

**Akademie múzických umění v Praze
Filmová a Televizní Fakulta**

Film a digitální média

Režie

DIPLOMOVÁ PRÁCE

Budování významu: metaforický rámec v kinematografii

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Vedoucí práce: Mgr. Nicholas David Hudac, Ph.D.

Přidělovaný akademický titul: MgA.

Praha, května 2024

The Academy of Performing Arts in Prague
Film and Television Faculty

Cinema and Digital Media

Directing

MASTER'S THESIS

Constructing Meaning: Metaphorical Frameworks in Cinema

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Awarded academic title: MFA

Prague, May 2024

Declaration

I declare that I have elaborated the Bachelor's/Master's thesis or doctoral dissertation entitled:

Constructing Meaning: Metaphorical Frameworks in Cinema

independently, under the expert supervision of my thesis/dissertation supervisor, and using only the literature and sources cited therein, and that the thesis/dissertation was not used within the scope of a different university programme of study or to obtain the same degree or a different degree. I consent to the publication of the thesis/dissertation in accordance with legislation and with AMU internal regulations.

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Acknowledgements

This thesis was supported by the Mary Street Jenkins Foundation, Universidad de Guadalajara A.C Foundation, and Guadalajara International Film Festival A.C.

Pensando siempre en lo imposible que sería sin ustedes:

Laura, Elvira, José Luis, Pato, Ximena y Luis.

Estrella, Guillermo: Gracias por esta oportunidad.

Abstrakt

Tato diplomová práce prostřednictvím kombinované metodologie založené na Aristotelově definici metafory zkoumá to, jak v kinematografii přispívá metafora k tematické hloubce a divákově chápání. Studie se zaměřuje na filmy Hayao Miyazakiho, Andreje Tarkovského a Bély Tarra, přičemž je podrobuje metaforickým konceptům Paula Ricoeura, dále pak teorii nevědomí a snů Carla Junga a v neposlední řadě výkladu prostoru Gastona Bachelarda. Z výsledků bádání vyplývá, že metafora v kinematografii funguje mimo sémantickou a systematickou ornamentálnost. Během tvůrčího procesu, jenž začíná už autorovým předběžným pozorováním, slouží metafora jako transformační nástroj, následně ji divák prožívá skrze filmový čas a prostor, přičemž výsledkem takové momentální nevědomé výměny zkušeností mezi filmovým tvůrcem a publikem jsou nové a rozvitější významy.

Abstract

This thesis investigates how metaphor contributes to the thematic depth and viewer's understanding of cinema through a mixed methodology based on Aristotle's definition of metaphor. The study focuses on motion pictures by Hayao Miyazaki, Andrei Tarkovsky, and Béla Tarr concerning metaphorical concepts from Paul Ricoeur, theories of unconscious and dreams from Carl Jung, and interpretation of space by Gaston Bachelard. The results reveal that metaphor in cinema functions beyond semantic or systematic ornamentation. Metaphor is a transformative tool during the creative process, beginning with the filmmaker's preceding observation. Then, the viewer experiences metaphor through the perception of time and space within a film. As a result, new and broader meanings emerge as a moment of exchange between the filmmaker and the audience.

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I. Introduction

For many filmmakers as film scholars, constructing meaning through cinema remains a central research topic. Construction and meaning are rigid words when analyzing a medium of expression such as cinema. And that is precisely why the second part of the title of this thesis relies on the word metaphor. Metaphor as a framework. Although Aristotle defines metaphor as a figure of speech, it has an essential resonance in cinema. Film theoreticians such as Christian Metz have been confronted before with the idea of applying concepts from one field to another:

"I have not applied anything, I have placed the cinema within more all-encompassing ideas, which fully concern the cinema just as much as they concern other objects: the general mechanisms of signification (whence the use of the term 'denotation', etc.), or of the imaginary subject, with ideas that have come from psychoanalysis but that are today, as with their predecessors, circulating far beyond their place of origin. (Metz, "Responses to Hors Cadre on The Imaginary Signifier")" (Metz, Buckland, Fairfax, 2017, p. 20)

By encompassing metaphor as a figure of speech to cinema, we find a method of analysis in the following three essays. In film, a combination of elements can be executed in a physical space (mise-en-scene) and then contained to modify them in a visual timeline (montage). Both process instances aim to find a structure and deliver an intention. In a similar way, figures of speech as metaphors rely upon the order and assembly of words to transfer meaning. Despite the nature of each, metaphor in cinema elevates and supports the medium to illustrate concepts capable of transforming the viewer. In his essay "Scandal of Metaphor", Umberto Eco remarks that metaphor can transition from linguistic to semiotics.

"The inner nature of metaphors produces a shifting of the linguistic explanation onto semiotic mechanisms that are not peculiar to spoken languages; one need only think of the frequently metaphorical nature of oneiric images. However, it is not a matter of saying that visual metaphors also exist or that there perhaps also exist olfactory or musical metaphors. The problem is that the verbal metaphor itself often elicits references to visual, aural, tactile, and olfactory experiences." (Eco, Paci, 1983, p. 218)

We aim to understand metaphor as a critical expression in cinema. Although metaphor does not exist for some filmmakers or may be an unconscious act, this does not leave aside the interweaving of visual and sound elements with narrative structures. Analyzing such interweaving in our selected filmography is how we will relate to metaphor in these three essays. Our primary basis is Aristotle's definition of metaphor as a figure of

speech and the correlation between language and cinema. We will study the films: "The Wind Rises" by Hayao Miyazaki, "Mirror" by Andrei Tarkovsky, and "The Turin Horse" by Béla Tarr. This is in contrast with the ideas of Paul Ricoeur in "The Rule of Metaphor," Carl Jung's "Man and His Symbols," and Gaston Bachelard's "The Dialectics of the Outside and Inside."

Before introducing Aristotle's definition of metaphor, here is an opportune forewarning to our research from Calvin Pryluck in "The Film Metaphor Metaphor: The Use of Language-Based Models in Film Study."

"In analyzing analogies between sign systems, one must not become a prisoner of the analogies. When the analogies begin to break down, as they seem to fairly quickly in language/film comparisons, then one must be prepared to analyze the discrepancy rather than attempt to impose a conformation where none exists." (Pryluck, 1975, p. 118)

In this note, we emphasize that, like Metz, we seek the flexibility that other domains, such as language, offer. We use these theoretical frameworks only to discuss the possibilities of metaphor in cinema, not to make systematic rules in film.

Aristotle defines metaphor in "Poetics" in the "Classification of nouns" section. Poetics, as a word, comes from the Greek "poiesis," which means "making." For this thesis, we think about cinema as a craft. Therefore, we will go back and forth between *filmmaking* and *poetics* and vice versa as synonyms.

"Metaphor is applying to something a noun that properly applies to something else. The transfer may be from genus to species, from species to genus, or from species to species, or it may be a case of analogy." (2013, p. 43)

We will look at this definition from three angles and apply it to cinema. The first aspect we will consider is the word **transfer** and **noun**. We will speak about the motion of metaphor in chapter one. This motion is the key to Ricoeur's understanding of metaphor as a broader figure of speech. For us, to concretely analyze how metaphor comes into effect in Miyazaki's "The Wind Rises." The second point is the concept of "**species**" to "**species**". In the context of this definition, "species" and "genus" refer to categories or groups of things. In chapter two, we will explore what happens if we categorize memory and dreams as "species" to "species" by analyzing Tarkovsky's "Mirror." We will delve into the implications of using going from memory to dream as a metaphor. Finally, remember that this definition is part of "Poetics,"

where Aristotle defines Poetry as a species of **representation**. Thus, metaphor belongs to cinema as a physical medium. We will go deep into Tarr's "The Turin Horse" by questioning the use of the location in terms of Gaston Bachelard.

Mats Rohdin writes: "Cinema as an Art of Potential Metaphors: The Rehabilitation of Metaphor in André Bazin's Realist Film Theory ."As the title suggests, a side of the French film critic appreciates the metaphor's relevance in realistic aesthetics. Despite his widespread disgust for metaphorical filmmaking, there is a place in his analysis for the responsibility of the viewer's skills as an opportunity to digest its metaphorical content. This responsibility is crucial for our analysis: The power and freedom of interpretation rely on the viewer. The essay also revisits Bazin's work on the language of cinema; according to Rohdin, this opens Bazin's theory to the importance of metaphor as part of realism.

"An intentional act from the spectator producing an abstraction in order to bring out increased meaning in the image." (Rohdin, 2008, p. 48)

Overall, this thesis, titled "Constructing Meaning: Metaphorical Frameworks in Cinema," aims to contribute to this ongoing dialogue of the role of metaphor in cinematic language and question if metaphors elevate film on a cognitive and subconscious level. To expand Aristotle's definition of the metaphorical effect in films and to grow the understanding of film language by studying the master's selected works. As a filmmaker, the motivation is always to create expressions that transmit.

II. “The Wind Rises” and the motion of metaphor.

Is metaphor a vehicle in cinema, or is it an ornamental tool? Can it be a structure that builds a new meaning? There are as many opinions as filmmakers on the topic. We will explore one resourceful path in cinema to open the dialogue around metaphor in film. It is widely known for its various techniques and approaches to expressing emotions. It is a medium that allows a different space for the filmmaker to create the illusion. Due to its fundamental quality of shaping the elements from scratch, the base is always the same, an environment ready to be filled in every inch available on the screen: frame by frame. We are speaking about animation, and we will discuss one of the most experienced authors in the field: the Japanese director Hayao Miyazaki and his eleventh film, "The Wind Rises," which narrates the life of Japanese aircraft designer Jiro Horikoshi during the Second World War. It is the most realistic work in his filmography.

Additionally, for this chapter, we will visit the ideas of Paul Ricoeur in "The Rule of Metaphor," study one: "Between Rhetoric and Poetics: Aristotle," and his essay "The Metaphorical Process as Cognition, Imagination, and Feeling." Following our introduction, this analysis will reference Aristotle as a base of dramatic literature, with Ricoeur's expansion to metaphor. Then, in a detailed synopsis, we will describe Miyazaki's cinematic animated techniques to tell a story.

2.1 Ricoeur's Theoretical Framework

"Rhetoric died when the penchant for classifying figures of speech completely supplanted the philosophical sensibility that animated the vast empire of rhetoric." (Ricoeur, 2003, p. 10)

Ricoeur points out that one should be aware of a historical paradox when studying metaphor. He considers rhetoric a dead discipline, yet a place where modern scholars still land to study and revive it from its decline due to its nature, which is to persuade. One sets a goal with a strategy in mind, and then the discourse happens—a process close to cinema. Indeed, not all directors follow the same path. However, when authors decide to speak subjectively about a theme, their honesty will always be questioned:

"Thus, rhetoric is philosophy's oldest enemy and its oldest ally. 'Its oldest enemy' because it is always possible for the art of 'saying it well' to lay aside all concern for 'speaking the truth.'" (Ricoeur, 2003, p. 10)

Ricoeur inherits the questioning from rhetoric to metaphor as a tool when speaking about truth.

"Metaphor will also have its enemies, who, giving it what one might call a 'cosmetic' as well as a 'culinary' interpretation, will look upon metaphor merely as simple decoration and as pure delectation. " (Ricoeur, 2003, p. 10)

Nevertheless, Ricoeur finds a way to debate the potential of truth through metaphor. His statement relies on the comparison between poetics and rhetoric. However, Aristotle stresses that the main difference between rhetoric and poetics is that the former aims for persuasion, and the latter to purify from pity and fear through tragedy as a component. Ricoeur still finds a place for metaphor in both of them to stand against the cosmetic view of it. His argument builds upon Aristotle's definition of metaphor in "The classification of nouns":

*"Metaphor is applying to something a **noun** that properly applies to something else. The **transfer** may be from genus to species, from species to genus, or from species to species, or it may be a case of analogy."* (2013, p. 43)

For the French philosopher, it is all about the transfer of meaning and the fact that this exchange affects a noun. In both cases, a noun belongs to the parts of a speech in a discourse and the definition of metaphor. As a result, metaphor is rooted in rhetoric and poetics by definition. Through this argument, we can consider metaphor a more comprehensive vehicle for meaning. Aristotle states that one looks at persuasion and the other at purification. However, in Ricoeur's words, it is not at the level of discourse but at the level of a segment of discourse. If we translate this concept into film, we can understand that it is not the film work as a whole that carries the transference of meaning but a segment of it. Metaphor in cinema is not an input that a filmmaker adds to a script, for example, but the pulse of a scene that brings an independent meaning to the viewer: a segment.

"To explain metaphor, Aristotle creates a metaphor, one borrowed from the realm of movement; phora, as we know, is a kind of change, namely change with respect of location." (Ricoeur, 2003, p. 18)

The concept of metaphor lands in terms of motion. According to Ricoeur, one can always tell where the metaphor is coming from or taking from to compare. The reason is far

from specific; we cannot name all the cases where a metaphor borrows something. However, Ricoeur stresses that it is a matter of the absent word:

"The metaphorical word takes the place of a non- metaphorical word that one could have used (on condition that it exists); so it is doubly alien, as a present but borrowed word and as substitute for an absent word." (Ricoeur, 2003, p. 20)

In cinema, we will use this idea to illustrate how a director can create a metaphorical meaning from concrete elements in a mis-en-scene. We will focus on the representation of absence. As we read from Ricoeur, from a semantic perspective, a metaphorical word in a sentence serves as a "substitute" for another that is not in the phrase. For example, in "Time is a Thief," the word "thief" substitutes for the word "consumed at an unreasonable fast pace." The latter phrase is the "echo" of the former word. Returning to film, we can think about a sequence as a structure that contains images; however, instead of relating to the substitution of meaning, we will observe what happens by pointing to the absence. The absence that a metaphor can fill as a substitute is just suggesting, not telling. Following the principle, "Show me, do not tell me." For instance, In Miyazaki's film, we can perceive this absence when he allows the viewer to stay in a scene. For example, in "The Wind Rises" 01:58:11, when Jiro, the main character, realizes that his partner Nahoko is dead. We see an empty landscape without sound. Action is not the main focus, but the space and what is happening around it. Then, the audience has the space to interpret, or in Aristotle's words, to create the transfer of meaning. The metaphor in Miyazaki's film comes from the characters' world and the balance of absence and presence.

Time is a thief: **A(C) + B = metaphor**

According to Ricoeur, A is "consumed at an unreasonable fast pace," and C is "thief," which increases the meaning of this idea by interpretation. B is time, the rest of the phrase. Together, they create a metaphor.

Jiro realizes her partner Nahoko is dead. **A(C) +B = metaphor in "The Wind Rises"**

A is Nahoko dying of tuberculosis. C is the empty flying field without sound, increasing the moment's meaning by interpretation. B is Jiro, the character involved in the scene. Together, they create a metaphorical scene in "The Wind Rises".

"It is the idea of substitution that appears to bear the greatest consequences: for if the metaphorical term is really a substituted term, it carries no new information, since the absent term (if one exists) can be brought back in; and if there is no information

conveyed, then metaphor has only an ornamental, decorative value.” (Ricoeur, 2003, p. 21)

Ricoeur's doubt is fair to reflect on the effect of metaphor and the substitution process in any craft. In conclusion, with our absence analysis, we can foreshadow the following principle: If a scene in a film becomes redundant in terms of place, theme, situation, set design, and lights. Then, the metaphor will only have an ornamental value. In our example, we follow the story of Jiro and Nahoko, for that reason, with all the context of the film. The empty flying field is bringing new information: Nahoko's death.

“Above all the poet must be skilled in the use of metaphor. This is one thing that cannot be learnt from others, and it is a sign of genius, since it involves a keen eye for similarities.” (2013, p. 47)

What does Aristotle mean by a sign of genius? Why is it impossible to learn it? In the documentary “Ten Years with Hayao Miyazaki,” Miyazaki speaks about observation while driving a car with a handycam attached to the seat. “It's in everyday ordinary scenery where I discover the extraordinary.” (Arakawa, 2019) For the Japanese director, it is in the creative process that an intuitive construction of meaning begins, and that meaning is attached to life itself. Therefore, observation is crucial for films that craft a space of absence for their viewers. Only then will the film be capable of delivering a broader sense of interpretation, thus an effective and unconscious use of metaphor.

“To apprehend or perceive, to contemplate, to see similarity—such is metaphor's genius stroke, which marks the poet, naturally enough, but also the philosopher.” (Ricoeur, 2003, p. 49)

After observation, planning begins. In any of the phases of a film, one can pour the observational experience. For example, into a script, an actor's rehearsals, or as Miyazaki, on a white canvas for animation. Any preproduction tool is available for a filmmaker to represent the experience of observing. As Aristotle defines poetics, the film practice becomes an art of representation. In chapter three, we will get deeper into it. For now, let us reflect on representation as an event that happens in front of a viewer. The success of cinema relies on keeping the illusion as authentic as possible. What is the role of metaphor in this? How to avoid misleading the audience? Ricoeur, in addition to Aristotle, proposes to be aware of two instances:

"Metaphor can carry both the logical moment of proportionality and the sensible moment of figurativity. Aristotle enjoys combining these two seemingly contrasting moments: 'Liveliness is got by using the proportional type of metaphor and by being graphic [literally: making your hearers see things]" (Ricoeur, 2003, p. 38)

Such division opens a crucial dilemma in Ricoeur's analysis of metaphor. In his essay "The Metaphorical Process as Cognition," he elaborates on the limits between the semantic and psychological views of the structure of a metaphor. The former is the transference of meaning among nouns, and the latter is a consequence of the image or feeling that a metaphor evokes. As previously mentioned, a noun will be equivalent to a discourse segment. In terms of film, to elements in mis-en-scene. David Bordwell states that mis-en-scene is "the director's control of what appears in the film frame." (Bordwell, Thompson, 1996, p. 169) Following Ricoeur's idea, one should not combine, for example, set design with characters to find a metaphor. It is in the viewer's power to generate a new image or feeling. Therefore, a filmmaker cannot premeditate a metaphorical effect. However, if a filmmaker observes diligently, several new images will inhabit the audience's mind without imposing a meaning.

"Metaphor, then, has to be described as a deviant predication rather than a deviant denomination." (Ricoeur, 1978, p. 145)

Ricoeur speaks about the predicative meaning as something that appears after the collapse of the elements, in our case, in the visual equation. On the one hand, we have the mis-en-scene pointing out content; on the other hand, there is an interpretation from the audience who makes a new meaning out of it. As we will see in Miyazaki's "The Wind Rises," cinema is one of the mediums that excels in capturing intangibles such as silence, nature, and light, and with them, the contrast between absence and presence. For filmmakers, this represents the "collapse," and anything that emerges from it transforms into our predicative meaning. Of course, dialogue and actions are necessary but not central. Film offers the opportunity to frame the clash within the distribution of the mis-en-scene elements.

"Metaphor may be seen as a model for changing our way of looking at things, of perceiving the world." (Ricoeur, 1978, p. 152)

To summarize our findings. Firstly, in the context of film, a metaphor behaves as a noun in the discourse; it is just a segment. One can not look for a metaphoric effect as a whole in a script or any of the film steps. If so, the metaphor will become an informative

ornamental addition. Secondly, the effect of a metaphor is in the viewer's power, and a filmmaker can only give the necessary space within the world of a film to allow interpretation. This world needs to be projected through mis-en-scene and will benefit from a vast observation of reality. Only then can it transfer meaning. Metaphor is not a premeditated act; therefore, interpretations will vary from reader to reader. Finally, a metaphor in Miyazaki's film has a psychological outcome for the audience. This outcome emerges from the collapse between presence and absence in the mis-en-scene. Dialogue and action are not central; through this space, a viewer can create a new image from the one on screen. This exchange is the predicative meaning of mis-en-scene.

2.2 Understanding Miyazaki's "The Wind Rises" (2013)

The film begins with a dream sequence; child Horikoshi pilots a plane over a rural village, and we notice his myopia condition and the threat of war. These visions will become a structure that accesses the protagonist's mind throughout the film. What follows next is one of the characteristic elements in the work of Miyazaki: world-building. Through it, we can find a collision between absence and presence. The Japanese director offers interludes of daily life with several layers of animated characters, persons, and nature. Such scenes help create a sense of realism, which contrasts, in this case, with the dream sequences. During the first scenes, her younger sister appears as a secondary character; her purpose during the film is to reconnect Jiro as he gets away from his origin at home. Then, we go to another dream sequence; Jiro meets his mentor in life, Giovanni Battista Caproni. This character works as a spiritual guide who gives moral instruction and wisdom to Jiro. Miyazaki leads us through the main character's unconscious and allows the viewer to understand how the main character sees the world, as the conversations with Caproni are with himself. After this sequence, Jiro decides he will become an aircraft engineer, marking his life forever and settling the main narrative line of the film. Side note to Caproni: Miyazaki chose the word "Ghibli" to name his studio after one of the aircraft designs. In the following sequence, we see young Jiro meeting Nahoko for the first time. In dialogue, the film speaks out the lines in French of the poem that gives title to it, Paul Valéry's "The Graveyard by the Sea" the fragment: "Le vent se leve, il fast tente de vivre (The wind rises , one must strive live)"

This sequence opens the second narrative line in the film. Initially, Miyazaki did two versions of the script, one about a love story between Jiro and Nahoko and the other regarding the adventure of the plane design. The producer of the film, Toshio Suzuki, suggested combining them. One of the characteristics of Miyazaki's cinematic language is the use of classic camera movements, angles, and shot sizes. Such as the following sequence in the crisis during and after the earthquake. Jiro helps Nahoko while everyone

walks between ashes and a destroyed city. The camera transitions from wide shots to points of view and even detail shots at a pace that allows the film to breathe. Guillermo del Toro describes Miyazaki's rhythm as contemplative and compares him with Yasujiro Ozu. His choices defy the concept of animation as a cinema that should transition with shapes and forms out of proportion. In particular, "The Wind Rises" uses solid film language. The film transitions to a new vision of Caproni filming an enormous aircraft that breaks into pieces over the sea. Then we cut to Tokyo, which is under reconstruction; Jiro eats with his colleagues in a restaurant. It is well known that Miyazaki gives special attention to food in his films. The physics, proportions, and detail continue to create the agreement of realism with the viewer. The ceremonial nature of Japanese culture also gives space to it. However, it is only later in his work that Miyazaki pays attention to the iconic gastronomy of his country. In his early films, mainly before "Spirited Away," the director focused on recreating European architecture. Another essential element is light, for example, in the following sequence, where Jiro's sister, Kayo, is visiting. She wears a custom with the same pattern as in the film. They go for a walk and then for a trip on a boat. In this scene, we can appreciate Miyazaki inheriting his light treatment from painting and nature. One can argue that the way he captures light is close to some of the shots we can see in Tarkovsky's "Mirror" or Carlos Reygadas' shots of a in "Silent Light." If we think about the animation process, it is stunning to think about the steps to develop such a photographic treatment. Although at first sight, it means a titanic work of preproduction and the talent of matte painters. There is also a fair amount of freedom in creating a set significantly close to the image the director has in mind. Miyazaki knows that with this kind of freedom comes the responsibility of strength and courage. Fig. 1 Miyazaki, "The Wind Rises" (00:29:28) Fig. 2 Reygadas, "Silent Light" (02:03:58)





“When you criticize another person’s work at the workplace, you need to have an alternative plan and the ability to persuade others that your option is better. The workplace has no use for a critic. If you don’t have this persuasive ability, you have to grit your teeth and work with the original scenario until you develop an assertive voice. This is a hard thing to do. A staff member who is an art designer may be powerful enough to have a voice in the directing and drawing areas; a powerless director may be influenced by a powerful animator.” (Miyazaki, 2021, p. 66)

As we mentioned, landscapes of people and places are the interludes that give the film the necessary space. These sequences help to digest the appearances of Caproni and Jiro’s quest. These interludes are what we mean by treating metaphor as a segment. In this case, by introducing an absence of planes or anything related to flying, the viewer is free to conceive the predicative meaning, in other words, to project uniquely into the main character.

“What I’m saying here is that when young people feel attracted to the heroes of a tragedy , whether in animation or other media, a type of narcissism is really involved; this attraction they feel is a surrogate emotion for something they have lost.” (Miyazaki, 2021, p. 17)

Jiro finally leaves to work as an aircraft engineer at Mitsubishi. It is the first time that we see real planes in the film. Everything in the office has human proportions, including furniture and utensils. “The Wind Rises is the only work in Miyazaki’s filmography where he leaves aside the anthropomorphized characters. It is a direct biopic that transits to dreams, almost a betrayal act for his aesthetic instinct. Why animation if the characters are humans? What does realism mean for Miyazaki in animated cinema?

“The animator must fabricate a lie that seems so real viewers will think the world depicted might possibly exist. For example, say one makes an animated film depicting the world of a bug from the viewpoint of the bug. Such a film shouldn’t show the world from the perspective of a human using a magnifying glass, but a world where each blade of grass becomes a giant tree, It’s in depicting the world this way that the story becomes interesting and starts to seem real. In my view, this is one of the hallmarks of animation in general, and one of its most wonderful qualities.” (Miyazaki, 2021, p. 20)

Another layer that supports Miyazaki’s choice of distancing from fantastic and animalistic characters in this film is the sophisticated way of animating behaviors like smoking. Jiro meets the team of engineers working for the Japanese military, and almost everyone holds a cigarette. On his desk, he draws diagrams with measurements. To overcome the stillness of such a scene, Jiro transforms his surroundings into visions. From a close-up to a point of view, we see his notes, which dissolve into a detailed shot of his eyes. There is an overlay of the plane flying, which continues to elevate in the sky until one wing breaks and it falls. We understand then that calculations still need to be completed. The air blows strongly over the papers and Jiro’s hair until a colleague interrupts him. Miyazaki did an action scene from a sequence of Jiro writing numbers on paper.

Based on Miyazaki’s filmography, it is evident that Katsuji Miyazaki, the director’s father and a contemporary engineer of Horikoshi’s time, influenced his work. The first occasion we see an aircraft is in his feature-length debut film “The Castle of Cagliostro” (1979). Thirty-four years later, Miyazaki shows the planes in detail, such as in the following sequence when Jiro explores the atelier at Mitsubishi for the first time with his colleague Honjo. Ghibli’s animators have the patience and diligence to animate cows in the fields right after that scene. It is a luxury in animation as it is unnecessary to tell the story. However, Miyazaki thinks that the world that portrays society is as essential as the main characters. So he proceeds to make this interlude that echoes Béla Tarr’s “Sátántangó” opening scene. In this way, “The Wind Rises” keeps the viewer interested in a story about planes without being a pilot. After one of the aircraft fails the test, Jiro travels to Germany.

Fig. 3 Miyazaki, “*The Wind Rises*” (00:37:43),

Fig. 4 Tarr, “*Sátántangó*” (00:04:05)



Before moving to Germany, there is a scene of three kids in the street waiting for their mother. The older sister tells her siblings to run away when Jiro offers them his dinner. This moment can resemble Robert Bresson's "Mouchette." (1967). There is tension between Jiro and the side characters, almost without dialogue, a pure moment of observation, unnecessary for the film but welcomed by the viewer's unconscious.

Fig. 5 Miyazaki, "The Wind Rises" (00:42:22)

Fig. 6 Bresson, "Mouchette" (01:01:55)



Jiro travels to learn from the Germans during the war. For the first time, we climb into a plane with the protagonist. We can appreciate that the Ghibli team has experience recreating European architecture, which grounds the film just before the following dream sequence. Jiro is on a train with Caproni. He jumps from a cabin in winter to a sunny day in the fields, one of the most significant transitions in the film. Caproni shows him his major and last piece, an enormous plane. Finally, they talk about one of the main themes in the film: creativity. The planes at Mitsubishi continue to fail one after another. The protagonist goes to the mountains. Miyazaki references this section of the film to Tatsuo Hori's novel, which depicts the relationship between a writer and his tuberculosis fiancée. Also, in dialogue, he

mentions Thomas Mann's "Magic Mountain." Here, the plot of the film drastically divides in two. Guillermo del Toro speaks about Miyazaki's approach to narrative during the Toronto International Film Festival 2023:

"That's the mark of a real author. And the confessional aspect, the fearless aspect of his movies, where the structure is not bound by the Aristotelian western three act structure with set up, conflict, payoff and resolution. He does not do that." (2023, p. 0:40)

A paradox is that even if Miyazaki does not follow the three-act structure, the confessional aspect of his work is close to Aristotle's purpose of poetics: purification from pity and fear. "The Wind Rises' approach to narrative resembles more films like Akira Kurosawa's "Ikiru" (1952) than any of Pixar or Disney's works. Miyazaki explains why in his reflection on cinema in "Starting Point."

Fig. 7 Kurosawa, "Ikiru" (00:03:40)



"There are many other memorable scenes in Ikiru, but to me, the essence of the film is compressed in this single shot of a man stamping a mountain of documents. The scene is filled with a painfully beautiful tension and sense of presence." (Miyazaki, 2021, p. 180)

For the author, there is no commitment to solve a structure nor a deliberate attempt to break it. The events in the film follow the time determined by the protagonist's state of mind. At this moment of the film, we follow the reencounter between Jiro and Nahoko. They recall the events during the earthquake we saw at the beginning. During this sequence, Miyazaki shows us more details about nature under the rain than the new couple. This decision brings us back to Ricoeur's substitution idea. By juxtaposing these images, a new transfer of meaning occurs between the sequence of the shy lovers and the rain. The interpretation is accessible to the viewer. In the next scene, while waiting for Nahoko, Jiro converses with a German spy who disappears after Nahoko's father cancels the dinner plans. After this, Miyazaki pauses the film's main plot and focuses on what can be a non-dialogue short film. He narrates how Jiro and Nahoko fall in love, throwing a paper plane at each other. On repeated occasions, Jiro falls while playing in front of Nahoko. We take a special look at this sequence to briefly contrast it with a comment about what means a gag in cinema.

"Most gags make fun of human stupidity. But I think laughing at other people's foibles actually represents something far more basic and vicious than a "gag." So, what do I consider a real gag? Well, it's when someone tries his or her absolute best to do something and, for some unexpected reason, loses focus and does something totally out of character or outside the normal routine. This doesn't ruin our impression of the character, but it makes it suddenly come alive, makes it seem truly human." (Miyazaki, p. 20)

Nahoko confesses she has tuberculosis. Then Jiro comes back to work to see Honjo's plane. Jiro hides in Japan, and in parallel, we have interludes of people walking out of the factory during sunset. Nahoko's condition becomes a ticking clock for Jiro, and he receives a telegram. We see a scene of Nahoko coughing blood; Jiro runs back to Tokyo by train. Pressure regarding war is also increasing, and in tears, he continues designing planes on paper. He reaches Nahoko's home and kisses her; then, he returns to Mitsubishi to present his new design to everyone at the company. The film compresses its rhythm with all the necessary information about Jiro's main plot to return to the side story. Nahoko is in the hospital in the mountains. The pace lowers significantly. Again, the film has no problem condensing the plot lines to find the necessary space to create images that breathe. Such a break between the office and the war and the side story of Nahoko makes clear that the film comes from two separate scripts.

"I think there is no set method or procedure for making a film. Those involved in the making of a film make a concerted effort, step by step, to create the film they want to make; the entire process is the creation of the film." (Miyazaki, 2021, p. 63)

Nahoko receives a letter in the hospital and leaves to join Jiro in a slower film. The couple is again together, and Jiro continues working. Jiro asks his boss to marry them. Jiro's sister comes as moral authority to confront Jiro about his preference for his job over Nahoko. Jiro is under pressure to finish the plane as the war is coming. He spends the night in the office while Nahoko's condition worsens. Nahoko decides to go back to the hospital by herself. Jiro's plane is a success, and after seconds of silence and wind, we understand that Nahoko has passed away. In the last vision, we see all the planes destroyed in war. Jiro walks through the remains and finds Caproni, who changes the landscape to a sunny day; they close the circle of dreams together, and finally, Nahoko vanishes in it.

"To my way of thinking, creating animation means creating a fictional world. That world soothes the spirit of those who are disheartened and exhausted from dealing with the sharp edges of reality or suffering from a nearsighted distortion of their emotions. When the audience is watching animation, they are apt to feel either light and cheerful or purified and refreshed." (Miyazaki, 2021, p. 25)

Ten years after "The Wind Rises," at the age of eighty-two, Miyazaki came back from retirement with "The Boy and the Heron" (2023). There is no explanation but the desire to continue expressing through film. Using his words, the Japanese director manages to soothe the spirit. How can animation touch people and create emotions? Paul Wells quotes Thomas Hoffer in his book "Understanding Animation."

"If it is the live-action film's job to present physical reality, animated film is concerned with metaphysical reality – not how things look, but what they mean." (Wells, 1998, p. 11)

When Wells speaks about "meaning," he relates it to an animator's unique vocabulary in disposition. From another point of view, this opens questions that can shake our understanding of existence. According to him, animation, at its core, can defy concepts so rooted in our daily lives, such as gravity, space, and time. By showing them, the viewer's impulse is to accept the medium's dynamism faster, moving to a new reality. However, one could argue that not only animated films defy time and space, as we will see in the next chapter with Tarkovsky's "Mirror." It is not exclusive for live-action films to present reality as it

is not specific for animated cinema to be only concerned with metaphysical reality. Both mediums offer the same opportunity for the viewer to decide the impact of what is on screen.

Looking at “The Wind Rises” through Ricoeur’s principles of metaphor, we can debate that meaning is not in the properties of the medium itself, as Wells points out. It is about any filmmaker dealing with time and space, whether live-action or animation. As Miyazaki states in his example of creating a bug’s world, it is about depicting the viewpoint to build realism, not looking at it with a magnifying glass. With these criteria, we established the base for this thesis. Metaphor in film emerges from the connection between the viewer and the author. In our following chapters, time and space will be crucial to reflecting on metaphor as a framework in cinema. The three filmmakers, Hayao Miyazaki, Andrei Tarkovsky, and Béla Tarr, share this. We will open a further discussion for our next chapter with Tarkovsky’s “Mirror .”: Memory and metaphor. Japanese director’s thoughts are insightful, and as we will see further with Andrei Tarkovsky, he chooses to look at memory for transferring meaning:

“I believe, in fact, that nostalgia is one of the fundamental starting points for animation. It’s a place unmoored from history, from the physical laws of life on Earth. To be born means being compelled to choose an era, a place, a life. That is exactly why fantasy worlds so strongly represent our hopes and yearnings. They illustrate a world of lost possibilities for us.” (Miyazaki, 2021, p. 16)

Let us then transition to Jung’s ideas on “Man and his Symbols” to analyze “Mirror” by Andrei Tarkovsky.

III. "Mirror" a reminder for lost travelers.

Returning from Miyazaki and Paul Ricoeur in chapter one, we can understand metaphor through these main concepts: segment, collapse, and predicative meaning. The three figures allow us to perceive metaphor as something tangible. A segment that belongs to discourse, where the clash between nouns (absence and presence in film) creates a space for predicative meaning to emerge. In terms of film, we can use the example of a sequence where a couple fights against death and distance. She is in a hospital, and he is at a military office during war. Miyazaki shows us a forest under the snow instead of the characters suffering. These scenes are the last part of Miyazaki's "The Wind Rises." They clearly explain the three tangible concepts of metaphor as a structure. A segment of a scene (forest landscape) that allows time and space to produce a new meaning (the couple's situation).

As Tarkovsky reflects in his book "Sculpting in Time," film needs a clear view to find a suitable form.

"What passes for art today is for the most part a demonstration of itself, for it is a fallacy to suppose that method can become the meaning and aim of art. Nonetheless, most modern artists spend their time self-indulgently demonstrating method." (Tarkovsky, 1988, p. 96)

Thus, is metaphor a framework? Cinema is a resourceful tool to project the human mind. The origin of our ideas is a continuous conversation with our intangible unconscious. What is the impact of constructing meaning in cinema through an inner reconstruction of memories rather than a concrete situation? We bring back Aristotle's definition to shift our focus.

*"Metaphor is applying to something a noun that properly applies to something else. The transfer may be from genus to species, from species to genus, or from **species** to **species**, or it may be a case of analogy." (2013, p. 43)*

Let us add Andrei Tarkovsky's "Mirror" to this discussion. Despite the Russian filmmaker is widely known for being reluctant to use deliberate symbolism in the poetic imagery of his films, "Mirror" is the most representative example of his work, in which the director delivers his intention through an unconventional montage of scenes. As mentioned earlier, in Aristotle's definition of metaphor, "species" refers to a group category for transferring meaning. For example, calling a person "dog" is applying the name of a species (dog) to a different species (human) based on some shared characteristics, such as bravery

or loyalty. If we compare memory and dreams as different species, what is the outcome of metaphor? For instance, that memory is a dream, or that dream is a memory.

This chapter will analyze “Mirror’s” oneiric moments and the transitions in time and narrative. We will look into Carl Gustav Jung’s theories, especially those presented in his book “Man and His Symbols,” part one: “Approaching the Unconscious.” In his dreams, Tarkovsky found the motivation to pursue his film, so we will delve into it not as a dream interpretation but as a source of patterns in a creative’s mind, to name and understand a structure for metaphor in a film that does not follow the three-act narrative convention.

As the fourth of Tarkovsky’s seven features, it is his most personal and oneiric project, mainly because it relates to what it means for him to be a child in Russia and at home. Tarkovsky digs into his memories to build the nonlinear sequence of the ideas found in “Mirror,” such as the remains of dreams, rather than following the structure of a traditional autobiography. He navigates various moments in time: his early years in the 30s, when his mother was an employee at a printing house, his father’s separation from the family, and the time spent at his grandfather’s house in the village. Further in the film is a section about his wartime adolescence and archive footage. Together, this brings Tarkovsky to an ego confrontation with his life choices. Echoing his father, he also leaves his first wife and son, as mentioned in part of the plot. The film then works as the original screenplay title, “Confession.”

3.1. Jung and “Mirror”

The main components of “Mirror” are based on memory and dreams. To highlight this process, we will introduce Carl Jung to our chapter. The Swiss psychiatrist and psychoanalyst diverges from Freud’s theories about the unconscious and expands them to a collective approach. This process becomes an exchange between conscious and unconscious through inherited symbols and motifs. Part of his exploration relies on his work on dreams. Such ideas offer a thought-provoking framework to analyze “Mirror.”

One of the initial choices in “Mirror” is using only voice as the main character during the film; Alexei’s presence can only be heard but never seen. Although a narrator can be a conventional technique in filmmaking, in this case, it creates distance between the image and the viewer as it not only narrates but interacts with the people on screen. It becomes the story of a main character’s thoughts, memories, and dreams with no visual trace of him. Expanding this idea with Jung’s perspective, it represents an essential quality of humankind, the unconscious.

"There are, moreover, unconscious aspects of our perception of reality. The first is the fact that even when our senses react to real phenomena, sights, and sounds, they are somehow translated from the realm of reality into that of the mind. Then, there are certain events of which we have not consciously taken note; they have remained, so to speak, below the threshold of consciousness. We may have originally ignored their emotional and vital importance, it later wells up from the unconscious as a sort of afterthought." (Jung, 1969, p. 23)

In film, this raises an important question: How can a viewer engage with such an intangible structure? Tarkovsky uses a sort of "afterthought" in his approach to filming, and one could say that this is one of the initial walls that his work "Mirror" imposes over his viewers to develop a connection. Demanding familiarity with such a state of mind is challenging for most of us in the first view.

"After midnight, a cleaning woman arrived to clean the screening room, wanting to throw us out. She had seen the film earlier on and she did not understand why we were arguing for such a long time about "Mirror". She told us, "Everything is quite simple: someone fell ill and was afraid of dying. He remembered, all of a sudden, all the pain he'd inflicted on others, and he wanted to atone for it, to ask to be pardoned." While the critics, present in the screening room, had understood absolutely nothing about the film. This woman who hadn't finished grade school, was telling us the truth in her way, this truth inherent in the Russian people's repertoire." (Tarkovsky, 2006, p. 90)

Returning to the inherent truth in the Russian people's culture that Tarkovsky mentions in his interview, the film is mostly about feeling guilty, in his own words, a perpetual pity and his feeling of duty left unfulfilled. One of the most universal monologues a human has constantly in mind. Jung is aware that the resistance to affirming the existence of an unfamiliar side of the human psyche has long existed.

"Consciousness is a very recent acquisition of nature, and it is still in an "experimental" state. It is frail, menaced by specific dangers, and easily injured. One of the most common mental derangements that occur among primitive people is what they call "the loss of a soul" –which means, as the name indicates, a noticeable disruption (or, more technically, a dissociation) of consciousness." (Jung, 1969, p. 24)

Denying the existence of the unconscious as an inner voice is always tied to the assumption that there is a complete knowledge of our nature; in parallel to a film, it is an assumption to believe there is only one standard method of effectively exposing a statement. For Tarkovsky, memory is essential as a method and as an outcome. From the origin of the script to the way he connects the events in the final work. In "Sculpting in Time," he mentions his childhood memories as the more significant source of inspiration for the project, mainly the dreams of his country house (Built as a replica on set). For Jung, this is a part of what he calls the Individuation Process:

"The recollection of infantile memories and the reproduction of archetypal ways of psychic behavior can create a broader horizon and a greater extension of consciousness—on condition that one succeeds in assimilating and integrating into the conscious mind the lost and regained contents. Since they are not neutral, their assimilation will modify the personality, just as they themselves will have to undergo certain alterations." (Jung, 1969, p. 89)

After finishing the film, the Russian director changed his creative approach to those images. According to Jung, when memories from childhood come back later in adulthood, there is a potential to alter the psychological state or lead to healing and transformation. He mentions a "sense of vitality" that has been absent for a long period. So, in his theory, and as Tarkovsky did with "Mirror," remembering and representing can shape a directorial statement behind a film work and, ultimately, the structure. However, there is more than just an internal experience of memory offered as an experience to the viewer.

There are several links between passages of the characters in time. For example, phone calls to connect anecdotes. The first time concerns Liza, the character who is dead, and then appears in the printing company sequence. Or, the phone call between Alexei and his son Ignant, when he speaks about the redhead girl, introduces a new scene with a different context. Moreover, the archival footage expands the treatment of memory. Jung refers to this effect as the collective unconscious, formed by inherited symbols and motifs that are shared universally. The archival sequences express a global and, at the same time, specific political context for the viewer, which one can relate to on different levels depending on the proximity to the war conflicts. We could name this tool in the film as *the bridge between memory and coherence* of the "Mirror." Despite this, it feels plotless in a conventional manner at times. Through the connection of memories, the film shows three time periods: the present day (the early 70s of that time), the Second World War, and the 30s.

Following the film's process, we bring memory in our analysis towards one of the critical areas of Jung's theory: dreams. How does this subject relate to metaphor in cinema and Tarkovsky's "Mirror"? Let us begin with the definition of a symbol according to Jung:

"What we call a symbol is a term, a name, or even a picture that may be familiar in daily life, yet that possesses specific connotations in addition to its conventional and obvious meaning. It implies something vague, unknown, or hidden from us. Thus a word or an image is symbolic when it implies something more than its obvious and immediate meaning." (Jung, 1969, p. 20)

Although Aristotle does not mention the symbol or sign in the "Classification of nouns," transference of meaning is a point that echoes Jung's definition of metaphor and how we will build the connection between both authors to continue with this essay. Recapitulating our conclusion about metaphor in chapter one, the use of it in the film can not be premeditated, and interpretation is in the viewer's power. One could associate this idea with Jung's exploration of the symbol. He states that such observation guides ideas out of a rational understanding. In film, a metaphor can elevate the content of a scene to a different direction than what one sees on the screen. To illustrate his idea about symbols, Jung uses religion as an example.

"As the mind explores the symbol, it is led to ideas that lie beyond the grasp of reason. This is one reason why all religions employ symbolic language or images. But this conscious use of symbols is only one aspect of a psychological fact of great importance: Man also produces symbols unconsciously and spontaneously, in the form of dreams." (Jung, 1969, p. 21)

A filmmaker can also produce metaphors (unconsciously and spontaneously). To unfold the dream sequences in "Mirror," we will start from the point that, for Jung, dreams are the most common and accessible source for exploring the human capacity to produce symbols. The first obstacle we find in looking for a tangible subject in dreams is the fundamental characteristic of their uniqueness. There is no way of comparing or proving veracity as every person has a different mental process. Thus, treating them as a fact on default seems the only way to proceed, which might result in the contra-productive building of an argument. However, there is a second and more solid condition of dreams that we can rely on; **they express the unconscious**. Jung opens his section "Man and his Symbols" by clarifying that interpreting dreams through definitions or systems is misleading.

"No dream symbol can be separated from the individual who dreams it, and there is no definite or straightforward interpretation of any dream. Each individual varies so much in the way that his unconscious complements or compensates his conscious mind that it is impossible to be sure how far dreams and their symbols can be classified at all." (Jung, 1969, p. 37)

It is impossible to read and compare a person's dreams with a sort of inventory of symbols. Thus, his method relies on what the dreamer reveals while connecting the events in a determinate context. Let us use the first dream in the film as an example.

D1. The first dream starts after the burning barn sequence: a boy, the young version of Alexei. He walks to his parent's bedroom, and a nightgown flies through the room, but there is no one getting naked. His father fills a water tank while his mother wets her hair. There is fire behind her. The ceiling falls into puddles of water; Maria walks through the room looking for a mirror covered in water, and then we can see Natalya, the other character who transforms whose reflection transforms into an older woman. At the end of the sequence, hands are getting warm close to the fire, resembling a praying position.

*"The method I evolved is more like a **circumambulation** whose center is the dream picture. I work all around the dream picture and disregard every attempt the dreamer makes to break away from it. Time and time again, in my professional work, I have had to repeat the words: "Let's get back to your dream. What does the **dream** say?" (Jung, 1969, p. 27)*

Jung explains with his method that there is no point in interpreting a dream since it does not follow a narrative linear structure with a beginning, middle, and end. Its temporal and spatial dimensions are disconnected. Thus, to comprehend a dream, one must go over and over until one is familiar with the general shape. Indeed, one could do that in film due to the medium properties. However, it is not an optimal experience for the viewer. This chapter aims to expand the understanding of metaphor in cinema rather than the psychological state of the director. We can highlight technicalities such as the transition between color and black and white, sound design, and frame rate variation.

Nevertheless, to understand how a viewer can project emotions into the dream scenes in "Mirror," we will better choose to see the picture as a whole body of work. First, let us try to detach from the film format by giving up the agreement for a three-act structure and the time that the sections in a film need to deliver a sense of narrative development. To perform this agreement, trust between the filmmaker and the viewer must be exchanged to

overcome the feeling of being dragged to videography or experimental art. The purpose of this exercise remains to grab the impact of a film and its metaphorical content.

Through the dream sequence, we can observe how the transitions between fire and water become a motif of contrast, but to stay aside from a subjective interpretation, our second step will be to compare the film with a flow of consciousness. To express it with more clarity, we will make a brief mention of Gilles Deleuze's words in "The Time Image":

"This is what happens when the image becomes time-image...The screen itself is the cerebral membrane where immediate and direct confrontations take place between the past and the future, the inside and the outside, at a distance impossible to determine, independent of any fixed point." (Deleuze, 2013, p. 130)

Our position towards "Mirror" now becomes closer to the structure of thoughts. Comparing the film to a mental process will allow us to assimilate the time jumps and discover the metaphorical potential of the dream sequences. The fact that "Mirror" diverges from film conventions creates a space inside the piece that the viewer is invited to inhabit. As a result, the connections between the events in the film can be processed by comparing, adding, and connecting the film elements; this is how the transfer of meaning, which Aristotle mentions, occurs spontaneously and unconsciously, as Jung states. For example, the elements shown before this dream are the old country house (that becomes the film's center) and the face of actress Margarita Terekhova, who plays two roles (which also alters the viewer's perception). The house then represents the point in common between memory and dreams. They are holding the characteristics of the past and familiarity. Another element is the poetry in content and form, the declamation's rhythm, and the words' meaning. The awareness of these elements will allow the viewer to come across the dream sequences as bridges in the film and not as puzzling blocks. In "Sculpting in Time," Tarkovsky refers to this property of cinema in the following words:

"There was a time when I thought that [a] film... is going to be perceived in one and the same way by everyone who sees it... But I was wrong. One has to work out a principle that allows for film to affect people individually. The "total" image must become something private. The basic principle... is, I think, that as little as possible has actually to be shown, and from that little the audience has to build up an idea of the rest." (Tarkovsky, 2019, p. 65)

The second dream scene occurs in the house, which, in Jung's words, is the center of the dream picture. He uses the term **circumambulation** to explain what, as viewers, we experience when continuously coming back to it. In parallel to Tarkovsky, it is a force that

drags us to repetition as, for him, a dream that leads him to develop the project. Such principle is effectively executed through slow camera panning through the house and with fixed positions of the characters to recompose the frame. The light in the foreground and background is also designed to show us the depth of the place. This film technique foreshadows chapter three, where we will look at Tarr's "The Turin Horse" and Gaston Bachelard. Both directors give the location a crucial influence, not only as a set but as a mental state. In both cases, the obsession with constructing a place that allows them to do the film is documented. Bachelard says that philosophers, when confronted with outside and inside, think about being or not being. Without a deliberate intention, both directors give a metaphorical role to the houses in their films. Fig. 8 Tarkovsky, "Mirror" (01:19:44)



The particular way of narrating the second dream is almost as if the author breaks the wall, in this case, by sharing the situation that originated the script and, through it, giving an insight into the directorial statement. Here is the connection to Aristotle's transfer of meaning from species to species. Tarkovsky's memories become dreams and vice versa. At this point, "Mirror" is halfway through, we hear Alexei's adult voice :

D2: "I keep having the same dream with amazing regularity. It's like it's trying to force me to return to that place so achingly dear, where my grandfather's house once stood... Where over 40 years ago, I was born right on the dining room table with a starched white cloth thrown over it. Moreover, every time I try to go inside, something stops me. I have this dream a lot. I have gotten used to it. When I see those log walls darkened with age and the

half-open door leading to the dark entryway, even in my dream, I am aware it is just a dream. Then, my overwhelming joy is clouded by the expectation of awakening. Sometimes, something happens, and I stop dreaming of my childhood home and the surrounding pines. Then I grow sad. I cannot wait to have this dream in which I'll be a child again and in which I'll be happy, knowing that everything still lies ahead, that everything is possible." (Tarkovsky, 1975, 01:16:10)

For Jung, the primary purpose of dreams is to restore our mental equilibrium by generating images that recover the balance of the human psyche. He states that to achieve mind stability, the unconscious and the conscious must follow each other in parallel lines. When they diverge, disorder follows. In cinema, a filmmaker can build an absolute reality, which is the equivalent of the human psyche within the piece of work. For Tarkovsky, film is an opportunity to create an emotional reality so the audience can receive it as a second reality without mediating language.

"The literary work can only be received through symbols, through concepts—for that is what words are; but cinema, like music, allows for an utterly direct, emotional, sensuous perception of the work." (Tarkovsky, 1988, p. 176)

Film works with events that can be found by nature, such as the progression of time and the spatial surrounding, a quality in common with our existence. This is why, in this context, metaphor in cinema becomes a process that operates with reality. As a result, the transference of meaning cannot be highlighted through words that imply concepts or ideas. In that case, metaphor in film is a consequent contrast that relies on the viewer's unconscious to form its meaning. Such effect can be seen in the third dream sequence of "Mirror."

D3. It begins with the usual fragment of wind blowing the woods in black and white. The poem "Eurydice" is laid over it and explores the notion of a person relentlessly chasing inspiration while recognizing the limitations in his craft and the fragility of the human body. In the scene, we see Alexei, as a kid, finally walking inside the old country house as the poem is recited. However, this time, the house seems abandoned (of color and people), only pieces of cloth blown by the air. The camera travels through the space and stops in the reflection of the boy holding a glass of milk. The poem ends, Eurydice is lost.

In this case, consequent contrast refers to the changes in the house as the film's center. The previous dream is full of objects and movements, and the footage is in color. In the later dream, the atmosphere is opposite, black and white, and no one but Alexei. No dialogue, action, or character clarifies the situation about the house. It is in the viewer the

possibility of connecting both moments in the film through the background of his individual experience. The metaphorical work of Tarkovsky will not offer a universal explanation to the viewer. It can only give support as a vehicle of expression and transition of meaning.

“The point is that the depth and significance of a director's work can only be gauged in terms of what makes him shoot something: motivation is the decisive factor, manner, and method are incidental.” (Tarkovsky, 1988, p. 172)

“Mirror” has three dreams and various visions, such as the ghostly presence of the lady and her maid, who disappear from Alexei’s apartment—alternatively, the iconic scene of Maria levitating over the bed. In this essay, we will describe them in detail through our analysis and comparison with Jung's ideas. One of our main findings in this chapter is that no matter how symbolic the elements in these scenes are, there is no possibility of a universal interpretation as in the case of dreams. However, they work as active vehicles of transference of meaning in the film, giving them a strong sense of metaphor. Moreover, Tarkovsky’s reflections on cinema enrich our approach to metaphor by briefly explaining his approach to cinema and art. It has a purpose that goes farther from structure or academic convention and relies on the effort and sensibility of questioning and listening to the vulnerability of an author. Let us then unfold “Mirror”.

3.2. Understanding Tarkovsky’s Mirror

Due to the particular structure of the film, the director was continuously questioned and dismissed. In the previous quote at the beginning of this chapter, Tarkovsky mentions inherent truth in the Russian people’s culture in order to connect to the reality on screen. For the Russian director, it is a matter of life. There is a stiffness in the study of any creative process that looks for conclusions in methods to become universal and, therefore, accepted. In the book “Sculpting in Time,” Tarkovsky points out:

“Nothing could be more meaningless than the word 'search' applied to a work of art. It covers impotence, inner emptiness, lack of true creative consciousness, petty vainglory. An artist who is seeking'—these words are merely the cover for a middle-brow acceptance of inferior work. Art is not science, one can't start experimenting. When an experiment remains on the level of experiment, and not a stage in the process of producing the finished work which the artist went through in private—then the aim of art has not been attained.” (Tarkovsky, 1988, p. 96)



Fig. 9 Tarkovsky, "Mirror" (00:11:10)

Such perspective regarding the creative process settles a base for putting the narrative pieces of "Mirror" together. For our analysis, we will go through a detailed synopsis while discussing the cinematic techniques contributing to the film's overall meaning. In addition, we will highlight the metaphorical qualities concerning Jung's ideas. The film begins with Ignant, a twelve-year-old boy watching on television a teenager who has problems talking and is cured by a hypnotist. There is a first transition between color and black and white, and the diacritic use of television does not make the choice arbitrary. After this prelude, the opening credits appear over black with Bach music. Then, a doctor stops at a country house and flirts with a woman, Maria, Alexei's mother. This is the first time a voice-over is presented as part of the language of the film (Alexei's voice). However, more than a voice, it shows the desires and thoughts of the character. This scene suggests that his father, Maria's husband, will not return from war. To close the sequence, we see a mysterious wind getting up as the doctor leaves; this presents the subtle presence of natural elements, yet not out of reality.

Maria walks into the house; her kids are around. There are no dialogues, but a poem, "First Meetings," is read out loud. It is written by Arseny Tarkovsky (father of Andrei Tarkovsky). The film establishes a second layer of communication with the viewer, a different

voice-over. This poem glorifies a couple's encounter, which ends in brutal separation. However, as in all the future cases, the text is unrelated to the events on screen. At the end of the scene, Maria cries to discover that the barn is burning. From wind, we go to fire in Tarkovsky's motion of nature. Then, the first of four dream sequences is presented, with a soft soundscape and a kid sleeping; we transition to black and white and see reverse footage of Maria washing her hair while the ceiling breaks in pieces. In several cases, the footage's frame rate is altered, adding to the visual contrast of the oneiric shots. She sees herself in a mirror, but she sees an older woman instead of her face.

This is an essential visual correlation between characters. The sequence cuts to a jump in time to a phone call between adult Alexei and his mother. The camera navigates through an empty flat; there is a poster of one of Tarkovsky's films, *Andrei Rublev*. A subtle movement accompanies the introduction of a new location; the phone call voice-over gives a pace to the camera. They recall the burnt barn event and the death of Liza, a woman who used to work with her at a printing company. This introduces the following sequence from when we see Maria running under the rain on her way to the printing company mentioned. Let us notice here that the narrative connection of the film relies on a memory method rather than a consequential sequence of actions. Maria is relieved about a mistake that did not make it to the press. Another poem comes in voice-over: "From morning on I waited yesterday." It is shorter than the previous one and describes feeling restless waiting for someone while the weather transitions from warm to gloomy. Liza (the person whose death was spoken about in the phone call scene) is shown and blames Maria for her husband's departure and the affected lives of her kids by comparing her to a Dostoyevsky's character. Then, a brief interlude of a fire.

Again, we go into the future; the film makes a color transition; there is a conversation between Natalya (the same actress who plays Maria, the mother) arguing with Alexei and pointing out the similarity between her and his mother for the viewer. There are Spanish guests at the house, and a man narrates an anecdote about his father, which introduces a new element in "Mirror," which is black and white archival footage. This offers a subjective view of the emotions in the film with a potential collective effect related to Jung's theory. The footage slowly transitions from the Spanish Civil War to Soviet balloons ascending. The music changes to classical and stays over the next scene. We are back in time with Alexei as a kid, turning the pages of DaVinci's book. Through the presence of a boy, we progress to the next scene; now, we see Ignant (Alexei's son) with his mother, who is preparing to leave. The musical atmosphere creates tension when a strange woman and her maid appear in the house. She asks Ignant to read a fragment about Russia's condition and fate; then, the

woman vanishes as the kid attends the door, leaving a cup heat spot on the table behind her ghostly presence. Fig. 10 Tarkovsky, "Mirror" (01:03:20)



Throughout the film, Tarkovsky generates a supernatural mood through isolated encounters with side characters. The boy's father, Alexei, interrupts the moment and calls the boy on the phone to bring him back to one of his memories. A phone is used as a bridge in the film's narrative for a second time. It begins with his first crush, a redhead girl walking on the snow, and then develops into his childhood during military training when he experiences a fake grenade. This sets the tone for more military archival footage of the Red Army in Crimea in 1943; in this particular sequence, the water steps on sound design are evident, integrating the footage in a sensorial way to the whole timeline. The following poem, "Life, Life," is read and talks about cyclic immortality. The footage continues with tanks liberating Prague in 1945, Hitler's body double, and the atomic bomb of Hiroshima. Then, there is a brief moment of a bird landing on a boy's head before footage of Mao's Revolution in China and the Russian Damansky conflict of 1969.

In Alexei's life, his father returns from war, and the boy runs into his arms. Bach's St John Passion elevates the moment, the scene ends with a DaVinci's portrait that transitions in posture and lighting to Natalya in a room covered with mirrors. This is the most interactive event between photography and painting in the film. Alexei's voice character discusses custody of their son Ignant with her; Natalya goes through some pictures that confirm that she looks like Alexei's mother. The discussion continues till this dialogue. To this point, the

film transitions freely between black and white and color, and it presents the second dream, which is only guided by voice-over and transits inside a country house replica from the director's childhood memories. The next scene continues in Alexei's childhood; he joins his mother, Maria, to try and sell jewelry to a rich woman. The boy waits in silence, looking at a mirror that brings life to his thoughts about the red-headed girl (mentioned in the phone call as a memory to his son). She is shown while warming her hands on fire. The use of reflections gives motion between the situations in the film; however, there is no purpose in establishing a linear sequence.

After the purchase, the rich woman asks Maria to kill a cock. Reluctantly, she does it, and on the ecstasy of the act, she transits to a vision of Alexei's father; she is levitating over a bed. Maria runs away from the rich woman's house and transitions from the road back home to the third dream, with black and white scenes inside of little Alexei holding a jar of milk at the empty country house and the poem "Eurydice" in voice-over, which elaborates on the body as a shell for the soul and its consequences. In the next transition, in a flat, the ghostly woman and his maid (seen before in the flat with Ignant) join Alexei, who is in bed. The character is still shown through voice-over. A doctor talks about his health. The man throws a bird into the air. Back in time for the last transition, Maria and Alexei's father lay in front of the country house. He asks about their future baby. Maria sees herself as an older woman guiding two kids through the woods, and the film ends.

Tarkovsky's "Mirror" is challenging for the viewer in many ways. It may be a consequence of being so tied to the Russian way. Such as coming to an age where apologizing for the pain one has inflicted becomes almost a tradition, as the cleaning lady mentions in Tarkovsky's previous interview fragment. Alternatively, the spiritual perspective of a country that defines itself as Christian but at the same time is taken apart from Western Christianity, as Ignant reads to the ghost woman in the film. All the sequences are examples of an inner exploration developed into a film form. One could argue that this is a consequence of an incomplete or misleading script, but in the account of events, we can observe a progression of thought. From Tarkovsky's view, it was part of a process.

"This account of the making of Mirror illustrates that for me scenario is a fragile, living, ever-changing structure, and that a film is only made at the moment when work on it is finally completed. As I began work on Mirror I found myself reflecting more and more that if you are serious about your work, then a film is not merely the next item in your career, it is an action which will affect the whole of your life." (Tarkovsky, 1988, p. 131)

The implications of treating metaphor as a mental event inside a film can be positive and negative. For aspiring filmmakers, it comes with a sense of freedom and inspiration that motivates them to delve into dreams or introspection as the basis of a creative statement. On the other hand, the academy and film industry demand tangible solutions with the potential for repetition and business models. A solution can be to make partition in cinema for the one that works as an instrument of reflection and find a market for it, apart from film festivals. However, it is in the viewer's curiosity to demand spaces to access films such as "Mirror" and create a resistance against the comfort entertainment offers. It is a paradox to rely on visual structures that differ from our way of thinking to transfer meaning. Guillermo Arriaga, Screenwriter of "Amor Perros," believes that life does not happen in a three-act structure; our memory is fragmented. One could argue that cinema wins universality by following structures, yet it loses the transformative experience of a mental process. An established industry and academy depends on these conventions to hold itself, and it is in the filmmaker's capability to explore alternate variations in the medium and fight to bring them to a screen as an instrument of thought.

Further research and films remain to continue exploring the vulnerability of the exchange between filmmakers and viewers. A lost traveler is one who enters a film without expectation and grabs a new mental state out of it. As for our thesis on metaphorical frameworks in cinema, we will continue in the next chapter with one of the most emblematic authors who explores his inner landscape through time and space. We will look into Béla Tarr's "The Turin Horse" and Aristotle's ideas on representation.

IV. "Of the horse, we know nothing."

In chapter two, we understood that for Jung, as for Tarkovsky, dreams can be explored as a source of images that express a different meaning than the primary one. In Tarkovsky's "Mirror," the house is the center of the dreams. Through repetition, we connect elements such as the leading actress playing two roles and the poems read in voice-over. This connection and repetition emulate Jung's dream exploration method: **circumambulation**, which consists of working around the dream picture until one gets familiar with the elements that reveal the **dreamer's** unconscious. In Tarkovsky's case, the dreamer is the main character, only presented by voice-over. The dream sequences in the film work as a bridge between three different eras. (The early 70s, the Second World War, and the 30s). As a result, the viewer has a sense of what this house means for the main character, a perspective on his father's choices during his childhood, and his further decisions as an adult. Through this example of transfer of meaning, we think of metaphor in film as a consequence of time and space. For instance, the repetition of the house connects three different moments in the main character's life.

The observation of time and space connects strongly with Ricoeur's analysis of metaphor when applied to film, particularly in the work of Miyazaki. The interludes of landscapes and social context shown before or after a character choice give us space to generate new meaning from what is on screen. We borrow Ricoeur's term **collapse** to highlight the relationship between absence and presence in a film scene. In this way, we can see how a metaphor emerges from Miyazaki's landscapes in contrast with their characters. For example, in "The Wind Rises," the scene in the middle of an earthquake is a setting for new lovers to meet for the first time.

This chapter will expand our perspective from Aristotle's definition of metaphor from species to species to "Poetics" in general. We will explore metaphor as an art of representation in contrast with the physicality of cinema.

"Metaphor is applying to something a noun that properly applies to something else. The transfer may be from genus to species, from species to genus, or from species to species, or it may be a case of analogy." (2013, p. 43)

Ricoeur points out that a metaphor, in Aristotelian terms, is connected to rhetoric and poetics by definition, specifically regarding its effect on nouns. Therefore, metaphor can be part of tragedy.

"What is the result, for a theory of metaphor, of this change of level? Essentially, it is that the term common to the enumeration of parts of speech and to the definition of metaphor is the name or noun (onoma). Thus the destiny of metaphor is sealed for centuries to come: hence- forth it is connected to poetry and rhetoric, not at the level of discourse, but at the level of a segment of discourse, the name or noun." (Ricoeur, 2003, p. 14)

The key, as Ricoeur mentions, is the idea of segment. In chapter two, we compared his idea of parts of speech to a sequence in film. By making this comparison, in our way of looking at metaphor, we understood that a complete film is not responsible for the transfer of meaning but the segments of it (sequences). Therefore, if one develops a metaphor as premeditated input in a whole body of film, it will become ornamental. This conclusion connects to chapter two's last finding: the predicative meaning.

"It is in that way that the theory of metaphor hinges on a semantics of the sentence... In other words, metaphorical meaning does not merely consist of a semantic clash but of the new predicative meaning which emerges from the collapse of the literal meaning, that is, from the collapse of the meaning which obtains if we rely only on the common or usual lexical values of our words." (Ricoeur, 1978, p. 146)

As mentioned before, this collapse, translated to film, belongs to the psychological effect that metaphor delivers to a viewer after watching a scene. It comes mainly from the relation between the absence and presence of elements constructed by the mis-en-scene, such as the landscapes in Miyazaki's work and the empty houses in Tarkovsky's dream sequences. In this chapter, we will find the "clash" between the silence and characters in Tarr's "The Turin Horse."

As this is the thesis's last chapter, I will switch to writing in the first person to acknowledge in a more personal way the thought process for reflecting and concluding on the topic. I will also openly debate Béla Tarr's thoughts, who believes there is no place for metaphor in film.

Béla Tarr is a director known for his strong opinions about cinema, from the craft to the themes he portrays. In his last film, co-directed by Ágnes Hranitzky, "The Turin Horse," both aspects are taken to the extreme, where an apparently simple mis-en-scene joins with his bold statement about a hopeless state of humanity. The audiovisual elements that stand out in this film are long takes, prolonged silence, and no character development. Through

those components, Tarr communicates his own truth: There is no reason to keep making films.

From October 5th to December 22nd, 2023, FAMU organized an intensive workshop with the Hungarian director. On the last day, he spoke about his debut film, "Family Nest," and the progression from his first to last work, "The Turin Horse ." I asked him if he considered the metaphor a tool to achieve the minimalism that characterizes his final film. The answer was direct. We were around thirty-five students in a small room, and he was in the middle with two moderators drinking a beer. He raised his stick in the air as if ready to hit me.

"Two months and a half with me, and you ask about metaphor?! (He took his beer and hit the table) A glass is glass! Film is image! Film is concrete! There is no space for metaphor in film. Film needs to be clear and direct." (FAMU, Béla Tarr Workshop, 2023)

I briefly compared both of his films, but he interrupted me.

"When I was young, I met Goddard; I asked him how he did what he did as if he was holding a secret. But there's no secret. Things just happen." (FAMU, Béla Tarr Workshop, 2023)

His answer is still in my mind. "The Turin Horse" is a minimalist film with a philosophical message. Why not call it metaphorical? How does the structure relate to the content? The analysis of his work shows two main aspects: clarity and impact. The former contrasts Aristotle's "Poetics," which is the basis of Ricoeur's ideas on metaphor and our whole body of comparison between figures of speech and film. The latter is connected to "The Dialectics of the Outside and the Inside" by Gaston Bachelard, which expands the film's central theme, hopelessness. These ideas will add to Tarr's advice during the mentoring program.

4.1. Aristotle, Bachelard, and Tarr

One of the most repeated words during his mentoring program was "clarity ." What brings clarity to a film? For the Hungarian director, it is a matter of allowing a situation to unfold within the boundaries of human dignity. A clear dilemma where a person has to choose based on principles. It triggers the audience to recognize and name their social patterns. However, still in the realm of fiction, it is a representation of reality that lands in a transference of meaning. For Aristotle and Ricoeur, as for Miyazaki and Tarkovsky, the genius stroke relies on observation. Tarr is not the exception. In his workshop's first week, he

proposed reading Kafka's "Wedding Preparation in the Country" to establish the work method: observation over narrative. Here is a fragment:

"Just then, an open carriage was passing, not quickly, two ladies sitting behind its two shining lanterns on a small dark leather bench. One of them was reclining, her face covered by a veil and the shadow of her hat. But the other woman's upper body was upright; her hat was small, lined with thin feathers. Everyone could see her. Her lower lip was slightly tucked into her mouth." (Kafka, 2012, p. 15)

The story is about a Prague man traveling to see his fiancé. He is between thoughts and situations, observing everything on his way, but never reaches his destiny. Kafka's short story is incomplete. Through it, Tarr exemplifies observation over narrative and states there is no need to pursue a three-act structure. The character never ends his journey, but we clearly comprehend what he sees and how he feels. This situation is a good example to explain Aristotle's "genius stroke" by having a keen eye on similarities to be skilled in metaphor. Which is a titanic job; observing reality over any medium is vital for the expression to be alive and communicate. Tarr, like Miyazaki and Tarkovsky, considers this an obligation. Film is known for its pragmatic nature. As discussed in the first chapter, what to do after observation? We will reflect on Aristotle's "Poetics" to highlight a solid base: representation.

"Poetry as a species of representation. Epic poetry and tragedy, as well as comedy and dithyramb, and most music for flute and lyre are all, taken as a whole, forms of representation. They differ from each other in three ways, either in respect of the medium, the object, or the mode of their representation." (2013, p. 17)

A camera frames representation in cinema. Even if it is a documentary, Tarr would say, *"If you are filming a couple, then, with the camera, you become three."* (FAMU, Béla Tarr Workshop, 2023) This fundamental fact must be the point of departure for any film project. Filmmaking is a physical activity that uses lenses and the camera's position to represent reality.

"The things that representative artist represent are the actions of people, and if people are represented they are necessarily either superior or inferior, better or worse, than we are." (2013, p. 17)

The camera shows a situation: people or objects in a delimited space and time, independently physical but visually adjusted by the borders of the mis-en-scene. In "The Turin

Horse," Tarr's characters are a father and his daughter in an isolated house in the countryside. By creating that distance between the present and the filmmaker's world, the film creates an agreement with the viewer. The representation agreement allows freedom of interpretation and conception of an audiovisual work.

"When I taught in Berlin I kept telling the students that making a film is not like first you write the script, then the dialogue, and next you choose the actors from a photo album. I said: you don't write a script first, you don't write the dialogue. Here is your synopsis, and the next step is that you choose your actors and the locations. And when you have them all, knowing who will play and where in the film, only then you write the script. So, what they learned from me was that right after the synopsis they have to look for the actors and the locations, and only after that they can write dialogue and scenes, when they know already that they can put the camera there and who will play it. That is the only way you can write scenes and dialogue that don't feel like a kick of a horse." (Tarr, 2013)

Filmmaking metaphors can emerge once representation is clear as an inherent condition of cinema. It can develop as form and content or "clarity" and "impact ." Following up on the "collapse" concept established in Chapter One, clarity is related to the organization of the elements of the mis-en-scene to create this collapse between absence and presence. On the other hand, impact refers to the predicative meaning of Ricoeur, the image or feeling that the scene evokes in a viewer. For instance, in "The Turin Horse," one of the techniques Tarr uses to achieve clarity is black and white film. According to him, color brings more variables to the frame. Filming in black and white allows his team to control light more efficiently. It creates the necessary space for Tarr to focus on one of the two monologues in the film. One appears in the timecode 02:30:24 and elaborates on Tarr's and the screenwriter László Krasznahorkai's world perspective. Here is a fragment:

"Why would it go to ruin? – Because everything's in ruins. Everything's been degraded, but I could say that they've ruined... and degraded everything. Because this is not some kind of cataclysm brought about by so-called innocent human aid. On the contrary... It's about man's own judgment, his own judgment over his own self, which, of course, God has a big hand in, or, dare I say, take part in. And whatever he takes part in is the most ghastly creation that you can imagine. Because, you see, the world has been debased. So it doesn't matter what I say because everything has been debased that they've acquired, and since they've acquired everything in a sneaky, underhanded fight, they've debased everything. Because whatever they touch, and they touch everything, they've debased. This is the way it was until the final victory. Until the triumphant end. Acquire,

debase, debase, acquire. Or I can put it differently, if you'd like, to touch, debase, and thereby acquire, or touch, acquire, and thereby debase. It's been going on like this for centuries. On, on, and on. This and only this, sometimes on the sly, sometimes rudely, sometimes gently, sometimes brutally, but it has been going on and on. Yet only in one way, like a rat attacks from ambush. Because for this perfect victory, it was also essential that the other side, that is, everything that's excellent, great in some way, and noble, should not engage in any kind of fight. There shouldn't be any kind of struggle, just the sudden disappearance of one side, meaning the disappearance of the excellent, the great, the noble..." (Tarr, Hranitzky, Krasznahorkai 2011)



Fig. 9 Tarr, "The Turin Horse" (01:05:03)

The monologue, which lasts for seven and a half minutes, questions the existence of God within the context of the film while also having an impact beyond it. Although the dialogue is long, it is in contrast with the silence from the other characters that it finds its power. The clash between presence and absence. Silence and a long monologue. Another example of the impact as a consequence of this "clash" is what we see in the frame. The father and daughter struggle; they cannot go outside due to the extreme wind. Father and daughter try to leave once, but it is impossible. Food and water run out, and they decide to stay in the house until they turn off the light. On the surface, the situation is routine, yet, out of the film, it questions existence.

"I never pick up just problem, it is coming from the people. And coming from the age. Because, of course, when I was twenty two and I made my first movie, I was surely

different. And I was interested about social problems, and I wanted to punch other people. And, that's how I found this style, where we are just using hand held camera, non-professional actors and showing big social crisis... Then afterwards, you know when I understood, it's not only social problems, problems are ontological or now I see the problems are cosmical, and it's of course, to go up and down or deeper and deeper. Your mind is changing, your reactions are different." (Tarr, 2023)

Segment is a word previously mentioned as Ricoeur's connection between poetics and rhetoric. The long monologue scene is an accurate example of what a segment does to compensate and give space to the viewer to digest during contemplation. In other words, the film's main characters remain silent almost all the time until two long monologues take over the silence. Clarity and impact, collapse and predicative meaning. Absence of dialogue against long dialogue sequence. In addition to this, with color and one location, Tarr shapes a minimalist proposal and supports himself from the constraints of film language to deliver his statement. With biblical yet atheist notes, he states that good people cannot help but disappear as victims of the world's injustice. Tarr tells the story in six days as a mirror of the Christian concept of creation, but in this case, it is about the cease of existence. He transfers meaning through "The Turin Horse" and by embracing a representation. The filmmaker and audience can contemplate a new reality in front of the camera and later on a screen.

The concept of new reality is one of cinema's most substantial and most complex qualities as a medium. From the technical side, technological progress allows us to combine images, movement, and sound. In "The Ontology of Photographic Image," André Bazin speaks about cinema by comparing the mechanical reproduction of images with the transitions in painting from medieval art to the Renaissance:

"However, in the fifteenth century, Western painting began to turn from its age-old concern with spiritual realities expressed in the form proper to it, towards an effort to combine this spiritual expression with as complete an imitation as possible of the outside world...Thenceforth, painting was torn between two ambitions: one, primarily aesthetic, namely the expression of spiritual reality where in the symbol transcended its model; the other, purely psychological, namely the duplication of the world outside." (Bazin, Dudley, 2004, p. 11)

In "The Turin Horse," the characters repeat a daily routine, and Tarr follows their actions step by step. These actions accumulate, becoming almost a documentary of their monotony and overwhelming loneliness over time. Both emotions are more related to the spirit than to their words. Using Bazin's idea, Tarr combines a spiritual expression with an

accurate world description. In silence, the father and daughter cook and eat boiled potatoes daily; they share their limited world with the viewer. Through the harsh life of Tarr's characters in "The Turin Horse," he shapes his opinion of the world into an audiovisual language. In Aristotle's words, when there is something to prove:

"Ideas are what is expressed in the speeches used to prove a case or enunciate a truth. Under the head of ideas come all the effects that can be produced by reason: proof, refutation, the evocation of emotions - pity, fear, anger. The same principles should be applied to the management of events, when there is a need to represent something as a pitiful, or frightening, or important or probable." (2013, p. 24)

It is a matter of how an author speaks out a belief to communicate a truth successfully. For instance, the father and daughter in the film constantly sit and look through the window. It is clear from the weather conditions and the solitude that there is nothing outside; nevertheless, both repeat the same action. Tarr shows the length of such actions over the story of the man and his daughter. Despite Tarr employing observation over narrative, his choices strongly connect to the film's main idea. Humanity is decreasing until the point of extinction. It is clear from his opinion that Tarr did not count on metaphor as a tool to develop "The Turin Horse"; however, that does not prevent the film's philosophical concepts from working by associations.

The notion of metaphor in Tarr's film comes from the interpretation of the viewer rather than a preconceived goal by the filmmaker. One of the principles we mentioned in chapter one is that interpretation is only in the viewer's power. This perception partly results from Tarr's working method, which keeps the script as minimal as possible—guiding the dramatic line and performance of the actors by situations and human behavior instead of a plot or narrative. For instance, the daughter in "The Turin Horse" is immersed in her routine, and one of her tasks is boiling potatoes. We see that action from different angles: tight shots of her hands peeling, wider frames of her getting closer to the stove while his father is looking at the window, and medium shots where they salt the potatoes and eat them without talking to each other. All the iterations give the viewer the same information about the routine.

The notion of outside and inside is crucial to understanding the metaphor in Tarr's film. As mentioned, "The Turin Horse" elaborates on humanity's path to extinction told through the routine of a father and a daughter who stay inside an isolated house. In the context of the film, this happens as a consequence of the unbearable wind blowing outside. Overall, Tarr's film clarifies this: the audience and the characters never see what is outside.

As a result, the film creates a solid impact on the consequences of being captive, slowly heading to a precise use of metaphor in "The Turin Horse." To this point, Tarr has no premeditated intention to use it. However, it is in the viewer where the effect of the film's setting impacts a transfer of meaning.

Gaston Bachelard's essay "The Dialectics of Outside and Inside" enhances this chapter by elaborating on the consequences of being captive in "The Turin Horse ." With this space analysis, Tarr's management of the house in the film expands as a study of existence. Bachelard opens his text with these words:

"Outside and inside form a dialectic division, the obvious geometry of which blind us as soon as we bring it into play in metaphorical domains. It has the sharpness of the dialectics of yes and no, which decides everything. Philosophers, when confronted with outside and inside, think in terms of being or non- being." (Bachelard, 1964, p. 227)

The characters in "The Turin Horse" choose to stay inside the house. Despite this, the daughter has a brief encounter with local gypsies that, in exchange for water, give her a bible and offer her to go with them. The father sends them away, and both return home. As Bachelard writes, everything lies on the possibility of yes or no. Is the father choosing not to be?

The neighbor who comes to buy alcohol is the second and last encounter in the film. As quoted in the dialogue, the man comes with news from the "outside" world. Bachelard mentions that in order to understand the difference between outside and inside. One must begin with the lack of symmetry between both terms.

"It must be noted that the two terms "outside" and "inside" pose problems of metaphysical anthropology that are not symmetrical. To make inside concrete and outside vast is the first task." (Bachelard, 1964, p. 231)

For Tarr, the inside is also concrete, and the outside is vast. The routine of the father and daughter inside the house is repetitive and concrete, while the image of the outside that the neighbor brings is wide and uncertain. Another practice of Tarr is using what happens outside the frame in his favor. There are many moments in his filmography where the camera keeps an independent position regardless of the actor's movement. In "The Turin Horse," the space and absence are created by briefly presenting characters from outside, who come and

tell the audience what is happening. Similarly, Bachelard describes what happens to the hum of thunder after it collides.

"A confused hum (of a thunder) that cannot be located. It once was. But wasn't it the merely noise that it has become? Isn't its punishment the fact of having become the mere echo of the meaningless, useless noise it once was?" (Bachelard, 1964, p. 229)

Tarr represents the world outside as a lost battle. Something that once was of noble and excellent people, but they lost. Consequently, it is unavailable to viewers and also for the father and daughter, who choose to become a dissolving presence as the "echo" that Bachelard mentions.

Regarding the philosophical content of "The Turin Horse," it is important to note one of the characteristics of Tarr's language and build on the same principle. Simplicity is a tool to communicate his conceptual view, in this case, about studying human existence. As Tarr mentioned multiple times in his workshop, one of the reasons is to be honest with oneself and, consequently, with the viewer. It can be achieved by avoiding unnecessary aesthetic choices without alignment with the project's premise. In Bachelard's words: *"Philosophical language is becoming a language of agglutination."* (Bachelard, 1964, p. 229)

Considering that "The Turin Horse" is the Hungarian filmmaker's last work, we can conclude that achieving simplicity in expression needs time and experience. It is also the reason that Tarr avoids naming things as metaphors. With simplicity as a guideline, we can continue with Bachelard's idea of opposites in space to understand the conceptual background of "The Turin Horse." He explains that outside and inside are more than a position in the space, and for that reason, they are ready to exchange the unfriendliness in them: *"Intimate space loses its clarity, while exterior space loses its void."* (Bachelard, 1964, p. 223) Tarr's expression of the outside causes an impact on the film's characters and the viewer. This effect can be a feeling of desolation, hopelessness, or resignation. Which exchanges the essential characteristic of being safe or inside for the uneasiness that being outside would provoke in the world where the story takes place. In this exchange, Tarr delivers his message, or in other words, when the metaphor serves its purpose.

"The fear does not come from the outside. It has no past, no physiology. In what shelter can one take refuge? Space is nothing but a "horrible outside-inside." (Bachelard, 1964, p. 234)

In Czech Television, Tarr is questioned about his decision to quit filmmaking.

"When you do your movies and by the end you will have a feeling, I said everything, and it's totally clear... Our last movie "The Turin Horse" talking about how we go to death. And I cannot believe anything which can be more heavy than death. Total darkness, what can I say more?" (Tarr, 2023)

Comparing Tarr's decision to be off the film set to the experience of his characters. We can associate Tarr's choice with a world supported by the radicalism of these images, outside and inside. Through it, he finds a way of expressing his authorial view and personal state of mind. Bachelard speaks about the philosopher of the imagination as the artist able to cultivate: *"The ultimate extremity of his images, without ever reducing this extremism."* (Bachelard, 1964, p. 236) Tarr believes in a similar standpoint, and his advice is to pursue liberation rather than education. In his essay, Bachelard questions Rainer Maria Rilke's perception of art.

"Rilke: "Works of art always spring from those who have faced the danger, gone to the very end of an experience, to the point beyond which no human being can go. The further one dares to go, the more decent, the more personal, the more unique a life becomes." But is it necessary to go and look for "danger" other than the danger or writing of expressing oneself? Hasn't the fact that, for so long, poetry has been the echo of heartache, given it a pure dramatic tonality?" (Bachelard, 1964, p. 236)

Mainly in the reference, he makes to danger as something that exists outside of the boundaries of comfort. Rilke insists on experiencing hazards to discover the individuality of life. However, Bachelard recalls that poetry as an expression comes from an internal process of digestion that is not happening outside one's mind. In his words, "the inner disturbance." Tarr believes this is the only voice one should follow while making a film. According to him, once that voice is clear, characters, location, script, and mis-en-scene become an inevitable consequence. That is why he does not believe in metaphor as part of the process. The investment should be in clarifying the voice; then the metaphor will be in Tarr's words: **"A primitive contrast in language,"** (FAMU, Béla Tarr Workshop, 2023) which will be available for the viewer to read but never a distraction from what an author wants to say. It is an intense process that takes time and energy.

"Fossilized metaphors. Each metaphor must be restored to its surface nature, it must be brought up out of habit of expressing oneself. Yet, before being, one must speak, if not to others, at least to oneself." (Bachelard, 1964, p. 237)

Bachelard acknowledges that the inner disturbance in any author is continuously changing, so it takes work to define it. As the pair of opposites, he finds through outside and inside to describe space in his essay, he speaks about a second pair: opening and closing. He refers to the authorial process of shaping a theme. For him, the possibilities are various and, most of the time, contradictory.

"Then, on the surface of being, in that region where being wants to be both visible and hidden, the movements of opening and closing are so numerous, so frequently inverted, and so charged with hesitation, that we could conclude on the following formula: man is half-open being." (Bachelard, 1964, p. 237)

Tarr's anecdote on asking Godard about his creative process takes Bachelard's inner contradiction as a working process, a consequence of continuous filming. Each time we transform a concept into images, the individual truth or inner disturbance will be more straightforward. As a result, simplicity will govern over metaphor on the screen.

One of the initial elements of Tarr's last film is the presence of the horse. From the narrator's voice-over at the film's beginning, we know that his presence connects to an anecdote about the moment Friedrich Nietzsche becomes insane. Tarr is almost witty about choosing the horse as the departure point for his work. Despite some film critiques affirming that the anecdote is inaccurate, "The Turin Horse" has much in common with Nietzsche's philosophy, for instance, the idea of the absence of God. Tarr defines himself as an atheist and builds upon this principle to develop the situations for his characters. There is no construction around the choice of the horse, rather than a ramification of the anecdote. Of the horse, we know nothing, only the origin and the outcome of Tarr's way of looking at the world in his last film. This choice exemplifies how Tarr finds inspiration and develops a unique but coherent film. Aristotle speaks on excellence in poetic style:

"The essence of paradox is to report actual facts by an impossible combination of terms. This cannot be done with ordinary words, but it can with metaphorical expressions." (2013, p. 45)

As mentioned at the beginning of this chapter, Tarr's conclusion after making "The Turin Horse" is radical: there is no reason to keep making films. He decides to stay outside

the film sets or inside his last film set if we use Bachelard dialectics. He has become the living metaphor of his last work, something he would be annoyed to hear, but his inner disturbance will confirm. Bachelard closes his essay more neutrally. He gives the reader the awareness to decide where to take the inspiration from, outside or inside.

“How concrete everything becomes in the world of the spirit when an object, a mere door, can give images of hesitation, temptation, desire, security, welcome, and respect. But is he who opens a door and he who closes it the same being?” (2013, p. 239)

The camera is the separation between the filmmaker and the representation; what is in front of the camera is as vital as what waits behind.

“I can say only one thing. No mystery; this is a physical world. This is a construction where everything is important. And you have to listen. It looks like a conductor; when you have a group of musicians, you have to know what you can expect from them. And when you are doing your concert, when the camera is rolling, you have to listen to everybody. This is the filmmaking. No mystery, nothing. No allegories, no symbols, nothing. Physical concrete work. Of course, it depends on what you see. What you share, and how you share it. But this is you; this is what nobody can teach you. You have to be yourself. You have to find your own way, how you show for me, the world, what you saw, and what you do. Because you are not out of the world, you are part of the world. Like me, I was all the time part of the world.” (Tarr, 2018)

V. Conclusion

Can metaphor be a framework in cinema that constructs a new meaning? After delving into Aristotle's definition of metaphor, we found unique perspectives from three influential figures in cinema: Hayao Miyazaki, Andrei Tarkovsky, and Béla Tarr. One of the most significant findings is to consider metaphor as a behavior, a viewpoint that stands out from the traditional notions of metaphor as a function. Considering metaphor as a behavior brings our reinterpretation of Ricoeur, Jung, and Bachelard's ideas, when applied to film, to align with what Paul Schrader defines as a "Decisive Moment" in his work "Transcendental Style in Cinema" :

"By delaying edits, not moving the camera, forswearing music cues, not employing coverage, and heightening the mundane, transcendental style creates a sense of unease the viewer must resolve. the filmmaker assists the viewer's impulse for resolution by the use of a Decisive Moment, an unexpected image or act, which then results in a stasis, an acceptance of parallel reality—transcendence." (Schrader, 2018, p. 3)

While Schrader's remarks on Ozu, Bresson, and Dreyer as the foundation of transcendental style, we expand his definition to thoroughly learn the effect of metaphor in cinema. For instance, with Miyazaki and Paul Ricoeur, we introduce the notion of space and three properties of metaphor: segment, collapse, and predicative meaning. In chapter two, we examine how Tarkovsky generates a flow of consciousness in "Mirror" and contrast it with Carl Jung's ideas about the unconscious. We extract the metaphorical relation between memory and dreams as a tool for transferring meaning based on the representation of space and its elements, such as the house in the film. We also introduce the relation with time as another crucial base for metaphor. "Time" leads us to Chapter Three, where we explore Béla Tarr's "The Turin Horse." Connected to the notion of space, we first elaborate on Aristotle's principle of representation, and then, supported by Gaston Bachelard's ideas on space, we highlight the use of metaphor in Tarr's work.

As we stated at the beginning of this thesis, there are as many filmmakers as there are views about metaphor in cinema. However, despite their unique approaches, Miyazaki, Tarkovsky, and Tarr share a common thread: the use of time and space as crucial tools in their craft. Their processes may differ, but the three authors all rely on contemplation to digest the truth they want to convey, a truth that is often expressed through the metaphorical language of cinema.

While this thesis has made a significant attempt to understand metaphor in cinema, there is still much ground to cover. Further research, particularly in the context of Paul Ricoeur's last study, "Metaphor and Philosophical Discourse," is a natural step to follow after expanding Aristotle's definition in cinema. The potential of understanding metaphor as a behavior allows us to embrace it as part of the creative process. With special attention to observation, we can free the viewer from ornamental metaphors. Recalling Tarkovsky's words, by being as truthful as possible with the motivation, as Bachelard calls it, the "inner disturbance," the decisive moment occurs, and the method becomes incidental. In a similar manner, Tarr constantly affirms that there is no deliberate intention of symbolism. Everything depends on the need for expression, achieved only by sincere introspection. Then, any interpretation afterward is a contrast of language. In Kafka's words, the first step towards metaphor in film is to start with self-observation.

"But all the work in the world doesn't entitle one to be treated with love by everyone; rather, one is a complete stranger to everyone. And as long as you say "one" instead of "I," it's nothing, and one can recite this story, but as soon as you admit to yourself that it's you, then virtually bores right through you." (Kafka, 2012, p. 12)

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