



fig. 17
Cover Chapter Four: *Conceiving Metaphor(m)s*,
oil, acrylic and ink on wood,
2010,
40 x 27.5 cm / 16 in x 11 in

CHAPTER FOUR.

Conceiving Metaphor(m)s

Rather than ask again: what *is* a trope? I prefer to ask the pragmatic question: what is it that we want our tropes to do for us?

—Harold Bloom¹

If a new metaphor enters the conceptual system that we base our actions on, it will alter that conceptual system and the perceptions and actions that the system gives rise to. Much of cultural change arises from the introduction of new metaphorical concepts and the loss of old ones.

—George Lakoff and Mark Johnson²

Sketching, Blocking and Brainstorming

Before I proceed to a chapter presenting and discussing the painting-installation I made embodying the analysis I conducted upon my own art in the last chapter, I would like to broadly sketch a picture of the realm of technical, formal possibilities available to a creator for discovering and constructing a central trope. Thus far in this dissertation, I have used metaphors of land surveying, painting and hiking as conceits traveling through individual chapters. The metaphor I envision for this chapter is a specific type of sketch in which the basic forms of a comic or storyboard are roughed in, often concentrating on areas of shadow and light without any detail; furthermore, in such sketches various possibilities are tried out in a kind of loose brainstorming. Drawing such studies is called *blocking out* a story or composition, in the sense of laying out the broad masses of the images, not in the sense of obstructing the view of something. Here are two examples of pages on which comic artists have begun to block out the story they are going to draw.

¹ Harold Bloom, *Agon: Towards a Theory of Revisionism* (Oxford: Oxford University Press, 1982; paperback, 1983), p. 31.

² George Lakoff and Mark Johnson, *Metaphors We Live By* (Chicago: The University of Chicago Press, 1980; paperback, 1981), p. 145.

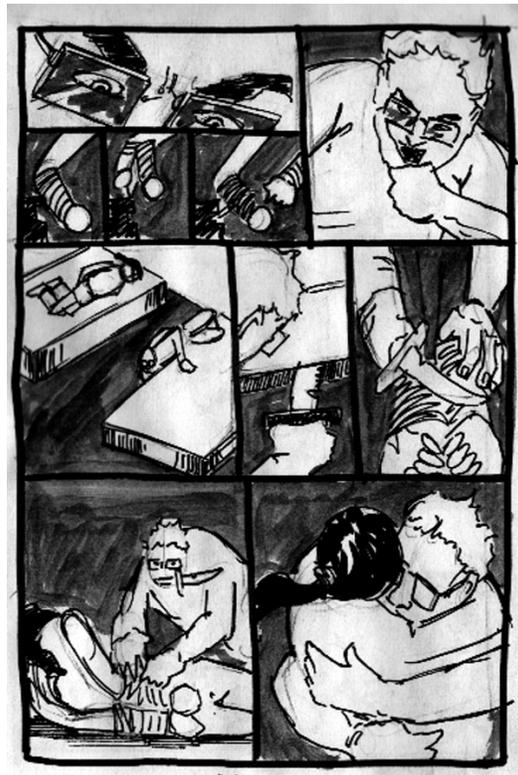


fig. 18
Jeff Clemens,
Layout and Blocking for *Black Dawn*,
issue 1, page 18
pencil, felt-tip marker on paper
2008,
22 x 28 cm / 8.5 in x 11 in



fig. 19
Joe Corney,
Layout and Blocking for *Star Wars: Empire No. 25*, page 3,
felt-tip markers on paper,
2004,
22 x 28 cm / 8.5 in x 11 in

This is similar to, and perhaps derived from, the approximate physical placement of actors for scenes in a theatrical work during rehearsals, which directors also term *blocking*. In Chapter Four, I am blocking out how I feel the metaphor(m)al thought process begins in brainstorming arrays of options for various formal features.

To cast an eye back to our chart on page 54, the discussion now focuses on the left-hand oval: what formal aspects are available and how an image or image schema might be mapped onto them: the right-hand oval. Such possibilities are likely infinite. We must keep the goals of such creativity in mind and view my descriptions as suggestive yet not exhaustive. To continuously widen this vast field has been a mainstay of the activities of creating artworks since at least the advent of Modernism. One of my instructors as an undergraduate was sculptor Roger Kotoske. He conducted a very stirring class chiefly due to one talent and technique of his: the ability to brainstorm. Whenever we the students would bring in a work, discuss a theme for an assignment or look at artwork in slides, he would begin to rattle off additional possibilities for the expansion of the topic or object in other, potential art objects. "What else could we do with this," he might say, and then brainstorm: turn it upside-down, make it huge, put it outside, change material, intensify details and and and. Innovative possibilities would begin to flow forth from us as well. This chapter is very much in his spirit.

Tools of Thought

What do we want our tropes to do for us, as Bloom asks? We want our tropes to change the way we think. Through such alteration, we want them to offer us understanding, to help us comprehend the world of our experience, and even, perhaps, to assist us in changing that world. This is a large demand, but we should face it in all its hubris, self-contradiction, impossibility and wonder, and not evade it in cloying irony or other self-debasement. All the creative arts introduce new metaphorical concepts or surprising re-readings of older ones.³ This is primarily accomplished by creators through their metaphoric use of elements of the physical world, their materials, methods and formats: their metaphor(m)s, their central tropes.

³ Throughout this paper *art* means all the arts (including novels, poetry, dance, painting, sculpture, installations, film, comics, web art, etc.), although I discuss painting most frequently due to the focus of this dissertation and my particular knowledge and interests.

Literature

I have often found it best when contemplating, or teaching, an idea in visual art, to first step to the side and apply it to another artform. Such analogical employment can focus one's thoughts. For such experimental thought I frequently use music. Here I will start with literature, roughing out some features which are ripe for tropaic transformation in this artform.

Aspects of textual media where central trope can be found or built by authors include: style, syntax, figurative language, length, allusion, dialogue, description, meter, poetics, characters, narrator, narrative, reference, internality / externality, genre, time, rhyme, image, motif, plot development, format, repetition, transition, rhythm, setting, symbolism, mood, etc. This shotgun-like sentence, brainstormed in a few minutes, can only hint at the available options. Such inexhaustibility is certainly a reason why authors can continue to be creative, after the vast history of previous writing. Everything has not been done, and in truth can never be done. Claims to this affect are generally made in transitional periods where many people feel overwhelmed and impotent, due to an absence of one clear cultural priority and the looming presence of a strong period shortly preceding them — e.g. Post-Shakespeare Elizabethan, Victorian, Mannerist or Postmodernist times. By contrast, such claims also may be made with opposite intent in a period of cultural culmination, where strong creators become intoxicated with visions of their own importance — e.g. ancient Athenian Greece, the High Renaissance, Romanticism, or High Modernism.

Authors swim in their own discipline, discovering and manipulating its elements as they glide through them. Analytically, one must use a different, somewhat falsifying tactic. The art form is conceptually disassembled, imagining the parts one-by-one. Such a discussion could create a false impression of what I claim creators do. Yes, they are critically analytic, but in an operative, holistic fashion, thinking through objects in the swirl of creation. To be manageable in a theoretical study, the parts must be pointed out one-by-one and out of context. But like a vehicle, the separate parts of a creative work do not function much at all, however when properly assembled they take one almost anywhere.

We can start with the physical building blocks of a text: letters, syllables, words, phrases, sentences, lines, paragraphs, pages, chapters, books, volumes. All can and have been manipulated through metaphor(m). The process of creation is also a fruitful ground: handwriting, typewriting, individual sheets, one long sheet, the computer, rewriting, not rewriting, cutting and pasting, predetermined formulas, chance. Elements of construction come into play: sentence length, syntax, grammar, vocabulary, spelling, capitalization, graphic design, typographic conventions. Broader structures may be key: genre, period style, traditions, sub-genre, type, structure. Narrative features often are used: style and amount of description, persona, dialogue, flashbacks, speed of action, narrative perspective, reported thought. Use of tropes is important: which one (simile or irony, etc.), how far-fetched the metaphors are, how frequently tropes are used, whether they appear in dialogue or only in description. There are many, many more aspects to disassemble: characterization, overt philosophizing, level of transparency or self-referentiality, the intended public, level of difficulty of the text, and so on.

The theory of central trope delimits this through one hypothesis: authors generally take only a severely limited number of these features in hand in order to achieve their metaphor(m)s. Most often it is only one such aspect of form. The insight gained through tropically using this one element is then widened throughout the other important components of their *œuvre*, yet the prime integer remains paramount. For the purposes of my theory, the discussion of a writer's works centers on her chosen or discovered key metaphoric, formal element. The challenge for a critic using the theory of central trope is to locate this momentous kernel of insight without drowning in either the Scylla or Charybdis of under or over-estimation. The description of a metaphor(m) must not become simply a witty one-liner, limiting a significant perception to a quick dismissal. Alternately, one cannot be guided by the global, expansive claims of creators themselves. They concentrate on the pervasive, adept adaptation and expansion of their vision. Hence, many would deny the very existence of any central trope, seeing it as delimitation of their powers and originality.

In several parts of this dissertation, metaphor(m) is sought out in the works of specific creators. Using the theory in this way is my chief purpose in presenting it — to better appreciate the achievements of authors and artists. In "On the Sublime of Self-disgust" Charles Altieri has expressed the necessity for applying theory to actual objects.

Theory leads us to demarcating limits. In order to see beyond those limits I think we have to turn to concrete works of art, especially if we are to challenge the very forms of self-congratulation that may be basic to the entire enterprise of theorizing about the arts.⁴

Nevertheless, another one of the joys of thinking with the theory of central trope comes in fantasizing for oneself the possibilities of creating one. This is, in a way, to try out the position that each and every creator must occupy. As a thought experiment, take any element of literature above, imagine a significant vision of some aspect of life, then try to discover an appropriate image or image-schema mapping that would be a useful tool for embodying this. Then see if that matches to any authors of whom you are knowledgeable, or fantasize how you would use it as a creator. For instance, let us take words. If I image-match a word to a tree, it has hidden roots, with branches above growing and changing yet mirroring the root system below, without exactly repeating it. In writing, I could exploit this to achieve a lively version of language including history (the roots, or etymology, of words), yet also foregrounding its vital blossoming in use. Already we have stumbled on a fruitful version of language.

How could this concretely be achieved? The initial insight is usually significant, but in tangible actualization is where genius comes into its own. That is what makes the author. As Larry Briskman astutely writes,

The artist must build up his painting gradually, stroke by stroke; while the theoretician must build up his conjectural explanation bit by bit (even though he may have got his explanatory "core idea" in a flash). But if this is the case, then it is highly likely that the very thought processes of the artist or scientist will themselves be affected by the work done so far. In other words, the creator, in his very process of creation, is constantly interacting with his own prior products; and this interaction is one of genuine feedback....⁵

Possibilities, obviously not all equally creative, could include writing only with words of a predetermined origin, or using words which have inverted or clearly evolved far from their original base. Words could be paired, perhaps one of Anglo-Saxon origin and one of another origin, where the root is visible in one and opaque in the other. Latin-derived words, which tend to become abstract or comprehensive in English, could be used in their earlier,

⁴ Charles Altieri, "On the Sublime of Self-disgust; or, How to Save the Sublime from Narcissistic Sublimation," in *Beauty and the Critic: Aesthetics in the Age of Cultural Studies*, ed. James Soderholm (Tuscaloosa, Alabama: The University of Alabama Press, 1997), p. 128.

⁵ Larry Briskman, "Creative Product and Creative Process in Science and Art," in *The Idea of Creativity*, ed. Michael Krausz, Denis Dutton and Karen Bardsley (Leiden: Brill Press, 2009), p. 29.

more concrete interpretation. The opposite of any of these ideas would also be interesting. As one can see, the meaning dominates the form, yet the metaphor(m) could be pointed in many different, perhaps even opposite, directions. A concern with roots in words could be liberating, expressing pride in one's heritage; it could be fascist, seeing words in imaginary racial terms; it could be critical of the misuse of words. Authors who come quickly to mind who have considered the individuality of words as an important part of their creative efforts include Emily Dickinson, Anthony Burgess, Jack Kerouac and most importantly James Joyce in *Finnegan's Wake*. Was this their central trope, a part of it, or a result of it? Each would have to be studied in depth and in detail to discover and discuss the answer to these questions.

After the TREE-WORD image-mapping mentioned, let us probe an image schema. Sandra Halverson has written a stimulating article "Image Schemas, Metaphoric Processes, and the 'Translate' Concept," where she traces just such a process at the cultural level, rather than in an individual author's work. Researching and analyzing the "translate" concept in English from the Old English through the Middle English period, she spies a "Lakoffian cognitive model structured by image schemas and various types of action on those schemas..."⁶ The various verbs, both Old English and Latin-derived (*wendan, awendan, draw, turn, transfer, translate*), demonstrate a clear metaphoric development of abstract ideational meaning from a spatial image schema. Halverson locates this in the generic-level metaphors "*STATES ARE LOCATIONS*" and "*CHANGE OF STATE IS CHANGE OF LOCATION*," which form a SOURCE-PATH-GOAL schema. This is combined with a metaphoric notion of LOCATION as CONTAINER, building a composite image schema, which could be summed up as SOURCE (CONTAINER)-OBJECT-PATH-GOAL (CONTAINER). When translating, one is seen as taking an object (a word) out of one container at its location and carrying it over to another container at another location, where it is deposited.⁷

Halverson's insight describes our current perception of translation well, yet the fact that this presently-held notion does not do justice to the true creativity involved in translation is clear. Criticism of such a pervasive image schema-mapping could be a perfect opportunity to invent one's own mapping, and thence comes art. Finding a specific material element which is an embodiment of an improved schema would be metaphor(m) as I envision it. While we

⁶ Sandra Halverson, "Image Schemas, Metaphoric Processes, and the 'Translate' Concept," *Metaphor and Symbol* 14, no.3 (1999), p. 199.

⁷ *Ibid.*, pp. 203-211.

cannot change commonly used vocabulary overnight, perhaps it would be possible in one poem or essay, which then might become the basis for a general metaphor at a later date. How would such an image schema-mapping look? Perhaps the translator could be viewed as a sculptor, re-forming the words in another material: carving the "stone" of Latin to resemble the meaning of the word in its original Greek "bronze." In English, one could look to Latin. The word *sculpĕre* comes to mind, or *caelare*: the latter means carving, especially in metal, as in engraving. This would also be an appropriate image, as engravings in metal were often made after paintings, to "translate" them into a reproducible artwork. Thus *translation* would be *caelātūra*, the *translator* a *caelātor*. This could be seen as an image-mapping, yet because the notion is broader and more generalized, the schema behind the operations of engraving, carving and metal work comes to the fore, producing an image schema-mapping. If these words could be Anglicized in an understandable, modern form, one would have a better metaphor. Our image schema would be OBJECT–CARVE (NEW MATERIAL)–OBJECT (IMAGE). Following the example of *celestial* from *caelestis/caeslestia*, we could form *celation* and *celator*. These are cumbersome words attempting to quickly contribute to the snail-like evolution of ordinary language, but the thought serves as an adequate illustration of the thought process behind working with given image schemas to forge new connotations. The generic-level, or foundational, metaphors on which this new schema relies are "IDEAS ARE PRODUCTS," "CHANGE IS REPLACEMENT," "PERCEPTION IS SHAPE RECOGNITION," and a metonymy of *MATERIAL* for *OBJECT*. In *Metaphors We Live By*, Lakoff and Johnson perform a similar operation by attempting to create a new metaphor of love: "LOVE IS A COLLABORATIVE WORK OF ART."⁸ This metaphor, like our vision of translation, is unfortunately not culturally pervasive, although it is healthier than those common to our culture ("LOVE IS WAR" or "LOVE IS MADNESS").

The theory of central trope contends that each and every component of an art form can be and often has been considered in this way. For the purposes of criticism, such thoughts must be discovered in the novels, poems and plays of authors. For creative use, such imaginings must be tested against the inner drive — what does this allow me to express, what does it force me to admit, what can I twist it into saying, what truth can I show with this possible metaphor(m)? Can I question it as well as use it? How fecund will it be in elaboration, extension or composition?

⁸ Lakoff and Johnson, *Metaphors We Live By*, pp. 139-155.

Visual Art

In a similar vein, let us explore the field of visual art quickly. Aspects of visual media where central trope can be found, or built, include: facture, composition, tools, presentation, amount of decision, amount of handwork, personality, shape, number, quantity, materials, color, subject matter, iconography, application, reference, allusion, technique, light, space, process, presence, internality / externality, abstraction, representation, accident, amount of preconception, scale, sensuality, etc. Again, this is a rather daunting if far from exhaustive list.

The application of insight about experience to insight into one's means of expression is more of a discovery than a transference. It involves the essential tropological quality of understanding itself. It may seem confining to have to search both through one's tools and through one's experience with the tools. It sounds like a blind man tapping out his path with his stick, while having to simultaneously search for his stick itself. This *is* the situation, but it is an interaction which brings an expansion of knowledge. The application of metaphor to experience is the primary instance of Hans-Georg Gadamer's notion that understanding lies in application in its largest sense. In particular, this involves the testing of our pre-judgment of a situation against the experienced fact of it. Joel Weinsheimer has discussed this idea of application in his book applying Gadamer's philosophical hermeneutics to literary theory.

...Gadamer argues that genuine application (which does justice to the particularity of the particular) not only increases what one knows but additionally expands one's categories, what one *can* know. Genuine application therefore cannot be conceived as the *ex post facto* use of an understanding one already has, precisely because in applying one comes to understand. Application is an element of understanding itself.⁹

Finding one's central trope in visual art and literature is thus quite the opposite of restriction. It offers an artist the equipment needed to gain knowledge, while expanding the field of obtainable knowledge with each application. Once again we are allowed to glimpse the vast sea of unlimited possibilities, boundless horizons, in creative production.

⁹ Joel Weinsheimer, *Philosophical Hermeneutics and Literary Theory* (New Haven: Yale University Press, 1991), p. 80.

The broad implications and significance of the theory of central trope were outlined in relationship to the elements of literature. This operates in a corresponding fashion in visual art, so I will cut to the chase in my blocked-out tale of specific, imaginative examples of image-mapping and image schema-mapping and the creation of metaphor(m)s.

The brushstroke was discussed closely in the section of Chapter Two concerning Vincent van Gogh, color and geometric composition will be considered below in the chapter detailing a painting by Charles Boetschi. Instead of such real-life examples, at first fancy will reign for a few paragraphs in order to better serve as illustration of central trope. As in the discussion of literature, let us randomly choose a single formal, technical ingredient of art, improvise a somewhat whimsical image-mapping, and see where this leads.

One of the aspects of video art installations that seems the most unquestioned, hence most clichéd, is the placement of the monitor. In many museums or galleries, it seems inevitably to be positioned on the floor, without any base. The unacknowledged and unconscious derivation of this from Brancusi's and Minimalism's enlightened questioning of the base in sculpture is momentarily beyond the focus of this discussion. It is sufficient to note the fact in order to draw a bead on this constituent of form as a potential metaphor(m). The television cabinet itself has been creatively utilized by many artists, especially Nam June Paik. Now and again the placement of a monitor has contributed significantly to the meaning of a work. Bill Viola's *Heaven and Earth* pairs two horizontal monitors, one hanging above and facing the other below it. Each is stripped of everything but its cathode-tube screen. This is an integral complement of the video images the monitors play: one of a child being born, the other of an old woman dying.



fig. 20
 Nam June Paik,
WareZ Academy,
 Nineteen televisions, wood framework, bell, book covers, wood school desk, three DVD players,
 1994,
 322.6 x 269.2 x 200.7 cm / 127 in x 106 in x 79 in



fig. 21
 Bill Viola,
Heaven and Earth
 video installation,
 1992,
 c. 229 x 37 x 28 cm / 90 in x 14.5 in x 11 in

Where else could monitors be placed? They could be on or sunk into the wall (both painting-like); they could be hung in the corner (as in a bar); monitors could be buried in the floor, swung on cables, buried in other materials, carried by animals, mounted on the museum guards, worn as hats, replace door knobs, be distorted into odd shapes, wander about the room robotically, be mounted on huge springs, sail by on boats, bounce on trampolines, float about with helium balloons, show through the zipper of a pair of pants, fill desk drawers, spin on turntables, float in magnetic fields, be put in living-rooms, be mounted in surveillance-room rows and banks, etc. Each of these suggests a wealth of promising tropes.

What images or image schemas could be mapped onto such placement in order to achieve a metaphor(m), making the location eloquent rather than simply arbitrary? The idea noted in the list above of putting monitors on large springs could be used to call up the image of a jack-in-the-box. Envision typical household-sized televisions appearing to have leaped from Minimalist-like boxes, atop human-scaled springs. This could be a powerful, almost frightening presence, calling forth various associations and tropes. The boxes become a critical metonymy of the museum/gallery world, as well as a hyperbole of the toy on which it is based. The "idiot box" assumes the position of the slightly horrific jester's head, an ironic conceptual pun. The whole piece plays with time in two interesting ways. It would seem to ask, "Is this what the avant-garde has evolved (or leaped) into?" It also would seem to imply

that the basis of all such new media work lies in the childish desire for ever newer toys. This analytical, yet anachronistic combination of forces in time — one moving forward, one back — could be a delightful metalepsis, both because of its temporal play and its reinterpretation of the metaphors behind Minimalism and video art. Outside art world concerns, the piece also suggests that we should question how an overblown toy has become "king of the living room" in most homes. What appears on the monitor would have to be a contributing force to this central trope. The metaphor(m) summed up is the equation: "*Base is an enlarged toy*" thus yielding "*television and (certain)art are linked to childishness.*" This is reliant on several foundational metaphors including: "*GENERIC IS SPECIFIC*," (a particular toy, a jack-in-the-box, is childishness), "*IMPORTANT IS BIG*," (the human and TV-sized toy which is ordinarily hand-sized), "*IDEAS ARE PERCEPTIONS*" (notice the similarity of a video monitor, and Minimal art, to toys), and probably most important, "*STATES ARE LOCATIONS*," (the positioning of the monitor examines a condition in society).

Another idea would be to place monitors outside a space such as a museum, mounting them on brackets outside each window, facing inward. They would be perceivable only through the windows, thus emphasizing their presence *outside*. This would metaphorically mimic the positions of air-conditioning units in many cities, but more importantly would allow development of metaphor(m)s from image schemas based on OUT. As Lakoff and Turner write in *More Than Cool Reason*, "it is important to distinguish image-metaphors from image schema-metaphors. Image-metaphors map rich mental images onto other rich mental images." Furthermore, "image-schemas, as their name suggests, are not rich mental images; they are instead very general structures, like bounded regions, paths, centers (as opposed to peripheries), and so on. The spatial senses of prepositions tend to be defined in terms of image-schemas (e.g. *in, out, to, from, along*, and so on)."¹⁰

In an application of "*STATES ARE LOCATIONS*," the location of the monitors becomes a significant state, or at least evocative of important states of art, the art world, electronic media and society. This state is a schema of OUT LOOKING IN. Lakoff and Turner discussed OUT as a portion of image schemas.

¹⁰ George Lakoff and Mark Turner, *More than Cool Reason: A Field Guide to Poetic Metaphor* (Chicago: The University of Chicago Press, 1989), p.97.

What do we know about "out"? We know that the basic meaning of "out" is being exterior to a bounded space which is regarded as having an interior. If a house is the bounded region, one may go out of the house and into the garage. If land is taken as the bounded region, one may go out to sea. ... Since life is regarded as presence here, bounded by birth and death, one may be metaphorically snuffed out, rubbed out, taken out, and so on.

A bounded space with an interior and an exterior is an image, but an extremely skeletal and schematic image.... [W]e can also map this image-schema onto abstract target domains that themselves do not inherently contain images, such as wakefulness, alertness, and living.¹¹

This image schema could be correlated with other tropes through the relationship between "out" and "location" as concepts. Thereby one would be able to point the metaphor(m) of "*location outside*" in evocative directions. Since "*EXISTENCE IS A LOCATION (HERE)*," then these monitors would be perceived as not having existence in the same way that viewers have it. Viewing them through closed museum windows would have the effect of highlighting the monitors' presence as not here, rather over there, ostracized. Likewise, as "*EMOTIONS ARE LOCATIONS*" the televisions and their contents would be seen as outside, where it is uncomfortable, unprotected, "out in the cold," perhaps even mistreated. If the videotaped imagery on the screens were of exotic scenery, the first interpretation would be strengthened. On the other hand, if the images shown were of fragile objects, the second inference would hold sway. Playing tapes featuring such marginal figures as the homeless would combine the two perceptions. In contrast, the images might represent enemies attacking. These evocations would vie for power with a perception of the televisions as replacing natural landscape scenery, augmenting the impact.

After the discovery of one's central trope, the standard Late Modernist "expansion" of this has been in fact its opposite, reduction. Creators often suppressed many qualities and elements of the work found to be outside the central trope. In light of the concept of pervasiveness in my theory, this can be revealed as a potential yet rather simplistic form of achieving such an extension of one's metaphor(m) throughout the work — eliminating all locations where it does not occur. A more sophisticated and more impressive method is to do the hard thinking required to push the metaphor(m) into as many aspects of the art work as possible, in either close equivalents of the central trope in a specific quality of the object or reflecting it in an analogous vision.

¹¹ Lakoff and Turner, *More than Cool Reason*, p.97.

Meaning and Form

In Chapter 20, "How Metaphor Can Give Meaning to Form," of *Metaphors We Live By*, Lakoff and Johnson give some suggestions of simple operations that embody metaphoric meaning in the physical form of expressions. They trace only a few possibilities at the morphological and syntactical levels, that is, words and sentences. Three rules are presented for how this occurs.

- We spatialize linguistic form.
- Spatial metaphors apply to linguistic form as it is spatialized.
- Linguistic forms are themselves endowed with content by virtue of spatialization metaphors.¹²

These explanations are then exemplified in three instances. First, "more form is more of content" ("He is bi-i-i-i-ig!"); second, "closeness is strength of effect" ("I taught Greek to Harry" as opposed to "I taught Harry Greek"); and third, "the ME-FIRST orientation" (*up and down* instead of *down and up*).¹³ In certain ways, the theory of central trope may be seen as a vastly expanded and more particularized exegesis of this chapter, in the realm of the creative arts. Metaphor(m) subsumes this idea under a broader rendition of the interaction of form, trope, reasoning and creativity. Lakoff and Johnson's spatialization hypothesis is a logical corollary of the theory of central trope, in application to common speech.

This chapter of my dissertation has blocked out a portion of the potential which metaphor(m)s offer their creators. Central tropes were displayed in action by imagining model specimens of image and image schema mappings. This small sample of applications displays how tropes offer us opportunities for the comprehension of our experience and how they can lend a hand in changing it. Art is essential because it originates new metaphorical concepts or devises critical interrogations of those taken for granted, through the pragmatic, tropaic use of form.

¹² Lakoff and Johnson, *Metaphors We Live By*, p. 26.

¹³ *Ibid.*, pp. 127-133.

CHAPTER FOUR: THE SEQUENCE

I'm sitting at my desk in the retreat villa on Elba, writing unstoppably on my dissertation.



This is a view of the Casa Zia Lina, with the Golfo Morcone in the background.

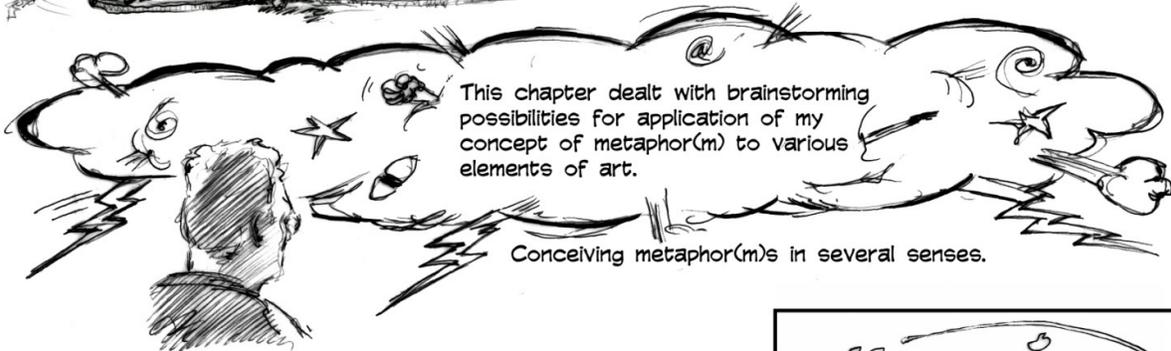


No, I am not exiled – or at least only temporarily in order to work on the book.



(This is based on one of the many etchings related to Napoleon hung in the "Casa.")

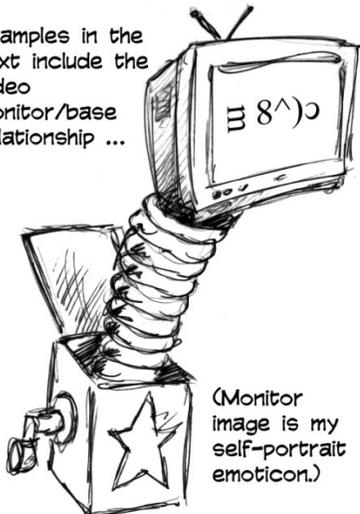
I'm also blocking out / laying out this page, an artistic activity I discussed in the chapter and used as a conceit.



This chapter dealt with brainstorming possibilities for application of my concept of metaphor(m) to various elements of art.

Conceiving metaphor(m)s in several senses.

Examples in the text include the video monitor/base relationship ...



(Monitor image is my self-portrait emoticon.)

... and seeing translation through the technique of etching.

