Embodied meaning construction.

Multimodal metaphor and expressive movement in speech, gesture, and in feature film.

Running head: Embodied meaning construction.

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ABSTRACT

In this article, we are going to argue that multimodal metaphors are grounded in the dynamics of felt experiences. Felt experiences are inherently affective experiences, they come with immediate sensory qualities and an affective stance and we suggest, that as such they ground the emergence and activation of metaphors in face-to-face conversations as much as in films. This means that our consideration of expressive movement in speech, gestures, and feature film does not target the analysis of the speech and gestures of actors. Rather we are suggesting an approach, which is firmly rooted in film theory, and which considers films to be composed out of cinematic expressive movements. The basic tenet of our proposal can be summarized as follows: cinematic expressive movements trigger the same kind of felt experience in the spectator as a bodily expressive movement that comes along with speech does. In doing so, expressive movements provide the experiential 'embodied' grounds for the construction of metaphors.

Addressing embodied meaning construction in the context of multimodal metaphor research might appear tantamount, especially when it comes to analyzing gestures with speech; however, by grounding metaphor construction in the dynamics of felt experiences of bodily and cinematic expressive movements, we are going to advance a very particular type of proposal: we will suggest that the construction of multimodal metaphors is grounded in the dynamics of affective experiences. Listeners in a conversation as much as spectators of a film move through a transgression of moods and affects as they follow a conversation or watch a film and we will argue that these affective experiences provide the grounds for the dynamic emergence and construction of metaphors. This proposal is in line with Lakoff and Johnson's early definition of metaphors as "understanding and experiencing one kind of thing in terms of another" (Lakoff & Johnson, 1980, p. 3), albeit with three major differences: in our proposal experiencing precedes understanding in the process of metaphor construction, experiencing is considered first and foremost as an affective process, and metaphors are analyzed on the level of 'metaphoric expressions', i.e. on the level of language and gesture and the aesthetic composition of films, not on the level of conceptual metaphors. This focus on the materializations of metaphors adresses the same level of metaphor usage as Lynne Cameron's systematic metaphors (2007).

We consider multimodal those metaphors that are constructed in various articulatory modalities (cf. Cienki & Müller, 2008a, 2009). We have shown elsewhere that in speech and gesture the distribution of source and target may vary greatly, but very frequently it is the case that gestures will embody the experiential source domain of a verbalized metaphor (cf. Cienki & Müller, 2008a, 2009). In these cases of verbo-gestural metaphors (cf. also Müller, 2008a,b) we find the source domain represented in

two expressive modes: speech and gesture, while the target domain is expressed only verbally. For multimodal metaphors in films we find that they are complex orchestrations of mappings between source and target, which imply various articulatory modalities, like visual composition, sound design, editing, acting and so forth but primarily they are products of compositions of cinematic expressive movements.

Our consideration of expressive movement in speech, gestures, and feature film does *not* target the analysis of the speech and gestures of actors. Rather we are suggesting an approach, which is firmly rooted in film theory, and which considers films to be composed out of cinematic expressive movements (Kappelhoff, 2004a,b).

The basic tenet of our proposal can be summarized as follows: cinematic expressive movements trigger the same kind of felt experience in a spectator as a bodily expressive movement that comes along with speech. In doing so, expressive movements provide the experiential grounds for the emergence and construction of metaphors. In the following we will substantiate our proposal by presenting two detailed case studies: a face-to-face conversation in a therapeutic context and an analysis of the 1938 film JEZEBEL by William Wyler.[i]

1. Cognition and affect: current research on multimodal metaphor

The study of multimodal metaphors has recently been gaining more and more recognition. This holds for applied metaphor research, for cognitive linguistics, for gesture studies as well as for film studies (Cienki & Müller, 2008a,b; Fahlenbrach, 2010; Fahlenbrach, Tan & Forceville 2010; Forceville & Aparisi, 2009; Müller 2008,a,b; Oakley, in press). After three decades of cognitive metaphor research mainly relying on verbalized forms of metaphors this broadening of the scope has underlined

and also revealed some unrecognized facets of metaphor and of metaphor theory. It has, to name just a few, introduced the distinction between monomodal and multimodal metaphor, questioned critically the relation between source and target, underlined the importance of the expressive modality for metaphor construction (Forceville, 2009), and it has proposed a breaking of the vicious circle of Conceptual Metaphor Theory by using gestures as an independent source of metaphoric conceptualization (Cienki, 2008; Cienki & Müller, 2008b; Forceville, 2009; Müller, 2008a). Notably, what the above-mentioned approaches to multimodal metaphor have in common is a cognitive take on multimodal metaphors (for an overview of cognitive and linguistic metaphor theories, see Müller 2008a). Multimodal metaphors are, in some or the other way, regarded as cognitive processes, as specific forms of meaning construction. What current approaches to multimodal metaphor appear to have rather disregarded is the affective dimension of metaphor. This is surprising, given the fact that historically, in metaphor theory, metaphor was crucially considered a trope, which imports affect to verbal expression. However, there are some current trends within applied metaphor research, cognitive linguistics, and psychology that do highlight the affective dimension of embodied metaphoric meaning. Cameron, for instance, has worked on dynamic discourse metaphor and reconciliation in post-conflict conversations (Cameron, 2011). In her studies of the conversations between an IRA bomber and the daughter of a victim of his bombing, she documents how empathy may emerge over long timescales in discourses, by finding metaphoric ways to talk, think, and feel about issues related to conflict. Casasanto, in turn, has shown in an experimental study of embodied metaphoric concepts that affective stance is directly related to the bodily experience of handedness: right handers tend to judge ornaments presented on the right hand side of a

screen more positively than the ones presented on the left hand side, while left-handers act the other way around (Casasanto, 2009). These findings suggest an experiential basis of linguistic expressions in which linguistic meaning is directly grounded in an affective dimension of experience. Casasanto's experiment shows that and why in verbal expressions such as: "This is the right way", "He has two left hands" *right* comes with positive and *left* with negative connotations.[ii]

In Gibbs' integrated dynamical model "emotional expressions are on a par with intentional contents" (Gibbs, 2006: 259), underlining both the intertwining of cognitive and affective processes and the embodied nature of this process. Based on a wealth of empirical cognitive-linguistic studies of metaphoric conceptualizations of emotions (Harker & Wierzbiecka, 2001; Kövesces, 2000a,b; Yu, 2003), including a case study of metaphors used in therapeutic discourse to describe emotional experience (Ferrara, 1994, pp. 139-41), he suggests that speakers across the world understand emotions "as different physical/embodied forces interacting with one another" (Gibbs 2006, p. 243). He furthermore links the cognitive process of understanding emotional experience through metaphoric conceptualizations to a phenomenological argument of "emotions as felt movements" (Gibbs, 2006, p. 243). "When undergoing a strong emotional experience, we feel as if we are in the grasp of an emotion, as if we are being swept away by its hold and force." (ibid., p. 242). Drawing upon cognitive studies that have shown how emotional experience involves a bodily urge to move (Lazarus, 1991; Oatley, 1992) and upon the phenomenologist philosopher Maxine Sheets-Johnstone's (1999) essay "The primacy of movement", he suggests that emotional experience always implies an embodied affective dimension: "Thus, emotions are not simply or completely 'mental sensation' but rely on textile, felt feelings from the outside that

become part of our inner emotional experience." (Gibbs, 2006, p. 245). Much in the same spirits are Johnson's recent thoughts on the aesthetics of human understanding, in which he attributes a major role to the bodily perceptions and felt sensations for the emergence of meaning (Johnson 2007). In the preface to his book "The meaning of the body" he writes:

> […] meaning grows from our visceral connections to life and the bodily conditions of life. We are born into the world as creatures of the flesh, and it is through our bodily perceptions, movements, emotions, and feelings that meaning becomes possible and takes the forms it does. (Johnson 2007: IX)

These recent developments are of paramount importance for our argument.

2. Bodily expressive movement–how felt sensations and their affective qualities dynamically ground metaphoric meaning in discourse

So far research on gesture and metaphor has addressed cognitive processes involved in metaphor use. Gesture was of interest for metaphor scholars because it allows insights into online processes of thought and conceptualization while people are speaking (Cienki & Müller, 2008a,b, 2009). When somebody talks about the iron curtain, which used to separate the East from the West–notably, figuratively speaking–, it was interesting to see that he might be using his hands to embody a flat object moving down. Such a kind of gesture would incorporate the source domain or the concrete tangible dimension of the metaphoric meaning. And in doing so, it would document that the metaphoric meaning was activated for a given speaker at a given moment in time.

The metaphor would be waking instead of sleeping (cf. Müller, 2008a,b).

In this article we would like to complement this type of research. By arguing that gestures, which go along with verbal metaphors, may provide the experiential grounds for the emergence of verbalized metaphoric meaning for a given speaker–and that they do provide the grounds for the construction of metaphoric meaning on the side of the interlocutor. In order to substantiate this claim, we will offer an analysis of gestural expressive movements and show how they provide the felt qualities that ground the metaphoric meaning which emerges in the discourse, forming multimodal metaphors, which evolve over time.

2.1 Gestures as expressive movements

The field of gesture studies (cf. Müller, 1998; on the history of gesture studies see Bressem, to appear; Kendon, 2004; Müller, 2002a,b) has been primarily interested in the fact that hand gestures contribute significantly to the semantics and pragmatics of verbal utterances (Kendon, 2004 for an overview) and much research has been carried out that focuses on "gestures as a window on thought" (McNeill, 1992, 2005). Drawing on Bühler's theory of language and his theory of expression (Bühler 1933, 1934), we would like to underline the fact that gestures are always multi-functional: as much as language they may represent something other than themselves ('an iron curtain'), they 'appeal' to somebody else ('the performance of a gesture is directed towards a given listener'), and they express inner states and feelings ('this regards the movement qualities of a gesture')–and they do this simultaneously. Thus an iron curtain gesture at the same time depicts an iron curtain, is directed towards a given listener, and it is performed with particular movement qualities (for an extensive account of this

argument, Müller, 1998, 2009). Regarding gestures as bodily expressive movements is furthermore in line with Buytendijk's (1956) adaptation of Bühler to body movement and the Laban Movement Analysis (Laban, 1966, 1980; Laban & Lawrence 1947) and its contemporary developments (Laban, 1980, Bartenieff & Davis, 1972, Hackney, 1998/2002; Winter et al., 1989). And we will see later on in our article, that film theory regards bodily expressive movements as paradigmatic forms of expressive movements.

For now, we would like to define gestural expressive movements as hand movements that are characterized by a movement gestalt that may contain one or more strokes. A stroke (including a post-stroke hold) is the phase of gestural movement that is most clearly articulated in terms of effort and shape and it is considered the 'meaningful' part of the gestural movement (Kendon, 2004, p. 108ff.). Gestural movements in general can be segmented into gesture phases termed preparation, stroke, pre-and post-stroke hold, retraction, and rest position (e.g., Kendon, 1980, 2004).

In the following we would like to present data from an explorative study, in wich video data of 35 participants (psychology students, dance/movement therapists in training, and clinical patients) were gathered. Participants were asked to improvise aspects of their life within a time frame of ten minutes. Subsequently, participants were asked to select one aspect of their movement sequence and to repeat the selected movements several times. Finally, in the third phase, participants were asked to repeat the selected movement sequence and verbalize while moving. (see Kolter et al., in press)

Our analysis concentrates on one patient and on five gestural expressive movements, which will show a transgression from the qualities of body movement only to the emergence of multimodal metaphors, here more particularly verbo-gestural

metaphors.

2.1.1 Gestural expressive movement (1): Experiencing swinging movements grounds metaphor l i f e   a s   w a v e s   m o v i n g   u p   a n d   d o w n (1st stage of metaphor emergence)

The patient we are interested in, has decided to focus on the following movement pattern: first, she is swinging her upper body to the left and to the right, then she starts swinging her arms in the same direction. On the second stroke of her gestural movements she starts verbalizing and describes her current life situation as being like a wave ("mein Leben ist wie 'ne Welle"/ "my life's like a wave", Figure 1).

F<small>IGURE</small> 1 <small>ABOUT HERE</small>

Figure 1 Experiencing swinging movements grounds metaphor l i f e   a s   w a v e s   m o v i n g   u p   a n d   d o w n [iii]

The embodied experiences of the swinging movements precede the verbo-gestural expression of the metaphor and in this sense, we would like to argue that the multimodal metaphoric expression (depicting a wave with her hands and upper body while at the same time describing "life as wave" verbally) is based on the bodily experiences of the swinging movement. These are the felt qualities of embodied meaning: both the preceding body movements and the multimodal metaphor. And these felt qualities of embodied meaning do not only provide the conceptual grounds for the metaphor but they express an immediate sensory experience, which is an immediate expression of inner states. Later in this article, we will explain in more detail how this type of experience has given rise to the theoretical concept of expressive movement and

how this has been further developed in film studies.

2.1.2 Gestural expressive movement (2): Experiencing a swinging movement up and downward grounds the metaphor l i f e   a s   m o v i n g   u p   a n d   d o w n (2nd stage of metaphor emergence)

In the following, the patient elaborates the multimodal metaphor verbally. While continuing to perform the swinging movement with her arms, she verbalizes "mal geht's auf" ("sometimes it goes up") and "mal geht's ab" ("sometimes it goes down"). Notably the upward movement is synchronized with the verbalization of upwardness and when reaching the lowest point of the movement she says "mal geht's ab" ("sometimes it goes down"), so the downward movement is coordinated with the verbalization of downwardness (Figure 2).

FIGURE 2 ABOUT HERE

Figure 2 Experiencing a swinging movement up and downwards grounds the metaphor l i f e   a s   m o v i n g   u p   a n d   d o w n

The felt dimensions of the swinging movement, in particular the different directions appear to have provided the experiential base of the multimodal metaphor l i f e   a s   m o v i n g   u p   a n d   d o w n. It is the directionality that is expressed in both speech and gesture and that is therfore activated (Müller 2008a,b; Müller & Tag 2010). The patient is now experiencing and conceptualizing life as moving up and down. The verbal part of the metaphor is being grounded in the felt qualities of the bodily movements. This is how she feels her life is like at the moment.

2.1.3 Gestural expressive movement (3): Experiencing downwardness in a spiral movement grounds the metaphor l i f e   a s   m o v i n g   d o w n w a r d (3rd stage of metaphor emergence) – now including the reception of the metaphor by the interlocutor

A short moment later a phase begins in which two movement patterns are performed in alternation: a spiral movement downward and the swinging movement described above. At the same time the patient is telling that her life has always been an up and down. She compares it again to a wave. The interlocutor standing in front of her reacts to her explanations and remarks "Das ist eine sehr schöne Metapher in der Bewegung die sie gefunden haben für diesen Aspekt ihres Lebens" ("That's a very nice metaphor in your movement that you have found for this aspect of your life."). Then, the patient executes a spiral movement downwards. While doing so she leans her upper body forward and says "Ja also dieses auf und ab" ("Well this up and down", Figure 3).

FIGURE 3 ABOUT HERE

Figure 3 Experiencing downwardness in a spiral movement grounds the metaphor life as moving downward

Although both upward and downward directions are verbalized, only downwardness is multimodally construed, meaning is expressed in speech, gesture, and the upper body. So now, the movement quality of downwardness experienced by the patient as she performs the movement provides the base for the metaphor l i f e   a s   m o v i n g   d o w n w a r d . The spiral movement is not verbalized at all.

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2.1.4 Gestural expressive movement (4): Experiencing a spiral movement downward grounds the metaphor c o u r s e o f l i f e f e e l s a s m o v i n g d o w n w a r d i n a s p i r a l (4th stage of metaphor emergence).

Right after executing a spiral movement downward the patient says "und die Spirale nach unten" / "and the spiral downward". This time she does not only verbalize the felt sensation of downwardness but also her experiences of performing a spiral movement (Figure 4).

FIGURE 4 ABOUT HERE

Figure 4 Experiencing a spiral movement downward grounds the metaphor c o u r s e o f l i f e f e e l s a s m o v i n g d o w n w a r d i n a s p i r a l

The spiral movement which has been performed several times before without verbalization is now being expressed in speech, providing the affective grounds of felt sensations for an activated, waking metaphor. Put differently, at this point the multimodal metaphor c o u r s e o f l i f e a s m o v i n g d o w n w a r d i n a s p i r a l has fully emerged. Now all felt dimensions of the movement serve as experiential grounds for the metaphor

2.1.5 Gestural expressive movement (5): Experiencing a spiral movement downward grounds the metaphor c o u r s e o f l i f e a s m o v i n g d o w n w a r d i n a s p i r a l (5th stage of metaphor emergence)

Closely afterwards the patient even becomes consciously aware of metaphoricity. While performing a spiral movement downward she says "geht

eigentlich immer nur von oben nach unten merk ich grad" / "(it) always goes from up to down I am just noticing". Her meta-commentary "merk ich grad" / "I am just noticing" indicates awareness of metaphoricity (Figure 5).

FIGURE 5 ABOUT HERE

Figure 5 Experiencing a spiral movement downwards grounds the metaphor c o u r s e of l i f e f e e l s a s m o v i n g d o w n w a r d i n a s p i r a l (Meta-communicative awareness of "downwardness")

Notably, it is only a particular qualitative dimension of her bodily movement– the downwardness– on which she focuses and that provides the experiential base for the multimodally-construed metaphor c o u r s e o f l i f e a s m o v i n g d o w n w a r d i n a s p i r a l . In doing this she particularly foregrounds the felt sensation of the downward character of the spiral–the circular path for instance does not appear to be of equal importance to how her life 'feels' at the moment.

2.1.6 Gestural expressive movement (6): Experiencing a spiral movement upward grounds the metaphor c o u r s e o f l i f e a s m o v i n g u p w a r d

Finally, the patient executes a spiral movement upward. She starts realizing that moving the spiral in the opposite, upward direction poses a major problem for herself. She says "geht nicht von unten nach hoch" / "doesn't go from down to up", looking at the endpoint of her gestural movements (Figure 6). Again she becomes consciously aware of the direction as her reflection is traceable in her spoken utterance (meta-commentary).

Figure 6 Experiencing a spiral movement upwards grounds the metaphor c o u r s e o f l i f e a s m o v i n g u p w a r d i n a s p i r a l (Meta-communicative awareness of "upwardness")

The metaphor c o u r s e o f l i f e a s m o v i n g u p w a r d is expressed in both speech and gesture. Again a particular quality of movement experienced while performing this gesture provides the experiential base for the metaphor, namely the direction of movement. And it is upwardness, which is expressed in both speech and gesture. After having performed this gestural movement she holds her hand above her head (performing a post-stroke hold), maintaining the position up in the gesture space, looks first at her gesture and than makes sure that her interlocutor sees it too and starts laughing, when their gazes meet. In this way, the interlocutor is integrated in the process of constructing metaphors. We suggest, that the interlocutor goes through a similar process of constructing metaphoric meaning based on her perception of the bodily and verbal performance of metaphoric content. And in fact, she even explicitly states that the patient has found a very beautiful metaphor for the description of how her life feels at the moment (see section 3.3). The construction of multimodal metaphors in conversation is therefore conceived of as a profoundly interactive process, which affects both the speaker and the interlocutor (cf. Müller & Tag, 2010).

To sum up, we would like to suggest, that in face-to-face communications, bodily expressive movements, the felt sensations, and affective experiences are the embodied grounds of metaphoric meaning. Using a formulation which alludes to Johnson (2007) they constitute the felt qualities of meaning. We would furthermore like to suggest that they are temporally orchestrated, e.g. they are dynamic and they evolve

in a process (Figure 7).

FIGURE 7 ABOUT HERE

Figure 7 A graphic depiction of how expressive movements instantiate the emergence of the metaphors

It appears thus problematic to speak of one particular multimodal metaphor. Doing this imposes an artificial boundary into a contiuous flow of emergent metaphoric meaning. What we find in metaphor use, is that verbo-gestural metaphoric expressions are more like a peak of metaphor activation, in activating and foregrounding particular aspects of metaphoric content – but they are based on a dynamic network of felt qualities of meaning, that is visible in the flow of body movements and in the flow of speech. Some of those embodied aspects never get verbalized and vice versa. What we encounter is not a succession of clearly delineated articulations of verbo-gestural (multimodal) metaphors, rather what we see is a metaphoric process of meaning construction which oscillates between verbal, gestural, and verbo-gestural realizations of metaphoric content.

In the following sections, we will take this position to film theory and argue that films are composed as expressive movements and that cinematic images are staged to embody felt sensations. We will suggest, that embodied meaning construction on the side of the spectator is based on the immediate sensory perceptions and mood alterations, which are orchestrated on the screen, and that, spectators construct multimodal metaphors based on sensory embodied experiences modulated during film

reception. We will begin this exposition with an overview of the historical and theoretical framework that links bodily expressive movement with the cinematic one.

3. Cinematic expressive movement as embodied affective experience: from body movement to cinematic composition

What is a cinematic expressive movement ("kinetics of expression")[iv]**.** This film analytical concept was developed in a cultural-historical examination of melodramatic performance in theatre, film, and musical theatre (Kappelhoff 2004a).

In the history of sentimental art and entertainment we can determine certain fundamental patterns of emotional formation through media (Kappelhoff 2006). One important way in which this was achieved is the aesthetic shaping of time and movement as a specific form of expressivity: the expressive movement. This can mean gestures used in the acting, but also the stage set as an image, changeable within itself; it can mean the performance of dance or pantomime, or even the interplay of declamation and musical composition. In sentimental arts and entertainment the concept of expressive movement characterizes forms of artistic performance that do not merely intentionally express moods, atmospheres, and feelings, but can call these up in the observers and spectators as an affective reaction–and that means, as bodily response. This concept of expressive movement has always assumed an empathetic mode of perception on the part of the audience.

Accordingly, we propose that the compositional formation of patterns of movement in audiovisual images produces affective resonances on the part of the spectators. These affective resonances are not identical with the feelings being represented or those of the characters represented. Instead, we are dealing with a

complex atmospheric network of mood, extended over time, which only matches up with distinct feelings in exceptional cases. Those networks of moods and felt sensations are called up and shaped on the part of the spectator through the staging strategies and compositional patterns of audiovisual images.

3.1 Expressive movement in psychology, linguistics and anthropology: historical-theoretical background of a film theoretical concept

The film-theoretical concept of expressive movement is informed on the one hand by psychological, linguistic, and anthropological theories of expressive movement, which were formulated early in the last century by Wundt, Bühler, and Plessner (Bühler, 1933; Plessner, 1925/1982; Wundt, 1900-1920). On the other hand, it is inspired by the aesthetic-philosophical and art theoretical concepts of expressive movement–for instance those of Georg Simmel and Konrad Fiedler (Fiedler, 1881/1991a,b; Simmel, 1995a,b). Furthermore the concept of expressive movement has become one of the central points of reference in classical film theory (Balázs, 1924/2010; Eisenstein, 1924/2006).

What these modern approaches to expressive movement have in common is that they no longer understand it–as the traditional teaching on expression has since the eighteenth century–as intentional or involuntary proof of the inner orientation of a human subject. Rather, they assume an expressional behavior on the part of all living beings, conceived as an interplay of affective exchanges of intensity. *Expressive movement comes about as a direct matching of affective alignments between individualized bodies*. This was developed particularly clearly by Helmuth Plessner (1925/1982). For him, expressive movement is the figurative dimension of an action, a

kind of movement gestalt, or a kind of gestural shape of bodily movement. It is a physical action that is not focused on any goal of action.[v] Expressive movement is perceived as the wholeness of an unfolding, complex affective attunement. He mentions examples like "grasping, fleeing, repelling, seeking" (Plessner, 1925/1982, p. 79) of such affectively charged movement images, being present for a certain duration of time for a spectator experiencing them. While an action runs successively in time, and thus can be broken down and analyzed in its isolated moments, expressive movement refers to the time of the unfolding of movement itself, the unfolding of a dynamic relation of exchange between organism and environment as a visual whole (Plessner, 1925/1982, p. 77f).

What Plessner is trying to get at with the term expressive movement does not conform to the coding and decoding of intentional notification. It is not any symbolic image of an inner process of feeling, which could then be deciphered. Instead, it is the behavior itself that proclaims itself to be a dynamic formal pattern. Expressive movement refers, according to Plessner, to a specific mode of experience or perception, a direct perception of the psychic, as a movement of sensations (Plessner, 1925/1982, p. 118f).

3.2 Expressive movement in classical film theory

In his book *Visible Man*, Béla Balázs celebrated the movement dimension of the film image as a cultural revolution initiated in media. He emphatically welcomed film as a return to "physiognomic thinking." (Kappelhoff, 2001, 2004b)

Like Plessner, Balázs links this experiential mode to a specific experience of the temporal structure of the image. Balázs emphasizes the fact that the close-up of a face

precisely does not bring out the symbolic character of facial expression, but the dynamic unfolding of a complex expressive movement. And as such, as the shape of a successively unfolding movement, the face in close-up becomes the paradigm for the movement image.

> There is a film in which Asta Nielsen is looking out of the window and sees someone coming. A mortal fear, a petrified horror, appears on her face. But she gradually realizes that she is mistaken and that the man who is approaching, far from spelling disaster, is the answer to her prayers. The expression of horror on her face is gradually modulated through the entire scale of feelings from hesitant doubt, anxious hope and cautious joy, right through to exultant happiness. We watch her face in close up for some twenty metres of film. We see every hint of expression around her eyes and mouth and watch them relax one by one and slowly change. For minutes on end we witness the organic development of her feelings, and nothing beyond. (Balázs, 1924/2010, p. 34)

This means neither the symbolic gesture nor the facial rhetoric of the actress. Instead, the technical term "twenty metres of film" relates the time of the transformation of the face directly to the spectator's perception: "We watch…; We see…; For minutes on end we witness…." Only in the image of the camera the movements of the face get collected into a unit; only in the framing by the camera the facial movement becomes the entirety of an expressive movement. "Twenty metres of film," then refers to the time in which the transformations of the camera's image structure the process of the

unfolding perceptive sensations on the part of the spectator. It refers to the duration of a

movement image, which, for the spectator, takes place as the history of the development

of his or her sensation. (Kappelhoff, 2004a)

Béla forgot the scissors! (Eisenstein, 1926/2006) was Eisenstein's reply to

Visible Man when the book first appeared. And yet it is precisely the expressivity of

film, which Balázs so emphatically stresses, which Eisenstein would also come back to

time and again. Indeed, for Eisenstein, expressive movement refers to an almost

naturally given, psycho-physical fabric between the movement represented in the film

and the reaction of the spectator.

What for Plessner is the temporal shape of the succession of movement, and for

Balázs is framed through the duration of the camera's shot, is for Eisenstein fractured in

a rhythmic sequence of isolated and thoroughly static frames. Expressive movement

here itself becomes the object of the construction of movement images through

montage. Montage allows, according to Eisenstein's credo, for collective thinking

processes to arise from the active interweaving of sensations of emotion. This assumes

that the compositional interplay of edited movement images synchronizes the spectators

in their bodily self-sensation with the staged process of perception and thinking in a

manner similar to how this happens in social interaction through the mutual perception

of body postures and gestures (Kappelhoff, 2008).

In contemporary film and media theory, the classical film theoretical concepts of

Balázs and Eisenstein are present in the understanding of the time-image and affect-

image (Bellour, 2005; Deleuze, 1989, 1990; Kappelhoff, 1998, 2004a,b 2006; Löffler,

2004; Rodowick, 1997) and on the other hand, they are present in approaches to

embodiment in film and media studies (Marks, 2002; Robnik, 2007; Sobchack, 1992,

2004; Shaviro, 1993).

3.3 Cinematic expressive movement and embodied experiences of spectators in contemporary film theory

In the context of film and media theory, embodiment does not primarily refer to the embodied grounds of cognitive structures (such as in Lakoff & Johnson, 1980, 1999; Johnson, 1987). Rather, it is assumed that the reception of audio-visual images involves a (re-) activation of models of experience bound to the body–and this means marked by sensation and emotion–models of a given perception situation.

The spectators perceive the audiovisual movement-image as the perceptual sensation of a different body, to which intentionality and individual conscious are ascribed (Sobchack, 1992 and the neo-phenomenological school of film theory). The audio-visual image, in its complexly dynamic texture, is taken to be a sensation of perception, which appears like the perception of a human ego. In this sense, one could say that the camera articulates an ego-based standpoint. And the spectator realizes the film image as a specific perspective and way of perceiving the world: *as the experience of a way of experiencing the world, which is unfolded over the course of the staging*: "What else is a film if not 'an expression of experience by experience'?" (Sobchack, 1992, p. 3) In other words: every filmic representation opens up to the spectator as the perceptual sensation of another ego, which is physically-sensually embedded in the world in its perceptual sensation in a specific way.

The film images in these embodiment theories are thus not understood as a representation of an objectively given world, from which the camera discloses portions and details. The image also does not convey to the spectator a quantity of information

that would allow him to piece together a previously given scene of action step by step. It is much more always already a movement-image, which articulates, intentionally targeted, a concrete, embodied perspective on and affective stance to the world. Film images are realized by the spectator as a specific individual experience of perception of another body in which they become a concrete physio-sensual experience on the spectator's own body as a cinematographic perception scenario. This experience grounds the understanding of film representation as a subjective modality of experience in its affective qualities.

Be it as documentation, be it as the fictional world of a feature film–from the perspective of neo-phenomenological film theory, the spectator's feeling structures that further understanding of film representation as the fundamental sensation of the physical being-in-the-world of the another agency's being-in-the-world.

3.4 Summary: Cinematic expressive movement as embodied affective experience from body movement to cinematic composition

Building upon these theories of expressive movement, we assume that every constellation of scenes represented in a film is realized as a concrete physical being-inserted into a perceptual situation that can be described as the embodied subjective experience of the world. This perception is in no way identical to the emotions represented in the film–even if it can interact with these in multiple ways. The understanding of a film is always already affectively grounded in felt sensations. In the subsequent film-analysis we will illustrate how expressive cinematic movements are composed and how they provide the affective grounding, the felt experiences for meaning construction, in the form of multimodal metaphors.

4. Cinematic expressive movement–how felt sensations and their affective qualities dynamically ground metaphoric meaning in feature film

In this section, we will present an analysis of four (cinematic) expressive movement units from JEZEBEL, a film by William Wyler and show how they ground the emergence of dynamic audio-visual metaphors which run through the entire film.

JEZEBEL is a classical Hollywood melodrama from 1938 that is partly based on themes and characters from Margret Mitchell's novel *Gone With the Wind* (1936). The story deals with a strong-minded woman, a 'southern belle' in an antebellum New Orleans during the 1850ies. It depicts the fighting for love as unfulfilled and as strong force while at the same time laying out a picture of the sunken world of the old American South.

We illustrate the emergence of the two leading audio-visual metaphors with a micro-analysis demonstrating how the scene that introduces the character of Julie is composed by expressive movement units unfolding. These four expressive movements belong to the first minutes of the film (0:07:00-0:08:44).

4.1 The first expressive movement unit

We begin with a short sketch of the unit:

A woman enters on horseback at a quick gallop, causing the waiting coachmen and grooms to scurry about looking for cover. It is the leading lady: Bette Davis in the role of the protagonist Julie. She hops down from her horse, laying her riding crop over her shoulder. The animal is so wild that the groom, to whom she has tossed the reins, has to struggle considerably. She sweeps around, shouldering her draping skirt with the crop, strides up to the entryway of

the house, turns around again in her own tracks, calling out one last directive to the groom, then enters the house. Keeping her stride, expansively spinning and turning, she crosses the entryway of the house.

Figure 8 The first expressive movement unit stages Julie in a continuous line of dynamic, expansive, powerful movements, leading from the sound of the galloping horse, through the spinning and turning of Julie on the stairs, into the interior of the house[vi]

In the first unit (Figure 8) of the sequence, we hear only the galloping of the horse, while previously and immediately afterwards, in the interior of the house, we hear music being played. The powerful movement of the horse and its rider are contrasted with the helpless attempts of the young groom to tame this power. Julie seamlessly transfers the dynamic of the galloping rider into a complex pattern of movement including jumps, steps, and turns; as if a continual line of movement led from the galloping of the horse, through the spinning and turning woman on the stairs, and into the interior of the house.

We would like to underline that this analysis does *not* refer to the represented movement of Julie or to that of the wild horse, but to the way in which they are staged in this sequence. Here in particular, we refer to the mise-en-scène, which in the original French means "putting into the scene" and which in contemporary film analysis describes the visual arrangement and staging of objects and figures in front of the camera, including spatial and atmospheric elements like setting and lighting. (cf. Bordwell & Thompson, 2001)

4.2 The second expressive movement unit

Entering the house Julie quickly crosses the room, past the servants, who react nervously to her inappropriate entrance. She is stopped for the first time at the threshold to the ballroom and for a while stands before her guests (Figure 9).

FIGURE 9 ABOUT HERE

Figure 9 The second expressive movement unit continues to stage Julie's movement as dynamic, powerful and expansive, but its path changes now to a straight, focused line, ending in a short halt, in front of a closed barrier

The second unit, the walk through the entryway of the house, is accompanied by music. The staging of Julie's movement now changes abruptly: the twisting, turning playful movement pattern becomes now straight and focused. What connects both expressive movements is the expansive and powerful dynamics in which Julie's movements are staged.

At the end of the second expressive movement unit, Julie's movement comes to a halt for the first time: having crossed the entrance hall quickly and with expansive steps, she is stopped at the threshold to the ballroom, facing her guests. The camera, which until then has dynamically accompanied Julie's walk, comes to rest in a static position. As the guests remark her appearance, the scattered groups of conversing invitees turn towards Julie merging in a closed off barrier. The ball robes and costumes thereby moving so close to another that they become a wall–confronting the energetic movement of Julie with a solid, impenetrable static barrier. This static quality is

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established not only by the actors' immobility but also by the static image frame. All levels of what is represented on the screen have become elements of the temporal presentation of the movement-image. Its composition as expressive movement is dominated by the interplay of mise-en-scène and visual composition. The members of the cast, in their period costumes, form a variable arrangement, turning the surfaces and depths, the plasticity of foreground, middle ground, and background into parts of a dynamic composition of movement. The women's light, protruding costumes and the always-consistent black and white silhouettes of the men are orchestrated as basic elements of a space moving within itself.

4.3 The third expressive movement unit

Once Julie has entered the ballroom we see the large group of guests. She snakes in an elegant and agile course of movement through the ballroom greeting and talking to them individually. (Figure 10).

FIGURE 10 ABOUT HERE

Figure 10 In the third expressive movement unit Julie's dynamic, expansive and powerful now is staged as a 'danced' obstacle course through the ballroom with a continuous flow of pausing and resuming the movement

The third unit of expressive movement is introduced with a change in the music. A new pattern of movement is established. Once Julie has crossed through the frame, the

space expands. We see the large group of guests, their loose groupings forming a diagonal line and thus creating the scale of depth. Like a continuous wave movement the guests turn to her group by group. This has the effect that the guests coalesce in a coordinated movement like the slats of Venetian blinds, forming a wall confronting Julie.

We see a very long sequence shot, which begins when Julie enters the room and ends with the cut at the end of the scene. The interplay of the flowing camera, moving nimbly between the guests, the servants, and the protagonist is organized here in a kind of choreography: entering the room, Julie snakes through the ballroom as in an obstacle course. Dancing with the camera and the butler, twisting and turning, the obstacle course is performed as an easy, elegant, agile and energetic dance. The positioning of the actors forms a network of lines, gaps, niches, and blocks, which determines the positions and relations through which Julie then winds her way. She alone crosses this space (accompanied by the butler); holding the hem of her riding dress, she greets her guests–spinning and turning from group to group as if she were following a line snaking through the room.

4.4 The fourth expressive movement unit

All of a sudden Julie comes to a harsh rest, for one of the main male protagonists, Buck (George Brent), brusquely stops her course, her greeting the guests, and engages her in a conversation (Figure 11).

F IGURE 11 ABOUT HERE

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Figure 11 In the fourth expressive movement unit the dynamic, the expansive and powerful movement is stopped abruptly by an outstretched hand entering the image. The staging changes from dynamic to static

The fourth expressive movement unit orchestrates how Julie's dance comes to a harsh halt, evoking a change in the movement qualities. The dynamic, powerful winding movement ends abruptly with the sudden appearance of a hand, blurrily staged in the foreground and the center of the image. The hand is stretched out to counter Julie. Both the dance and the lasting shot are over. A montage sequence follows breaking up the powerful, dynamic, and expansive movement thus trapping Julie in a conversation with Buck, keeping her fixed in that cinematic arrangement.

We can describe the sequence that introduces the character of Julie as four steps of transformation in which a movement pattern staging a dynamic quality changes eventually to a static arrangement. This transition is orchestrated by means of four units of cinematic expressive movement:

1.) The movement is dynamic, expansive, powerful, orchestrated in a continuous line of complex movement patterns, twisting, and turning;

2.) It continues, but now becomes straight, focused, and stops briefly;

3.) A continuous flow of pausing and resuming the movement, turning into an obstacle course through the ballroom, choreographed as a dance;

4.) An abrupt and harsh stop of the previous dynamic movement, a sudden change from dynamic to static composition.

These expressive movement units audiovisually orchestrate the qualities that the spectators realize as felt sensations and which they attribute to Julie. When watching the scene we experience the freedom, power, the ease of moving. The first three units stage an expression of how it feels to be bursting of energy, to enjoy moving swiftly, turning and twisting, even transforming confronting obstacles into an elegant dance and how–in the fourth unit–it feels to be in this flow of movement and moods and to be stopped harshly and effectively.

Note, once again, that we do not offer a pure description of how Julie 'actually' moves, but how the cinematic image 'moves'. The concept of cinematic expressive movement targets the specific audiovisual staging, the aesthetic composition as a temporally unfolding movement-image. Julie's course and its successive changes in movement qualities are composed so as to embody these qualities of movement. These changes from dynamic to static, from twisting and winding to straight and focused, to dancing through a crowd of stiff persons, stopped suddenly are changes in movement that spectators feel, that they sense and experience in an ongoing process. This is what the composition makes available for spectators as immediately felt sensation and–we suggest that they are experienced in the same immediate form as gestures with words.

For the spectators, this figuration of expressive movements becomes a course of affective mood alterations, which they literally realize as a sequence of perceptive felt sensations, as a bodily experience. For example, if the camera's movement becomes wrapped up in the protagonist's dance, this could also be said of the spectator's gaze. And if the hand that is stretched out to counter Julie brings the dance to an end–that is as sudden as it is disharmonious–then the impact of this unexpected counter-movement affects the composition of the image as much as it does the spectator. One could say that

the temporal, audiovisual image's patterns of movement are literally embodied as the spectator's patterns of perception. This is the sense in which we understand expressive movement as a compositional form of audiovisual images, whose function is to provide the affective grounds of a spectator's dynamic construction of metaphoric meaning.

In the following section, we will illustrate, how these cinematic movements ground the emergence and construction of multimodal metaphors in a dynamic temporal process that the spectator of the film goes through as he or she is watching the film.

5. How cinematic expressive movements ground the emergence of multimodal metaphors in William Wyler's JEZEBEL

Before moving on to the micro-analysis of the metaphors in the scene from William Wyler's JEZEBEL, we would like to strengthen once more, that we are proposing a perspective on multimodal metaphors, which does *not* address potentially underlying conceptual metaphors that are instantiated in or by the film, but rather we are interested in how the spectators construct multimodal metaphors in a dynamic and embodied process. Our analysis shifts the perspective to the material of the film, the form gestalt, the compositional patterns, and to their experiential qualities and it grounds metaphor analysis in the analysis of cinematic expressive movements. They incorporate the qualities of movement that affect the perception of the spectators–as felt sensations and affective experiences in much the same way as the gestures and words that gave rise to the multimodal metaphors of the speaker and her interlocutor in the above discussed sequence from a discourse. This means, that in our film analysis, we do not suggest that the metaphors are 'in' the film, rather we are reconstructing the spectators' perspective. We argue that they, in watching the film, are constructing multimodal metaphors from

these embodied experiences in a continuous temporal process. We suggest that in the concrete act of perceiving a film, the embodied felt sensations and affective experiences, evoked by the cinematic expressive movements, ground the emergence and the temporal unfolding of audio-visual metaphors.

In the following, we will be presenting in more detail how these two metaphors emerge out of the affective experience of cinematic expressive movement.

5.1 Dynamic staging of an untamed power contrasting with the static staging of a paralyzed, immobile society: affective grounding of embodied construction of two multimodal metaphors

As we have illustrated above, the expressive movements contrast a dynamic with a static staging, thus embodying strongly different affective qualities. It is these two different qualities of experience that ground the two contrasting metaphors (which actually run through the entire film. A full analysis of the film would have gone beyond the scope of this article however).

As spectators, we experience the bursting energy, power and freedom to move, the pleasure and ease to change one's dynamics, to turn and twist and we make the experience of being slowed down, of being constrained, of being stopped harshly as we are watching the film. This is where metaphoric understanding emerges from. These aroused sentiments of a pleasurable strong dynamics ground the metaphoric mapping by inducing felt qualities of different kinds of dynamics as source domain to the process of metaphoric meaning construction. Based on these affective qualities a metaphoric mapping emerges in which the force of the woman, Julie, is experienced and conceived of as dynamic, disorderly, mobile, expansive, powerful. But Julie is not the only one

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who moves freely and in a disordered and powerful way. In her riding outfit, her feathered hat, her gait, accelerated by spins and turns Julie is introduced from her first appearance as the dynamic centre of force, which is directly associated with the wildness of the horse, whose movements, by similarity of the movement quality – are directly attributed to her expansive and untamed movements.

Furthermore Julie's untamed power and her desire for mobility is paralleled by the black slaves mobility. Radically excluded from the party and from proper society, the slaves nonetheless form the moving elements that, down to the last detail, provide for the vital necessities of a white and rich community that remains largely passive. Set aside Julie, movement seems to belong entirely to the slaves, who drive the guests up in carriages, lead them through doors, and serve them their drinks.

Both, the slaves as mobile and the horse as powerful along the unfolding of the cinematic movements match with Julie's actions, attributing certain aspects to the emerging of metaphoric meaning. It is in this way, that a pleasurable experiencing of a strong dynamic energy affectively grounds the first metaphor: the force of the woman, the slaves and the horse as dynamic, mobile, disorderly, powerful and expansive.

Julie, who moves so nimbly, who can run and walk, spin and turn round, whose radius of movement is expansive, is, staged, in strict opposition to the restricted movements of the guests. The way in which her appearance is composed contrasts sharply with the static arrangement of the waiting guests, countering her energetic appearance by forming a rigid barrier. After the elegant dance, in which Julie is shown so fluently snaking through the room, she is harshly stopped by Buck interrupting her. Here the second metaphoric mapping comes into play. The experience of being slowed

down and to be stopped harshly affectively grounds the metaphor in which t h e

power of the white, rich party guests is experienced and

understood as static, orderly, immobile, paralyzed.

Note again, the understanding of the film is grounded in its expressive dimension: it

is us spectators that perceive a fluent cinematic camera movement of one long lasting

shot, which is disturbed by a sudden editing.

Julie is furthermore extremely exposed by wearing dark horse clothes. This contrasts

strongly with the groups of women among the partygoers with their space-taking bright

crinolines, their hats and bonnets, exhibiting the world of proper femininity as a kind of

plant-like immobility, while the groups of men–the slim, black-and-white silhouettes of

suits, shirts, underscore this immobility (Figure 12).

FIGURE 12 ABOUT HERE

Figure 12 White society is staged through static, immobile arrangements in space

For the spectator, the opposition between the white society and the character Julie is

not graspable at the level of the action, but at the level of the expressive movement

units, that the spectators go through. Thus metaphoric mappings emerge and unfold,

thereby establishing an interaction of these forces as felt sensations.

Figure 13 presents a schematic overview of our analyses. It shows how the

expressive movement units analyzed above evolve and change over time and thereby

two multimodal metaphors emerge over the unfolding time of the film:

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=> The force of the woman, the slaves and the horse as dynamic, mobile, disorderly, powerful and expansive

=> The power of the white, rich party guests as static, orderly, immobile, paralyzed

FIGURE 13 ABOUT HERE

Figure 13 A graphic depiction of how expressive movements establish the affective grounding on the one hand, and on how they at the same time instantiate the emergence of the two contrasting metaphors

The emergent realizations of the metaphoric structure depicted above arise in a dynamic process, in which the mapped qualities are actually experienced by a given spectator. This dynamic process is not completed with the end of the scene; instead the instantiations are repeated and varied along to the unfolding over the course of the film, thereby forming two main metaphors. With this dynamic view our analysis accounts for the continuous embodied process of constructing metaphors based on felt sensations and affective experiences.

Through the interaction of both metaphors a world unfolds in which the experience of being slowed down or stopped combines with being suppressed as a woman, tamed as a horse, and excluded from society as a slave. In Julie's mobility, like that of the slaves and the horses, the spectator experiences an excluded and oppressed vitality, to which the society represented maintains a parasitic relationship. For the spectators, a world arises that is characterized by the opposition between the static society, which procures and allocates positions–master, servant, man, woman, slave, citizen–and the

movement of the slaves, who keep this society alive. For the spectators, the character of Julie can be experienced as a manifestation of a force that, in the bustling of the slaves, the wildness of the horse, characterizes an oppressed and excluded life within this community.

6 Conclusions

We hope to have convincingly documented what we refer to, when we argue that bodily and cinematic expressive movements ground the emergence and constructions of multimodal metaphors in speech and gesture as well as in feature film; what we refer to when we claim that the expressive movements provide felt sensations, which base the construction of verbo-gestural as much as of audio-visual metaphors; what we mean, when we suggest that these felt embodied experiences are actually affective experiences (and not only experiences which ground cognitive processes as in Grady's primary metaphor idea) for speaker *and* interlocutor and for the spectator of a film–and that this construction of multimodal metaphors is actually a dynamic and temporally orchestrated process.

Notably, we have argued that this construction of multimodal metaphors in feature films should be conceptualized as a dynamic emerging and unfolding of metaphors that takes place on the side of the spectator. Cinematic images do not "contain" metaphors" nor do they instantiate metaphors, they provide a complex orchestration of felt sensations, of affective experiences that provide the experiential points of anchorage for the cognitive construction of multimodal metaphors. This means, that we consider metaphors on the level of composition of the film not on the

level of Lakoff and Johnson's conceptual metaphors. Our proposal suggests a

perspective that is related to Lynne Cameron's perspective on systematic metaphors

(Cameron, 2007) that further develops the 'dynamic view on metaphors' (Müller, 2008)

and which is based on Kappelhoff's concept of cinematic expressive movement

(Kappelhoff, 2004a). Cameron and Müller target metaphors on the level of their

material realization, e.g. in terms on Conceptual Metaphor Theory on the level of

metaphoric expressions. This is the level of metaphor construction that we are aiming at

in our proposal of the embodied meaning construction. Expressive movements in

speech and gesture and in audio-visual images are the embodied grounds, are the

affective grounding of meaning. They are in line with Johnson's proposal of a need for

an aesthetics of human understanding:

> […] that meaning is not just a matter of concepts and propositions, but also
>
> reaches down into the images, sensorimotor schemas, feelings, qualities,
>
> and emotions that constitute our meaningful encounter with our world.
>
> Any adequate account of meaning must be built around the aesthetic
>
> dimensions that give our experience its distinctive character and
>
> significance. (Johnson 200X: XII)

Acknowledgements

NOTES

i This article is an outcome of a large interdisciplinary project on multimodal metaphor and cinematic expressive movement with a threefold goal: a model of how multimodal metaphor and expressive movement work together in processes of affect orientation and meaning construction, an interdisciplinary method for an empirical reconstruction of these processes, and comparative analyses of four different domains of discourse: face-to-face communication, TV-coverage, fictional formats, and classical Hollywood films.

ii Cf. also in Meier and Robinson's 2004 study on affect and spatial positioning: subjects are faster in classifying positive words as good when they are placed up on a computer screen, than when they were placed at the bottom of the screen (for more details see Gibbs 2006: 244).

iii The speakers' utterances are transcribed following the transcription system "GAT" (Selting et al., 1998). Translations are set italic. Accents are written in capitals. The meaningful part of the gesture, the stroke (Kendon, 1980) is marked bold.

iv In a new translation of Plessner, the German term "Ausdrucksbewegung" has been translated as "kinetics of expression." The English translation of Wundt uses "expressive movement." Though this translation is quite misleading we will be using expressive movement, for this term is in common use for the concept.

v "In the expression, a entirety is manifest, and within this manifestation rests the living bearer of the expression." (Plessner, 1925/1982, p. 82)

vi All film stills are captures from JEZEBEL (William Wyler, USA 1938; DVD edition: Warner Home Video, 2000, NTSC, 103min), which are used as visual citations from the film. We thereby follow the established guideline of fair use for film stills captured from DVDs in scholarly writings.

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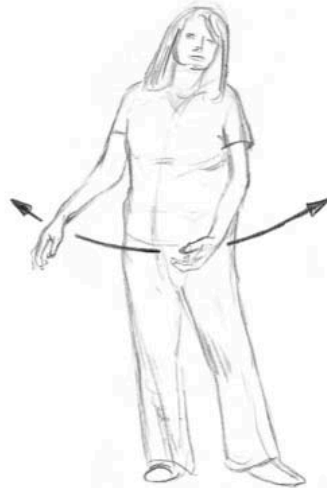
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FIGURES

figure 1

		Also mein LEbn is wie	ne WElle.
		Well, my LIfe is	*like a WAve.*
preparation	**stroke**	**stroke**	**stroke**
	both arms move in a swing-like fashion to the left	both arms move in a swing-like fashion to the right	both arms move in a swing-like fashion to the left

figure 2

Mal gehts AUf		und mal gehts Ab.
Sometimes it goes up		*And sometimes it goes down*
stroke	**stroke**	**stroke**
both arms move in a swing-like fashion to the left	both arms move in a swing-like fashion to the right	both arms move in a swing-like fashion to the left

figure 3

Ja	also dieses auf und ab.
Well	*this up and down.*
preparation	**stroke**
left arm moved upward, above head	spiral movement downward, upper body bends forward

figure 4

	genau auf	Und die spirale nach untn.
	right up	*And the spiral down.*
preparation	**stroke**	**stroke**
	spiral movement downward, upper body bends forward	both arms move in a swing-like fashion to the left

figure 5

Ja	geht	eigntlich immer nur von obn nach untn merk ich grad.
Well	*goes*	*from up to down only I'm just noticing.*
preparation	**stroke**	**stroke**
	left hand, circular gesture above head	left arm, spiral movement downward

figure 6

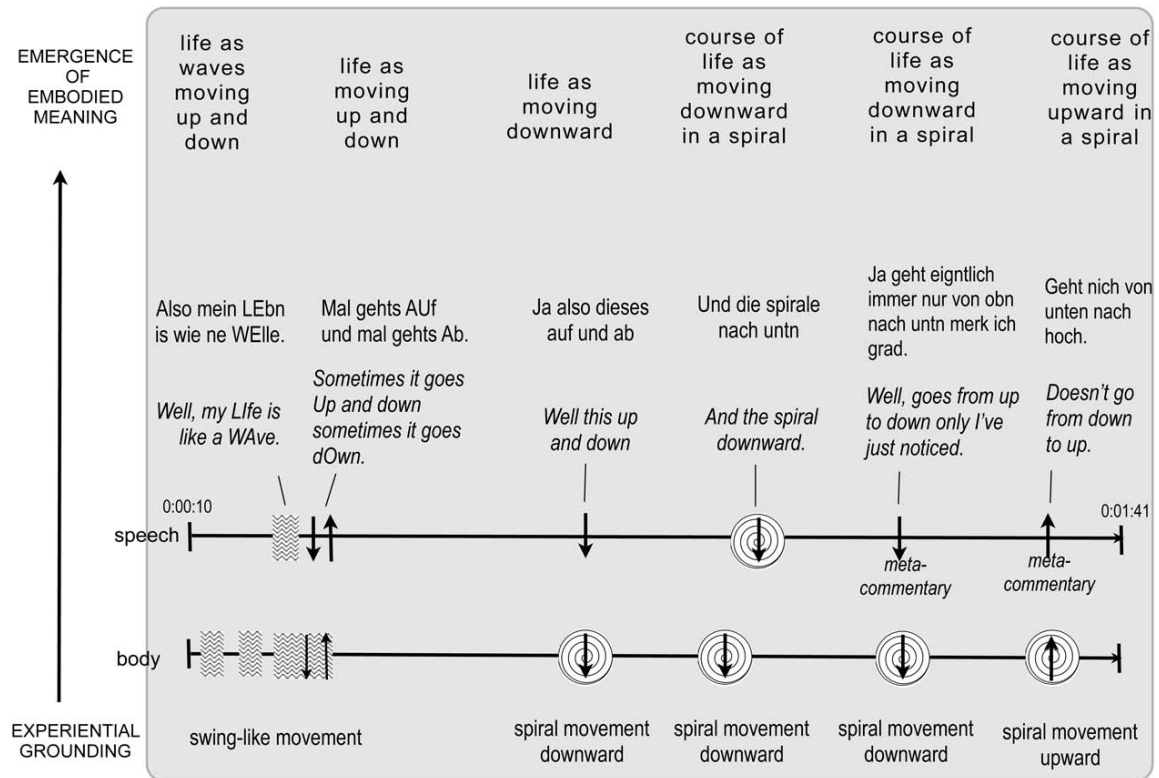| Geht	nicht von untn nach hoch.	(laughing)
Doesn't	*go from up to down.*	*(laughing)*
preparation	**stroke**	**post-stroke hold**
	left arm, spiral movement upward	left arm hold above head
	Gazing at endpoint of gesture	Looking at interlocutor

figure 7

figure 8

figure 9

figure10

figure 11

figure 12

figure 13

EMERGENCE OF EMBODIED MEANING

power of white, rich party guests as static, immobile, orderly, paralyzed

force of the woman, black slaves, horse as dynamic, mobile, disorderly, powerful, expansive

white, rich party guests
as
immobile,
paralyzed

white, rich party guests
as
static,
orderly

white, rich party guests
as
static

black slaves
as
mobile

black slaves
as
powerful

black slaves
as
mobile

man interrupting the
woman
as
static

horse
as
d y n a m i c,
powerful,
expansive

woman's
force
as
d y n a m i c,
powerful,
expansive,
disorderly

woman's
force
as
d y n a m i c,
powerful,
expansive

woman's
force
as
d y n a m i c ,
mobile

woman's
force
as
d y n a m i c

0:07:00   emu 1   emu 2   emu 3   emu 4   0:08:44

dynamic,
expansive,
powerful movement

straight, focused
movement,
pausing briefly

a continuous
flow of pausing
and resuming the
movement

an abrupt and harsh
stop,
changing from **dynamics**
to sudden **statics**.

AFFECTIVE GROUNDING

experience of the power, the bursting of energy, the pleasure and ease to turn and twist, transforming confronted obstacles into an elegant dance – and to be stopped harshly
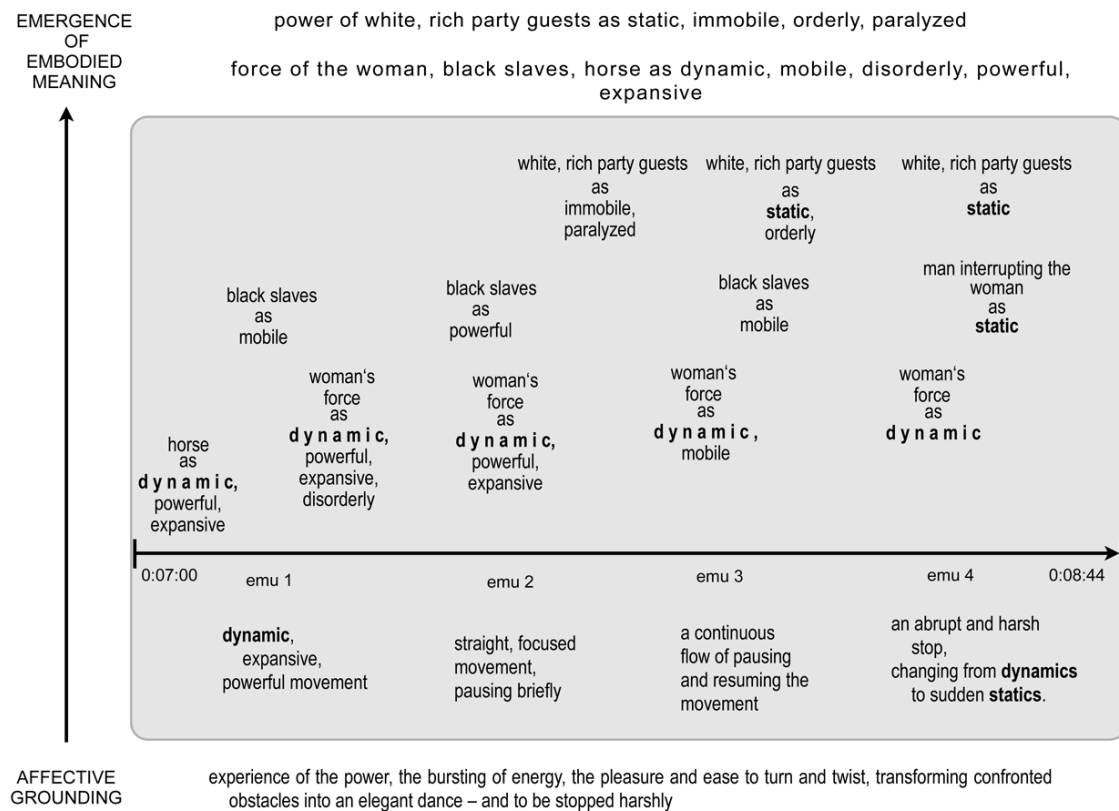
JEZEBEL (Wyler, USA 1938), TC: 07:00-08:44

Figure 1 Experiencing swinging movements grounds metaphor life as waves moving up and down

Figure 2 Experiencing a swinging movement up and downwards grounds the metaphor life as moving up and down

Figure 3 Experiencing downwardness in a spiral movement grounds the metaphor life as moving downward

Figure 4 Experiencing a spiral movement downward grounds the metaphor course of life feels as moving downward in a spiral

Figure 5 Experiencing a spiral movement downwards grounds the metaphor course of life feels as moving downward in a spiral (Meta-communicative awareness of "downwardness")

Figure 6 Experiencing a spiral movement upwards grounds the metaphor course of life as moving upward in a spiral (Meta-communicative awareness of "upwardness")

Figure 7 A graphic depiction of how expressive movements instantiate the emergence of the metaphors

Figure 8 The first expressive movement unit stages Julie in a continuous line of dynamic, expansive, powerful movements, leading from the sound of the galloping horse, through the spinning and turning of Julie on the stairs, into the interior of the house

Figure 9 The second expressive movement unit continues to stage Julie's movement as dynamic, powerful and expansive, but its path changes now to a straight, focused line, ending in a short halt, in front of a closed barrier

Figure 10 In the third expressive movement unit Julie's dynamic, expansive and powerful now is staged as a 'danced' obstacle course through the ballroom with a continuous flow of pausing and resuming the movement

Figure 11 In the fourth expressive movement unit the dynamic, the expansive and powerful movement is stopped abruptly by an outstretched hand entering the image. The staging changes from dynamic to static

Figure 12 White society is staged through static, immobile arrangements in space

Figure 13 A graphic depiction of how expressive movements establish the affective grounding on the one hand, and on how they at the same time instantiate the emergence of the two contrasting metaphors