faithful helper of Frodo, is kneeling down. Suddenly a sword is threateningly held against his neck (figure 3). The viewer is by this stage in the film conditioned to assume that whoever wields a sword against a good guy must him/herself be bad. But in the next shot we see Frodo look up at the sword-wielder, and his face is strongly lit. It turns out that the light emanates from Arwen, an Elf – and the Elves are good creatures in the film. It turns out that Arwen only teased Aragorn with her sword, but for a brief moment, the viewer, like Aragorn, is deceived into thinking he has met with an enemy. Again, the shift in lighting anticipates narrative information in other modalities, and thus, we argue, constitutes a mild form of creativity.

To what extent do we *have* to cue the metaphors? Given the primeval battle between GOOD and BAD characterizing the film, a metaphorical interpretation comes to mind fairly easily. That being said, one could argue that while the Aragorn/Arwen scene makes a non-metaphorical interpretation virtually impossible, as there is no realistic motivation for the light, in the Saruman/Gandalf scene the metaphorical interpretation is less self-evident. After all a "literal" interpretation is available: first the two men walk outside, in

broad (natural!) sunlight, then they are in Saruman's dark, badly (and artificially!) – lit tower.

3.2 *Apocalypse Now* (Coppola, USA 1979)

In the final part of Coppola's film, Captain Willard (Martin Sheen) at long last meets Colonel Kurtz (Marlon Brando) – the man he has been ordered to kill. It is already night when Willard enters the dark place where he (and the film viewer) hears Kurtz before he sees him. In the course of the conversation, Willard gradually gets to see a bit more of Kurtz, but the lighting has been carefully prepared so as to ensure that his face remains in the dark (figure 5). One reading of this marked use of DARK/LIGHT is to interpret it as cuing Kurtz's (supposed) "badness" (BAD IS DARK). However, given the moral complexity of the story, it is also possible, instead of *or* in addition to this interpretation, to understand this scene as emphasizing Kurtz' mysteriousness (UNKNOWN IS DARK).

Figure 5. We see Colonel Kurtz' bald head, but never his face.	Figure 6. Later, Kurtz has locked up Willard in a dark, underground prison (stills from *Apocalypse Now*, originals in colour).

Shortly afterwards in the film, Kurtz has ordered his men to lock up Willard in a dark, underground prison (figure 6). He himself sits in front of it, in broad daylight (for the one and only time in the film), and reads from a report to convince Willard that he, Willard, has always backed the wrong side in the war (figure 7). Kurtz then opens the prison doors and walks away; Willard crawls toward the light where Kurtz had just been sitting, and

collapses (figure 8). It is possible to interpret the reversed LIGHT/DARK contrast metaphorically here. Given the nature of the report (about the presence of American soldiers in Vietnam) that Kurtz reads, the viewer is invited to contemplate, with Willard, the spuriousness of the entire war – and hence entertain the thought, even if only for a moment, that Kurtz is good, and Willard is bad. But the lighting could also be taken to suggest that the imprisoned Willard is not just literally but also metaphorically in the dark (IGNORANCE IS DARK), and Kurtz is "enlightened" (KNOWLEDGE IS LIGHT). The shaft of light on Willard (in figure 6) could then be interpreted as that this insight is only beginning to dawn upon him; and his collapsing in the light might then be a hint that he subsequently cannot cope with this insight. In the ensuing scenes, Willard is increasingly sucked up in the darkness surrounding Kurtz: Willard gradually transforms into a Kurtz – mad, bad.

The viewer has to take considerable responsibility him/herself in inferring such interpretations on the basis of the (as such: emphatically cued) light/dark contrasts. Given the realistic motivation for the general darkness in the jungle, and the underground prison, it is important to acknowledge that no metaphor *needs* to be construed; and moreover, that different target domains qualify for coupling with LIGHT/DARK.

Figure 7. Kurtz, now in broad daylight, reads from a report to Willard, who is in the dark prison.	Figure 8. Kurtz opens the prison doors and leaves; Willard crawls out toward the lighted place and collapses (stills from *Apocalypse Now*).

3.3 *Faust* (Murnau, Germany 1926).

Murnau's silent, black-and-white *Faust* is a famous film from the German Expressionist movement in the 1920s. This movement, influenced by Expressionism in painting, made much of the contrast between light and shadows. Franklin discusses the "shadow metaphor" in several Expressionist films (1980, p. 178), while Guerin draws attention specifically to the light-darkness correspondence to good-evil in the Faust myth (2005, p. 78). The theme of *Faust* – the protagonist's soul as battleground between the forces of good and evil – indeed lends itself to optimal exploitation of the light-darkness opposition, which therefore acquires the status of a megametaphor. The opening of the film contrasts the devil and the good angel in the most stark DARK-LIGHT contrast (figure 9). When shortly after, Mephisto descends on earth, he is dressed in black and surrounded by a shadow that covers the city – until then bathing in light – by darkness, while it suffers from the deadly plague and the chaos this brings. By contrast, earthly goodness is exemplified by the beautiful and innocent Gretchen. She appears in white apparel, and her home and everybody associated with it is white and lighted. She herself shines in bright light for instance at about 50 minutes into the film, where she stands out from others, lit in the middle of a church (in the same scene the priest holds a crucifix, reflecting light). Faust's status as a man torn between good and evil is reflected in his lighting: when he preaches wisdom, he is lit; but when he is succumbing to Mephisto, he is seen in darkness. At the end, Faust chooses to die with Gretchen, thus saving his soul, and they ascend in blinding light, presumably to Heaven.
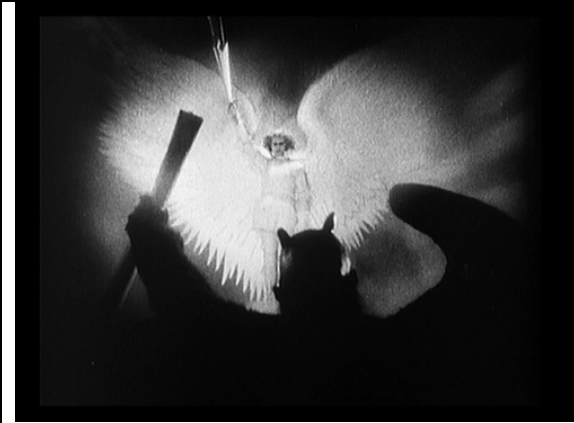
| Figure 9. The good angel in light stands opposite the devil in darkness. | Figure 10. Faust and his courtège, dressed in white and bathing in light, arrive at the Duchess of Parma's wedding (stills from *Faust*, original in black-and-white). |

Against the background of this routine use of the conceptual LIGHT and DARK metaphor, there are some scenes featuring a degree of creative play. At one stage, Faust lusts after the Duchess of Parma, who according to an intertitle is the most beautiful woman in Italy. At her wedding party – no less – Faust and his courtège appear dressed in white and lighted (figure 10). Moreover, Mephisto presents the Duchess, on Faust's behalf, with a treasure that exudes a fierce light, and thus associates its presenter with goodness (figure11). But the viewer knows, of course, that this is a *false* goodness-connoting LIGHT. (This same stylistic ruse, incidentally, is used in *Algol: Tragödie der Macht,* Werkmeister, Germany 1920), another Expressionist film about a man selling his soul to the devil, see Guerin 2005, pp. 79-89). Following this scene we see Mephisto preparing the room for Faust, who will shortly come home to take his newly won Duchess to the bridal bed. Mephisto swings a lamp hanging before the bed to-and-fro (figure 12), and it is this swinging movement (not, for instance its brightness) that makes LIGHT salient here. We argue that the swinging lamp interacts with another embodied metaphor, namely BAD IS INSTABLE/IMBALANCED, and thus that the *semblance* of GOOD (because of the LIGHT) is undermined by its fickle, unstable nature. A metaphorical reading of this scene in terms of the LIGHT/DARK metaphor is less self-evident than in the previous scene discussed. We would defend it on the basis that the metaphor has been

firmly established earlier in the film, triggering further interpretations commensurate with it, even when the cues are more subtle. But in this scene a straighforward, non-metaphorical reading is possible as well: Mephisto simply does the servant's job of making light before the master arrives; and the swinging of the lamp can be understood as showing Mephisto' quirkiness.

Figure 11. Mephisto reveals the wedding present, carried by a black servant and bathing in light, to the Duchess of Parma.	Figure 12. Having lit the lamp in front of Faust's bridal bed, Mephisto swings it to and fro (stills from *Faust*).

4. Conclusions and discussion

The examples from the three films discussed show how the profoundly embodied conceptual metaphor GOOD IS LIGHT/DARK IS BAD is eminently usable in the medium of film, as well how it provides opportunities for a degree of creative play. Our few examples of course do not allow for sweeping generalizations, but they do yield some insights worthy of extended, systematic research. The first point to be made is that the construal of the GOOD IS LIGHT/BAD IS DARK metaphor, while cued by the filmmakers, requires the cooperation of the film viewer. Whether the highly embodied LIGHT/DARK image schema is actually activated as the source domain of a metaphor depends to a considerable extent on a given viewer's assessment of its appropriateness to the narrative sequence, as understood by that viewer, in which it occurs. Several factors play a role here: (1) the stylistic salience with which LIGHT/DARK is presented; (2) the degree to

which LIGHT/DARK is understood as somehow significantly similar to something else (here: GOODNESS/BADNESS); (3) and the degree to which the presence of LIGHT/DARK can also be motivated on other than metaphorical grounds. Clearly, the medium in which a (supposed) metaphor occurs is very pertinent here, since each medium has its own ways of cueing similarity. Language has grammar, and thus a phrase such as "love is a battlefield" can hardly be interpreted other than as a metaphor, while film has many stylistic means to merely *suggest*, rather than *impose*, first, the perception or construal of similarity between two things and, second, the recruiting of such similarity as a cue for metaphorical interpretation. In short, the metaphorical interpretation may not be inevitable but optional, and in varying degrees it may be up to the individual viewer to choose to construe it or not. This, to be sure, is an issue that problematizes the identification of embodied metaphors in general. On the one hand, some viewers (probably those who have been trained to be alert to artistic complexity in the form of *topoi* and *tropes*) will "see" metaphors where others do not. On the other hand, the more embodied a conceptual metaphor is (and LIGHT-DARKNESS is *very* embodied), the more problems laymen may have to accept a given phenomenon as being capable of cuing metaphorical interpretations in addition to literal ones (see Lakoff, 1986 for more discussion).

Second, our examples also suggest how the metaphor can give rise to moderately creative play by their use in a specific scene or story. The first source of creativity, the mapping of novel features from LIGHT/DARK onto GOOD/BAD does not seem to have surfaced in our examples. The dichotomy between natural and artificial, and the transition from LIGHT to DARK or vice versa arguably play a role in several scenes discussed but, while exemplifying specifically filmic manifestations, these can hardly be called "novel" mappings. By contrast, both the aesthetically pleasing ambiguity resulting from the opportunity to couple the LIGHT/DARK source domain with *another* target domain than (or: in addition to) GOOD/BAD, and the interaction with other narratively salient information account for a degree of creativity. As to the first mechanism, we have seen particularly in the *Apocalypse Now* analyses, that viewers could adopt different interpretation strategies for the scene's darkness. An alternative metaphor that could be recruited instead, or along with BAD IS DARK, is UNKNOWN IS DARK. And there are yet

other options, such as DANGER IS DARK. In other contexts SORROW IS DARK, DESPAIR IS DARK, DISHONOUR IS DARK, INFERIORITY IS DARK, and DEATH IS DARK may be pertinent metaphors. Even though it could be argued that these are all dimensions (or metonymic extensions) of the overarching GOOD and BAD, this still means that the LIGHT/DARK contrast allows for different mappings. What adds to the potential complexity in *Apocalypse Now* is that the target domain can change from one scene to another.

But probably the most important source of creativity is the way the LIGHT/DARKNESS metaphors interact with other narrative information in the context of a specific scene or shot. Let us give a few examples with reference to the films discussed. In the first place, the LIGHT/DARKNESS metaphors can be used to *mislead* protagonists and/or viewers. Light can be used to give a false impression of the good. Both Gandalf and the Duchess of Parma are deceived by the GOOD IS LIGHT of Saruman and Faust, respectively. The GOOD IS LIGHT/BAD IS DARK assessment can thus either be a reliable or an unreliable cue. Moreover, it can reflect either a narrator-related or a character-related perception: while film viewers are initially deceived, like Gandalf, about Saruman's supposed goodness, they know, unlike the Duchess, that Faust cannot be trusted. In this way, the metaphor can be connected with the narratologically crucial issue of the relation between "focalization" (roughly, pertaining to a character's literal or mental perception) and "narration" (roughly, pertaining to a narrative agency´s endorsement of narrative information; see Bal, 2009, for more discussion).

Moreover, the LIGHT/DARK metaphors can anticipate or reinforce other narrative information. In the Gandalf-Saruman meeting, for instance, there are other cues besides the sudden darkening in Saruman's room that alert the attentive viewer that Saruman is one of the bad guys after all: he looks mean and his voice resounds with a hollow echo, while simultaneously the music turns more ominous. And some viewers perhaps already realized that "Saruman" and "Sauron" (the name of the "dark lord") are near-anagrams. The scene in which Mephisto lights the lamp before Faust's arrival with the Duchess of Parma provides another example. As argued above, the swinging of the lamp by Mephisto cues another conceptual metaphor, namely BAD IS INSTABLE/ IMBALANCED. But in the version of the film that sports the soundtrack by the French band "Art Zoyd" this lamp-swinging acquires further meaning. It is synchronized with a "tick-tock"

sequence in the music, briefly suggesting the (creative/one-shot, and multimodal) metaphor LAMP IS CLOCK. This is significant, since later in the scene Mephisto reminds Faust that the latter's 24 hour trial period of omnipotence is going to run out shortly, and that he will soon have to make a definitive choice about selling his soul to the devil in return for that prolonged omnipotence. Indeed, the metaphorical "clock" interpretation is buttressed by the fact that Mephisto a little later shows an hourglass to Faust to remind him of their pact. Inasmuch as in *Apocalypse Now* the LIGHT/DARK metaphors help characterize Kurtz, even if, perhaps, only in the eyes of Willard, so do many other elements, including the way he is killed by Willard. Willard uses a sword, and the killing scene is cross-cut with the ritual slaughter of an ox by the locals, giving rise to the creative metaphor KURTZ IS SACRIFICIAL OX. Moreover, the similarity between the half-lighting of Kurtz (figure 5) and Willard (figure 6) is striking even on its own terms: it can be read as that Willard, no less than Kurtz, is somebody experiencing the tension, or perhaps ambiguity, characterizing the GOOD/BAD opposition.

In short, we see the LIGHT/DARK contrast as an image schema (Hampe, 2005a; see Kimmel, 2009, Forceville & Jeulink, 2011 for more discussion of image schemas) that functions as an embodied template that is usually fleshed out and complicated by many other types of information in a story. Or, as Kimmel states with reference to literary texts, "the recurrence of an image schema makes it salient for the reader's macro-model of the work and gives rise to more general narrative themes, motifs and key symbols" (2009, p. 167). LIGHT and DARK, particularly when emphatically cued and used contrastively, activate the expectation that they function as source domains in an embodied, conceptual metaphor. Such metaphorical interpretation, however, should never be automatic (see also Hampe, 2005b). The activation of the metaphor always depends on other information besides the lighting as well. Not only have we noted that the use of the colours white and black for clothes and other props is often used to reinforce the metaphor; the battle between GOOD and EVIL that pervades all three films very much enhances the cueing of the metaphor – which shows that the LIGHT/DARK metaphor may be particularly dominant in films (or film genres) in which this conflict features prominently. Moreover, both the precise identity of the target domain and the question what, exactly, is to be

mapped from source to target is to be decided by combining this information with other narratologically salient information – and in some cases may lead to the assessment that the metaphor is multimodal rather than exclusively visual (Forceville, 2006). Reflection on this issue also nuances Lakoff and Turner's (1989) insistence that most creative metaphors are ultimately derived from conceptual ones. Even though they may strictly speaking be right, our view is that by a too quick shift from the specific manifestation of an alleged conceptual metaphor (in a poem, film or other text) to its abstracted conceptual A IS B format, whatever may be creative about it runs the risk of becoming lost. For instance, both of the KURTZ IS SACRIFICAL OX metaphor discussed above and of the BMW CAR IS PEACOCK metaphor in a commercial analysed in Forceville (2003), Lakoff and Turner would presumably say that they can be traced back to the conceptual OBJECTS ARE ANIMALS metaphor. While this is strictly speaking correct, it is the ways in which the metaphor is complemented and enhanced by many other types of narrative information that makes these into such memorable, creative metaphors. Finally, the role of the musical and sonic modalities in film metaphors deserves specific attention. For instance, it seems likely that there is a conceptual metaphor with a musical source domain that can be labelled GOOD IS CALM/HARMONIOUS versus BAD IS FAST/CACOPHONOUS (Klumperbeek 2012).

Hopefully, we have demonstrated that cognitivist metaphor scholars and cognitivist film scholars will benefit from cross-fertilization between the disciplines. Metaphor scholars will find in film an excellent medium to investigate how conceptual (and creative) metaphors can be presented in medium-specific ways. The film medium furthermore provides a testing ground for CMT tenets about the central role of metaphor in thought. In addition, given the effortless nature of visual perception, CMT scholars need to address the question to what extent the activation of image-schemata is really a matter of metaphorical conceptualization rather than of automatic processing: one of the reviewers made the pertinent comment that "a light scene has an immediate effect on the dopamine system of the viewer – if so, happiness need not be simulated, it is induced via the medium!" This remarks opens avenues to more biologically-rooted accounts of film viewing more generally, more specifically to the PECMA model (perception, emotion, cognition, and motor action; see Grodal, 2009, specifically pp. 145-157).[3]

Conversely, film scholars (like literature scholars, see Kimmel, 2009), can via CMT gain insight into some of the medium's most basic meaning-making strategies. More specifically, certain conceptual metaphors may turn out to be systematically correlated with certain types of film (perhaps DARK/LIGHT metaphors are more dominant in black/white than in colour films?), and thus awareness of them may feed into film genre theory (*film noir*, for instance, is an excellent genre to analyse DARK/LIGHT metaphors). And last but not least, multimodal metaphor theory can encourage film scholars to be more open to the idea that cinematic meaning seldom arises from the moving images alone, but requires studying their interaction with other modalities – including language.

Notes

1   For a critical discussion of Whittock's and Carroll's approaches, see Forceville (1996, 2002), respectively.

2   We note in passing that this is an unfortunate label, since it wrongly suggests that creative metaphors are somehow necessarily of a "pictorial" or "visualizable" nature. This mistakenly privileges the visual mode as more associated with creativity than other modes, such as the verbal, the gestural, the sonic, or the musical – for more discussion of the various "modes" in metaphor, as well as for signalling problems with Lakoff and Turner's views of creativity in metaphor see Forceville (2006); for more discussion about the relation between structural/conceptual and creative metaphor see Coëgnarts and Kravanja (2012).

3   Grodal's repeated, positive references to Lakoff and Johnson's work further reinforce the idea that CMT and PECMA provide compatible models.

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