

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.