

Contents

Abbreviations — IX

Chapter 1

Introduction — 1

- 1.1 Why is metaphor important? — 1
- 1.2 Why is novelty an issue in the studies of metaphor? — 2

Chapter 2

Precursors of conceptual metaphor theory — 12

- 2.1 Introduction — 12
- 2.2 Pre-cognitivist models of metaphor comprehension: The early accounts of metaphor — 13
 - 2.2.1 The classical tradition of rhetoric: Plato on metaphor — 13
 - 2.2.2 The conventional view: Aristotle's substitution model — 14
 - 2.2.3 Metaphor and creative imagination in Vico's account — 16
- 2.3 20th century accounts of metaphor — 19
 - 2.3.1 The interactionist view of metaphor: I. A. Richards — 19
 - 2.3.2 Novelty in Max Black's interactionist view of metaphor — 22
 - 2.3.3 Derrida's deconstruction of metaphor — 24
 - 2.3.4 Ricoeur's hermeneutics — 28
- 2.4 Conceptual Metaphor Theory — 30
- 2.5 Conclusion — 32

Chapter 3

Perception and expression in meaning — 33

- 3.1 Introduction — 33
- 3.2 Merleau-Ponty: The expression of perception — 34
 - 3.2.1 The conscious body as *sign* in Merleau-Ponty — 36
 - 3.2.2 *Style* as expression — 37
- 3.3 Pleasure, entertainment and the energizing value of metaphor — 41
- 3.4 The dichotomy *differences - similarities* in the process of meaning making — 44
- 3.5 Similarity as a discovered relation — 46
- 3.6 Sensory content: Synaesthetic metaphors — 49
- 3.7 Conclusion — 51

Chapter 4

Representations and the changing world in the enactivist account of cognition — 53

- 4.1 Introduction — **53**
- 4.2 An enactive approach to cognition — **54**
- 4.3 Embodied metaphors and image schema in Lakoff and Johnson's conceptual metaphor theory — **57**
- 4.4 Enactive metaphors — **59**
- 4.5 Sense-making and representations as sensorimotor contingencies — **63**
- 4.6 Meaning as experience and activity — **66**
- 4.7 Patterns of action in conventional metaphors and radical enactivism — **71**
- 4.8 Conclusion — **73**

Chapter 5

Emotions, consciousness and novel metaphors — 75

- 5.1 Introduction — **75**
- 5.2 Emotions as a source of meaning — **76**
- 5.3 Linguistic meaning in the embodied and disembodied views — **79**
- 5.4 Defining emotions — **82**
- 5.5 Consciousness in the interpretation of metaphor — **84**
- 5.6 New metaphors and emotions — **87**
- 5.7 Imaginary states and feelings — **90**
- 5.8 Novelty and feelings — **93**
- 5.9 Conclusion — **95**

Chapter 6

Mental imagery and representations — 96

- 6.1 Introduction — **96**
- 6.2 Pre-cognitive approaches to imagery — **97**
- 6.3 The picture theory and imagination — **100**
- 6.4 Models, imagery and representations — **103**
 - 6.4.1 Image power and metaphors' vividness — **106**
 - 6.4.2 Mental images as "affordances" — **109**
- 6.5 Feelings as mental images — **115**
- 6.6 Conclusion — **118**

Chapter 7**Beauty, aesthetic experience and the connotative power of metaphors — 120**

- 7.1 Introduction — **120**
- 7.2 *Beauty* and *aesthetics* in the philosophical tradition — **121**
- 7.3 Wollheim’s “seeing-in” and aesthetic experience — **129**
- 7.4 Multiplicity of meaning and connotations — **134**
- 7.5 Obtuse meaning, novelty and pleasure — **138**
- 7.6 Branding and metaphors — **141**
- 7.7 Conclusion — **142**

Chapter 8**Novelty and successful metaphors — 144**

- 8.1 Introduction — **144**
- 8.2 The force of metaphor: Why some work and others do not — **144**
 - 8.2.1 Metaphor as a creative discovery and the semantic shock as novelty — **148**
 - 8.2.2 What makes a metaphor successful — **151**
 - 8.2.3 The degree of novelty: From novel to stabilised meaning — **153**
- 8.3 Peirce’s abductive reasoning — **155**
- 8.4 The creation of new meaning through abductions as the logic of discovery — **157**
- 8.5 Meaning as ossification and cliché — **161**
- 8.6 Conclusion — **164**

Chapter 9**Metaphors as the essence of representationalism — 166**

- 9.1 Novelty in metaphors — **166**
- 9.2 Representations in the creation of knowledge and implications — **168**
- 9.3 The future study of metaphor — **170**

References — 171**Index — 191**

