

A JOURNEY THROUGH THE HEART OF TIME

TABLE OF CONTENTS

- Letter of Intent
- Extended Synopsis
- Artistic & Musical Statement
- Technical Sheet
- Casting Sheet
- Key Scenes
- Musical Themes & Atmospheres
- Conclusion
- Origin of the Project and Cosmic visions

LETTER OF INTENT

A Journey Through the Heart of Time was born from a profound need — the need to tell a story that is at once deeply human, universal, intimate, and vast. It is the journey of a young man, Ethan, passionate about the laws of the universe... who will discover that the *human heart* can be even more complex than black holes.

This film is my way of reaching out. To those who lost someone without being able to say goodbye. To those who, consumed by their passions or their wounds, have sometimes forgotten to look around them. To those seeking meaning — in the stars or in a simple glance.

I believe in the power of silence, of simple gestures, of suspended moments. A hand placed gently on a cheek. A bicycle ride beneath a tender sky. A meal shared with friends. A watch that keeps ticking even after the heart stops.

Through this film, I want the audience to feel — truly feel. To laugh, to cry, to recognize themselves. To leave with that rare and beautiful sense that cinema can still transform us. Like *Interstellar* changed how I see time. Like *The Tree of Life* taught me to love silence. Like *Chernobyl* reminded me of the humility required to face the real.

Driven by a score that blends the grandeur of Hans Zimmer with the purity of Jóhann Jóhannsson, *A Journey Through the Heart of Time* is a love letter — to life, to grief, and to the fragile beauty of the world.

I deeply believe this film has the power to resonate with its time, because it does not cheat. It speaks to what lives within all of us: the fear of loss, the need to love, and the search for light.

EXTENDED SYNOPSIS — A JOURNEY THROUGH THE HEART OF TIME

Ethan Bennet is a quiet young prodigy, studying at a prestigious scientific boarding school in England. Fascinated by cosmology and haunted by the concept of time, he lives secluded in his notebooks, equations, and thoughts. His world is one of precision and logic. But behind this rigor lies a wounded heart: a distant relationship with his mother, Margaret, who has become too silent, and the shadow of a father long gone.

One day, during a fascinating class, Professor Voss — a figure both feared and revered — asks his students:

“What if time isn’t a line, nor a loop... but a spiral around a void?”

This question unsettles Ethan. He begins drawing a distorted cosmic clock, its hands coiling into a spiral. At the center, he places a dark spot. An absence. A mystery. Without knowing it, he has just traced the first lines of his own revelation.

Isolated and at odds with himself, Ethan one evening meets the gaze of Sarah Montoya, a luminous and intuitive young artist. Their first conversation, by a lake under hanging lights, shakes his sense of reality. Sarah doesn’t try to decipher his equations — she listens. She sees him. This suspended moment marks the beginning of another language: that of the heart.

Soon after, Ethan is invited to dinner at the home of Sarah’s father, Eduardo Montoya, a warm man marked by life. This simple, sincere meal moves him more than all his research. For the first time, he feels the warmth of a home, the real presence of a father, the silent weight of grief — and the sweetness of legacy. Eduardo speaks to him of memory, loss, courage — with a rare humanity that leaves a trace. That evening, Ethan says little. But something shifts in his eyes. Something begins to open.

Just as light begins to enter his life, time strikes without warning: his mother dies. He arrives too late to speak to her. She no longer breathes. He sits beside her, rests his head against her hand, and hears... the ticking of the watch she once gave him. A minuscule sound — yet cosmic. Then he understands: the center of the spiral he was drawing isn’t a void... It’s a heart. It’s her.

In that moment, Ethan discovers the white hole. No longer a collapse, but an expansion. No longer an absence, but a light. He realizes that what he was searching for in the universe was already within him. Knowledge becomes love. Time becomes emotion. Grief becomes source.

He picks up his notebook. Redraws the spiral. This time, it pulses. It breathes. Beneath it, he writes:

“Time is not a line. It is an attraction.”

Surrounded by Stephen, his loyal and radiant friend; Maya, his watchful sister; and Sarah, he slowly learns to live again. A bike ride through the countryside becomes a breath of life. A quiet vigil with Eduardo, an intimate moment with Sarah, a glance shared through the past — every detail becomes essential.

One day, a child is born. An older Ethan sits in a rocking chair, the baby in his arms, his mother’s scarf around his neck. He looks up to the stars and murmurs:

“We will all find each other again someday.”

What follows is a sequence of silent images. Time accelerates. The child grows. He runs, he laughs, he falls in love. Ethan and Sarah age. The house disappears. A park replaces it. But the ticking endures. One cycle ends. Another begins.

In the final scene, Ethan’s son, now a father himself, walks with his own daughter. He stops. Looks at the camera. Smiles. Then walks away.

Like a loop.

Like a heart.

Like a white hole.

ARTISTIC & MUSICAL STATEMENT

Artistic Vision :

A Journey Through the Heart of Time is a deeply human piece. It speaks to the heart first, without ever neglecting intelligence or visual poetry. It follows the trajectory of a young man, Ethan, whose passion for science collides with the pain of loss and the fragile beauty of human connection.

The direction is sober, sensory, and meditative. No overdramatization — only a complete attention to the moment: wind rustling through trees, light grazing a cheek, a silence suspended in time. The emotion arises from what remains unsaid.

The narrative oscillates between intimate, fragile moments and sequences of cosmic grandeur, where the universe mirrors Ethan's emotional state. The film is a journey through time, memory, and transmission — a spiral of love, loss, and rebirth.

Musical Direction: Zimmer / Jóhannsson Fusion

Music is the invisible heart of the film. It carries the silences, reveals the wounds, supports the surges of emotion. Two musical universes guide this vision:

Hans Zimmer, for vastness, vertigo, and cosmic momentum. His deep textures and organic pulses will accompany the white hole visions, Professor Voss's classes, and Ethan's scientific revelations.

Jóhann Jóhannsson, for tenderness, memory, and the beauty of simplicity. His minimalist piano works and delicate strings will accompany scenes of mourning, family, and love.

This fusion is not a contrast — it's a breath. An alternation of tension and calm. The soundscape follows Ethan's internal evolution: from a mind locked in science to a heart open to life

Examples of Scene & Music Pairings :

Lake Scene (meeting Sarah): The Wedding — Jóhann Jóhannsson

Bike ride with Stephen and Maya: The Theory of Everything — Jóhann Jóhannsson

Margaret Bennet's death: A Model of the Universe — Jóhann Jóhannsson

Voss's class & scientific visions: Rowing — Jóhann Jóhannsson + atmospheric Zimmer elements

Final time-lapse sequence: Flight from the City — Jóhann Jóhannsson

Scenes with Sarah (intimate, poetic): Cambridge 1963 — Jóhann Jóhannsson

Conclusion :

The music does not underline the **emotions** — it **creates them**. It becomes the **memory** of the film. A breath, a wave, a trace. A spiral of sound accompanying each beat of the narrative. Like a watch ticking in the dark.

TECHNICAL SHEET

Title: *A Journey Through the Heart of Time*

Genre: Drama – Science – Philosophy – Inner Journey

Estimated Runtime: 2h20*

Original Language: English (French version available)

Original Screenplay: Minh Koby

Original Music: Fusion of Jóhann Jóhannsson and Hans Zimmer styles

Desired Directors: Christopher Nolan, Denis Villeneuve, Alfonso Cuarón (Directors whose cinematic visions align with the project's tone)

Cinematography & Visual Style: A style reminiscent of *The Theory of Everything*, *The Tree of Life*, and *Interstellar* — with a focus on natural light, poetic softness, and contemplative framing.

Target Production Companies: Syncopy (Nolan), A24, StudioCanal, Plan B, Working Title, Pathé

Filming Format: 2.35:1, with certain dreamlike or cosmic sequences envisioned in partial IMAX format

Proposed Shooting Locations:

United Kingdom: (boarding school, English town)

Spain: (Eduardo's house, family landscapes)

Iceland: (cosmic visions and white hole sequences)

PROFESSIONAL CASTING SHEET

Ethan Bennet – *Eddie Redmayne*

Description: A brilliant young scientist, emotionally wounded by grief. Obsessed with time, he lives in deep inner isolation until his encounter with Sarah radically alters his worldview.

Why him? Eddie Redmayne masterfully embodies intellectual sensitivity, luminous vulnerability, and complex emotional states. He portrays human fragility with rare elegance.

Sarah Montoya – *Florence Pugh*

Description: A radiant, intuitive young artist. She sees beyond words and wounds. For Ethan, she becomes a mirror of forgotten humanity.

Why her? Florence Pugh radiates both strength and tenderness. Her screen presence warms, challenges, and moves. She perfectly balances Ethan's intellect with embodied sensitivity.

Professor Voss – *Mads Mikkelsen*

Description: A charismatic, intimidating, almost spectral teacher. He challenges Ethan with a philosophy of time that is both scientific and metaphysical.

Why him? Mikkelsen's cold presence and restrained intensity make him the ideal soul of a character who is both a mentor and an enigma.

Stephen Winter – *Andrew Garfield*

Description: Ethan's best friend. Loyal, playful, deeply human. He brings essential warmth to Ethan's solitude.

Why him? Garfield excels in portraying sincere, funny, and touching companions. He infuses roles with immediate and heartfelt humanity.

Eduardo Montoya – *Javier Bardem*

Description: Sarah's father, scarred by loss, a man of heart and wisdom. He represents memory, tenderness, and transmission.

Why him? Javier Bardem powerfully brings to life emotionally resonant characters. He grounds the film in deep humanity.

Margaret Bennet – *Rosemary Harris*

Description: Ethan's mother. Gentle and discreet, she embodies silent love and enduring memory. Her death becomes the catalyst for Ethan's inner journey.

Why her? Harris possesses a screen tenderness that stirs emotion without a word — a universal maternal figure.

Maya Bennet – *Emma Myers*

Description: Ethan's sister. Kind, perceptive, quietly observant. She loves her brother without restraint or judgment.

Why her? Emma Myers brings freshness and perfect emotional accuracy for this subtle and essential role.

Mark – *Ty Sheridan*

Description: A serious, curious student, sometimes intellectually competitive with Ethan. A mirror of a different scientific mind.

Why him? Sheridan excels at portraying silent intelligence and underlying tensions with nuance.

Lucas – *Lucas Hedges*

Description: Pragmatic, logical, with a quiet humor. A close friend of Ethan, he brings rational balance in moments of introspection.

Why him? Hedges is known for calm yet profound roles — ideal to anchor key scenes with authenticity.

Visual Casting

“Each face, each gaze, each smile chosen here carries a part of the heart of the film.

Beyond talent, I sought souls: those capable of embodying the fragility of time, the tenderness of bonds, and the silent light that traverses existence.

Through these portraits, the emotional imprint of *A Journey Through the Heart of Time* already takes shape.”

1. The *Bennet* Family :

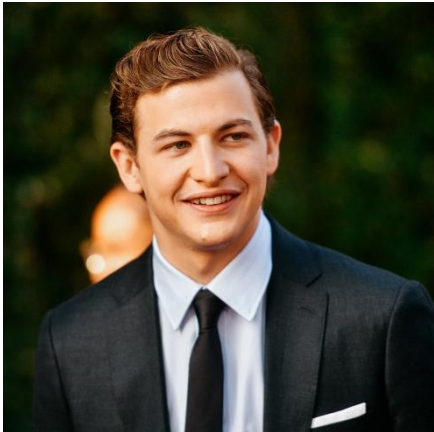


Margaret Bennet (Rosemary Harris) → “*The tenderness of a mother, the light of a life.*”

Ethan Bennet (Eddie Redmayne) → “*A fragile young man, traversed by the mystery of time.*”

Maya Bennet (Emma Myers) → “*The little sister, the promise of another gaze upon life.*”

2. Ethan's Friends :



Stephen Winter (Andrew Garfield) → *“The soul brother, carrying laughter and shared wounds.”*

Lucas (Lucas Hedges) → *“The quiet friend, the solid presence through inner storms.”*

Mark (Tye Sheridan) → *“The spark of courage and awkwardness within the circle of friends.”*

3. The *Montoya* Family



Sarah *Montoya* (Florence Pugh) → “*The unexpected star who will reignite Ethan’s heart.*”

Eduardo *Montoya* (Javier Bardem) → “*The caring father, wisdom born through tears.*”

4. Professor *Voss*

Professor *Voss* (Mads Mikkelsen) → “*The scientific mind, shaken by the silent force of humanity.*”



KEY SCENES OF THE FILM

1. Total darkness. Then, a slow unveiling of a starry sky. An inner voice rises:

"I tried to understand everything... until I lost the essence of my universe."

Objective: To immerse the viewer in the duality between cosmic infinity and the intimacy of a soul in search of meaning.

2. Professor Voss's Class – The Cosmic Clock

In a prestigious lecture hall, Professor Voss poses a challenge: *"Time is not a line."* Ethan proposes a spiral around a void. For the first time, he sketches his vision of time.

Objective: To establish the philosophical and scientific foundations of the story. This is the starting point of the narrative spiral.

3. Evening by the Lake – Meeting Sarah

Under hanging lanterns, Ethan isolates himself on a small bridge. Sarah appears. They speak softly, watching the stars reflected on the water.

Objective: The birth of a connection. An intimate, almost magical scene.

Music: *The Wedding* – Jóhann Jóhannss

4. Bicycle Ride with Maya and Stephen

A trio riding an old bicycle, hair blowing in the wind, bathed in golden light. Laughter, silence, shared memories.

Objective: A moment of peace after grief. A breath of life.

Music: *The Theory of Everything* – Jóhann Jóhannsson

5. Dinner at Eduardo Montoya's Home

Eduardo warmly welcomes Ethan. A simple table, laughter, memories of his late wife. A scene full of humanity.

Objective: To show the rediscovery of family, and a heart beating again. Bardem shines in this scene.

6. Death of Margaret Bennet

Ethan arrives too late. He takes his mother's silent hand. The ticking of her watch becomes cosmic.

Objective: A turning point in the film. Grief becomes discovery.

Music: *A Model of the Universe* – Jóhann Jóhannsson

7. The Vision of the White Hole – The Mother as the Center

Alone in his room, Ethan revisits the spiral. He imagines the center not as an absence, but as a light — a white hole.

Objective: The film's central revelation. Pain becomes a source.

Music: *Hans Zimmer (original piece inspired by Stay)*

8. Time-Accelerated Sequence

Ethan in a rocking chair, holding his son. Time passes. The child grows, Sarah ages, then disappears. The house becomes a park.

Objective: A powerful visual and emotional loop. One of the film's most moving scenes.

Music: *Flight from the City – Jóhann Jóhannsson*

9. Final Scene – Transmission

Ethan's son, now a father himself, walks with his daughter. He pauses. Looks into the camera. Smiles. Then walks on.

Objective: A gentle, universal ending. The cycle of time. The heart of the message.

DETAILED KEY SCENES

1. The Lake Encounter – *The Bridge of Silences*

A quiet evening. Hanging lights. A soft jazz melody in the distance.

Ethan walks away from a boarding school party and takes refuge on a small bridge, by a star-speckled lake.

There, he meets Sarah. She doesn't try to analyze him — she simply listens.

She speaks of life like a book, of each moment as a written line.

Ethan, used to equations, discovers a new way of thinking: to feel.

Music: *The Wedding* – Jóhann Jóhannsson

Objective: The beginning of a luminous, sensitive, human connection. A scene suspended in time.

2. The Bike Ride – *Breathing After the Storm*

After his mother's death, Ethan finally agrees to go on a countryside bike ride with Maya (his sister) and Stephen (his loyal friend).

Maya's laughter, sunlight filtering through the leaves, golden fields, moments of shared silence — everything becomes a balm.

Ethan finally smiles. Truly.

It's a scene of softness, of sibling love, of emotional rebirth.

Music: *The Theory of Everything* – Jóhann Jóhannsson

Objective: A luminous interlude during grief. A discreet but essential emotional awakening.

3. The Revelation of the White Hole – *The Universe as a Heart*

Alone, grieving, Ethan opens his notebook once more.

The spiral he's been drawing from the beginning now holds new meaning:

At its center, there is no void... but a heart.

He realizes that what he sought in science was deeply linked to love, loss, and memory.

He writes: *"Time is not a line. It is an attraction."*

It's no longer an equation — it's a tribute.

Music: Original Hans Zimmer (inspired by Stay)

Objective: The emotional and philosophical climax of the film.

Science becomes poetry. Loss becomes light.

The "white hole" becomes a symbol of inner expansion.

MUSICAL THEMES & FILM ATMOSPHERE

Musical Direction: Between the Celestial and the Intimate

Music plays a fundamental role in *A Journey Through the Heart of Time*.

It doesn't merely underline emotions — it reveals them, structures them, suspends them.

It supports each inner transformation of the protagonist, each passage between the real and the cosmic.

Two musical worlds intertwine:

Jóhann Jóhannsson, for the poetic, emotional, and human scenes.

Fragile piano lines, suspended strings, a musical breath that embraces both pain and love.

Hans Zimmer, for sequences of revelation, scientific vertigo, and cosmic dreamscapes.

Deep soundscapes, hypnotic crescendos, synthetic or orchestral textures of rare emotional power.

Scene	Music / Style	Desired Effect
Meeting Sarah by the lake	The Wedding – Jóhann Jóhannsson	A suspended, intimate moment, filled with silent promise
Sequences with Sarah (evolution of their relationship)	Cambridge 1963 – Jóhann Jóhannsson	A budding tenderness, fragile hope, delicate connection
Death of Margaret Bennet (the mother)	A Model of the Universe – Jóhann Jóhannsson	Sacred silence, slowness, tragic beauty
Bike ride (Stephen, Maya, Ethan)	The Theory of Everything – Jóhann Jóhannsson	Rebirth into the light after grief. Simple joy, a breath of life
Voss's lecture on time – Birth of the cosmic clock	Rowing – Jóhann Jóhannsson	Intellectual gravity, mysticism, inner tension
Dream sequence – Black hole then white hole	Zimmer-style (original)	Cosmic pulse, black hole as a heart, inner transformation
Final sequence – Time-lapse	Flight From the City – Jóhann Jóhannsson	A life passing by. Memory, peace, transmission
Last scene – The son becomes a father	Fusion Zimmer/Jóhannsson	Full circle, soft memory, silent emotion

Visual and Sound Ambience of the Film :

Cinematography: Inspired by The Theory of Everything, The Tree of Life, and Interstellar.

Natural light, poetic blurs, contemplative camera work.

Settings:

A sober, elegant British boarding school

Warm family homes with soul

Golden-lit forests, serene lakes, wood-toned interiors

Sound Design:

The silence is just as important as the music.

The ticking of a watch, the wind in the trees, breathing — all resonate with the same emotional power as the score.

VISUAL ATMOSPHERE & AESTHETIC UNIVERSE

The visual world of A Journey Through the Heart of Time :

follows the rhythm of the soul: introspective, poetic, timeless.

It oscillates between the elegant precision of the scientific world and the fragile softness of the intimate — between the aged wood of a European boarding school and the golden light of a childhood memory.

1. The Boarding School – *A World of Reason and Austerity*

Locations: Old stone and brick buildings, classrooms with large windows, dark-wood libraries, minimalist laboratories

Palette: Bluish gray, mahogany brown, off-white, deep green

Textures: Polished wood, cold metal, worn paper, aged leather

Inspirations: The Imitation Game, The Theory of Everything, Atonement

2. Ethan's Home – *The Silent Hearth*

Before the mother's death: A warm ambiance, weathered furniture, translucent curtains, old family photos

After: A sense of void settles in. The light remains, but something is frozen

Palette: Ochre, ivory, blue-gray, hues of honey and dust

Inspirations: *The Tree of Life*, *Call Me by Your Name*

3. Nature – *A Sensory and Spiritual Escape*

Key scenes: The bike ride, lakes, open fields, silent forests, starry nights

Lighting: Natural, golden, often backlit. Rays filtering through the trees or brushing faces

Camera movement: Slow, aerial, always in service of the emotion

Inspirations: *Nomadland, Portrait of a Lady on Fire, Days of Heaven*

4. Inner / Dreamlike Universe – *The Cosmic Vision*

Mental space: Appearances of the white hole, the spiral of time, dreams where the universe speaks to Ethan

Visual style: Minimalist and pure. Deep black, radiant white, stellar reflections

Inspirations: *Interstellar, 2001: A Space Odyssey, Arrival, The Fountain*

Visual effects: Discreet, never ostentatious. The cosmos as an extension of the heart

5. Costumes – *British Simplicity and Elegance*

Uniforms: Wool blazers, understated ties, polished shoes, pale shirts

Personal outfits: Knitted sweaters, tweed jackets, soft-colored scarves (including the one given by Ethan's mother)

Visual evolution: *As Ethan reconnects with the world, his clothing becomes warmer, softer*

6. Lighting – *A Mirror of Emotion*

Cold and structured in the boarding school

Warm and diffuse at home

Deep black and silence in dreamlike scenes

Twilight tones for moments of grief, dawn light for rebirth scenes

Inspirations: *Emmanuel Lubezki (The Tree of Life), Hoyte van Hoytema (Interstellar)*

CONCLUSION — A WORK FOR THE HEART AND FOR HISTORY

A Journey Through the Heart of Time is more than a screenplay — it is a work of reconciliation. Between science and emotion. Between reason and memory. Between grief and light.

Through Ethan's journey, this film explores our relationship with time, with loss, and with all that we pass on — through a gesture, a forgotten watch, a star still shimmering even after its fire has gone out.

This project is neither a blockbuster nor a confidential drama: it is a bridge. It speaks to the universal through the intimate. It offers a restrained, human direction, supported by a haunting musical score, a deeply inhabited cast, and an aesthetic that is both sensory and visionary.

We believe this film can leave a mark on contemporary cinema, just as *Interstellar*, *The Tree of Life*, *Blue Is the Warmest Color*, or *The Theory of Everything* did in their time — through their sincerity, their artistic ambition, and their emotional depth.

This is not merely a script:

It is a heartbeat.

Visual Conclusion

These images are not merely scientific or aesthetic.

They are already telling your film's story,

as if the universe had left behind a series of coded messages,

and ***A Journey Through the Heart of Time*** was nothing more than their poetic deciphering.

Origin of the Project — A Thought That Became Cosmos

A Journey Through the Heart of Time was born long before it became a film.

It began as an intimate thought — a personal vertigo in the face of the universe, of loss, of the need to love.

Before writing the screenplay, Minh Koby shared a hypothesis on Medium and Quora.

A hypothesis as simple as it is moving:

“What if a black hole — the father — and a white hole — the mother — had loved each other, just long enough to understand one another?”

And what if, from that love, came everything we are — fragments of light scattered into the dark?”

Then came another whisper from within:

“What if... we didn’t need to understand?

What if... we simply needed to love, to live?

What if... in this universe that we will never — and I mean never — truly understand...

there were, somewhere, two lovers?

Two cosmic beings, living their love in this very moment as I speak to you.

And we... we are just the continuation of their dance.

And what if... that was the beginning of everything?”

“What if a black hole didn’t even need to search for its white love...

What if they were already connected?”

From this vision, the film emerged :

Not as a scientific theory, but as a human gesture.

A bridge between astrophysics and emotion. Between memory and mystery.

A spiral drawn by hand. A watch placed against a mirror.

A child is born. A father finally understands.

Visual Bonus – The Universe Already Whispers This Language

When the Universe Itself Whispers the Film :

What if what you are about to discover on screen...

Already existed in the sky, in matter, in the memory of the cosmos?

Here are a few real images captured by telescopes.

they seem to carry, unknowingly, the imprint of A Journey Through the Heart of Time.

COSMIC VISIONS

Visual and astrophysical symbols that inspire the soul of the film

The Gaze of the Void



An individual facing the infinite.

This image symbolizes Ethan's confrontation with the absolute:

the black hole as a cosmic eye, the memory of the father, a force of attraction that does not judge, but absorbs.

It does not seek... it waits. Like a buried memory.

"What if a black hole father and a white hole mother loved each other, just long enough to understand?"

The Hourglass Nebula



Captured by Hubble, this young nebula perfectly embodies Ethan's cosmic clock.

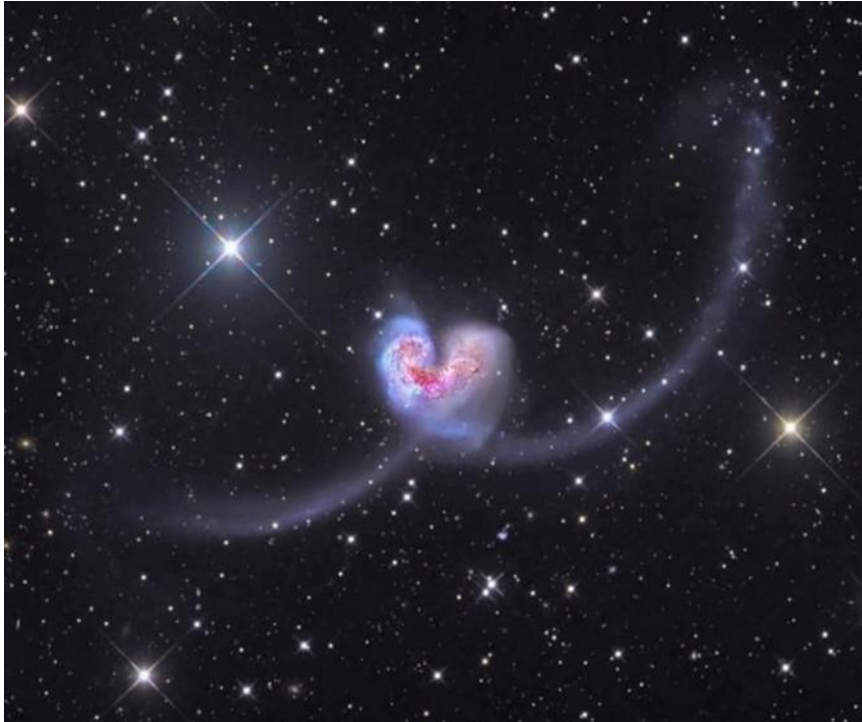
Two lobes, two reversed flows: expansion, collapse.

The heartbeat of the film lies here:

time is not a straight line, but a tension between two opposing pulses.

"What if the center was not a place... but a passage?"

The Kiss of Galaxies



Two galaxies embracing in the void.

Their collision gives birth to a heart-shaped form,

proof that even cosmic violence can become poetry.

It is Ethan and Sarah.

It is the mother and the father.

It is love that precedes language.

“What if we had already passed through there... but in another form?”

The Heart Nebula



Blood red, like a beating heart in the interstellar night.

It is the breath of memory.

It is Margaret's lost tenderness.

It is the cosmic love that survives disappearance.

The emotional echo of the universe.

"What if to love was to remember a forgotten heartbeat?"

The Cosmic Clock



A visual theory of inner and universal time :

At the heart of the film, Ethan envisions a clock that does not measure linear time, but rather the way time spirals, collapses, and pulses — around an unreachable center.

Like an automatic watch, this spiral absorbs the energy of intimate events (loss, connection, dreams) and transforms it into theoretical matter.

The image becomes an equation.

At the intersection of watchmaking mechanics and the laws of the universe, Ethan's cosmic clock embodies a bold idea:

That time might be a living, memorial, emotional organ.

The silent heartbeat of gravitational memory.

Visual Conclusion

These images are not merely scientific or aesthetic.

They are already telling your film's story,

as if the universe had left behind a series of coded messages,

and A Journey Through the Heart of Time was nothing more than their poetic deciphering.