

Preface

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Time Representations in the Perspective of Human Creativity

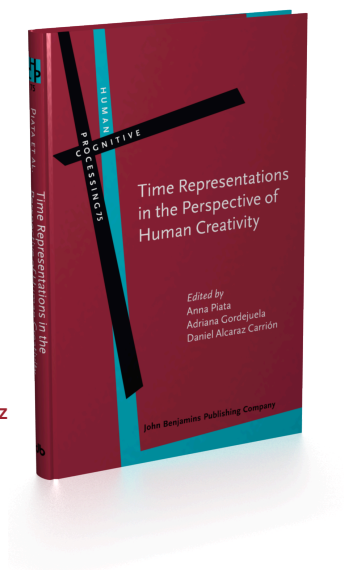
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Preface

Preparing a volume on time and creativity amid a global pandemic felt like an oxymoron: how creative can we be *with* and *about* time when life is put on hold and a threat, so far unknown, is just around the corner? This was a challenge that was impossible to foresee when the idea for this volume was born a few years ago, in 2017, at the workshop “*Time Concepts and their Expression: Creativity, Cognition, Communication*” that was held at the University of Navarra in Pamplona, Spain. The workshop was part of the CREATIME project “*Time in the creative mind*”, a consortium of researchers dedicated to the study of time through the lens of creativity, and sowed the seed for the present volume.

Over the last years, the study of time conceptualization has seen a considerable growth, attracting massive interest in cognitive linguistics, psycholinguistics, and cognitive science, and serving as a case study for exploring the cognitive basis of metaphor. But if metaphorical representations of time are established in the cognitive system, how are they manipulated when humans are engaged with their creative expression? This is the question that we aimed to address in this volume, on the assumption that creativity may add new insights into our understanding of time. Our view of creativity is one that encompasses expressions across the board, ranging from TV news and political discourse to poetry and the arts, including all sorts of modalities: verbal, visual, auditory, and gestural.

This volume builds on our common interest in, and long-standing research on, time that has focused on different discourse domains and modalities: verbal creativity (Anna), film studies (Adriana), and gesture (Daniel). But it would not have been possible had it not been for the excellent contributions that we received, some of which originated in the CREATIME workshop while others were recruited later. Taken together, all ten chapters that compose this volume have aimed to reflect the richness and diversity of time representations in terms of the different styles and modalities used to express them, and the different methods implemented to study them. We thank all authors for engaging in this project and each one separately for offering insights into a particular aspect of time and creativity. Special thanks go to Alan Cienki, who kindly agreed to go through the whole manuscript and offer a comprehensive account of it in the form of the volume’s Epilogue.

Finally, our gratitude extends to Klaus-Uwe Panther and Linda L. Thornburg, the HCP book series editors, who embraced this project from the beginning and offered us their unfailing support along the way. We are also grateful to an anonymous reviewer for providing us with constructive comments and, not least, for enthusiastically endorsing the publication of this volume. Of course the usual disclaimer holds in our case too: any errors and omissions remain our own responsibility.

We hope that this volume will be a step further to understanding the workings of time when its *expression* moves beyond the ordinary. It now remains to be seen in what (creative) ways humans may express time when its *experience* moves beyond the ordinary, as it has been the case with the global pandemic the last two years and its impact on our time perception. This will likely posit a new challenge to creators and scholars alike.

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