

## Filmic and Verbal Metaphors

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**Abstract :** This paper aims at 1) investigating the ways in which a traditional, monomodal written verbal metaphor can be transposed as a monomodal non-verbal (visual) or multimodal (aural and -visual) filmic metaphor ; 2) exploring similarities and differences in the process of encoding and decoding of monomodal and multimodal metaphors. The empiric data, on which the research is based, embrace three sources: the novel by Harry Gray 'The Hoods', the script of the film 'Once Upon a Time in America' (English version by David Mills) and the resultant film by Sergio Leone. In order to achieve the above mentioned goals, the research focuses on the following issues: 1) identification of verbal and non-verbal monomodal and multimodal metaphors in the above-mentioned sources and 2) investigation of the ways and modes the specific written monomodal metaphors appearing in the novel and the script are enacted in the film and become visual, aural or visual-aural filmic metaphors ; 3) study of the factors which play an important role in contributing to the encoding and decoding of the filmic metaphor. The collection and analysis of the data were carried out in two stages: firstly, the relevant data, i.e. the monomodal metaphors from the novel, the script and the film were identified and collected. In the second, final stage the metaphors taken from all of the three sources were analysed, compared and two types of phenomena were selected for discussion: (1) the monomodal written metaphors found in the novel and/or in the script which become monomodal visual/aural metaphors in the film; (2) the monomodal written metaphors found in the novel and/or in the script which become multimodal, filmic (visual-aural) metaphors in the film.

**Keywords :** encoding, decoding, filmic metaphor, multimodality

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